

NOW IT CAN BE TOLD!

Dear Mr

The Hand of Hauptmann

by
J. Vreeland Haring

20 \$ bills 15000 \$ in 10 \$ bills and
 10000 \$ in 5 \$ bills. After 2-4 days
 we will inform you will be stolen
 the money.
 who were you for
 myding public a
 the case is
 A letter are
 and 3 holds.

**The Handwriting Expert Tells The Story
 of the Lindbergh Case**

What the Critics Say
of
"The Hand of Hauptmann"



"As much drama and suspense as any crime story fan would wish."—Boston Sunday Post.



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THE
HAND OF HAUPTMANN

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THE
HAND OF HAUPTMANN

*The Handwriting Expert Tells the Story
of the Lindbergh Case*

J. VREELAND HARING

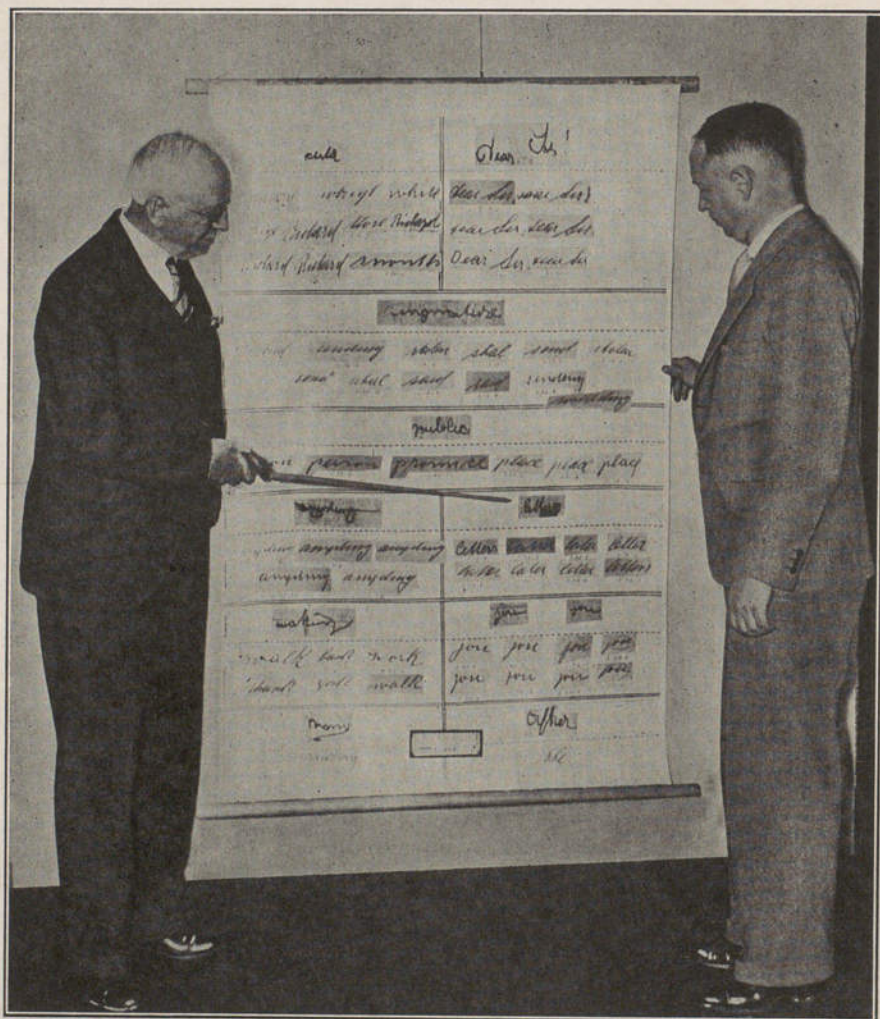
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(International News Photo)

J. V. Haring (left) and His Son, J. Howard Haring, Inspect Chart Prepared for Hauptmann Trial

Preface

Never in the history of crime has there been a case as sensational and involved in controversy as the kidnaping and murder of the twenty-month-old son of Colonel Charles A. Lindbergh at Hopewell, New Jersey. The actual kidnaping occurred on March 1, 1932; for more than four years, however, one phase or another of this case occupied the front pages of every newspaper in the country as well as of the press throughout the world.

In September of 1934 came the arrest of Bruno Richard Hauptmann, and a few months later at Flemington, New Jersey, the "crime of the century" became the "trial of the century." Now for the first time the attention of millions of people, debating this man's guilt or innocence, was focused upon the science of handwriting analysis.

A man's life hung in the balance—hung upon the scientific identification of his penmanship as that of the kidnaper. No one had seen the crime committed. The only actual witness to the kidnaping was a silent

witness—the ransom note which the criminal left in the baby's nursery on the tragic night of the crime.

The conviction of Hauptmann and his subsequent execution have failed to end public interest in this case. While millions of people throughout the world are satisfied that the condemned man was guilty, there are innumerable others who believe him an innocent man, trapped in a web of circumstance, condemned to death for an unproven crime. It is for these people that this book is written.

There was testimony of all kinds presented at the trial at Flemington. But we believe that the solution of the Lindbergh enigma, the actual overwhelming proof of guilt, lies in the identification of the handwriting of the various kidnap and ransom notes. Irrespective of the strength or weakness of any other evidence these notes, all unquestionably written by one hand, prove that this man, alone or with accomplices, carried out the plot and received the ransom. Discard all controversial evidence—money, ladder, identification by eyewitnesses—and there still remains the incriminating script pointing irrefutably to the guilty person.

Here we set forth in detail the analysis of the writing, demonstrating by a comparison of the anonymous writing with the admitted writings of Bruno Richard Hauptmann that no one but him could have penned the notes. Much of this evidence was not introduced at the trial. Some of it was held in re-

serve by the State to rebut a threatened handwriting defense, which, however, failed to materialize; some of it has been prepared since the trial from material which was not in existence at that time. Here we find a discussion of the known writings of Isidor Fisch; we find the notorious "Faulkner" letter; we examine the two appeals to the Governor by the condemned man just before his execution. In short here, for the first time, is the entire handwriting history of the Lindbergh (or Hauptmann) case.

It is the fault of most treatises on handwriting analysis that they are primarily written for experts. We have endeavored to present this subject in a simple, direct manner, avoiding all technical or ambiguous terms, assisting the reader by the use of many illustrations.

The factual narrative of the case, a story which, in sheer drama and suspense, ranks as one of the most fascinating studies in crime of all times, precedes the analysis and facilitates its application.

The author is a handwriting expert with a half-century of experience in this field. His testimony in the famous Scottsboro (Ala.) case was cited by the United States Supreme Court decision ordering a new trial. His services were enlisted by the State of New Jersey in the Hall-Mills trial. He also served in the Haden Clarke murder case in Florida, the \$400,000,000 Duke will case (N. J.), the "Black Tom" arsenal explosion case (U. S. vs. Germany),

The Hand of Hauptmann

and the Hoffstadter Joint Legislative Committee (Seabury Investigation), New York City. He was selected by the German government to determine the genuineness of questioned documents submitted to the Special Commissioner for German loans, and thus is especially qualified to pass upon the Germanic script which figured so largely in the ransom notes as well as in the Hauptmann writings.

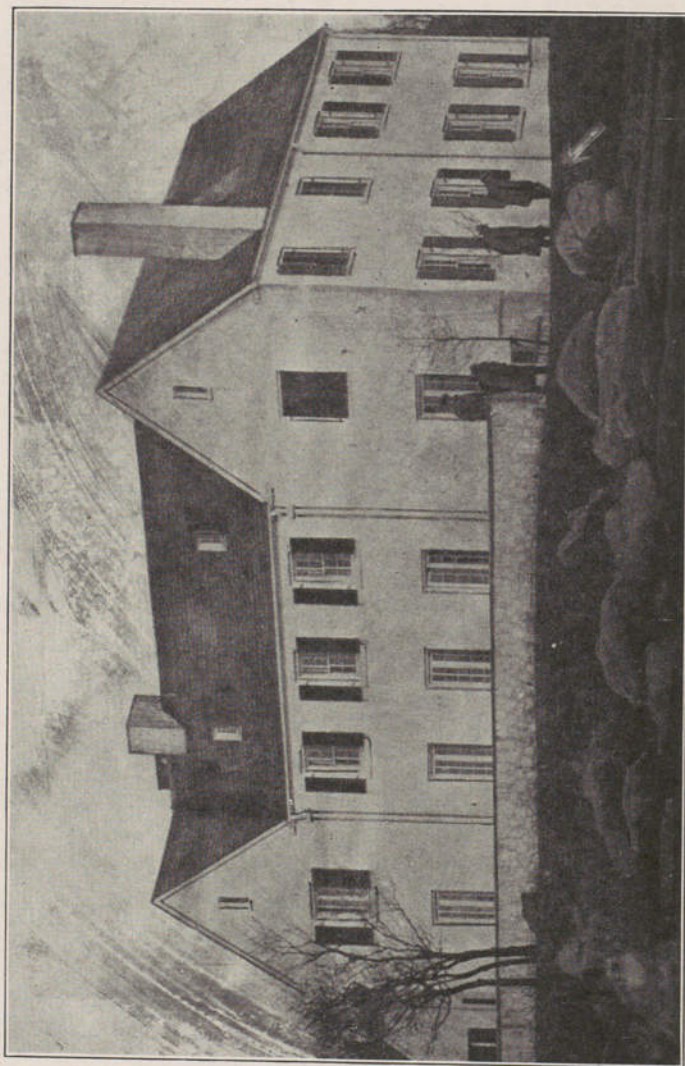
With his son and associate, J. Howard Haring, he was retained by the prosecution in this case to attend the trial as an expert observer during the direct testimony, and later to prepare special exhibits to be used in rebuttal, many of which are reproduced for the first time.

We believe this to be the only book of its kind in the English language. The principles set forth here are applicable to any problem in which identification by means of handwriting is sought. Here are put into practice all the well-established methods and rules to analyze those penmanship characteristics which usually escape the casual observer. The reader who follows carefully the illustrations and mode of reasoning employed here should be able to apply these same principles to any handwriting problem in which he may be interested.

THE PUBLISHER.

Part One

Narrative of a Crime



The Lindbergh Home at Hopewell, New Jersey
(International News Photo)

I

The Kidnaping

THE WHITE stone home of Colonel Charles A. Lindbergh stood on the crest of a wind-swept knoll three miles east of Hopewell, New Jersey. To the north and west stretched a tangle of heavily wooded land hemmed in by the Sourland Mountains. To the south were rolling meadows and the winding drive to the highway.

The house itself was a rambling manor two and a half stories in height. The main body of the building contained the kitchen, a dining room, and a large living room. Upstairs were the rooms of Colonel and Mrs. Lindbergh. At right angles to the building were two wings; the one on the west contained the garage, and above, the servants' quarters; on the second floor of the east wing was located the nursery of twenty-month-old Charles A. Lindbergh, Jr., who at that time was just beginning to talk.

The Lindbergh menage included three servants: an English couple, Oliver Whately and his wife

Elsie, who had been with the family for two years, and Betty Gow, pretty, brunette, twenty-eight-year-old Scotch nursemaid.

At this time the Hopewell house was the residence of the Lindberghs only on week-ends. The remainder of the week they customarily spent with Anne Lindbergh's mother, the widow of the late Senator Dwight W. Morrow, at Englewood, New Jersey.

Tuesday, March 1, 1932, was a dreary, cheerless day, windy, with an occasional gust of rain. The baby was suffering from a slight cold, and Mrs. Lindbergh, loathe to expose him to the inclement weather, decided not to return to Englewood. Betty Gow was at the Morrrows' expecting the child to be brought there; shortly before noon Mrs. Lindbergh phoned to ask the nursemaid to come to Hopewell. Betty arrived late that afternoon.

The wind had increased and was dismally whining through the cedars surrounding the house when about eight-thirty that evening Colonel Lindbergh drove up from New York in his car, gaily sounding the horn as he entered the rear court. In a crib upstairs was the most famous baby in the world, Charles A. Lindbergh, Jr., warmly dressed in a grey wool sleeping suit. Before tucking him in under the blankets his mother had rubbed his little chest with a mentholated inhalant to ease the congestion in his lungs.

Placing the car in the garage, Colonel Lindbergh

entered the house and joined his wife at dinner. They left the table about nine o'clock and went to the living room. There was a cheerful fire in one of the two fireplaces, and they seated themselves before it, chatting. Suddenly the Colonel heard a sound "like the top slats of an orange crate falling off a chair."

"What was that?" he asked, startled.

They both listened a moment, then decided the disturbance came from the kitchen and resumed their conversation. About nine-thirty Mrs. Lindbergh went to her room, and the Colonel repaired to the library, just under the nursery, to do a little reading before retiring. Thus a quiet half-hour passed. In the servants' quarters Mrs. Whately was showing a new dress to Betty Gow when the nursemaid, looking at her watch, exclaimed:

"It's ten o'clock; I must go to the baby."

At that moment the housekeeper's bell rang, and Mrs. Whately went to Mrs. Lindbergh's room. Anne, suffering from a slight cold, asked to have a hot lemonade prepared. On her way down to the kitchen Mrs. Whately encountered Betty Gow just entering the nursery.

And so the drama begins, with the Colonel in the library, Mrs. Lindbergh in her room, Elsie Whately and her husband in the kitchen, and Betty Gow, as was the procedure in that well-ordered household, tiptoeing into the nursery to make certain that the



(International News Photo)

Colonel and Mrs. Charles A. Lindbergh

The Kidnaping

child was asleep and well covered. She didn't switch on a lamp which might awaken the sleeping infant, but left the door open so the light from the hall would dimly enter the room. She plugged in the electric heater and stood before it a moment until the darkened room had lost its chill, then crossed to the cot and bent over it.

She couldn't hear the baby breathe!

She bent lower, felt all about the crib for him!

It was empty!

She met Mrs. Lindbergh coming out of the bathroom. "Do you have the baby?" asked Betty.

Mrs. Lindbergh looked surprised. "No," she said, "isn't he in his crib?"

"The Colonel must have him," said Betty, and quickly descended the stairs.

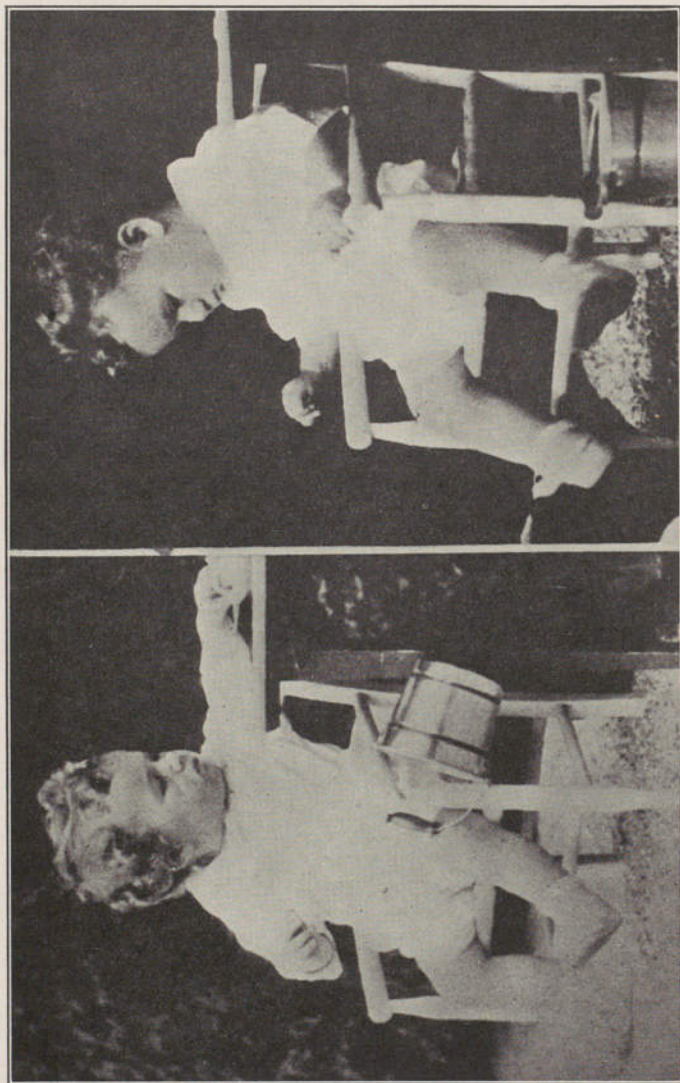
In the library Colonel Lindbergh was aroused from his concentration in a book by the voice of Betty Gow.

"Do you have the baby, sir?"

There was a note of anxiety that brought him to his feet at once with a faint sense of foreboding.

"Isn't he in his crib?" he asked, and before she could answer him was swiftly striding up the stairs past the frightened nursemaid. At the top of the steps they met Mrs. Lindbergh. The three of them surveyed the empty nursery in silence. Colonel Lindbergh's arm went about his wife's shoulders.

"Anne, they've stolen our baby," he cried.



(International News Photo)
Charles A. Lindbergh, Jr., the Kidnaped Child

The Kidnaping

With the full grim realization of the tragedy that had befallen his peaceful household, he strode to the closet of his room and seized a rifle. Pausing long enough to phone the New Jersey State Police and his friend and counsel, Colonel Henry C. Breckinridge, he dashed outside, rifle in hand, perhaps one hundred yards down the road, eyes and ears straining through the thick curtain of the night that separated him from his child. Then, realizing the futility of the chase, he returned to the nursery. And there, for the first time, he saw the white envelope left on the grating above the radiator which formed the sill of the window in the southeast corner of the room. On the floor nearby were the marks of the kidnaper—three indistinct yellow clay footprints.

At this point Chief of Police Harry Wolf arrived from Hopewell, accompanied by Constable Charles E. Williamson. They paused a moment in the nursery as Colonel Lindbergh pointed out the letter and footprints, then began a systematic search of the grounds. The flashlight beam darting from side to side, in search of anything that might betray the kidnaper, fell on a ladder near a clump of bushes fifty to sixty feet from the house. A smooth dowel pin, to hold the top two sections together, lay nearby. Quick examination revealed the ladder had broken where two of the sections were joined. Indistinct footprints marked the trail of the kidnaper from the house to the discarded ladder.

And suddenly the sickening recollection of that sound he had heard in the living room little more than an hour before came back to the Colonel. It might have been the sound of the breaking of this ladder under the added weight of his son.

The light beam stabbing through the dark now revealed under the nursery window two small imprints in the soggy earth and a shapeless track. Here had stood the ladder; here, the kidnaper. And here they found another clue—a chisel half-hidden in the mud nearby.

A car roared up the drive, jolted to a stop. Major Charles Schoeffel, second in command of the New Jersey State Police, jumped out and took charge pending the arrival of Colonel H. Norman Schwarzkopf, his superior.

Meanwhile police had broadcast the alarm. Every highway, by-road and bridge, every entrance into New York City was guarded. Automobile traffic crawled along, halted everywhere by alert local officers on the lookout for a blue-eyed, blond-haired infant in a grey sleeping suit.

To a shocked world flashed the incredible headlines: "Lindbergh Baby Kidnaped!"

II

The Nursery Note

OF ALL the clues left by the kidnaper the most important was undoubtedly the ransom note. Trooper Frank A. Kelly, State Police fingerprint expert, carefully dusted the letter to bring out any tell-tale ridges. The only thing that showed was a small, valueless smudge. Disappointed, he handed the single sheet of paper, unread, to Colonel Lindbergh, who retired into a corner with Major Schoeffel to peruse it. It read as follows:

Dear Sir!

Have 50.000 \$ reddy 25 000 \$ in
20 \$ bills 1.5000 \$ in 10 \$ bills and
10000 \$ in 5 \$ bills. After 2-4 days
we will inform you were to deliver
the Mony.

We warn you for making
anyding public or for notify the Police
the chld is in gute care.

Indication for all letters are
singnature

and 3 holds. (SYMBOL)

It was signed with a peculiar symbol or signature, composed of two interlocking circles in blue ink, each about the size of a twenty-five-cent piece. Within the oval formed by the intersection of these circles was a solid ball of color—red. The symbol was pierced by the three holes referred to in the message.

This, then, was the nursery note, as it was later known to differentiate it from subsequent ransom notes.

Handwriting identification by analysis as distinguished from graphology (the reading of character from script), is a science which is susceptible of visible proof. It goes far beyond the mere formation of individual letters to prove the authorship of a piece of writing. It considers, for instance, skill in pen manipulation, starting and ending strokes, the spacing within words and between lines, letter combinations, relative size of capital and small letters, automatic impulses, margins, indentation of paragraphs, paper and ink characteristics, idiosyncracies in writing, wording, and spelling.

A line is a visible record of the motion of a pen or pencil. A study of it under the microscope reveals many things, among them the following: the manner of holding and wielding the pen, the pen scope or reach; the number of times the pen was lifted from the page; the manner in which the letters are joined; the relative speed of writing; the dis-

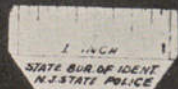
Dear Mr.!

Have 50,000 \$ ready 25,000 \$ in
20 \$ bills 15,000 \$ in 10 \$ bills and
10,000 \$ in 5 \$ bills. Offer 2-4 days
we will inform you will be delivered
the money.

we want you for making
anything public or for notifying the police
the child is in your care.

Instructions for all letters are
in signature

and 3 holes.



tribution of pen pressure or shading. The manner of beginning or finishing the line, whether the pen struck the paper with a flying start and came to a flying finish, thinning to the vanishing point, or came to a dead end, is indicated, as is the quality of line and its direction or inclination. In addition, the method of penmanship is shown: finger movement, or push and pull, creating the rigid, so-called "picket-fence" appearance, or the more fluent hand-and-wrist movement which produces a rhythmic, smooth, streamline effect.

Regardless of attempted disguises certain persistent characteristics are bound to crop out in the handwriting of an individual. This is especially true when a series of notes, all by the same author, is received.

No writer of a kidnap or poison pen missive keeps a carbon copy. It is far too risky—an accident beyond his control may reveal his secret. Lacking this master copy, each subsequent note then contains certain incriminating details, where the writer deviated from his disguise and lapsed into his usual handwriting.

And so analysis of this first kidnap note reveals certain characteristics which are confirmed and amplified by each succeeding note until, eventually, they form a pattern—the true picture of an individual's writing.

Let us look at the nursery note.

Scrutiny reveals three facts: 1. It is obviously disguised. 2. It is the work of a foreigner, probably a German. 3. The writer evidently has had little or no schooling. This much the police had to go on from the beginning.

The irregularity of the writing, the exaggerated size of the letters in the first three lines, leads to the first conclusion. Compare the size of the *c* in "public" with the *c* in "chld"; the *r* in "redy" with the *r* in "were," "warn," "singnature." The first word, "Have," is in a marked backhand; the numerals, however, are in the writer's normal hand, with the customary slant to the right. Throughout the letter there is this confusion of forehand and backhand. It is as though the writer began to disguise his writing by adopting a backhand style, then forgot himself. Every now and then, however, he remembered—"We warn . . ."

The foreign origin of the writer is evident. Consider these facts:

1. The use of the dollar sign after the numerals—not an English or American custom even among the most illiterate.
2. The peculiar formation of some of the letters—the *D* and *S* in "Dear Sir!" for example.
3. The phrasing of the letter: "We warn you *for* making anyding public or *for* notify the Police." This preposition is never used in this manner in English—but it is in German.

4. The words *gute*, *anyding*, and *signature*. *Gute* is taken directly from the German; *anyding* indicates an unfamiliarity with the English *th*, always difficult for foreigners. But the word *signature*! What a struggle for the writer in this word! Here is a word he does not use often, the pronunciation of which he is not certain. Does the *n* follow the *g* or precede it? He puts it in both positions.

5. The exclamation mark after the salutation ("Dear Sir!") is not usually used in English except by persons of foreign extraction.

6. The struggle with verbs, as shown in the use of the singular noun and plural verb: "*Indication* for all letters *are* . . ."

There can be no doubt that English is not the writer's native language, that German probably is.

The signs of unfamiliarity with English words lie mainly in the misspellings—*redy* for *ready*, *were* for *where*, *mony* for *money*.

The expert examining this note finds in addition to these facts a number of personal penmanship characteristics which should assist in identifying the man should his writing ever fall into the hands of the police.

There is no single letter of the alphabet which can be arbitrarily specified as outstanding in its identifying value. Generally speaking, of course, capitals can be more easily identified because of their size and less frequent use. In many cases the *i* dots and

t bars may be considered significant since they are more or less mechanical in construction and so furnish a wide scope of variation among individual writers. Their use or lack of use, their location and appearance often furnish a significant point of comparison. In this case the scarcity of dots and the scarcity of *t* crossings are important features.

The capital *D* in "Dear" is a fine example of the man's characteristic handwriting—cleanly, smoothly, almost carelessly drawn. And the strange position of the loop or the bulk of the letter to the left will make it easy to spot in subsequent writings.

The use of the printed *H* ("Have"), while the remainder of the script is flowing, is a characteristic to be watched for.

Important, too, is the peculiar form of the small *d*, the use of the small *t* in the beginning of a paragraph or sentence, the German *a* which crops out (as in "Dear"), the dragging out of the concluding line of a final letter ("making," "anyding").

Despite his efforts at disguise, this man has left samples of his normal writing amply strewn throughout this letter.

It seems probable that the two large blue circles of the symbol signature were made by the inked ridge of the bottom of a small bottle, and the central red ball by the cork. The holes were evidently produced by means of a sharp instrument. The paper itself is of a cheap variety sold as "bond" in 5-and-10-cent stores throughout the country.

WANTED

INFORMATION AS TO THE
WHEREABOUTS OF



CHAS. A. LINDBERGH, JR.

OF HOPEWELL, N. J.

SON OF COL. CHAS. A. LINDBERGH

World-Famous Aviator

This child was kidnaped from his home
in Hopewell, N. J., between 8 and 10 p. m.
on Tuesday, March 1, 1932.

DESCRIPTION:

Age, 20 months	Hair, blond, curly
Weight, 27 to 30 lbs.	Eyes, dark blue
Height, 29 inches	Complexion, light
Deep dimple in center of chin	
Dressed in one-piece coverall night suit	

ADDRESS ALL COMMUNICATIONS TO

COL. H. N. SCHWARZKOPF, TRENTON, N. J., or
COL. CHAS. A. LINDBERGH, HOPEWELL, N. J.

ALL COMMUNICATIONS WILL BE TREATED IN CONFIDENCE

March 11, 1932

COL. H. NORMAN SCHWARZKOPF
Supt, New Jersey State Police, Trenton, N. J.

(International News Photo)

Police Circular About Kidnaped Child

III

The Search

As THE grey, chill dawn broke over the Lindbergh estate that memorable March 2, looking down on straggling groups of men crisscrossing the grounds in a vain search for additional clues, it became apparent that in this nursery note rested the only hope of the safe return of the child. The handwriting and wording of this note, the peculiar symbol in lieu of a signature, served to protect the Lindberghs from the heartbreak of following up the thousands of false communications that were to pour in upon them from every section of the nation.

A wave of horror and indignation swept the country when the first meager details of the kidnaping were spread by radio and newspaper headlines. There were, however, those persons who sought to make capital of the tragedy. The afternoon of March 2 brought the first flood of letters that during the ensuing weeks were to occupy the time of a special corps of workers, that would engage the attention of the entire postal force of the United States

Government and send police scurrying the length and breadth of the land on false clues. More than 100,000 communications were received by Colonel Lindbergh the first year after the kidnaping! They were signed with every weird device imaginable, from swastikas to skull-and-bones.

Not one of these duplicated the handwriting or phrasing in the note; not one of them bore a duplicate of the signature—the interlocking circles and holes; not one of them mentioned the note left in the nursery, the existence of which had not yet been revealed.

Colonel H. Norman Schwarzkopf, Superintendent of New Jersey State Police, who arrived on the scene shortly after the kidnaping, was placed in complete charge of the case by Governor A. Harry Moore of New Jersey. By order of President Herbert Hoover, representatives of the United States Internal Revenue Bureau and of the Department of Justice also arrived to assist in the investigation.

The estate took on the aspect of an armed camp, with headquarters in the garage. From here a vast network of wires extended in every direction for thirty miles. All persons except members of the family and accredited police officials were barred from the estate. A group of police officers under command of Captain John J. Lamb scoured the countryside for information, interviewing every neighbor within a radius of twenty miles, while an-

other group undertook the minute questioning of the Lindbergh servants as to their activities on the day of the kidnaping.

Interrogation of Betty Gow revealed that she was friendly with a Norwegian sailor by the name of Henry "Red" Johnson; indeed had an appointment with him in Englewood the night of the kidnaping. Johnson was arrested at Hartford, Connecticut, and police, questioning him, found that he had "jumped ship" and was in this country illegally. He was brought back to New Jersey and his alibi checked. On March 20 he was formally absolved of any connection with the kidnaping, and deported to his native Norway.

All the servants in both the Morrow and Lindbergh households readily accounted for their movements on March 1—all but Violet Sharpe, the vivacious serving-maid in the Morrow household. Quizzed by detectives, Violet finally admitted a date that evening with a man whom she knew only as "Ernie." She became hysterical when they pressed her for details, so they temporarily discontinued the questioning.

Interviews with the neighbors disclosed a number of stories, some of them plausible, most of them obviously fantastic. Two seemed worthy of attention:

A fifteen-year-old Princeton Preparatory School student, Sebastian Ben Lupica, who lived a mile and a half from the Lindberghs, recalled seeing on the

The Hand of Hauptmann

afternoon of March 1 a blue Dodge sedan pass, two sections of a ladder projecting from the right-hand side of the car.

Millard Whited, a local woodsman, told detectives that on two occasions prior to the kidnaping he had seen a man loitering near the Lindbergh estate.

Thus, at the end of three days the police were back where they started: several clues, many false reports, with the nursery note the sole promising clue.

On the third day Colonel and Mrs. Lindbergh, fearing that activity on the part of police was delaying negotiations for the return of their child, issued a joint statement through the press urging the kidnaper to name a representative through whom the ransom negotiations could be conducted. This appeal was not actuated alone by parental anxiety. The strain of the waiting had taken its toll of Anne's strength. She had collapsed.

The following day the Lindberghs received their first authentic communication since the nursery note from the abductor of the child. The envelope was postmarked Brooklyn, 9 p.m. (March 4), and contained a single sheet of paper with writing on both sides. It read:

Dear Sir: We have warned you note to make
anyding Public also notify the Police
now you have to take the consequences. ths

[26]

Dear Sir, We have warned you note to make
anyding Public also notify the Police
now you have to take the consequences. ths
means we will hold the baby in all everything
is quiet. We can not ^{make} any appointment
just now. We know very well what it
means to us. It is rely necessary to
make a world affair out off this, or to
get your baby back as soon as possible
to settle this affair in a quiet way
will better for both sets. I am by
afraid about the baby how early
beginning care of it day and night.
We also will feed him
according to the diet.



Lindbergh on
all letters →

First Ransom Note

We are interested to send him back in
good health. our ransom was made out
for 50,000 \$ but now we have to take
another person to it and probable have
to keep the baby for a longer time as we
expected for the amount will be 70,000 \$

20,000 in 50 \$ bills 25,000 \$ in 20 \$ bills
15,000 \$ in 10 \$ bills and 10,000 \$ in 5 \$ bills.

don't mark any bills or tacke them
from one serial number. We will
inform you later were to deliver the
money. but we will not do so
until the Police is out of this case
and the Papers are quiet.

The kidnaping was prepared
in years, so we are prepared
for everything



Reverse Side of First Ransom Note

means we will hold the baby until everything
is quiet. We can not make any appointment
just now. We know very well what it
means to us. It is very necessary to
make a world affair out of this, or to
get your baby back as soon as possible.
To settle those affairs in a quick way
will be better for both sides. Don't be
afraid about the baby two ladies
keeping care of it day and night.
She also will feed him
according to the diet.

(SYMBOL)

Singtuere on
all letters

On the other side:

We are interested to send him back in
good health. our ransom was made out
for 50,000 \$ but now we have to take
another person to it and probable have
to keep the baby for a longer time as we
expected. So the amount will be 70,000 \$
20,000 in 50 \$ bills 25,000 \$ in 20 \$ bills
15,000 \$ in 10 \$ bills and 10,000 \$ in 5 \$ bills.
don't mark any bills or tacke them
from one serial number. We will
inform you later were to deliver the
money. but we will not do so
until the Police is out of this case
and the Papers are quiet.

The Hand of Hauptmann

The Kidnaping was preparat
for yeahs. so we are preparat
for everyding

(THREE HOLES)

It was signed on the front page with the interlocking circles, the holes pierced in exactly the same manner and position as in the original. The diet referred to had been broadcast over the radio and prominently featured in all newspapers.

Determined to exhaust every human possibility in the search for his child, Colonel Lindbergh, at the suggestion of friends, named a contact man with whom the underworld could safely deal — Morris Rossner. This man, in turn, designated as his lieutenants two characters, Salvatore Spitale and Irving Bitz. The day after the receipt of the second communication Colonel Lindbergh, through the press, issued an authorization to these two men to act as his intermediaries.

About the same time Al Capone, fallen liquor czar, about to go into retreat in a Federal prison for evasion of the income tax law, issued a statement deploring the kidnaping and offering to assist the law in locating the kidnaper—if he were released. His overtures were, of course, refused when questioning convinced police he knew nothing that would assist in the solution of the case.

Public interest in the maneuvers of Spitale and

The Search

Bitz soon died a natural death as it became apparent that the kidnaper was not a known criminal or connected with any known gang.

On March 7 the kidnaper dispatched a note to Colonel Breckinridge in his New York office, as follows:

Dear Sir.

Please handel inclosed letter
to Col. Lindbergh. It is in
Mr. Lindberg interest not to
notify the Police.

There was no identifying mark on this note. There was an enclosure for Colonel Lindbergh, one sheet of the same cheap letter-paper, covered with writing on both sides and bearing the mark of the kidnaper, the interlocking circles in blue and red, and the holes.

This enclosure said:

Dear Sir: Dit you receive ouer letter from March 4. We sent the mail in one off the letter pox near Burro Hall—Brooklyn. We know Police interfere with your privatmail; how can we come to any arrangements this way. In the future we will send ouer letters to Mr. Breckenbridge at 25 Broadway. We belive Polise cupturet our letter and tit note forwardet to you. We will note accept any go-between from your seid. We will arrang thiss latter. Thers is no worry

Dear Sir.
Please handel inclosed letter
to Col. Lindbergh. I am in
the Lindbergh interest not to
notify the Police.



Note Received by Colonel Breckinridge

The Search

about the Boy. he is very well and will be
feed according to the diet. Best dank for
Information about it. We are interested to send
your Boy back in gud Health

(SYMBOL)

singnature

On the other side:

Is it nessisery to make a word's affair out off
it, or to gett your Boy back as son as possible:
Wy tit you ignore ouer letter which we
left in the room: the baby would be back
long ago. You would note get any result
from Police, because this Kidnaping whas
planet for a year allredy. but we was afraid,
the boy would not bee strong enough.
and ransom was madeout for 50.000 \$
but now we have to but another lady to it and
properly have to hold the baby longer as we
exspectet so it will be 70.000 \$.
20000 in 50 \$ bills 25000 in 25 \$ bills 15000
in 10 \$ bills 10000 in 5 \$ bill. We warn you agin
not to mark any bills or take them from one serial
No. We will inform you latter how to deliver
(THREE HOLES) the mony, but not befor
the Police is out of this cace and the
pappers are quiet.

Please gett a short notice about this letter in the
New-York American.

To handwriting experts who examined these let-
ters there was no doubt as to their single source, in-

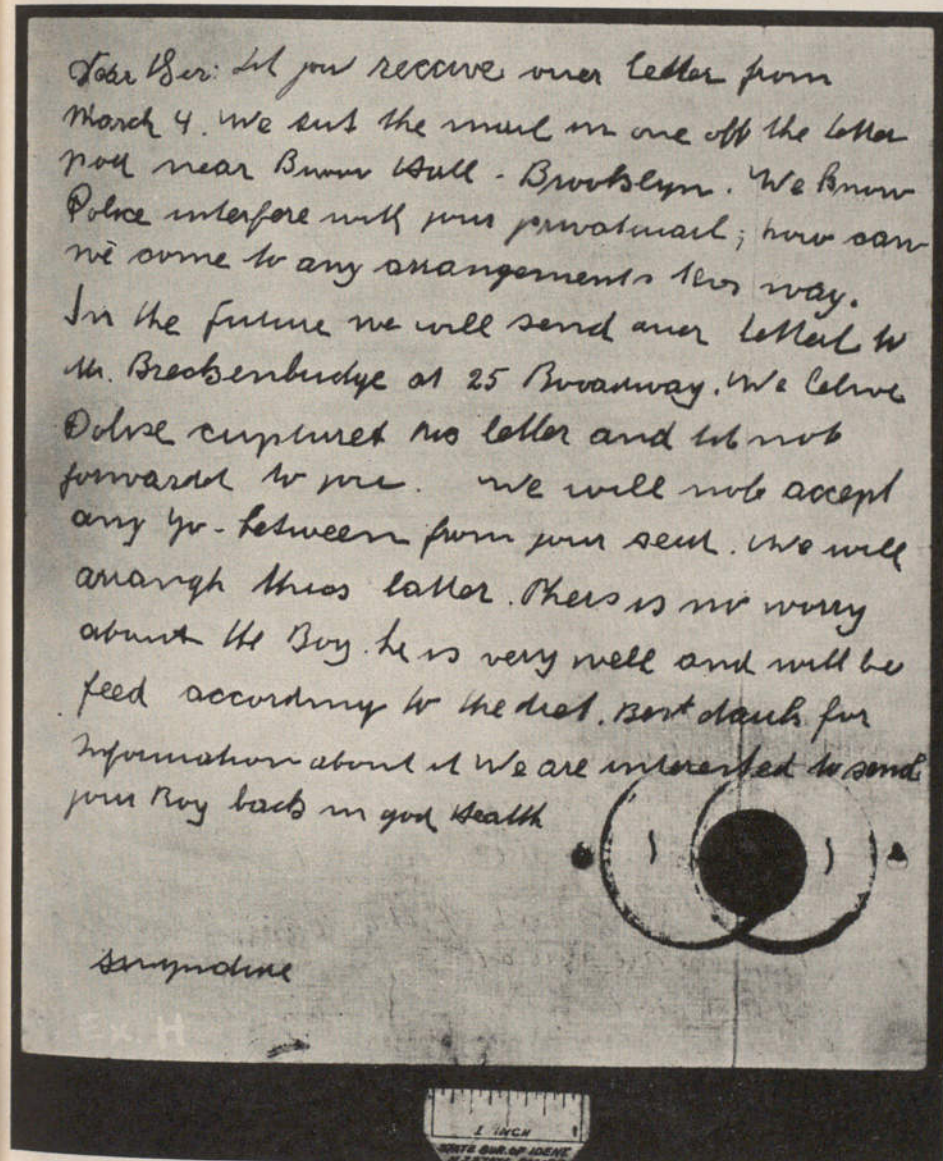
The Hand of Hauptmann

cluding the brief note to Colonel Breckinridge. The writer acknowledges his authorship of the previous letters in this one, where he refers to the preceding note on the first page, and on the other side asks: "Wy tit you ingnore ouer letter which we left in the room: . . ."

The dollar sign is always placed after the numerals, and the denominations of the ransom money are exactly the same except that \$20,000 in \$50 bills was added when the kidnaper increased his demands. There is one slight difference: in the last letter he asks for \$25 bills. This government does not issue bills in that denomination.

There is a marked repetition of phrasing. The salutation is always the same: "Dear Sir." One phrase is repeated throughout the three communications with only slight modification: in the nursery note, "We will inform you were to deliver the Mony"; in the first Lindbergh letter, "We will inform you latter were to deliver hte mony."; in the Breckinridge letter, "We will inform you latter how to deliver the mony, . ." The entire second page of the third letter, with the exception of three lines, is a repetition of the previous letter.

It is interesting to compare the misspelled words. Three of them occur in all three letters: *mony*, *gut* (with variations), and *signature* (also varied). The word *redy* in the nursery note becomes *allredy* in the message to Breckinridge. There are thirty-six



Second Ransom Note

Is it necessary to make a word appear out of
it, or to get your boy back as soon as possible.
Why not your improve your letter which we
left in the room: the baby would be back
long ~~ago~~ ^{ago}. You would not get any result
from Police, because this Ransoming was
planned for a year already. But we were afraid,
the boy would not be strong enough.

and ransom was made out for 50,000 \$
but now we have to put another lady to it and
properly have to hold the baby longer as we
expected it will be 70,000 \$.

20000 in 50 \$ bills 25000 in 25 \$ bills 15000
in 10 \$ bills 10000 in 5 \$ bills. We warn you again
not to mark any bills or take them from one serial
no. We will inform you later how to deliver

the money, but not before
the Police is out of this case and the
papers are quiet.

Please get a short notice about this letter in the
New-York American.



Reverse Side of Second Ransom Note

misspelled words in this last missive, of which fifteen also occur in the previous one, words like *note* for *not*, *off* for *of*, *by* or *bee* for *be*, *latter* for *later*, etc. One interesting feature is that the misspelled words are generally those easy ones used in everyday conversation, such as, *did*, *not*, *really*, *soon*, *side*, *our*, *where*, *later*. Yet words like *inform*, *deliver*, *indication*, *receive*, *interfere*, *information*, *interested*, and other words are spelled correctly.

This leads to one of two theories: either the man was deliberately attempting to throw police off the track by making himself out an illiterate, or he was using a dictionary for the more difficult words, but did not bother with the short ones he used every day. The latter theory is given added strength by the fact that several words spelled correctly in the second letter are misspelled in the third, as though the writer, having looked them up in the dictionary once, believed he had mastered them. Such words are: *necessary* (later spelled *nessisery*), *Police* (also spelled *Polise*), and *probably* (later spelled *prop-erly*).

The abundance of foreign words and alien phrasing confirms the early belief that the writer was a German. In these last letters we find such words as *dank* for *thank*, *ouer* for *our*, and *aus* for *out*, typically Germanic. In addition there is the writer's difficulty with past tense endings, which makes him use *et* for *ed*—*capturet*, *forwardet*, *prepalet*. He

continues to capitalize — *Police, Boy*, — as is not done in this country. The words *private mail* are run together and the *e* omitted, characteristic of such words in German, which are often formed by the compound of an adjective and a noun.

There is a struggle with the word *signature*, which he spells variously as *singnature, singtuere*. Apropos to this we find him spelling *ignore* “*ingnore*.” Surely this is a strange habit.

He seems unable to shake off the use of *p* for *b* (*pox* for *box*, *propperly* for *probably*), and *t* for *d* (*dit* for *did*, *seits* for *sides*). He frequently doubles his last consonant—*thiss, gett, untill*—translating into writing that sibilance which probably was characteristic of his speech.

The evidence of his unfamiliarity with English becomes stronger as he goes along, insulting tense and person, mixing his singulars and plurals. Strangely enough proper nouns which he has the opportunity of seeing in the newspapers, like *Breckinridge* and *Borough Hall*, are also misspelled.

New evidence is discovered, too, in these later letters, tricks of letter formation which should be of value in a comparison with the handwriting of suspects. The letter *y* when it begins a word is generally made without the *u* portion; in the capital letter *W* the middle section is frequently lower than either side; the *c* has a long introductory swing and a dip to the right; he has a strange, cramped manner

of making a capital *I*. Unusual care is shown in the avoidance of the intersection on adjacent lines of the upper and lower loops of letters.

When the three holes in the symbol on the various sheets are placed one upon the other, it is possible to see light through all three holes, so accurately are they spaced. They are equidistant from side and bottom, leading to the presumption that a set, sharp instrument was used to punch these holes and a number of sheets punched simultaneously to preclude the possibility of successful imitation by an impostor. It is evident, from the manner in which the script always avoids the symbol, that the writing was done *after* the holes had been pierced.

Gradually then, each new missive places in the hands of the authorities the means of absolute identification once the kidnaper, or a sample of his handwriting, falls into the hands of police. It is an identification which places the writer of these notes on the scene of the crime; it is a witness more certain and unerring than any human witness who may have observed his stealthy entrance into that nursery on the night of March 1 and actually seen the despoiling of the crib; it is a silent witness which will shriek aloud his guilt to the world—when he is apprehended.

IV

Dr. Condon

ON THE evening of March 6, seated in his home at 2974 Decatur Avenue, The Bronx, Dr. John Francis Condon, seventy-two-year-old Professor of Education at Fordham University, composed a letter to *The Home News*, a Bronx paper with a circulation among some 105,000 readers, offering to act as an intermediary in the Lindbergh case.

"I offer," he wrote in part, "all I can scrape together so a loving mother may again have her child, and Colonel Lindbergh may know that the American people are grateful for the honor bestowed upon them by his pluck and daring.

"Let the kidnapers know that no testimony of mine, or information coming from me, will be used against them.

"I offer \$1,000 which I have saved from my salary as additional to the suggested ransom of \$50,000 which is said to have been demanded of Colonel Lindbergh."

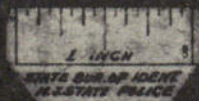
Dear Sir: If you are willing to act
as go-between in Lindbergh case
please follow strictly instruction.

Handel inclosed letter personaly
to Mr. Lindbergh. It will explain
everything. Don't tell anyone about
it as soon we find out the Press
or Police is notifyd everyding are
canselt and it will be a further
delay. After you gett the Mony from
Mr. Lindbergh but them 3 word's
in the New-York american

mony is redy.

After that we will give you further
instruction. Don't be affrait we are
not out fore your 1000 \$ keep it.

only act strictly. Be at home every
night between 6-12 by this time
you will hear from us



First Note Received by Dr. Condon

Dr. Condon

Dr. Condon was of a shrewd, if somewhat eccentric, turn of mind. No problem was too insignificant for him to solve, no abuse too distant to become indignant about. As he was a well-known figure in his neighborhood, the appearance of this article on March 7 caused a great deal of comment among his acquaintances.

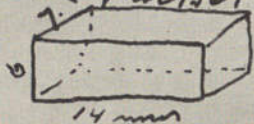
On the following night Dr. Condon, returning home, found an envelope addressed to "Mr. Dr. John Condon." He tore it open, read:

Dear Sir: If you are willing to act
as go-between in Lindbergh case
please follow strictly instruction.

Handel inclosed letter personaly
to Mr. Lindbergh. It will explain
everything. Don't tell anyone about
it. as soon we find out the Press
or Police is notifyd everyding are
canselt and it will be a further
delay. After you gett the Mony from
Mr. Lindbergh but them 3 word's
in the New-York american
mony is redy.

After that we will give you further
instruction. Don't be affrait we are
not out fore your 1000 \$ keep it.
only act strictly. Be at home every
night between 6-12 by this time
you will hear from us

Dear Sir, Mr. Condon may act as go-between. You may give him the 70000 \$. make one packet. the size will be about



We have notifyt you already in what kind of bills. We warn you not to set any trapp in any way. If you or someone els will notify the Police ther will be a further delay after we have the money in hand we will tell you where to find your boy. You may have a airplane ready it is about 150 mil. away. But befor telling you the adr. a delay of 8 houer will be between.



Third Ransom Note Designating Dr. Condon as Go-between

Dr. Condon

There was no signature. The enclosed envelope was addressed simply to "Mr. Col. Lindbergh, Hopewell."

Dr. Condon's next move was clearly before him. He put a call through to Hopewell and read the letter he had received to a man on the other end of the wire who identified himself as Colonel Lindbergh. When he had finished, at the other's request he opened the envelope addressed to the Colonel, and read it too over the telephone:

Dear Sir, Mr. Condon may act as go-between. You may give him the 70000 \$. make one packet. the size will be about

Describing the crude drawing of a box which appeared in the body of the letter, he continued:

We have notifyt your allready in what kind of bills. We warn you not to set any trapp in any way. If you or someone els will notify the Police ther will be a further delay after we have the money in hand we will tell you where to find your boy. You may have a airplane ready it is about 150 mil. (SYMBOL) away. But befor telling you the adr. a delay of 8 houer will be between.

Condon told of the interlocking circles which formed the signature-symbol, and was immediately asked to bring the letters to the Lindbergh home. Two hours later Dr. Condon was in Hopewell, showing Colonel Lindbergh and Colonel Breckinridge the letters he had received.

That night the Bronx educator spent at the Lindbergh home, in the only vacant room in the house, the nursery. In the morning Colonel Lindbergh gave Dr. Condon a letter authorizing him to act as intermediary. The Colonel also told Condon that he would arrange to place in his hands the \$70,000 ransom demanded.

From the initials of Dr. Condon, J.F.C., was devised the pseudonym "Jafsie" with which the educator was to sign his newspaper communications to conceal his identity from the public as well as to attract the attention of the kidnaper.

Dr. Condon, accompanied by Colonel Breckinridge, returned to The Bronx to await the next move. The ad requested by the kidnaper appeared in the personal columns of the *New York American* the morning of March 11 as follows:

MONEY IS READY. JAFSIE.

They didn't have long to wait for a reply. Early the next evening, Saturday, March 12, a taxicab driver brought a message from the kidnaper arrang-

ing for an interview. Colonel Breckinridge was present when Dr. Condon tore open the letter and read:

Mr. Condon.

We trust you, but we will note come in your Haus it is to danger. even you cane note know if Police or secret servise is watching you

follow this instrunction.

Take a car and drive to the last supway station from Jerome Ave line. 100 feet from the last station on the left seide is a empty frank-further-stand with a big open Porch around, you will find a notise in senter of the porch underneath a stone. this notise will tell you were to find uns.

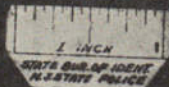
(SYMBOL)

Act accordingly.

after $\frac{3}{4}$ of a houer be on the place. bring the mony with you.

They questioned the taxicab driver. His name, he said, was Joseph Perrone. He had been handed the letter, together with a dollar, by a stranger who had stopped him on Gun Hill Road. They noted the man's badge and license number and permitted him to go.

Dr. Condon
We trust you, but we will note some
in your hands it is the danger. even
you can not know if police or
secret service is watching you
follow this instructions.
Take a car and drive to the last
subway station from Jerome Ave
line. 100 feet from the last station
on the left side is a empty park
further stand with a big open porch
around, you will find a notice in
center of the porch underneath a stone
this notice will tell
you were to find me.
Act accordingly.
after $\frac{3}{4}$ of a hour be
on the place. bring the money with you.



The Fourth Ransom Note

Dr. Condon

Following directions, Dr. Condon, accompanied by a friend, Al Reich, drove to the Frankfurter stand described in the letter. There the educator found an envelope weighted down by a stone on the table and addressed as if for mailing to him. He opened it and read the contents under an arc light:

cross the street and follow
the fence from the cemetery.

direction to 233 street

I will meet you.

There was no signature, no symbol.

The Doctor stepped back into the car; Reich swung it around to a point near the Woodlawn Cemetery gate, where Condon got out, the letter in his hand to indicate his identity to the kidnap emissary.

Suddenly his attention was attracted by the flutter of a white handkerchief through the bars of the gates. Approaching it he made out, less than three feet away and separated from him by the gate, the figure of a man. The following conversation ensued:

Man: Did you gotted my note?
Condon: Yes, I received it.
Man: Have you gotted the money?
Condon: No, I could not bring the money until I saw the baby or heard where the baby is.

cross the street and follow
the fence from the cemetery.

direction to 233 street

I will meet you.



Directions Found by Dr. Condon at Frankfurter Stand

Dr. Condon



(International News Photo)

Dr. Condon and Al Reich

At this point the footsteps of a cemetery guard were heard on the gravel walk behind the man. Displaying unusual agility, the kidnaper caught hold of the steel bars of the nine-foot gate and swung himself up and over, landing on his feet just in front of the Doctor, and darted across the street into Van Cortlandt Park. There Dr. Condon overtook him, persuading him to sit down on a nearby bench.

The Hand of Hauptmann

Condon: How do I know you are the right person?

Man: Your note has symbol on it just like what we left on the night we took the baby. I will send you Lindbergh's son's sleeping suit and he will know we are the ride ones.

The stranger revealed a thorough knowledge of the salient points of the kidnaping: the nursery note, the peculiar symbol, the baby's sleeping suit.

Still talking, the man pulled down his coat collar,



(International News Photo)

The Bench Where Dr. Condon and "John" Sat and Talked

Dr. Condon

and so, in the semi-darkness, Condon caught his first view of the kidnaper's face.

Condon: What is your name?

Man: Just call me John.

There was more conversation—and one phrase which was later to assume increased importance.

In speaking of the kidnaping, "John" told Condon:

"This was planned a year already before it was done."

Dr. Condon, who had seen none of the earlier kidnap notes, did not realize at the time that this was a repetition, practically word for word, of a phrase which had occurred in those notes. There is another part of the conversation worth retelling:

Man: Would I burn if the baby is dead?

Condon: (sharply) Is the baby all right?

Man: The baby is happy and well—better as it was. You put an ad in *The Home News* Sunday like this: "Baby is alive and well; money is ready," to show my friends I saw you and you are willing to pay the money. Well, I must go.

They shook hands, and the stranger slipped into the woods.

Colonel Breckinridge at the Condon home listened intently as the Doctor recounted his conversation with "John." The lawyer was especially interested in the words "this was planned a year already." It

The Hand of Hauptmann

indicated that Dr. Condon was in touch with the actual kidnapers.

The ad requested by "John" appeared in *The Home News* the following day:

BABY ALIVE AND WELL — MONEY IS READY.
CALL AND SEE US. JAFSIE.

Sunday went by without incident. On Monday appeared the following ad:

MONEY IS READY. NO COPS. NO SECRET
SERVICE. NO PRESS. I COME ALONE LIKE LAST
TIME. CALL JAFSIE.

Wednesday morning, March 16, Dr. Condon found in his mail a soft, oblong package done up in brown wrapping paper and addressed in a by-now familiar hand. Colonel Breckinridge was notified and hurried to the Condon home. Together they unwrapped the parcel and found a child's grey wool sleeping suit and a sealed note addressed to Colonel Lindbergh.

A telephone call brought the Colonel to The Bronx, where he identified the garment as that worn by his son the night he was taken. They opened the letter and read it together:

Dear Sir: Ouer man faills to collect the mony. There are no more confidential conference after the meeting from March

[54]

Dear Sir: Ouer man faills to collect the
mony. There are no more confidential
conference after meeting from March
12. These arrangements is hazardous
for us. We will not allow ouer man
to confer in the way like before.
Circumstance will not allow us
to make a transfere like you wish.
It is impossible for us. Why should we
move the baby and face changes, to
take another person to the place is
entirely out of question. It seems
you are afraid if we are the right
party and if the boy is alright. Well
you have ouer signature always?
The same as the picture
specially Kern 3 photo.



Fifth Ransom Note

now we will send you the sleepingsuit
from the baby besides it means 3 \$ extra
expenses because we have to pay
another one. Please tell Mrs. Lindbergh
note to worry the baby is well, we only
have to give him more food as the tied says
you are willing to pay the 70000
note 50000 \$ without seeing the baby first
or note. let us know about that in the
New York-American. We can't to it other ways.
because we don't like to give up
our safety please or to move the baby
if you are willing to accept this deal
put those in the paper.

I accept money is ready

our program is:
after 8 hours we have the money received
we will notify you where to find the
baby if there is any happ, you will be
responsible what
will follow.



Reverse Side of Fifth Ransom Note

Dr. Condon

12. those arrangements to hazardous
for us. We will not allow our man
to confer in a way like before.
circumstance will not allow us
to make a transfer like you wish.
It is impossible for us. Why should we
move the baby and face danger to
take another person to the place is
entirely out of question. It seems
you are afraid if we are the right
party and if the boy is all right. Well
you have our signature. it is always
the same as the first one
specially them 3 holes (SYMBOL)

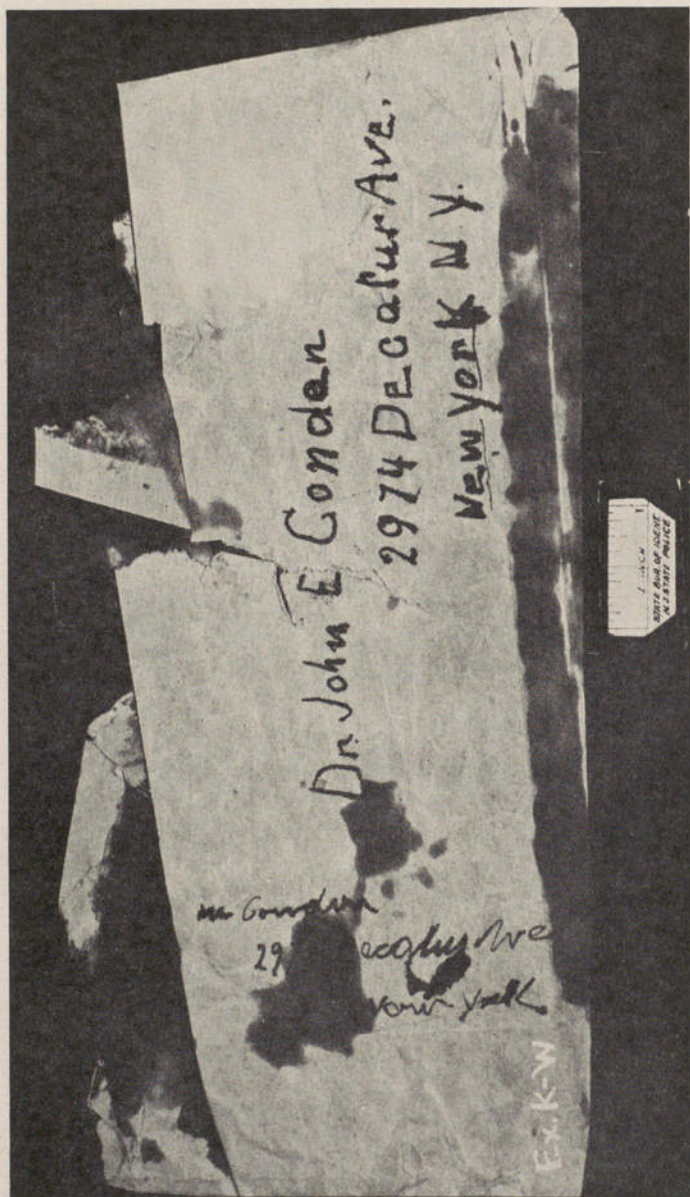
It continued, on the other side:

Now we will send you the sleepingsuit
from the baby besides it means 3 \$ extra
expenses because we have to pay
another one. Please tell Mrs. Lindbergh
note to worry the baby is well. we only
have to give him more food as the tied says

You are willing to pay the 70000
note 50000 \$ without seeing the baby first
or note. let us know about that in the
New York-American. We can't to it other ways.
because we don't like to give up
our safety please or to move the baby.
If you are willing to accept this deal
put those in the paper

I accept money is ready
our program is:

[57]



(International News Photo)

Wrapper on Sleeping Suit

Dr. Condon

after 8 hours we have the money received
we will notify you where to find the
baby. If there is any trap, you will be
responsible what
will follow.

(THREE HOLES)

They discussed briefly arrangements for the payment of the ransom money. Then Colonel Lindbergh left for home, taking with him the precious bundle containing the sleeping suit and the note telling Anne that her baby was alive and well and holding forth the promise of a speedy return.

Three days went by, and the ads inserted as requested in the *American* brought no result. In the Sunday edition of *The Home News* the worried Dr. Condon placed the following notice:

INFORM ME HOW I CAN GET IMPORTANT LETTER TO YOU. URGENT. JAFSIE.

On Monday morning they received their answer, an ultimatum:

Dear Sir: You and Mr Lindbergh know our Program. If you don't accept then we will wait until you agree with our Deal, we know you have to come to us any way But why should Mrs. and Mr. Lindbergh suffer longer as necessary We will not communicate with

The Hand of Hauptmann

you or Mr Lindbergh until you write so in the paper.

We will tell you again; this kid naping case whas prepared for a yaer already so the Police would have any look to find us or the child You only puch everyding further out dityou send that little package to Mr Lindbergh? it contains the sleepingsuit from the (SYMBOL) the baby is well. Baby.

And, on the other side, but one sentence:

Mr Lindbergh only wasting time with hiss search

(THREE HOLES)

They replied in *The Home News* the next day (Tuesday):

THANKS. THAT LITTLE PACKAGE YOU SENT WAS IMMEDIATELY DELIVERED AND ACCEPTED AS REAL ARTICLE. SEE MY POSITION. OVER FIFTY YEARS IN BUSINESS AND CAN I PAY WITHOUT SEEING GOODS? COMMON SENSE MAKES ME TRUST YOU. PLEASE UNDERSTAND MY POSITION. JAFSIE.

There was no immediate answer. On Saturday morning they inserted the following:

[60]

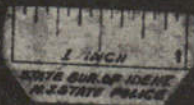
Dear Sir: you and Mr Lindbergh know our Program. If you don't accept den we will wait until you agree with our deal. we know you have to come to us anyway. But why should Mr. and Mrs. Lindbergh suffer longer as necessary we will not communicate with Mr. Lindbergh until you write so in the paper.

We will tell you again; this kid naping case whas prepared for a yaer already so the Police would have any look to find us or the child You only puch everyding further out if you send that little package to Mr Lindbergh? it contains the sleepingsuit from the He baby is well. Baby.



Mr Lindbergh only wasting
time with his search

Ex. 5



Reverse Side of Sixth Ransom Note

Dr. Condon

MONEY IS READY. FURNISH SIMPLE CODE FOR US TO USE IN PAPER. JAFSIE.

Four days later, Wednesday, March 30, Dr. Condon received another communication:

Dear Sir: It is not necessary to furnish any code. you and Mr. Lindbergh know our Program very well. We will keep the child on our safe place until we have the money in hand, but if the deal is not closed until the 8 of April we will ask for 30000 more.-also note 70000 -100000.

how can Mr Lindbergh follow so many false clues he knows we are the right party our signature is still the same as on the ransom note. But if Mr. Lindbergh likes to fool around for another month.- we can help it.

once he has to come to us anyway but if he keeps on waiting we will double our amount. there is absolute no fear about the child,
it is well (SYMBOL)

Dr. Condon re-advertised:

I ACCEPT. MONEY IS READY. JAFSIE.

On the afternoon of April 1 came the following instructions:

[63]

8
Dear Sir: It is more necessary to furnish
any note. you and Mr. Lindbergh know
over @myam- very well. We will keep
the child in our safe place until we
have the money in hand, but if the deal
is not closed until the 8 of April we
will ask for 30 000 more. - also note 70000
- 100000.

How can Mr. Lindbergh follow
so many false clues he knows? we
are the right party over signature
is still the same as on the ransom
note. But if Mr. Lindbergh likes to
put around for another month. -
we can help it.

once he has to come to us anyway
but if he keeps on waiting we will double
over amount. There is absolute our fear
about the child.

Ex. L-2



Seventh Ransom Note

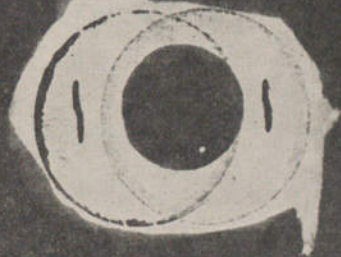
The silver nitrate test for finger prints was made on this sheet

7
Dear Sir: have the money ready by Saturday
evening. we will inform you where
and how to deliver it. have the money
in one bundle we want you to put
it in in a certain place. There is
no fear that somebody else will
take it, we watch everything
closely. Please let us know if
you are agree and ready for action
by Saturday evening. - if yes
put in the paper.

yes everything O.K.

It is a very simple delivery but we
find ^{out very} soon if there is any trap.

after 8 hours you get the adr. from
the boy, in the place
you find two
batches. they are
innocence.

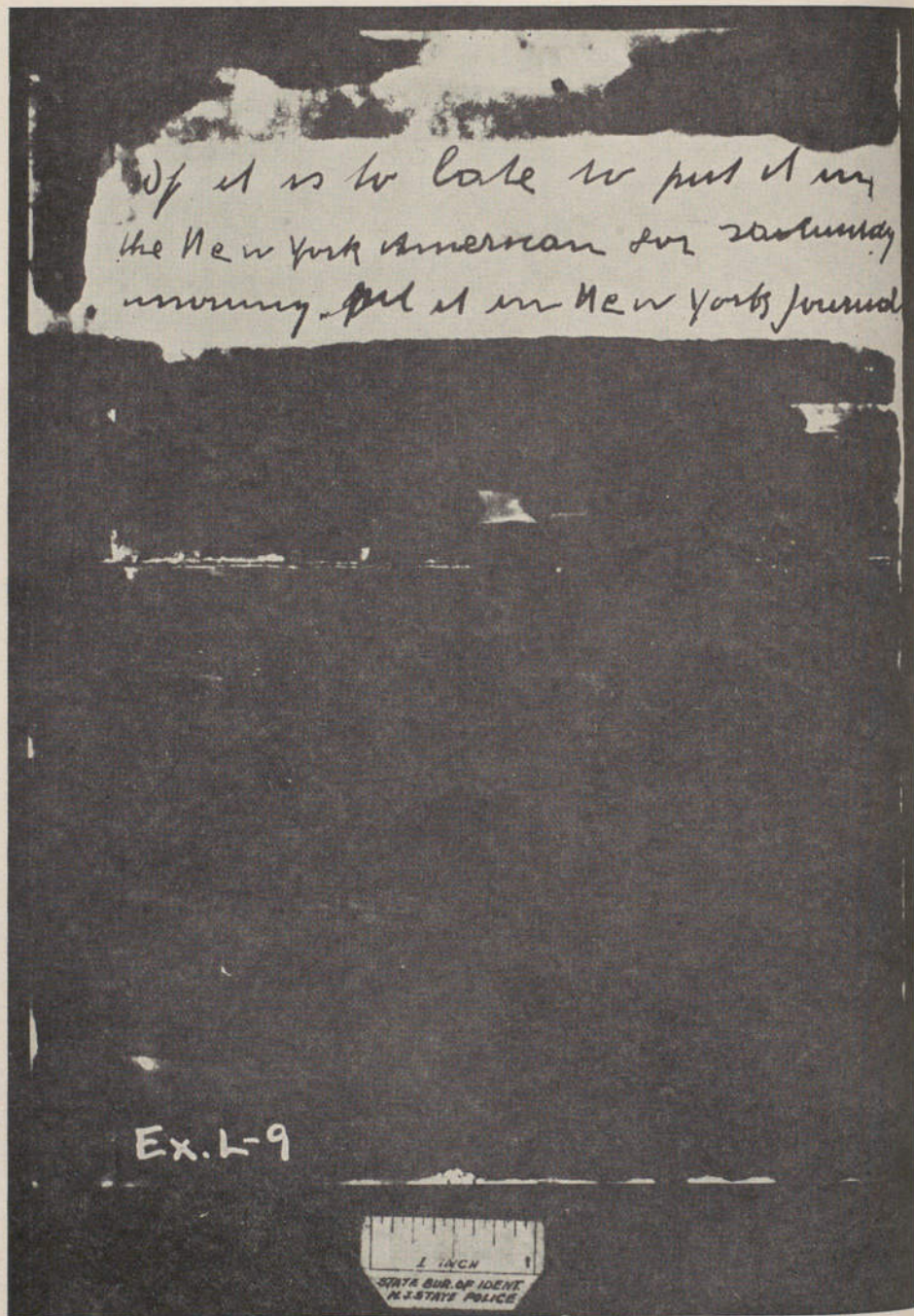


EX L 9



Eighth Ransom Note

The silver nitrate test for finger prints was made on this sheet



Reverse Side of Eighth Ransom Note

The silver nitrate test for finger prints was made on this sheet

Dr. Condon

Dear Sir: have the money ready by saturday evening. we will inform you where and how to deliver it. have the money in one bundle we want you to put it in on a certain place. Ther is no fear that somebody els will tacked it, we watch everything closely. Pleace lett us know if you are agree and ready for action by saturday evening.—if yes—put in the paper
Yes everything O.K.

It is a very simple delivery but we find out very sun if there is any trapp. after 8 houers you gett the adr; from the boy, on the place you finde two ladies. the are
innocence.

(SYMBOL)

And on the other side:

If it is to late to put it in the New York American for saturday evening put it in New York Journal.

(THREE HOLES)

Dr. Condon notified both Colonel Breckinridge and Colonel Lindbergh; within a few hours they arrived at the Condon home.

[67]

The Hand of Hauptmann

In accordance with legal advice given him, Colonel Lindbergh kept the New Jersey State Police officials in touch with every new development, turned over to them every letter as he received it. Upon receipt of this last note Colonel Schwarzkopf, seconded by New York and Federal authorities, urged that plainclothesmen surround the rendezvous where the money was to be paid. They withdrew their proposal, however, when Colonel Lindbergh objected, deferring to the father's desires that nothing be done to endanger the safe return of his child at this late stage of the negotiations.

Dr. Condon hastened to insert the notice. The ransom money had been assembled by J. P. Morgan & Co. in the denominations requested, and the serial numbers recorded by agents of the Internal Revenue Bureau. Early Saturday afternoon Colonel Lindbergh and Colonel Breckinridge brought the money to the house.

In the evening the kidnaper, as he had done once before, sent his message with a cab driver. Tearing open the sealed envelope Colonel Lindbergh read:

Dear Sir: take a car and follow
tremont Ave to the east
until you reach the number
3225 east tremont Ave.

It is a nursery.

[68]

10

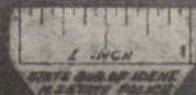
Dear Sir: take a car and follow
tremont Ave to the east
until you reach the number
3225 east tremont Ave.

It is a nursery.

Bergen

Greenhouses flouist

There is a table standing
outside right on the door, you
find a letter underneath the table
coverd with a stone, read and
follow instruction.

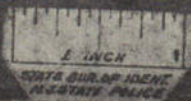


Ninth Ransom Note

don't speak to anyone on
the way. If there is a ratio
alarm for policecar, we
warn you, we have the same
equipment. have the money
in one bundle.

we give ^{you} $\frac{3}{4}$ of a houer to
reach the place,

Ex. L-3



Reverse Side of Ninth Ransom Note

Dr. Condon

Bergen

Greenhouses florist

there is a table standing
outside right on the door, you
find a letter underneath the table
covert with a stone, read and
follow instruction.

(SYMBOL)

And, on the other side:

don't speak to anyone on
the way. If there is a ratio
alarm for policecar, we
warn you, we have the same
equipment. have the money
in one bundle.

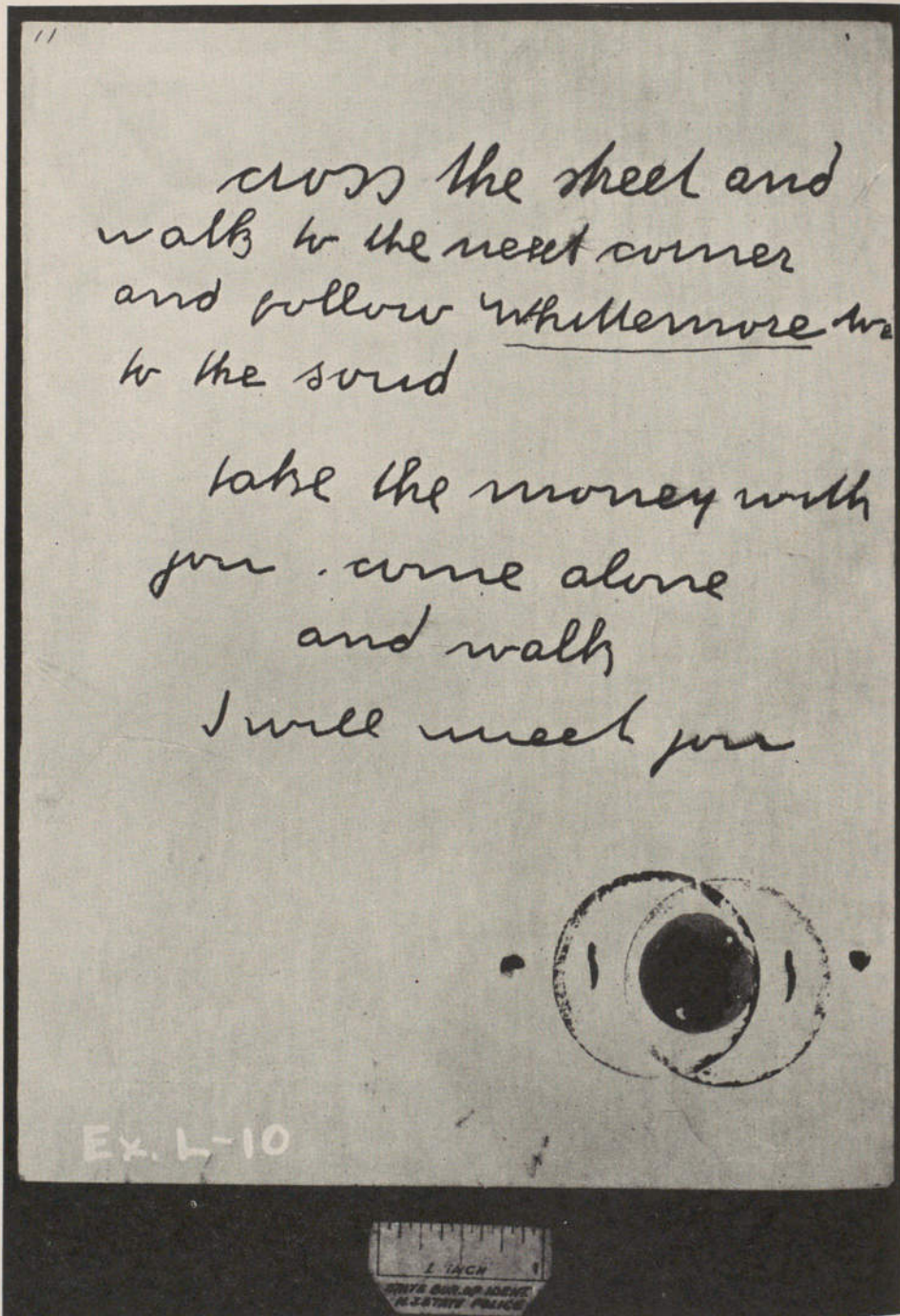
We give you $\frac{3}{4}$ of a houer to
reach the place.

(THREE HOLES)

Within ten minutes Colonel Lindbergh and Dr. Condon were on their way to the Bergen Greenhouse.

They found the flower shop opposite St. Raymond's Cemetery. Colonel Lindbergh in the car watched the Doctor cross the sidewalk to a table in front of the stand, stoop, and reach under it. As he

[71]



cross the street and
walk to the next corner
and follow Whittemore Ave
to the south

take the money with
you. come alone
and walk
I will meet you

Dr. Condon

turned, the flier saw the white envelope in his hand.
They read it together:

cross the street and
walk to the next corner
and follow Whittemore Ave
to the south

take the money with
you. come alone
and walk
I will meet you

(SYMBOL)

Dr. Condon started to walk across the street. He had arrived at the center of the road when from the cemetery came a loud call:

"Hey, doktor."

It was so clear and audible that Colonel Lindbergh seated in the car distinctly heard it. That voice with its strange accent became indelibly imprinted upon his mind.

Dr. Condon turned and walked down along the hedge bordering the cemetery. He had gone a few yards when, from the other side of the hedge, he heard a sibilant hiss:

"Hey, doktor! Have you gottet the money?"

"No," he replied. "It's in the car."

"Well, get me the money."

[73]

The Hand of Hauptmann

"Not until you give me a note telling me where the baby is," Dr. Condon declared. He asked the man to be satisfied with the \$50,000 demanded in the first ransom note.

"Well, if we can't get 70, I suppose we take 50," the man said. "In ten minutes I come back again with the note. Have the money here." He disappeared in the darkness.

When Dr. Condon returned with the box containing the money, the man handed the Doctor the note and took the box, opening it to reassure himself that it contained money. He thanked the pedagogue for his efforts, then disappeared in the blackness of the cemetery.

Dr. Condon retraced his steps to the car and handed the note to Colonel Lindbergh. They drove off, rode more than a mile to Westchester Square, where they stopped, opened the envelope, and read:

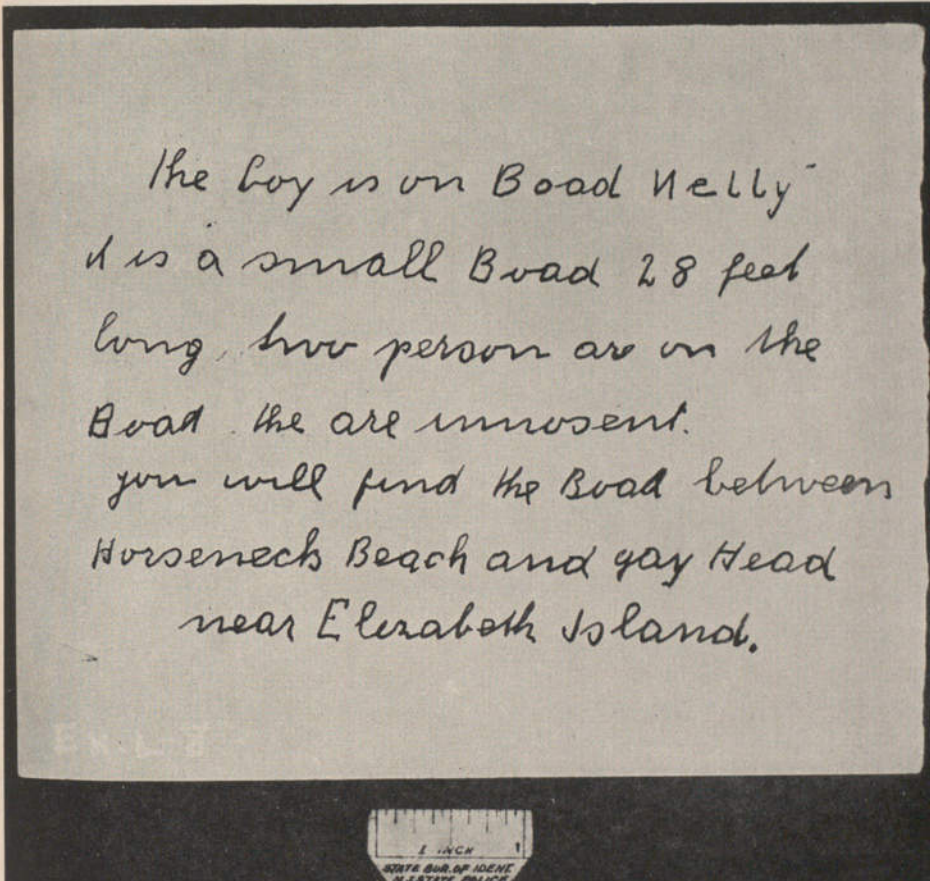
the boy is on Boad Nelly
it is a small Boad 28 feet
long, two person are on the
Boad. the are innozent.
you will find the Boad between
Horseneck Beach and gay Head
near Elizabeth Island.

There was no signature.

At the Condon home the two Colonels, Lindbergh and Breckinridge, planned the next, and, they hoped,

Dr. Condon

final step in the drama. About midnight, accompanied by Dr. Condon, Elmer L. Irely (of the Bureau of Internal Revenue), and Mr. Reich, they left New York. At Bridgeport, Connecticut, an amphibian



The boy is on Boad Nelly
it is a small Boad 28 feet
long, two person are on the
Boad. the are innozent.
you will find the Boad between
Horseneck Beach and gay Head
near Elizabeth Island.

Note Given to Dr. Condon by "John"

plane awaited them, and as soon as it was light Colonel Lindbergh took off. With him were Colonel Breckinridge, Dr. Condon, and Mr. Irey.

They flew along the Connecticut and Rhode Island shores, towards Buzzards Bay and Gay Head, off the coast of Massachusetts, looking for the "Boad Nelly." They went on to Vineyard Haven, Cuttyhunk, Horseneck, Woods Hole. The day passed without result. Slowly, as it grew dark, they became aware of the monstrous hoax that had been played upon them. Fifty thousand dollars over a hedge—for nothing.

The next day, at dawn, Colonel Lindbergh resumed his search alone. All day he flew. As dark fell, the only possible conclusion was forced upon him—this had all been in vain. Wheeling his plane back to New Jersey, he landed at Teterboro Airport, where his car awaited him, and drove slowly back to Hopewell, framing the sad words with which he would inform Anne of the downfall of all their hopes.

V

Hoaxes - - Finding of Body

ON THE afternoon of May 12 William Allen, a colored truck driver, and his partner, Orville Wilson, brought their lumber truck to a halt before the Hopewell police station and excitedly told Assistant Police Chief Charles Williamson that they had discovered the body of a child in the underbrush fifty feet from the Mount Rose-Hopewell road.

Chief Williamson and several State Troopers accompanied the two men back to the scene. On a knoll a few feet from the emergency telephone wires strung to the Lindbergh home, in a hastily scooped-out grave in a hollow, they found the body of the Lindbergh baby.

Colonel Lindbergh was miles out at sea on the yacht *Cachelot* vainly combing Hampton Roads for a kidnap vessel upon which, he was assured by John Hughes Curtis, prominent Norfolk shipbuilder, the child was being held. Informed by radio of the finding of his son's body, the Colonel arrived in Hope-

well late that night. The next day, Friday, May 13, he positively identified the body.

That same afternoon, in the presence of his father, the remains of Charles A. Lindbergh, Jr., were cremated at Linden, New Jersey.

A few days after the finding of the body, Mr. Curtis admitted that his entire story of negotiations with the kidnapers was a figment of his imagination. Arrested, he was charged with "obstructing justice and giving false information," and placed on trial in the Flemington Courthouse, where a jury found him guilty as charged. He was sentenced by Judge Adam C. Robbins to a year in prison and ordered to pay a fine of \$1,000. The prison sentence was later suspended.

About this time Gaston B. Means, one-time Government Agent, gained the confidence of Mrs. Evelyn Walsh McLean, former wife of a Washington publisher, and extorted \$104,000 from her with a story more fantastic and improbable than Curtis's. He, of course, failed to bring back the baby. When he demanded an additional \$35,000, he was arrested.

Early in June Means went on trial in Washington. A jury found him guilty of swindling, and Justice James M. Proctor sentenced him to fifteen years in a Federal penitentiary.

While these legal proceedings were still pending, police reopened their examination of the members of the Morrow and Lindbergh households. On June

10 Inspector Walsh and a group of detectives called at the Morrow home and asked Miss Sharpe to go to Alpine for further questioning. Violet went to her room to get dressed. A few minutes later another servant, passing through the butler's pantry, found her lying on the floor, dead. She had swallowed cyanide of potassium.

Eventually the man who had been Violet's escort the night of the kidnaping identified himself and furnished a detailed accounting for the evening, proving that neither he nor Violet Sharpe could possibly have been involved in the commission of the crime. Police found ample corroboration of his story. And so death took toll of the second victim in the Lindbergh tragedy.

The pressure of public indignation from all over the country made itself felt in Congress, and resulted in the enactment of legislation making kidnaping a Federal offense where the victim is transported across a State line or where the mails are used in connection with the crime. This law became known as the "Lindbergh law." It created an entirely new field for the Department of Justice and swung this agency into action on the trail of the Lindbergh kidnaper, a manhunt that engaged the undivided attention of fifteen Federal agents and scores of local and State officers for more than two years.

Arthur Koehler, attached to the Department of Agriculture, traced the wood of the kidnap ladder

MON. 50 50M 6-32
FEDERAL RESERVE BANK OF NEW YORK CASH DEPARTMENT

DEPOSITED BY
J J Faulkner 537 W 149

IN
Federal Reserve Bank of New York

NEW YORK, _____ 19____

	AMOUNT
Checks	
<i>Gold Art</i>	<i>2980</i>
<i>10x20</i>	
TOTAL	

WRITE TOTAL AMOUNT OF DEPOSIT HERE

DOLLARS

(International News Photo)

The "J J Faulkner" Deposit Slip

Hoaxes — Finding of Body

back to the forest where it had grown, through the mill which had planed it, to the Great National Millwork and Lumber Company in The Bronx, New York City. And there its trail was lost.

Within a week after the kidnaping the first ransom bill showed up in an upper Manhattan bank, but the confused tellers were unable to identify the person who had deposited it. Slowly these marked bills began to trickle in, mostly in The Bronx, sometimes in Manhattan and Brooklyn. Always the trail was cold when police got there.

Early in 1933 the United States went off the gold standard, and President Roosevelt issued a decree ordering all gold notes and bullion to be turned in to the Federal Reserve before May 1. On the last day of grace allowed by the proclamation a stranger walked into the Federal Reserve Bank in New York, passed \$2,980 in gold notes through the wicket, and walked out with the equivalent in greenbacks. Inspection later proved the gold notes were part of the Lindbergh ransom. The only clue to the stranger's identity was a deposit slip on which had been written a name and address: "J J Faulkner, 537 W. 149." Police, checking on that address, found no such person residing there.

On the evening of November 26, 1933, a man stepped up to the wicket at Loew's Sheridan Theatre in Greenwich Village and threw a folded \$5 bill

The Hand of Hauptmann

through the window. Mrs. Cecile M. Barr, the cashier, unfolded it.

"One thirty-five-cent ticket," he said.

Mrs. Barr handed him his ticket and his change. The bill went into the till—and the next day, into the bank.

A few days later Lieutenant Finn, of the New York Police Department, brought the bill to the theatre, questioned Mrs. Barr about it. The cashier readily recalled the man's face, especially his pointed chin and blue eyes. She also remembered his accent. The description she gave of this man checked perfectly with that given by Dr. Condon of "John."

VI

The Arrest

AT TEN o'clock Saturday morning September 15, 1934, a blue Dodge sedan pulled up before a gasoline pump of the Warner-Quinlan filling station at Lexington Avenue and 127th Street, in New York City. The driver asked for five gallons of gasoline and tendered in payment a ten dollar gold note.

Walter Lyle, manager of the station, glanced sharply at the man as he handed him the change for this obsolete bill. As the stranger drove away, the service-man jotted down, on the margin of the bill, the license number of the car—4U 13-41. Shortly afterward he gave the bill, together with other deposits, to his fellow station attendant, John Lyons, to take to the bank.

The teller at the Corn Exchange Bank branch at 125th Street and Park Avenue accepted the bill without question. As a matter of routine this bill was later checked against the list of Lindbergh ransom money. It checked! The police were immediately notified.

The Hand of Hauptmann

On Monday morning Lieutenant James J. Finn, of the New York Police Department, accompanied by Corporal V. H. Horn, of New Jersey, and Special Agent W. F. Seery, of the Department of Justice, questioned the tellers. None of them could recall the man who had turned in the gold certificate.

As one of the police officers turned the bill over, his attention was attracted by the penciled numerals on the back. Obviously this was a license number. Several neighborhood garages and filling stations banked in this branch; the nearest was at 2115 Lexington Avenue.

Walter Lyle looked curiously at the three men as Lieutenant Finn showed him a police badge. Did Lyle remember jotting down a license number on a gold-backed bill? His reply electrified the officers:

"I certainly do. He was driving a 1931 Dodge sedan and spoke with an accent—Scandinavian, I think."

They called the Bureau of Motor Vehicles and checked the license. Over the phone came the information:

"Name, Richard Hauptmann. Address, 1279 East 222nd Street, Bronx. Age, 34. Dodge, 1931, Sedan."

The operator's license was checked for description of the man. Height, five feet ten. Weight, 180. Blue eyes. Blond hair. The description fitted perfectly that of "John" as given police by Dr. Condon!

The Arrest

East 222nd Street lies at the extreme end of The Bronx, not far from the Westchester line. Number



(International News Photo)

"GRAVEYARD JOHN"

Picture of the supposed kidnaper, prepared by the Department of Justice early in 1934, from composite description by Dr. Condon and John Perrone.

1279 is a stucco two-family house. At one side, in 1934, a narrow lane bordered a vacant lot on which stood a one-car garage.

Just before nine o'clock on the morning of Wednesday, September 19, a man walked down the front steps and crossed the lane to the garage. Slowly a blue sedan backed out into the street. As it gained the Boston Post Road three police cars fell in behind at a cautious distance. At 178th Street and Park Avenue the police cars forced the suspect's car to the curb. An officer jumped out, opened the door of the Dodge sedan, and ordered the driver out.

The man got out. The police searched him; in his wallet they found a twenty-dollar gold certificate. It was a Lindbergh ransom bill!

Hauptmann was ordered into a police car, and they took him back to his home. It was a surprised woman who opened the door for the police and her husband. A ten-month-old son began to cry, but she quietly hushed him while police tramped through the house, opening doors, searching closets.

They found \$120 in gold pieces—but no more gold certificates. In a desk police discovered samples of the man's handwriting, and Inspector John A. Lyons, satisfied, ordered the prisoner taken to the Greenwich Street Station.

The Bureau of Criminal Identification is an old building under the elevated structure of Greenwich Street in lower Manhattan. It was here, about three o'clock that fateful afternoon, that the official questioning of Bruno Richard Hauptmann began.

The prisoner denied having any criminal record. Police lost no time in cabling Germany for information regarding their prisoner—and were advised by return wire that they had in their custody a man characterized by the authorities there as "exceptionally sly and clever," a man with a prison record, an escaped criminal.

The cables revealed that Bruno Richard Hauptmann was born in the town of Kamenz, in the State of Saxony, Germany, on November 20, 1899. He had served as a machine gunner in the German army during the World War. After his discharge from the army Hauptmann had embarked on a career of petty crime which wound up with a prison sentence of four years.

Released in 1923, he was rearrested the same year for robbery. This time he escaped from jail and made his way to the coast, where, after three attempts, he stowed away and succeeded in entering the United States illegally.

Once in New York City, Hauptmann told police, he became a carpenter, having been apprenticed to that trade in his youth. A few years after his arrival he met a waitress, Anna Schoeffler, also a native of Germany, and married her. He worked steadily, he said, and saved money until the depression caught up with him in the winter of 1931.

He told them about his investments in stocks, and how he turned from investment to speculation, from

carpentry to the stock market. He earned enough, at this, he declared, to pay all household expenses from 1932 until his capture. He explained the presence of so large a sum in gold in the house as the result of careful saving.

Police seated him at a desk, placed a blank sheet of paper before him, a pen in his hand, and bade him write while they dictated test paragraphs containing selected words and passages from the various ransom notes.

This dictation was divided into two groups and given to the prisoner in the following order:

“Cross the street and walk to the next corner and follow Whittemore Ave. to the Sound. Take the money with you. Come alone and walk. I will meet you. The boy is on the boat Nelly. It is a small boat 28 feet long. Two persons are on the boat. They are innocent. You will find the boat between Horseneck Beach and Gayhall near Elizabeth Island.”

The second, more elaborate, went:

“We were not near Smith Hall where the robbery took place, between 6 and 12 by our time. During all the time I was out of the house, but later came home. Did you not write letters to New York sending back anything that was stolen from Mr. Conway? Police keep those letters and papers, they will be good for something later maybe. One

of the letters said Dear Sir, thank you for the bills and for your money. We will send back the bills later perhaps. Where shall we send them, the address we lost? Be at home every night so you will hear from us. You can not tell when that will be.” *

He was quite willing to write — even eager, it seemed, when they told him that on this test hung convincing proof of his guilt or innocence. From nine that evening until early the next morning, with frequent intervals of rest, he covered page after page with writing. As soon as he completed one it was taken from him, so that any disguise he might attempt would not be consistent. Never in the course of their dictation did they tell him how to spell a word, how to form a letter. Never did they assist him with the arrangement or placing of the words on the page, or the use of capitals, or punctuation.

Later, Hauptmann was to declare that he had been instructed to add an *e* to his word *not*. That this is untrue is at once apparent. The *e* is joined to the rest of the word smoothly with an uninterrupted stroke. Such would not be the case if the *e* were subsequently added.

As they took each sheet from him, for comparison, it became obvious to even the most inexperienced of

* Facsimiles and analysis of this “request” writing will be found in Chapter XII.



The Hand of Hauptmann

them that this man was attempting desperately to disguise, to write a stiff, unnatural, characterless hand which would baffle handwriting experts. But the further he went the more muddled he became; he just couldn't remember what he had written a half-hour before. The result was page after page of writing which, placed side by side, appears to the casual eye to be written by different persons. And so, as they watched him and noted the variance in style, shape, abnormal change in size of letters, slant, and spelling, the police felt that here they had a guilty man. Hauptmann, innocent, and given the opportunity to exculpate himself, would never dodge and squirm and evade in this manner. At length, satisfied, they motioned him to another chair and said:

"Sit down and get some rest."

In that chair he fell asleep.

The following day Dr. John F. Condon, brought into a room in which the prisoner stood with thirteen other men, picked the carpenter out of the line-up and subjected him to a lengthy examination. The Bronx educator seemed especially interested in the man's accent and pronunciation. At the end of the quiz Inspector Lyons, in charge of the questioning, asked Dr. Condon if he could identify the man.

Dr. Condon's reply was that Hauptmann came nearer to answering the description of graveyard "John" than anyone he had seen thus far. He pointed

The Arrest

out that he had to be careful about making a positive identification; the man's life was in jeopardy.

Police soon unearthed more tangible evidence in Hauptmann's garage: \$13,750 in gold certificates—all Lindbergh money! A few days later they were to



(International News Photo)

Searching for Ransom Bills in Hauptmann's Garage

The Hand of Hauptmann

locate an additional hoard containing \$850 in ransom bills, as well as a small-calibered pearl-handled revolver cunningly concealed in the garage.

They brought the prisoner out of his cell and told him of the discovery. And then it was that Hauptmann told them about Isidor Fisch.

Fisch, said Hauptmann, had been his partner in a fur business. Before sailing for Germany, in December of 1933, he had brought a cardboard box to Hauptmann and asked the carpenter to keep it for him until his return. Fisch never came back. He died in Leipzig four months later.

The box lay on the top shelf in the kitchen closet of the Hauptmann home, untouched until the middle of August, 1934—seven months. There were pipes running through the closet, and the roof leaked slightly. The cardboard carton became saturated with water. One rainy Sunday Hauptmann, pulling a broom from the closet, accidentally struck the box. It broke open and then, said Hauptmann, he first saw the gold certificates.

There was nearly \$15,000 in the box, he told police. He hid it without telling his wife of his discovery, intending, he said, to write Fisch's relatives in Germany about the money. But he was arrested a month later, after he had already spent twelve to fifteen of the bills "to make out" money he had loaned Fisch for passage-money to Germany.

The Arrest

At midnight they took Hauptmann to District Attorney Samuel J. Foley's office, in The Bronx, where the prisoner was positively identified by John



(International News Photo)

Closet in Hauptmann Home Showing Top Shelf Where Prisoner Claimed Cardboard Box Had Been Kept

Perrone, the taxicab driver who had delivered a note to Dr. Condon, and by Mrs. Cecile Barr, cashier of the Greenwich Village theatre, where a ransom bill had been passed.

Officials searching the Hauptmann home now found more evidence against the man. On a closet door they discovered a panel bearing the numbers 2974, the word *Decatur*, the numerals 3-7154, the letters *S*, *d*, and *g* (Sedgwick). This was Dr. Condon's address and telephone number at the time of the ransom negotiations! They found, too, a carpenter's tool chest, complete — except for a chisel. And the chisel found under the nursery window of the Lindbergh home the night of the kidnaping matched the rest of the tools in the box!

Confronted with this panel, the prisoner admitted it was his handwriting. He said he had probably noted it down because he was "interested in the case." Concerning the chisel he was silent. His had been missing a long time, he said.

On September 26, one week after the arrest of Bruno Richard Hauptmann, he was indicted by a Bronx County Grand Jury for the extortion of \$50,000 from Colonel Lindbergh.

On October 8 in New Jersey a Hunterdon County Grand Jury returned an indictment charging Hauptmann with the murder of Charles A. Lindbergh, Jr. The next day Governor A. Harry Moore officially requested the extradition of the accused man, and

on October 11 Governor Herbert Lehman of New York signed the extradition papers.

Habeas corpus proceedings to prevent Hauptmann's extradition were heard before Justice Ernest E. L. Hammer, in Bronx County Supreme Court. Hauptmann was represented by his counsel, James M. Fawcett; the State of New Jersey by Attorney-General David T. Wilentz. On October 16 Justice Hammer ruled against Hauptmann, dismissing the writ. Mr. Fawcett appealed, but three days later the Appellate Court confirmed the lower Court's decision. Late the same evening the accused was taken to New Jersey and lodged in the Hunterdon County jail at Flemington.

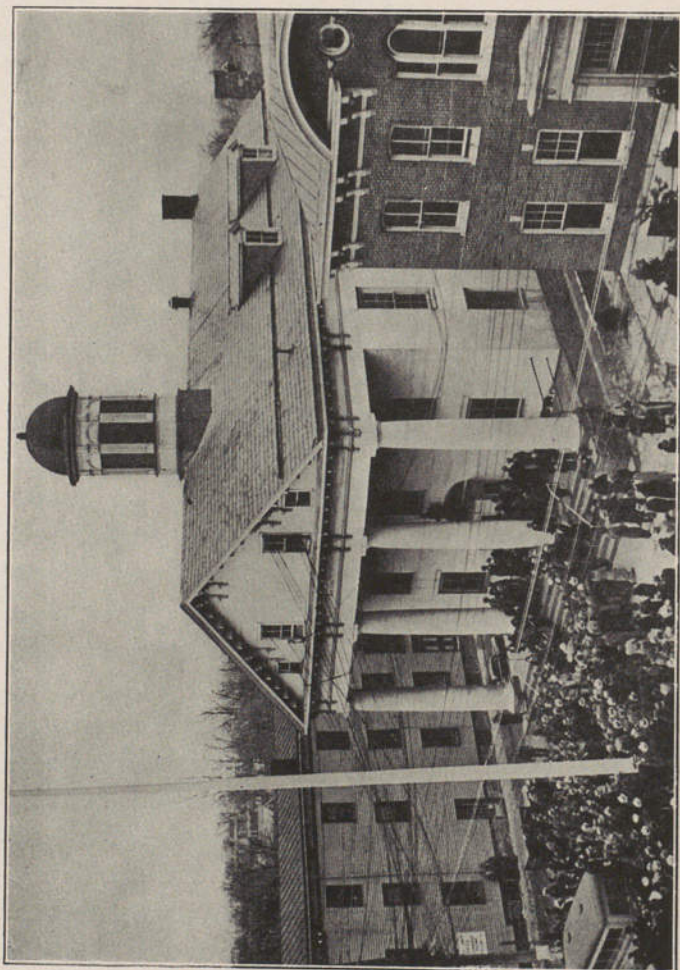
VII

The State vs. Bruno Richard Hauptmann

ON THE morning of January 2, 1935, in the 105-year-old Hunterdon County Courthouse at Flemington, New Jersey, began the trial of Bruno Richard Hauptmann.

The high-vaulted courtroom, with its sheet-metaled walls and ceiling and tall, recessed windows, was flooded with cold, wintry sunlight when shortly after ten o'clock Justice Thomas W. Trenchard in his black silk robes entered the courtroom, and the familiar "hear ye, hear ye" rang out. The ancient court of Oyer and Terminer was declared in session.

Colonel Lindbergh, tall and serious, strode down the aisle and took a seat within the enclosure. Scarcely a minute later there was a bustle at the door, and the prisoner appeared. As he took his seat inside the enclosure, his back to the rail, C. Lloyd Fisher, associate defense counsel, whispered to him, and he turned his head to nod to Mrs. Hauptmann, seated at the rear of the courtroom. Then he turned his



The Hunterdon County Courthouse, Flemington, New Jersey
(International News Photo)

State vs. Hauptmann

attention to the other lawyers seated before him at the defense table—Edward J. Reilly, who had succeeded Fawcett as chief defense counsel, Egbert Rosecrans, and Frederick A. Pope.

At the prosecution table were seated, in addition to Attorney-General Wilentz, the Prosecutor of Hunterdon County, Anthony M. Hauck, Jr., and the following assistants to the Attorney-General: Joseph Lanigan, Robert Peacock, Richard Stockton, and George K. Large.

Now, at a word from the judge, Sheriff Curtiss called the name of the first talesman. And so started the "trial of the century."

Most of the first day and part of the second were taken in the selection of the jury. When the jury box was filled, at last, it contained four women and eight men. They were:

1. Charles Walton, Sr., 56.
2. Mrs. Rosie Pill, 55.
3. Mrs. Verna Snyder, 36.
4. Charles F. Snyder, 40.
5. Mrs. Ethel Stockton, 32.
6. Elmer Smith, 35.
7. Robert Cravatt, 28.
8. Philip Hockenburry, 58.
9. George Voorhees, 45.
10. Mrs. May F. Brelsford, 38.
11. Liscom C. Case, 60.
12. Howard V. Biggs, 55.



(International News Photo)

Justice Thomas W. Trenchard

State vs. Hauptmann

The session the second day had hardly begun when, amid a ripple of excitement among the spectators, Mrs. Anne Lindbergh entered the courtroom and was escorted to a seat near the judge's bench, facing the prisoner.

Attorney-General Wilentz, lean, dark, short, rose to present the case against Bruno Richard Hauptmann.

"It is the law, men and women," he declared, "that where the death of anyone ensues in the commission of a burglary, that killing is murder—murder in the first degree.

"This crime was planned for some time. This defendant Hauptmann had conceived this plan and had undertaken it, had plotted it, prepared it, and we will show you that by the fact that he was in and about the vicinity of this Lindbergh home on many occasions before as well as at the time of the crime.

"He came there with his ladder, placed it against that house. He broke into and entered at night the Lindbergh home with the intention to commit a battery upon that child and with the intent to steal the child and its clothing. And he did!"

He reconstructed the crime which he attributed to the defendant: the theft of the child, the fall when the ladder broke, and the baby's death and hasty burial.



(International News Photo)

THE JURY

Front row, left to right: Elmer Smith, Mrs. Ethel Stockton, Charles F. Snyder, Mrs. Verna Snyder, Mrs. Rosie Pill, and Charles Walton
Rear row: Robert Cravatt, Philip Hockenbury, George Voorhees, Mrs. May F. Brelsford, Liscom C. Case, and Howard V. Biggs

State vs. Hauptmann

He said the State would prove that it was Hauptmann with whom Dr. John F. Condon negotiated and to whom he finally paid the ransom.

"This State will not compromise with murder or murderers," Wilentz declared. "We demand the penalty of murder in the first degree!"

On this note he closed. The first witness, a county surveyor, indicated briefly on a map the locale of the crime. When he concluded the clerk called:

"Mrs. Anne Morrow Lindbergh."

There was a hush in the courtroom as she seated herself in that ancient witness chair, a slight, pale figure. Wilentz, in a gentle voice, began:

"Mrs. Lindbergh, you are the wife of Charles A. Lindbergh?"

"I am," she said.

And with this simple question and reply the Attorney-General introduced into that courtroom the sad story of the kidnaping of the Lindbergh baby.

"Was he a normal child?" he asked to set at rest the ugly rumors that had surrounded this case since its beginning. She replied:

"He was perfectly normal."

She faltered a little as she described the events leading up to the discovery that the child was missing. The bits of flannel, the remains of that little sleeveless shirt that had been her son's shroud, were placed in her hands, and she flinched as she identi-

fied them. But when the grey sleeping suit was laid across her knees she stared at it blindly for a long time, then nodded her head slowly.

"Yes, he wore this suit. I bought it for him myself."

At the end of forty minutes Wilentz gently excused her. Attorney Reilly, his voice suave and courteous, said:

"The defense feels that the grief of Mrs. Lindbergh requires no cross-examination."

Wilentz called the next witness, Colonel Lindbergh, who described, in detail, the crash he had heard that fatal night in March, 1932, while sitting on the sofa before the fire—the crash which, the State contended, was caused by the breaking of the ladder and the fatal fall of the child.

The following day the Colonel, resuming his story, told of Condon's appearance in the case, of the identification of the sleeping suit in Condon's home, and, in detail, his trip to the Bronx cemetery on April 2, 1932, to pay the ransom.

In a tensely stilled courtroom, he testified:

"I heard a voice coming very clearly from the cemetery, in a foreign accent: 'Hey, Doktor!'"

"Since the time you heard the voice in the cemetery have you heard the voice again?" Wilentz demanded.

"I have," said Colonel Lindbergh.

"Whose voice was it?"

"Hauptmann's voice," the witness answered, looking directly at the man on trial for the murder of his son.

Although the identification had been forecast for some time, Hauptmann was visibly shaken. As Mr. Reilly began his cross-examination, he skillfully dwelt on the manner in which the Lindbergh servants were hired. He cast suspicion on a number of persons—two of them, Ollie Whately and Violet Sharpe, dead. But when he referred to Dr. Condon as the "master mind" of the kidnaping conspiracy, Lindbergh cut him short with a single word:

"Inconceivable!"

In a low voice Reilly asked the witness if he believed the defendant guilty of the kidnaping as well as the receiving of the ransom money.

"I do," replied Colonel Lindbergh.

And that was the high point of the day, as it remained in the memory of the listeners, when court adjourned for the week-end.

The first witness Monday morning was Betty Mowat Gow, the nursemaid who was brought from Scotland to testify. She broke into tears as she told of finding the empty crib on the fatal night of the kidnaping. She also testified to finding the thumb-guard, and, on the stand, identified the baby's sleeping suit, even the blue thread with which the thumb-guards had been attached.

In the afternoon the three-section ladder allegedly used in the kidnaping was carried into court, creating a stir comparable only to that created by the appearance of Mrs. Lindbergh.

Wilentz offered it in evidence but Frederick Pope, associate defense counsel, fought its admission. He argued that the ladder had been taken apart for examination, then re-assembled, with no assurance that it had not been changed, that there was no evidence, direct or circumstantial, connecting the ladder with the accused.

Justice Trenchard deferred ruling on the question.

On the following day, Tuesday, January 8, Amandus Hochmuth, eighty-seven-year-old surprise witness, a bearded Prussian army veteran, testified that he had seen a man in a "dirty green" automobile two miles from the Lindbergh home at noon on the day of the kidnaping. And, more important, he declared he saw "some of the ladder" in the car.

"And the man that you saw looking out of that automobile glaring at you in the manner that you say, is he in this room?"

"Yes."

"Where is he?"

"Alongside of the trooper there," Hockmuth said, pointing a long finger at Hauptmann.

At that moment, an impressive touch of drama, the lights in that courtroom flickered out, leaving the spectators gasping in the semi-darkness. When

the lights went on again, and order was restored, Hochmuth hobbled over to Hauptmann and placed his hand gingerly on the prisoner's shoulder. Hauptmann shook his head several times in denial.

But the high point of the day came in the afternoon, when Joseph Perrone, Bronx taxicab driver, told of delivering a note to the Condon home on March 12, 1932, eleven days after the kidnaping.

"Who gave you that note?" asked the Attorney-General.

"Bruno Richard Hauptmann," came the clear reply, as the witness pointed to the prisoner, sitting between two guards.

Mr. Wilentz asked him to leave the stand, to identify the man who had given him the note. Perrone marched up to Hauptmann, brought his hand down hard on the other's shoulder, and said:

"That is the man."

Hauptmann's lips twitched, his eyes blazed as his stoicism cracked under the strain.

"You're a liar!" Livid with rage, he spat the words out.

Pandemonium broke loose in the courtroom. Justice Trenchard pounded with his gavel for order, as the defense lawyers clamored to get their client's words into the record. They failed—Justice Trenchard hadn't heard them.

The next day Dr. John F. Condon, the famous "Jafsie" of the case, took the stand and made public



(International News Photo)

Dr. Condon Being Questioned on Witness Stand by
Attorney-General Wilentz

State vs. Hauptmann

for the first time the full story of the negotiations leading up to the payment of the ransom to "John" in St. Raymond's Cemetery. Twice, in answer to questions from the Attorney-General, looking deliberately at the prisoner, Condon said:

"John is Bruno Richard Hauptmann."

Despite the old man's acknowledged eccentricity, despite his antics on the stand, his testimony was perhaps the most damning thus far. The jury, aware of the sheer drama of the moment, hung on his every word.

And in his cross-examination he sparred with Reilly on even terms, frequently responding to questions with a gentle irony that made the defendant's attorney writhe in the laughter of an appreciative audience. Even when Reilly hurled at him a question that was foremost in the mind of practically every person in the crowded courtroom:

"In the Greenwich Street New York Police Station you said it was not the man, did you not?"

"I never said it was or was not," Condon retorted.

"Because you know you are not sure!" Reilly shouted.

"Because I made the distinction between declaration and identification," Condon said, in the manner of a school-teacher lecturing a heckling pupil. "The identification meant what I knew mentally; the declaration meant what I said to others. There isn't a

man who breathes has ever heard me say that this was the man but one."

He stepped from the stand flushed with triumph, his story intact despite Reilly's best efforts to discredit it.

Colonel Breckinridge corroborated Condon's testimony and absolved him from any suspicion of fraud by revealing that throughout the ransom negotiations the lawyer had been a guest at the Condon home and had followed carefully every move up to the payment of the money.

Preparing the ground now for admission of the handwriting evidence George K. Large, of the prosecution staff, called in rapid succession Corporal William F. Horn and Sergeant Thomas J. Ritchie, of the New Jersey State Police, Lieutenant James J. Finn, of the New York Police, and Colonel H. Norman Schwarzkopf, all of whom testified that the defendant had volunteered and was exceptionally willing to execute the request writings dictated to him soon after his capture. The Colonel further stated that the prisoner had been permitted to spell as he pleased in these samples.

Special Agent Frank J. Wilson, of the Internal Revenue Bureau, told of recording the numbers on the ransom money prepared according to directions in the kidnap letters and identified the money found in Hauptmann's garage. He denied that any ransom bills had been returned to the Federal Government

since Hauptmann's arrest. Under cross-examination he established the fact that the handwriting on the "J J Faulkner" deposit slip had definitely been established by handwriting experts as belonging to someone other than Hauptmann.

Thereupon the State, on January 10, introduced into evidence samples of the defendant's handwriting, including applications for automobile driver's and owner's licenses for several years and specimens he wrote for police immediately after his arrest.

And now, eight handwriting experts in the course of four days took their turn on the stand. They were Albert S. Osborn, Elbridge W. Stein, John F. Tyrrel, Herbert J. Walter, Harry M. Cassidy, Wilmer T. Souder, Albert D. Osborn, and Clark J. Sellers. They came from all parts of the country: from as far west as San Francisco, as far south as Richmond. Each had his own enlarged charts comparing the handwriting in the kidnap notes with that of the man now on trial for that crime. And each expert said, in essence:

"This man Bruno Richard Hauptmann wrote all the ransom notes!"

Lengthy cross-examination of these experts disclosed that they had used, in the construction of their charts, only three or four words of the sixty-five in the nursery note, leaving room for a defense denial that Hauptmann had written this note which would place him at the scene of the kidnaping.

It was to correct this apparent weakness that the Attorney-General asked me to prepare evidence which would conclusively prove Hauptmann's hand in this letter. With this in mind and with the collaboration of my son, J. Howard Haring, I compiled the nursery-note chart (illustrated on page 219).

The defense had released, through the press, a statement that it would put on the stand an imposing array of foreign and native handwriting talent to prove Hauptmann did not write the ransom notes. To oppose these the State reserved for rebuttal a number of experts including, in addition to myself and son, Joseph Schulhofer, German expert of Birmingham, Alabama, and C. C. Farrar, chief handwriting expert of the Treasury Department, Washington, D. C. The failure of the defense to develop a strong handwriting case for the defendant made it unnecessary for these experts to testify.

It was during this time that my son and I met Colonel Lindbergh in the Prosecutor's office in the rear of the courthouse and informally discussed with him the handwriting evidence against Hauptmann.

"I believe, from my study of these writings, that Hauptmann wrote every ransom note," I told him.

He nodded.

"I have no doubt the authorities have the right man," he said quietly.

On January 17, the twelfth day of the trial, the State placed on the stand witnesses to describe the

finding of the body of baby Lindbergh. Ready for a hard fight in the identification of the body of the baby found in the scrub oak barrens as the Lindbergh child, the prosecution was scarcely prepared for the statement of Edward J. Reilly:

"We do not question that the body found on May 12, 1932, was that of Colonel Lindbergh's baby."

It was a tense moment and indicated, for the first time, a rift in the ranks of the defense counsel itself, for with that statement C. Lloyd Fisher got up from his chair and angrily flung himself out of the courtroom.

William J. Allen, the negro truckman, and next his companion, Orville Wilson, had told how they had found the body, lying face down, in a scooped-out hollow.

Inspector Harry W. Walsh, of the Jersey City Police, told of fetching a piece of flannel from the Lindbergh home and matching it with the shirt. The fine scalloped embroidered edge was identical in both.

He was followed by Walter H. Swayze, Mercer County Coroner at the time the body was found, who testified to the removal of the child's body to the morgue, its identification by Colonel Lindbergh, and the issuance of the death certificate.

Next came Dr. Charles H. Mitchell, County Physician of Mercer County, who had performed the autopsy. He said that a blood clot on the lining of

the skull proved beyond a doubt that the fatal fracture had occurred while the child was still alive.

And now, the *corpus delicti* established, rapid-fire testimony by a number of witnesses, including Inspector John J. Lyons and Special Agent William F. Seery, told of the tracing of the ransom money to the prisoner.

Thomas H. Sisk, a special agent of the Department of Justice, described in detail Hauptmann's arrest and the subsequent search of his home, and, later, of the garage, of the discovery that the two middle planks of the floor were loose, of prying them open and finding an empty crock with three inches of water in it.

"We questioned Hauptmann as to that jug. He denied knowing anything about it. The next day when we questioned him he admitted he had that money in there three weeks before he was arrested," he said.

Suddenly from the prisoner came a strangled shout, throwing the courtroom into disorder.

"Mister, mister, you stop lying," he cried, rising in his chair despite the restraining hands of his guard. "You are telling a story!"

His voice was high and shrill, freezing the courtroom into silence, as he strained out of his seat. Trooper O'Donnell and Deputy Sheriff Low seized him, forcing him back into his chair. Fisher, sulking in the corridor after Reilly's admission of the identi-

fication of the child's body, hurried back into the room as he heard the commotion and threw his arm consolingly about Hauptmann's shoulder.

Benign Judge Trenchard, in his black robes, peered over his spectacles at the prisoner and from the bench, said quietly:

"One moment. Let me suggest to the defendant that he keep quiet. If he has any observations to make, let him make them quietly, through counsel."

Sensation piled on sensation the following day when another cry of "Lie" threw the courtroom into the wildest confusion. This time it burst from the lips of Mrs. Hauptmann, seated near her husband.

The witness whose testimony provoked this outbreak was Mrs. Ella Achenbach, one-time neighbor of the Hauptmanns and employer of Mrs. Hauptmann, who was telling of a visit to her home by the Hauptmanns one or two days after the kidnaping, March 1, 1932.

"Anna Hauptmann came to my porch and said: 'We just got back from a trip . . .,' " she began.

She got no further. Anna Hauptmann jumped from her chair, the words fairly bursting from her:

"Mrs. Achenbach, you are lying!"

State and defense counsel were on their feet, all talking at once, while Justice Trenchard pounded for order. Hauptmann, after one startled look at his wife, sat quietly, his eyes fixed on the witness.

Attorney-General Wilentz demanded to know whether the Court was conducting this trial or "Mr. and Mrs. Hauptmann." He referred to the "delightful defendant's action yesterday," and demanded "the right to bring witnesses here without having them called names."

Justice Trenchard turned to Mrs. Hauptmann, who was still standing, trembling with fury.

"Madam, don't you see the impropriety of interrupting this trial?" he asked severely.

"I'm sorry, very sorry, your Honor," said the prisoner's wife, almost in tears.

Mrs. Achenbach, the calmest person in the courtroom throughout this outburst, continued her story and testified that Hauptmann was limping at this time. It was the first hint that the State would attempt to set up the theory that Hauptmann had injured himself in a fall off the kidnap ladder.

Just before this scene, the Lindbergh ransom money found in Hauptmann's garage was spread before the jury—\$14,600 in all. It was placed on the fifteen-foot rail in front of the jury box as Detective Sergeant John Wallace, of the New Jersey State Police, described in detail the finding of the ransom money in the garage.

And now the State introduced into evidence the board found in the closet in Hauptmann's home, bearing Dr. Condon's address and telephone number. Turning to identification of the handwriting on this

board, Wilentz elicited from Inspector Henry D. Bruckman, of The Bronx, the conversation that ensued when he and District Attorney Foley confronted the prisoner with the board.

"He was asked whether he recognized the board as coming from his home, and he said 'yes'; he was asked whose handwriting it was in; he said he recognized the 2974 as his handwriting. Then Mr. Foley asked him whether he didn't write it all, and he said he thought he did. Mr. Foley asked him how he happened to write it. He said: 'Well, I was a little bit interested. The papers were full of the Lindbergh case, and I was a little bit interested, and I must have had a newspaper and probably was putting paper on the shelf in the closet and I copied down this number.'"

In his cross-examination of the witness Reilly cried "frame-up," but the State introduced Hauptmann's own words to give that defense the lie. Benjamin Arac, court stenographer to District Attorney Foley of The Bronx, testified that he had taken down in shorthand the conversation between Foley and Hauptmann and that it was substantially as Bruckman had testified. It was telling evidence; from all over the courtroom came murmurs as it struck home. Regardless of Hauptmann's own denials on the stand, those stenographic notes nailed him irrefragably to that closet board.

The next day the State, continuing its orderly ex-

position of the case, proceeded to account for \$44,486 of the \$50,000 paid "graveyard John" by Dr. Condon. Agent William E. Frank, of the Treasury Department, who had spent months analyzing Hauptmann's finances, took the stand and testified that from April 2, 1932, to September 19, 1934, the total cash deposits in brokerage accounts under the name of the defendant and his wife amounted to \$16,942.75, and the total amounts of cash deposits in banks during the same period \$9,073.25.

To these figures Wilentz added others: the \$14,600 found in the garage, the \$3,750 paid on a mortgage, the \$120 in gold coins found in the house, making a grand total of \$44,486. After April 2, 1932, Frank testified, Hauptmann's brokerage accounts showed a loss of \$5,728.63.

Mrs. Cecile M. Barr, cashier of Loew's Sheridan Theatre, identified Hauptmann as the man who had purchased a ticket at her window on November 26, 1933, presenting a ransom bill in payment.

Defense attorneys fought in vain to break down Mrs. Barr's testimony because her story entirely discredited Hauptmann's alibi that the ransom money came into his possession when he had discovered the wet box on his closet shelf in August, 1934, three weeks before his capture. If Mrs. Barr's story was true, Hauptmann exchanged a ransom bill at her theatre on November 26, 1933, a month before Fisch sailed for Germany!

The accused was placed near the Lindbergh estate shortly before the kidnaping by two witnesses, Millard Whited, Sourland woodsman, and Charles B. Rossiter, salesman.

And now Wilentz moved to connect Hauptmann with the kidnap ladder. Max Rauch, owner of the house where Hauptmann lived, stated that two weeks after Hauptmann's arrest he went into the attic and found a plank missing from the uncompleted upper section of the floor. The Hauptmanns, living on the second floor, had access to the attic. Rauch pointed out to the jury on a photograph of the attic the place from which the plank was missing.

The State, through several witnesses, then traced lumber in the ladder from a South Carolina mill to the Great National Millwork and Lumber Company in The Bronx. David Hirsch, part owner of the company, testified that Hauptmann had worked for him during the latter part of 1931 and in 1932. Consulting his books, he said Hauptmann bought \$9.32 worth of lumber on December 29, 1931.

Lawrence Miller, yard man of the Great National Millwork and Lumber Company, identified Arthur Koehler, Government wood expert, as the man who had come to his yard in September, 1933, a year before Hauptmann's arrest, and secured a sample of the yard's underflooring.

January 23, the sixteenth day of the trial, brought to a finish the State's case against Hauptmann.

Inspector John J. Lyons, who was in charge of the search of the Hauptmann home, testified that in Hauptmann's desk he had found a sheet of Fifth Avenue Bond—the cheap watermarked paper on which the ransom notes were written. Judge Trenchard admitted this sheet of paper in evidence, over Reilly's objections.

State Trooper Lewis J. Bornmann told of finding a plank missing in the attic a week after Hauptmann's arrest. There were saw marks about a quarter of an inch deep in the adjoining boards and sawdust between the beams. He said nail holes in the top section of the ladder exactly fitted similar holes in the rafters where the plank was missing, and identified the adjoining plank which he had taken from the attic. It was admitted into evidence.

Now Arthur Koehler, Government wood technologist, took the stand. His testimony was so simply given, so thoroughly explained, that it held the crowded courtroom breathless.

He began by stating that there was no doubt in his mind that "rail 16" of the ladder came from the Hauptmann attic. "In my opinion," he declared, "it wouldn't be possible that there would have been another board somewhere with cut nail holes in them, spaced exactly like these nail holes are in the joists, the same distance apart, the same direction from each other."

He matched the grain in the attic board with that of the now-famous "rail 16," using photographs to illustrate.

"I find that the grain matches perfectly, considering the gap that is between the two," he said.

Then, taking up the plane from Hauptmann's tool chest, Koehler explained why this plane and this one alone could have produced the marks on the edges of the ladder rail.

"When I plane a piece of wood with that plane," he said, "it makes similar ridges of the same size and same spacing apart as are found on the ladder rail."

With the permission of the Court he clamped a piece of pine onto one end of the judge's golden-oak bench. Then the witness picked up one of Hauptmann's planes and ran it over the surface of the wood.

The marks left, asserted Koehler, were the same on the test board, a rung from the ladder, and a bracket taken from Hauptmann's garage.

Koehler also told an interesting tale of how he had traced the lumber of the ladder by the mechanical plane marks to a South Carolina mill, and from there to The Bronx, to the very lumber yard where the defendant was employed two years before he was arrested.

When Koehler had first been put on the stand Pope, for the defense, had objected that "there was no such animal known among men as an expert on wood." After his quiet competent testimony on the

stand even the defense attorneys treated him with deference. He had gone a long way to establish wood technology as a science.

Now, as he stepped from the stand, Attorney-General Wilentz said:

"The State rests!"*

* It would be impossible, in a book of this nature, to give all the testimony or include every witness. In this chapter, and in the next, we take from the record the essential testimony of the most important witnesses. Those who desire a full account of all the testimony we refer to the complete transcript of the trial.

VIII

The Defense

SEVENTEEN days after he first went on trial in that ancient Flemington courtroom, Bruno Richard Hauptmann took the stand to begin his battle for his life. It was a fight against terrific odds.

He had heard Colonel Lindbergh identify his voice as that of the man who called "Hey, doktor" over the graveyard wall. He had heard Dr. Condon identify him as "graveyard John," the man to whom the ransom money was paid. He had heard handwriting experts testify that his writing and the writing on the ransom notes were identical. Two witnesses had placed him on the scene shortly before the kidnaping.

Witnesses had told of finding \$14,600 of the ransom money concealed in his garage. And he had heard a wood expert put part of the kidnap ladder right in the attic of his home.

To all this he had but two defenses: alibis for the nights of the kidnaping and the payment of the



(International News Photo)

Accused—Bruno Richard Hauptmann

The Defense

ransom, and—Isidor Fisch. His alibis were supported by others; his Fisch story was not.

But before the carpenter took the stand in his own defense, two witnesses were called to testify that Hauptmann was not—could not have been—in New Jersey the night of the kidnaping, because he was in The Bronx that night. They were Christian Fredericksen, the baker who had employed Mrs. Hauptmann, and his wife Katy.

Their testimony, on direct, seemed reasonable. But under the hammering of the Attorney-General they floundered and faltered. They thought Hauptmann was there—they were quite sure, as a matter of fact. But neither Fredericksen nor his wife could swear the defendant was in the bakery-restaurant on the night of March 1, 1932.

And so Bruno Richard Hauptmann calmly seated himself in that battered armchair from which, day after day for three weeks now, he had heard himself damned as the slayer of the Lindbergh baby. In a thin, light, flat, nasal, monotonous voice, under the guidance of Edward Reilly, he told the story of his life. He admitted a criminal record. He told of stowing away three times before he could get into this country. He told of landing here, and getting a \$16-a-week job as dishwasher in a restaurant, and meeting Anna Schoeffler, a waitress, and marrying her.

He spoke so intently that it seemed he had forgotten the deputy sheriff behind him, the armed guards in the courtroom watching his every move, even his attorney. His voice was as expressionless as his pale, strained, intent face.

So he told his story. He was a frugal man (that was how he saved so much money). He was a good carpenter (not the sort to build a flimsy ladder like that the prosecution would have the jury believe was his). On the night of April 2, 1932, he testified, he was home until "eleven, twelve o'clock altogether" having a "musical evening" with his wife, Hans Kloppenburg, and a man named "Jimmy." Hauptmann played the mandolin, Kloppenburg the guitar. That was his alibi for the night the ransom was paid.

And then Reilly, gently insinuating in his questions, elicited from Hauptmann the Fisch story. He told how Fisch left two suitcases and a little box which he (Hauptmann) placed on the top shelf of the broom closet. And then he told of that rainy day in August, 1934, when, taking a broom, he struck the water-soaked cardboard box and broke it, and for the first time saw the ransom money.

The witness testified he was never in Hopewell, never saw the Lindbergh baby. And then Reilly took up the nursery note and asked him if he wrote it.

"I did not," was the reply.

"Did you leave it in the Lindbergh nursery?"

"I did not."

He detailed his movements on March 1, 1932. From six o'clock in the morning, when he took his wife to the bakery, he accounted for every hour until he called for his wife again, at seven in the evening. And he left the door open for an alibi witness. The Fredericksens had a dog, a German shepherd. That night of March 1, he testified, he took the dog for a walk around the block.

"Did you meet anybody?"

"As far as I can remember I met a gentleman, I guess he was putting gas, gassing in the gasoline station, and he was talking about the—about this dog, and he was asking me where I get him. I told him he doesn't belong to me."

At nine o'clock, he said, he drove his wife home. She was tired, and they both went to bed. That was his alibi for the night of the kidnaping. It wasn't until the following morning, after he had escorted his wife to work and was entering the subway at 225th Street, that he read of the kidnaping, he said.

And now began a series of blanket denials. He denied he knew the money was ransom money when he hid it. He denied the alleged meetings with Dr. Condon. He denied writing the kidnap notes, one by one as they were lifted before his eyes. He denied ever seeing the sleeping suit before. As Reilly held it up before him he didn't move, didn't even change color.

He denied being in Woodlawn Cemetery with Dr. Condon. When asked where he was on that date:

"March 12 Saturday night—I really don't know. I guess we were playing cards, but I can't hardly remember."

When the ladder was shown him for identification, he laughed at it.

"Did you build that ladder?" he was asked.

"I am a carpenter," was the scornful reply.

"Well, come down and look at it."

"Looks like a *moosic* instrument," he said, smiling sardonically.

He denied transporting or climbing that ladder. He denied building it. He disowned the chisel found on the Lindbergh estate after the kidnaping.

He denied ever being at the Sheridan Theatre or passing a ransom bill there. He couldn't have been there on November 26 because that day was his birthday, and he was home celebrating with his wife and several friends, he said.

He told of the request writings, charging that the police spelled words for him.

"How do you spell *not*?" he was asked.

"*N-o-t.*"

"Did they ask you to spell it *n-o-t-e*?"

"I remember very well they put an *e* on it."

"How do you spell *signature*?"

"*S-i-g-n-u-t-u-r-e.*"

"Did they tell you to spell it *s-i-n-g*?"

"They did."

It was an unfortunate question for the defense. This word was not dictated to Hauptmann at all in any form! And, moreover, even in court the prisoner spelled the word wrong. That ended his direct testimony.

He had acquitted himself well under the guidance of the astute Reilly. But that afternoon under the persistent attack of Attorney-General Wilentz the witness faltered time and again, or gave weak answers, or evaded the question, or was forced to admit outright that he had lied.

First Wilentz obtained an admission from Hauptmann that he had been convicted of more crimes in Germany than he had told under the gentle examination of his counsel. He was forced to admit that his second arrest occurred only two weeks after he had been released on parole, after he had served four years of a five year sentence.

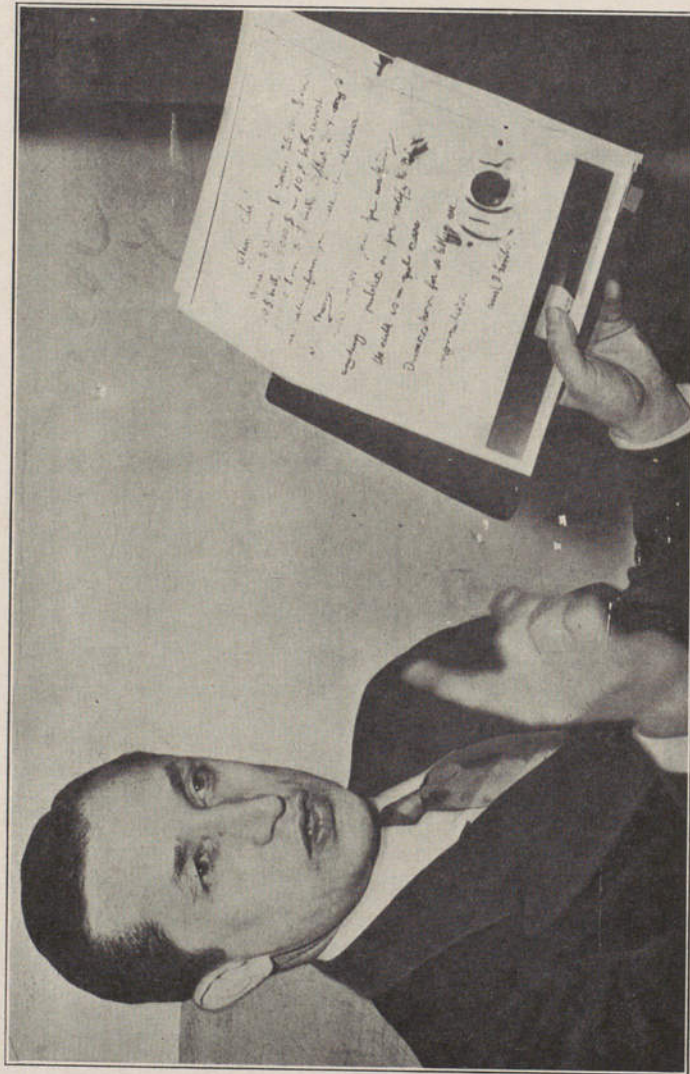
Then the Attorney-General showed him a black memorandum book seized shortly after his capture.

"Now I want to show you a little book and ask you if it is yours. Is that your handwriting? Take your time about it. Look at it."

"Yes, that's my handwriting."

"Take a look at this word particularly. Tell me if that is your handwriting, that one word there."

(No answer.)



(International News Photo)
Attorney-General David T. Wilentz Emphasises a Point Regarding the Handwriting

The Defense

"Or did some policeman write it?"

"I-I can't remember every word I put in here."

"Well, now this isn't a joke. You know either it is your handwriting or it isn't. Is it your handwriting?"

"It looks like my handwriting."

"Now, tell me, how do you spell *boat*?"

"B-o-a-t."

"Yes. Why did you spell it *b-o-a-d*?"

"You wouldn't mind to tell me how old this book is?"

"I don't know how old it is. You know; I don't know."

"Let me see it."

Wilentz handed him the book, then continued: "The reason you don't say 'yes' or 'no' is because you know you wrote *boad* when you got the fifty thousand from Condon, isn't that right?"

"No sir!" Hauptmann shrilled, defiantly.

"*Boad Nelly*. Look at it," handing the note to the defendant.

The next day, the nineteenth of the trial, spectators were treated to a rare exhibition of sparring.

With little emotion the defendant saw drawings of a ladder, a window, and a window ledge in a notebook belonging to him, dated January, 1932, held up to the jury. He denied they were his drawings.

"They are a child's drawings," he said finally. "A little child used to come to our house and play."

Taking up one of the account books, Wilentz showed that Hauptmann spelled the word *wright* as *wrihgt*. In the ransom notes *right* is spelled *rihgt*. He denied spelling *signature* as *singnature*, but admitted, when shown a cancelled check, that he had written "Senventy-four dollars."

The handwriting on the ransom notes, Hauptmann admitted, looked like his; someone, he said, might have copied his handwriting. Wilentz immediately attacked:

"All right. Now, before March 1, 1932, Isidor Fisch didn't know you and you didn't know him, did you?"

"I didn't know him, but I don't know if he didn't know me."

"You didn't send him any letters, did you, before March 1, 1932, did you?"

"No, I did not."

"He wasn't in your home before March 1, 1932, was he?"

"No."

"So Isidor Fisch didn't write the ransom notes, did he?"

"I never said that," Hauptmann replied.

"You don't say now that Fisch wrote those notes, do you?"

"I don't—I can't say anything about them notes."

Shown the board taken from the closet of his home, bearing Condon's address and telephone number, Hauptmann denied he had written them. Pressed with his statement in The Bronx that he *had* written them, he floundered about for a half-hour, finally coming forth with this explanation:

"When I saw Mr. Foley the first time speak about this particular board here I never said 'yes' and I never said 'no,' because I never could make out and I never could remember ever putting it out, and when it comes up in the courtroom I only simple said 'yes' mitout thinking of it."

"You simply said 'yes' in the courtroom without thinking about it?" Wilentz said incredulously.

"Yes, without thinking about it."

Wilentz became indignant, firing questions at him, charging him with thinking he was a "big shot" . . .

"Lies, lies, lies about the Lindbergh money! Lying when you swear to God to tell the truth. Telling lies doesn't mean anything!"

"Stop that!" Hauptmann shouted.

"Didn't you swear to untruths in the Bronx courthouse?"

"Stop that!" The prisoner's voice was shrill.

"Didn't you swear to untruths in the courthouse? Didn't you lie under oath time and time again? Didn't you?"

"I did not!" His face was crimson.



(International News Photo)

TENSE MOMENT AT THE TRIAL
Hauptmann, Battling for His Life, Shouts "Stop That!" to
Attorney-General Wilentz During Cross-examination

The Defense

"All right, sir," said the Attorney-General. "When you were arrested with this Lindbergh ransom money, and you had a twenty dollar bill, Lindbergh ransom money, did they ask you where you got it? Did they ask you?"

"They did."

"Did you lie to them or did you tell them the truth?"

"I said not the truth."

"You lied, didn't you?"

"I did, yes."

Abruptly switching to Fisch:

"Now, didn't you lend Fisch \$5,500?"

"No."

"Didn't you write Fisch's family after his death and say you loaned \$5,500 out of your bank account?"

"Yes."

"My God," shouted Wilentz, "don't you tell anybody the truth?"

Fisher objected, and Justice Trenchard admonished Wilentz to restrain his questions.

The next day, January 29, saw the completion of the bitter cross-examination of Bruno Richard Hauptmann; saw also one of the most significant scenes in the entire cross-examination. It came during discussion over the reason Hauptmann had not written Fisch's relatives about the ransom money.

"Now you say you remember that yesterday you stated that you didn't write to Fisch about this gold because he was coming to the United States anyway. Isn't that right?" asked Wilentz.

"Yes," was the reply.

"As a matter of fact you knew you were planning to go to Germany right at that time, weren't you?"

"Oh, that is planned for over a year already."

Wilentz ignored that, for the moment. But, after a recess, he abruptly began:

"You remember yesterday you read one of the ransom notes for me starting off as follows: 'The baby would be back long ago. You would not get any result from the police because this kidnaping' . . . now the next part is the part I want to direct your particular attention to . . . 'because this kidnaping was planned for a year already.' Do you remember that now? Let me read another one to you. 'This kidnaping was prepared for a year already.' Do you hear that? And your statement a while ago about your trip to Germany: 'Oh, that is planned for a year already.' "

"Yes."

"That is your method of speech, isn't it?"

"How can I say it otherwise?" asked Hauptmann, mildly.

Wilentz started to explain, but Hauptmann's counsel came to the rescue, objecting to the linking of this phrase spoken on the stand with those in the

ransom notes. The Court overruled, but Wilentz shifted his attack, and it was soon afterward that he concluded his cross-examination.

The following day, Wednesday, January 30, after a brief re-direct examination by Reilly, Hauptmann stepped down from the stand where for more than seventeen hours he had told his story.

He was followed by his wife, Mrs. Anna Hauptmann, who emphatically dismissed the testimony of Mrs. Achenbach (the woman who said Hauptmann had returned from a trip on March 2, 1932, and was limping) as "spite." The trip in question, she said, had been taken in 1931, long before the kidnaping.

She remembered the night of March 1, 1932, because it was a Tuesday, and she worked late for Mrs. Fredericksen every Tuesday. Her husband, she said positively, called for her that night about seven, remaining until they went home, at nine-thirty.

She recalled Saturday night, April 2, as the night on which her husband and Hans Kloeppenburg had a "musical evening." The three of them, she testified, played cards. This was the night the ransom money was paid.

And she remembered well the night of November 26, 1933, the night the State claimed Hauptmann passed a ransom bill at the Sheridan Theatre. That night was Richard's birthday, she testified, and there

were a number of friends at the house—including Isidor Fisch.

She told about Isidor Fisch and the boxes he had left before he sailed. She was in another room putting her son to bed and so had not seen the little cardboard box which, Hauptmann claimed, Fisch placed in his care.

She had failed to see the box on the top shelf because she "never used that shelf," Mrs. Hauptmann declared. And that point was the main objective in the State attack on her testimony.

"How often would you clean this closet?" Wilentz asked her.

"Almost every week," Mrs. Hauptmann replied.

"Did you ever clean the shelves?"

"I did."

"Did you ever clean the top shelf?"

"I never use the shelf."

"Did you ever clean the top shelf? That is all I want to know. If you didn't, say so."

"No, I didn't."

And so she ended her testimony.

In rapid succession three defense witnesses now placed Hauptmann in The Bronx on the night of the kidnaping.

Elvert Carlstrom, a Swedish carpenter's helper, testified he saw Hauptmann in the Fredericksen bakery the night of the kidnaping. Carlstrom said he had seen pictures of Hauptmann in newspapers a

few weeks before the trial, and recognized him, and offered his testimony.

The second alibi witness, Louis Kiss, who described himself as a "silk painter artist," testified that on the evening of March 1 he went up to The Bronx to deliver two pints of homemade rum to a customer, became lost and hungry, and wound up in the Fredericksen bakery-restaurant, where he saw a man whom he pointed out in the courtroom as Hauptmann.

August Van Henke, the man who, Hauptmann had testified, accused him of stealing a police dog on the night of March 1, 1932, next took the stand, corroborating Hauptmann's story. He remembered the night because, after he got home, "people was talking, and they said, 'You know, Lindbergh's baby is kidnaped!'"

The State did not attack Van Henke's story as much as it attacked the man himself. He admitted that his "restaurant" had been raided for liquor several times, that he used several fictitious names, and that his restaurant was used by a "bookie," a man who illegally took bets on horses.

And now Reilly turned to his second assortment of witnesses, witnesses who would throw suspicion on other persons than Bruno Richard Hauptmann.

The first of these was Lou Harding, jack-of-all-trades. He told of being stopped on the day of the kidnaping by two men in a station wagon, who

asked the way to the Lindbergh estate. Neither of them was the defendant. In the car, he testified, was a ladder which he saw the next day on the Lindbergh estate—the kidnap ladder. On cross-examination Wilentz wasted little time in bringing out the fact that this witness had a criminal record. Harding, even on direct testimony, was very hazy about the appearance of that ladder.

Reilly now introduced into the record the testimony of a handwriting expert who swore Hauptmann did not write the ransom notes. John M. Trendley said he had studied the writings for only two hours and fifteen minutes before arriving at his conclusion.

The State had put up a bitter fight to prevent Trendley from qualifying. Under fire by Assistant Attorney-General Lanigan the witness admitted that, in one case, he declared a document spurious in the morning session of a trial and in the afternoon session declared it genuine. After reading the record of several trials in which Trendley had testified to bring out the fact that he had erred in each, Lanigan moved to have him disqualified, but Justice Trenchard ruled he might testify, although the value or weight of his testimony would have to be determined by the jury.

Trendley declared that the charts prepared by State's experts included only a few letters of the nursery note, the note which Trendley used exten-

sively in making his comparison. In addition he stated positively that the first ransom note and the first four lines of the second were written with the left hand. Hauptmann, it had been testified, was right-handed.

Trendley was the only expert who testified for the defense.

And now Reilly dipped into the grave, casting suspicion on Violet Sharpe and Isidor Fisch. These two were identified from photographs by one Peter H. Sommer as a couple who had crossed to New York from New Jersey by ferry the night of the kidnaping. They had a baby with them, Sommer, who described himself as a fingerprint expert, testified.

On cross-examination Sommer became very involved in his identifications. Wilentz flashed before him a number of photographs of Violet Sharpe, and the witness hedged.

"Maybe yes and maybe no," he said, several times.

And then he startled the State—and defense attorneys too—by admitting that, until he had appeared in court, he had never seen a photograph of Isidor Fisch. Wilentz hammered away at this point: did the witness mean that the defense hadn't shown him a picture of Fisch before he (Sommer) took the stand? The witness meant exactly that, he said. Yet, after three years, he was able to in-

stantly recognize the man he had seen for several minutes on a ferry!

Sebastian Ben Lupica, who immediately after the kidnaping had told police of seeing a man with a ladder in a Dodge car near the Lindbergh estate shortly before the kidnaping, was also called to the stand. Lupica's identification of the man in that car had been wavering; that was the reason he had not been called by the State. Now he was to testify for the defense. In the end he turned out to be a better witness for the State. One minute he thought the man was not Bruno Hauptmann; the next minute he said he "resembled" Hauptmann. Wilentz to Lupica:

"You have always said that he (the man in the car) resembled Hauptmann, haven't you?"

"Yes, it is the truth."

"And you say so today, don't you, Ben?"

"Yes."

On February 4, the twenty-fourth day of the trial, five prospects failed to show up in court, making it necessary for the defense to stall along and requisition State's witnesses, bringing a reprimand from Justice Trenchard.

The prize witness of the afternoon was Mrs. Anna Bonesteel, owner of a restaurant at the Yonkers ferry terminal, who told of seeing Violet Sharpe, a grey blanket over one arm, waiting for two men in an automobile on the night the child was kidnaped.

She said her attention was attracted to the girl because she appeared "very nervous."

Her testimony, of course, directly contradicted that of Sommer, the witness who had testified before her that the Sharpe girl had been on the Weehawken ferry, miles below Yonkers, at the very same time.

Previously one of Hauptmann's closest friends, Hans Kloeppenburg, had testified that he was with the defendant at the defendant's home having coffee and cake and playing music on the night Dr. Condon handed \$50,000 over a hedge in St. Raymond's Cemetery. Kloeppenburg also told of seeing Fisch bring a package to the Hauptmann home a few days before the furrier sailed for Germany.

The first State witness requisitioned by the defense was Colonel H. Norman Schwarzkopf, called to support the defense contention that police had "bungled" the investigation of the kidnaping from the start. But the defense succeeded only in getting into the record more damaging testimony against their client.

Colonel Schwarzkopf testified that experiments with a duplicate ladder, similar in construction to that apparently used in the kidnaping, had revealed that it broke *at the identical point where the kidnap ladder was broken*, when 180 pounds or more weight was put on it.

It was an important point, directly attacking the defense theory that this was an "inside" job and the ladder only a blind.

And now came a surprise witness for the defense. Benjamin Heier was his name, and he told of sitting in his car near St. Raymond's Cemetery with a girl (since dead!) the night the ransom money was paid, and of seeing a man jump from the cemetery wall to the street—a man he subsequently identified, from pictures in the newspapers, as Isidor Fisch.

The State finally got from Heier the name of the girl, Judy Schwartz, but the young man was unable to name the street on which he parked, and displayed unfamiliarity with the surroundings of the cemetery.

In an attempt to prove Fisch had money when he sailed to Germany, Reilly called George Steinweg, a steamship agent who sold Fisch the steamship tickets for himself and his friend Uhlig, who accompanied him on the trip. Wilentz, on cross-examination, recalled that Hauptmann himself had loaned Fisch \$2,000 to go to Germany, thus accounting for the "roll of bills" Steinweg declared he had seen.

Sam Streppone, Bronx radio repair man, testified that Fisch, calling for a radio he was having repaired, on May 14, 1933, came in with a box "the size of a shoe box" under his arm. Just exactly what this proved has never been disclosed, but on cross-examination this witness admitted that he had been to

various institutions for "mental disorders" five times. That ended his testimony.

Bolstering up its Fisch theory, the defense put on the stand Theron Main, of Warsaw, New York, who testified that in 1933 Fisch attempted to exchange "gold notes" for greenbacks. Main identified the dead furrier for the defense from a photograph, but when shown two other photographs by the State he could not identify them. This witness' testimony fell down chiefly over his confusion as to the color of the money; he declared the money Fisch offered was yellow on one side and green on the other. He was sure of that. Then said Wilentz:

"Haven't you read in every paper in this country that gold bills didn't have any yellow backs or gold backs to them?"

"I did not," replied the witness.

There wasn't anything more that witness could say.

On February 6 Greta Henkel, who often served Bruno Richard Hauptmann a cup of coffee in her home after he had escorted his wife to work, testified that she had introduced Fisch to Hauptmann at her home. Fisch, she said, later told her he had met Hauptmann "long before." The only significance of her testimony was that it attempted to establish the fact that Fisch had actually met Hauptmann before the kidnaping.

And now the defense, winding up its case, placed on the stand one of the few witnesses whose testimony stood up under the withering cross-fire of the State, Dr. Erastus Mead Hudson, New York physician and amateur fingerprint expert. Dr. Hudson testified that by means of his own silver nitrate process, a process later adopted by the New Jersey State Police, he had been able to bring out five hundred prints on the ladder, where the old "dust" method failed to bring out one. He also stated that when he first examined the now-famous "rail 16" on March 13 after the kidnaping, he had noticed only one nail hole. State experts had testified that this rail, allegedly taken from Hauptmann's attic, bore four holes. The defense, of course, hinted that the rail had been tampered with.

Not one of the prints he developed, Dr. Hudson said under the skillful questioning of Defense Attorney Pope, belonged to the defendant. He admitted readily that anyone wearing gloves and handling the ladder would not leave his prints. Pope pointed out that there was no evidence that Hauptmann had worn gloves.

On cross-examination the next day Wilentz elicited the admission that Hudson's own notes made no mention of the single nail hole, and the Doctor admitted he was trusting to his memory.

Wilentz brought out the fact that the silver nitrate process was of no value on a painted surface. It is

significant in this connection that not one single fingerprint was found on the ransom notes, although the silver nitrate process was used extensively there.

The witness admitted that if several hundred persons handled the ladder before his process was used, as the State contends was the case, the kidnaper's prints could have been obliterated. He also admitted that Colonel Lindbergh's prints were not on the ladder, although it was known that Lindbergh had handled the ladder soon after the kidnaping.

Several witnesses were called by the defense to attack the veracity of Millard Whited, but none of them was very effective. One, William Whitehead, Millard's cousin, gave his entire testimony in five words:

"What's the reputation for veracity of Millard Whited?" asked C. Lloyd Fisher.

"No good," said Whitehead.

"That's all," said Fisher.

Wilentz got up. "Has Millard ever been in jail?" he asked.

"No," replied Whitehead.

"Have you?"

"I were."

"That's all," said Wilentz.

Another defense "ace," Charles J. De Bisschop, who failed to qualify as a wood expert, but was permitted to testify as a "practical lumberman" with thirty-five years of experience, attempted to coun-

teract the testimony of the State wood expert, Koehler, by demonstrating that the ladder rail and the attic board had never been one piece. He insisted the grains did not match and the knots were different. Attorney-General Wilentz had claimed De Bisschop was not qualified to testify, and proceeded to prove it in his cross-examination.

Pressed by Wilentz, De Bisschop conceded point by point, contradicting himself hopelessly, betraying amazing ignorance of this ladder concerning which he was asked to testify.

As a parting gesture the defense produced a witness who, at 1.15 a.m. on March 1, 1932 (fifteen hours before the baby was kidnaped), had seen a car containing a man, a woman, and a ladder a few miles from the Lindbergh estate. He identified the ladder as the kidnap ladder; further, he said, the man was not Hauptmann. The witness was William B. Bolmer, proprietor of a service station at a cross-roads near Hopewell.

On this day, February 8, after producing fifty-three witnesses in eleven days in an effort to clear Bruno Richard Hauptmann of the charge of murdering Charles A. Lindbergh, Jr., the defense rested its case.

IX

The Verdict

IN REBUTTAL the State introduced twenty-one witnesses in an effort to establish three important points: first, that certain alibi witnesses for the defendant were lying; second, that Isidor Fisch could not have participated in the crime; third, that testimony attempting to involve Violet Sharpe in the kidnaping was entirely unfounded and untrue.

The first witness, Joseph J. Farber, an insurance agent, testified that at ten o'clock on the night of April 2, 1932, his car collided at Sixth Avenue between 54th and 55th Streets with a car driven by Benjamin Heier, the young man who had testified for the defense that precisely at this time he was parked outside St. Raymond's Cemetery, eight and a half miles away, and saw Isidor Fisch jump over the cemetery wall. Heier, as the result of this testimony, was later indicted for perjury.

Two fellow-workers of Elvert Carlstrom testified that that young man was seated at a radio beside

them in a house at Dunellen, New Jersey, when news of the kidnaping was first flashed over the radio, and therefore couldn't at the same time have seen Hauptmann sipping coffee in the Fredericksen bakery-restaurant, as he had stated on the stand.

The testimony of Louis Kiss that on the night of the kidnaping he delivered two pints of rum to a friend, Leo Singer, and saw Hauptmann seated in the Fredericksen bakery was flatly contradicted by Singer, who said Kiss had not visited him at all that night.

Fisch's movements on the nights of the kidnaping and payment of the ransom money were fully accounted for by four witnesses, who produced business papers signed by the little furrier and bearing the dates of March 1 and April 2, 1932, as evidence. Hannah Fisch, Isidor's sister, testified he had only 1500 marks (\$500) when he died, that she had been forced to send her brother money in 1932, he was so poor.

Three witnesses effectively cleared Violet Sharpe of any guilt in the crime. Ernest Miller testified that he had taken the unfortunate serving-maid to the Peanut Grill, a small road-house near Orangeburgh, New York, on the night of the kidnaping. Catherine Minners, who accompanied the party, testified they took Violet Sharpe back to the Morrow home in Englewood about eleven o'clock that night. The last witness, Mrs. Dwight W. Morrow,

mother of Mrs. Lindbergh, stated firmly that on the evening of the crime she saw Violet Sharpe leave the Morrow home about 8 p.m., and that she saw the maid when she returned, about eleven that evening.

And so, on Saturday, February 9, five weeks and three days after the "trial of the century" opened, the case against Hauptmann for the murder of the Lindbergh baby was completed with the successive announcements:

"State rests."

"Defense rests."

Court was adjourned over the week-end.

With the great drama drawing to a close, that Monday morning, February 11, a huge crowd outside the courtroom clamored in vain for admission to the final act, the summations. Inside sat a pale, troubled figure, Bruno Richard Hauptmann, the defendant whose life was at stake, the main character in this trial, today totally obscured by the two actors for whom this stage was set: Edward J. Reilly and David T. Wilentz.

But first Anthony M. Hauck, Jr., Hunterdon County Prosecutor, until today a silent member of the prosecution staff, arose and summed up in forty-five minutes, without any rhetorical flourishes, the State's case.

While he spoke, against the wall leaned the kidnap ladder, and near the jury box a huge table was

loaded with exhibits in the case—mute witnesses to the guilt or innocence of the defendant. When Hauck had finished, Edward J. Reilly, a burly figure in striped trousers and morning coat, a carnation in his lapel and a small black Bible in his hand, walked up to the jury box for the defense summation.

"I will give you a text in this case," he began in a low confidential voice, "'Judge not lest ye be judged,' and ask of you, in consideration of this case, that you bring into your hearts and consciences that you are weighing that which you cannot give back—life."

He attacked the State's reconstruction of the crime as a "scenario" built around Hauptmann, a scenario which "doesn't ring true to common sense," then launched into the defense theory of the crime:

"Colonel Lindbergh was stabbed in the back by the disloyalty of those who worked for him. I say that no one could have gotten into that house unless information was supplied by those who worked there."

Seizing the ladder and banging it against the courtroom wall, he shouted that it was a "plant," that no one went up it that night.

"The signal was given 'the coast is clear,' and that child came down either one of those two staircases, wrapped in the arms of some person the poor child had confidence in."

He attacked the lack of fingerprint evidence in this

case. Attempting to set aside the damaging expert testimony, Reilly referred to the Wyckoff case, a celebrated trial based on circumstantial evidence which had been tried in that very courtroom before Justice Trenchard, a case in which an innocent man had been wrongly accused by "expert" witnesses.

"Circumstantial evidence is no evidence," he said. "You are just as competent, you are just as capable as any handwriting expert who took the witness stand."

Realizing the weight of Dr. Condon's testimony, he attempted to blast it and at the same time the character of the man himself:

"Who saw Condon hand over the \$50,000 ransom? Nobody. Nobody in God's world but Condon."

Of Colonel Lindbergh's identification of Hauptmann's voice he had this to say:

"Colonel, I say to you, it is impossible that you having lived for years in airplanes with the hum of the motor in your ears and the change of climatic conditions that you have lived under since you made your wonderful flight to say with any degree of stability that you can ever remember the voice of a man two and a half or three years afterwards, a voice you never heard before and never heard since."

Speaking of Violet Sharpe's suicide:

"She did it because the woman from Yonkers, Mrs. Bonesteel, told the truth. She was at the ferry with

a blanket, and she was at 42nd Street with a child . . . and that child was the Colonel's child!"

And of Whately:

"He muzzled the dog and kept it quiet, the night the child was taken out of the house. His wife goes to Europe, he is suddenly stricken . . . he is dead in two days."

And of Isidor Fisch:

"He has not been absolved from this case. He is very much in this case."

Concerning the board found in the closet of Hauptmann's house, bearing Condon's address and phone number:

"Of all the crookedness in the case, of all the plants ever put in a case, this board on the inside of a closet is the worst example of police crookedness I have seen in a great many years."

Of the wood testimony:

"I don't know who cooked up this idea of having this ladder and this board (Hauptmann's attic) agree, but I don't think this jury is going to stand for that kind of evidence."

And his final plea was:

"I believe this man is absolutely innocent of murder; whatever other charges there may be against him in The Bronx will be disposed of."

It was a masterly summation, delivered without notes and without hesitation. At the close Reilly turned to Colonel Lindbergh, seated as usual be-

tween Colonel Breckinridge and Colonel Schwarzkopf. His voice was low and deferential:

"And I feel sure, in closing, even Colonel Lindbergh wouldn't expect you and doesn't expect you to do anything but your duty under the law and under the evidence.

"May I say to him in passing that he has my profound respect and I feel sorry for him in his deep grief, and I am quite sure that all of you agree with me, his lovely son is now within the gates of heaven."

He thanked the judge and jury, bowed to the court. His florid face was damp with perspiration, his hands visibly trembling, as he took his seat at the defense table, from which arose murmurs of congratulation.

The judge then declared court adjourned until next morning. As they led Hauptmann away, he leaned over Reilly and thanked him. Reilly, exhausted, merely nodded.

Those who were present that next day will never forget the lashing, searing attack unleashed by Attorney-General David T. Wilentz.

He too had a text; his text was:

"He that killeth any man shall surely be killed, shall surely be put to death."

He pointed out that since October, 1934, nothing had come to the surface that indicated anything but the guilt of the defendant.

"Every avenue of evidence, every little thorough-

fare that we traveled along, every one leads to the same door: Bruno Richard Hauptmann."

He attacked the defense contention that this was not a lone crime, as the State contended:

"As far as Hauptmann is concerned, he could have had fifty help him. If he participated in this murder, that's all you have got to deal with."

Wilentz recapitulated briefly the admitted facts in the case: the kidnaping, the payment of the ransom money. And then he swung into his stride:

"Now, what type of man would kill the child of Colonel Lindbergh and Anne Morrow? He couldn't be an American. No American gangster and no American racketeer ever sank to the level of killing babies. Ah, no. No American gangster that did want to participate in a kidnaping would pick out Colonel Lindbergh.

"Oh, no, it had to be a fellow that had ice water in his veins, not blood. That is the first thing."

It had to be an egomaniac who thought he was omnipotent, Wilentz declared; it had to be a secretive fellow, one who could undergo extraordinary hardship, "a man who would stow away on a boat and travel three thousand miles to sneak into a country in a coal bin, without food, without water, and when he was apprehended, he would go back and try it over again."

"It had to be the type of man that would hold up women at the point of a gun, women wheeling baby carriages."

Wilentz paused dramatically, his finger pointing directly to the prisoner.

"They start out," Wilentz said, "by trying to assassinate the character and reputation of everybody that dared to come here and be useful, men who have lived honorable and decent lives, public and privately, men sixty, seventy, eighty, it doesn't matter at all, scathing denunciations, right from the first to the last."

He asked Colonel Schwarzkopf to stand up, he asked Inspector Bruckman of the Bronx to stand up, pointed out that they had German blood in their veins, must feel sorry for a German, would not "frame" Hauptmann.

He read again Hauptmann's sworn testimony in the Bronx Supreme Court shortly after his arrest, testimony in which the accused man admitted writing Condon's address and telephone number on the closet board. Also his testimony before District Attorney Foley in The Bronx to the same effect.

He praised Arthur Koehler, Government wood expert, pointed to the fact that Koehler had traced the lumber to the Bronx lumber yard a year and a half before Hauptmann's arrest. Of the handwriting experts he said:

"I didn't want to take any chances. I sent to the best men in the country and said, 'Tell me what you think about it.'

"Did you hear what one of the witnesses said? 'The Attorney-General says he won't stand for any conference between handwriting experts. He wants their opinions separately.' "

He recalled that experts from all over the United States were unanimous in their opinions that Hauptmann wrote all the ransom notes; added that while a number of experts examined the writings for the defense, only one dared walk into the courtroom and say the defendant did not write the notes.

"Why aren't those other experts here?" he shouted. "You know the reason. They wouldn't dare say it is not Hauptmann's. Hauptmann says they look like Hauptmann's!"

He ridiculed the defense claims that they were handicapped by lack of funds, declared it an effort to prejudice the jury:

"Enough money to hire what they consider the four best lawyers available, to get the best criminal lawyer in the East.

"Enough money to bring the handwriting expert from East St. Louis and a lumber man from Connecticut and another man from the other place, and a witness who testified to nothing from Warsaw, New York. Enough money for radios and everything else."

He defended Betty Gow, contrasted her willingness to appear at the trial with Hauptmann's fight against extradition proceedings. He defended the memory of Violet Sharpe.

As to the defense charge that the presence of Colonel Lindbergh and the prestige of his name influenced the prosecution:

"Why, if this had been the child of an ordinary citizen, the case would have been over in a week, and that man would have paid the penalty by this time. No Edward J. Reilly would have come to New Jersey in the case of the son of an ordinary citizen!"

And he stamped on the suggestion that the kidnaping was an "inside job."

"Don't you suppose the police, if it were so, would love to say that Violet Sharpe helped Hauptmann, and that would settle the argument about somebody inside?"

"Don't you see how much easier it would be for all of us? But it is not the fact. Why should we blame this dead girl? Why, if Violet participated in any plan, she wouldn't wait for that child to go down to Hopewell, a place she never visited. She worked in Englewood. If she were going to help anybody kidnap this child, she would help them while the child was in Englewood."

He declared it would have been easy for Betty Gow to kidnap the baby in Maine, where she had the

child in her custody nearly every hour of the day and night, pointed out that not a single dollar of the ransom money had ever been traced to anyone connected with the Lindbergh or Morrow households.

And then Wilentz made a breath-taking statement concerning the death of the child:

"He crushed that child right in that room into insensibility. That's why there was no outcry. Life meant nothing to him. Public enemy number one of the world!

"The chisel was used to crush the child's skull as it lay in the crib. What else was the chisel for? Counsel wants to know why the child did not cry out. There's the answer for you!"

The defense made much later of this change of theory, but the record shows that there was no objection at the time.

Attacking the defense claim that Dr. Condon was "always alone" in his interviews with "John," Wilentz reasoned that murderers and kidnapers don't deal with intermediaries in public.

He recited Perrone's description of the man who had given him the letter to Dr. Condon, and Condon's description of "graveyard John," and the description by a shoe store clerk of the ransom bill passer, all given to police before Hauptmann's capture, as evidence that this was no frame-up or conspiracy against the accused man.

He made an impassioned defense of Colonel Lindbergh's identification of Hauptmann's voice.

"He was sitting there in the stillness of the night, and then he heard that voice: 'Hey, doktor.' God, could you ever forget that voice, could Lindbergh ever forget it?"

" 'Hey, doktor.' How many times do you think Colonel Lindbergh heard that voice in his sleep?"

He attacked the Fisch story:

"Not a living soul has testified that they saw Fisch give him two cents, outside of Hauptmann. Hauptmann's wife never saw him give Hauptmann a dollar. His friend Kloeppenburg never saw Fisch give him a dollar. Do we have to find every bill? Why Hauptmann himself passed twelve of them. Not a ransom bill has been passed anywhere in the world since his arrest."

After a noon recess, Wilentz continued, attacking Reilly's claim that the State evidence was entirely circumstantial, and that circumstantial evidence "is no evidence at all":

"While I believe that in many instances circumstantial evidence is the best evidence, we do not rely upon circumstantial evidence alone.

"We have positive identification of this man by Dr. Condon. That is not circumstantial. We have it by Perrone. That is not circumstantial. We have

the board from the closet. That is not circumstantial. Hochmuth is not circumstantial. Whited is not circumstantial.

"Colonel Lindbergh's identification of his voice is not circumstantial. The brokerage accounts, the sleeping garment, the money in his garage are not circumstantial. And any one of these things is sufficient."

As to the defense claims that Hauptmann was directed to misspell certain words in his request writings as they were misspelled in the ransom notes:

"He swears we told him to spell *signature* as *singnature*. You go through all of those writings, and there isn't the word *signature* on one of them to show that we ever asked him to spell it, right or wrong!"

He concluded his argument with a logical deduction from facts as presented by the State:

"You have got to decide it is the right man. The man who was in the room took the baby. The man who wrote the ransom notes sent back the sleeping suit. The man who sent back the sleeping suit was the man who was in the nursery. That is the man to whom Dr. Condon paid the ransom money. That is the man who had only \$200 the day it was paid and never worked a day afterward.

"That is the man in whose garage ransom money was found. That is the man identified as having been seen near the Lindbergh home. This is the

man identified by every witness. This is the man who admitted he lied on the stand. My God, what more do you want?"

There was absolute silence when he had concluded, a silence suddenly broken by a loud voice at the rear of the courtroom:

"If your Honor please . . ."

A constable nearby leaped forward, held his hand forcibly over the man's mouth as he struggled, shouting:

"I have a confession . . ."

His words were lost in the tumult that ensued. State Troopers dragged the man, who wore clerical garb, from the courtroom. He was later identified as the Reverend Vincent G. Burns, pastor of an interdenominational church in Palisades, New Jersey. He had come to Reilly before the trial with a story of a confession made to him in his church by a mysterious stranger who acknowledged guilt of the kidnaping of the Lindbergh baby. Reilly had rejected the story as fantastic.

After a conference between the judge and attorneys for both sides, the Court asked the jurors to disregard anything they might have heard, and dismissed them for the day. The next morning, Wednesday, February 13, when Court convened shortly after ten o'clock, Justice Trenchard ordered the doors barred, the aisles cleared, and no one permitted to enter or leave during his charge to the jury. The

room was deathly quiet, more still than it had been at any time since the beginning of this trial.

Hauptmann, slicked up for the final day, his hair wetted, his face pale, clean-shaven, sat just inside the rail, his eyes wandering nervously about the room, his body twisted in his chair first one way then the other. Near him was Mrs. Hauptmann, her eyes intent on the judge as he began his charge to the jury.

"In the determination of all questions of fact," Justice Trenchard explained, "the sole responsibility is with the jury. You are the sole judges of the evidence, of the weight of the evidence, and of the credibility of the witnesses.

"Any comments that I may make upon the evidence will be made, not for the purpose of controlling you in your view of the facts, but only to aid you in applying the principles of law to the facts as you may find them."

He cited the presumption of innocence:

"In this as in every criminal case the defendant is presumed to be innocent, which presumption continues until he is proven to be guilty."

He defined "reasonable doubt":

"It is not a mere possible doubt, because everything relating to human affairs and depending on moral evidence is open to some possible or imaginary doubt. It is that state of the case which, after the entire comparison and consideration of all the evidence,

leaves the minds of the jurors in that condition that they cannot say that they feel an abiding conviction to a moral certainty of the truth of the charge."

And he began a review of the evidence. "The fact of death seems to be proved, and admitted." He said there was evidence that the kidnaper entered the house by means of the kidnap ladder. He recalled Colonel Lindbergh's testimony regarding the sound "like the boards of a crate falling off a chair." He recalled the footprints under the window and the finding of the thumbguard by Betty Gow and Mrs. Whately, "by which you may possibly conclude that the sleeping suit was stripped off the child at that place."

He told of the receipt of the first ransom notes, the entrance of Dr. Condon into the picture, touching on the important details of the Bronx educator's conversations with "graveyard John."

"It is argued that Dr. Condon's testimony is inherently improbable and should be in part rejected by you, but you will observe that his testimony is corroborated in large part by several witnesses whose credibility has not been impeached in any manner whatsoever.

"Of course, if there is in the minds of the jury a reasonable doubt as to the truth of any testimony, such testimony should be rejected, but, upon the whole, is there any doubt in your mind as to the reliability of Dr. Condon's testimony?"

He cited the testimony of Perrone that Hauptmann was the man who gave the taxi driver the letter to deliver to Condon; he cited Colonel Lindbergh's identification of Hauptmann's voice.

"If you find that the defendant was the man to whom the ransom money was delivered, as a result of the directions in the ransom notes, bearing symbols like those on the original ransom note, the question is pertinent: Was not the defendant the man who left the ransom note on the window sill of the nursery and who took the child from its crib, after opening the closed window?"

Of the defense theory that a gang perpetrated the outrage with the connivance of one of the Lindbergh or Morrow servants:

"Now do you believe that? Is there any evidence in this case whatsoever to support any such conclusion?"

Concerning the handwriting testimony:

"Numerous experts in handwriting have testified, after exhaustive examination of the ransom letters and comparison with genuine writing of the defendant, that the defendant Hauptmann wrote every one of the ransom notes. . . . On the other hand, the defendant denies he wrote them, and a handwriting expert, called by him, so testified. And so the fact becomes one for your determination. The weight of the evidence to prove the genuineness of handwriting is wholly for the jury."

He charged the jury to consider the evidence "to the effect that the defendant had written the address and telephone number of Dr. Condon on the door jamb of his closet, and if you believe that he did, although he now denies it, you may conclude that it throws light upon the question whether or not he was dealing with Dr. Condon."

He cited the tracing of the ransom money to the defendant, the evidence that after the ransom was paid, Hauptmann began to buy stock and spend money more freely than before.

Concerning the Fisch story:

"The defendant says that these ransom bills, moneys, were left him by one Fisch, a man now dead. Do you believe that?"

"His wife, as I recall it, said that she never saw the box; and I do not recall that any witness excepting the defendant testified that they ever saw the shoe box there."

Concerning the lumber testimony:

"There is evidence from which you may conclude, if you see fit, that the defendant built the ladder, although he denies it. Does not the evidence satisfy you that at least a part of the wood from which the ladder was built came out of the flooring of the attic of the defendant?"

He touched on Hauptmann alibis and the testimony of Hochmuth:

"This testimony, if true, is highly significant. Do you think there is any reason upon the whole to doubt the truth of the old man's testimony? The defendant, as I have said, denies that he was there or even in the neighborhood, but as bearing upon that question, you should consider the testimony of other witnesses that the defendant was seen in the neighborhood not long before March 1, 1932, and give it such weight as you think it is entitled to, after considering the credibility of the witnesses, as disclosed by the evidence."

And of the defense alibi witnesses:

"You should consider the fact, where it is the fact, that several of the witnesses have been convicted of crime, and to determine whether or not their credibility has been affected thereby; and where it appears that witnesses have made contradictory statements, you should consider that fact, and determine their credibility as affected thereby."

The State's evidence against Hauptmann was largely circumstantial in character, he stated, adding:

"But the crime of murder is not one that is always committed in the presence of witnesses, and, if not so committed, it must be established by circumstantial evidence, or not at all.

"And where the essential facts and circumstances are proved, which cannot be explained upon any other theory than that the defendant is guilty of the

crime charged against him, such evidence should be considered as satisfactory and convincing as that of the most direct and positive character."

He defined first degree murder, according to the statute.

"I charge you that if murder was committed in perpetrating a burglary, it is murder in the first degree, without reference to the question whether such killing was willful or unintentional; and I further charge you, as requested by the defendant, that in order to convict this defendant you must be satisfied, beyond a reasonable doubt, that the death of the child ensued from committing or attempting to commit burglary at or about the time and place in question."

He concluded by instructing the jury in the three verdicts they might return: murder, first degree, with sentence of death; murder, first degree, with a recommendation of mercy, which would automatically bring life imprisonment; acquittal.

And that was Justice Trenchard's charge.

The defense had made twenty-seven requests to be included in the charge; Justice Trenchard had accepted one. All the State's requests were included.

The judge finished speaking at 11.08 a.m. There was a slight delay, as the jury room was prepared, before the jury filed out to begin its deliberations. And now defense attorneys were on their feet, objecting, objecting, objecting. They objected to

nearly every charge, except the opening paragraphs. In all they listed thirty-six detailed objections. One by one, Justice Trenchard overruled them; one by one they took exceptions, to lay before the higher courts—if the verdict was against them.

It was a full hour after the jury retired before the last exception was denied, and Hauptmann taken to his cell to await the verdict.

In a room directly above him eight men and four women deliberated his fate. From the first it was clear that there was no question of acquittal here. It was later reported that the first ballot showed nine for conviction of murder in the first degree, three holding out for a mercy recommendation.

At 8.15 p.m. still arguing, they sent out for a magnifying glass, apparently to examine the wood and handwriting evidence. Soon afterward they took a second vote. It was still nine to three.

The debate dragged on. Shortly after ten-thirty Deputy Sheriff Oden Baggstrom entered the jury room and informed the jurors that Judge Trenchard would wait only a few minutes for a verdict before retiring for the night. Baggstrom waited outside. Six minutes later there was a knock at the door. He opened it and was told that the jury had reached a decision.

It was 10.45 p.m. when, from the belfry of the courthouse, came the solemn tolling of a bell announcing that the jury had reached a decision. In

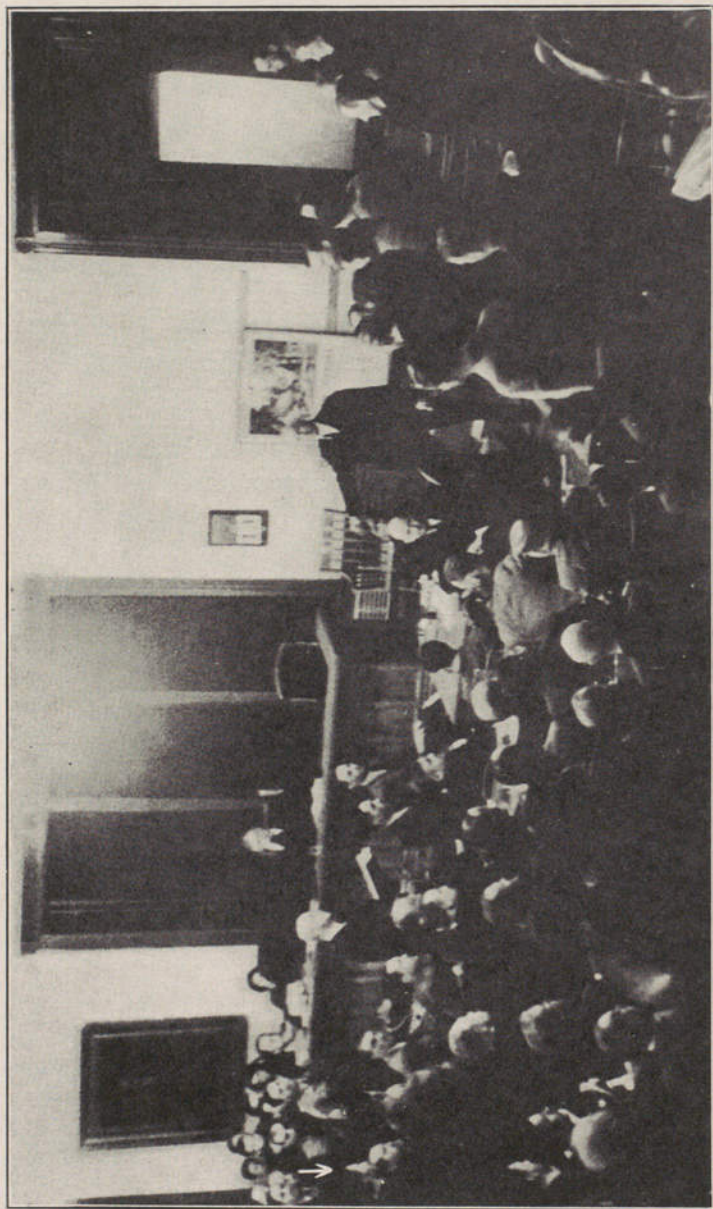
the courtroom attorneys and newspapermen were hushed, awaiting the verdict. There was a stir at the library door and Hauptmann appeared, shackled to his guards. A minute later the jury filed in, their features haggard and weary. Mrs. Hauptmann, her face dead-grey, was escorted in and seated herself at the defense table. C. Lloyd Fisher, in a low voice, warned them both that, regardless of the verdict, there must be no outcry.

There was silence—deep, deep silence—as they waited for the judge, as they attempted to read in the faces of those visibly shaken men and women in the jury box, the verdict. It was fourteen minutes before Justice Trenchard, in his black robes, appeared and mounted the bench. The audience was seated as he rapped on the bench with his gavel. The jury stood. Justice Trenchard ordered the defendant to stand, and he arose, still shackled to his guards—stood stiff and straight and soldierly, his chin raised, as if on parade. The voice of the clerk, C. Lloyd Fell, ate into the silence:

“Mr. Foreman and members of the jury, have you agreed upon a verdict? How find you, guilty or not guilty?”

The eyes of the world were on the foreman, Charles Walton, as he stood there and, his voice trembling, said:

“Guilty!”



(International News Photo)

Bruno Hauptmann, indicated by arrow at left, stands before the court as the court clerk, book in hand, polls the jury, standing at right, for their verdict. Justice Trenchard, hand to face, listens before speaking the words condemning the carpenter to death

The Verdict

He hesitated, took with fumbling fingers from his pocket a slip of yellow paper. His voice was hoarse as he read:

"We find the defendant, Bruno Richard Hauptmann, guilty of murder in the first degree."

Not a muscle moved in the prisoner's face, as it slowly drained of color. His wife stared at the floor, her lips twitching, her eyes brimming.

"And so say you all?" asked the clerk.

"We do." Their voices in unison were faint, far away.

Reilly asked, in a low voice: "May we have a poll?"

One by one the jurors, standing in their places, repeated in a dull monotone the dead words:

"Guilty of murder in the first degree."

They remained standing, rigid. All of them—spectators, judge, jury, defendant, attorneys—all seemed turned to stone. Only one familiar face was missing — that of Colonel Lindbergh. Justice Trenchard recovered first, turned to Wilentz:

"Do you wish to make a motion for sentence?" he asked, in a low voice.

Wilentz mumbled something, stopped.

Justice Trenchard, himself opposed to capital punishment, his face half-hidden by a bloodless hand, slowly read the sentence:

"Bruno Richard Hauptmann, you have been convicted of murder in the first degree. The sentence

of the Court is that you, Bruno Richard Hauptmann, shall suffer death at the prescribed place and in the manner provided by the law. The Court hands the sheriff a warrant appointing the week of March 18, 1935, as the week within which such sentence shall be imposed as provided by law."

There was not a whisper in that courtroom as he signed the death warrant, blotted it, and handed it to the sheriff.

Then Hauptmann, in tow of his guards, stumbled out of the room. He didn't look at his attorneys. He didn't look at his wife, slumped in her chair. His eyes were lifeless, devoid of consciousness.

X

The Appeals

THE SENTENCE passed upon Bruno Richard Hauptmann was automatically stayed by an appeal to the New Jersey Court of Errors and Appeals. While this appeal was still pending, Edward J. Reilly withdrew as Hauptmann's counsel of record, and the case passed into the hands of C. Lloyd Fisher, who, of all the defense staff, was the closest to Hauptmann. Pope and Rosecrans remained as associates. The reason for Reilly's withdrawal was not stated, but it was generally believed to be due to a disagreement as to policy between himself and Fisher.

On October 9, 1935, the Court of Errors and Appeals officially denied the defendant's plea for a retrial. All thirteen judges were polled; all thirteen answered: "We affirm the conviction."

An appeal to the United States Supreme Court was immediately taken. On December 9 the United States Supreme Court denied Hauptmann's petition for a writ of review. The condemned man, it held,

had received a fair trial, as guaranteed to aliens and citizens alike by the Constitution.

Four days later Justice Trenchard resentenced Bruno Richard Hauptmann to die during the week beginning January 13, 1936.

A week after the Court of Errors and Appeals refused to reverse the conviction, Governor Harold G. Hoffman had made an unprecedented visit to the death house at the State Prison for an interview with Bruno Richard Hauptmann. Early in December, 1935, more than five weeks later, disclosing that interview to the public, the Governor startled the world with the announcement that the Lindbergh case was still unsolved. He demanded that the man convicted of that crime remain alive pending a thorough investigation of the evidence upon which he was sentenced to death.

Shortly after this utterance Bruno Richard Hauptmann indited in his own hand a personal plea of mercy and addressed it to the Governor. Presumably written without the knowledge or consent of his attorneys, it read:

N. J. State Prison Dez. 12, 1935

Your Excellence

Govenor Harold G. Hoffman.

Your Excellence:

With klear conscience I have fought my case, In my heart I can not believe that this State will break the life of an innocent man. I assure your

Excellence, had I any guilty feeling in this terrible crime, I would not trouble you Excellence with this request. But since it is my deepest disire to proof to your Excellence and the world that I have spoken the truth, I would be very thankful for permitting any able persons, whom are free of any opinion in this case to take a test with a so callet Lie-Detector, - Serum, or what ever Science may offer.

I hope for myself and in the cource of justice, that this my wish may inspire Dr. Condon to do the same. I have a deep interest, in what kind of force made him change his saying. Beacuae whien he was visiting me in my Flemington cell, he said all excitet to the prosecutor - "I can not testify against this man."

I hope that I went not to far in my writting, or have overstepet any regulation, but I assum your Excellence will understand my feeling.

I plea to your Excellence to give my request your favorable consideration. It certainly will inspire other person especially Dr. Condon to do also. I only fighting for my honour and against the disgrace of my family.

My highest admiration and thanks for your Excellence decision.

Very Respectfully

B. Richard Hauptmann

N. J. State Prison

Here we have a strange anomaly, the picture of a man who could lay the verdict of "guilty" at his trial largely to the testimony by handwriting experts,

taking up his pen almost a year later to sweep aside with one stroke the overwhelming conclusiveness of that evidence. We have a man who obviously failed, in at least one other instance (in his request writings) to destroy the character of his own penmanship, attempting, in this last supreme effort, to show a marked variance from the handwriting of the kidnaper.

Every feature brought out by experts at the trial has been artfully avoided; every conscious defect remedied. The *t*'s are all carefully crossed—too carefully. In at least one instance where Hauptmann used the German *t*, which is always crossed low on the staff, he double-crosses the same letter! Every *i* is dotted—dotted clearly, close to the top of the main form, by this man who in all his request and conceded writing dots not one *i* in a hundred!

He succeeds only in showing a slight but not deceptive divergence from his own style, betraying in a hundred unmistakable details the same hand which produced the anonymous notes. He succeeds only in piling up more damning evidence of his guilt in the crime for which he stands condemned.*

The publication of this letter aroused once more the controversy over the man's guilt of the crime

* The complete handwriting analysis of this letter appears in Chapter XIX.

for which he was convicted. Indirectly, it had another result.

Late Saturday evening, December 21, 1935, in an atmosphere of utmost secrecy, Colonel Charles A. Lindbergh, his wife Anne, and their three-year-old son Jon embarked on the "American Importer" for England to establish their residence.

There was no official statement as to the motives for this sudden departure, but Colonel Lindbergh's reasons were understood to be two: first, aversion to any further publicity in the case of Bruno Richard Hauptmann; second, fear for the safety of his son, Jon.

The Christmas holidays came and went. January 1, 1936, dawned, and Hauptmann still lived. And between him and death stood one more chance—the New Jersey Board of Pardons, consisting of eight men and the Governor, summoned to meet on January 11, 1936.

Two days before the meeting of this Court Governor Hoffman announced the receipt of a letter from the mysterious "J J Faulkner" who had disappeared after exchanging \$2,980 in ransom bills at the Federal Reserve Bank in New York City on May 1, 1933.

This letter had been mailed at 8 p.m. on January 1, 1936, in the main Post Office Building, Eighth Avenue and 32nd Street, New York City, addressed to "Governor Harold G. Hoffman, Executive Man-



(International News Photo)

The Lindberghs Land in Liverpool, England

The Appeals

sion, Trenton, N. J." Without giving a single detail of the kidnaping to establish his personal knowledge of the true facts, this man, in three and a half pages, attempted to absolve Bruno Richard Hauptmann from guilt of either the kidnaping or the ransom negotiations.

He wrote:

New-York, Jan. 1st 36.

To his Excellency
the Governor of the State of N J.
Mr. Harold G. Hoffman.

Sir: as the Zero hour in the Hauptmann Case draws near. I feel compelled to direct these few lines to your Excellency in order to dispel the preconceived idea of the guilt of Hauptmann or rather to sustain and affirm you in your own and rightly so formed idea of his innocence. In spite of all the confusion and artificially created hateful atmosphere attending his trial you seem to have been the only person who was capable of preserving an objective view of the case notwithstanding all the animosity and antagonistic feeling and outside pressure, which factors combined were able to sway a Jersey Jury of twelve good but spineless people to return a Verdict of guilty against an innocent man in a Capital Case on purely superficial-yea artificially created evidence. Hauptmann an expert carpenter, made, the kidnap ladder, the work of which an apprentice boy of one month standing would be ashamed of.

Hauptmann guilty of the crime he stands convicted of?

Does Your Excellency believe that, in the own words of the most famous judge in that case, who exercised undue and unconstitutional control over 12 simple minded good people. Of course not, I know you dont.

I cannot help but admiring you for the fact, that you are about the only person in dominant position who was capable of sustaining an unbiased and wide perspective of the case.

Hauptmann is not guilty, not of the crime he stands convicted of.

All the poor bum is guilty of, is his money-madness, which made him risk a Thousand Dollars or so of his own good money, in the belief and greedy notion, that he could get independently rich and by hiding this cheaply acquired hoard, he brought himself in all this trouble, nearly causing him to lose his life, which I hope will now be spared, now that now that I have communicated to Your Excellency and given you some of the inside dope.

You will readily understand that for personal reasons I am not interested to go into further details and your Honor will also believe me that these lines are not dictated by a desire to be informative. All I intend to do is to follow the impelling power of my conscience and the desire to friendly assist you, to prevent the State of N. J. from committing a legal blunder and murder and you will not rue the day when you granted commutation; for clemency I cannot possibly invite, because I cannot come out in the open.

You are comparatively young yet and you might live to see the day when the whole truth will likely come out perhaps as a death-bed story.

As far as Condon is concerned, . . . you would be well advised to take his assertions with a grain of salt. He has reasons.

Having done my duty as I see it before me and assuring your Excellency of my highest regards and my firmest belief in your highest integrity, who will know now how to act in matters Hauptmann

I am closing
most respectfully
J J Faulkner.

Governor Hoffman, in releasing it for publication, said that a cursory examination by handwriting experts and comparison with the original deposit slip indicated its genuineness. Several newspapers which submitted photographs of the letter to experts published the same conclusion.

On January 10 photographs were submitted to me for analysis. After a complete examination I pronounced it "a fraud and a hoax, or worse, a deliberate effort to frustrate justice."*

A facsimile of the original deposit slip bearing the name "J J Faulkner" had been printed in virtually every newspaper in the country. Any adept could have had ample opportunity to practice the signa-

*The complete analysis of the handwriting in the Faulkner letter appears in Chapter XVIII.

The Hand of Hauptmann

ture and produce one bearing some resemblance to the original. Examination of the deposit slip revealed that not only was the signature on the letter a palpable imitation, but the writing in this signature was inconsistent with the letter patterns in the body of the missive, which was obviously closer to the normal handwriting of the author.

On the eve of the meeting of the Pardons Board Dr. John F. Condon, accompanied by his daughter, Mrs. Myra Hacker, sailed for Panama "for a rest."

XI

The Execution

THE BOARD of Pardons convened at 10.30 a.m. Saturday, January 11, 1936, in the courthouse building adjoining the State House at Trenton. Six hours later the decision was announced:

"The application made by Bruno Richard Hauptmann for clemency for the murder of Charles A. Lindbergh, Jr., in Hopewell, March 1, 1932, was today denied by the Court of Pardons."

On January 14, 1936, Judge J. Warren Davis, of the United States Circuit Court, declined to interfere with the scheduled execution on the grounds that this action would, in effect, overrule the Supreme Court of the United States. Hauptmann's lawyers now appealed to the Supreme Court for an appeal from the ruling of Judge Davis, but this too was denied on January 16.

An hour after the announcement of this last decision Governor Hoffman, in the presence of the Attorney-General and Prosecutor Hauck, officially granted a thirty-day reprieve to Hauptmann.

"My intention is to grant just this one reprieve," he said. "There will be no further reprieves."

This stay gave Hauptmann at least eight more weeks of life, since the law in New Jersey provides that at the end of the reprieve the resentencing judge must fix an execution date not less than four weeks distant.

Now Governor Hoffman ordered Colonel Schwarzkopf to reopen the investigation of the entire case and to make a thorough search for any others who might be implicated in the kidnaping. In obedience to this command Colonel Schwarzkopf assigned to the task State Troopers familiar with the case. But his terse weekly reports to the Governor told the story: "No progress."

On February 13, 1936, upon request of Mrs. Hauptmann, Samuel S. Leibowitz, noted New York criminal lawyer, paid a visit to Bruno Hauptmann. Mr. Leibowitz offered to join the defense "if Hauptmann changes his story."

After a number of conferences in which the condemned man tenaciously held to the story he had told in Flemington, the noted lawyer withdrew from the case.

"His (Hauptmann's) only salvation, as matters now stand," Leibowitz declared, "lies in his making a full confession of any guilty participation he may have had in this fiendish crime."

On Wednesday, February 19, 1936, Hauptmann

was resentenced to death by Justice Trenchard. The week of March 30 was set for the execution. Governor Hoffman summoned the New Jersey Court of Pardons into session at 11 a.m. Monday, March 30, twenty-four hours before the time set for the execution.

Suddenly, the day before the Pardons Court was to meet, Paul H. Wendel, a disbarred Trenton lawyer, was placed in the Mercer County jail and officially charged with the murder of Charles A. Lindbergh, Jr. His accuser, Ellis H. Parker, Burlington County detective head who had been conducting a secret investigation of the Lindbergh case for Governor Hoffman, declared he had a detailed, signed statement from Wendel confessing the crime.

A few hours after his incarceration Wendel, in the presence of Attorney-General Wilentz, repudiated his "confession" and declared it had been obtained from him under duress. He accused Parker and others of kidnaping him, forcibly detaining him in a Brooklyn cellar, and beating him until he signed a satisfactory statement.

At the same time another "confession," this one by Gaston B. Means, serving a fifteen-year term in Leavenworth Penitentiary for defrauding Mrs. Evelyn McLean of Washington of \$104,000, was made public. This remarkable document exonerated Hauptmann, declared Means himself was the kidnaping, and named two gangsters—both dead—as

his assistants. It was immediately discredited by Federal authorities.

In this confusing atmosphere of confessions and repudiations the Pardons Board met and again rejected Hauptmann's plea for mercy. A few hours later William Conklin, the Governor's press representative, issued a succinct official statement:

"The action of the Court of Pardons is the final legal action in the Hauptmann case. There will be no reprieve."

On the date set for the execution the Mercer County Grand Jury met to consider the Wendel confession. All day they deliberated, while at the State Prison preparations were completed to carry out the sentence of the Court.

Shortly before 8 p.m. the witnesses were assembled, waiting in the office of the warden, Colonel Mark O. Kimberling; the hands on the great clock indicated that only minutes now separated Hauptmann from eternity. Suddenly, somewhere deep within the prison, a telephone jangled and the warden disappeared. There was deep silence as he reappeared in the doorway.

"I have just received," he said, "a telephone call from Mr. Allyne Freeman, foreman of the Mercer County Grand Jury. He states that he has been requested by the Grand Jury members to ask that I hold up the execution of Bruno Hauptmann for forty-eight hours."

There was to be no execution that night.

For two days the hearing dragged on. On Thursday night, without reaching any conclusion, the Mercer County Grand Jury voted to end its investigation. Colonel Kimberling promptly announced Hauptmann would be executed at eight-thirty the following evening.

It was Friday, April 3. The day passed slowly, punctuated by recurrent rumors and contradictions. Suddenly, only a few hours before her husband was scheduled to die in the electric chair, Mrs. Hauptmann swore out a complaint against Wendel, charging the former lawyer with kidnaping the Lindbergh baby. It was a last desperate gesture, but failed to halt preparations for the execution.

Less than an hour before the fateful moment, Governor Hoffman, after a conference with Attorney-General Wilentz, issued a final terse statement:

"On January 16, when I granted a reprieve to Bruno Richard Hauptmann, I stated that that would be the first and only reprieve to be granted by me.

"More than ninety days have elapsed since December 13, and I am now without power, under my interpretation of the constitutional provision as set forth by me on January 16, to grant a further stay."

It was the end.

At eight-forty-four that night Bruno Richard Hauptmann was electrocuted at the Trenton State Prison.

Part Two

Proof in Detail

STATEMENT FROM
THE NEW JERSEY EQUITY REPORTS,
PREROGATIVE COURT

(Vol. 50, Page 421 - Gordon's Will Case)

"The contestants, in the next place, undertook to show by comparison that the signatures of George P. Gordon, Henry Adams, Alonzo C. P. Adams and John Q. Adams to the disputed paper are not in the handwriting of the persons they purport to represent.

"This comparison was made in two ways—first, by witnesses who had acquired personal knowledge of the handwriting of those several persons, by having seen them write, or by having received writings from them, and who had thus formed in their minds an exemplar of the genuine handwriting, with which they compared the several disputed signatures, and thus reached their opinions; and, second, by witnesses who had no previous knowledge of the genuine handwriting, and made their comparison by placing that which was established as genuine in juxtaposition with that which was disputed, and thus formed opinion whether the writings were made by the same person. The latter witnesses were admitted when it was shown that they had special skill and experience in making such comparison.

"The theory upon which these expert witnesses are permitted to testify is that handwriting is always in some degree the reflex of the nervous organization of the writer, which, independently of

his will and unconsciously, causes him to stamp his individuality in his writing.

"I am convinced that this theory is sound. But, at the same time, I realize that in many cases it is unreliable when put to practical test. It must contend not only with disguise, but also with the influence of possible abnormal, mental and physical conditions existing when the writing was made, such, for instance, as the position of the body, whether reclining, sitting or standing; the height and stability of that upon which the writing rests, and the character of its surface; the character of the paper written upon, the ink, the pen and holder of the pen, the health of the writer's body and member with which the writing is made, not only generally, but also with reference to the accidents and influences of the moment.

"It follows that unreliability is greater when the disputed writing is short or the standards for comparison are meagre or are all written at one time, and also that uncertainty lessens when the disputed writing is long and the standards are numerous and the products of different dates. Handwriting is an art concerning which correctness of opinion is susceptible of demonstration, and I am fully convinced that the value of the opinion of every handwriting expert as evidence must depend upon the clearness with which the expert demonstrates its correctness. That demonstration will naturally consist in the indica-

tion of similar characteristics, or lack of similar characteristics, between the disputed writing and the standards, and the value of the expert's conclusion will largely depend upon the number of those characteristics which appear or are wanting. The appearance or lack of one characteristic may be accounted to coincidence or accident, but, as the number increases, the probability of coincidence or accident will disappear, until conviction will become irresistible. Thus, comparison is rated after the fashion of circumstantial evidence, depending for strength upon the number and prominence of the links in the chain. Without such demonstration the opinion of an expert in handwriting is a low order of testimony, for, as the correctness of his opinion is susceptible of ocular demonstration, and it is a matter of common observation that an expert's conclusion is apt to be influenced by his employer's interest, the absence of demonstration must be attributed either to deficiency in the expert or lack of merit in his conclusion. It follows that the expert who can most clearly point out will be most highly regarded and most successful."

XII
The "Request"
and "Conceded" Writings

It is the general opinion that handwriting experts are retained to sustain one side or the other of a case, and that the expert prepares his analysis with that in mind. Nothing can be further from the truth. The reputable handwriting analyst is first retained to give an *opinion*. Frequently that opinion is in direct conflict with the contentions of the client who seeks his services, and he never testifies.

Shortly after Hauptmann's arrest on September 19, 1934, I received a telephone call from James M. Fawcett, defense counsel, requesting me to examine the documents in the case for the defense. About the same time Anthony M. Hauck, Jr., Prosecutor of Hunterdon County, New Jersey, sought to retain my services on behalf of the prosecution.

Examination of the various documents in the case soon convinced me that Bruno Richard Hauptmann was the writer of all the kidnap notes, and I so

The "Request" and "Conceded" Writings

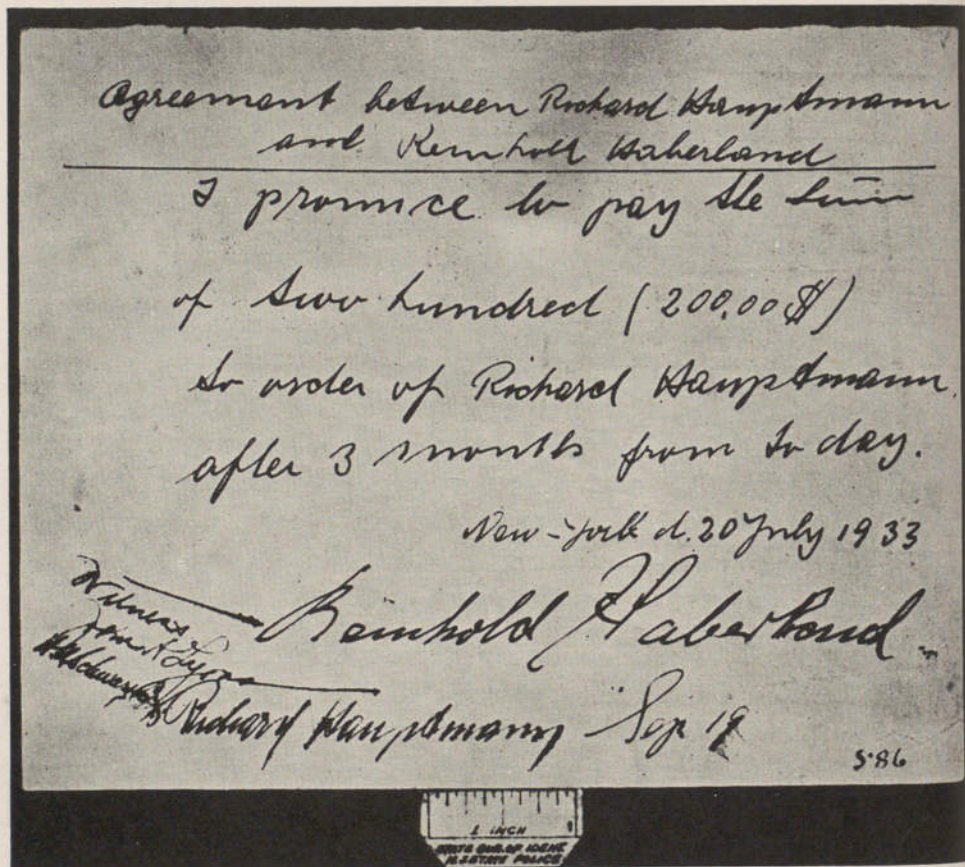
notified the Attorney-General's office. My son, J. Howard Haring, and I then were retained to testify for the State.

Handwriting experts called by the prosecution found at their disposal two different classes of the prisoner's writings: that produced previous to his capture, such as license applications, promissory notes, etc., thereafter referred to as "conceded" writing; and that produced by Hauptmann in the Greenwich Street Station at the dictation of police, the so-called "request" writing.

The importance of the request writing lay in the fact that it contained certain words and phrases taken from the various ransom notes, permitting a direct comparison which might have been more complete had any or all of the notes been dictated to the prisoner in their entirety.

Now before comparing this request writing with the ransom notes, it is pertinent to compare it with his conceded writing, to see if, in the police station, the suspect adhered to his normal style. Obviously a guilty man, forced to write words he could not help but recognize, would attempt to change the characteristics apparent in the incriminating documents.

All of the sheets of request writing were written rapidly although the police made no effort to speed him along. Did Hauptmann hope thus to conceal the slow, disguised hand that characterized the



Conceded Writing

We were not near Grand Hall were the robbery
took place between 6 and 12 by over time. During all
the time I was out of the train but later came
back. Let you note what letters in New-York
sentiment back anything ~~and~~ that was stolen that
was stolen from Mr. Conway. Police keep those letters
and papers the will be good for something like mail.
One of the letters said Dear Sir. Thank you for the Bill
letter perhaps. Where what we send down the letters may
lost. be at home after that. so you will hear from us.
you know will tell me in what way.

1. 1. 1.
11. 1. 1. 1.
11. 1. 1. 1.
11. 1. 1. 1.

Richard Hauptmann

Sep. 20 1934

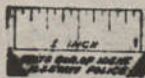


5-72

Request Writing

We were not near Grand Hall were the robbery took place
between 6 and 12 by over time. During all the time I was
out of the train but later came back. Let you note
what letters in New-York sentiment back anything that
was stolen from Mr. Conway. Police keep those letters
and papers the will be good for something like mail.
One of the letters said Dear Sir. Thank you for the
Bill letter perhaps. Where what we send down the letters may
lost. be at home after that. so you will hear from us.
you know will tell me in what way.

10 AM
11. 1. 1. 1.
11. 1. 1. 1.



Richard Hauptmann

Sep. 20 1934

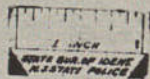
5-73

Request Writing

hip was not near Smith Hall where the robbery took place between 6 and 12 by our lamp. During all the time I was out of the house but later came home. Did you not write letters to New York sending back anything that was stolen from Mr. Connelly? But keep those letters and Papers they will be good for something later maybe. one of the letters said Dear Sir. Thank you for the Bills and for your money. We will send back the Bills and for your money. we will send them the address we lost. Is at home after what so you will hear from us. you ~~to~~ cant not tell when at will be.

It is important to have the writer when.

11/11
11/11
11/11
H. N. X. X. X.



Richard Wainwright

Sep. 20 1934

S-74

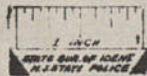
Request Writing

We were with Jimmie Wally were the property took place between 6 and 12 by our lamp. During all the time I was out of the house but later came home. Did you not write letters to New York sending back anything that was stolen from Mr. Connelly? But keep those letters and papers, they will be good for something later maybe. one of the letters said Dear Sir: Thank you for the bills and for your money. we will send you back the bills later but maybe, we will send them the address we lost. Is at home after what so you will hear from us. you will not tell when at will be.

11/11
11/11
11/11
H. N. X. X. X.

Richard Wainwright

Sep. 20 1934



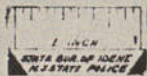
S-75

Request Writing

We were not near I and Walter were the copying book
and by the time I and it by our own journey as the time
was out of the house but it was same home.

See you will write letters to New York sending back
anything that comes from Mr. Conway? please
keep those letters and papers they will be good for
something later maybe. one of the letters said see
what you for the bills and for your money we will
send back the bills later perhaps. were that we
send home, the address we lost be at home every thing
to write them so you will hear from us, you come in
all around will be.

1/1
2/1
3/1
4/1
5/1
6/1
7/1
8/1
9/1
10/1
11/1
12/1



Richard Wainwright

Sep. 20 1934

S-76

Request Writing

We were not near I and Walter were the copying book
and by the time I and it by our own journey as the time
was out of the house but later came home
but you will write letters to New York sending
back anything that comes from Mr. Conway?
please keep those letters and papers; they will be
good for something later maybe. one of
the letters said see see; thank you for the bills
and for your money. we will send back the bills
later perhaps, were that we send them, the address we
lost. be at home every thing so you will hear
from us, you come in all around will be.

1/1
2/1
3/1
4/1
5/1
6/1
7/1
8/1
9/1
10/1
11/1
12/1



Richard Wainwright

Sep. 20 1934

S-17

Request Writing

know the street and walk to the next corner
and follow Waltham Ave to the sand. Tell the
man with you to come along and walk 2
miles meet you

trust you

The boy is on the boat Kelly it is
a small boat 14 feet long two persons
are on the boat line of recent you will
find the boat between Hors Neck Beach and
Gahall near Elizabeth Island

Walter C. [unclear] Sgt. Thomas J. Ritchie N.Y.P.D.
Sept 19 1934 Det James [unclear] #12
N.Y.P.D.



Det Philip C. Greener
#795 N.Y.P.D.

5-78

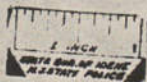
Request Writing

know the street and walk to the next corner
and follow Waltham Ave to the sand
tell the man with you to come along and
walk 2 miles meet you

The boy is on the boat Kelly it is
a small boat two persons are on the boat
line of recent you will find the boat between
Hors Neck Beach and Gahall near Elizabeth
Island

Sgt. Thomas J. Ritchie N.Y.P.D.
Det James [unclear] #12
N.Y.P.D.

Walter C. [unclear] [unclear]



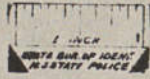
5-79

Request Writing

Sept 19 1943

leave the boat and walk to the next
corner and follow with money to the
Sound deck & the money may be found
alcohol and work. I will meet you the
Boat is an the boat, a schmal boat
18 feet long two person are on the boat
they are innocent you will find the boat
between Horse neck beach and Gehall near
Elizabeth Island

~~Witness~~
Drap John Rhyme
Sept 19 1943
Col. W. Schwarzkopf

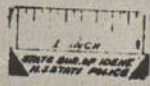


5-97

Request Writing

#2
being the street and walk to the next corner
and follow. With money to the Sound
deck the money may be found along and
walk I will meet you the boat is an the
boat Kelly it is a schmal boat 18 feet
long two person are on the boat they are
innocent you will find the boat between
Horse neck beach and Gehall near Elizabeth
Island

Witness
John Rhyme
Sept 19 1943
Col. W. Schwarzkopf



5-98

Request Writing

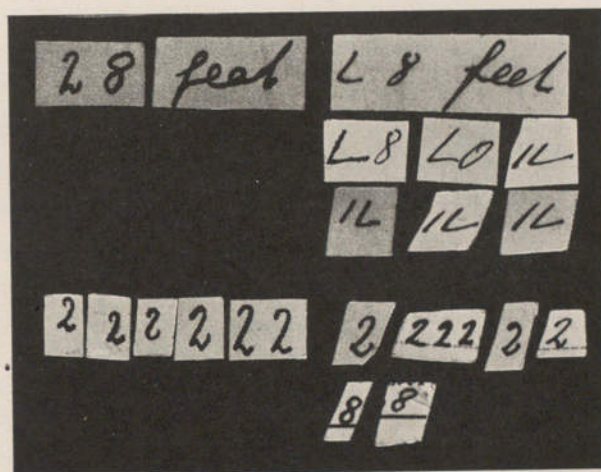
ransom notes? Or was it nervousness? It is hard to believe the latter, for while the forms of the letters were distorted, the quality of line here is as clean-cut as a steel engraving and shows no trace of a tremor. It is a curious fact that Hauptmann's writing reveals less nervousness than do the signatures of the witnesses at the bottom of the sheet. Undoubtedly this speed, the rapidity with which it was executed, is one of the innumerable methods of disguise he attempted here, and is largely responsible for the pictorial difference, such as it is, between this writing and that of the more slowly written ransom notes.

Another method is a variety in the shape, proportion, and shading of individual letters. His capitals are not consistent in form in these request writings; some are not even typical. He uses both the flowing script and the stiff print form of *D*; he makes his *P* with two separate strokes on one occasion, with one stroke on another. Then, more palpably, he tries to alter his usual style by pulling far down on the concluding stroke of his *l*, *d*, and *e* when it ends a word.

There is a greater difference between the figure 2 in the request and conceded writings than between the 2's on the disputed notes and conceded writings.

It is a recognized truism that no one writes twice exactly alike, even though he may make a deliberate effort to do so, as, for example, in his signature.

This normal difference is termed "natural variation." But the writer of a disguised letter uses what may be termed premeditated or intentional deviation. A



Both Lines From
Ransom Notes

Three Upper Lines, Request
Two Lower Lines, Conceded

man frequently uses a somewhat different form of any given letter at different times, but never in a thousand years will he use the innumerable varieties which Hauptmann introduced into his request writing.

That variation extended beyond letter formation, into the very style, slant, and manner of production.

In the ten examples of request writing reproduced here we find four different styles: (1) the vertical, (2) the semi-vertical, (3) the forward slant, and

(4) the mixed, or mongrel. On one sheet we find three distinct styles exhibited.

In S-72 (page 200), for example, Hauptmann began in a vertical, partially backhand fashion for about four and a half lines. Suddenly he made an error, crossed it out, and resumed in an altogether different style — a definite forward slant, flowing script, which continues to the end of the page.

S-74 (page 202) is important because of its mongrel, or mixed style of composition. It is significant here to compare the signature, in a marked forward slant, with the disorderly, confused body of the writing.

Examination of the successive sheets of writing shows a remarkable difference of spelling which can scarcely be attributed to ignorance alone. Here we have not only a man who misspells the same word several times, but a man who spells it right at least once, and who misspells it two or three different ways in succession! It is important, too, that most of these are key words suggested by or directly taken from the notes, words like *not*, *robbery*, *later*, *came*, *anything*, *Hall*, *between*, etc. And would not the man who spelled *promise* "*promice*" also spell *case* "*cace*" and *because* "*becauce*" in the ransom notes?

We have abundant evidence here, then, that the request writings are different in many ways from the normal writing of the prisoner, indicating that

he attempted to alter this writing. And here we come to an even more important point.

It is only reasonable to believe that the handwriting in the kidnap notes was disguised. Now, in his attempt to vary his style in the police station Hauptmann unwittingly utilized some of the very tricks of disguise we find in those notes!

We shall deal with these later in our charts, where they play an important part in indicating Hauptmann as the writer of the Lindbergh letters. The request writing, then, if it performed no other function, indicated to experts the various changes which the prisoner would adopt in an exigency—and these disguises, in some cases, were identical with those adopted by the kidnaper.

The bulk of the conceded writings was made up of Hauptmann's applications for automobile driver and ownership certificates. There were also a promissory note and other documents found in the prisoner's home.

The two classes of writings, the "conceded" and the "request," then, supplied adequate material to serve as standards with which the disputed writings were compared by experts in arriving at a positive conclusion as to the guilt or innocence of the prisoner.

XIII
The "Nursery Note"
Composite

OF ALL the writing received from the kidnaper, that left in the nursery the night of the abduction is the most important. It clearly indicates the guilt of the writer, either by placing him in the child's room as the actual kidnaper, or as an accessory before the fact. To identify it as the workmanship of the accused man would prove his connection with the crime, regardless of any other evidence. That was the principal task assigned me and my son by the prosecution.

Examination of the nursery note shows that it was written very slowly, one of the usual methods when disguise is sought. It must have been practiced many times before the writer finally was satisfied. The peculiar extensions on some of the small letters, the grotesque shape of others, the quick change of slant, the irregularity of spacing, and uneven pressure, size, and general lack of harmony indicate unnaturalness.

That the writer was not the unpracticed penman which a glance at the note would seem to imply is indicated by the fact that many words and parts of letters are made with controlled, clean-cut lines. A close study of the writing gives one the feeling that its disorder was intentional. The same effect is found in the other missives to a lesser degree.

There are numerous cases of extraordinary resemblance between the handwritings of some persons, particularly when the same system has been studied. That resemblance, however, becomes less and less striking under the scrutiny of a careful and painstaking expert. The more handwriting to be compared, the more the innocent man exculpates himself; the more the guilty man involves himself. In this case there was an abundance of material for the examiner to work with, far more than usually is provided.

There is nothing that a man does and leaves of record that is more highly individualized than his handwriting. The visible record of his mental and muscular co-ordination, it reflects the perception, judgment, skill, and intelligence of the writer. There are peculiarities beyond the control of all writers, habits of writing which, like any other habits, become so firmly fixed that they are automatic, involuntary, virtually impossible to eradicate. It is the cumulative weight of these tell-tale traits which ultimately proclaims the common penmanship of

two supposedly different documents. It is the cumulative evidence in this case which makes the nursery note a silent witness, testifying over and over again:

"Bruno Richard Hauptmann wrote me!"

The request writings, as already stated, consist of sentences containing certain words found in the various notes, but no complete copy of any one of them. It would have been more useful, perhaps, from the standpoint of the expert, if each note had been dictated to him in full. Every word would then have been written several times, and in the same relation to the other words as it appeared on the originals.

Lacking this, to prove convincingly Hauptmann's authorship of the nursery note (a fact which the preliminary examination of various documents in the case had already assured us), we undertook the task of reconstructing it from Hauptmann's known handwriting. We were furnished with reproductions of both the request and the conceded writings. Clipping letters, words, figures, and characters from these photographs, we arranged them, word for word, line for line, to correspond with the nursery note, at the same time preparing for the aid of judge, jury, and attorneys a key indicating the source of each word. At the bottom of this composite we affixed a reproduction of the symbol used by the kidnaper as a signature.

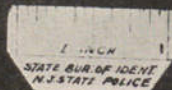
Dear Sir!

Have 50,000 \$ ready 25,000 \$ in
20 \$ bills 15,000 \$ in 10 \$ bills and
10,000 \$ in 5 \$ bills. After 2-4 days
we will inform you when to deliver
the money.

We warn you for making
~~anything~~ public or for notify the Police
the child is in your care.

Indications for all letters are
signature

and 3 holes.



The Nursery Note

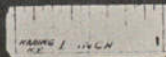
Dear Sir:

Have 50,000 \$ ready 25,000 \$ in
20 \$ bills 15,000 \$ in 10 \$ bills and
10,000 \$ in 5 \$ bills. After 2-4 days
we will inform you when to deliver
the money.

We warn you for making
anything public or for notify the Police
the child is in your care.

Indications for all letters are
signature

and 3 holes.



Nursery Note Composite

The "Nursery Note" Composite

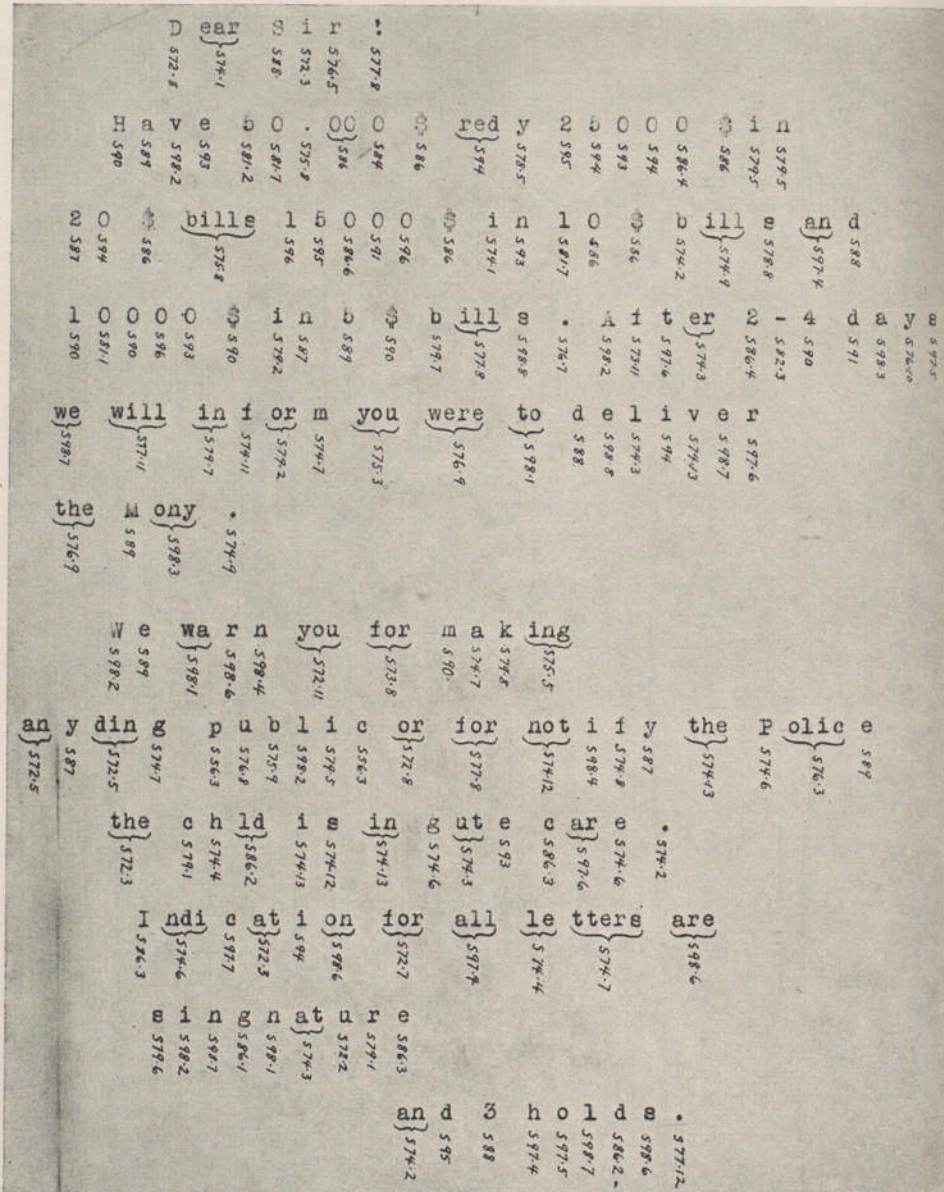
The original nursery note and the assembled one were then enlarged approximately nine times for use in the courtroom, and a scale was affixed to indicate the degree of enlargement. The photograph of each chart was more than five feet high. The result was amazing. Despite the fact that this is the most disguised of all the Lindbergh notes, more than one hundred points of identification readily may be seen on this exhibit.

This method of identification is logical and well-supported by legal precedent. As far back as 1878 it was applied in the Lewis will case (United States Court, Trenton, New Jersey) and was directly responsible for the conviction of five men and one woman on charges of conspiracy to defraud. This procedure is in use today by handwriting experts.

The importance of any single point of identification between two specimens of handwriting is directly dependent on the individuality of that point. It is a series of such individual traits which proves the identical authorship of two pieces of writing. The peculiarities under discussion here are so numerous and varied in nature and often so unique as to preclude the possibility of duplication by any other person.

Compare the salutation on the two charts:

There are three peculiarities in the highly individualized letter *D* alone which appear in both the nursery note (left) and the composite (right): (1)

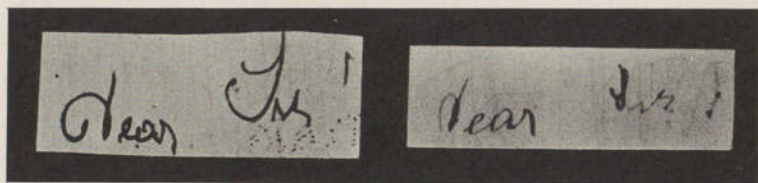


KEY TO THE COMPOSITE

The origin of each letter is indicated, first by the number of the State exhibit (S—), then by the line number.

The Hand of Hauptmann

the oval is at the left of the staff, instead of at the right, as is usual; (2) the staff is much higher than



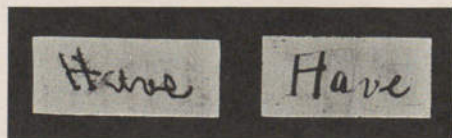
Note

Composite

the oval; (3) the blind loop on the lower part of the staff is in the same precise position on both charts.

There are two types of *r* used, but even a layman can perceive the similarity in shape and in the direction of the finishing stroke in each case with its twin. Although the *S* in the composite is smaller than the same letter in the nursery note, in principle both are similarly formed.

On the second line is the printed form of *H*, a form which is seldom used by anyone with a flowing script. This, however, is frequently found in Hauptmann's writings (right). Close examination of this *H* also reveals that the horizontal cross-stroke in both examples extends through the second leg of the letter.



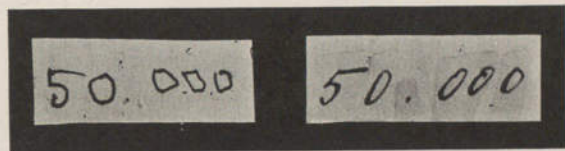
Note

Composite

[222]

The "Nursery Note" Composite

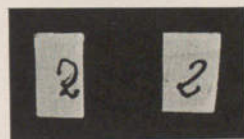
The numerals themselves are significant. In the original the straight downstroke of the 5 if continued in the same direction to the base line would miss the oval (left figure).



Note

Composite

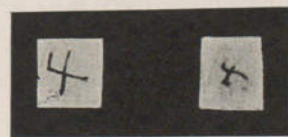
This results in an ill-balanced figure—a figure found in every sample of the Hauptmann writing examined (see right). On the fourth line the 2 ends with a short, upward swing.



Note

Composite

Observe it in the composite (at the right). In line 4 occurs the figure 4, with a horizontal stroke that extends distinctly downward.



Note

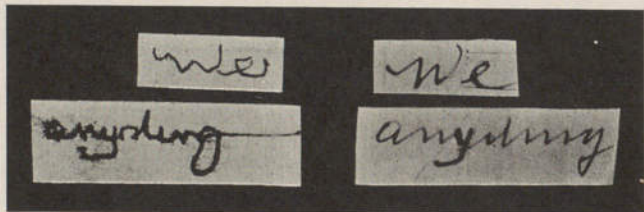
Composite

[223]

The Hand of Hauptmann

The ciphers all seem to be flat on the left side, indicating that the writer started the numeral at the left rather than the center.

The letter *W* (*We*) and the finishing stroke of the *y* (*anyding*) are individualized and typical of Hauptmann's writings.



Note

Composite

Although the effort to disguise the *y* (*anyding*) is plain, the subconscious impulse to make the *g* extension longer than the *y* persists, as it does throughout Hauptmann's writing (line 8). Furthermore, in tracing the letter *y* we find wherever it begins a word (as *you*), there is a tendency to omit the *u* portion of the letter, giving it a shape similar to the conventional *j*.



Note

Composite

This, it is found, is habitual with Hauptmann.

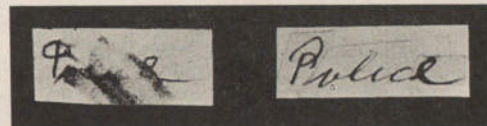
The "Nursery Note" Composite



Note

Composite

A common characteristic of the letter *k* which we found is that the second part is taller than the small letters, and is seldom connected to the first portion. This is also true in the original note (left).



Note

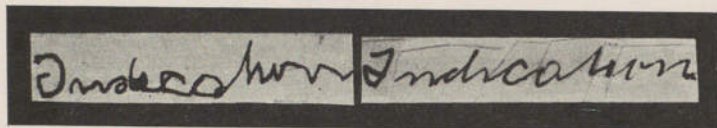
Composite

The capital *P* is a queer form, with the loop thrown completely about the staff. It is significant that in many of the standards examined a similar *P* was found.

One of the characteristics referred to is the use of the lower-case *t* (line 9, page 218) at the start of a sentence or paragraph. In every case, under dictation, Hauptmann used a lower-case *t* to begin his sentence or paragraph! The recurrence of this characteristic is of prime importance.

In the next word, *chld*, (page 218), the second part of the *h* (the hump) is omitted or rather merged with the following letter. This peculiar habit of the writer is evinced in numerous examples of his request and conceded writing.

The Hand of Hauptmann

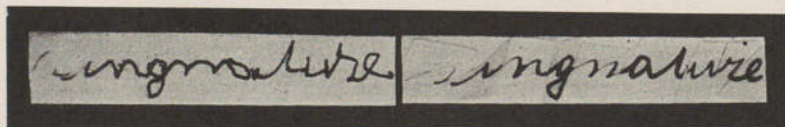


Note

Composite

There is a remarkable resemblance exhibited in the capital *I* in the nursery note with those found in Hauptmann's writings, allowing for the evident effort at disguise shown in the original note (left).

Incidentally, the letter *d* in this word is an outstanding example of the man's ingenious effort to depart from his normal style of writing. He makes the first portion similar to an *s* without a peak. The downward stroke, independent of the first part, is the only distinction between the *d* and the *a*. We find eight *d*'s in this note, of which seven are feigned. It is a disguise never found in any of the other kidnap notes, never located in any of the request or conceded writings.



Note

Composite

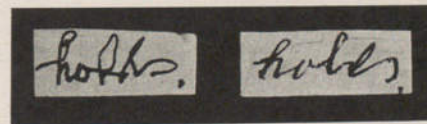
Proceeding to the word *singnature*, we see striking similarities. It is only natural to expect them here. The writer is getting to the end of the mis- sive, his faculties are less alert, less able to concentrate on the elimination of personal characteristics.

The "Nursery Note" Composite

An attentive examination of the letter *s* reveals that the writer frequently did not connect this letter with the rest of the word when it occurred at the beginning. Hauptmann, in the request writings, utilized many varieties, but he seldom joined any of them with the rest of the word. There is a tiniest pause where the pen left the paper before it touched again for the line leading to the next letter.

This letter *s* is lightly made, with a swiftly moving pen, depositing but little ink on the paper, not an unvarying idiosyncrasy of Bruno Richard Hauptmann, but occurring often enough in his conceded and request writings to be considered an identifying characteristic.

Now in the next letter, *i*, we see that it begins with emphasis which becomes less pronounced at the top of the letter. Many instances of this are seen in the request and the conceded writings where the *i* begins a word or is not joined to the preceding letter. It is significant because it is an automatic impulse, discernible only when attention is called to it, therefore a minute subconscious pen gesture which will invariably betray the writer. The tight, cramped,



Note

Composite

awkward *g* is amply strewn through the man's writings.

The Hand of Hauptmann

In the last word on the note the concluding letter *s* is very typical, open at the bottom, exaggerated. Every final *s* in the note is of this type; a hundred such may be found in those examples of Hauptmann's writings in the possession of authorities.

The scarcity of cross-bars on the *t*'s and dots on the *i*'s is noticeable. When the request and conceded writings were studied with this in view, it was seen that the proportion of crosses on the *t*'s and dots on the *i*'s throughout the writings was in about the same proportion as in this nursery note.

We now come to an interesting point, the variation of forms used by the writer in the letters *r*, *e*, and *a*. In this first note three general forms of *r* are used:

the wide square top

the narrow

the grapevine

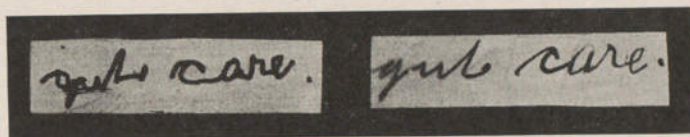


Note

with the downstroke winding about the upstroke. All three variations are found repeatedly in the other notes, the request and the conceded writings.

In this category also falls the letter *e* when it terminates a word. There is a variation in its size and in direction of the terminal of this letter. Compare the following:

The "Nursery Note" Composite



Note

Composite

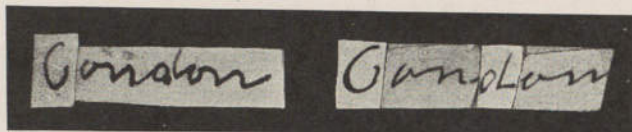
Each of these we shall find elsewhere in Hauptmann's writings.

We have already spoken in this chapter of the disguised *d*. The disguised *a* is similar, as in "and," the only difference being in the length of the staff. There are two other forms of *a* used: the American and the German. Both of these occur plentifully in conceded, request, and questioned writings.

There are other resemblances which are not dwelt upon here in detail because they figure in other charts in this book. Thus far we ignore the characteristics of spelling and phrasing, the strange position of the dollar sign, and other significant material.

Unfortunately the only request writing by Hauptmann of the name *Condon*, which occurs so frequently in the ransom notes and envelopes, was printed. To present a more graphic picture of the resemblance between the defendant's script and that of the kidnaper, we constructed, from the request writings, a *Condon* to compare with the ransom notes.

There is an amazing similarity: the strange form of *C*, resembling either an open *O*, or a semi-printed *G*, with a slight irregularity just before the pen is



Note

Composite

taken up at the conclusion of the letter; the familiar, unclosed *o*, without an introductory stroke; the dip between the *o* and *n*; the minute pen-raise at the bottom of the *n*, before the initial stroke of the next letter; the oval part of the *d* standing alone, independent of the staff; the wide final *n*, with no retracing of the first downstroke terminating with a direct, abrupt, straight line rising the height of the letter from base line to top. We find these characteristics in both specimens above.

Samuel Johnson once said that the chain of habit is so small that it cannot be felt till it becomes too strong to be broken. This is especially true of such a personal accomplishment as handwriting. It is the overwhelming power of force of habit that reveals the author of any writing, regardless of disguises he may attempt. Even though one, through persistent study, acquaints himself with every predominant writing habit, his mental as well as muscular reactions can never be so perfectly under control as to eliminate those natural habitual mannerisms which eventually emerge to betray him.

The best evidence of this truism is the composite chart of the nursery note which we have presented in this chapter.

XIV

The "Sleeping Suit"

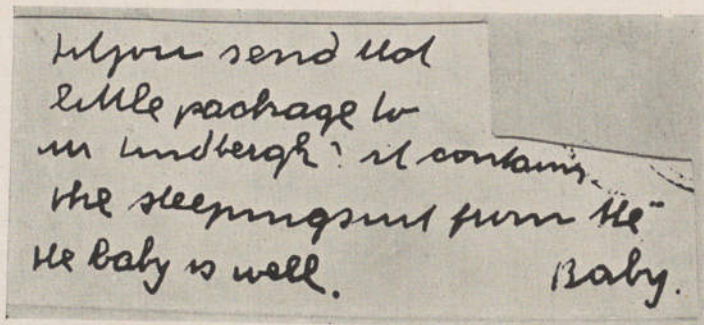
Note Reconstruction

NOW THERE was a theory advanced from the first by the defense that the Lindbergh case might be in reality two separate cases: the actual kidnaping by one group, and the extortion of the ransom by another. There was a possibility, they contended, that the ransom negotiations had been conducted with persons other than the actual kidnapers. This, of course, left the door open in case of absolute identification of Hauptmann as the "John" of the cemetery for continued denial of his guilt as the kidnaper of the baby.

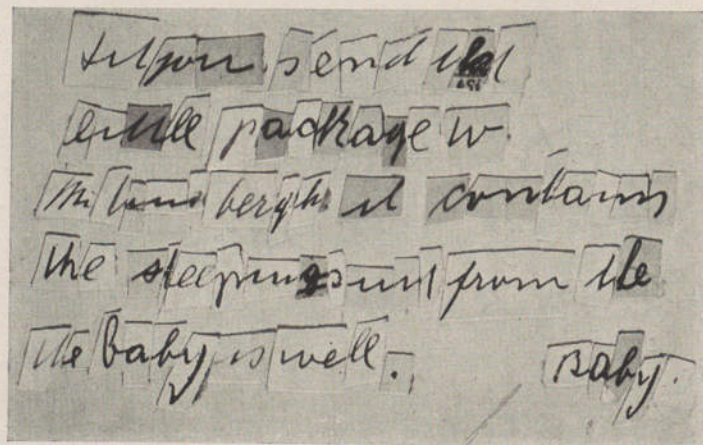
To further illustrate the handwriting evidence, to identify him more closely with the payment of the ransom money, we reconstructed the last portion of one of the later notes from samples of the known script of the accused man. For this purpose the March 21st note was used, the one that enquired about the sleeping suit sent to the Condon home as a token that he was dealing with "the right parties."

The Hand of Hauptmann

We chose this missive because of its significance; it is the chief link between the kidnaper and the ransom negotiators. That composite is here presented.



Section From Note Referring to Sleeping Suit



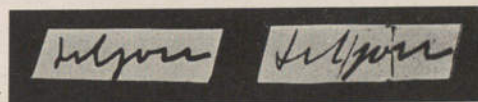
Composite of Above Note

In the nursery note reconstruction some of the chief resemblances between the questioned and conceded writings have already been pointed out. We

The "Sleeping Suit" Note Reconstruction

will content ourselves here with touching on those highlights which were left unmentioned hitherto and will not be discussed in subsequent chapters.

We begin with the peculiar form of the small *d* with which the kidnaper commenced the word *dit*, similar in general principle to the capital *D* we have already noted, with a kick-back to the left of the staff, a form that is seldom encountered elsewhere.



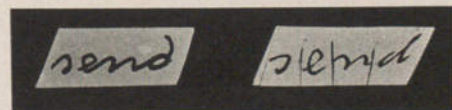
Note

Composite

His *i* and *t*, as usual, are undotted and uncrossed.

Again we find that *y* minus the *u* portion. Examining the *o* and *u*, we find that Hauptmann's *u* is generally three times as wide as his *o* in the word *you*. That was also characteristic of the kidnaper! The finishing strokes of these words are similar in extent and direction.

The *s* (*send*) in the sleeping suit note (left) is isolated, stretched wide at the bottom, with a strong deposit of ink at the finish, one of the forms of this letter which recurs throughout Hauptmann's writings.



Note

Composite

The Hand of Hauptmann

The concluding *d* in this word, an upstroke bending to the left, is a disguise; in this same note his customary form appears.

The word *that* in the ransom note, this time with an upward introductory stroke, is typically Hauptmann's, with its two uncrossed *t*'s and its slighted letter *h* (line 1, page 232).

The final line of the next word, *little*, extends downward; we find this form of final *e* in frequent use by the accused man.



Note Composite

The word *package* contains a number of telling points: the isolated *p*, with the retraced staff even with the tops of the small letters, and the open oval; the gooseneck *c*, with an extra low dip; the *k*, made this time without raising the pen, a strange little identifying kink at the top of the last stroke; the characteristic *g*, with its short, closed loop.



Note Composite

The next word, disassociated from the context of the note as a whole, looks like a capital *W*, so angular are the letters forming *to*. We find the

The "Sleeping Suit" Note Reconstruction



Note Composite

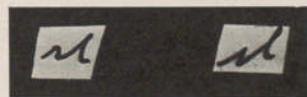
usual uncrossed *t*, the *o* open at the top, the stiff, straight, almost horizontal concluding stroke.

The *L* in *Lindbergh* is a strange, printed form in this script, starting from the top, at the bottom abruptly turning toward the right.



Note Composite

The word *it* in the reconstruction was lifted, whole, from Hauptmann's writing; compare it with the kidnaper's.

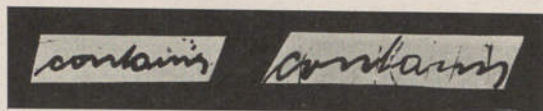


Note Composite

They both start and end in the same manner; the *t*'s are almost identical. In no case is there an *i* dot or a *t* cross. Hauptmann had a habit of beginning sentences with the lower case of certain letters (*i*, *t*, *d*).

Compare the starting strokes and the gooseneck *c*'s on both charts (*contains*), the open *o*, the uncrossed *t*, with a staff retraced halfway down, the

The Hand of Hauptmann

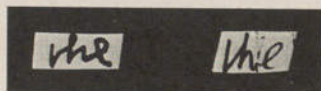


Note

Composite

strikingly similar German form of the *a*, created with two distinct strokes of the pen. The final *s* terminates with a downstroke and is wide open, a common occurrence in the writings of the accused.

The small *t* with which he begins the following word is interesting; it is made with but a single line.

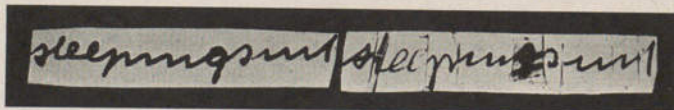


Note

Composite

The *h* here is one of those completed forms, as compared with the familiar "merged" form we have alluded to before. In the composite (right) we have taken a *th* showing the same technique from Hauptmann's known writings, for comparison.

The *s* which begins the word *sleepingsuit* is one we have seen before—an open-looped, triangular affair, joined to the *l* that follows, quite different from the *s* in *send* in the first line. Nevertheless, it is a known variation in the formation of this letter. The *p*



Note

Composite

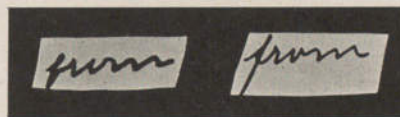
[236]

The "Sleeping Suit" Note Reconstruction

in this word resembles the letter *n*, with an extension below the line. The *g* we find here is a compact, restricted form, heavily emphasized. The emphasis on this letter is one of Hauptmann's idiosyncracies.

And now we come to the second *s* in this word—a form greatly different from the beginning *s*, but an exact duplicate of the one in *send* already referred to, separated from the other letters, widely open at the base.

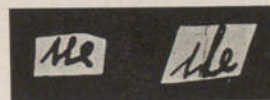
The *f* in *from* is made in Hauptmann's usual manner, both upper and lower loops closed, or blind.



Note

Composite

In the next word, *the*, we find one of the two initial forms of the *t* used—the one with an upward beginning stroke. Here again we find the unfinished *h*.



Note

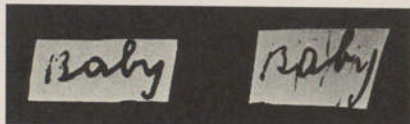
Composite

Through his variance of the formation of these first two letters and their combination, Hauptmann, a versatile penman, indicates four different forms of this simple word.

[237]

The Hand of Hauptmann

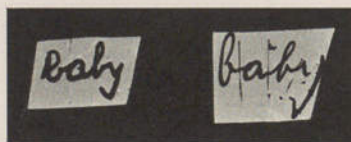
The word *Baby* in this note reveals a tendency on the part of the writer to construct his capital *B* with two strokes, leaving a wide gap at the bottom, connecting it with the next letter. That is also true of Hauptmann (right). We find in each copy the German *a* already alluded to, as well as the strange concluding *y*, with an angular hook at the bottom of the staff.



Note

Composite

There is nothing new in the first word on the last line, but the next word, *baby*, is interesting because of the use of the lower-case *b* on the same line in which appears an upper-case for the same word, although it doesn't start a sentence.



Note

Composite

We find here a patched *b*, indicating some hesitation as to form. The *y* here is very much like the other *y* on this line, except that the hook is more angular and points *away* from the staff, rather than toward it (right). Hauptmann uses both of these *y*'s.

We have already spoken of the word *to* in the

The "Sleeping Suit" Note Reconstruction

second line of this note; compare the first letter of the word *well* with it.



Note

Composite

A slight extension of the first stroke, and we have a perfect duplicate! The final *l* here ends with a downstroke, reaching below the word. This is one of the forms we encountered in studying the various terminal *l*'s typical of the prisoner.

In noticing the variety of forms of any one letter used by the kidnaper and Hauptmann, it should be remembered that everyone uses a number of forms for any letter, usually varying it as its position changes in a word. For instance, the *t* a person uses at the beginning of a word probably is not at all like that *t* found in the middle; neither of them is likely to compare with the terminal *t*. It is very seldom, however, that any writing is found which betrays the numerous varieties of form which characterize the request writings of Bruno Richard Hauptmann. It is indicative that here we have a person who has practiced dissimulation, who has attempted to perfect a disguise that would frustrate any examiner. The result, of course, was that even as his natural handwriting persistently broke through his disguise, so did some of that disguise become a

part of his own penmanship. Eventually it led to his undoing.

There is a theory that a skillful penman may involve an innocent man in a crime by imitating his penmanship, that this may have been the case with Bruno Hauptmann. While a few characteristics and tricks of style may be closely followed, it is impossible to carry out the deception over a manuscript or manuscripts of any length, certainly not successfully through sixteen notes. Sooner or later the writer lapses into some trick of his own, some subconscious trait entirely foreign to the man he seeks to involve. It is here that the trained observer catches him.

Analysis of all this writing indicates a painstaking effort to GET AWAY from Hauptmann's style rather than to approximate it. Almost every prominent feature is altered. It is only in the more subtle or subconscious traits that the writing betrays the man.

The composite charts we have presented in the last two chapters are illustrative of that mass of evidence against Bruno Richard Hauptmann termed circumstantial. Dr. Condon, who saw the "John" to whom he paid the ransom money, identified the accused as that man. That is direct evidence. The handwriting expert, two and a half years after the actual kidnaping, focusing his glass on the writings, without even seeing the man, just as positively pro-

nounced Hauptmann the penman of the various notes. That is circumstantial evidence.

Crimes are ordinarily committed under such circumstances that direct evidence is lacking. Proof of guilt then depends entirely on circumstantial, or indirect, evidence. Although the defense customarily decries the reliability of such testimony, the *Encyclopædia Britannica* has this to say:

"The difference between direct and indirect evidence is a difference of *kind, not of degree*; therefore the rule or maxim as to 'best evidence' has no application to it.

"In some respects indirect evidence is *superior* to direct evidence, because, as Paley puts it, 'facts cannot lie,' whilst witnesses can and do."

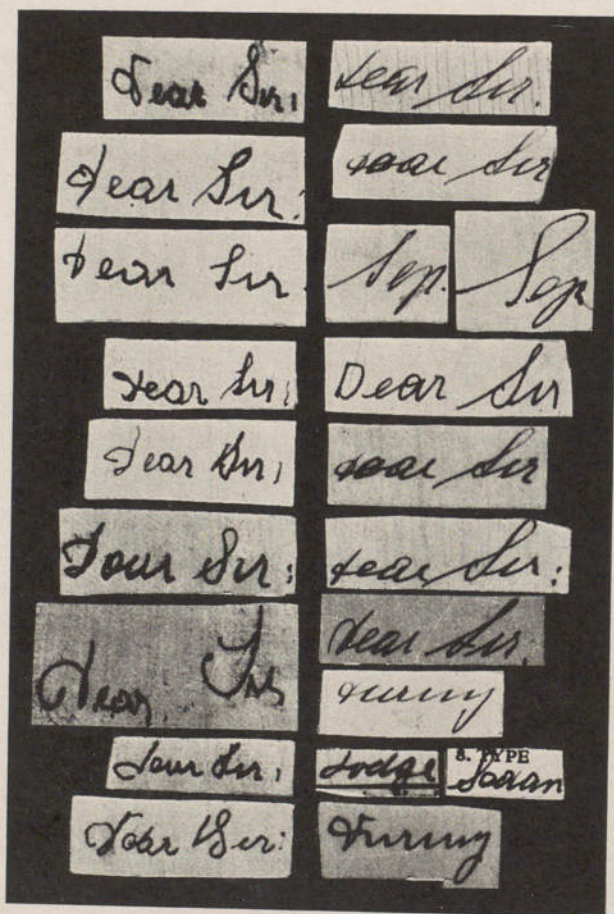
To this, of course, may be added the explanation that the power of perception varies with the individual. A classic example concerns the three men who find themselves in a snow-covered field at dusk. Suddenly an animal darts by, passing within twenty feet of them. When interviewed the next day one of the men may swear he saw a fox, the second a wolf, the third a dog. Now a scientist, called in, would be able to ascertain accurately four facts, merely from examination of the tracks in the snow: the type of animal, its weight, speed, and direction, all without ever having seen the creature. The evidence of the specialist, indirect as it is, would be more accurate and valuable than the testimony of so-called "eye-witnesses."

XV

Word Charts

HANDWRITING evidence to be of value should be cumulative. Its strength rests on the finding of several coincident or diverging characteristics, rather than on the strength of any one of them. In previous chapters we have compared selected portions of the ransom notes with composite charts made up of Hauptmann's admitted writings. The striking resemblance between certain letters of the request, conceded, and disputed notes becomes vivid when entire words are lifted out of these various documents for a close-up critical comparison. This is a very effective method, since the formation of familiar small words becomes automatic with any writer.

In almost every case where disguise in penmanship is attempted in a document of any length, that disguise is most effective at the beginning, where the writer's unflagging attention is devoted to his task. Usually this disguise, toward the close, breaks down under the sheer weight of his weariness.



From Ransom Notes

From Request and
Conceded Writings

The writer of the Lindbergh notes was a versatile penman. To conceal his regular style, he made use of an unusual variety of forms for many letters. In the end, however, he fell a victim to his own versatility. Two and a half years after the kidnaping it was impossible for the trapped man to recall just what forms he had used in those notes as he wrote at the dictation of police officials in that sombre room on Greenwich Street.

His desperation is perhaps best revealed in the printed, awkward *D* (line 4, right) which stands out in his specimen writings, a *D* we cannot find in any other sample of the man's script. He was trying to avoid that characteristic formation of this letter on the notes, that queer habit of throwing the loop over to the left of the staff instead of to the right, which had attracted attention from the start.

He failed, of course; we find that identical form amply strewn through Hauptmann's writing, request as well as conceded. In addition a glance at the chart reveals among his script, at least one example in which the oval to the left was below the base line, and one where the staff of this letter is surmounted with a tiny flag—even as in some of the ransom notes.

The *S*, too, varies in form. Sometimes it is rounded and full, at other times it stops at the base. Generally speaking, there is a duplicate in Hauptmann's penmanship for every variety found in the

The Hand of Hauptmann

notes. Another thing is true in the combination of these words—the *S* is invariably taller than the *D*!

In every example of these charts the *S* and *i* are separated; the writer lifted the pen after the *S*. And the *i* is never dotted.

Aside from letter forms we find a remarkable detail here: the kidnaper had a rare tendency to join the dots in his colon with a line. Hauptmann, too, did this!



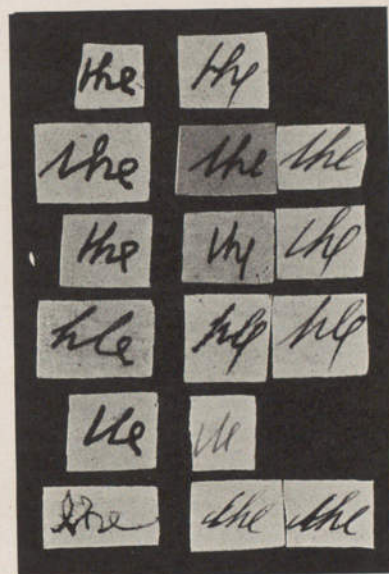
Note

Request

There are numerous other points which we shall not dwell upon because they have already been touched on in previous chapters.

The most common word, of course, in the questioned writing is *the*. On several occasions authorities were puzzled by the malformation of this word—the *h* preceding the *t*, in this manner, *hte*. This at first was set down to disguise. But an examination of Hauptmann's writings disclosed this same peculiar characteristic. Not one man in a million would reveal in his writing, aside from innumerable other resemblances, this extraordinary detail which binds Hauptmann closer than ever to the Lindbergh ransom notes.

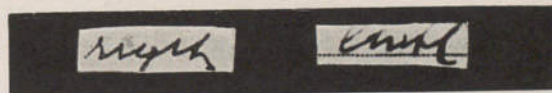
Word Charts



Note

Request

It is not, however, strange to this man. In his application for an automobile license Hauptmann tells of passing a red *ligh*. In his request writings

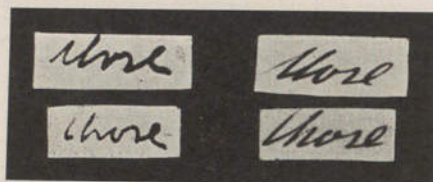


Note

Conceded

he spells *right* "righth." Compare these above with the misspellings of the kidnaper (left).

Altogether we have found six definite variations in the one word *the* in both sets of writing, as reproduced here. One example shows the peculiar merg-



Note

Request

ing of the second portion of the *h* with the following letter. This peculiar characteristic of Hauptmann is illustrated better in the word *those*, the one at the left taken from the ransom notes, the one at the right from the request writings.

A significant sidelight on the author of the notes is the word *money* as it occurred in the ransom notes. In the first few notes this word was spelled *mony*. Dr. Condon was instructed to insert a notice in a newspaper stating:

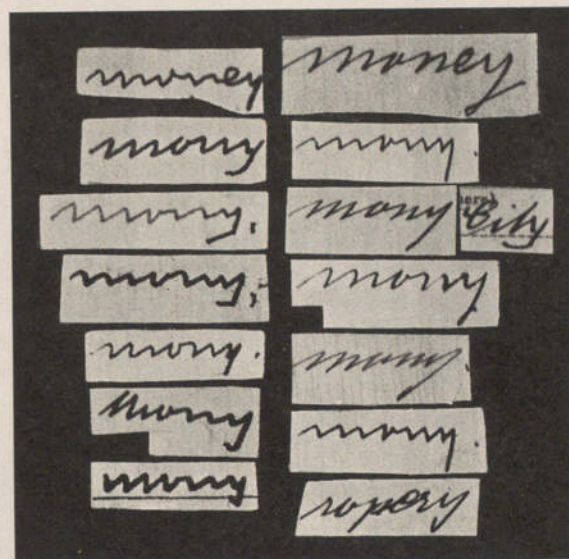
"Mony is redy."

The ad he inserted read:

"Money is ready."

Thereafter this word, wherever it appeared, was spelled correctly by the kidnaper.

Examples of both spellings are found in the known writings of Hauptmann. So frequently does this word occur, so accustomed is the writer to the formation of these letters in this same order, that, despite his efforts, the close resemblance between all these words on the chart is obvious at a glance to even the casual observer.



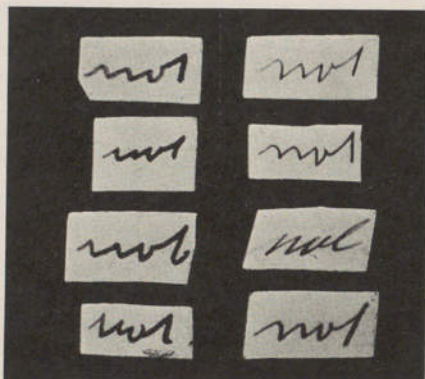
Note

Request and Conceded

The *m* in *money*, with its over-curved introductory stroke, has already been discussed, as has the open *o*. There is a telling detail, however, in the little dip of the connecting stroke between the *o* and the *n*, which we find in both Hauptmann's script and in that of the author of the ransom notes.

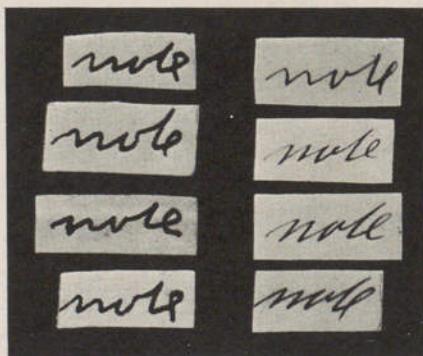
The slight horizontal line which usually concludes the *y* we find occasionally in other words by Hauptmann, and they are therefore set down here for comparison.

We take next the word *not*, which Hauptmann frequently spelled *note*, as did the kidnaper. Hauptmann wrote it in at least four different styles:



Note Request

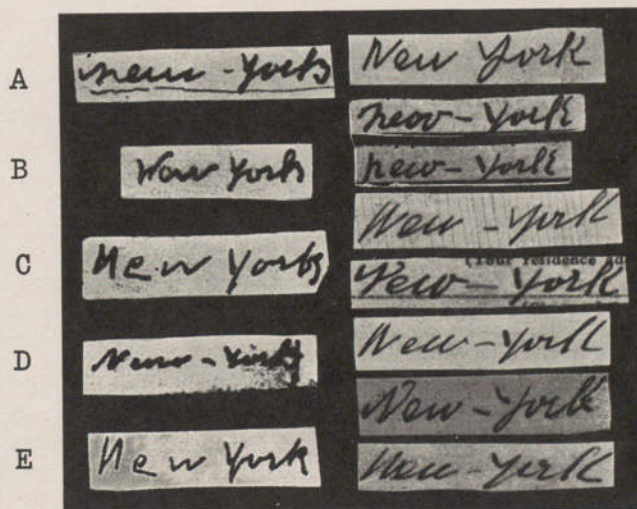
(1) The regular, even, angular word, with a sharp, tented *t* ending abruptly at the base; (2) the distinctly backhand form; (3) the rounded, even, more graceful word, with a final stroke to the right; (4) the rounded word in which the abrupt *t* is used. Those forms of the word which the accused spelled *note* may be divided into similar phases.



Note Request

Each one of these phases or classes has its duplicate in the writing of the kidnaper!

Four different examples of the capital *N* occur in the words *New York* as they appear on the various questioned notes. These may be briefly summarized as follows: (1) the reverse print (Examples C and E); (2) the round cursive (Example A); (3) the unique *W* style (Example B); (4) the orthodox printed (Example D).

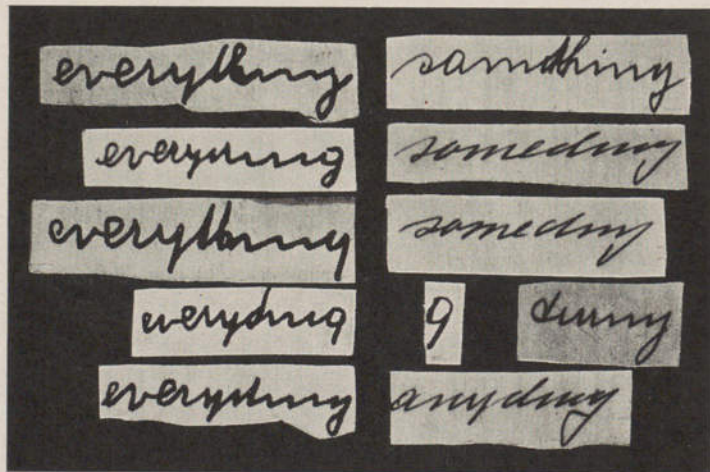


Note Request and Conceded

Some were joined with the following letter; some were not. Every one of these forms was found to have been used by the accused in either the request or the conceded writings, as shown at the right!

These two words include several such variations. It will be noticed that in each column sometimes they are hyphenated, sometimes they are not. This too is significant. The *Y* is made with two strokes in some places, with three in others. In some cases in the questioned writing there is a line leading from the bottom of the *Y* to the top of the *o*—a common habit with Hauptmann. The *o* is identical, open at the top. Only the *k* is consistently disguised with an inward rather than an outward twirl.

It was obvious from the way the words *something* and *anything* and *everything* were written in the original notes that the man was confused by the spelling and pronunciation, struggling with the unfamiliar English *th*. Generally he wrote it *anyding*,



Notes

Request

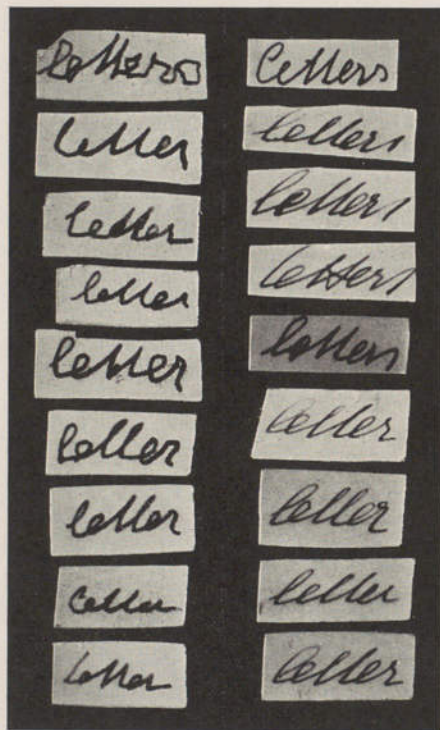
everyding. On the two occasions in the notes that he spelled it correctly, it was after such obvious confusion that the pen left its mark on the paper. In one case he actually wrote *th* over the *d* he had already written!

Now glance at his request writing (right). He spells it *someding*, *anyding*—except in one case. There he started to make a *d*, hesitated, hastily scrawled a *th* over the half-completed letter, and went on. This is additional, tangible proof of the common authorship of these words, this very significant error.

In at least one instance in each a peculiar characteristic is revealed in the blending of the final *n* and *g*, harmonizing with his already-discussed tendency to merge his *h* with the following letter. The last stroke of the *n* becomes the first part of the *g*. It will also be noted that the top of the *g* is open except in one instance. And there it is made in the German manner similar to the *g* in the Hauptmann column. The formation of the *y* is identical in its angularity with a short, straight stroke only briefly retraced before it breaks from the staff to form the commencing line of the next letter.

We find nine different examples of the word *letter(s)* in the ransom notes (left).

In the column at the right we have set down nine corresponding forms from the request writings of Bruno Richard Hauptmann.



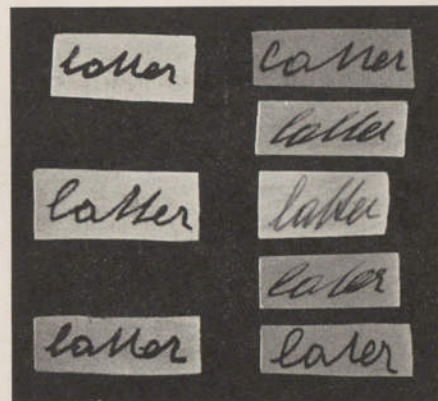
Note

Request

We find five different forms of *l*, for example: (1) starting high, halfway up the staff; (2) starting down near the base; (3) beginning to the right of the staff; (4) beginning to the left of the staff; and (5) letter made with a single stroke.

Three different forms of *t* are found: the looped letter, the tented, and the German. But in no instance is this letter crossed in these illustrations.

The word *later* was also misspelled in both the ransom and the Hauptmann writings.

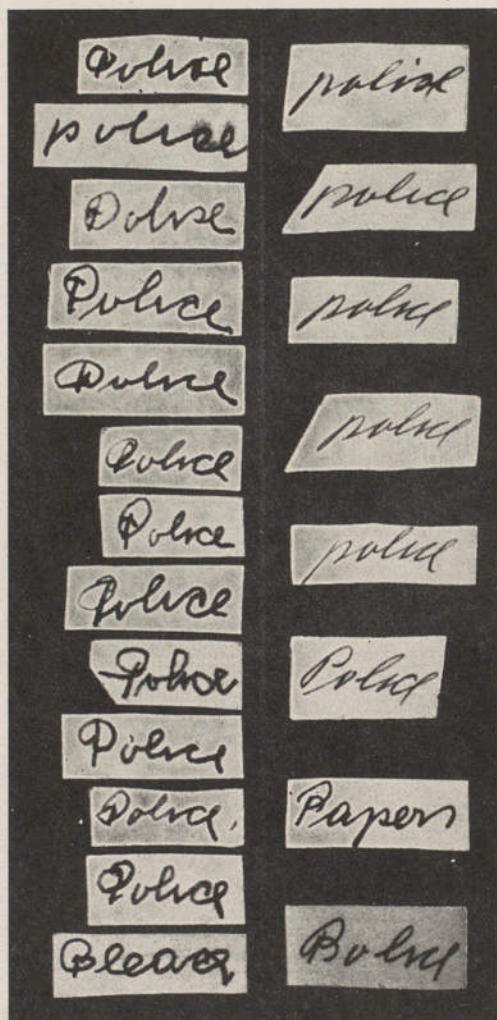


Note

Request

It is interesting, however, to compare double *t* in the first word in each column. The letters *t* are split so close to the top in each case that they have the appearance, together, of a capital *M*. This close resemblance is accentuated by their identical widths. The terminal of the word in one column is duplicated in the other.

The chart containing the word *Police* is important for a number of reasons. In the first example we find both Hauptmann and the author of the notes making a form which might be construed as either *c* or *s*, displaying uncertainty as to the true spelling. The pen point has left a visible record of a mental and muscular conflict at precisely the same place in



Note

Request

both words. The last example shows the strange formation of the letter *P* by the kidnaper, so that it closely resembles a *B*. Now Hauptmann, in the course of his sample writing under dictation, reverted to this very type of *P*!

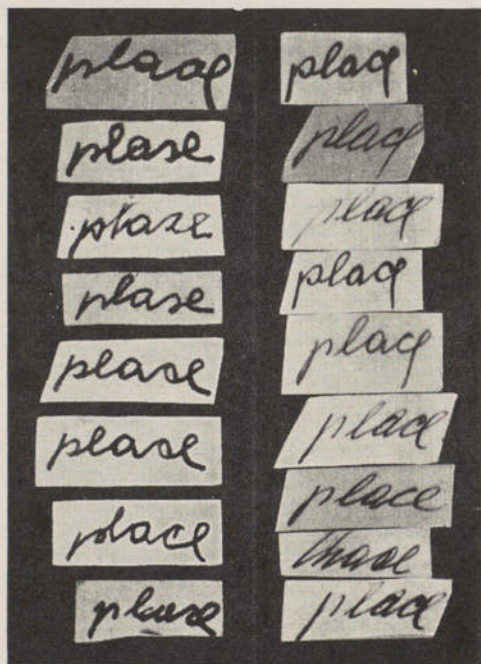
The peculiar two-part *P* used in the notes, with the top loop thrown around the staff, is found in other words Hauptmann wrote at the request of authorities. Like the accused man, the kidnaper sometimes used a capital *P* and sometimes a lower-case *p*.

In this word only once in the ransom notes and once in the request writings is the *i* dotted. Further evidence of the same craftsmanship in the formation of all these words is contained in the acute angle, at the base of the concluding turn of the *i* as it leaves to glide into the *c*! And the final stroke in almost every instance reaches below the established base line. The oversized *e* which concludes this word is characteristic of both types of writing.

The word *place* is noteworthy for its close similarity in both types of writings, questioned and known. Both reveal the same slope, size, and general proportions. In both the *p* is open, the *l* and *e* similar in height to the rest of the letters. Observe how the top, or overhang, of the *c* either touches the concluding stroke of the same letter or rests upon the next letter, *e*. Surely this is a striking resemblance. The downward and horizontal finish to the word in either column corresponds. The first letter

The Hand of Hauptmann

in each column commences downward. Here again is a palpable uncertainty respecting the use of the *c* or *s*.



Note

Request

The abbreviation *Mr.* is eloquent of an identical hand in the two examples shown. The last downstroke of each *M* is shorter than the first downstroke; the beginning and ending of the *r*, with the short jog at the bottom to right, are alike. The difference in pen points used (the one at the right was finer), of course, alters the strength of the ink line,

Word Charts

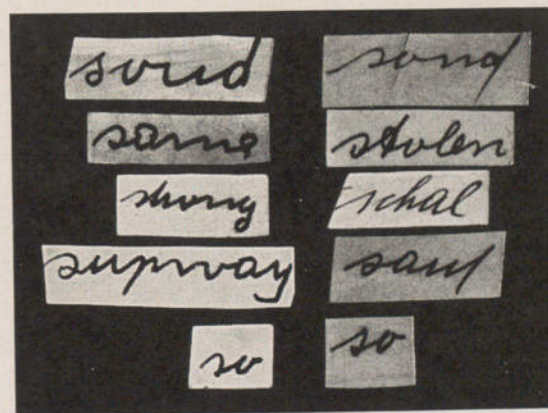
but does not affect the basic design and relative proportions of these two letters.



Note

Request

A fine example of the strange spelling that is characteristic of Hauptmann and the kidnaper occurs in the word *Sound*. This word, dictated to him by police, he spelled *sond* on several occasions. Now in the "Greenhouse" note to Dr. Condon that is exactly how the kidnaper spelled it! Hauptmann's effort at disguise in his request writing is again revealed (right) by the way in which he pulled down on the final stroke of his *d*.



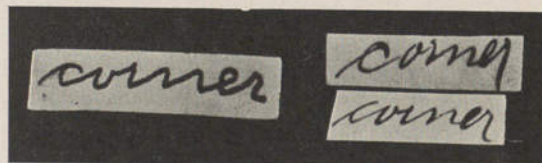
Note

Request

We find at least four points of identification, in addition to the similar spelling, in the four letters of the word: (1) The curve formation of the *s* at the base; (2) the unclosed *o*, typical of the known writing of the man; (3) the striking parallel lines of the *n*; (4) the final *d* with the emphasis on the staff.

In *supway* the writer lifted the pen on the top of the little circle within the *s*. Hauptmann did the same in the letter *s* in *so*.

In the word *corner* there is even a closer identity. We will first notice that there is a greater difference



Note

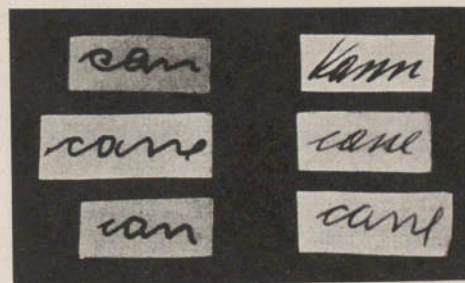
Request

between the two samples of Hauptmann's *c*'s than between either of them and the questioned one. In each, however, there is the extra long introductory stroke ending in a dip to the right with a definite re-tracing. Following the customary open *o* in all examples, is the narrow *r*. Now here we find one of the subconscious traits cropping out. Under the magnifying glass, the first *r*, in each case, has a vertical blind loop; i.e., the little jog at the top of the middle letter points up. But the second *r*, in

each case, has the suggestion of a horizontal loop; the small jog at the top of the letter points left. Surely this is a significant detail.

In addition to the same slant in all cases, questioned and request, we find a similar curvature from the base line; the bottom of the center letters, as can be readily seen when attention is called to it, is slightly higher than at either end.

Hauptmann spelled the word *can* in three ways on his request writings: *kann*, *kan*, *cane*! In the first two spellings he was undoubtedly dodging. It is worthy of notice that the kidnaper spelled it both with and without a final *e*, but never substituted the *k* for *c*.



Note

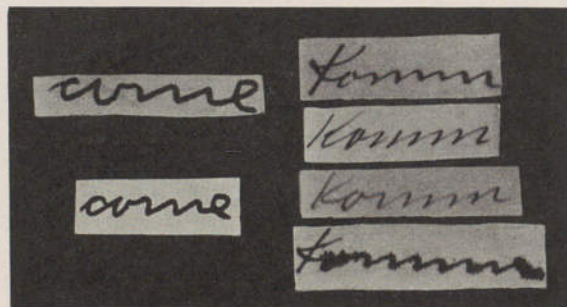
Request

Comparing the words, however, we do find that both Hauptmann and the author of the notes used two types of *c*: one with an extravagant dip, one without this overhang. The German *a* in most of these examples is noticeable. The form of the final *e* on

The Hand of Hauptmann

the kidnap note (left) is interesting; it looks like a conscious subterfuge, so incomplete it is, minus the bold concluding stroke characteristic of the man's writing. The *e* at the end of the third example (right) is almost an exact duplicate of that form!

The writer of the notes spelled *come* correctly, and Hauptmann, in the request, spelled it incorrectly with a *k*, as he did the word *can*. Nevertheless there is evidence in the remainder of this word of identical craftsmanship.



Note

Request

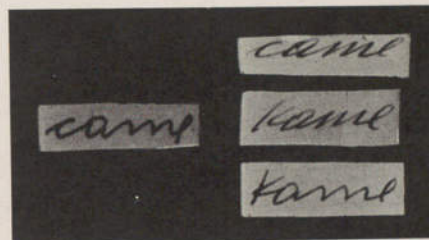
The letter *m*, for example, reveals no retraced strokes; in every case there is a definite split, upward and downward, with rounded top but sharp angular bottom connections.

Apropos the third example, its well-defined pressure on every downstroke and its hair line upstrokes reveal the writer to be a practiced penman.

Speed of execution is the chief difference between the word *came* as it appeared in the questioned and

Word Charts

the same word as it is shown in the request. That, and the obvious dodging in spelling.

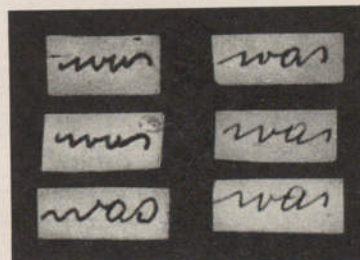


Note

Request

It will readily be seen, however, that the *m* in *kame* (third down) is identical with the questioned in weight of line, shading, spacing, size, and variation in slant. At the end of the word is seen the same big *e* we have noted before.

When we reach the words *was*, *where*, and *our*, we find the resemblance between some of the samples

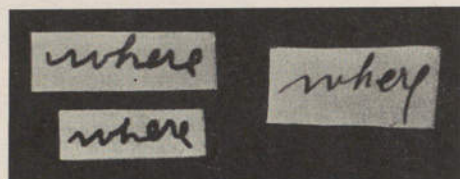


Note

Request

of the questioned and known writings amazing. All marks of identification removed, it would baffle the most experienced person, given six examples of each

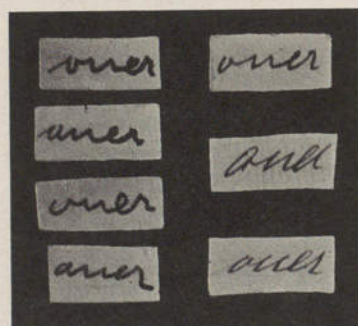
The Hand of Hauptmann



Note

Request

word, to determine which came out of the notes and which came out of the conceded and request writ-



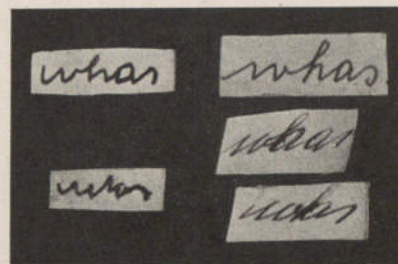
Note

Request

ings of Bruno Hauptmann. It is a most convincing demonstration that the accused man wrote all of them.

Both Hauptmann and the kidnap penman spelled *was* in two ways—with and without an *h*. That the former was a definite dodge may be seen in the last two examples of his request writings; in one he apparently formed his *a* before he decided to make an *h* of it; in the other he seems to have slipped in an *h* after he had correctly written the word.

Word Charts

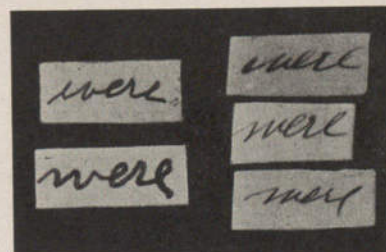


Note

Request

The endings of all the *s*'s are alike, very abrupt, and we find numerous examples here of the German *a*. There is also revealed in this word an effort by the accused man to confound experts by beginning at least one of his words *whas* (the third) with a superfluous beginning stroke. We found this to be one of the variations in the questioned writing (second word).

In the word *where* (which Hauptmann generally spelled *were*, as did the kidnap) we find the



Note

Request

familiar type of narrow *r*. In almost every instance, it will be noticed there is more space between the *r*

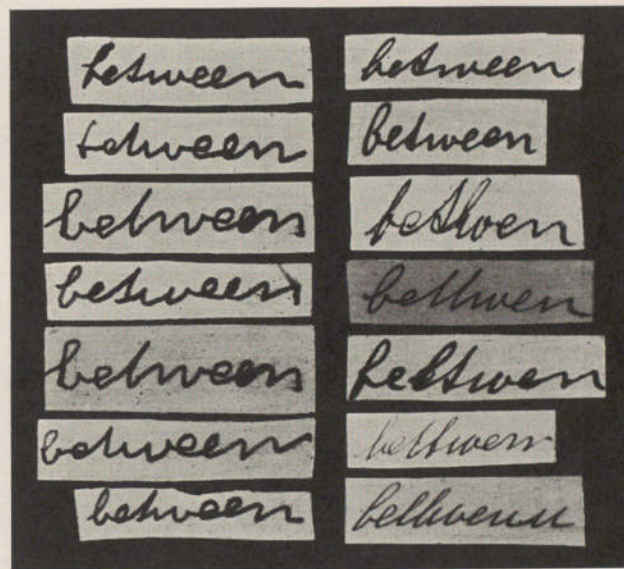
and the final *e* than between the other letters, while the middle letters are closer together showing similarity in manner of spacing. Examination also reveals two types of final strokes in vogue in each of these writings: a direct vertical downstroke, and the horizontal line off to the right.

While the word *ouer* (illustrated on page 264) remained constant in its misspelling (Hauptmann undoubtedly lifted it whole from the German), we have a plentiful variety scattered through both questioned and known writings. For example, sometimes he started with an upward introductory stroke, sometimes he didn't; there is both a high and a low connection between the *o* and *u*.

All the *o*'s but one are open, and that exception is the German *o*. In every case the *u* itself is wide, with the top of the second portion just a trifle lower than the top of the first. This word, used frequently, betrays startling similarity in a number of instances in both types of writing.

The word *between* is strange in that it is always spelled correctly in the kidnap notes, yet generally misspelled in Hauptmann's request writings. In one example where we find it in the accused man's conceded writing (first example), it is also correctly spelled. The third example on our chart shows that the writer began to spell it correctly—*betw*—then stopped, hastily inserted a looped *t*, and, flustered, continued, leaving out one of the *e*'s!

This chart is eloquent in its details. In the second example of Hauptmann's writing, as well as in the



Note

Conceded and Request

third and fifth of the questioned, we find the second *e* leaning on the upstroke of the *n*. The final *n*'s, for the most part, are very broad and strikingly alike. We may also notice that both the German and the American form of *t* was used in each classification of writing! As for the *b*—in all examples this letter begins above the base, sometimes high on the staff.

We find similar *b*'s in the examples of the word

be, which both Hauptmann and the kidnaper occasionally spelled *bee*.

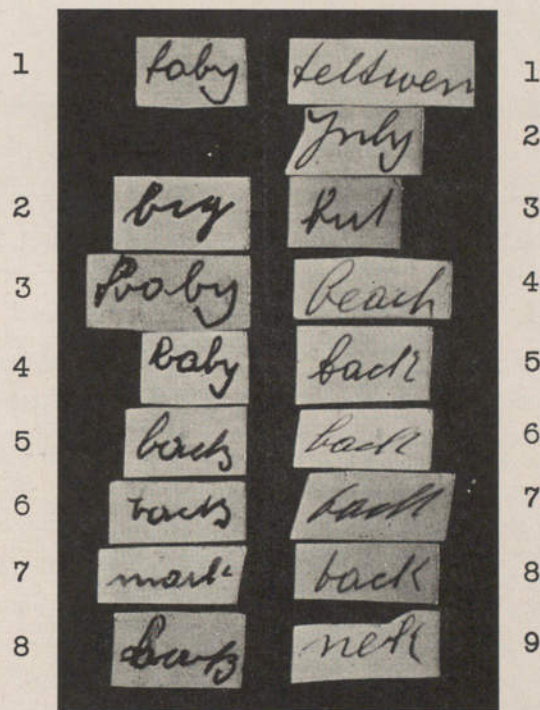


Note Request

There are at least four distinctive varieties of the letter *b* used in each class of writing in the chart on page 269: (1) the loop is to the left of the staff (Q1, H1)*; (2) the letter is mended or patched at the top (Q2, H3); (3) the fat full letter (Q8, H4); (4) the bottom loop is thrown around the staff (Q8, H5). The first and the fourth forms are vital because they identify Bruno Hauptmann as the man who also wrote the message found in the nursery. The first *b* is the sort that would be made by a man who would write a capital *D* as it appeared there in "Dear Sir!" The third form is reminiscent of the capital *P* which appears in that note in the word *Police*. Here are two habits of handwriting which this man carries into more than one letter, strangely consistent in the midst of so much inconsistency.

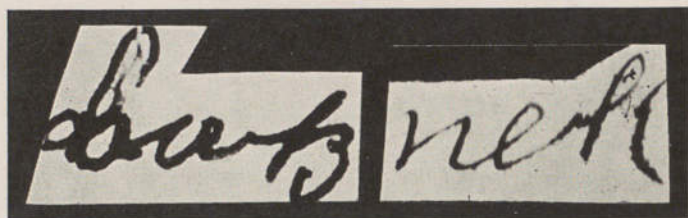
* Q refers to *Questioned*; H refers to *Hauptmann*.

Inconspicuous hence of major significance is the slight wave in the line, a little hump between the *e*



Note Hauptmann

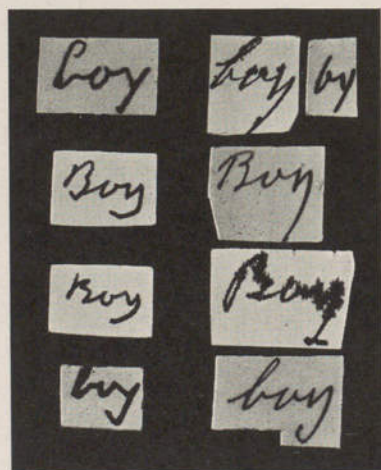
and *k* which stands for the letter *c* in Hauptmann's word *neck* (H9). Compare this *c* with the same wave sort of *c* in the word *back* (Q8), taken from the notes. At the same time bear in mind that Hauptmann and the kidnaper both commonly make the one with the extravagant dip or gooseneck form.



Enlargement of Q8 and H9 (Page 269)

Now regard the *y* in *baby* (note), with its strange lower extension reaching under the preceding letter. It is a precise duplication of the *y* on the other side, with which Hauptmann concludes the word *July*.

We find in *boy* (left), taken from the notes, and *by* (right), from Hauptmann's writings, the two-stroke, straight-line letter *y*, as well as the customary



Note

Request

three-stroke one. This variation of the final *y*, revealed in both types of writing, is another point linking Hauptmann with the writer of the kidnap notes.

It is interesting to find that the writer of the questioned letters frequently capitalizes the word *Boy*. So does Hauptmann. This of course is typical of the Germanic capitalization of nouns.

The examples of the word *write* are alike not only in general appearance, but in detail.



Note

Request

In contrast with the angularity at the bottom of the first downstroke of the *w* we find the top of the middle of the letter has a decidedly rounded turn. The *w* in each case inclines gently to the left, while the final letters tend to the right. The rounded turn at the bottom of the *r* is in direct contrast in each case with the acute angle at the bottom of the *i*. The high split *t*, the identical angle of the line leading to it, the *e* which is large in comparison with the other letters, even longer than the *t*, and the down-drag with which the word concludes are further signs of identity.

Hauptmann's letter *w* normally began with an overcurve, as may be seen above in the word *write*. There are, however, two variations which may be

observed in both request writings and ransom notes: (1) the flowing script form, preceded by extraneous lines, and (2) the plain, printed form. Both of these are exemplified on this page and on page 273.

The elaborate initial stroke of the first sample of questioned writing (*will*) is a give-away; the man started his customary overstroke, then gave the stroke a slight twist to turn it into an undercurve. In this same word we also find Hauptmann, at the dictation of police, pulling his final stroke so determinedly down that he frequently pulls the entire final *l* below the word itself. He forgot that the



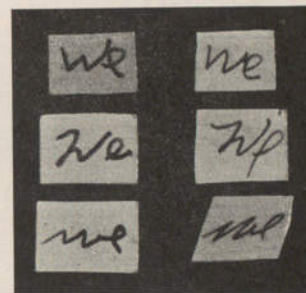
Note

Request

author of the kidnap notes used the very same finishing stroke.

Observing the word *we*, it is easy to find other distinct points of agreement between the questioned

and the acknowledged writings. In the second example on each side the letter *w* commences with a

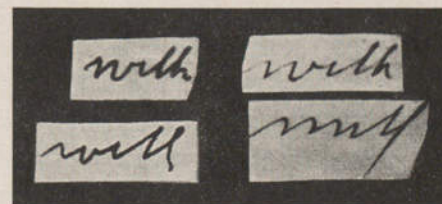


Note

Request

short lateral line. The first downstroke terminates in a freely formed blind loop reaching halfway up to form the middle portion of this letter. All the *e*'s, it will be seen, have open centers and are independent of the preceding letter.

The size of the letter *w* when compared beside the other small letters in the word *with* is significant. The alignment of this *w* is on a different level from that of the balance of the word. The *t* is as tall as the *h*. In each column we find an example of the slighted *h* already referred to.

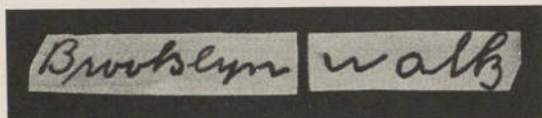


Note

Request

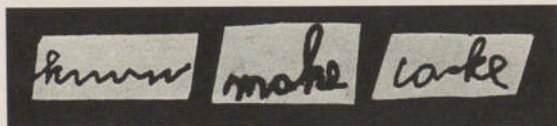
The Hand of Hauptmann

In the words *Brooklyn* and *walk* attention is directed to the letter *k*, where we find the most persistent of this man's disguises.



From Notes

In the questioned writings, with but few exceptions, the second part of this letter was connected with the staff and terminated with a peculiar inward twist which made it resemble the figure 3. This is not true of Hauptmann's request writing. We do, however, find enough of the more orthodox forms in the notes to indicate that this other was a disguise, and those normal forms (illustrated below) compare very favorably with similar letters in Hauptmann's conceded writings.

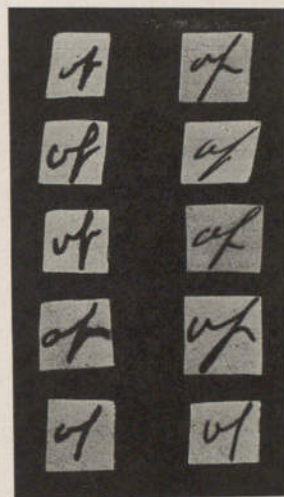


From Notes

In the word *of* we find three distinct varieties of *f*, one without a lower loop, the downstroke halting without any retracing whatever; one in which the staff is retraced, forming a v-shape below the base

Word Charts

of the line; and one with a short horizontal stroke away from the staff.



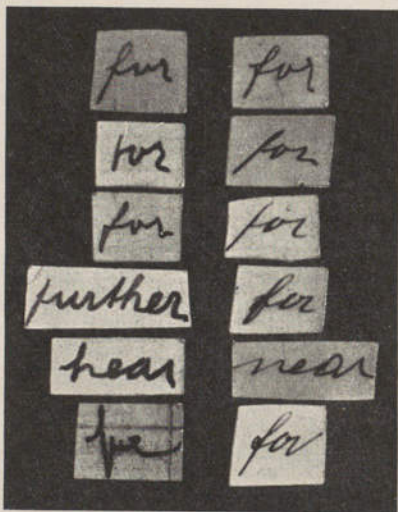
Note Request

Now examine this same letter where it is used to begin a word, as in *for*. Here we find a definite retracing of the lower staff as well as a disinclination, in some samples of both writings, to use the loop on the upper staff.

The first illustrated has an open loop at the top of the *f*, begun with a stroke at the left of the staff. The *r* here ends with a compound or double curve pointing downward. Now, in the second and third examples the *f* starts at the top, the stroke retracing the staff before connecting with the *o*, the *r* ending to the right.

The Hand of Hauptmann

The *r* on the fifth example shows a marked similarity to an open, tented *i*; there is no shoulder what-



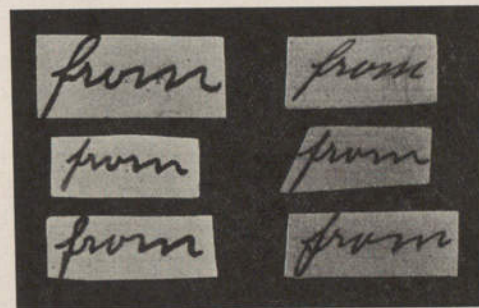
Note

Request

ever, and it terminates with a positive line inclining to the right. The finishing stroke on the last example, on the contrary, is long and sweeping, and ends in an upward direction. This chart, in addition to demonstrating the similarity in the word *for*, indicates also the variations in the terminal *r*'s and initial *f*'s.

In the word *from* on the third line are two examples which, if they were the same size, would be perfect mates. The beginning *f* in each class turns back to the left of the staff.

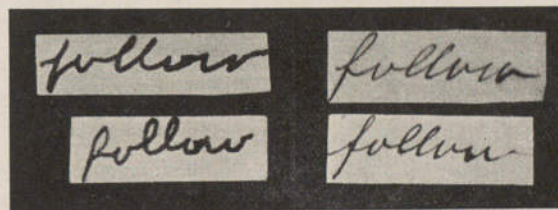
Word Charts



Note

Request

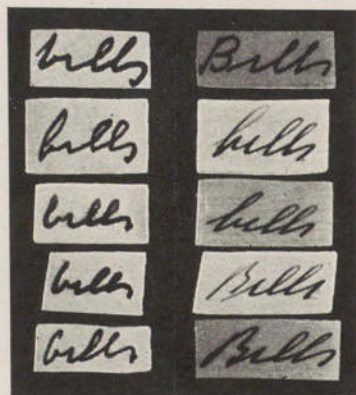
In *follow* the same pen drag will be noticed in all four words, and there is a horizontal finishing stroke.



Note

Request

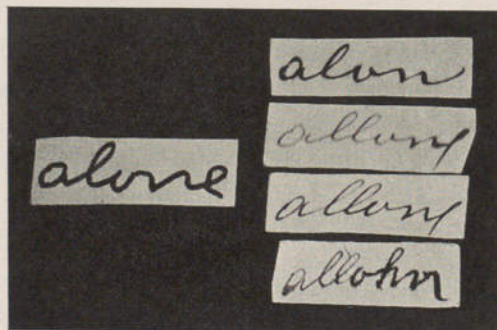
The only difference between the words *bills* in this comparison is one of slope, the request writings, written rapidly, inclining decidedly to the right. The *b* with a sharp pointed base will be found in both columns. The *i*'s, of course, are not dotted. But the most apparent means of identification is the incomplete letter *s*, which is loosely flung off from the foot of the *l*, terminating downward at a point just below the word. (See next page.)



Note

Request

It is informative to compare the relative slant of the letter *l* and the first downstroke of the *n* in the word *alone*, as written in the questioned notes. A line drawn upward from the *l* and the *n* would meet just above the word. Now Hauptmann, in the request writings, spelled it three different ways, obvi-



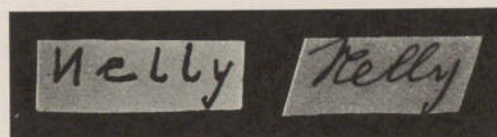
Note

Request

[278]

ously for disguise. Nevertheless, it will be seen that the angle formed by these two letters is identical in every case! In the questioned the *e* reached higher and lower than the *n*. This is likewise true in the request where the word concludes with an *e*. This is an important indication.

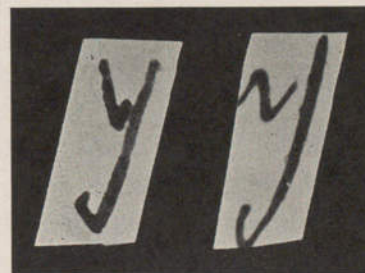
Now the word *Nelly* obviously is one that would remain in the memory of "John." The original word as it occurred in the last message, we may recall, was pen printed.



Note

Request

When Hauptmann was asked to write this word, he made an elaborate script *N* with a flourish and wrote the entire word out in script style.



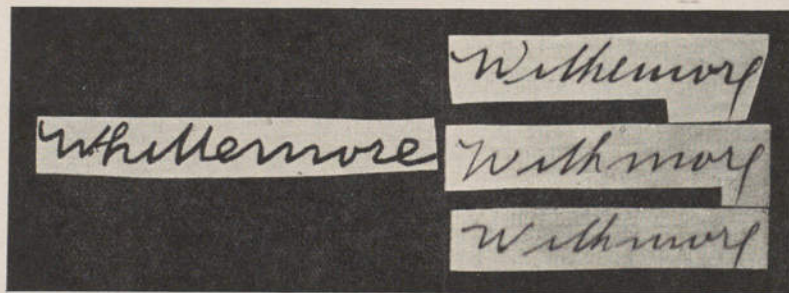
Note

Request

[279]

Despite this difference between the printing and flowing script we find an amazing resemblance between the concluding letter of these two words—the letter *y*. Observe how the little line from the first portion fails to touch the staff, how the tail ends with the same short, peculiar twist.

The word *Whittemore* is another the writer of the notes could not fail to recall. And in the request writings we never find it spelled right. Yet there are many subconscious points of resemblance which catch the watchful eye in this word.



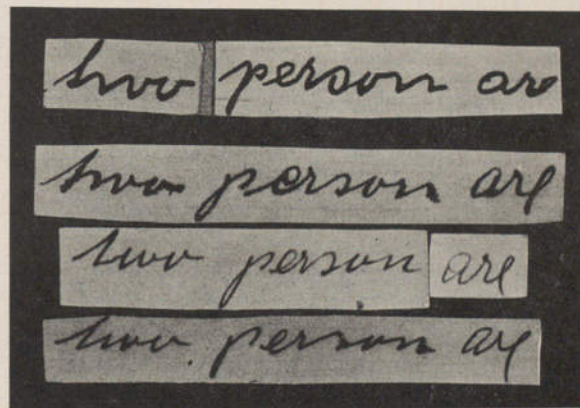
Note

Request

For example, in each case the *n* section of the *h* is just one-half the height of the staff. The left side of the letter *o* is, in each instance, perfectly straight as compared with the remainder of the letter, which is a graceful curve bending to the right. The well-rounded top and angular base of the *m* in the second example are duplicates, in contrast with the sharper, more angular forms of this letter indicated by the

other words shown here. And, more noticeably, perhaps, the *e* at the end is larger than the one in the middle of the word—wherever it appears spelled thus. The similarity in the capital *W* of each example is so pronounced as to be obvious to even the untrained eye.

We may conclude this chapter with one more illustration. The kidnaper, in the directions given Dr. Condon in exchange for the ransom, wrote "two person are on the Boad." In the request writing we find the same expression—"two person are . . ." (lower three).



Top Line, Note. Three Lower, Request.

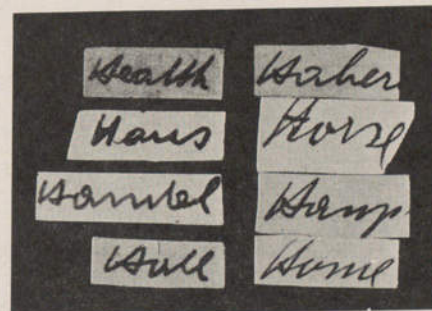
There is a close similarity in letter forms. The second part of the *w* in *two* in each instance, for example, tends to stand apart from the first, so much so that it resembles a *v*, or even appears identical

with the open-top *o* which follows it. The other letters—the *t* with a twist at the finish (first example), the *p* open at the bottom, separated from the remainder of the word, the concluding *e* with a definite downstroke—all these point to a single origin of both writings.

XVI

Letter Charts

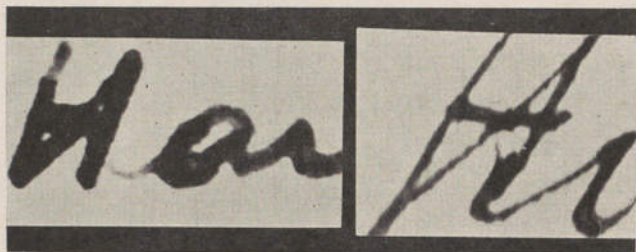
It is not usual that the examiner has available for comparison the wide duplication of words and phrases which we have noted in the previous chapter. His analysis often depends on his ability to pick out individual letters from the questioned writings and show a similarity in the formation of these letters with those taken from the standards. In this chapter we deal with the above method of analysis.



Note

Request

Bruno Hauptmann's script capital *H* is worthy of attention because it is one of his initials. We find that he sometimes makes this letter in the form of a reversed *N*, the crossbar joined to the second downstroke. The bar sometimes has a decided dip,



Enlargement of Straight Bar H (Page 283)



Note Request

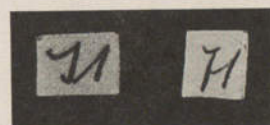
although in one example on each side (the second) a straight, independent one is used. Here the bar does not connect with the next letter; usually, as may be seen in the other forms, it is connected.

Just apropos, it will be noticed here that similar *a*'s may be seen in both types of writing. Particular attention is directed to the little circle which lies upon the top of the *a* (third example, page 283).

The writer of the notes used a "fishhook" capital *I* — a form plentifully scattered throughout Haupt-

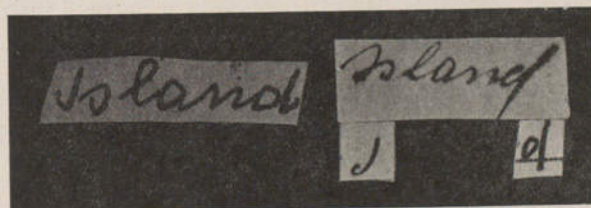
mann's writings. On both sides, however, will be found another form of this letter, one with an overhanging top, a curved back, and a concluding stroke which moves abruptly inward toward the staff. It is certainly significant to find these various forms used by the writer of the notes, as well as by Hauptmann (right).

Now regard the word *It* below, and observe the closeness of these two in form and size.



Note Request

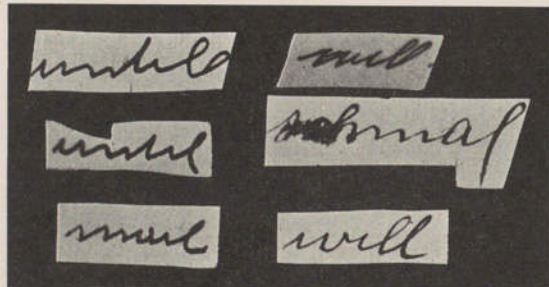
The only difference between the word *Island* as it appears in the note, and the same word on the request is in the first and last letters. If Hauptmann, in the request writings, had used the same form of



Note Request

I and *d* we find profusely scattered through his writings (and illustrated above) the one would be an exact counterpart of the other.

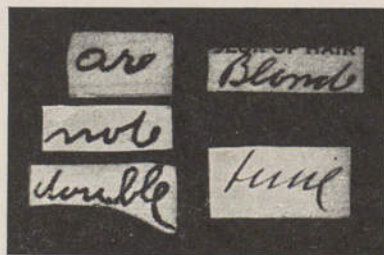
The wide variation in concluding strokes, especially of the letter *l*, in Hauptmann's writing is noteworthy. In the first example (below right) we find the pen coming to a halt just at the point where it meets the upstroke, resulting in a singular, lop-sided letter. This is also true of the note by the kidnaper (left).



Note

Request

In other examples, the final stroke is carried far below the base line or definitely to the right. Each of these variations is present in the notes, as well as in Hauptmann's writings.



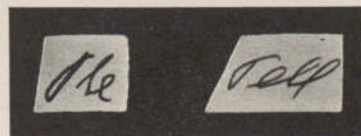
Note

Request and Conceded

The same hand which abbreviated the final *l* was at work on this letter *e*, cutting it off just at the junction with the upstroke, in the first example. We also find in the questioned writing, as well as in Hauptmann's, the blind-looped letter which appears like a blot of ink. The last example, similar to some of the *l*'s we have examined, shows the crescent form, concluding with a diminishing sweep to the right.

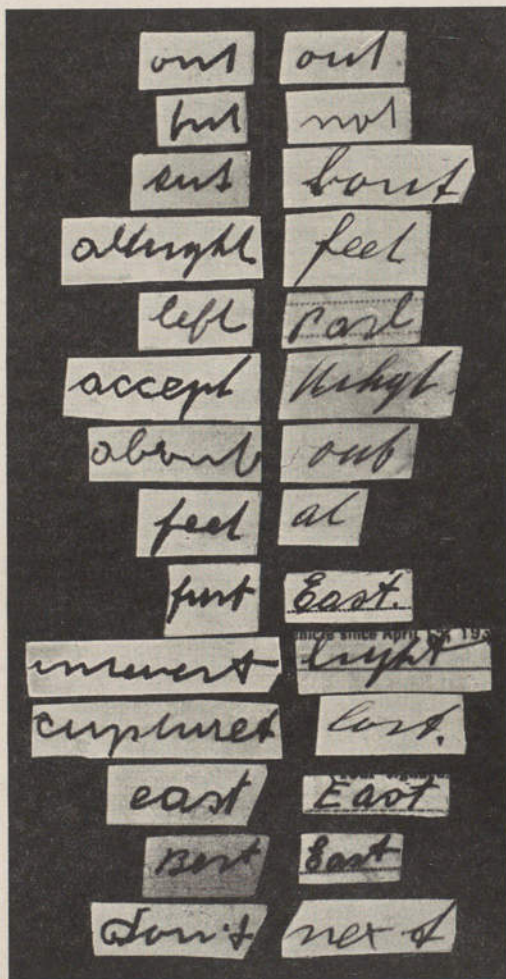
We find fourteen distinct varieties of final *t* used by the writer of the notes; in the writings of Hauptmann we have a counterpart for each, a mate for every variety, a duplicate for each peculiarity betrayed here. Some of the most apparent, to the layman, are as follows: (1) the tented, or split to the summit, with abrupt stop on downstroke; (2) the split near the top with a turn at base; (3) same as first, but crossed at top; (4) horizontal tick at base forming small crossbar; (5) typical German; (6) low-split *t* with fishhook ending and little bulge at the end; (7) spearhead base. (See next page.)

Once in a while Hauptmann produced another strange form of *t* which we illustrate here. We find this, too, in the notes once in a while.



Note

Request



Notes

Request and Conceded

Letter Charts

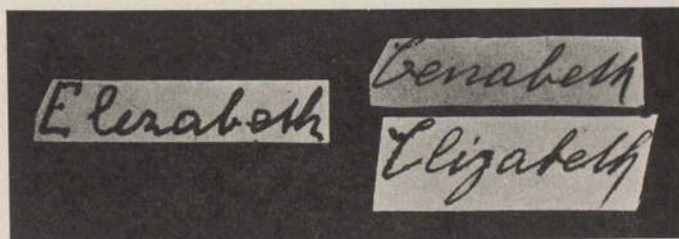
Now compare the capital *E* in the word *Elizabeth* as written in the last note to Dr. Condon (left) with the capital *E* chosen from many found in Hauptmann's writings. Both of them are print forms; in each the top horizontal arm does not strike the ver-



Note

Request

tical staff. This top line was drawn from left to right, leaving, in each instance, a tiny white space. In each *E* the perpendicular line is strong.



Note

Request

The two words *Elizabeth* at right appeared on the request writings; observe the malformation of the capital *E*, a distortion which cannot be attributed to nervousness or to lack of knowledge, since all the other letters are clean and sharp, the forms them-

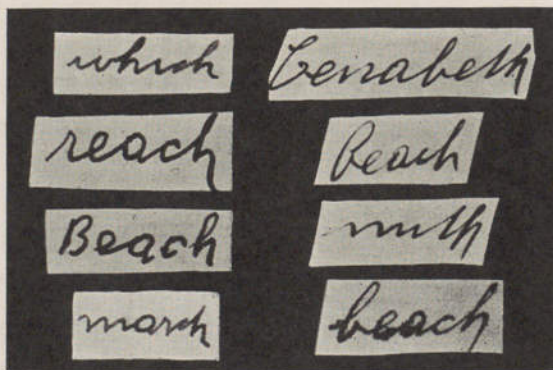
selves legible, well-spaced, and harmonious in size. Here then is another obvious attempt at dissimulation. To bear this out we find in the illustration the well-balanced *E* in Hauptmann's conceded (not request) writings indicating his usual manner of forming that letter.



Conceded

In the request writing he used the *z* with and without a stem. The kidnap notes also indicate this habit on the part of the writer.

The down-drag on the *h* in these words is very noticeable. All of Hauptmann's writings where this letter concludes the word reveal this tendency. In his dodging during the test he exaggerated this very natural trait.



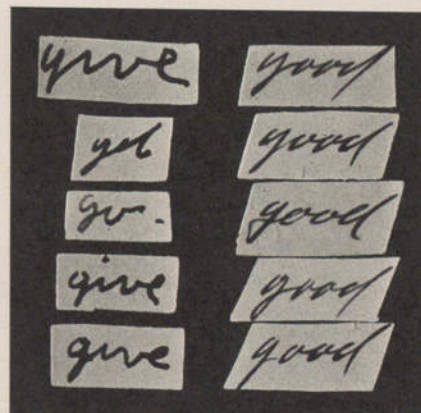
Note

Request

Omissions are as important as commissions in handwriting analysis. It will be seen that the per-

son who penned the ransom notes never used the double oval, Greek form of small *e*, or the wedge shape v-form of the small letter *r* in his script. Nowhere in Hauptmann's writings, request or conceded, do we find either of these forms.

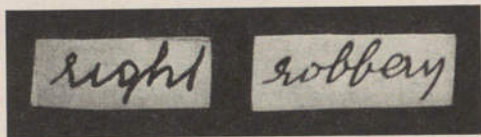
The letter *g* when beginning a word attracts our attention because, in almost every instance, the top is unclosed, and the line leading to the next letter retraces part of the staff and leaves it with a direct curve. In the third form, on each side, an angular loop is employed.



Note

Request

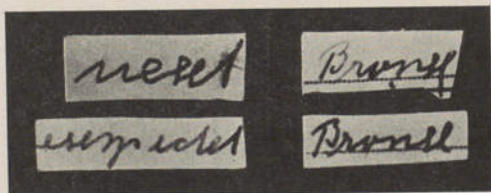
On page 292 we illustrate the circle at the top of the letter *r* in the notes (left) and in the request writings (right). This unusual, empty shoulder to the *r* occurs now and then in both writings.



Note

Request

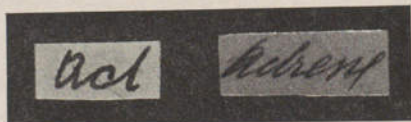
Hauptmann's *x* frequently takes on a queer form resembling a double *ee*, the first with a slight retracing at the base. Although we never see an example of this in his request writing, we find it now and then among his conceded writings. It also appears thus in the questioned writings (left).



Note

Conceded

The shape which his capital *A* often takes is interesting. It is apparently an adaptation of the German small *a* and shows an extraneous vertical line to the left. Now the same curious form can be found in the kidnap notes (left), and not only is this an indi-

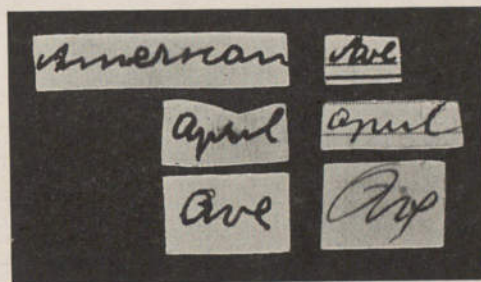


Note

Request

cation of the Germanic origin of the penmanship on these notes, but also is a clue to the writer.

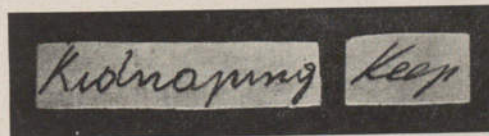
Hauptmann often used another form of this letter, a regular "tented" form as, for example, that used in his automobile license application. Compare that letter with the *A* made by the writer of the ransom notes in the word *American* (left).



Note

Request and Conceded

The initial *K*'s shown below are identical; both are clean-cut, simple, printed forms. The top portion, at an acute angle, is shaped like a dart or arrowhead in both questioned and Hauptmann's writing.



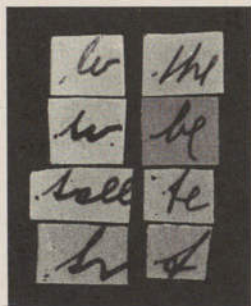
Note

Request

Some points of identity carry more weight than others. In examining the request and conceded writings, my attention was attracted to a most re-

The Hand of Hauptmann

markable idiosyncrasy, an infinitesimal dot at the beginning of the initial upstroke. The pen had just ticked the paper, then continued on to the initial stroke of the word. There were not many such marks, but they aroused my curiosity.

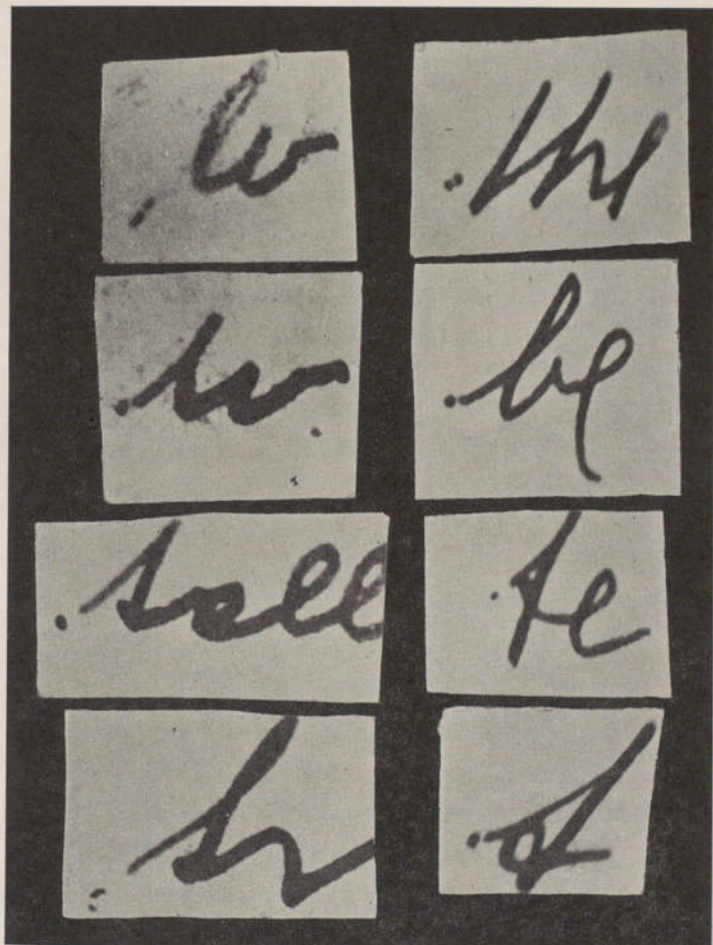


Note Request

Poring over the ransom notes with a glass, I discovered several instances of this peculiarity. Here is a microscopic, subconscious pen trick that defies imitation. Well-nigh invisible to the unaided eye, it becomes more important and convincing a detail than many of the more conspicuous characteristics, when enlarged. (See page 295 for enlargement.)

An immediate similarity may be discerned in the numerals formed by the kidnaper and those of Hauptmann on page 296. The figure 6 in each case is shaped like a capital O, with a short staff. The 7 may be recognized by the under curve which is always present acting as a top bar. The 3 with its

Letter Charts



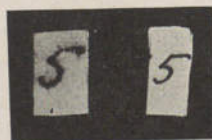
Note Enlargement Request

elongated top and the final curve to the left, reaching upward, has a tiny bulge at the end.



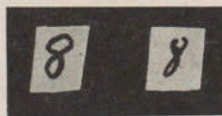
Note Request

The 5 is surmounted by a long horizontal line, ending in a slight knob. Without a single exception, a continuation of the straight downstroke would miss the lower end of this figure. This is true of Hauptmann; it is true of the kidnaper.



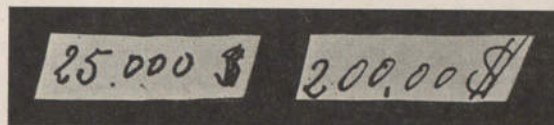
Note Request

Beginning at the top left, the figure 8 always ends at the top right side. The upper sections in both cases illustrated here are similar in that they resemble inverted ice tongs. Is this merely another coincidence?



Note Request

Pay attention to the diminishing height of the numerals from left to right; notice that the dollar



Note Conceded

sign is larger than the figures. These are characteristic of the ransom notes! Only once in the notes were the grouped zeros linked together, and only once in the writings by Hauptmann. Placed side by side below we find these two groups of zeros have, in common, a flag ending the final aught. In addition it will be noted that the zeros are all unclosed.



Note Request

We now come to another identifying detail—strikeouts. There were two kinds to be found in the



Note Request

notes—the left oblique and the horizontal. Both are reproduced on page 297. Compare them with Hauptmann's strikeouts. These certainly were not dictated him by the police. They are simply another extraordinary link in that chain of amazing similarities which unite Hauptmann with the Lindbergh notes.

It is possible that, somewhere in the world, there may be found a person whose handwriting resembles, in some details, Hauptmann's. There can never be found anywhere another man whose handwriting matches so perfectly, in a thousand minute details, the writing on the kidnap notes as does the handwriting of Bruno Richard Hauptmann.

XVII

Writings of Isidor Fisch

MUCH of the defense testimony at the trial, and some of the prosecution rebuttal as well, centered upon the possibility that Isidor Fisch might have committed the Lindbergh kidnaping. Fisch, said the defendant, had left with him the ransom money found by police hidden in the Hauptmann garage. Perhaps Fisch wrote the ransom notes.

Shortly after Hauptmann's arrest, police checking on his alibi found that Isidor Fisch was not a figment of the prisoner's imagination; he had actually lived and been involved in business transactions with Hauptmann. But the accused furrier, unable to return from a consumptive's grave to defend himself from these accusations, did leave behind him one reliable witness to his innocence—his handwriting. Police found several samples, including a receipt, which were turned over to experts for analysis and comparison with the notes.

Fisch's handwriting, under the microscope, reveals the fact that this man could not possibly have written any of the sixteen ransom notes. His manner of holding and handling the pen, his habit of spacing and joining letters, his letter formations, pressure, quality of line together with other features utterly precluded Fisch as the writer of the notes.

The basic principles underlying all scientific comparison of handwritings are set forth in "The Handwriting of Junius" (London, 1871) by the Hon. Edward Twistleton:

"To prove that two documents were written by the same hand, coincidences must be shown to exist in them which cannot be accidental. To prove that two documents were written by different hands, discrepancies must be pointed out in them which cannot be accounted for by accident or disguise."

The evidence must be cumulative; the proof depends not on any single similarity, but upon numerous coincidences, varying materially in strength, perhaps, and each by itself inconclusive, but taken together leading irresistibly to a single conclusion. Twistleton continues:

"A common fallacy in dealing with such evidence is to take each coincidence separately, and to show that a similar coincidence exists in some other writer. This would be a perfectly legiti-

I, the undersigned hereby acknowledge
the receipt of 634 \$ taken as a loan
on which 100.00 \$ is to be paid as
interest and the whole sum consisting
of loan plus interest = 800.00 \$, to be
used for the purpose of an investment.

August 1, 1931.

Isidor Fisch

mate mode of reasoning if any one coincidence so dealt with were adduced as in itself conclusive; but it fails to meet the requirements of the case when the argument is based on the combination of many such coincidences collectively, and not on the separate existence of any one of them."

These principles are as true today as they were then; their application may be readily seen in the comparison between the handwriting of Isidor Fisch and that of the various ransom notes.

Examine the sample of his handwriting illustrated here.

Fisch, as indicated by his penmanship, held his pen with the holder pointing over the right shoulder, so that when any pressure was applied the nibs spread apart as it was drawn toward the body, causing a widening or strengthening of the line on the downstrokes. This manner of holding and guiding the pen, as shown by the character of the line he drew, is uniform throughout his writings; that is the reason for his regularity in pen pressure, and the unchanging slope of his script.

The writer of the kidnap notes, on the other hand, apparently held his pen in various positions, as proven by the frequent change of slant and strength of line or shading.

There is harmony, rhythm, and grace in Fisch's writing, in the distribution of the lines, letters, and words, utterly lacking in the other. His slant and

margin are uniform, his entire style neat, legible, dainty and free. His delicate touch is always evident on the downstroke, near the bottom of the letter, especially in those letters where the staff extends far beneath the imaginary base line, where an accumulation of ink may be found. His line of writing has a tendency downward across the pages, in contrast to the haphazard direction of the lines of writing on the notes.

His numerals were always even—the last figure the same height as the others. And his dollar sign is the same size or slightly smaller than the figures. Compare this with the kidnaper's (below), whose numerals usually diminish in size from left to right, whose dollar sign is invariably *larger* than the numerals. And remember that this last characteristic is also Hauptmann's!



Note

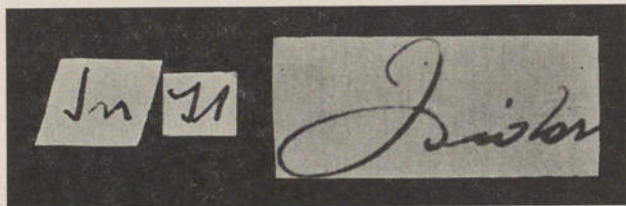
Fisch

He never missed neatly crossing a *t* or dotting an *i* in all the samples of his handwriting we have examined. Remember the lack of crossbars and dots that characterized the kidnap notes.

And now, for the formation of letters: Compare the capital letter *I* in the two samples of writings—

The Hand of Hauptmann

the ransom note (left) and Fisch's (right). How bold yet graceful is Fisch's, how cramped and angular the other.



Note

Fisch

Fisch (right) invariably raises his pen before starting the second portion of the letter *p* and extends the staff above the line of small letters; these things the kidnaper never does. The staff of all extended letters, both above and below the line, is much longer than that seen in either Hauptmann's or anywhere in the questioned writing.



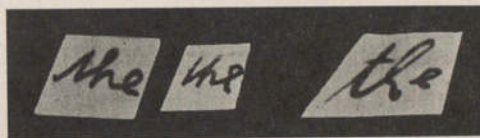
Note

Fisch

Examination of the word *the* in Fisch's script (right) reveals a distinct difference from the same word in the ransom notes, where it appears on numerous occasions.

Writings of Isidor Fisch

While Hauptmann and the kidnaper both have the same habit of combining the small *h* with the



Note

Fisch

following letter in a word, Fisch on the contrary always formed this letter distinctly and apart from the next.



Note

Fisch

Note the *k*. In Fisch's letter (right) the second portion is exceptionally low. The ransom note



Note

Fisch

author generally made the second portion higher than the top line of the small letters.

Throughout his writing Fisch's *d* has a definite compound curve staff, as compared with the straight, sometimes retraced staff of the *d* in the notes.

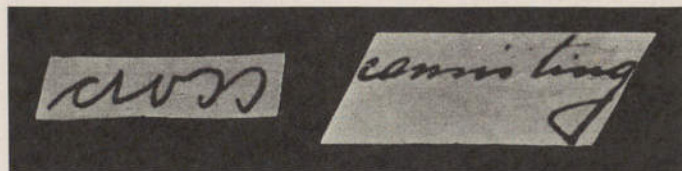
The Hand of Hauptmann



Note

Fisch

It will be seen Fisch makes the *c* with an interrupted stroke. It is in two parts. This appears nowhere in the disputed notes.



Note

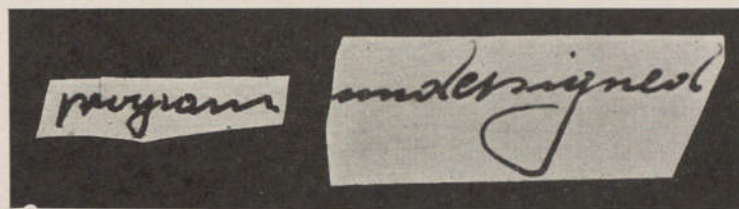
Fisch



Enlargement of "consis," From Word "consisting"
Written by Fisch (Above Right)

One of the letters of the ransom note penman which early engaged the attention of experts was the cramped, congested *g*. Compare it (left, on page 307) with Fisch's loose, free, exaggerated loop.

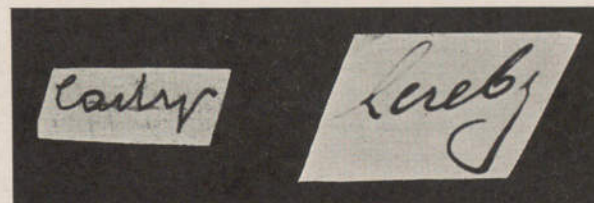
Writings of Isidor Fisch



Note

Fisch

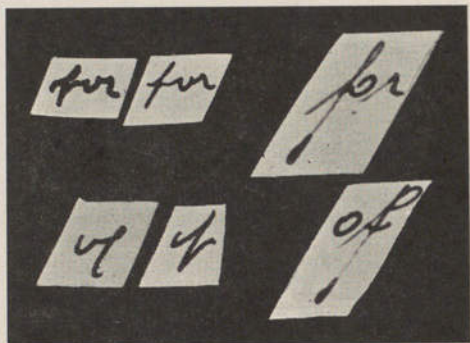
Then follow along to the terminal *y*, a loose, graceful letter, with the loop as extravagant as in the previous letter *g*. Never does he omit this liberal finishing swing, one of the features not found in the notes. Never is it restricted.



Note

Fisch

Fisch's *f* as it appears in *for* and *of* terminates abruptly at the base of a long slender staff with a slight pressure, making a wider line at the foot of the downstroke. It is infinitely less awkward than the *f* we compare it with, which has a return upward line from the bottom of the letter. (See page 308.)



Note

Fisch

There is no pronounced knob on top left of any of Fisch's *r*'s (right), such as we find in the notes:

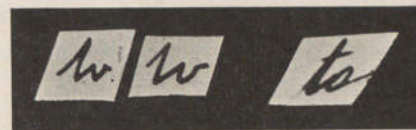


Note

Fisch

Often his *r* is not connected with the following letter.

His lower-case *o*, wherever it appears, always is closed tight at the top. As a terminal letter the pen is lifted at the completion of the oval, reapplied to the right-hand bottom of the letter, then pulled upward to the right. The kidnaper rarely made an *o* closed at the top, and when he used this letter at the end of a word, he finished it with a horizontal stroke, without a pen lift. (See opposite page.)



Note

Fisch

The writer of the kidnap notes began the initial stroke of the letter *b* on the staff above the base line. The bowl at the base is generally angular, and the letter itself connected with the next one (left). Fisch, on the other hand, began the initial stroke very low, down under the word, and rounded the lower oval. So much so that the form resembles somewhat a capital *C*. And the finish is always enclosed within the letter itself.



Note

Fisch

Fisch never split the staff of an *h* or a *t* high, as did both Hauptmann and the writer of the notes.

These are a few of the individual differences in the formation of letters between these documents,



Note

Fisch

differences which, when taken together, irrefutably exonerate the furrier from the authorship of the notes.

His handwriting fails to compare in even the slightest extent with the kidnap writing; there are, on the contrary, numerous divergencies, conspicuous as well as minute, which cannot be laid to either accident or disguise. So pronounced is this that, during the trial, not a single effort was made by the defense to connect Isidor Fisch with these notes.

Hauptmann's handwriting, on the other hand, revealed literally hundreds of coincidences which no amount of subterfuge could conceal.

The defense hinted that it was possible that someone deliberately imitated Hauptmann's writing on the ransom notes. Examining the script in the light of this charge, we fail to find anything to support a theory that Fisch might have tried to imitate the accused man's hand. As we have pointed out before, the kidnap notes reveal an attempt to dissimulate rather than to approach Hauptmann's style.

There is not one scintilla of handwriting evidence to link Isidor Fisch, even in conjecture, with the kidnaper of the Lindbergh baby.

XVIII

The Faulkner Hoax

THE "FAULKNER" letter is an interesting example of how impossible it is for even a skillful, discerning penman to imitate successfully the handwriting of another person.

In analyzing this letter* we must approach the problem from two angles: First, how does the signature at the close of this letter compare with the original on the bank deposit slip? Second, how does the letter formation in the body of the missive compare with the letter formation in the signature? We have already pointed out that a skillful penman would have had ample opportunity to practice, from newspaper illustrations, the signature on the bank deposit slip. That signature, however, contains only nine different letters to give the forger a clue as to the letter pattern normally employed by this man. In the body of the missive, if this is a forgery, we will undoubtedly find letter formations closer to the normal handwriting of the author than is the signature.

*The full text of this letter appears in Chapter X.

New-York, Jan. 1. 36.

To his Excellency
the Governor of the State of N. J.
Mr. Harold G. Hoffman.

Sir: As the Ferr hour in the Hauptmann
Case draws near, I feel impelled to
direct these few lines to your Excellency,
in order to dispel the preconceived idea
of the guilt of Hauptmann or rather to
sustain and affirm you in your own and
rightly so formed idea of his innocence.
In spite of all the confusion and artificially
created hateful atmosphere attending his trial
you seem to have been the only person who
was capable of preserving an objective view
of the case notwithstanding all the animosity
and antagonistic feeling and outside pressure
which factors combined were able to
sway a jury of twelve good but spine-
less people to return a verdict of guilty against
an innocent man in a capital case on purely
superficial-fee artificially created evidence.
Hauptmann an expert carpenter, made
the kidnap ladder, the work of which an

apprentice boy of one month standing would
be ashamed of.

Hauptmann guilty of the crime, he stands convicted
of 12

Does your Excellency believe that, in the own words
of the most famous judge in that case, who
exercised undue and unconstitutional control
over 12 simple minded good people.

Of course not, I know you don't.

I cannot help but admiring you for the
fact, that you are about the only person in
dominant position who was capable of
sustaining an unbiased and wide perspec-
tive of the case.

Hauptmann is not guilty, not of the crime
he stands convicted of.

All the poor bum is guilty of, is his
money-madness, which made him
risk a Thousand Dollars or so of his
own good money, in the belief and greedy
notion, that he could get independently
rich and by hiding this cheaply acquired
hoard, he brought himself in all this
trouble, nearly causing him to lose his life,
which I hope will now be spared, now
that

III. now that I have communicated to
your Excellency and given you some of
the inside dope.

You will readily understand that for
personal reasons I am not interested
to go into further details and your
Honor will also believe me that these
lines are not dictated by a desire to
be informative.

All I intend to do is to follow the im-
pelling power of my conscience and
the desire to friendly assist you, to
prevent the State of N.J. from committing
a legal blunder and murder and you
will not see the day when you granted
commutation; for clemency I cannot
possibly advise, because I cannot come
out in the open.

You are comparatively young yet and you
might live to see the day when the
whole truth will likely come out perhaps
as a death-bed story.

As for as Bondin is concerned,
you would be well advised to take his
assertions with a grain of salt. He has reasons.

Having done my duty as I see it before
me and assuring your Excellency of
my highest regards and my firmest
belief in your highest integrity, who will
know now how to act in matters
Kaufmann

I am closing
most respectfully

Jf Faulkner

To his Excellency
the Governor of the State of N.J.
Mr. Harold G. Hoffman

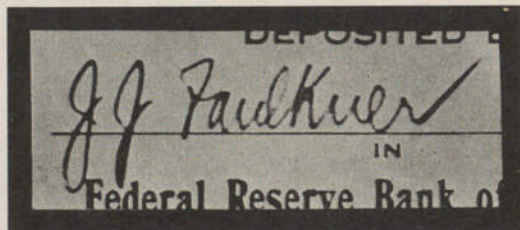
Personal.

Trenton N.J.

The Hand of Hauptmann

In addition to these two angles, there is a third which was of interest to students of the Lindbergh kidnaping: How does the handwriting in this letter to Governor Hoffman compare with the penmanship of the kidnap and ransom notes?

We shall deal with the last two phases of this analysis later. First, since the entire validity of the document depends upon the authenticity of the signature, let us examine the two signatures—the one on the bank deposit slip



Deposit Slip

and the one on the letter to the Governor.



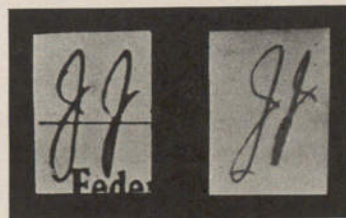
Letter

A first casual glance at the blotting or smudging on the signature of the letter is sufficient to arouse

The Faulkner Hoax

suspicion. This is a common subterfuge to conceal a forgery. In this case the blotting hides the fact that this signature was not written in one smooth movement, but broken in at least three places—after the *F*, between the *l* and *k*, and after the *k*. It was smudged to conceal these pen lifts, or patching. This deliberate smudging, then, is the first clue that this signature is not authentic.

A general study and comparison of these signatures reveals several telling discrepancies. In the deposit slip the small letters are one-half the size of the *l* and *k*. In the other, they are about one-third. This is an important detail. Habit impels us to write in the same relative proportion. In the forgery the *l* and second portion of the *k* are higher than the capitals; in the original this is not true. In the forg-



Deposit Slip

Letter

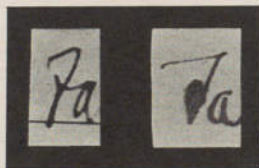
ery the initials (*JF*) stand together, isolated from the rest of the signature; in the original they are more normally placed, harmoniously spaced with the remainder of the letters. The latter are clean-cut, and the pressure with which they were formed

The Hand of Hauptmann

is positive and steady. The forgery, on the other hand, is obscured, and indefinite in pressure. Even the slant does not agree in the two signatures, that of the deposit slip being more upright than the other.

Every letter reveals some difference in technique from the original.

On the deposit slip the introductory stroke of the letters *f* is abbreviated, barely visible on the staff. The triangle created by the intersecting lines is to the left of the staff (see figure at left, on page 317). On the other (right) there is a long, irregular introductory stroke, and the little triangle is formed to the right of the staff.



Deposit Slip Letter

The letter *F* on the deposit slip (left) is entirely different from the other. In the first example a short, heavy line forms the top lateral stroke. The compound curve of the main staff bends first right, then left. Now in the forgery there is a definite retracing where the top stroke and the staff join, forming a blind loop at top. The lateral one is long and is light in pressure. The compound curve of this staff is first left, then right!

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The Faulkner Hoax

In the original the *F* and the *a* are connected; the *a* is closed at the top (left). In the imitation the *F* and the *a* are not connected, indicating that the forger paused here to blot so as to conceal the patching he was forced to fall back on. In addition, the *a* is open and full.

Examine the *u* at the left, as it appeared on the original. The side lines, if continued upward, would diverge.



Deposit Slip Letter

In the forgery (right) the lines, if continued upward, would converge.

We have already spoken of the difference in height, as compared with the capitals, of the two letters *l* and *k*. In addition, the original *l* is symmetrical and more nearly erect; the other (right) has the loop pushed inward from the right.

As for the *k*, the second portion of the one on the deposit slip (left) is straight, stiff in appearance,



Deposit Slip Letter

[319]

shorter than the staff. The second portion of the other is curved and appears more flexible. Also it is taller than the staff.

The *e* in the imitation (right) is finer, more graceful; the downstroke, beginning with a thin line, swells



Deposit Slip Letter

with the gradual increase of pressure, then as the pressure diminishes passes directly to the next letter. This same letter in the original, now, is more clumsy, with the least pressure exerted where the strongest pressure is found in the other.

The final *r* on the deposit slip (left), we find, has a sloping shoulder, and the heavy concluding line



Deposit Slip Letter

is decisive, ending with a diagonal bold upward stroke, terminating above the line of the capitals. The shoulder on the final letter of the forgery (right) is not pronounced. The concluding stroke tapers to a hair line, an indication of different touch, and ends

with a line pointing down, below the base line of the other letters.

The forged signature was not traced—it is a free-hand simulation by a versatile copyist, similar to the original only in a general way. A survey under a glass reveals marked angularity at the base of the original. The forgery, on the contrary, abounds with curves. This alone indicates a difference in the mode of production of the two signatures.

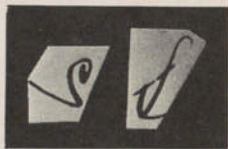
There is a difference even in the base line. Although on the printed slip the writer had a line to guide him, the base line of the signature is very irregular. The imitation was written on unruled paper, yet, significantly, the alignment is very even and regular.

Passing on to the body of the letter, we find that the penmanship here does not at all conform with the signature. Manifestly it is the writing of a more finished penman than the signer of the deposit slip name. This writing is better spaced, more harmonious. Even more important, the man who wrote this missive to the Governor is very particular about punctuation. He does not leave a single *i* undotted, a single *t* uncrossed; he does not omit a comma. Yet he would have you believe that, in his signature, he would forget to place periods after his own initials (*J J*)!

There is an evident attempt by the writer to disguise his normal style, clearly indicated by the use

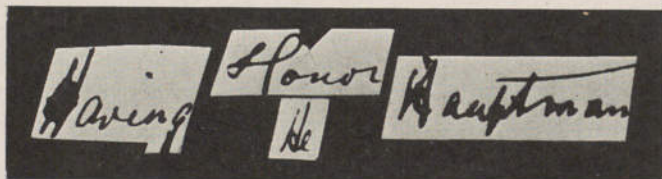
The Hand of Hauptmann

of a variety of letter forms. He uses at least two forms of capital *S*—the printed and the cursive.



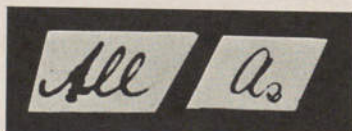
From Letter

He has at least three different forms for the capital *H*:



From Letter

and his *A* is both tented and rounded.



From Letter

Although the *r* as used in his signature is the usual square form, in the body of the letter he capriciously uses the old-fashioned form at will. Sometimes he uses both forms in the same word.

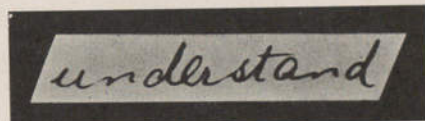
The Faulkner Hoax

One more significant detail: the *n* in the signature (right) was obviously fashioned to imitate the original on the deposit slip. It is made with an undercurve and resembles the *u*.



Deposit Slip Letter

Now the *n* we find in the body of the letter, as well as the *m*, is made with an overcurve, in the traditional copy-book fashion!



From Letter

There is an extreme flexibility to this writing. It has a well-defined slant to the right, much more marked than in the name, where a definite effort was made to conform with the vertical, upright style of the bank slip.

How does the writing in this letter conform with that on the ransom notes?

The answer is that it is radically different—so different that, without hesitation, I would state firmly that it would be utterly impossible for the author of this letter to have penned the ransom notes. Just

The Hand of Hauptmann

for example, however, let us compare his salutation *Sir*: with the same word on the ransom notes (left).



Note

Letter

The outline of every form is differently drawn. In the "Faulkner" letter the whole word is made without the pen being raised once. There is a retracing at the bottom of the *S*, then the pen swings into the initial line of the *i*. This second letter is formed like a small black *e*; it is dotted. The *r* is very different in form; it is of the *v*-type, and the knob is on the right, with a short graceful flourish at the end. Every downstroke has received a little pressure.

In the notes the *S* is more angular, open, unconnected with the rest of the word. The *i* is split, clear to its top. The *r* known as the square type has a distinct shoulder on the left. The entire word is made without systematic shading—the upstrokes and the downstrokes are about the same strength.

The *S*, *H*, *p*, *f*, *y*, to take a few characters, are utterly different. The difference is obvious to even a layman, after examination of the word discussed above.

Testimony at the trial has already established the fact that experts could find no similarity between the

The Faulkner Hoax

handwriting of Bruno Richard Hauptmann and "J J Faulkner," as the name appeared on the deposit slip.

There is a perfectly good reason why "J J Faulkner" has never been found. The signature on the Federal Reserve Bank deposit slip displays many features which are ordinarily seen in a fictitious signature. The pen strokes and formation of letters show a lack of that co-ordination which is expected to be present when a person writes his own name, an act which becomes automatic because of its frequent recurrence.

The *r* and *k* are too stiff, not in keeping with the well-rounded form of the *e*. This surname begins in a gentle right oblique and ends in a gentle left oblique, a change of slant which gives the signature a vertical appearance.

This name was not freely made, with a "signature impulse"; too much attention was paid each individual letter, indicating a definite effort to alter the man's usual manner of writing. Not only, then, is this letter to the Governor a hoax, but, if our conclusion is correct, there is no individual bearing the name "J J Faulkner" in this case at all!

N. Y. State Prison Aug. 12, 1935

Your Excellency
Governor Harold G. Hoffman.

Your Excellency:

With a clear conscience I have fought my case, in my heart I can not believe that this State will break the life of an innocent man. I assure your Excellency, had I any guilty feeling in this terrible crime, I would not trouble you Excellency with this request. But since it is my deepest desire to prove to your Excellency and the world that I have spoken the truth, I would be very thankful for permitting any able persons, whom are free of any opinion in this case to take a test with a so called Lie-Detector, -dynam, or what ever science may offer.

I hope for my self and in the name of justice, that this my note may inspire Dr. Condon to do the same. I have a deep interest, in what kind of force made him change his saying. Because when he was visiting me in my Livingston cell, he said all excited to the prosecutor, "I can not be happy against this man."

I hope that I went not too far in my writing, or have overstept any regulation but I assure your Excellency will understand my feeling.

I plea to your Excellency to give my request your favorable consideration. It certainly will inspire other persons especially Dr. Condon to do also. I only fighting for my honour and against the disgrace of my family.

My highest admiration and thanks for your Excellency decision.

Very Respectfully

B. Richard Hauptmann
N. Y. State Prison.

XIX

The First "Mercy Letter"

BRUNO RICHARD HAUPTMANN the man is dead, but Hauptmann the enigma is still very much alive. All humanity, all concepts of human justice are involved in the question of this man's guilt or innocence.

The ultimate answer to that question Hauptmann carried with him to the grave. His own last contribution to its solution rests in a letter he addressed to Governor Hoffman two days before his execution—in this letter, and in a previous letter to the Governor.

The words of these two letters affirm his innocence. They were inspired by that iron will which the man had manifested from the time of his capture, a will which even the shadow of the electric chair could not shake. But the hand of Hauptmann left a living record far more powerful and convincing than his words. And that record is a final, overwhelming proof that this is the man who wrote all the Lindbergh kidnap letters.

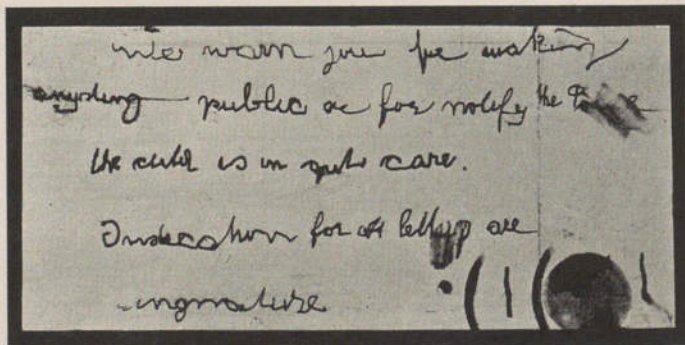
[327]

The Hand of Hauptmann

For the sake of clarity we shall consider these two appeals separately, dealing first with that letter dated "Dez. 12, 1935." Before we enter into an analysis of the script itself, there is one intensely important and interesting detail which adds to the evidence of this man's authorship of the notes.

Consider the closing paragraph of this letter, beginning with the words *my highest admiration*. The writer has indented from the margin to begin the paragraph, which consists of but two lines. The first word of the second line in this paragraph (*your*) is directly under this indentation, setting it apart from the four previous paragraphs, in each of which Hauptmann indented for the first line, then returned to the margin with the first word of the second line.

Now look at the note found in the nursery. We



Section of Nursery Note

have four paragraphs, one of them consisting of but one line. The author has indented for each para-

The First "Mercy Letter"

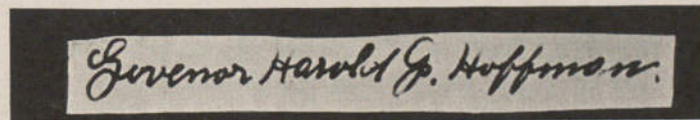
graph, then returned to the margin for the first word of the second line. But look at that last paragraph, consisting of two lines, beginning with the words *Indication for*. The second line of this last paragraph, the word *signature*, begins directly under the word *Indication!*

This is no national trait. It was not taught Hauptmann in any system of writing. It is one of those personal details which, showing through his most perfect dissimulations, betrays him.

Passing to the handwriting, we find here two signs of the man's disguise: (1) a departure from his personally characteristic letter forms, and the use of new ones which we cannot find in any of his previous writing; (2) the cropping-out of writing habits which characterize the various ransom notes.

In the comparisons with which we will now concern ourselves this latest writing will be matched with Hauptmann's acknowledged penmanship.

The second line of the salutation, "Govenor Harold G. Hoffman," is best illustrative of the first category.

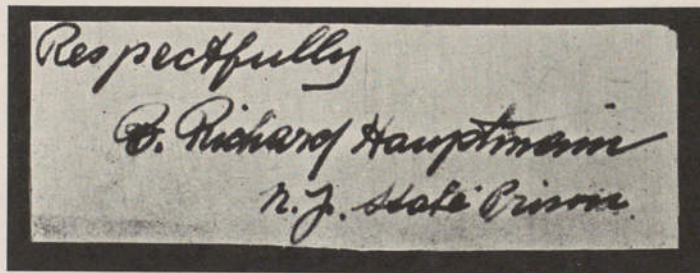


Letter

The first *G* in the line (*Govenor*) is in Hauptmann's normal handwriting, but the second *G*, the middle

The Hand of Hauptmann

initial of the Governor's name, is a more orthodox, script form, never before encountered in any of this man's writing. The first *o* in *Govenor* is in Hauptmann's habitual script, the top open. The second *o* in the same word is tightly closed, something unusual for him. The first *R* (*Respectfully*) is entirely different in design from the characteristic two-piece *R* in *Richard* where, in his signature, the condemned man reverted to his normal writing.

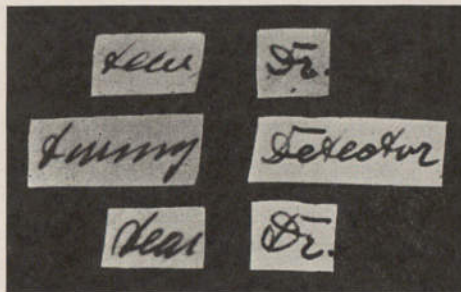


Letter

Even more striking is the name *Dr. Condon* where it occurs in two places in this letter. Here we come to a pivotal point in the handwriting evidence. This name occurs frequently in the kidnap notes and envelopes, and so would become indelibly fixed in the memory of the writer. Knowing this, Hauptmann attempted three distinct evasions. First, the capital *D*. There is a large loop to the right of the staff, for the first time in all of Hauptmann's writing. Compare this with the *D* we find in the request writings (left). In every case, the loop

The First "Mercy Letter"

was to the left of the staff. But the flag at the top of the staff in this *D* is by no means unusual of

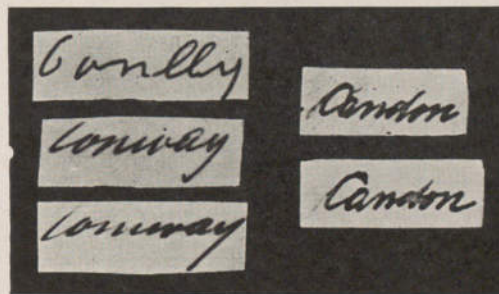


Request

Letter

Hauptmann; we have ample evidence of it in his conceded writings, and also in the notes.

In the capital *C* found here (*Condon*), his second evasion, we discover a long introductory stroke from



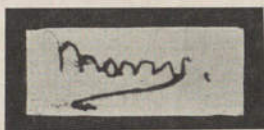
Request

Letter

the base line to the beginning of the letter. Compare this newly adopted form with the previous Hauptmann *C*'s (left, above). Third, the letters *on* fol-

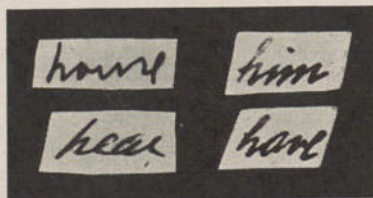
The Hand of Hauptmann

lowing the *C* he makes to resemble *an*, each time they occur. Compare this with the proper manner used to form *on* in the last part of the same name. This is especially significant because we find duplicates of this perverse formation in the various notes, as in the example below (*Mony*).



Note

There is not a single *h* or *t* here without the initial upstroke, the lack of which characterized both Hauptmann's former writings (left), and the notes.



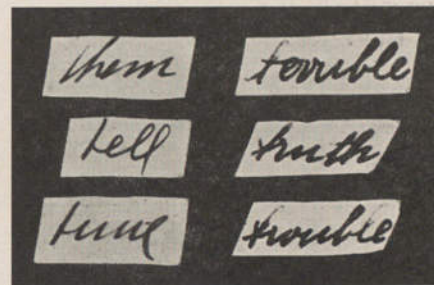
Request

Letter

And that introductory *t*—the strange manner he has of connecting this with the following letter by the crossbar! (Page 333.) This is different from any in his request or conceded writings where the *t* was invariably connected at the bottom with the remaining letters.

The First "Mercy Letter"

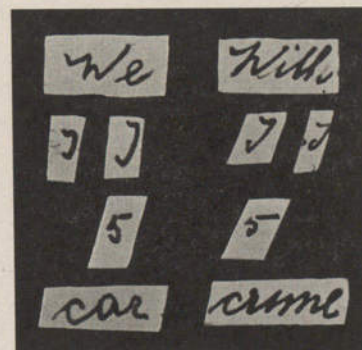
Now, passing to the second category, those letters in which he forgets himself and approximates those



Request

Letter

used in the notes, we find several truly startling resemblances. Here his latest writing is reproduced, for the sake of comparison, beside excerpts from the ransom notes.



Note

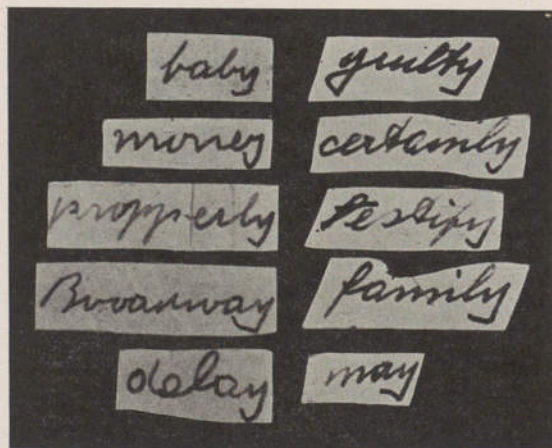
Letter

We have at least four constants, examples which are standard in every instance where they occur in

The Hand of Hauptmann

the conceded and request writings, as well as in all the notes: the figure 5, the letters *I*, *W*, and *c*. Compare them as shown in this missive to the Governor (right) with the kidnap notes (left).

His final *y* takes a form similar to that in general use throughout, ending in an awkward horizontal stroke to the left. It is significant that this form, never found in the request writing (where the prisoner probably purposely avoided it) and only once in all his conceded writing, recurs here.

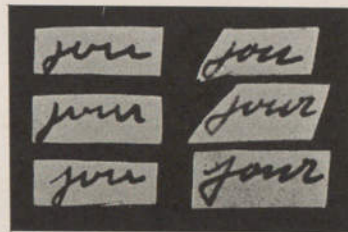


Note

Letter

We have previously commented on the two forms of this letter where it begins a word: the one in which the *u* portion is omitted, and the one in which this portion is indicated by a single stroke. We find this to be true also of this missive (right, next page).

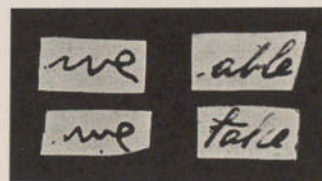
The First "Mercy Letter"



Note

Letter

It is significant to find here too, several cases in which tick-dots precede words, those very minute instances in which the pen briefly touched the paper, skipped, then continued into the initial stroke. We find it here in the words *take* and *able*. We have seen this before in some of the notes (left).



Note

Letter

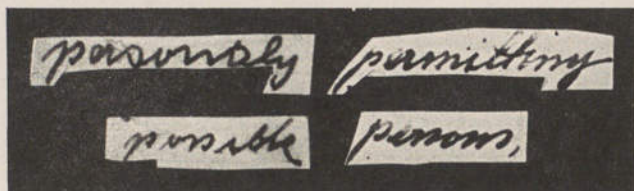
These small dots do not show distinctly when freshly made. It is only as the ink oxidizes, later, that they become apparent.



Enlargement of Above Illustration

The Hand of Hauptmann

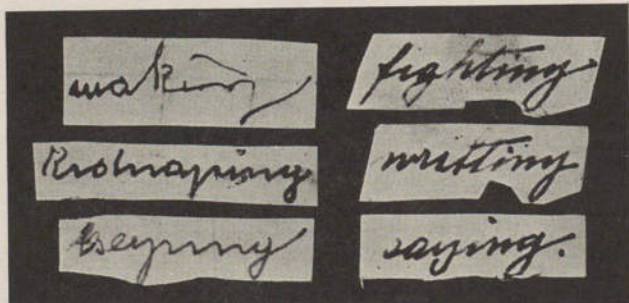
Hauptmann's habit of separating his beginning *p* from the remainder of the word also appears here



Note

Letter

(right) as it has appeared in all his writings and in the notes. We find here, as in all his writings (and the ransom notes too), that the staff of his *p* never extends above the line of small letters.



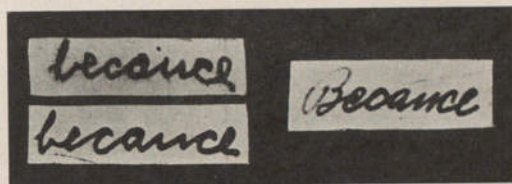
Note

Letter

In speaking of the nursery note, we have already mentioned the lengthy drag to the right of the concluding stroke of certain letters. This does not appear in the request writings. It does, however, appear here (right). Compare it particularly with the nursery note sample (top, left).

The First "Mercy Letter"

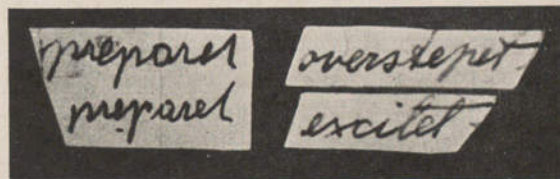
Another resemblance that may be emphasized is the shading of letters, that unsystematic mixture of heavy and light lines which characterize all this



Note

Letter

man's writings, also typical of the notes. Also the spelling of the word *Becauce*, (remember *cace*, *pleace*, etc., in the notes?) and his Germanic manner of forming past tenses by using *et* instead of *ed* (*excitet*, *so callet*, *over-stepet*), strangely reminiscent to one who has perused all the ransom writings.



Note

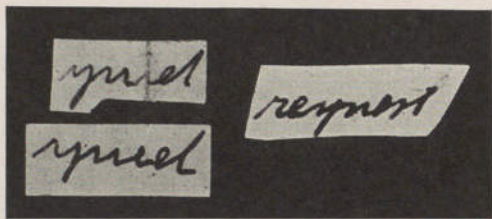
Letter

And, in the illustration on the next page, a similar form of the letter *q* may be noted in the words *quiet*, from the notes and *request*, from his appeal. Each resembles the orthodox *y*.

Hauptmann has progressed in his prison cell. The misspellings are not as glaring as they were fifteen

The Hand of Hauptmann

months before in his request writing, when he was first taken into custody; nor are they as apparent



Note

Letter

as are the incorrect words in the ransom notes. One thing, however, is significant; Hauptmann says: "I hope that I went not *to* far in my writing." It will be remembered that the kidnaper, in the ransom note he sent with the sleeping suit, said: "Those arrangements *to* hazardous." In the letter mailed April 1, 1932, paving the way for the payment of the ransom, the kidnaper wrote: "If it is *to* late to put it in."

Iron self-control is expressed throughout this "mercy letter." One would never think it came from the hand of a man doomed to death, pleading for his life. There is not a trace of nervousness. The lines are regularly distributed on the page, and close analysis of the writing reveals it was produced studiously and slowly with scrupulous attention to detail. The slant is consistently right oblique as compared with the frequent and variable change of slope disclosed in his other writings.

XX

The Last Letter

SO MUCH for the first "mercy letter." The second letter, released just before his execution, contained evidence amplifying and expanding that which we have just pointed out (pages 344, 345, 346).

Here is the final plea of Bruno Hauptmann:

Trenton, March 31, 1936.

Your Excellence Governor,
Harold G. Hoffman.

Your Excellence:

My writing is not for fear of losing my life, this is in the hands of God, it is His will. I will go gladly, it means the end of my tremendous suffering. Only in thinking of my dear wife and my little boy, that is breaking my heart. I know untill this terrible crime is solvet, they will have to suffer unter the weight of my unfair conviction.

In passing away, I assure your Excellence that I am not guilty of this crime. Over and over again I was trying to convince the prosecution that they murder an innocent man. I offert myself to any test what science may offer,—but I was beging in vain. I did this, not to force the prosecution to

put me free, but only to convince the world that I am innocent.

In living my last hours of my life, I wish I could bring some light in this case, but all what I can do, is to give a description of the friend of Mr. Fisch, whom I sah the first time wen I meet Mr. Fisch. (Description I have given allready, also all the circumstances.)

Were I connectet in any part in this terrible crime, I never would have troubltet your Excellence in any way. The same I never would have ask the court of Errors and Appeals, also the court of Partons to take my case in consideration. I know in my one sense of justice that a person guilty of such a crime, can't deserve any consideration. But cinsse I was fighting whit klear conscience I did have a right to do so before God and the world.

May I ask fair thinking people—would I have been convicted of this crime whitout the circumstantial evidence, and them false witnesses—No! never and never. Why did people say on the witness stand that they sah me near Hopewell. The motive can be only money and to play an important part in the Lindbergh case. Up to the present day I have no idea where the Lindbergh house in Hopewell is located.

Why did, and does Dr. Condon hide so many thinks he Knows. It is not for the course of justice that this man says everything. Why did Dr. Condon say in my cell, he can not testify against me. My God Dr. Condon and your witnesses, did your ever realelize what you did. In a short time I will stand before a higher Judge your will

live a little longer, but you and you never can leave this world whit a happier inner feeling as I do.

Gentlemens from the prosecution were are all the direct evidence? Fingerprints, footprints—you all know there are some in existence. Oh yes. For what did the police take right by my arrest all my shoes? Why all them special fingerprints from part of the hand from were the usual never take?

Why was it said to the jury, that I had 49,984 Dollars of Lindbergh money past. You know it was not true, a halfe hour after my conviction your self send a officer to me that I should say where are the other 30,000 Dollars. Why did you say to the jury that people sah goldbills in our house, but never brought thos people on the witesstand. For what did you through all this sand in the eyes of the jury, them 12 person whom are judging offer my life?

Wo is responsible for building up all the circumstantial evidence? Is there really a man who can believe that I a carpenter, should have build such a ladder?

I stated that I found the money middle of August, 1934, and that I past the money whitout knowing it was Lindbergh money. Is there any person whom can say that I past one single Bill before that date?

why did my chieflawyer send important witnesses home whitout even bringing them on the stand.

My God, my God, I hardly can't believe on all that what happened by my trial. But it was neces-

sary to convict me and so close the Books of the case.

Mr. Willenz, whit my dying breath, I swear by God that you convicted an innocent man. Once you will stand before the same Judge, to whom I go in a few hours. Your know you has done wrong on me, you not only take my life, but also all the happiness of my family. God will be judge between me and you.

I beg you, Attorney General, believe at least a dying man. Please investigate, because this case is not solvet, it only add's another dead to the Lindbergh case.

Your Excellence, I see this as my duty, before this state taks my life, to thank you for what you have done for me. I write this whit tears in my eyes. If ever prayer will reach you, the will come from me, from my dear wife and my little boy.

In all your effort to save my life and see that justice is done, I assure your Excellence, that your effort was spent to an innocent man.

I thank your Excellence, from the bottom of my heart, and may God bless you,

Respectfully,
Bruno Richard Hauptmann.

Why was not any consideration given to my four witnesses whom sah me in the same hour between 8-9 in the Bakery in New York on the 1 of March, 1932. There were no friends of mine. There are all stranger to me. Even one of them came in very bad condition from the sick bed. No witness from the state came up at all to cober this particle period, to place me to New Jersey.

Whatever the psychological elements involved in the writing of this last appeal, we find in it unmistakable evidence that in the death house the condemned man reverted to some of the same pen habits, some of the same phrasing which mark the various kidnap notes.

He did not completely let down his guard, of course; he avoided to the extent of his ability the most conspicuous points brought out at his trial, as he had done in the previous "mercy" letter. But since the last appeal is so much longer than the other, we are able here to adduce even more examples of identity with the ransom notes.

The undotted *i*, the uncrossed *t* so characteristic of the notes as well as Hauptmann's conceded and request writings have received much comment in these pages. In this last letter we find a man so anxious to avoid these brands of authorship that he carefully dots every *i* and carefully crosses every *t*.

The letter itself is written in the same formal right oblique, regular hand differing mechanically from any of the previously known writings of this man, which we noted in the first appeal. It is pictorially different, too, from the haphazard style of the notes except in a few words near the close, where he loosened up a bit and reverted to his normal hand.

The similarity in expression and phrasing between this letter and the ransom notes is quite apart from the handwriting analysis and needs no comment.

London March 31, 1936

His Excellency Governor
Harold J. Hoffmann

Your Excellency

My writing is not for fear of losing my life. This is in the hands of God, it is His will, I will go gladly, it means the end of my tremendous suffering. Only in thinking of my dear wife and my little boy, that is breaking my heart. I never will let this terrible crime in solvent. They will have to suffer under the weight of my unfair conviction.

In passing over, I assure your Excellency that I am not guilty of this crime. Over and over again I was trying to convince the prosecution that they murder an innocent man. I offer myself, I offer to let science may offer, - but I was trying in vain. I did this, not to let the prosecution to put me free but only to convince to make that I am innocent.

In living my last hour of my life, I wish I could bring some light in this case, but all what I can do is to give a description of the friend of Mr. Frank, whom I saw the first time when I meet Mr. Frank. (Description I have given already, also all the circumstances)

None I connect in any part in this terrible crime. I never would have troubled your Excellency in any way. The same I never would have told the court of errors and appeals, also the court of Sessions to take my case in consideration. I was in my own sense of justice that a person guilty of such a crime, can't deserve any consideration. But since I was fighting what I feel conscience I did have a right to do it before God and the world.

They are fair thinking people - would I have been convicted of this crime without the circumstances which evidence, and then false witnesses - not never and never. Why did people say on the witness stand that they saw me near Hopewell, the motor can be only, money and to play in important part in the Lindbergh case, up to the present day, I have no idea, where the Lindbergh house in Hopewell is located.

(International News Photo)

Why did, and does Dr. Anderson hide so many things he knows. It is not for the course of justice that this man say everything. Why did Dr. Anderson say in my cell, he can not satisfy against me. My God Dr. Anderson and your witnesses, did you ever realize what you did. In a short time I will stand before a regular judge, you will live a little longer, but you and your men can see this world what a horrible scene looking out the.

Gentlemen from the prosecution were all the direct evidence? fingerprints, footprints - you all know they are mine in existence, I see, for what did the police take right by my coat all my shoes? Why all them special fingerprints from part of the hand from over the naval area sold?

Why not, is sent to the jury, what I see 19,787 dollar of Lindbergh money, you know I met Dr. Anderson, I take him to my conviction your self, and a offer to me, that I should see where are the other 20,000 dollar. Why did you say to the jury, that people saw Goldbulbs in our house, but never brought them people on the witness stand, for what did you thrust all this sand in the eyes of the jury, that's person whom are and you offer my life?

It is responsible for building up all the circumstances, evidence, it is here really a man who can believe, that I a Carpenter should have built such a ladder.

I searched, but I found the money, middle of Aug. 1934 and that I put the money without turning it over Lindbergh money. So here any person whom can say that I put one single Bill before that lot.

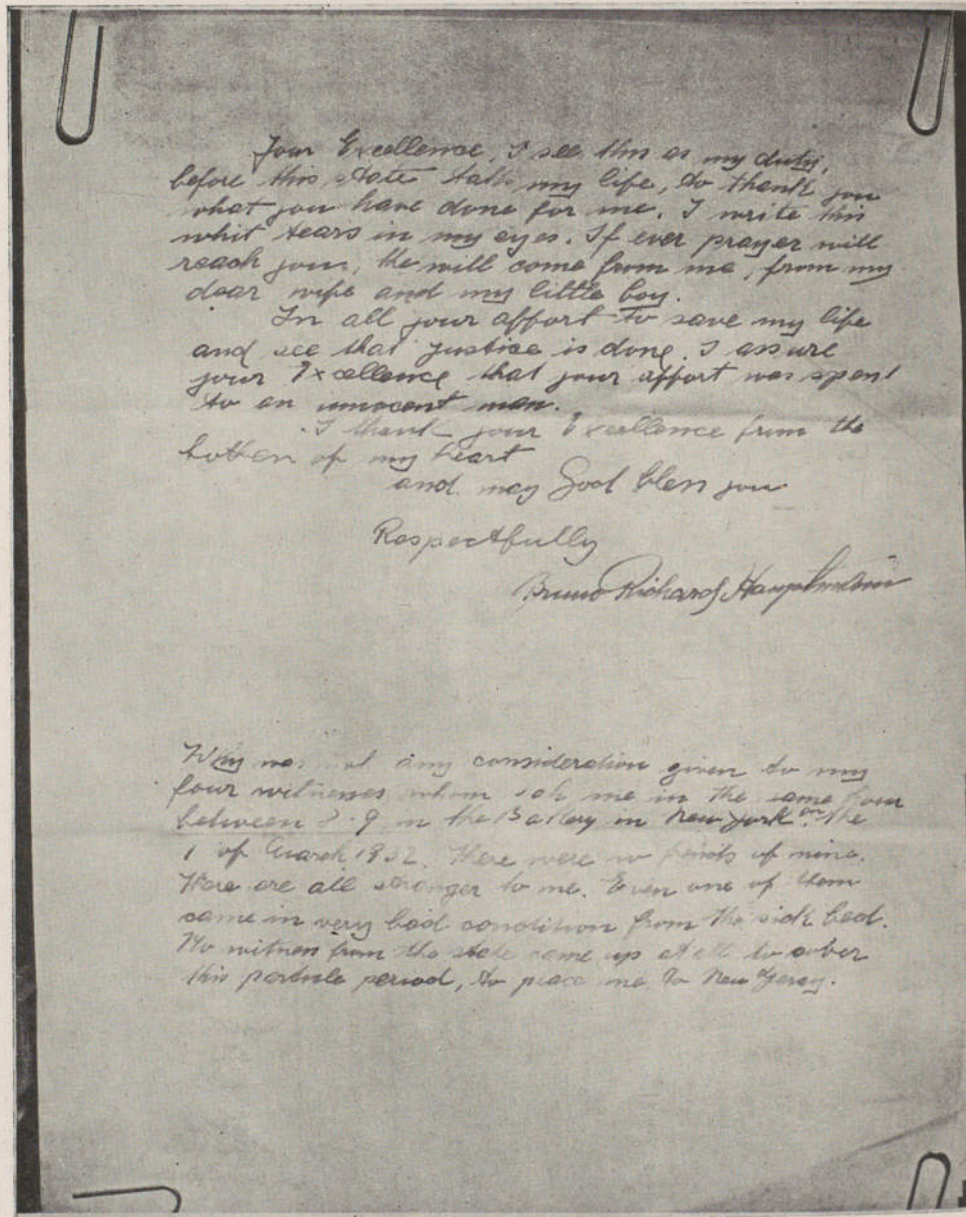
Why did my chief lawyer or send important witnesses home without ever bringing them on the stand?

My God, my God I hardly can't believe it and what happened to my child. But it is necessary to correct me and so close the book of the case.

Mr. Hillery, what my dying breath, I once by God that you convict an innocent man. One you will stand before the same judge, to whom I go in a few hours. You know you has done wrong on me, you not only take my life, but also all the happiness of my family. God will be judge between me and you.

I beg you O. D. Sweeney General, believe at least a dying man, I leave investigate because this case is not solvent, it only add to a mother's blood for the Lindbergh case.

(International News Photo)

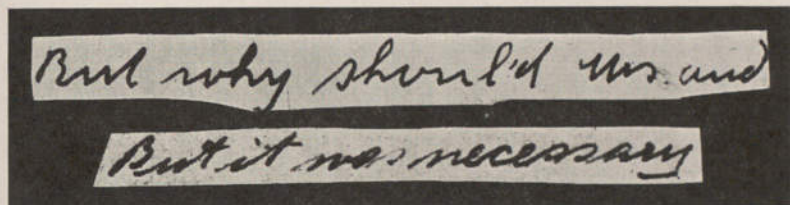


The Last Letter, Page 3

(International News Photo)

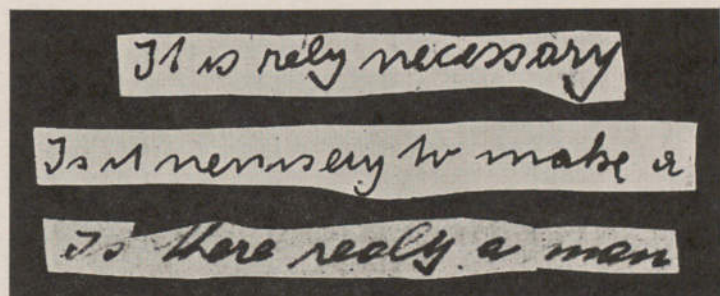
The Last Letter

There are, however, details worth dwelling on. The first illustration follows:



Top Line, Note. Bottom Line, Letter.

There is an unusual resemblance in the formation of the first letter *B* (*But*). In each case there is a blind loop staff, in each case the last stroke, completing the letter, is angular, and in each case there is an open space at the bottom. The word *necessary* which appears here apparently was a favorite with the penman of the kidnap notes, as we may see in the second example:



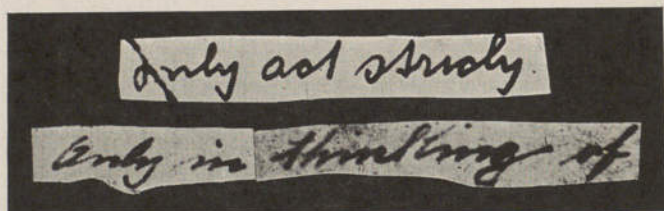
Two Upper Lines, Note. Bottom Line, Letter.

The misspelling of the word *really* is noticeable

The Hand of Hauptmann

here in both the ransom writing (top line) and that of Hauptmann. The identical formation of the word *Is* needs no detailed comment.

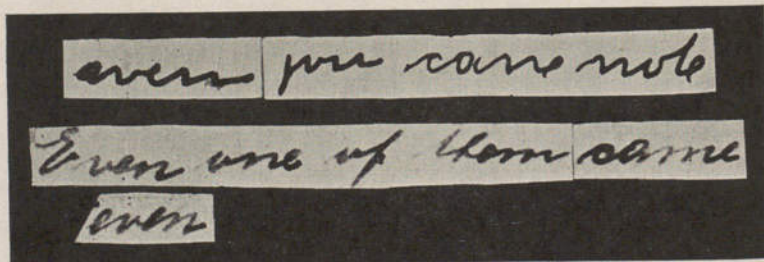
In the next example the formation of the words *only* is so alike that it is difficult to believe that these two words were drawn four years apart.



Top Line, Note. Bottom Line, Letter.

The form and proportion of all the letters in this word are identical with the questioned. The difference is only in slant.

The same is true of the word *even* in the phrases below:

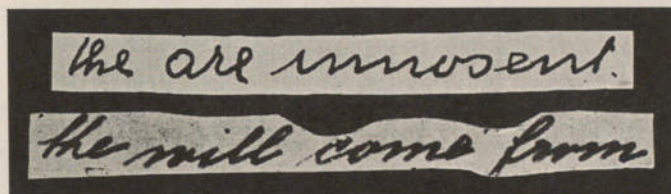


Top Line, Note. Two Lower Lines, Letter.

The Last Letter

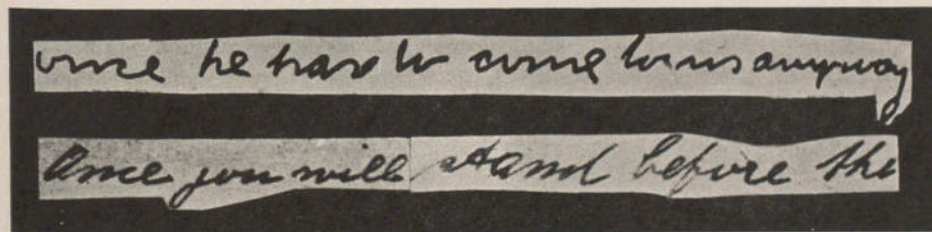
The *e*'s rise above the *v* and the *n* in the kidnap notes and the excerpt from this last letter. The concluding stroke of the *n* is worthy of comparison.

The next example is interesting. Here the omission of the final *y* in the word *they* is important. We find this frequently in the notes (top). And now we find it in this appeal to the Governor.



Top Line, Note. Bottom Line, Letter

The grammatical misuse of the word *once* (as a substitute for *when*) is illustrated in the examples below:

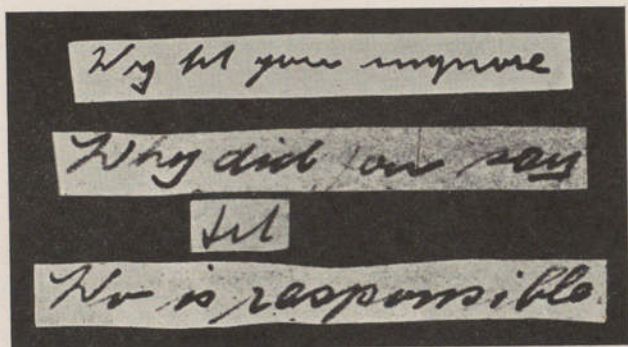


Top Line, Note. Bottom Line, Letter

A striking example of misspelling which recalls the ransom notes is found here. (See page 350.)

The Hand of Hauptmann

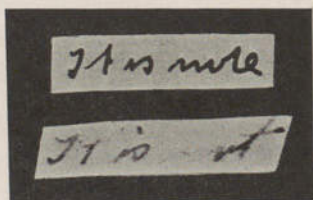
Hauptmann says, "Wo is responsible . . .," omitting the *h* in the word *Who*. Now the writer of the letters



Top Line, Note. Three Lower Lines, Letter.

in question also omitted the *h*, similarly, in writing "Wy tit you ingnore . . ." We have already shown, in previous charts, that Hauptmann frequently wrote *dit* and *tit* for *did*.

In the dictated writings we have found the word *not* spelled with an *e*. Those three words, of course,

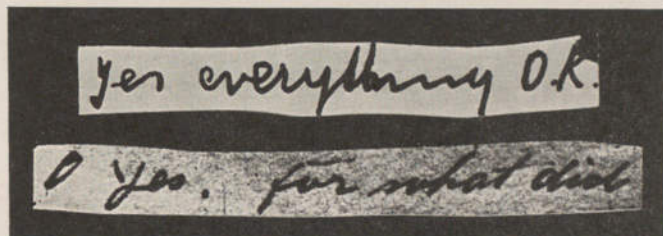


Top Line, Note. Bottom Line, Letter

are not unusual; their general similarity to the questioned writing makes them worthy of inclusion here.

The Last Letter

In each example it will be seen that the capital letter *I* begins with the same dip, that the *t* which follows stands alone. The word *is* is astonishingly like that in the notes, its *s* crowding up on the diminutive *i*.



Top Line, Note. Bottom Line, Letter

Aside from the similar rhetorical use of the word *Yes*, the capital *Y* shows a close kinship with that in the notes.

His manner of striking out words, as shown below (right), is exactly the same in direction and design as in the notes (left).



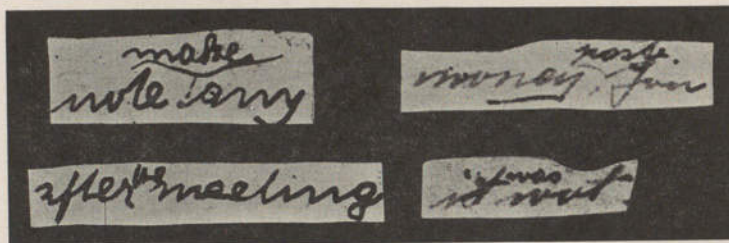
Note

Letter

Also his manner of making insertions. Hauptmann (right) in this letter does this in two ways: by the use of a sort of cupid's bow under the words

The Hand of 'Hauptmann'

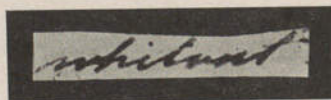
inserted, or without the use of a mark of any sort. So did the writer of the kidnap notes (left).



Note

Letter

We have already noted the misplaced *h* (kidnaper *rihgt*, Hauptmann *lihgt*). We find it, in a slightly different form, in this letter—*whitout* for *without*.



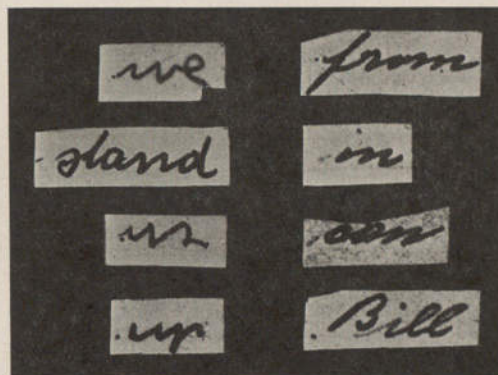
Letter

The small dot, or tick, preceding certain words in the notes, as well as in the standard writings, of which we have already spoken, also is found here and illustrated on the next page.

We will review, briefly, the outstanding handwriting characteristics portrayed in the charts on the following pages with the excerpts from the ransom notes to the left and those from the last appeal to the right. The reader who has followed our anal-

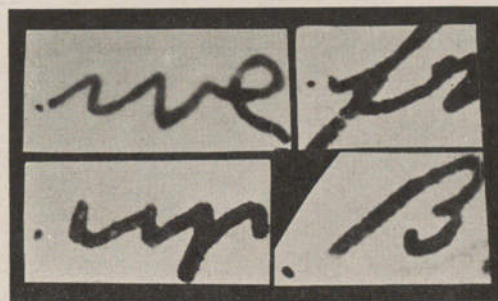
The Last Letter

ysis will have no difficulty in seeing for himself many similarities.



Note

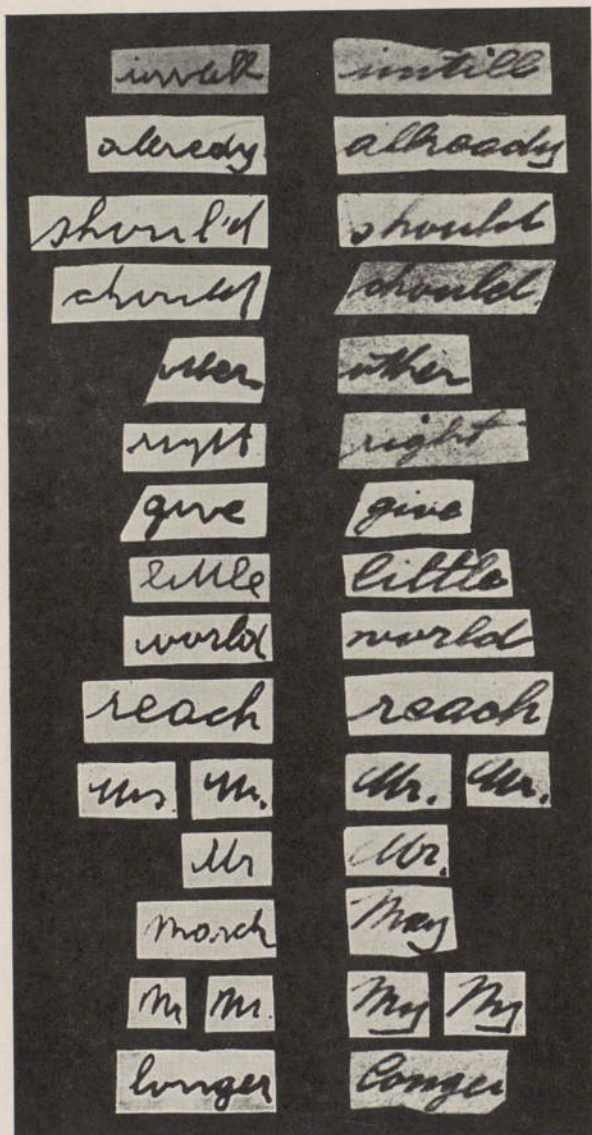
Letter



Enlarged Portions of Above Chart

There are misspellings: *becauce*, *untill*, *allredy*, *were* (for *where*), *chould* (for *should*), all of them appearing in this identical form in the ransom notes.

In the word *untill* on the chart (next page), we find that Hauptmann dotted the first stroke of the *u*.



Note

Letter

The Last Letter

There is at least one instance in the notes in which we find this is true. Observe the very heavy finishing stroke to this word.

In *already* there is in each *y* the horizontal swing toward the left.

In *should* the *s* is lower than the other letters, and the line to the *h* begins against the back of the *s*.

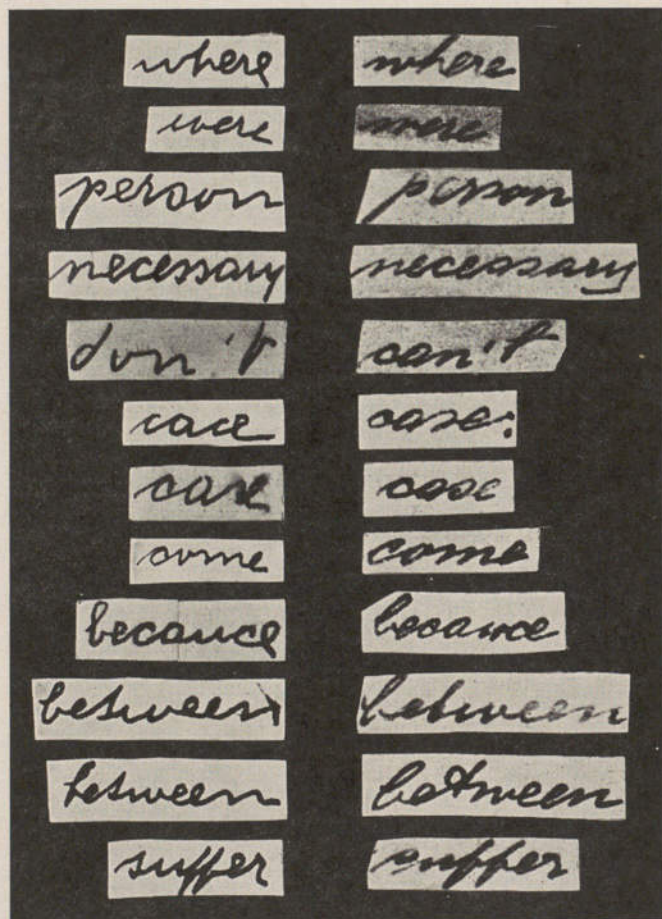
The letter formation of the word *other* corresponds with its ransom note twin, the only variation being in the t-crossing.

In the word *give* both the kidnapers and Hauptmann ran their word downward, ending in a solid black *e*. The *g* in each is the same size and form.

The word *world* is noteworthy because in each case the alignment of the letters curves upward in the center of the word. We find here too the familiar open top *o*, the square *r*, the *l* overhanging the oval of the *d*.

In *reach* it will be noted that both *c*'s are smaller in size than the other small letters.

The writer of the notes employed two distinct types of the capital *M*—the angular Continental Europe and the rounded American. We find examples of both in this letter to Governor Hoffman. Occasionally, as may be seen here, this *M* was so made that it had a decided tilt to the right and appeared to be standing on one leg. The retracing in all the Continental *M*'s starts very low.



Note

Letter

The Last Letter

We present here two examples of the word *where* as written by Hauptmann. In the second he omits the *h*, even in this letter to the Governor. So did the kidnaper.

The unclosed letters *p* and *s* are noteworthy in the next word, *person*. Although this example we have taken from his appeal does not have the starting stroke shown in the word taken from the notes, we have many instances of this same upward stroke in the known writings. Note the similarity in the knobs of the *r*'s which occur at the top in both examples.

In the word *necessary* we encounter the oversize *e*'s again. In both the notes and the Governor's letter, it will be noticed, the pen was raised after the formation of the *s*'s.

The chief similarity in the next words *don't* and *can't* is that the apostrophe is in the same relative position, while the *t* stands all alone, and the same little tick serves to finish the *n*.

The exaggerated, down-dipping *c* and the extended final stroke in *case* are noticeable features.

The word *because* yields a number of similarities: the duplicate misspellings, the overslung *c*'s, the short *u*. The final upstroke of the bowl to the *b* in both cases it will be noticed is dwarfed, only half the height of the other small letters. Now the orthodox fashion is to bring this stroke to the upper level of

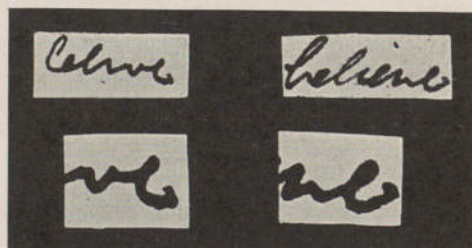
The Hand of Hauptmann

the small letters. Hauptmann did not do this. Neither did the kidnaper.

We have sufficiently gone into the word *between* in previous charts. Note, however, how high the double *e*'s are in all four examples.

The letter formation of the word *suffer* in each case is typical. The chief difference, as stated before, is one of slant.

The word *believe* reveals a strong similarity to the *belive* of the kidnaper. Note particularly the little but significant kick-back on the final *e*; the two examples are precisely alike, as shown by the enlargement of the *e*'s.

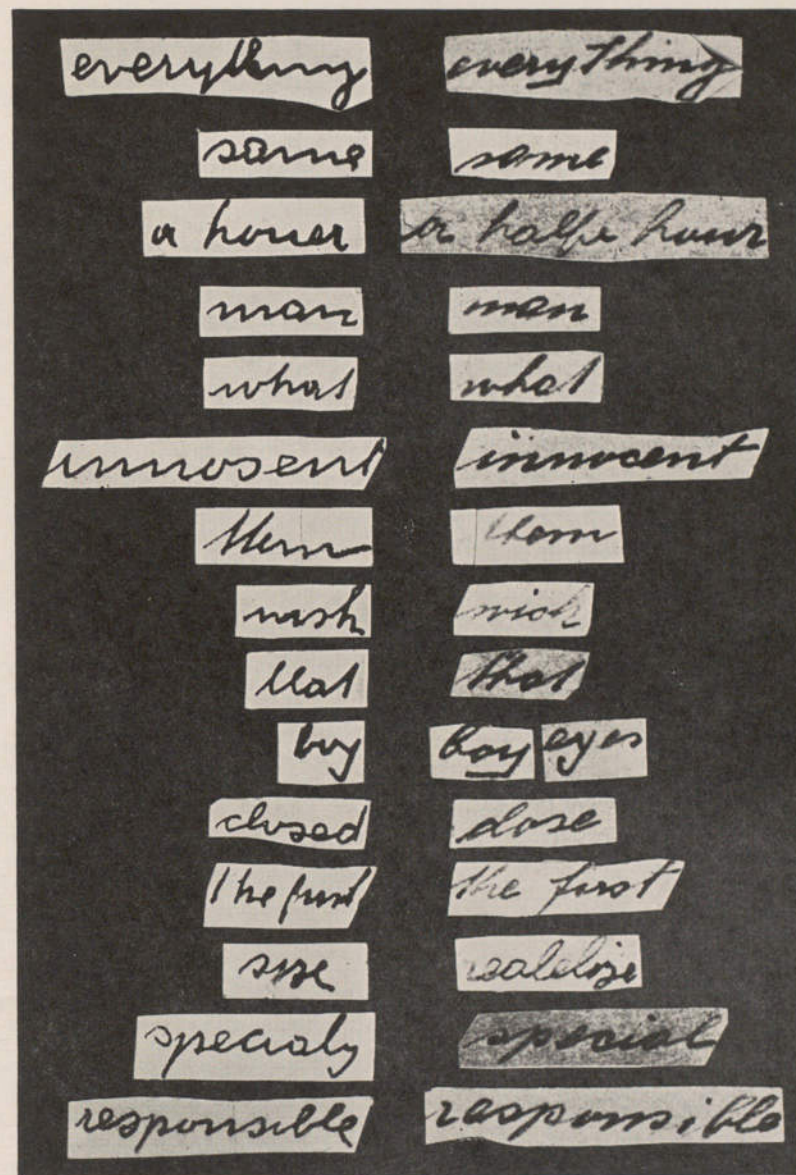


Note

Letter

In the word *everything* we find that the second *e* is larger than the first. The first part of the *v* is taller than the second. In addition, the shape of the final *g* is very similar.

The *m* in *same* in each instance is smaller than the other letters. The decided German *a* is noticeable in both examples.



Note

Letter

The second section of the *h* in *hour* in both columns could scarcely be more alike. The last portion of the word is much heavier than the first, too.

The word *man* is noticeable for its large *a* and stubby, horizontal concluding stroke.

One of the few uncrossed *t*'s in his appeal to the Governor is featured on the next word *what*. As can be seen, the final downstroke, in each example, increases gradually in width on the way down.

On the other hand, one of the few examples of the crossed *t* found in the notes is shown in the word *innosent*. And in the following word, *them*, the uncrossed, high-split introductory letter *t* is shown.

The concluding *h* in the word *wish* is a beautiful study in identity. The first stroke of each occurs high on the preceding *s*, each has a very rounded top on the second section, and each ends in a little, uncertain, horizontal twirl decidedly below the general base line.

The two-piece *y* occasionally found in the notes is duplicated in the word *eyes* taken from this last letter, as is the wide-open, stretched-out form of the *s* in *close*.

And the uncrossed, isolated *t* in *the* matches the one shown here from the notes.

The queer *z* made by Hauptmann in the word *realize* is set down for comparison here with the same letter in the word *size* in the notes, and we find them essentially alike. There is the same uncertain

little bump or knob on the top of each, the same wide outward curve in the back of the letter, the same dwarfed lower loop.

In the next word, *specialy*, notice the size of the *i* in comparison with other letters.

In the three pages of his appeal there are literally hundreds of resemblances upon which we have not commented here, mainly because they were adequately covered in other pages of this book. Here we have satisfied ourselves with outlining the new handwriting evidence against Bruno Richard Hauptmann discovered in this last appeal to Governor Hoffman.

And, to our minds, the mute testimony of his pen and ink lines speaks far more truthfully, far more eloquently than do his words. The weight of coincidence here is much too plain and convincing to leave room for a single doubt.

To sum up the handwriting case against the kidnap-murderer of Charles A. Lindbergh, Jr.:

We have demonstrated in minute detail that the ransom notes were all inscribed in the same hand;

We have graphically shown, by constructing a comparison chart from acknowledged writings, that Hauptmann wrote the instructions found near the baby's crib;

We have pointed out hundreds of similarities, far too numerous and altogether too characteristic to

The Hand of Hauptmann

admit of mere coincidence, between this man's pen habits and the questioned script;

We have proved, from a comparison of the writings of Isidor Fisch, that the dead alibi-man did not pen any of the notes;

Our contention that the "J J Faulkner" letter was a fraud and a forgery has never been challenged;

And, finally, we have shown that Hauptmann's last two "mercy" appeals to Governor Hoffman are added proof of his guilt, that in them he welded new and more strongly incriminating links in the chain of evidence against himself.

If, after following us thus far, there are those who still believe that the executed man was not the author of the notes in the Lindbergh case, we have but this to say:

"Science can only establish a truth; it can never bring about universal acceptance of that truth."

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