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Cornel Pictani

August

1936

Det Olson

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Q



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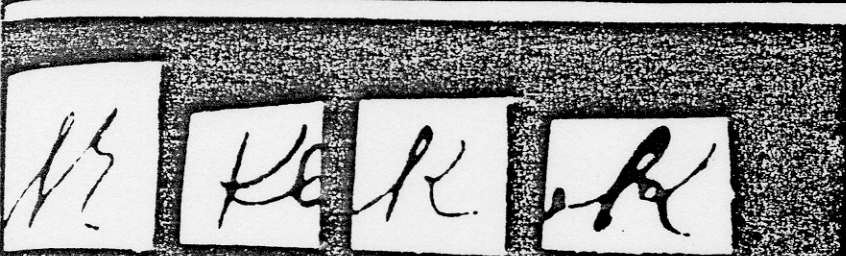


# BLOWING THE LINDBERGH

## The Mysterious Mr. X of the Ransom Notes

Hauptmann was *not* the ransom author! Such is the startling declaration of Jesse W. Pelletreau, noted handwriting and ballistics expert and criminologist (*photo at right*), and these two rows of letter "k's"—the top row from the Lindbergh ransom notes, and the bottom row from Hauptmann's penmanship—are just one of the proofs Pelletreau advances. Note unusual formation of ransom "k's," as if writer first made a letter "v" and then hooked on to it the numeral "3." Hauptmann's "k's" bear no resemblance to the ransom "k's." But the "k's" made by the mysterious Mr. X, who Pelletreau swears wrote the ransom notes, are *ringers* for the ransom "k's."





# LID OFF THE CRIME

*NOTE: Mr. Pelletreau is a criminologist who has specialized in handwriting and ballistics, and his services have for many years been enlisted in puzzling cases by the United States Post Office Department, the Treasury Department, the Buffalo and Erie Police Departments and other peace enforcement agencies. He was engaged by Governor Harold G. Hoffman of New Jersey to investigate certain angles of the Lindbergh-Hauptmann riddle, and the facts he unearthed are herewith made public for the first time. However, his views are his own. They are published by this magazine as a matter of public interest for discussion, pro and con.—Ed.*

\* \* \*

**H**AUPTMANN did *not* write the Lindbergh ransom notes!

I know the identity of the man who *did*! So do the New Jersey authorities!

The evidence I have unearthed is so strong that Governor Harold G. Hoffman would order the immediate arrest of my suspect were it not for the fact that certain prosecution principals who staked their reputations on the theory that Bruno Richard Hauptmann was a lone wolf are, to use the Governor's exact words, "Afraid of finding an accomplice" and "would use their official positions to prove the man innocent instead of working to convict him."

Colonel H. Norman Schwarzkopf, the ex-department store floor walker who is now Superintendent of the State Police, had handed to him on a silver platter evidence on my suspect as early as April, 1932, a month after the kidnapping of Charles Augustus Lindbergh, Jr. Schwarzkopf proceeded to pool-pool this evidence, preferring to bank on a contact with a pair of underworld punks to crack the case. Had he run it down instead, the man in question would have been under



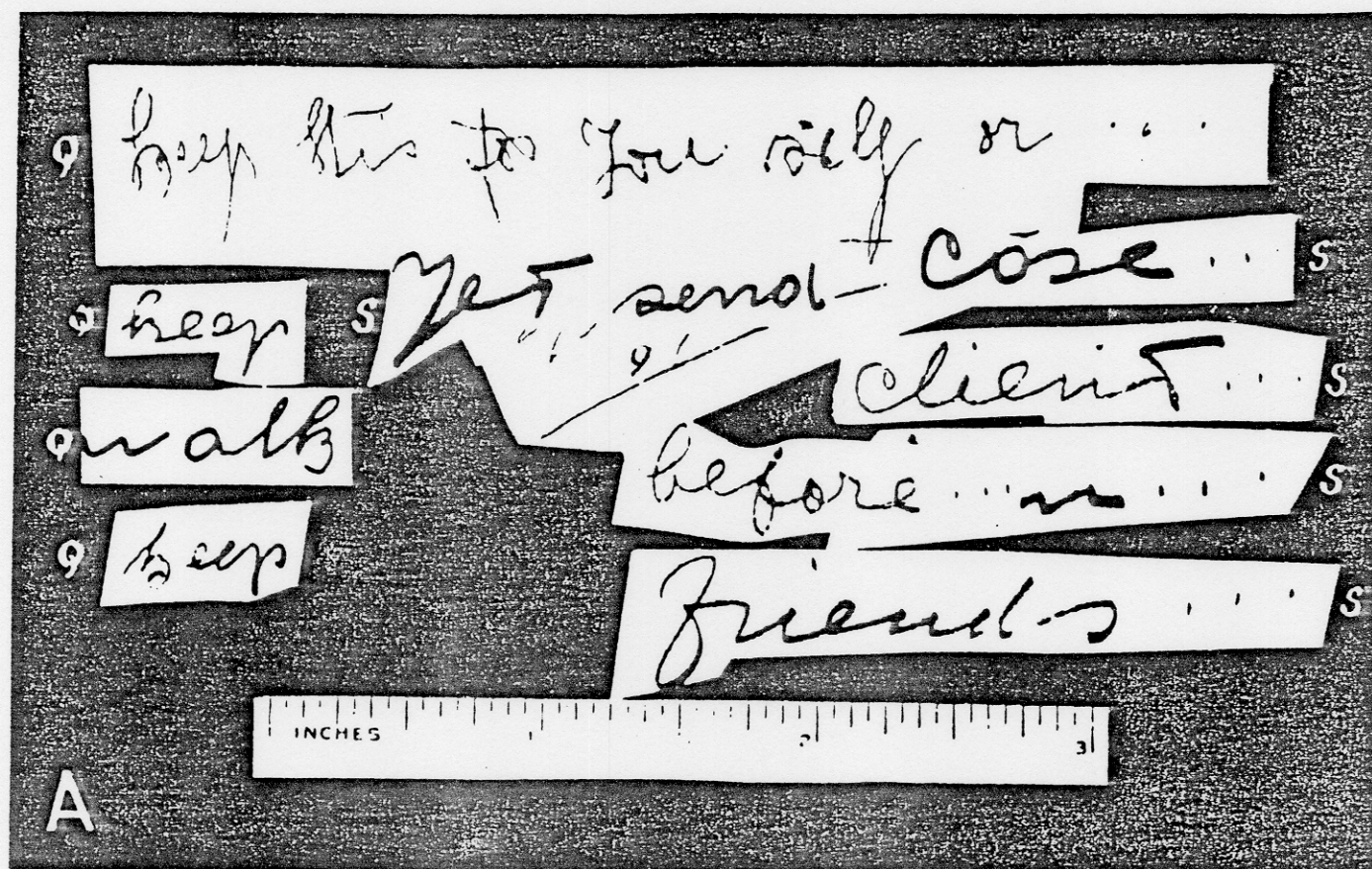
By

**JESSE W.  
PELLETREAU**

As told to

**ALAN HYND**





Expert Pelletreau's Exhibit A, showing comparison of handwriting of mysterious Mr. X of ransom notes with penmanship in ransom notes and in anonymous letter to Dr. Erasmus Hudson, which Pelletreau says was written by Mr. X. Five samples of writing marked "Q" are questioned writing from ransom notes and anonymous Hudson letter; five samples marked "S" are standard writings of Mr. X, dug up by investigators. Top line reading, "keep this too you self or . . ." is from anonymous letter, and four other questioned words—"keep," "walk," "send" and "before"—are from ransom notes.

Note how use of dots for punctuation runs through Mr. X's writing in four of five samples of his standard penmanship in this exhibit. Note use of dots also in sentence from anonymous letter. Dots were also used frequently in ransom notes. This form of punctuation is *very rare* in handwritten correspondence, and it has *not* been found in any of Bruno Richard Hauptmann's handwriting.

Now notice second important link between Mr. X's writing and questioned writing—striking similarity of peculiar letter "K" in sentence from Hudson letter and "k's" in words "keep," "walk" and "keep" from ransom notes. Pelletreau says only same man could have made all four "k's." Thus, in this exhibit alone, the noted expert links ransom notes, to anonymous letter through letter "k's" and anonymous letter to Mr. X's known writing through singular use of dots as punctuation.

Compare word "or" in top line with combination "or" in word "before" in standard writing. Method of execution in both combinations is identical. There is recurving of upward stroke of letter "o" forming connecting stroke to letter "r," this stroke carrying high above top of "o," then forming horizontal line of "r."

Notice letter "s" in word "self" of Hudson communication, and compare with letter "s" in word "send" of ransom notes. In each instance it recurves, forming loop, then continues as connective stroke to next letter.

Take word "you" in top line and compare letter "y" in it with same letter in word "yet" of Mr. X's standard writing. While writing in top line is disguised, Pelletreau sees great similarity here.

surveillance about the time Jafsie paid fifty thousand dollars to ransom a corpse, and he might have gone to the chair or to prison for life. Instead, he walks the streets of New York City and Chicago a free man today, perhaps the principal reason why a great portion of the civilized world is firmly convinced that the execution of Hauptmann by no means wrote *finis* to the crime of the century.

The man who wrote the ransom notes must for obvious reasons be referred to here as Mr. X. His real name and all of his aliases, together with a detailed record of his criminal activities, are in the hands of Governor Hoffman and the editor of this magazine. He is a Russian, in his forties—keen, quick, cunning—and by his own admission before a Senate investigating committee, a master forger. At one time, he was in the service of the G. P. U., the dreaded Russian Secret Police, and later did undercover work for Scotland Yard. Exposed in England as an eighteen-carat scoundrel, he came to this country in the early nineteen twenties, and worked for a private detective agency in Manhattan.

He has turned his hand to many things—blackmail, the manufacture of cosmetics, international spying, and the fomenting of labor trouble in New York and New Jersey. At the time of the Lindbergh snatch, he lived in the Bronx, and frequently had occasion to be in the vicinity of St. Raymond's

Cemetery, where the ransom was paid. In one shake-down episode, he used a taxi driver to deliver a note, just as did someone in the Lindbergh case during the ransom negotiations. Three years prior to the kidnapping, he performed an important undercover job for Dwight W. Morrow, grandfather of the then unborn kidnap victim. He had trouble with Morrow, and afterward claimed to intimates that Morrow owed him fifty thousand dollars—the exact amount of the Lindbergh ransom. For this, he threatened to "get even" with Morrow.

All of which fits him nicely into the kidnap picture. But that's merely *part* of the story. Let me take you back to the beginning of my connection with the Lindbergh case, then step by step to the present time, and reveal to you the hitherto secret *physical evidence* against this man.

In September, 1934, when Hauptmann was picked up after passing one of the ransom bills at a gas station in the Bronx, reporters from three New York papers—the *Post*, the *Journal* and the *Daily News*—called at the office of August Hartkorn, dean of handwriting experts, seeking a statement from Mr. Hartkorn as to whether Hauptmann's handwriting was the same as the penmanship on the ransom note that had been left in the Lindbergh nursery. Mr. Hartkorn was appearing in a will case in Scranton, Pennsylvania, at the time, but I was doing some work in his laboratory and his secretary



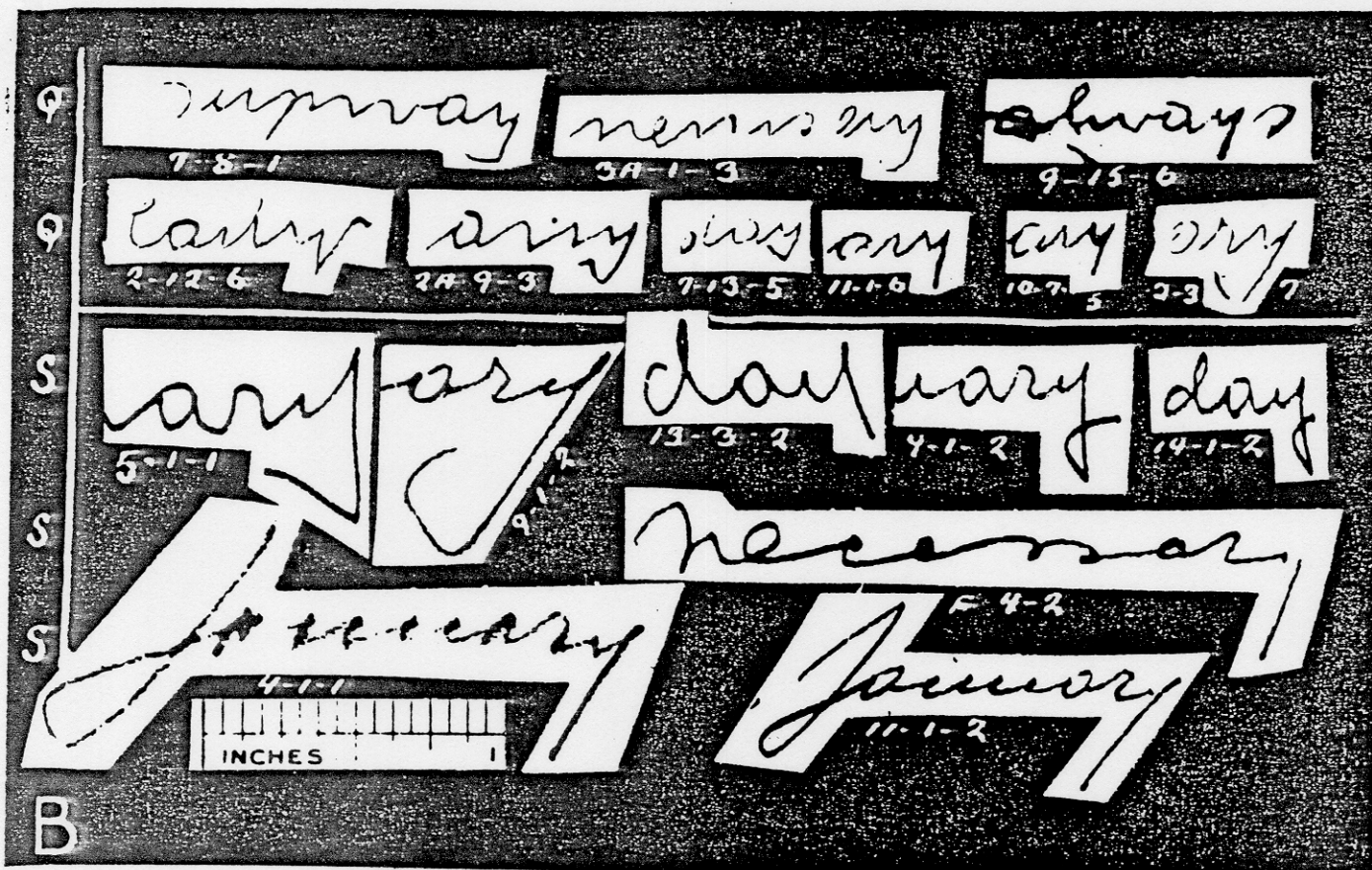


Exhibit B. Writing indicated by "Q's" in this exhibit is from Lindbergh ransom notes, and penmanship labelled "S" is from standard handwriting of mysterious Mr. X. Among other things, Mr. X is an admitted master forger. You can see how even his known writing varies by comparing the "y's" in standard penmanship on this exhibit. However, Pelletreau points out that even when writing is disguised, certain native characteristics of writing stick out like a sore thumb. Compare writing in the syllable "ary," marked 2-3-7, in second line of ransom writing with first "ary," marked 5-1-1, in first line of Mr. X's penmanship, and notice striking similarity. Also note how letter "y" varies in ransom writing, just as it does in standard writing.

Pelletreau explains that many factors must be taken into consideration in analyzing handwriting—smoothness and rhythm of execution, visible in line quality, relative slant, style, pen pressure, pen approach and method of production. Lacking these factors in writing, and finding instead slow, hesitating method of production or forced execution with different pen approach and pen pressure, expert has evidence of forgery. Pelletreau puts ransom notes in category of forged documents, deeming it highly inconceivable that man who wrote them did not attempt to disguise his natural hand. Pelletreau sees in ransom notes sufficient normal characteristics of Mr. X's writing to lead him to be willing to stake his life on belief Mr. X actually wrote notes.

Pelletreau thinks Hauptmann was mixed up in Lindbergh crime, but does not think he could possibly have written ransom notes. The noted expert watched Hauptmann make samples of his handwriting for comparison purposes, and then and there was convinced the German was not ransom writer. His normal penmanship bore none of characteristics such as peculiar letter "k's" found in Lindbergh notes. No matter how slightly Hauptmann would have attempted to disguise test handwriting, Pelletreau says he would have detected him instantly. "He was just as unrestrained and natural as you would be making a notation on a memo pad," says Pelletreau.

informed the scribes that I was also a handwriting expert.

The reporters had with them samples of Hauptmann's handwriting and photographs of the nursery note and tried to get me to give them a "yes" or "no" as to whether I thought the ransom handwriting was Hauptmann's. I evaded giving an answer, stating that I would need time to make an analysis.

Later, one of the reporters came back with a book, on the fly leaf of which appeared the signature of Isador Fisch, the then-dead friend of Hauptmann's, who, the latter avowed, had given him the ransom money for safe-keeping. The reporter insisted that I examine Fisch's penmanship to see if it resembled the writing on the nursery note.

I made a superficial examination, then stated that it was possible that either Fisch or Hauptmann could have written the note, but unless I had a sufficient quantity of the standard writing of each man, I would not be in a position to give a definite opinion. Considering the fact that there were many ransom notes, it would have taken two or three weeks' time to make the kind of analysis I would have needed in order to form a conclusive opinion.

The reporter from the *Post* asked me if, considering the fact that Hauptmann had had quite a bit of the ransom money in his possession, I thought the German carpenter was guilty. I said that I was not familiar with the circumstances that had

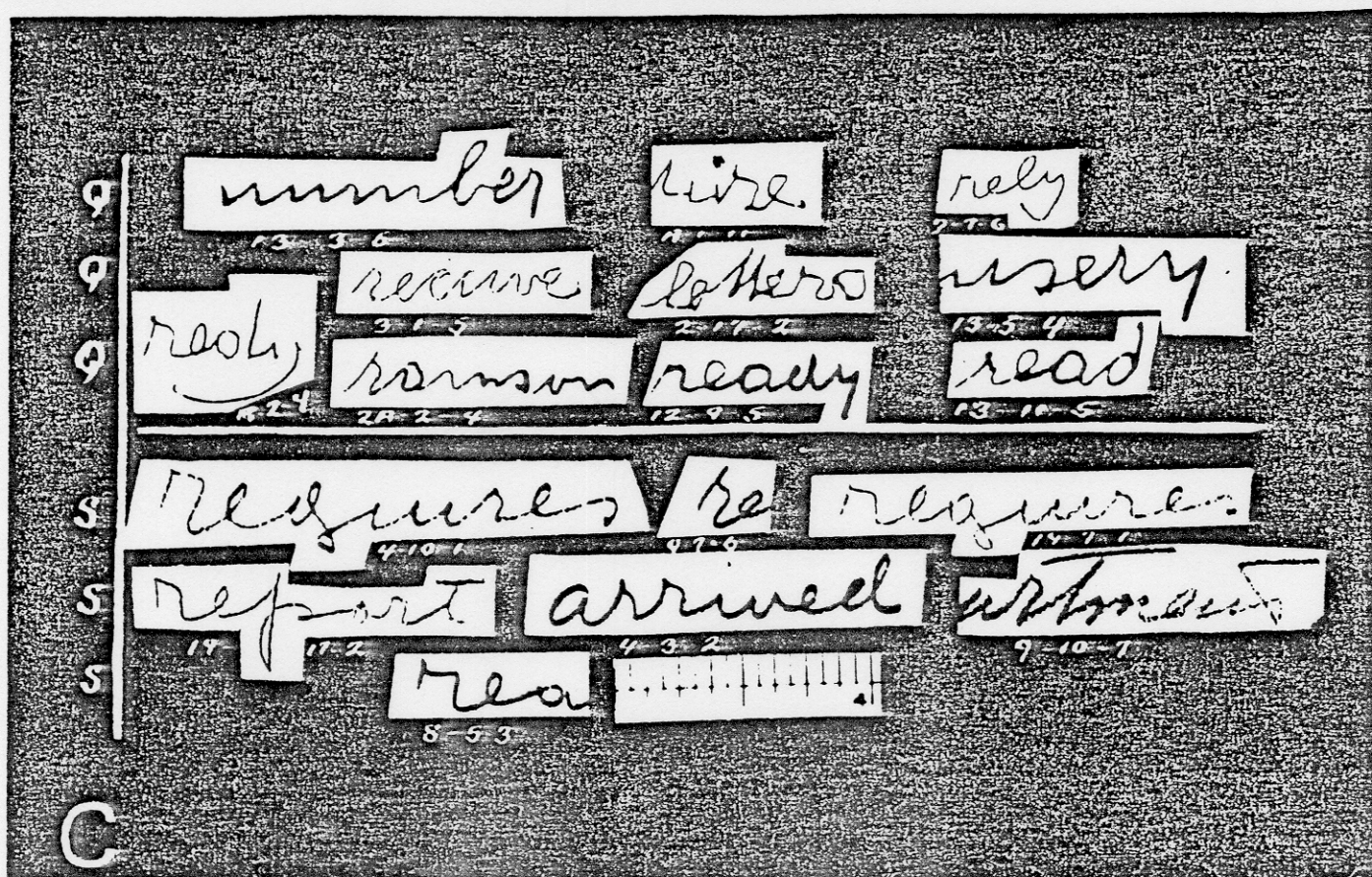
resulted in his apprehension but that Hauptmann or any one else with ransom money in his possession would have a lot to answer for. The *Post* quoted me to that effect—an opinion I still hold today. There is no question in my mind that the man who was executed was neck-deep in Lindbergh guilt. That's not what concerns me. What does concern me is that there is plenty of evidence pointing unmistakably to the fact that at least two others were implicated in the Lindbergh crime.

I was naturally interested in developments in the case. I went to the files where Mr. Hartkorn had retained photostatic copies of two postcards that had been given wide publicity at the time of the kidnapping. One of these cards was addressed to "Chas. Linberg, Princeton, N. J.," the letter "J" being printed backwards. It had been postmarked in Newark at 1:30 P.M., March 2nd, the day after the kidnapping. It read:

BABY SAFE  
INSTRUCTIONS  
LATER  
ACT ACCORDINGLY

Note carefully those words, "act accordingly." Literally, they were to rise and hit me between the eyes four years later. The second postcard, addressed to "Col. Charles Lindenberg,





### THE FATAL LETTER "R"

Exhibit C, with accent on "r's" in "Q" or ransom writing, and "S" or Mr. X's standard writing. Notice singular likeness in formation of letter in question. Pelletreau says Mr. X forgot himself in forming letter "r" in ransom notes, and that that letter is very close to man's normal writing. Of paramount importance is fact that all of Mr. X's writing herein used for comparison purposes was written *seven years before* Lindbergh kidnapping. Not only that, but X's manner of *expressing himself* is startlingly similar to manner in which writer of ransom letters expressed himself, as will be gleaned from Pelletreau's amazing story. Handwriting is but *part* of physical evidence linking Mr. X to crime of century.

Hopewell, N. J., had been postmarked Elizabeth, New Jersey, at 6 P.M., March 3rd. It read:

KINDLY FOLLOW INSTRUCTION IN NEXT LETTER. BABY IS SAFE WELL TAKEN CARE OF DON'T WORRY. IF ANY HARM COMES TO US HARM WILL COME TO BABY. FOLLOW INSTRUCTION CAREFULLY.

The police at the time had marked the postcards down as the work of cranks. Anonymous; both had been printed in ink. I had previously concluded from a detailed analysis of the hand printing, that both had been the work of the same person, crank or not. I now compared the printing on the postals with a newspaper reproduction of Hauptmann's application for an automobile driver's license. The application, like the cards, bore hand printing. I was immediately impressed by the fact that the cards had obviously not been sent by Hauptmann because of the decided difference in the method of execution, form and production of the printing on the cards and that on the license application. The fact that Hauptmann did not write the two postcards would have been unimportant to the Lindbergh case—except for something I discovered just before Hauptmann walked the last mile.

On October 15th, Attorney James M. Fawcett of Brooklyn, who had been retained as Hauptmann's counsel, telephoned to me and made an appointment to meet me on the mezzanine floor of the Pennsylvania Hotel in New York at 7 P.M. Mr. Fawcett and I knew each other only by reputation and, after describing ourselves to one another over the telephone, we met at the appointed hour and place.

I was in conference with Hauptmann's lawyer for six hours. Hauptmann was to be given an extradition hearing in the Bronx, New Jersey being anxious to get him across the state line to face a murder charge. Mr. Fawcett wanted me to testify in Hauptmann's behalf, saying that the ransom writ-

ing was not that of his client, if such was my honest opinion. I told Mr. Fawcett what I had told the reporters, that a sound analysis would consume two or three weeks. Mr. Fawcett then suggested that I sit in at the extradition hearing in the Bronx so that I might keep up with the handwriting testimony, as given by Albert D. Osborn and other experts for the prosecution, and perhaps suggest some questions for cross-examination.

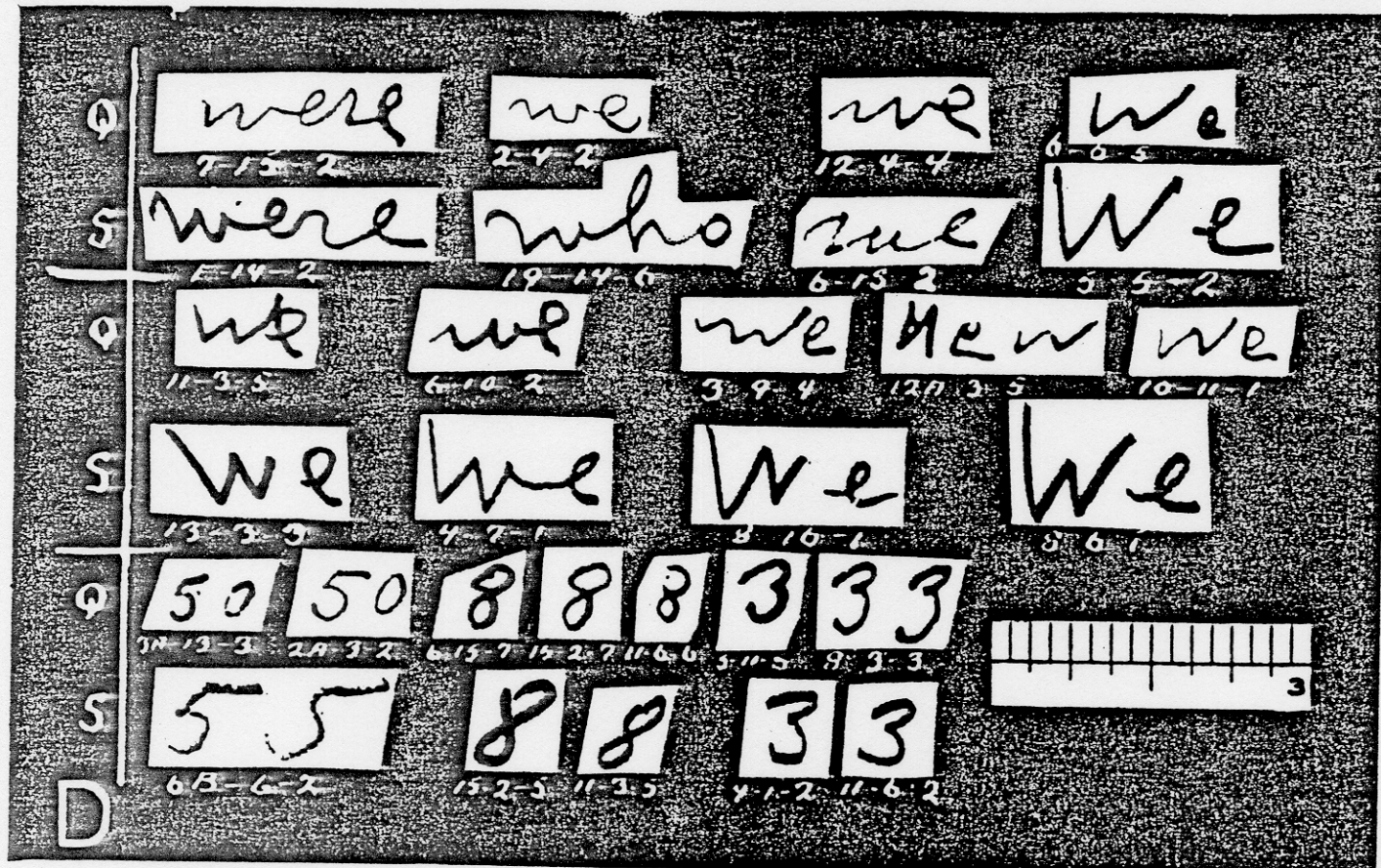
The next day I sat at the defense counsel table. Bruno Richard Hauptmann was sitting right behind me. I was occupied examining some handwriting specimens he had made for Mr. Fawcett, and comparing them with photographs of the complete set of fifteen ransom notes.

In spite of the fact that I was what might be called "in" on the case, I was just as curious about Hauptmann as you would have been. I was curious as to just what his connection with the case had been. I knew he was in it up to his neck in guilt as I have already said, but I couldn't see how New Jersey was going to place him in that nursery, unless it had some secret air-tight evidence that was being held in reserve to form a bombshell at the trial.

I knew, as I sat in the Bronx courtroom with Hauptmann right behind me, that he knew who I was and what I was doing. I wanted to get his reaction, and two or three times I turned around quickly and looked straight at him. He was leaning forward, apparently more intent on my work than the testimony coming from the witness stand. When I turned the first time, he looked up, sort of embarrassed, and then broke into a sheepish smile. His attitude seemed to me to be definitely one of extreme interest in a subject that was new and fascinating to him rather than fear that I would say his handwriting and the ransom penmanship were the same.

The samples of writing that Hauptmann had given to Mr. Fawcett were not well suited to the analysis I was trying to make. Whenever possible, I like to see a person actually





## TIP-OFF IN THE "W"

Exhibit D. This and other exhibits presented here for first time were not in existence when jury decided Hauptmann wrote ransom notes. Pelletreau says verdict might have been different if jury had seen what you see now. "Q" writing here from ransom notes, "S" writing Mr. X's. Pelletreau says the "w's," both small and capital, speak for themselves. Look also at letter "e" in first line of standard, marked 5-5-2, and compare that "e" with "e" in word indicated by 3-9-4 in ransom writing in line just below. Make same comparison with "e" in questioned word 11-3-5, and "e" in standard word 13-3-3, below it. Note resemblance in numerals in ransom and standard specimens.

writing a sample of his hand. I can tell from the way he picks up a pen or pencil and applies it to the paper whether he is doing it normally or not. Everyone has his own way of holding a pen or pencil and unconsciously adjusts it to the most comfortable writing position. Nerves in the fingers become accustomed to a certain position of a pen or pencil just the same as nerves in the head become accustomed to the feel of a hat. That's why a man can put a hat on in the dark and have it in exactly the same position as it would be had he put it on before a mirror.

I explained all this to Mr. Fawcett, and during a recess he arranged to have Hauptmann brought into an anteroom. Hauptmann's left wrist was in a handcuff which a bailiff held. There were several other officers in the room. When Hauptmann was brought in, Mr. Fawcett said: "Bruno, I want you to meet Mr. Pelletreau. Mr. Pelletreau is a handwriting expert and wants you to make some samples for him."

Hauptmann smiled and extended his free right hand and shook mine. "How do you do," he said in that thick guttural tone of his.

I smiled. "I suppose, of course," I said, "you're going to tell me that you didn't write those notes."

The smile left the accused man's face and he grew very grave. "I don't know a thing about the notes except what I see in the papers at the time."

Hauptmann sat at a table and, with his left hand still in a handcuff, wrote with his free right hand several sentences that I dictated. I made up the dictation as I went along, taking for my subject a mythical business agreement in which many of the words used in the ransom notes were incorporated. Hauptmann was naturally nervous and under a strain and while the sample of the writing that I obtained was not one hundred percent normal, or standard, as we call it, still I knew it would contain enough characteristics to rule it out or lead me to a suspicion of similarity that would call for a more complete sample.

I was impressed by one thing, and that was Hauptmann's apparent unconcern about being proved to be the writer of the ransom notes. He wrote with a fountain pen that I gave him and he was just as unrestrained and natural as you would be were you making a note on a memo pad about something you had to do tomorrow. I decided there and then that whatever Hauptmann's connection with the Lindbergh case was he most certainly had not actually written the ransom notes. No matter how carefully he would have attempted to disguise his writing in the ransom notes, no matter how certain he would have been that he had been successful in disguising his writing, he would nevertheless have been on guard to a certain extent when he took that pen in his hand to make a sample for me and I would have detected him in an instant.

Well, while I was making my analysis, they found they had enough on Hauptmann to extradite him to New Jersey to stand trial. He was over in Flemington when I completed my work. I decided that his was not the handwriting on the ransom notes. I had also decided that Fisch had not written the notes either, although Fisch's penmanship bore a much stronger resemblance to the guilty writing than did Hauptmann's writing.

At this point, I must explain to you that in analyzing handwriting, the following factors must be taken into consideration: smoothness and rhythm of execution, which is visible in line quality; relative slant, style, pen pressure, pen approach and method of production. Lacking these factors in a writing, and finding a slow, hesitating method of production, or forced execution with different pen approach and pen pressure, we have evidence of forgery. Now, the Lindbergh notes fall into the category of forged documents, inasmuch as it is almost certain that the man who wrote them attempted to disguise his handwriting. However, embodied in all disguised writing are enough of the characteristics of the writer's normal hand to identify him, if the expert examining the writing will only



look closely enough.

First off, I compared the nursery note with the fourteen notes that followed it and concluded that they were all written by one and the same person. The one characteristic that stuck out like a sore thumb was the letter "k." Take a look at any one of the "k's" in the ransom illustrations that accompany this chronicle and notice how peculiar that "k" is. It looks as if the writer in forming it had first made a mark that resembled the letter "v" and then hooked on to it the figure "3." That "k" in the ransom notes is one of the most singular letter formations I've ever seen in all my years of analyzing handwriting. To get an idea as to how unnatural it really is, you might take a pencil and a piece of paper and make a "k" the way you normally make it and then try to make a "k" similar to one in the ransom notes. The letter "k" is one that may be termed as infrequently used. It appears but fifty-four times in the seventeen hundred and fifty words embodied in the fifteen ransom letters. In comparing the handwriting of Hauptmann and also of Fisch, I failed to find so much as a whisper of similarity between their letter "k's"

and the "k's" in the notes.

Another characteristic in the ransom notes that impressed me as very singular was the use of dots for punctuation. Now, many people, in penning letters, use a dash at the end of an incomplete thought, or in place of a period after a sentence, but you won't find one in a hundred thousand using dots. This is a type of punctuation that is very rare in general writing. It is usually found only in editorial and manuscript work. Bear this carefully in mind; it has most vital bearing on something I shall disclose later on.

When I went to Mr. Fawcett's office with my findings, he was greatly impressed and it was decided that I should go with him to Flemington to have a talk with the man about to go on trial. I made an appointment to meet Mr. Fawcett in Jersey City at a certain place and hour. I got there early but when three-quarters of an hour passed and there was no sign of the usually punctual lawyer, I telephoned his office. I asked him what was wrong.

"Where are you calling from?" asked Fawcett. I told him I was in a public booth. "All right," he said. "Stay there."

12-4

CASH DEPARTMENT

DEPOSITED BY J. J. Faulkner 537 W 149

FEDERAL RESERVE BANK OF NEW YORK

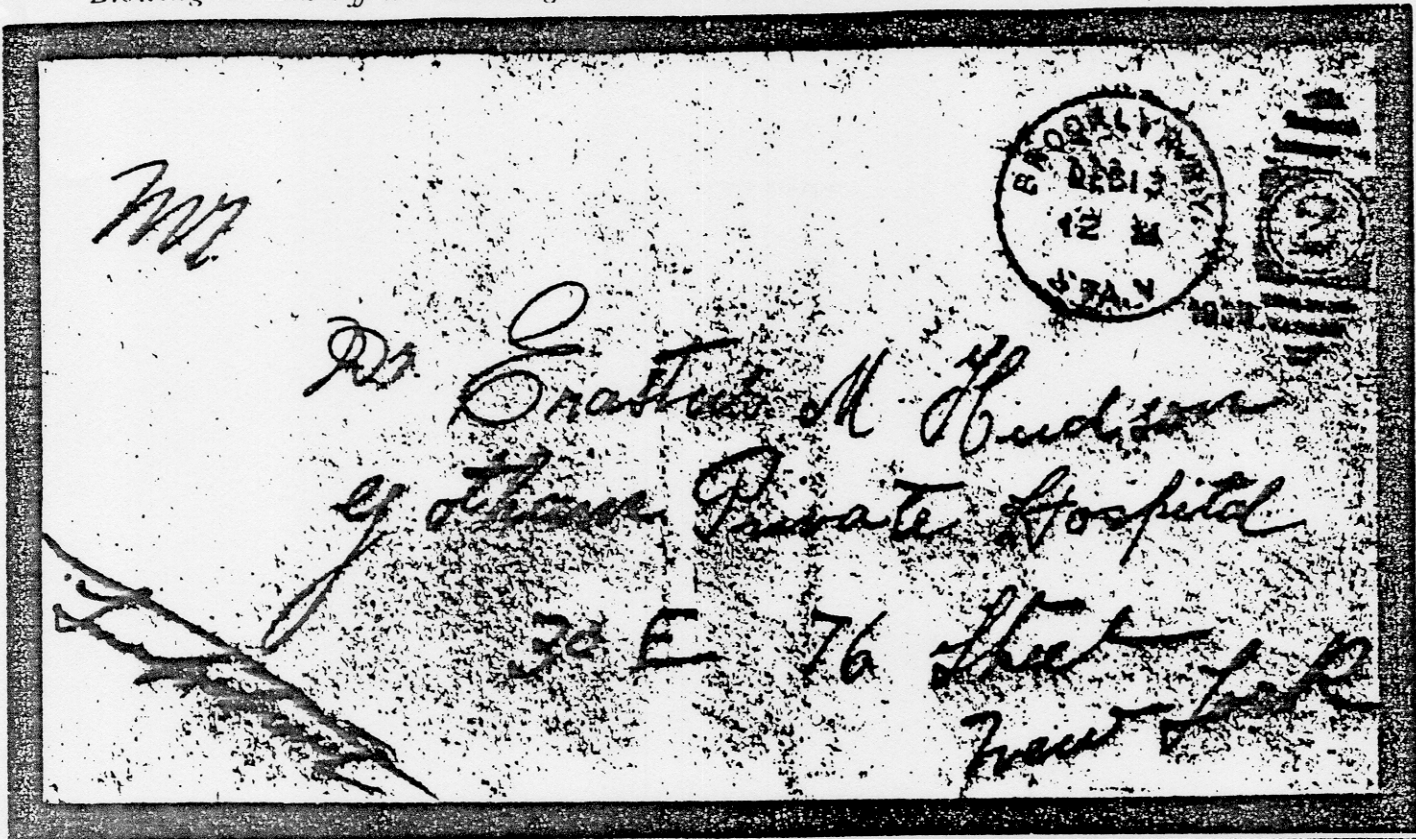
IN Federal Reserve Bank of New York

NEW YORK.	AMOUNT
Checks	298
<u>Gold</u>	
<u>out</u>	
<u>104 20</u>	
TOTAL	

WRITE TOTAL AMOUNT OF DEPOSIT HERE

The famous J. J. Faulkner deposit slip—major enigma of the Lindbergh case. The mysterious J. J. Faulkner—who even the State admitted had not been Hauptmann—deposited \$2,980.00 of the ransom bills in the Federal Reserve Bank. Police never located Faulkner. But *Pelle-treau* avows Mr. X is Faulkner, and says the handwriting on this slip is part of the proof!





Hitherto unpublished anonymous letter to Dr. Hudson, noted criminologist associated with the Lindbergh case. When Pelletreau subjected this communication to scientific examination, he felt he was on the trail of the ransom note author. The singular use of dots for punctuation and the peculiar "k's" in the epistle marked it as the first piece of discovered writing to contain the two strangest and most outstanding characteristics of the ransom notes

I'll call you back. Something has come up and I'm trying to get more information on it. I'll call you as soon as I have anything definite."

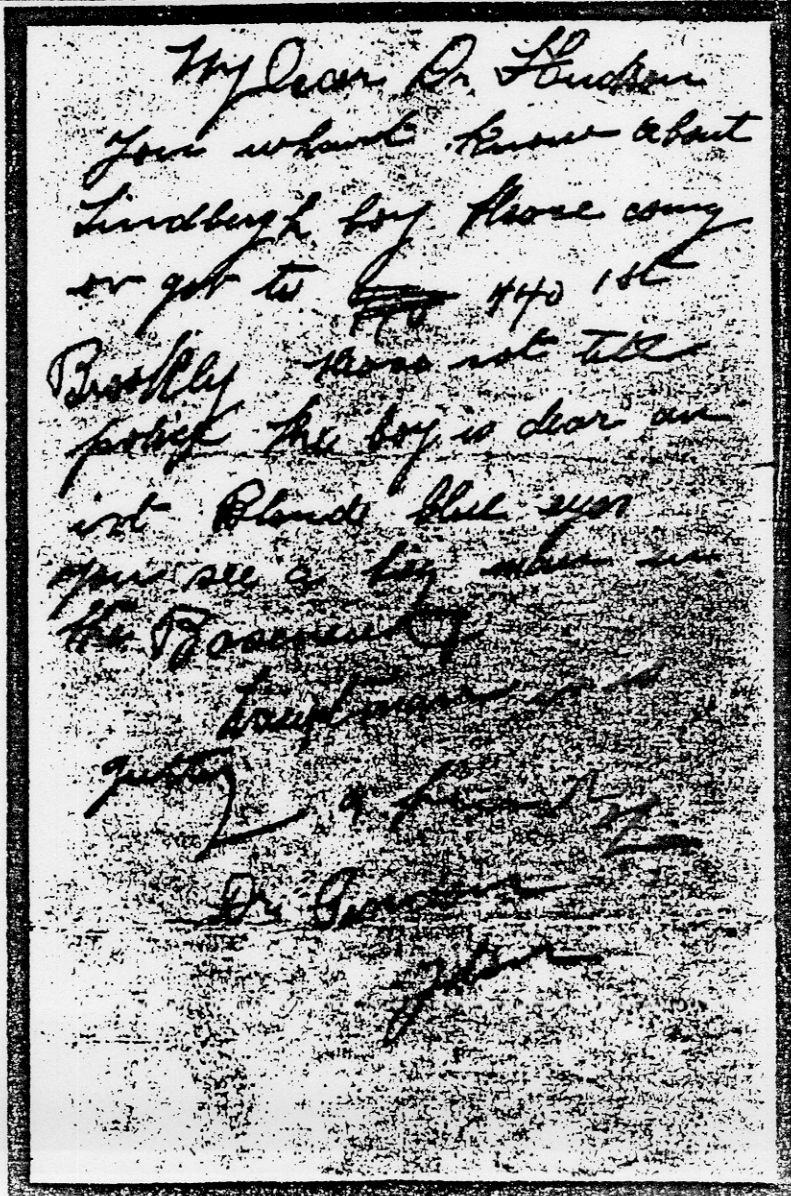
It was three-quarters of an hour more before Fawcett called back. "The trip to Flemington's off," he said. "I'm out of the case. Someone else is going to take it over."

"What has happened anyway?" I asked.

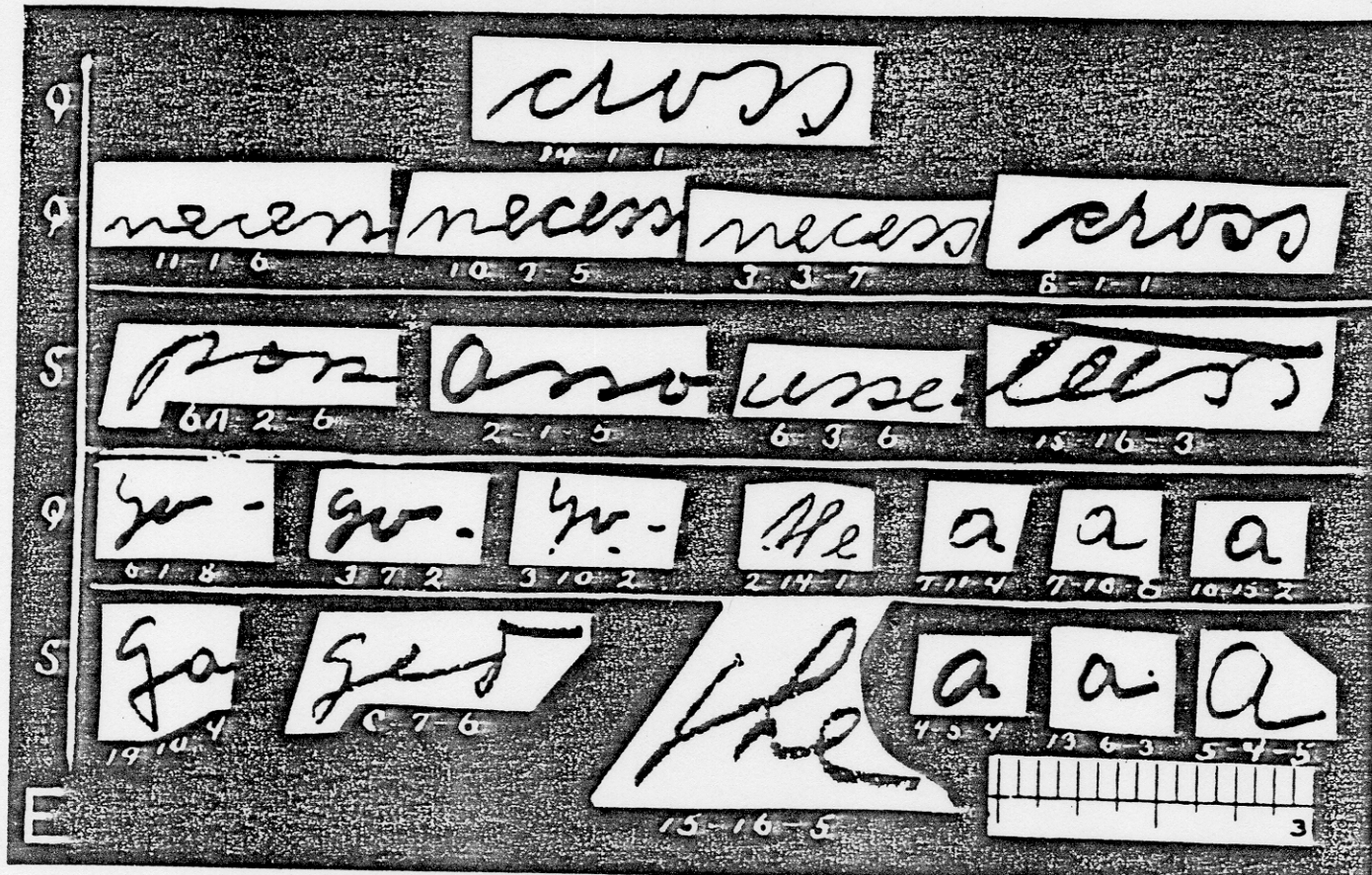
"I can't tell you over the telephone. Come into the office tomorrow. Maybe I can tell you more then."

When I called at Fawcett's office the next day, he was disinclined to dwell on the subject of counsel change. He merely told me that Hauptmann's kin had engaged Edward Reilly. I took it that a fine Italian hand had been moving somewhere behind the scenes and that the spectacular Reilly had been eased in and the conservative Fawcett eased out. I can't reveal here as to why this change in counsel took place, but I can straighten you out on one thing. A lot of people thought Fawcett dropped the case because he thought Hauptmann was guilty. That wasn't so at all. Fawcett was firmly convinced that they could never prove the kidnapping charge on the German and he was all set to go through with the case until Reilly supplanted him.

Well, that rather left me high and dry. I figured that my conclusions as to the handwriting would be valuable to the defense, so I telephoned Mr. Reilly's office, explained who I was and what I had been doing and wanted to know if he wished me to continue. Whoever answered the telephone told me to come to the office the next day. When I went I was told that Reilly was too busy to see me. I got a little hot







#### THE "S" GIVE-AWAY

This, Exhibit E, shows the undeniable resemblance of the "ss" combinations in the "Q" or ransom writing with similar combinations in the "S" or Mr. X penmanship. Also note likeness of letter "g's" in word "go" in ransom writing (fourth line, 3-7-2) and in word "get" in standard writing, last line, C-7-6. Look also at small "a's." Then compare important word "the" in last line of ransom writing with same word below it in standard writing. Note reverse curve in connecting stroke between letters "t" and "h" in both instances.

under the collar at this treatment and left the office, leaving word that if Reilly wanted to see me he could hunt me up. My sole object was to see justice done—to see *everyone* who was actually involved in the crime, caught in the net of the law.

I mention this incident not because it is important in itself but it is indicative of a lot of things that went on during the entire Lindbergh investigation. It seems to me that all the crack-pots and cranks and crooks and underworld characters and their baseless theories and promises were taken far too seriously by both the prosecution and the defense, and that men like myself, who were serious and on the level and who might have had really important evidence, were given the merry run-around. I'm not a sorehead, and the fact that they sent Hauptmann to the chair is not causing me to lose any sleep and is not thinning my wallet any, but I do sincerely feel that the public ought to know the true state of affairs that prevailed.

The third day of the trial at Flemington I sought out Frederick A. Pope of the defense counsel, and informed him that after a careful analysis I was prepared to go on the stand and testify that Hauptmann's was not the writing in the ransom letters. I found Mr. Pope a very courteous and intelligent gentleman and he was greatly impressed by some of the details I pointed out in support of my contention. I had, of course, gone into the matter quite thoroughly and had made a considerable number of laboratory experiments at my own expense.

Mr. Pope took me to the office of C. Lloyd Fisher, also of the defense counsel, and Mr. Fisher agreed that my testimony would be of value and that I should be called into the case. An appointment was made for me to go into all details of my findings the following day, an appointment at which were to be present Messrs. Pope, Fisher and Reilly, and Edgar Rosecrans, the fourth member of the defense battery.

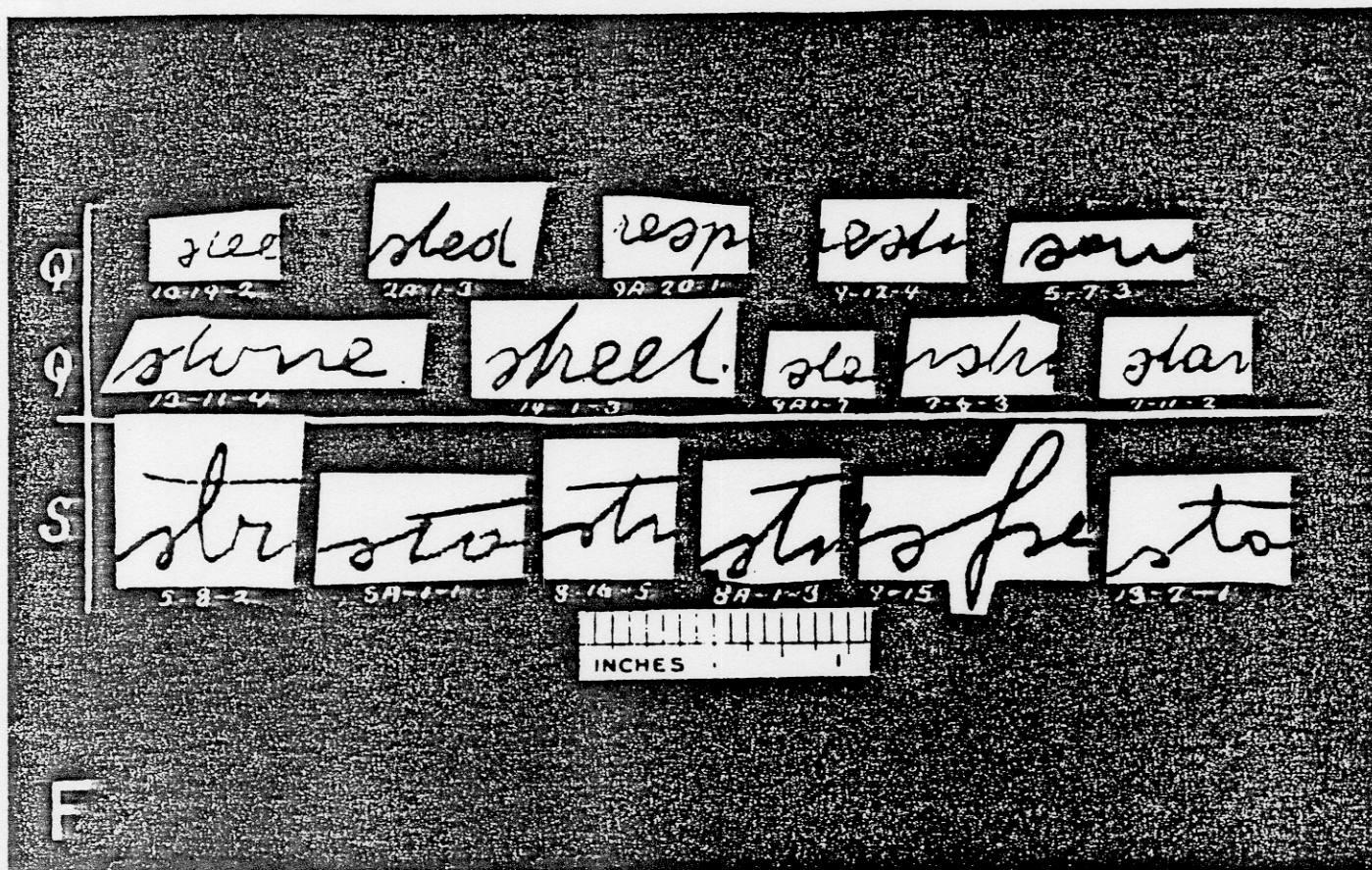
Reilly, who was the boss of the defense, refused to go into the conference. The result was that I didn't see him; in fact,

I have yet to lay eyes on the man. It was then that I got my first inkling of trouble within the ranks of the defense. Reilly spared nobody's feelings in or out of the courtroom in Flemington, and I see no reason why I should spare Reilly's feelings here, especially since his actions were largely responsible for the Lindbergh case being "solved" as it was. People in Flemington will tell you that Hauptmann would have fared better had Fisher or another lawyer who would not have antagonized the jury or gone in for the unbelievable grand-stuff that Reilly resorted to, had charge of the case. And I agree with that opinion. I know for a fact that when Reilly called to the witness stand some of the irresponsible people who testified, no one was more surprised than Fisher, Pope and Rosecrans. They never knew from one minute to the next what Reilly was going to do or whom he was going to call.

At this stage of the case, I was called in on an important will case that consumed my entire working hours, and I did not have the opportunity to follow the details of Hauptmann's trial. When it was all over, however, and the man was removed to the State Prison to await execution, I devoted my spare time to a thorough examination of the transcript of the trial.

After the study I became convinced that something was radically wrong. Hauptmann had been convicted of having entered the nursery of the Lindbergh home and kidnapping and killing the baby. How a jury could have brought in such a verdict purely on the evidence was and is beyond me. Hauptmann had been in possession of one-third of the ransom money; the handwriting on the ransom notes was called his by some experts, called someone else's by other experts. There was testimony indicating that one of the rails in the kidnap ladder had been taken from his attic; Hauptmann was identified as the man seen prowling around the Lindbergh home by Amandus Hochmuth, an old man who was almost blind at the time he said he saw Hauptmann, and Millard Whited, a neighbor of Lindbergh's, who first told the police he had seen no suspicious strangers, then, two and a half years





#### WHAT JURORS DIDN'T SEE

Here, in Exhibit F, is revealed further similarity in the "s's" in the ransom and Mr. X's handwriting. "I am certainly sold on this analysis," said Governor Harold G. Hoffman of New Jersey, when Pelletreau revealed to him what is being publicly revealed here for the first time. "What a crying shame it was not available at the trial." This evidence *would* have been available at Hauptmann's trial had not Colonel H. Norman Schwarzkopf of the State Police decided that it did not resemble the writing in the ransom notes.

later, suddenly identified Hauptmann after some of the reward was promised him. And, oh yes, there was Jafsie's testimony. Jafsie was involved in so many strange situations and absolute contradictions and was a man given to such decided eccentricities that had I been on the jury I couldn't have brought myself to take him seriously, especially when a man's life hung in the balance.

Now, the fact that Hauptmann had some of the ransom money did not prove, to my way of thinking, that he actually stole the child. The fact that only about one-third of the money was found in his possession tended, if anything, to indicate that the money had been split three ways, and that two others were involved. As to the famous Rail Sixteen in the ladder—the rail that was supposed to have come from wood in Hauptmann's attic—I wouldn't have put it past one of the men anxious to clean the Lindbergh case from the books to have framed that piece of evidence. Remember, there was a fifty thousand dollar reward standing, and many men have done worse things than that for lesser amounts of money. Then there was Colonel Lindbergh's testimony, his identification of Hauptmann's voice as that of the man who called "Hey, Doktor!" to Condon the night the corpse was ransomed. How Lindbergh could have remembered that voice all that length of time is, to me at least, one of the major mysteries of the case. The Flemington affair has aptly been termed trial by fury, with Public Hero Number One on vengeance bent. I agree.

All right, then. That—aside from the handwriting, and I'm coming to that—is the evidence on which Hauptmann was convicted. Take that away and what have you?

What about finger-prints? If Hauptmann was in that nursery and if he wrote all those notes and if he touched Jafsie's clothing during that first meeting with the self-chosen intermediary in Woodlawn Cemetery, surely he must have left his finger-prints somewhere, especially on the letters. Jafsie said nothing about Cemetery John's wearing gloves, a detail that he could hardly have missed, since he seemed to observe

everything else about the man. What, then, was done about attempting to get finger-prints? Some five hundred were found on the ladder. None were Hauptmann's. Certainly, those ransom letters were carefully gone over for finger-prints. The fact that no finger-print of Hauptmann's was introduced at the trial shrieks loudly the fact that none of his prints was found on any of the letters or anywhere else. The police made plaster casts of John's footprints in the cemetery and when Hauptmann was pinched nobody ever heard any more about those casts. No, I think they were wrong when they said Hauptmann was in that alone.

To my mind, the handwriting testimony is the strongest existing physical proof linking Hauptmann to or unlinking him from at least authorship of the ransom notes.

Now, there were eight experts who testified for the State to the effect that in their opinion Hauptmann wrote the ransom notes. You may ask how I can explain that away. My answer is that I am in a very good position to do just such a thing because I am of the same profession as they. First of all, it must be borne in mind that the experts in question were willing to testify that they thought Hauptmann wrote the ransom notes. Otherwise they would never have appeared for the State. That's the way it goes. I have often been called by the authorities and asked for an opinion as to whether or not a man about to go on trial was the author of a questioned document. If my answer has been in the affirmative, I've been used as a witness. If I've answered negatively, that has ended my connection with the case.

Now, Mr. Osborn, the principal handwriting witness against Hauptmann, in his most interesting book, "Questioned Documents," refers to what he terms borderline cases. Let me tell you what a borderline case is. It is an instance wherein there are both similarities and differences in the questioned document as compared to the conceded handwriting of the man suspected of having penned the document. Now, in the Lindbergh ransom notes, there had been an obvious attempt to disguise the (Continued on page 80)



# Blowing the Lid Off the Lindbergh Crime

(Continued from page 15)

writing. The problem there was to take into consideration the similarities and differences in Hauptmann's handwriting in conjunction with the disguise in the ransom notes and then see if there were enough of Hauptmann's personal characteristics and personal idiosyncrasies in the notes to remove all doubt that he was the author.

From my analysis I would say that one could not render an opinion saying that beyond a question of doubt Hauptmann wrote the notes. In this particular instance there are too many differences between the two handwritings, and incorporated in those differences are two very outstanding personal idiosyncrasies—the "k's" and the use of dots as punctuation—in the ransom notes, which would identify the author beyond doubt, provided that the expert had samples of the author's normal writing for purposes of comparison.

Particularly when other evidence may point to the guilt of a certain individual, as it did when Hauptmann was arrested, the best of experts are likely to be influenced in their opinions. They look for similarities, not differences, and there are certain similarities in all handwriting. The handwriting as a whole must be taken into consideration, not just part of it. I'll bet I could take your handwriting and just by concentrating on a letter or two, make it look as if you had been the author of the ransom notes.

**T**HIS business of having a suspect in mind when a comparison is made is dangerous. It must be remembered that Hauptmann's handwriting was compared with that in the ransom notes following the carpenter's arrest, at a time when those concerned with the case were looking for a connecting link. Had Hauptmann been nabbed as a result of his signature on an automobile registration application, a bank deposit slip, or something similar, that would have been a different story. There the handwriting would have caused the man's apprehension. In other words, where the evidence points to the guilt of a certain individual, there is a tendency on the part of even the best handwriting experts to be biased, particularly when the experts have what the profession calls a very close case or a

borderline case, such as was Hauptmann's.

In the midst of the legal battle to save Hauptmann's life, Dr. Erasmus Hudson, noted scientific criminologist of New York City became active for the defense. Dr. Hudson, has developed, to a greater degree than anyone else, the silver nitrate process of developing latent finger-prints. By this process, prints on an object can be brought up months, sometimes years after being placed there. A week after the crime, Dr. Hudson went over the kidnap ladder and the Lindbergh nursery and while he found hundreds of prints, not a single one of them was Hauptmann's.

**I** HAD been doing some work in conjunction with Dr. Hudson and last September he was communicated with by Ellis H. Parker, Chief of Detectives of Burlington County, New Jersey. From the very first, Parker had maintained that Hauptmann was not the man who had gone into the nursery and kidnapped the Lindbergh baby. Parker was, therefore, most interested in any information that would tend to cast doubt on the State's theory.

When Dr. Hudson informed Parker of the nature of my avenue of investigation, the Burlington County sleuth had Gus Lockwood, a State motor vehicle inspector, pick me up in New York and drive me to his office in Mount Holly. I talked with Parker for three hours. I showed him the handwriting comparisons that I had made and at the end of the conference he was firmly convinced that I had evidence disproving the allegation that Hauptmann had written the ransom notes.

During the course of my talk with Parker I learned from him certain arresting facts related to the subsequent arrest of the disbarred Trenton lawyer—Paul Wendel, who confessed the Lindbergh crime just before Hauptmann was executed, then repudiated his confession and was subsequently cleared of any connection with the murder. Now, without going into the merits of Wendel's arrest, I do wish to set the public right on one thing. The impression is general that Parker, who is a close friend of the Governor and who had been working with the Governor right along in an effort to really solve the Lindbergh case, went out and,

for no reason at all, singled out Wendel as the perpetrator of the crime, making him the goat in an effort to save Hauptmann. Nothing could be further from the truth. The fact is that Wendel stuck his nose into the Lindbergh case himself. From the very first he had communicated with Parker anonymously, by telephone, telegraph and letter from various parts of the East, offering suggestions and tips on the Lindbergh case. The nature of the communications was such that Parker figured that his mysterious informant, whoever he was, was perhaps involved in the crime. When Parker finally succeeded in tracing the strange communications to their source, he found the man Wendel. People just aren't picked up off the street and charged with a murder. Parker didn't nab you, for example. No, because you hadn't been sending him mysterious communications from the time of the kidnapping.

Following my conference with the Chief of Burlington County detectives, he communicated with Governor Hoffman and the latter gentleman sent for me. I met the Governor for the first time on November 8th, in his apartment in a mid-town hotel in Trenton. Prior to that meeting, I shared with a large portion of our population the belief that Governor Hoffman had entered the Lindbergh case for political purposes. I felt that he had seen a good chance to get himself into the national spotlight and had taken advantage of it without really taking the case itself any too seriously. I began to doubt that I was right, however, from the moment that I entered the Governor's suite.

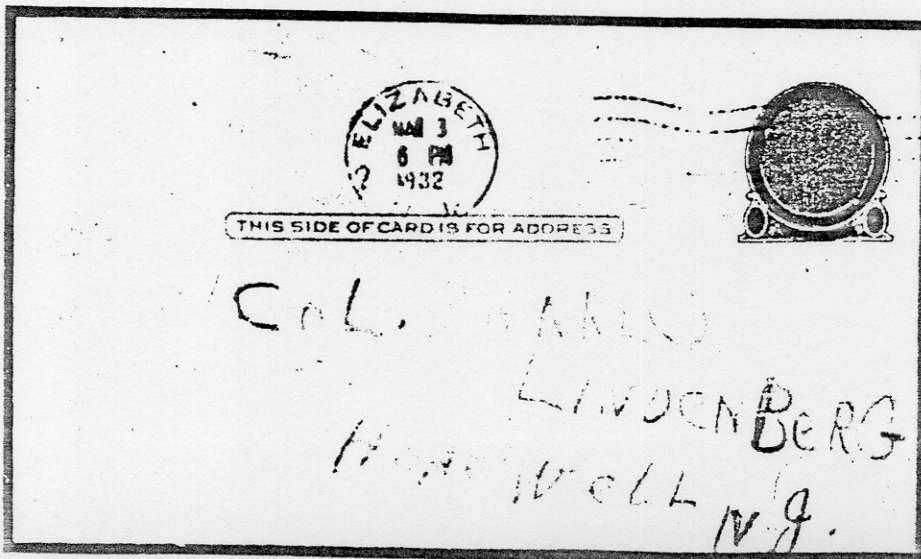
**H**OFFMAN is one of the most human men I've ever known. When I pressed the buzzer, he answered the door himself. He had his jacket off and wore a pair of bedroom slippers. One room in his suite has been set aside for work and his desk was piled high with papers. I had not been talking with him for fifteen minutes before I realized how thorough was his grasp of every last detail of the Lindbergh case. Here was a man who was utterly sincere in his belief that Hauptmann had not committed the crime alone. Why the papers had given him such a lacking for that belief is more than I can understand. The man merely shared the opinion of the majority of intelligent people and it is a shame that he has to suffer such censure just because he is making a sincere effort to put behind bars or send to the chair anyone else that might be mixed up in the hideous Lindbergh affair.

"Ellis Parker tells me that you don't believe Hauptmann wrote the notes," the Governor said. "Do you have any idea who did?"

"None whatever, Governor," I replied. I then told the Chief Executive that if I could somehow find the man who made peculiar "k's" like those in the ransom notes, and who resorted to the very singular method of punctuation by dots, as did the kidnap writer, then I would really be getting somewhere.

The Governor called in several men who had been handling various angles of the investigation for him and before the group I pointed out why I thought Hauptmann had not written the notes, using the handwriting comparisons that are reproduced in connection with this story. When I had completed presenta-

(Continued on page 83)



Front of one of the kidnap cards which led to amazing conclusions as to the writer



(Continued from page 80)

tion of my case, the Governor, who had followed every detail with avid interest, looked up at the men grouped around him and said:

"Boys, Pelletreau here has something."

The Governor's eyes narrowed in seriousness and he asked me: "What do you think about J. J. Faulkner?"

J. J. Faulkner was the mysterious, unidentified individual who deposited \$2,980 of the ransom bills in a branch of the Federal Reserve Bank in New York City when the government called in all gold and gold certificates. Even the State's handwriting experts agreed that the man whose writing appeared on the deposit slip was not Hauptmann. Police checked every Faulkner known to have lived in New York since the turn of the century and could find no trace of the man who had turned in the money. The address he had given was 537 West One Hundred and Forty-ninth Street, Manhattan, and no one named Faulkner had ever been known there. To my mind, this had always been one of the strangest angles of the case, and one of the positive proofs that someone other than Hauptmann had been mixed up in the case.

"No," I said in answer to the Governor's question, "I don't know who Faulkner is. He's not Hauptmann and he's not Fisch, and he's not any of the other people who have figured in the case, so far as I can make out from the writing of the name on the deposit slip."

"Do you think Faulkner wrote the ransom notes?" asked the Governor.

"I couldn't be sure from the writing that appears on the deposit slip. There's not enough there." I then went on to explain that if J. J. Faulkner was the author of the ransom notes his handwriting could be tied in with the ransom notes only if I succeeded in getting

a comprehensive sample of the man's normal writing. Then I could compare the deposit slip writing with his normal writing and the latter with the ransom notes. But in view of the fact that he had written only a name on a deposit slip, it was not possible to make the jump from the slip to the ransom notes for comparison purposes. But where would I find the bridge that would take me from the slip to the ransom notes—a comprehensive sample of the man's handwriting?

"I'd give anything to get that comprehensive sample you speak of," said the Governor.

I replied: "Maybe we'll get a break."

"Yes," said Hoffman, "maybe we will. It's about time."

MORE than a month passed. On the afternoon of December 14th, I received a telephone call from Miss Mary McGill, secretary to Dr. Hudson, the scientific criminologist who was now working on behalf of the defense. Mail had been pouring into Dr. Hudson's office from all parts of the world from the time it became publicly known that he was working for the defense. Whenever anything of interest arrived, he got in touch with me. "There's a letter here," Miss McGill said that day, "that Dr. Hudson thinks might interest you."

I rushed over to Dr. Hudson's office and on top of a batch of mail that Miss McGill handed to me was a letter written in blue ink on ordinary white stationery, worded as follows:

Important.  
Letter.

My Dear Dr Hudson You want know about Lindbergh boy please come or got to 440 1st Brooklyn please not tell police The boy is

dear an 1st Blonde blue eyes you see  
a big man in the basement  
hauptman is no guilty  
a friend of Dr Condon  
Jhon.

At first glance, the letter looked like the usual crank stuff. I probably would have paid little attention to it, other than to check the address where, I was sure, I would find nothing, had it not been for what I found on the opposite side when I turned it over. A line written in pencil was worded:

"keep this to yourself or . . ."

My eyes widened. For a moment I thought I was seeing things. There, right before me, were the two outstanding characteristics of the Lindbergh ransom notes—a "k" in the word "keep" of the same general peculiar formation as the "k's" in the ransom notes, plus the rarely used dots for punctuation, the singular idiosyncrasy of the ransom note author.

I turned the letter over and read it again. I noticed the signature—Jhon—for the first time. Immediately I recalled that letters had been similarly transposed in the ransom notes.

Examining the envelope, I saw that the letter had been postmarked from Station V in Brooklyn at noon the previous day—December 13th. I recalled that some of the ransom notes had been mailed from Brooklyn.

My first move was to check on the address mentioned in the letter. That, as I suspected, led nowhere. An Italian family who, cursory investigation revealed, had had no connection with the case, lived at the address in question. They told me they had no idea as to who might have written the letter and I concluded that they were telling me the truth and that the author of the epistle had merely

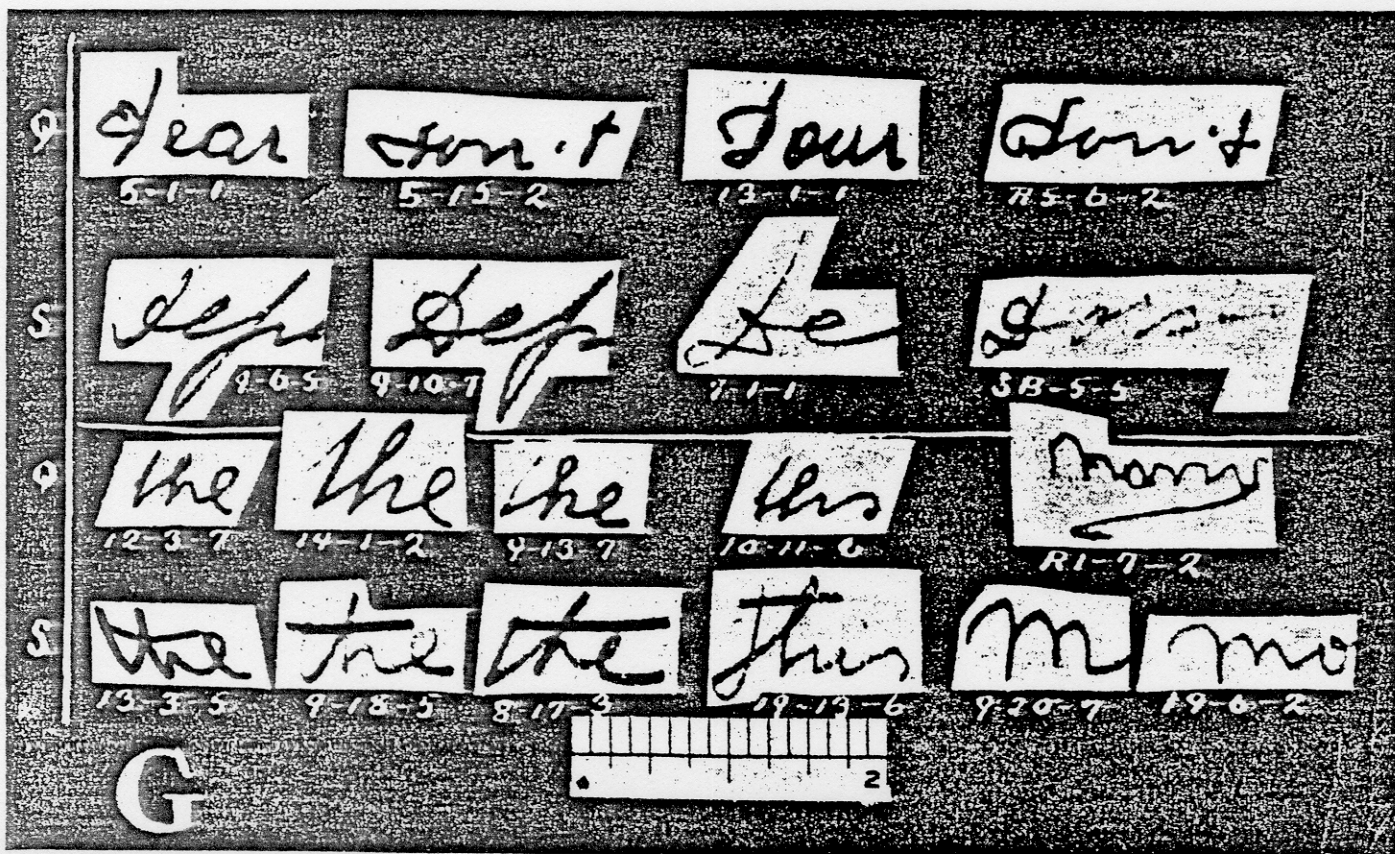


Exhibit G—Four lines of handwriting, showing the words "dear, don't," etc., which when examined critically uncovers startling new evidence as to the actual writer of the kidnap notes



selected the address at random.

I began a comparison of the writing in the letter with that in the ransom notes. There most certainly was a marked similarity in the "k's." I had looked over millions of words since Hauptmann's arrest in an effort to find that peculiar "k," and this letter to Dr. Hudson constituted the first writing that gave me anything to get really excited about. The Hudson letter, however, bore all the marks of disguised handwriting and despite the fact that it looked hot I could not in honesty say that the author of it and the author of the ransom notes were one and the same person. It was entirely possible that they were and that the same man had resorted to two different disguises—one for the letter to Hudson and one for the ransom notes. But again the bridge or connecting link between the two handwritings—a sample of standard writing—was missing, and so the letter to Dr. Hudson was held in abeyance, pending further developments.

**A** GAIN there was a passage of time. The first week in January of this year, I received a message from a member of Governor Hoffman's secretarial staff that the Chief Executive wanted to see me at the New Yorker Hotel in Manhattan. The Governor was very excited when I arrived. He drew me aside, reached into his pocket for an envelope, and handed it to me with the remark:

"Here, read this and see what you think of it."

I reached into the envelope and read the following letter:

New York, January 1st, 1936.  
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 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 arti-

ficially 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—yes—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 the 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 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 now will be spared, 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 assertion 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

**I** STUDIED the letter for fully five minutes before speaking. Two or three times I glanced up and saw that the Governor was taking careful note of the seriousness with which I was regarding the communication. When at length I spoke, I said:

"Governor, I'd like to make a complete analysis of this. This letter is a partial disguise of the writer's real handwriting but there is enough in it that is natural for me to make a comparison between it and the Faulkner deposit slip and the anonymous 'John' letter that Dr. Hudson got last month. If this one ties in with the Hudson letter and the deposit slip, we may be getting somewhere."

The letter was written on ordinary white stationery. It had been postmarked New York. I turned to the third of the four pages on which the communication had been penned and pointed to the third and fourth lines from the bottom. There, the writer had resorted to the use of dots, as had the author of the Hudson letter and the ransom notes. "You know how those dots impress me, Governor," I said.

"Yes," said Governor Hoffman, "I

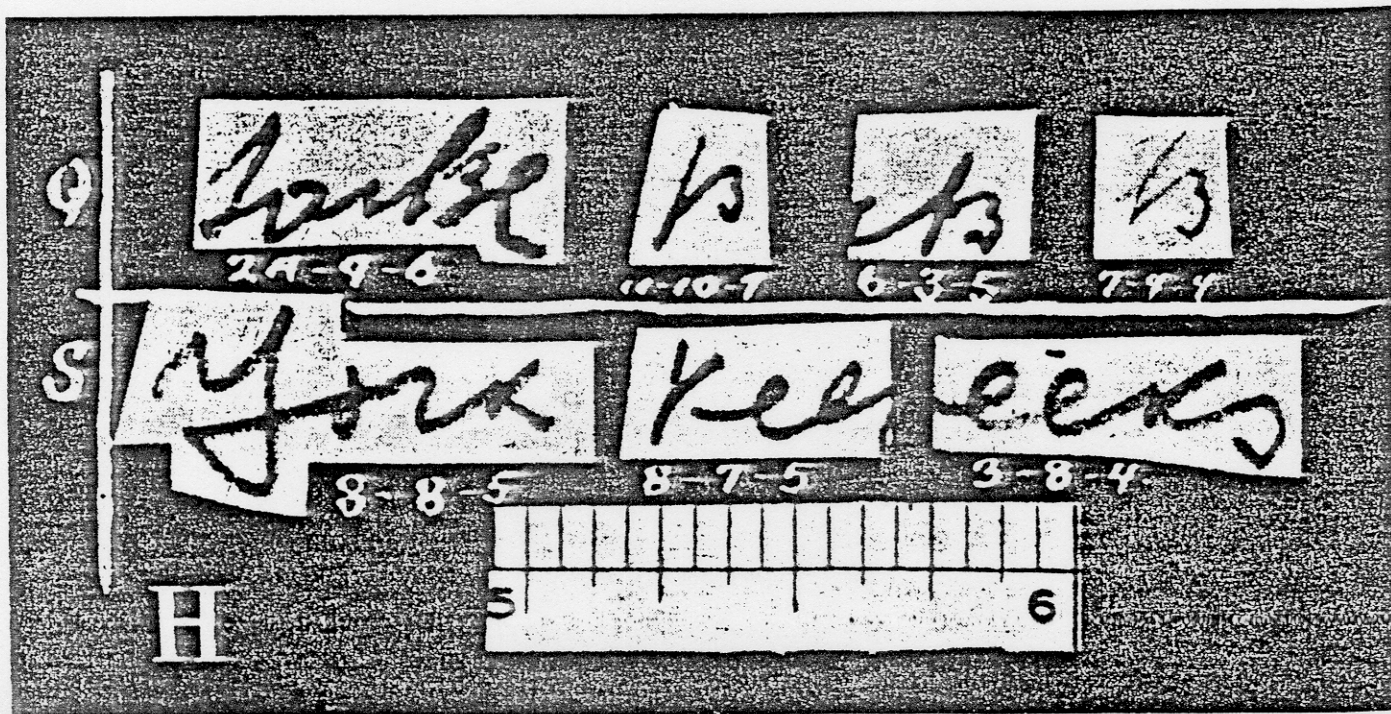


Exhibit H—shows words incomplete and complete analyzed. Examine Line "S," from handwriting of Mr. X, and Line "Q" from ransom handwriting. Do you think they correspond or differ?



noticed them myself. That's one of the things that got me excited about this letter. That and the fact that it seems to be a sincere piece of writing. My personal opinion is that this letter has been written by the man who signed the deposit slip. I think that man is somehow involved in the crime and while he doesn't want to disclose himself and get into trouble he nevertheless doesn't want to see Hauptmann go to the chair."

I plunged into my analysis with the fervor of a fanatic and in a few days had arrived at some startling conclusions. I examined every word of the letter to the Governor under a stereoscopic microscope, carefully noting the characteristics, personal idiosyncrasies, method of production and line quality of the writing. I made enlarged photographic copies of sample words in the letter and photographic enlargements of the signature on the deposit slip and placed the writings in juxtaposition. *My conclusion was that the J. J. Faulkner of the deposit slip and the J. J. Faulkner of the letter to Hoffman were one and the same man.*

Among other things revealed to me in the letter, was that the author had had foreign training of some sort and that he was skilled in the disguise of penmanship, but had unconsciously allowed enough of his natural writing to creep into the letter to Hoffman to constitute a dead giveaway of the fact that he had signed the deposit slip. The "J" in January in the date was strikingly similar to the "J" in the deposit slip signature, as were the "J's" in the letter signature. Other letters in the Hoffman communication—the "l," the "a," the "u," and the "r"—revealed unmistakably that they had been penned by the same individual who wrote the word "Faulkner" on the deposit slip.

**I** NEXT made a comparison between the Hoffman letter and the anonymous epistle that had been sent to Dr. Hudson. Here I had more to go on than in my comparison with the deposit slip signature. The Hudson letter throbbed with those personal idiosyncrasies which are the undoing of the forger. I was just about satisfied in my own mind that the Hudson letter, like the deposit slip, had been penned by the same person that had written to the Governor. But inasmuch as both letters were disguises—and different kinds of disguises—I couldn't be sure. I would still have to have a sample of the author's standard writing before I could be positive.

As to a connection between the letter to Hoffman and the ransom notes, I had only suspicions. Here, too, I lacked that bridge between the two—standard handwriting. But the mystery of the unrelated writings had certainly come into focus clearly enough for me to be spurred on to further investigation. I had absolutely made a tie-up between the deposit slip and the letter to Hoffman. There were enough personal characteristics to make me suspect the fact that the same man had written the Hoffman and Hudson letters, and the peculiar letter "k" in the Hudson letter and the rare use of dots for punctuation in both communications led me to a tie-up in my own mind at least, with those letters and the ransom note. Which in turn led me to the belief that it was quite possible that the author of the ransom notes and the man who signed the deposit slip were the same. If this turned out to be true, that meant that Bruno Richard Hauptmann positively had not written the ransom notes, because even the prosecution admitted that Hauptmann had not been the J. J. Faulkner whose name appeared on the deposit slip.

**"Dentyne's a Double-Header  
—Good for Your Mouth—  
A Treat to Your Taste!"**

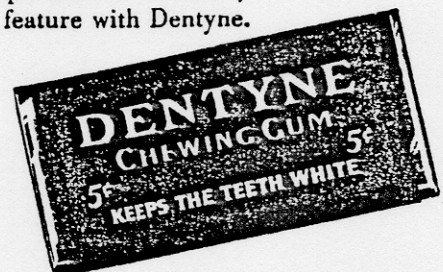


**DENTISTS SAY, "CHEW DENTYNE"!** We moderns kill our teeth with kindness—we eat soft foods—give teeth and gums too little healthful exercise. Dentyne is a big aid to mouth health because its special, *firmer* consistency encourages more vigorous chewing—stimulates circulation in gums and mouth tissues and wakens the salivary glands, promoting natural self-cleansing. It keeps teeth white and those telltale little chin muscles young and firm.

#### **YOU ENJOY THE FLAVOR FROM THE FIRST TASTE.**

The moment you open the Dentyne package, you get that delicious, spicy aroma. It's a superior chewing gum in *every* way! You'll appreciate too, its smart flat shape that fits so neatly into pocket or handbag—an exclusive feature with Dentyne.

*Keeps teeth white —  
mouth healthy*



# DENTYNE

**DELICIOUS CHEWING GUM**



I had been in constant communication with Governor Hoffman during the period when I was making my analysis and reported to him either by telephone or person whenever I had made what appeared to me to be a further step forward. The Governor was profoundly impressed when I walked into his apartment in Trenton and laid my findings before him. This was at the time when the Governor was considering granting Hauptmann a reprieve. These handwriting tests of mine constituted one of the reasons why a reprieve was granted to Hauptmann in January. But only one of the reasons. The Governor had ample evidence of other kinds proving beyond a moral doubt that Hauptmann had not acted alone. Naturally, he couldn't disclose his information while it was still in an incomplete state. To have done that would have shut off other avenues of information. Yet the newspapers continued to hammer away at him for what they termed his meddling in the case. The thousands of letters that poured into the Executive Offices told a different story. They came from the rank and file of the citizenry and the ratio of their tone in favor of the Governor's stand was about two hundred for to one against.

The Governor agreed with me that the mysterious J. J. Faulkner might very well have been the Mr. X of the ransom notes. But the man's real identity was another matter. We had no idea where to begin to look for him.

THEN came February 15th—the red letter day of the Lindbergh case so far as I am concerned. Early in the morning I received a telephone call. Gus Lockwood, the motor vehicle inspector who had been busy running down many angles of the Lindbergh case for the Governor, was on the wire. He said he was in the offices of a certain prominent detective agency in midtown New York and asked me to proceed there at once to meet him.

When I arrived at the detective agency, Lockwood greeted me. "Hello, Bill," he said. "I think we've unearthed the man who wrote the ransom letters!"

I felt my eyes widen. "Yes?" I replied. "Great!"

"Yes," Lockwood went on, "I think when you analyze some samples of standard writing that we have, that you'll say this is the man."

"Lead me to that writing," I said.

Lockwood took me into another office and introduced me to the president of the detective agency. "Glad to know you.

Mr. Pelletreau," said the man, extending his hand. He handed me a sheaf of letters. A cursory glance through them revealed to me that they were reports that had been turned in to the agency by an operative. They were written in both pen and pencil and were dated 1925—seven years prior to the kidnapping of the Lindbergh baby. "Now, this man," began Lockwood, in a tone that indicated to me that he was going to explain all he knew about the writer of the letters, "was employed by this agency—"

I HELD up my hand like a police officer halting traffic. "Just a minute, Gus," I said. "If you don't mind, I'd prefer not to know a single thing about anyone whose handwriting I'm going to compare with that on the ransom notes. I don't want to let any preconceived ideas enter into any analysis I make. There's been too much of that already. I'd prefer to take these without knowing a single thing about the author and make my examination absolutely in the dark. After all, what this man is, what he has done, and how you happened to find out about him is something on which I prefer to remain strictly uninformed for the present."

Gus saw my point. So did the president of the detective agency. I could see, however, that they were what you might call dying to reveal to me the circumstances that had put them on the trail of this newest suspect. And frankly, I was dying to learn all about those circumstances, for no one was more curious about the many fabulous turns of the case than I. But I put my duty before my curiosity and left for my laboratory with the letters in my brief case, little realizing that I was carrying with me a standard of the handwriting of the man who. I am today convinced, penned each and every one of the Lindbergh ransom letters.

The first thing I did was to read the letters of the man to whom I shall hereinafter refer to as Mr. X for content or thought. They were all reports of Mr. X's investigations for his agency, to his superior. As I read them, it occurred to me that they sounded very familiar. You know how such a feeling is. You read or hear something and somehow you have the impression that it is not exactly new. Then there is the sudden realization as to where you have heard it before, or that it is similar to something else you have read or heard. Well, that's how it was with these reports of Mr. X's. My first impression was that I had read them

before. Then when I got thinking about that, I knew that I hadn't read them before, and then I concluded that they were similar to something else I had seen somewhere.

I can't describe to you the feeling that came over me when I realized what the similarity was. Mr. X's reports were strikingly similar in tone to the ransom letters. Let me give you a sample of this similarity:

From one of X's Reports  
January 13th 1925

5 p. m.

We arrived in troy this afternoon and will devote this evening and a part of tomorrow to locate M We will Mail you todays report tomorrow Morning the case in our opinion requires Mr B or Mr S presence for the purpose of formulating important and definite plans in regard to this case If you Gentlemen can not come here thursday Morning or Even before that we will take it for Granted that we are given a free hand in conducting this case—and act accordingly we will stop at the Above Hotel for the present.

From One of the Ransom Notes  
Mr. Condon

We trust you, but we will not come in your house it is to danger. Even you can not know of police or secret service is watching you

Follow this instruction, take a car and drive to the last subway station from Jerome Ave line. One hundred feet from the last station on the left side is a empty frankfurter 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 us.

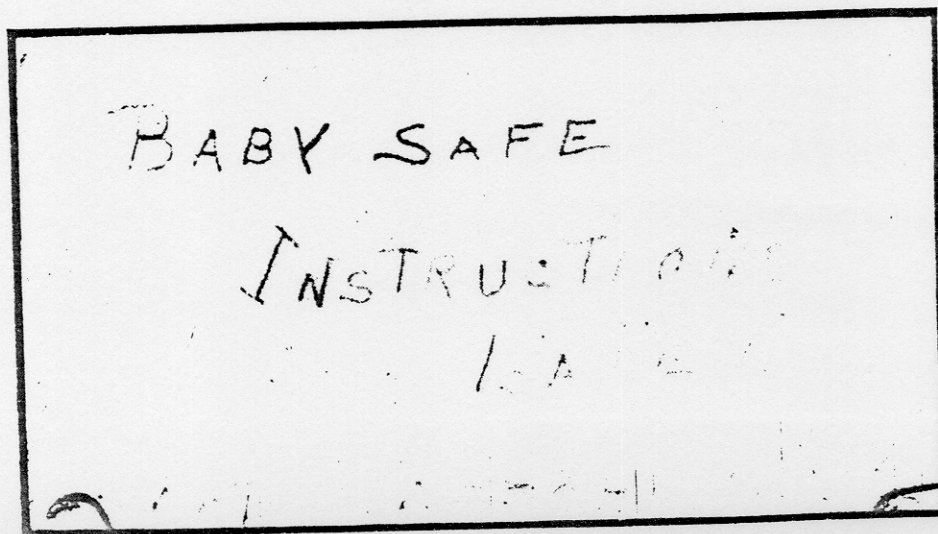
Act accordingly.

After ¼ of an hauer be on the plase. bring the mony with you

IF you will read aloud the report and then the ransom note, you will find a telling example of the similarity of expression of which I speak. This is especially true if you discount the misspelling and bad English in the ransom note, which, to my way of thinking, was simulated. The words "act accordingly," which appeared in the report, run throughout the ransom notes. It was those two words that struck me between the eyes and further examination revealed that they ran throughout the reports, too.

My comparison of Mr. X's reports, which consisted of thirty-two pages of writing that was natural in every way, with the other questioned writings in my possession led me, after three weeks of night and day work, to the unshakable conclusion that Mr. X had written the two postals mailed at the time of the kidnapping, the signature on the deposit slip, the letter to Dr. Hudson, the letter to Governor Hoffman and, last and most important, each and every one of the ransom notes.

Mr. X's reports were the key to everything. Previously, the best I had been able to do was to tie the Hudson letter and the deposit slip to the Hoffman letter. Now I was able to tie the Hoffman letter to the standard writing of Mr. X, which in turn also linked the Hudson letter and the deposit slip to the suspect. I was able to make a direct link between the ransom notes and the standard writing, and the postals and the standard writing. Down in black and white in my laboratory, before my eager eyes, was all the evidence I shall ever need to convince me that Mr. X was the mysterious J. J.



Another postcard sent to Lindbergh; printing and phrase are startling when you examine them



Faulkner of the deposit slip, and the author of the ransom notes. When I made that discovery, I would have staked my life on the fact that Mr. X, whose identity I did not know at the time, had written the ransom notes, and that Bruno Richard Hauptmann had not. I would still stake my life on that belief.

I do not wish to become technical, but I do wish to lay before you the reasons for my conclusions about all that handwriting. For I am of the abiding conviction that had my evidence been assembled at the time of Hauptmann's trial and presented to the jury, the verdict would have been far different than it was.

Look at Exhibit A. The handwriting indicated by the "Q's" is questioned writing. The writing indicated by the "S's" is standard writing—the writing of Mr. X, as taken from his reports. Now, that questioned writing in Exhibit A comes from two sources, the line at the top reading "Keep this too you self or . . ." is from the Dr. Hudson letter. The four other questioned words are from the ransom notes. Notice how dots are used as punctuation in the Hudson letter and also in the reports. This singular form of punctuation run throughout Mr X's reports.

NOW, notice the second important tie-up in Exhibit A—the similarity in the "k's" in the sentence from the Hudson letter and three of the words reproduced from the ransom notes. That letter "k" in the word "keep" in the sentence from the Hudson letter is, you will notice, of very peculiar formation but very similar to the "k's" in the words reproduced from the ransom notes. That "k" in the Hudson letter, in fact, is the only one I found in a perusal of millions of words that even remotely resembles the strange "k's" of the ransom notes.

As I said before, the "k's" in the ransom notes are among the most peculiarly formed letters I have ever seen. The same goes for the "k" in the Hudson letter. There can be absolutely no question that both were written by the same man. Thus the ransom notes, you can see, are tied up through that peculiar "k" with the Hudson letter, and the latter in turn is linked to Mr. X's known writing by the rare use of dots as punctuation.

Nor is that all we find in Exhibit A. Compare the word "or" in the top line of writing with the combination "or" in the word "before" in the standard writing. In this particular comparison, although we do not have an exact replica, one with the other, you will notice the striking similarity, especially of the "r's." The method of execution in both combinations is identical. There is the recurring of the upward stroke of the "o" forming the connecting stroke to the "r," this connecting stroke carrying high above the top of the "o," then forming the horizontal top line of the "r."

Another comparison of importance concerns the letter "s." Notice this letter in the word "self" of the Hudson communication and in the word "send" of the ransom notes. In each instance the letter "s" recurves, forming a loop and then continuing as the connective stroke to the next letter. When coupling this form with the method of production, particularly noting the stop or hesitation occurring in the forming of this loop, we have a very important characteristic of identification substantiating the identity of the writer.

Take the word "you" in the top line and compare the letter "y" in it with the letter "y" in the word "yet" of the standard handwriting. We must bear in mind

New-York, Jan. 1<sup>st</sup> 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 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 spineless people to return a verdict of guilty against an innocent man in a capital case, on purely superficial—yes—artificially created evidence. Hauptmann, an expert carpenter, made the kidnap ladder, the work of which an

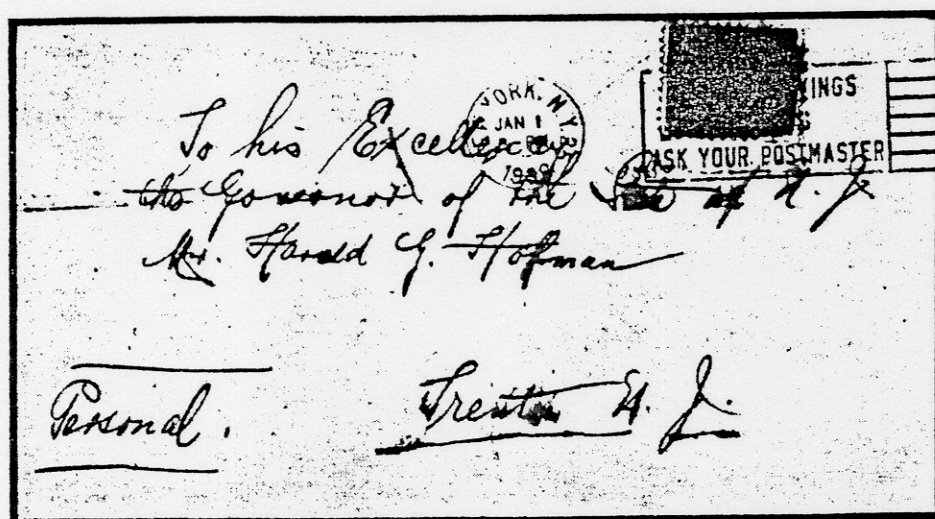
Having done my duty as I tell it before me and assuring your Excellency of my highest regards and my firmest belief in your highest integrity, who will know now how to act in matters Hauptmann

I am closing  
most respectfully

J. J. Faulkner

The letter sent to Governor Hoffman in the mysterious handwriting of "J. J. Faulkner"—the enigma of the Lindbergh case





The envelope of the amazing "Faulkner" letter sent to Governor Hoffman. Compare it with other examples of writing illustrated in the story

that the word "you" is in a disguised writing and that there is a difference in the forms of the two "y's." But in comparing the letters you will notice that the method of production is the same in both instances, the starting stroke being very high above the base line and at first glance leading one to believe that it may be meant for a capital letter.

Now look at Exhibit B. This, and every exhibit that follows it, with exception of Exhibit on pages 6 and 7, show comparisons between writing from the ransom notes, labeled "Q," and writing from Mr. X's reports, labeled "S," or standard. Exhibit B depicts the combination "ary" and the variations in the form of the small letter "y." Study the "ary" combination in the second line of the questioned writing, marked 2-3-7, and compare this with the "ary" in the first line of the standard writing marked 9-1-2. Also note the variation in the finishing stroke of the letter "y."

Look at Exhibit C. In this exhibit the important factor is the letter "r." Note how this letter is accentuated and make a comparison of the "redy" in the questioned writing, which appears in the nursery note, and compare this with the "rea" combination in the standard, marked 8-5-3. Also note the starting stroke of the small letter "r," and it will be seen that appearing in both questioned and standard that we have a variation in this stroke, some of which have what we term an anti-clockwise direction, whereas in the others we have a clockwise starting stroke.

IN Exhibit D, I would like to call attention to the method of production and form of the small letter "w" and also the capital letter "W." Also note the terminal stroke of the small letter "e" and the horizontal form of the small "e" where it appears separated from the "w." Now compare the form of the numeral "5" and the personal characteristic and method of production of the figure "8," and also the "3."

Now look at the small "e" in the second line of the standard, marked 5-5-2, and compare it with the small "e" in the next line marked Q and numbered 3-9-4; and then glance to the left and compare the small "e" in the Q 11-3-5 as against the one just beneath it marked S 13-3-3.

In Exhibit E, in the top two lines marked Q, I want to call attention to the combination "ss." In this comparison there is no need of explanation. In the next line marked Q, compare the letter

"g," one with the other in the words "go" and "get." Next and very important is the word "she" in the questioned marked 2-14-1, which is the second ransom note, and the word "she" which appears in the standard writing. Study this word. Note the reverse curve in the connecting stroke between the "t" and "h," and also the small "e." Then compare the small "a's" one with the other.

Look now at Exhibit H. I have depicted the letter "k" four times in the combination "st" and particularly the form and production of the small letter "s."

In Exhibit G let us look at the letter "D." In this exhibit I want to call attention to the word "Dear" in the top line marked questioned and compare this letter "D" with the "D" depicted just below, which is standard and marked 9-6-5. In the production of this letter it will be noted that it starts with a downward clockwise curve, then retraces with what is termed an anti-clockwise curve, forming a loop in the center of the downward staff. Although we do not have a stereotyped reproduction one with the other, we must consider that in one we have a natural writing and in the other a disguised writing.

Then comparing the following "d's," it will be noted that we have a similar method of production and form. The net comparison is the words "the" and "this" in the questioned line. Here we have a deliberate disguise in the fact that the crossing of the "t" is left out. This opinion is based on the fact that the form, method of production and terminal stroke show conclusively that this combination was written by one and the same hand, but that the crossing of the "t" was left out to deceive those that might make a comparison. Note the small "s" in the word "this." Now look at the word "Mony." This word was taken from the nursery note. Compare the capital letters "M," one with the other.

LOOK now at Exhibit H. I have depicted the letter "k" four times in the questioned and three times in the standard writings. At first glance there is no pictorial similarity, but there is a very interesting and important point in so far as identification is concerned. Before going into the analysis of this letter, I want to ask the reader to first glance at the exhibit lines Q and H, on pages 6 and 7. In this exhibit are depicted on the line marked nine "k's" taken from the ransom notes. Below these are depicted, in a line marked "H," eight "k's"

taken from request and conceded writings of Bruno Hauptmann. This letter is not used very frequently, it being one of the lesser used letters of the alphabet and therefore one is more likely to form this letter in a more natural sequence than a characteristic letter that is used more frequently.

In the letters "k" written by Hauptmann not one shows any hesitancy, and are all formed in a natural sequence of form within the natural variation of a writer. But in the nine "k's" taken from the ransom notes seven show a deliberate addition in what may be termed a sort of figure "3" as the terminal stroke. In the fifteen ransom notes there are fifty-four "k's," of which forty-seven show that the letter was retouched. The above has a very important bearing on the analysis of Exhibit H and as you follow the analysis of Exhibit H you will readily see the importance of the above factors.

THE standard writings of Mr. X, as depicted in Exhibit H, shows the word "York," marked 8-8-5, the "k" in this word being a terminal "k." Note how the letter is formed, the body being formed like a "V" and then the bottom right-hand staff being added. In the next word, marked 8-7-5—the word "keep"—the "k" has a decided "V," and then the bottom right-hand staff is the connective stroke to the next letter. Again in the next word we have "eeka," the word being "weeks," and marked 3-8-4. The "k" in this word is an intermediate letter and again there is the same peculiar formation. This style of "k" is unique and without question would be damning evidence if used throughout the ransom notes. The writer, being an admitted expert forger, knew this and therefore tried to so disguise this letter as a precautionary measure against detection. But in his attempt he was unsuccessful. Note the "k" marked 11-10-7 and particularly the "V" form up to the point where the arrow points to the connection of the terminal stroke, which looks like a "3" and compare just this portion of the letter with the "k" in the word "keep" just below it. We have the same relative slant, angle, and curve in both letters. If space would allow, I would like to have given a more concise analysis of my findings, many of which I have not even shown in the illustration. It is from such facts as depicted in the accompanying illustrations that I have based my findings.

The analysis over, I was convinced that I had struck the trail of the man who had penned the ransom letters. I reported immediately to Governor Hoffman, going to his Trenton apartment. For more than two hours, I explained my findings to the Chief Executive, showing him the comparisons reproduced in these pages. At the end of my demonstration, the Governor said:

"I am certainly sold on this analysis. It positively looks as if it should lead to something. What a crying shame it was not available at the trial."

Yes, what a crying shame! As a matter of fact, the analysis would have been presented at the trial had Schwarzkopf of the State Police followed through on a lead that was handed to him. The president of the detective agency that had employed Mr. X sent to Schwarzkopf, a month after the kidnapping, the same samples of Mr. X's handwriting that were given to me. The suspect's former employer, in a desire to be helpful, sent the samples to Schwarzkopf on the chance that Mr. X might have written the ransom notes, because the detective agency head, knowing Mr. X to a whisper, figured



that X was just the type of man to have been involved in the Lindbergh case.

But what did Schwarzkopf do? He promptly sent back the samples, saying that the handwriting did not bear the slightest resemblance to that of the ransom notes! After a study of the comparisons herein reproduced, would you have done what Schwarzkopf did, or would you at least have thought that there was similarity enough to warrant further investigation.

The Governor, and Gus Lockwood, the motor vehicle inspector, now apprised me of the known facts about Mr. X—facts, it must be borne in mind, that were disclosed to me *after* my analysis of the man's handwriting had been completed. The trail to Mr. X had been opened when a man serving a term for petty larceny in an institution near New York City communicated with Governor Hoffman's office, saying that he wanted nothing, that there was, in fact, nothing that the Governor or anybody else could do for him, but that, after thinking things over, he decided that he had in his possession certain information that might be pertinent to the Lindbergh case.

Lockwood went to the institution and interviewed the man, who must be known here merely as Z, in the interests of justice.

Z had first met Mr. X in 1927, when both were in prison together. Mr. X was in on a bigamy charge, and Z was doing time for grand larceny. The two became fast friends, and Mr. X revealed to Z his background, that of a secret service man in Russia and England.

"While we were in the pen," Z told Lockwood, "this man suggested to me on numerous occasions that I go in with him on a snatch he planned in New Jersey. He said it could not go wrong, because it involved Senator Morrow, and Morrow would come through with fifty thousand dollars ransom, because he owed X that amount of money on a deal X had pulled off for him in Mexico, a deal Morrow didn't want any publicity on.

WELL, kidnapping wasn't in my line. After I got out, I waited for X. Then when he got out we went into the cosmetic business together." Z was living with his mother, in the vicinity of St. Raymond's Cemetery, where the Lindbergh ransom money was paid several years later. X often visited Z's home, and thus became thoroughly acquainted with the vicinity of the cemetery.

The cosmetic business hit the depression rocks, and Mr. X, versatile if nothing else, turned his hand to the easiest dollar. He and Z (and here Z was admitting participation in crimes for which he had never been arrested!) now went in for blackmail. Mr. X and Z pulled a badger game in Brooklyn, using a taxi driver to deliver a note during one episode of the crime, the same technique as later employed by someone in the Lindbergh ransom negotiations. Another job that the two men were involved in was the framing of divorce evidence against the wife of a man living in the vicinity of St. Raymond's Cemetery, and one episode in this affair revolved around the spot where Colonel Lindbergh was to see the mysterious "man with the handkerchief" the night of the pay-off.

In the meantime, Senator Morrow died. But Mr. X kept suggesting that Z go along with him on a snatch. After Morrow's death, X described the snatch as involving "a very prominent man who lives not far from New York." At no time was the name of the Lindbergh baby mentioned, but Lindbergh's name entered into the conversation at times in a vague

## Plagiarism

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sort of way. Z demurred, and eventually he and Mr. X went on separate ways.

Then came the Lindbergh kidnapping. Z had not seen Mr. X for some time prior to the kidnapping; his last contact with him having been a wire from Mr. X from Cleveland, a wire relating to some money that Mr. X owed Z's mother. This wire was sent two weeks prior to the Lindbergh crime. Nor has Z seen or heard from Mr. X since the crime.

As the Governor and Lockwood unfolded to me the details about Mr. X, I was struck by the fact that he was well suited to have played a part in the Lindbergh crime. Here was a man who had been engaged in under-cover work, both for and against the law, virtually all of his life. He was, among other things, a linguist. He knew the German language and could have simulated the ransom notes to make them appear to have been written by a German. He was a master forger, by his own admission when he was once called before a Senate investigating committee. His handwriting tied in to a "t" with the guilty penmanship, and I defy any of the prosecution's experts to laugh off those "k's" and dots of Mr. X's. I can picture their consternation had the defense sprung these on them during the trial!

Aside from the handwriting, the principal thing about Mr. X that impressed me was his *motive*. I had never been

able to reconcile myself to the belief that the Lindbergh baby was kidnapped solely for ransom. The ransom seemed to me to be but a *part* of the motive. Why kidnap the most famous baby in the world for a mere fifty thousand dollars, when other babies of wealthier but far less prominent parents could have been snatched, and held for five times that amount? But when Z talked of Mr. X having had it in for Dwight W. Morrow, that began to come more into focus. Morrow was dead before Mr. X could strike, so he carried his vengeance on through to the daughter and grandson of the object of his hatred.

Then, too, consider X's knowledge of St. Raymond's Cemetery, his use of a taxi driver in a previous crime. Does all that not fit nicely into the picture?

WELL, the Governor thinks it does. I went out and spent three solid days and nights with Z, when he was released from jail just before Bruno Hauptmann went to the chair. The upshot of that was that Z placed in affidavit form all he knew about Mr. X. Governor Hoffman has a copy of the affidavit. So has the editor of this magazine. The affidavit itself reposes in a vault in the Hudson County Trust Company in Jersey City.

Would you say from the foregoing that Mr. X is a likely suspect in the Lindbergh case? I'm not attempting here to say just what his connection with Hauptmann might have been. That's not my job.

Likely suspect or not, Mr. X walks the streets of New York and Chicago a free man today. Governor Hoffman will not order his arrest. The Governor's hands are tied. The Legal Department of the State of New Jersey has officially closed the Lindbergh case. The State Police have already turned down the samples of Mr. X's handwriting as having no similarity with that of the ransom notes. So that's why Mr. X will forever remain a free man, so far as the State of New Jersey is concerned. The evidence against him is circumstantial, the same as it was against Hauptmann, so far as the actual kidnapping was concerned. A confession would be the only thing now to link him with the crime, and no one in New Jersey is even going to question him. Thus he remains unquestioned, for until now he has never been a suspect.

The only way I see to bring Mr. X into the picture at this late date is for the United States Department of Justice to act

KINDLY FOLLOW INSTRUCTION  
IN NEXT LETTER. BABY IS SAFE  
WELL TAKEN CARE OF DONT WORRY.  
IF ANY HARM COMES TO US HARM.  
WILL COME TO BABY. (FOLLOW)  
INSTRUCTION (CARE FULLY)

Back of second kidnap card. Examine it carefully and see if you do not think it was written by the writer of the first card (shown on page 86). Doesn't this prove to you that Hauptmann wrote neither?