

**The Man Who
Wasn't There**

Christer Holmgren

THE CASEBOOK
Examiner
issue five
December 2010

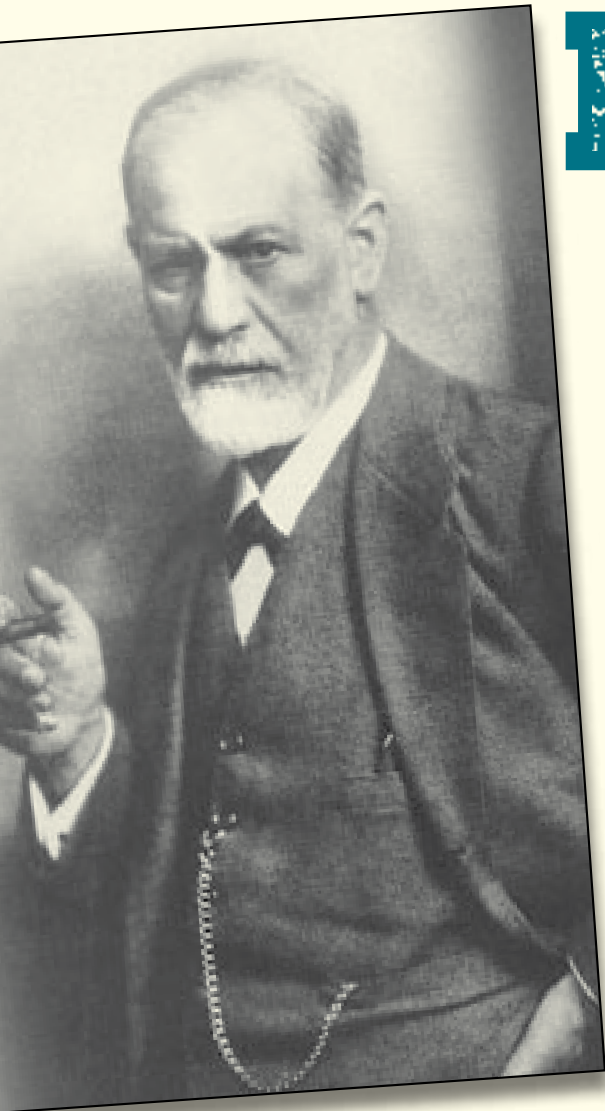
**George
Hutchinson's
"Turn on the
defensive"**

Benedict Holme

JACK THE RIPPER STUDIES, TRUE CRIME & L.V.P. SOCIAL HISTORY

**EVOLVING
THEORIES
&
WILDE
IDEAS**

Corey Browning enters the jungle
and **Tom Wescott** gets Decadent



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IT'S CHRISTMAS TIME...THERE'S NO NEED TO BE AFRAID

JENNIFER SHELDEN

As this lands in your inbox it is that time of year again when we get festive. That is, it's Christmas time and time to sit down with the family for a lovely bit of turkey and a mince pie... and perhaps the odd glass of wine (or two). As the thrice number one Christmas hit 'Do They Know It's Christmas' says "there's no need to be afraid at Christmas time we let in light and we banish shade". On hearing this song again and again in every shop I enter I wonder about how the residents of Whitechapel would have been feeling in December 1888.

As we gear up for Christmas we think of traditions. We think today that Christmas as we know and love it in 2010 was 'invented' in the Victorian era. Indeed many traditions in Britain originate from this time. Sir Henry Cole invented the Christmas card in 1843. By the 1880s, sending cards had become popular; in part due to the introduction of a reduced half penny postage stamp. Tom Smith, a resourceful confectioner, invented the

Christmas cracker in 1848 as a way of selling sweets. Beef and goose were traditional meats to eat at Christmas but this changed in the Victorian era with the introduction of turkeys to the festive dinner scene, although it wasn't until the 20th century that it was introduced to the plates of those who were not wealthy. Prince Albert, Queen Victoria's husband, brought the tradition of the Christmas tree, from his native Germany, to the Royal household and the British public.

Meanwhile, Charles Dickens's timeless classic *A Christmas Carol*, written in 1844, is still a staple for what we all imagine Christmas to be about. One little girl is said to have worried on Dickens's death that Father Christmas himself had died. Just how much of the Victorian Christmas the poor of Whitechapel would have seen is debatable. They were at least entitled to two days off work (but not necessarily paid days). The Christmas Day itself was considered a common-law holiday in England, but Boxing

Day (so called because it was when the poor opened their Christmas Boxes) became a public bank holiday with the passing of the Bank Holidays Act of 1871. Meanwhile the Christmas stockings, traditionally filled with fruit such as an orange, were introduced in the 1870s.

I can only imagine what it must have been like for the everyday people in Whitechapel at this time in 1888; on 15th December they were over a month from the last of the Ripper's grisly and terrible crimes, the murder of Mary Kelly. The murder of Rose Mylett was yet to occur, happening as it did on 20th December. This murder, together with those of the autumn, must have had an impact on the Christmas spirit of those in London, particularly the poor of Whitechapel, who may have wondered if the holiday would bring the Ripper out to kill again, as it had done on the August Bank Holiday all those months before. It would certainly have been a sad occasion for the families of those whose loved ones had perished

at the hands of Jack the Ripper, and if we needed reminding some of the women were mothers. It would seem Father Christmas would be unable to give those children the gift they would want the most.

Still, as it is Christmas time, we will, with the benefit of hindsight, note that there was no need to be afraid of Jack the Ripper striking again at Christmas time. Indeed, the last of the so-called canonical victims was killed nearly two months previously, and 1889 would see those murders attributed to Jack the Ripper's hand ceased. But alas, as the residents entered the new year of 1889, women still would

find themselves horribly murdered at the hands of an unknown assailant and their names added to the Whitechapel Murders case file. The tide of opinion would say that these were not the Ripper's victims, but still, the streets were not safe. The women already on the bottom rung of society would find that they were still in great peril walking the streets of London.

As a side note it must be pointed out that some say the first of the Ripper's killings did indeed happen at Christmas time, making this a very good reason in fact, to be afraid at Christmas time. Fairy Fay was said by some press reports to have been the

first victim of Jack and to have been killed on Boxing Day (26th December) 1887, the year before the so-called autumn of terror. Of course, there is little evidence that anyone died in such a way on Boxing Day 1887, she seems to be a press invention, the Fairy part of her name having nothing more than seasonal connotations concocted by some humbug or other.

Well, one thing I am sure of is that Jack the Ripper is now long dead, the injustice of his evasion of capture, sadly, remaining with us forever. This was not perhaps the most cheery of festive editorials but I will end by saying...

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Full of Devices: **George Hutchinson's "Turn on the defensive"**
BENEDICT HOLME

It looked
more like

**THE WORK OF
THE
DEVIL** than of
a man.

I had heard a great deal about the Whitechapel murders, but

I DECLARE TO GOD

I had never expected to see such a sight as this.

The whole scene is more than I can describe.

I HOPE I MAY NEVER SEE SUCH A SIGHT AS THIS AGAIN.

John McCarthy issued this statement not long after ● ● ● seeing the grossly mutilated corpse of Mary Jane Kelly lying in the room he rented to her for 4/6 per week. With these few words McCarthy tells us more about Jack the Ripper than do many of the full-length volumes written on the Whitechapel Murders. He not only manages to convey the horror of the Ripper's crimes, but the fear and sense of helplessness felt by those who lived within his shadow.

The killer, of course, was never identified. Yet more than a century after his crimes stunned the world, the hunt for Jack the Ripper continues. Amongst those who have been 'put in the frame' is Montague John Drutt, the barrister and teacher who committed suicide a month after the Kelly murder. Artist Walter Sickert is another who has fallen under suspicion, so too has American quack herbalist Francis Tumblety. Royal physician Sir William Gull is another, as is Kelly's former live-in lover Joe Barnett, as well as wealthy Liverpoolian cotton merchant James Maybrick, philanthropist Dr Barnardo, lunatic Aaron Kosminski, poisoners George Chapman and Neil Cream, and let us not forget Jill the Ripper!



JOHN MCCARTHY

This list is by no means exhaustive. Indeed, one could with little difficulty add another fifty or sixty names. But the one common denominator is that there exists not a shred of evidence to connect any of them to the crimes of Jack the Ripper. Some, however, would argue that the most likely candidate has been under our noses all along, hiding in plain sight, eluding the gaze of police and authors alike because he failed to match the preconceptions as to the type of man the killer was likely to have been. In order to explore this proposition, it is necessary to return to Mary Kelly, the final of the so-called canonical five victims, and to the events of 8th-9th November, 1888.

A prostitute and alcoholic, 25-year-old Mary Jane Kelly occupied a small, sparsely furnished ground-floor room in Miller's Court, Dorset Street. She had shared this room with her lover, fish porter Joseph Barnett, for some eight months, but the couple had rowed ten days prior to the murder and Barnett moved into Buller's boarding house, Bishopsgate. Barnett last saw Kelly alive when he called on her during the early evening of 8th November. Although he was unable to give her any money, they parted on good terms.

A few hours later, fellow prostitute and near-neighbour Mary Ann Cox saw Kelly in the company of a shabbily dressed man at 11:45 pm; she was heavily intoxicated, and her short, stout companion carried a quart can of ale. Over the next hour, as Mrs Cox flitted in and out of Miller's Court, she heard Kelly serenading the man with Irish songs. When Mrs Cox returned home for the night at a little after 3 am, the light in Kelly's room had been extinguished and there was no noise.

Another witness, Sarah Lewis, had an altercation with her husband earlier that night and decided to spend the remainder of it in Miller's Court where her friends the Keylers lived. On approaching the narrow passage that connected the court with Dorset Street she noticed a man standing alone on the opposite footway who appeared to be fixated with the court. He wore a black "wideawake" hat, dark clothes, and was reportedly "not tall, but stout". Lewis slept fitfully that night and at approximately 3:45 am heard a cry of "Oh Murder!" emanate from somewhere nearby. As she disclosed at the inquest hearing, however, she paid it little attention because "such cries were common in the district".

The inquest was convened on 12th November, three days after Kelly's murder. Satisfied that the jury had heard sufficient evidence to determine the cause of death, the Shoreditch coroner, Roderick MacDonald, terminated the hearing within the day. Within hours, the hopes of a beleaguered police force were buoyed when a man, 'apparently of the labouring class but with a military appearance', entered Commercial Street police station and related an extraordinary statement, the contents of which merits full inclusion here:

About 2 am 9th I was coming by Thrawl Street, Commercial Street, and saw just before I got to Flower and Dean Street I saw the murdered woman Kelly. And she said to me Hutchinson will you lend me sixpence. I said I cant I have spent all my money going down to Romford. She said Good morning I must go and find some money. She went away toward Thrawl Street. A man coming in the opposite direction to Kelly tapped her on the shoulder and said something to her. They both burst out laughing. I heard her say alright to him. And the man said you will be alright for what I have told you. He then placed his right hand around

her shoulders. He also had a kind of a small parcel in his left hand with a kind of strap round it. I stood against the lamp of the Queen's Head Public House and watched him. They both then came past me and the man hid down his head with his hat over his eyes. I stooped down and looked him in the face. He looked at me stern. They both went into Dorset Street I followed them. They both stood at the corner of the Court for about 3 minutes. He said something to her. She said alright my dear come along you will be comfortable He then placed his arm on her shoulder and gave her a kiss. She said she had lost her handkerchief he then pulled his handkerchief a red one out and gave it to her. They both then went up the court together. I then went to the Court to see if I could see them, but could not. I stood there for about three quarters of an hour to see if they came out they did not so I went away.

Description age about 34 or 35. height 5ft6 complexion pale, dark eyes and eye lashes slight moustache, curled up each end, and hair dark, very surley looking dress long dark coat, collar and cuffs trimmed astracan. And a dark jacket under. Light waistcoat dark trousers dark felt hat turned down in

the middle. Button boots and gaiters with white buttons. Wore a very thick gold chain white linen collar. Black tie with horse shoe pin. Respectable appearance walked very sharp. Jewish appearance. Can be identified.

The witness introduced himself as George Hutchinson, a temporarily unemployed labourer who lived at the Victoria Home for Working Men, a lodging house situated a few hundred yards from the Miller's Court crime scene. Duly impressed by the

Kelly's remains, which he did the following morning. In the meantime, he accompanied detectives on a search of the district for the Astrakhan-wearing suspect. As with so many initially promising leads, however, it came to nothing. Then, on 13th November, in a piece clearly at odds with Abberline's initial confidence in Hutchinson, the *Echo* reported:

From latest inquiries it appears that a very reduced importance seems to be now — in the light of later investi-

...HAD OCCASIONALLY GIVEN HER 'A FEW SHILLINGS.'

labourer's assertions, Abberline wrote a brief report to his superiors in which he stated his opinion that the account was true. In addition to the details contained within the main body of the statement, Hutchinson informed Abberline that he had known Kelly for three years and had occasionally given her 'a few shillings.' Hutchinson was requested by police to identify

gation — attached to a statement made by a person last night that he saw a man with the deceased on the night of the murder. Of course, such a statement should have been made at the inquest, where the evidence, taken on oath, could have been compared with the supposed description of the murderer given by the witnesses. Why, ask the authorities, did not the informant

come forward before? [Emphasis added.]

There can be no doubt that Hutchinson's statement "engendered a feeling of scepticism", as another discerning journalist observed. Why, if he was so closely acquainted with the deceased, did he procrastinate for three days rather than alert the authorities the moment he heard of the murder? Grave misgivings must also be entertained about the elaborate description of the "suspect" he detailed within his police statement. Is it likely, or even possible, to notice *and memorise* a man's eyelashes, horseshoe tiepin, white-buttoned gaiters, and linen collar within a fleeting second or two in miserable weather conditions and darkness? Victorian gas lamps emitted a negligible amount of light, and gas mantles would only replace the naked flame in 1891, three years after the murders, and yet Hutchinson claimed to have recorded all that he alleged as the suspect passed for a brief moment in close proximity to this lamp, despite his claim to be concentrating on the man's face at the time.

When taken as a whole, the description reads suspiciously like a stereotypical bogeyman, a

paint-by-numbers amalgamation of press and public scare-mongering on the subject of the Ripper's appearance. In the immediate aftermath of the murder of Mary Ann Nichols, rumours abounded that the killer was a sinister Jew with a surly countenance nicknamed "Leather Apron". This mental picture was later revised to incorporate musings that the killer was an upper-class doctor who carried his instruments of death in a black bag. Hutchinson's description of the man in the Astrakhan coat incorporated all of these elements. Is it likely that the real killer would attire himself in a manner that pandered to all these suspicions, despite the fact that it was likely to both deter his intended victims and attract attention from the worst possible quarter, namely muggers, plain-clothes police officers and over-zealous vigilantes?

There are also indications that he "borrowed" from earlier accounts that appeared in the papers in the immediate aftermath of the murder, such as the following article from the *Evening News*:

There are conflicting statements as to when the woman was last seen alive, but that upon which most reliance

*appears to be placed is that of a young woman, an associate of the deceased, who states that at about half-past 10 o'clock on Thursday night **she met the murdered woman at the corner of Dorset-street, who said to her that she had no money and, if she could not get any, would never go out any more but would do away with herself. Soon afterwards they parted, and a man, who is described as respectably dressed, came up, and spoke to the murdered woman Kelly and offered her some money. The man then accompanied the woman to her lodgings.*** [Emphases added.]

It is next to impossible to dismiss such strong similarities with Hutchinson's narrative as pure coincidence. The Victoria Home closed its doors to anyone not in possession of a daily or weekly pass at 12:30 am (some accounts give 1 am). Why, then, did Hutchinson embark on a thirteen-mile hike from Romford, in the small hours, and in pugnacious weather conditions, when he knew for certain that the doors would be closed by the time he arrived?

Having loitered outside Kelly's home for fully 45 minutes, he then claimed to have "walked about all

night, as the place where I usually sleep was closed” — an inexplicable decision considering the extent of his alleged journey from far-flung Romford, and the fact that there were plenty of other lodging houses in the district that didn’t adopt the closed-door policy of the Victoria Home. Moreover, it makes no logical sense for Hutchinson to have cited the closure of his “usual” lodgings as the reason for his decision to “walk about” all night, for had he really spent “all” his money, he would not have been able to gain entry in any event.

It is likely that these considerations and others weighed heavily on the minds of the investigating police, and Hutchinson was apparently dismissed in consequence. From the 13th November, a heavily embellished version of the account appeared in the newspapers. The Astrakhan suspect had acquired yet more conspicuous accessories, including a pair of kid gloves and a red stone seal attached to his watch chain, none of which served to enhance the credibility of an already suspiciously detailed description. But perhaps more striking were the various contradictions that undermined his police statement. Suddenly the

suspect had a heavy moustache and a dark complexion, and as Bob Hinton observed in *From Hell* (1998), these are essentially polar opposites to the “pale” complexion and “slight” moustache that had appeared in the initial police version.

With the embellished press accounts of 14th November serving to injure further Hutchinson’s already tenuous credibility, it fell to *The Star* to impart the news a day later that the statement was “now discredited”, thus underscoring the final judgement on Hutchinson’s credibility as a witness.

Publicity-seekers are the scourge of any police investigation, but are especially undesirable when they insinuate themselves into high profile murder inquiries. The police had been deluged with a great many of them during the investigation into the Whitechapel murders — Matthew Packer and Emmanuel Violenia being two notable examples — and separating the wheat from the chaff in terms of eyewitness evidence had taken up a good deal of time. Superficially, Hutchinson’s dubious statement and subsequent press contradictions belonged in this category, and the police apparently consigned him there,

but were they correct to do so? One crucial and oft-overlooked piece of evidence suggests otherwise.

Sarah Lewis, it will be remembered, had noticed a man standing opposite the court at 2:30 am that night: *He was not tall — but stout — had on a black wideawake hat . . . the man standing in the street was looking up the court as if waiting for someone to come out.*

Compare this with Hutchinson’s own account of his movements: *I then went to the Court to see if I could see them, but could not. I stood there for about three quarters of an hour to see if they came out they did not so I went away.*

Such is the level of compatibility between the two accounts that we may reasonably conclude that Hutchinson was truthful, at the very least, about his whereabouts for that moment in time. He could not have been a traditional time-waster or publicity-seeker, unless we accept that his false account of his movements just happened to conform almost precisely to the movements of a *real* person seen close to the crime scene. Having tentatively established his identity as the loitering man seen by Sarah Lewis, we should not

assume that the entirety of his account must also be true. The more pressing concern of *why* he happened to be there remains wholly unverified.

It is only when we remind ourselves that Hutchinson approached the police just after the termination of the inquest — where the bulk of eyewitness evidence, including Lewis's, first became public knowledge — that an altogether different hypothesis becomes viable; one that suggests very strongly that Hutchinson did not “delay” coming forward. Indeed, it would appear that he never had any intention of making himself known until he was forced to do so — by Sarah Lewis's evidence. He realised that he'd been seen at the crime scene by an independent witness, and came forward with an “eyewitness” account of his own, designed both to vindicate his presence there and deflect suspicion in a convenient direction — the generic, sinister Jew with obligatory black parcel.

In an effort to explain his failure to come forward earlier, Hutchinson informed journalists that he “fancied” he saw the Astrakhan suspect in Petticoat Lane on the Sunday subsequent to the murder, and that he told

a policeman about it. However, in the absence of any record of a policeman alerting his superiors to the existence of a potentially important eyewitness sighting, we must treat this claim with extreme caution.

Police patrolled a meticulously delineated beat in 1888 London, and had Hutchinson approached a PC as he claimed, the individual in question could have been identified and severely admonished for his failure to



THE DISCOVERY OF MARY KELLY'S BODY

take immediate action with regard to Hutchinson and his alleged sighting. In all likelihood, this untraceable negligent officer was another figment of Hutchinson's imagination, designed to explain away his inertia in the immediate aftermath of the Kelly murder. Had Hutchinson really approached a policeman on Sunday, Abberline et al. would have known about him well in advance of 6 pm the next day. Little wonder then that he chose to regale the press, and not Abberline, with the tall tale involving the Sunday policeman.

Press versions of Hutchinson's account also include the claim that he was ultimately persuaded to visit the Commercial Street police station by fellow lodgers, but what a remarkable coincidence that these "lodgers" just happened to advance this suggestion very soon after the termination of the inquest and widespread public consumption of the aforementioned Sarah Lewis sighting?

Perhaps most damaging to the "publicity-seeker" theory is Hutchinson's press claim to have "walked about all night" after leaving Dorset Street at 3 am. Taking the "murder" cry heard by neighbours Sarah Lewis and Elizabeth Prater as a

tentative gauge, we may assume that Kelly was murdered roughly 45 minutes after Hutchinson's alleged departure, at which time he was engaging in perhaps the only conceivable activity that could not be either verified or contradicted — "walking about".

In other words, despite his fixation with — and close proximity to — the scene of a crime shortly before its commission, he had no alibi for the likely time of death. He had, in effect, the only "alibi-disposal" excuse available. It is difficult to envisage a genuinely homeless individual exposing himself to the elements, risking hypothermia and sapping potentially crucial stamina reserves when he could have secured at least a roof over his head in an alley or stairwell. Alternatively, if he was a publicity seeker who lied about his very presence there that night, would it not have been a neck-saving priority to state his precise whereabouts and thus provide a genuine alibi for the 3:45 to 4 am period?

Inevitably, the foregoing cannot help but invite speculation that Hutchinson resorted to these tactics to conceal his personal involvement in Kelly's death, and by extension, the other murders attributed to Jack

the Ripper. Besides the Sarah Lewis "coincidence" and Hutchinson's own suspicious account of his actions and movements, the annals of true crime are awash with examples of serial offenders resorting to very similar strategies.

John Eric Armstrong, nicknamed the baby-faced serial killer, targeted prostitutes much like his Victorian counterpart, albeit in Detroit. His reign of terror finally came to an end when he introduced himself to police under the guise of a helpful witness who had discovered the body of Wendy Jordan.

Initially, Armstrong's account was considered crucial information; that was, until it happened that other witnesses had seen a man (almost certainly Armstrong himself) at the disposal location. He might well have protested on the grounds that he was simply observed doing precisely what he claimed in his account to the police were it not for the fact that his unmistakable physical particulars matched those of other witnesses from previous murders. He was linked to other murders in the series and shortly thereafter, the game was up.

Armstrong's tactics may well have

proved successful were it not for the fact that historical precedent worked against him. The behavioural trait of offenders injecting themselves into their own investigations under a false guise was well known by the 1990s when Armstrong was caught, whereas in 1888, policing in general was in its infancy, let alone policing into serial killers. They can hardly be blamed, therefore, for failing to entertain the prospect of Jack the Ripper waltzing into a police station requesting an interview.

Nowadays, such behaviour can even be predicted, as it was in the case of the Green River killer. FBI criminologist and profiler John E. Douglas advised the task force that the offender was likely to inject himself into the investigation, through self-preservation, bravado, or a desire to be apprised of police progress (or indeed, a combination of the three). Gary Ridgway was eventually captured in 2001 thanks to preserved DNA evidence, but it subsequently emerged that he had approached investigating authorities in mid-1984 with “information” pertaining to a victim with whom he was acquainted — a pre-emptive move that may be considered eerily

reminiscent of Hutchinson’s behaviour in the wake of Kelly’s death.

Fictional suspects have also become the ultimate suspicion-deflecting tool of killers willing to play the false cooperative hand. Soham killer Ian Huntley informed the police of a “suspicious” man who poked around in the bins and drove a dirty red Fiesta, while backpacker killer Ivan Milat’s false eyewitness account (with replacement “suspects”) was initially chalked up to photographic memory. Oddly enough, some researchers have suggested the same in defense of Hutchinson’s own super-detailed account!

After learning that he’d been caught on CCTV camera in the company of one of his victims, the notorious “gay-slayer” Colin Ireland approached his solicitor and made his faltering attempt to play the co-operative witness hand. He claimed that he was the last man to see the victim alive, and that he left the victim in the company of another man, essentially lying to “legitimise” incriminating evidence linking him to the crime scene and fabricating the existence of another man in attempt to deflect suspicion in a false direction.

In Shreveport, Louisiana, serial

killer Nathaniel Code made the mistake of targeting victims with whom he was closely associated. Criminal profiler Brent E. Turvey described what occurred after Code was seen at the crime scene by a neighbour:

After the bodies were found, Nathaniel Code approached investigating officers and introduced himself as the victim’s grandson. Code stated that he had received a call from William Code on the evening prior to the murders at approximately 10:30 pm or 11.00 pm in which William Code asked him to come to his residence complaining that there were people hanging round his house. Code said he went to his grandfather’s house at approximately 2.00 am on the morning of August 5th. Nathaniel Code stated that after his grandfather let him into the house, he checked the house and the surrounding area for suspicious persons, then left on his bicycle. He returned once to check the outside again, then rode his bicycle home.

Nathaniel Code agreed to accompany police to the station to give a statement since he was, apparently, the last person to see his grandfather alive.

Code currently languishes on Louisiana’s death row.

In both the Code and Ireland cases, we see the same objectives emerging. An attempt to explain their presence at a crime scene, as reported by others, and the creation of a fictional suspect to confuse police — in Ireland’s case, it was the “other man”, and in Code’s, the non-existent “suspicious persons”.

One might argue that Hutchinson had little to fear from being identified

to increase the anxieties of a serial killer who, like many of his ilk, preferred to keep apprised of the investigation. Naturally, if Hutchinson was one such offender and knew full well that he had been seen on previous occasions, it would have been perilous to risk a subsequent identification from Sarah Lewis, especially given the proximity of Hutchinson’s lodg-

— a sense of superiority over their pursuers. Some are fascinated with law enforcement, while others seek only to be kept apprised of police progress; to make what would be described in gambling terminology as a “feeler bet”: They are unsure whether or not they have the best hand so they make a pre-emptive move — a bet, a gamble — to find out where they are, and if

...IT WOULD HAVE BEEN PERILOUS TO RISK A SUBSEQUENT IDENTIFICATION...

as the man on the street. Loitering was no crime, after all. That defense, however, would only prevail until other eyewitnesses from previous murders were asked to look Hutchinson over in an identity parade — an outcome which Hutchinson had every reason to fear.

The latest eyewitness description (that of a shabby man last seen talking to Catherine Eddowes) was suppressed at the City solicitor’s request, a ploy that was guaranteed

ings to Miller’s Court. If Lewis and Lawende (and indeed Israel Schwartz if Elizabeth Stride fell victim to the Ripper) were able to identify the same individual, it could have spelt disaster for Hutchinson.

As these comparison cases illustrate, however, fear need not have been the sole or even primary motivation for Hutchinson’s decision to inject himself into the investigation. Many offenders come forward out of pure bravado

the bluff is called, they simply remind the authorities that they took the lead in being cooperative. “I called you, remember?” were the words attributed to John Armstrong.

Even the practice of prior surveillance has proved very popular among serial offenders, with Ted Bundy, Dennis Rader and Robert Napper all adopting the strategy to devastating effect, and when contemplating the sheer level of detail in Hutchinson’s

account, it is perhaps worth reflecting on the case of Australian backpacker murderer Ivan Milat, whose brother, Alex, submitted an extremely detailed eyewitness account to police. Before the truth emerged, it was at one stage suggested that the author must have been endowed with a “photographic memory” — an argument still advanced by defenders of Hutchinson’s statement today.

Fortunately in the Milat case, a more credible account was eventually made by psychologist Dr. Richard Basham, who according to Patick Bellamy’s account of the Milat case, observed that *“to retain such detail could also mean that he might have been a part in the events that he recalled so well”*. The “events”, in this case, included the binding and gagging of two female victims in two vehicles.

At the very least, one can combine a knowledge of the Whitechapel murders and a familiarity with other historical cases to construct a very plausible argument for Hutchinson’s possible culpability. In addition, he lived in the heart of the murder district, and the location of the “Goulston Street Graffito” and accompanying apron remnant pilfered from the corpse

of Catherine Eddowes lay directly en route between Mitre Square and the Victoria Home.

The senior members of the Metropolitan and City police interpreted the message, which read “The Juwes are the men that will not be blamed for nothing”, as an attempt to incriminate members of the Jewish community, who were in many respects the popular scapegoats at the time. Notable adherents to this theory included Sir Charles Warren, Sir Henry Smith and Donald Swanson. More recently, author Martin Friedland expressed the view that the murders were intended, in part, “to throw as much suspicion as possible on the Jewish community”, and historian Philip Sugden has also argued that the police interpretation was the correct one, and observed the following with regard to the Ripper’s apparent determination to implicate a Jewish hand in the “Double Event”:

The murder of Elizabeth Stride next to the International Working Men’s Educational Club, the apparent hailing of an accomplice by the name “Lipski”, the murder of Kate Eddowes close to another club (the Imperial) frequented by Jews, and the message

“The Juwes are the man that will not be blamed for nothing”, chalked in the entry of a house of Jewish tenements – these signify little by themselves but, taken together, begin to make a persuasive case.”

If George Hutchinson were indeed responsible for at least the murders of the “Canonical Five”, his none-too-subtle depiction of a sinister Jewish-looking suspect observed in Kelly’s company may be considered a mere extension of his earlier efforts to implicate the Jewish community in the crimes.

The actual identity of the man who introduced himself to the police as

NONE-TOO -SUBTLE DEPICTION OF A SINISTER JEWISH- LOOKING SUSPECT

George Hutchinson remains shrouded in mystery. An extensive trawl through the census records produces no viable candidates from the surprisingly limited number of “George Hutchinsons”. A man named Reginald Hutchinson claimed in 1992 that his father, George William Topping Hutchinson, was the witness in question, and that the Astrakhan man he described was actually Lord Randolph Churchill, but neither the biographical data nor the signatures appear to tally with what little we know of the elusive “witness” from 1888.

The most thorough comparison of the signatures was conducted in early 1993 by Sue Iremonger, a professional document examiner who has applied her expertise to various Ripper documents of contentious authorship. In addition to giving the decisive thumbs-down to the suggestion that James Maybrick had written the notorious Ripper “diary”, she also concluded that George W.T. Hutchinson was unlikely to have signed any of the three signatures appended to the 1888 witness statement. Her findings were submitted to the World Association of Document Examiners (WADE) conference in June 1993.

There has been at least one more recent attempt to compare the signatures, and on this occasion it included a 1911 census entry. Unfortunately, and for all the good intentions of the researchers involved, the fact that no original documents were consulted on this occasion ensured that the comparison could never be considered on a par with the Iremonger analysis in terms of professionalism and accuracy of results.

Reginald, moreover, claimed that his father was a plumber who was “rarely, if ever, out of work”. This tallies well with the 1891 census records which place his father in Warren Street in London’s West End working as plumber, but is considerably at odds with both the original Hutchinson’s claim to have been a temporary out-of-work labourer, and the press accounts describing him as a “groom” by trade.

Perhaps he moved elsewhere, or died prior to the recording of the 1891 census, but a third possibility is that “George Hutchinson” was an alias. Certainly, there are examples aplenty of serial killers using pseudonyms, even fairly obscure ones, and false names abounded in the Victorian East End. If true, the chances are very

remote that the individual we seek will ever be traced, but one name in particular seems promising. When Joseph Barnett provided the inquest with details of Kelly’s history, he stated that her previous boyfriend was one Joseph Fleming, then a plasterer by trade. Kelly’s nearest neighbour had also heard the name. According to her, Fleming was a constermonger who used to “ill-use” Kelly for living with Barnett instead of him.

It has since emerged, thanks largely to the indefatigable efforts of researchers such as Mark King and Chris Scott, that Fleming’s career and mental health took a downward spiral shortly after the murders. He was sent from one institution to another, and ended his days in Claybury Mental Asylum, where he was listed as a pauper lunatic. Medical notes attest to his paranoid delusions and general “mania”. For reasons that aren’t explained, he was also recorded as having a particular aversion to being “questioned”. His most persistent delusion was that men “used formerly to pursue him” with the intention of killing him. Several biographical details appear to tally with what little we know of Hutchinson:

- Fleming was alleged by Barnett to have met Kelly in Pennington Street in 1885, while Hutchinson claimed to have known her for three years (i.e. commencing in 1885).
- Fleming moved into the Victoria Home in August of 1888 (when the murders started). Hutchinson was also a resident at that address, as discussed earlier.
- Fleming was in the habit of giving her money, again according to Barnett, while Hutchinson claimed to have given her a “few shillings” on occasions; a lofty sum if Hutchinson was simply a casual acquaintance.
- Fleming was described as a costermonger, and a man of that occupation living in the East End would be accustomed to embarking on “country rounds” to Romford. Hutchinson claimed to have visited that town on Thursday 8th November.

- An earlier, botched attack on seamstress Ada Wilson was committed in Mile End, in extremely close proximity to Fleming’s childhood home, where he was once arrested for burglary, having monitored the house for some time prior to the offence. Her description of her attacker matched Sarah Lewis’ description of the loitering man almost precisely.

As the matter stands, one can only speculate with regard to both Hutchinson’s true identity and his motivation for coming forward with so “extraordinary” an account. We can state with some confidence, however, that one particularly astute *Evening Star* journalist may have come closer to the truth than he realised when he made the following observation:

“...IT WOULD NOT BE SURPRISING IF IT WERE FOUND NECESSARY LATER TO PUT HUTCHINSON IN HIS TURN ON THE DEFENSIVE.”

The London police have celebrated the retirement of their chief by stumbling upon the first clue which looks as if it could possibly lead to anything. Unless the story told by the man Hutchinson is made out of whole cloth—a question which it ought not to take a competent detective two hours to settle—there is now a shadow of hope of capturing the miscreant who has been committing so much butchery. But, in the meantime, it would be just as well to keep a sharp eye upon Hutchinson himself. He may be a convenient person to have about at a critical stage of the investigation which is soon to follow. The man popularly known as “Jack the Ripper” is full of devices, and it would not be surprising if it were found necessary later to put Hutchinson in his turn on the defensive.”

Biography

Benedict Holme

Benedict Holme was born in October 1983, and has been a professional actor for the last seven years. His primary area of research has been maritime history, where his focus was on the human aspect of the Titanic and Lusitania disasters. He co-wrote an article on Titanic survivor Rhoda Abbott, and has appeared as a consultant for a French documentary on that tragedy, addressing the issue of “premonitions” allegedly experienced by some passengers and crew. He has since become avidly interested in the history of the East End and the Whitechapel murders, and this is his first article on the subject.



The Darker Side of Evolution

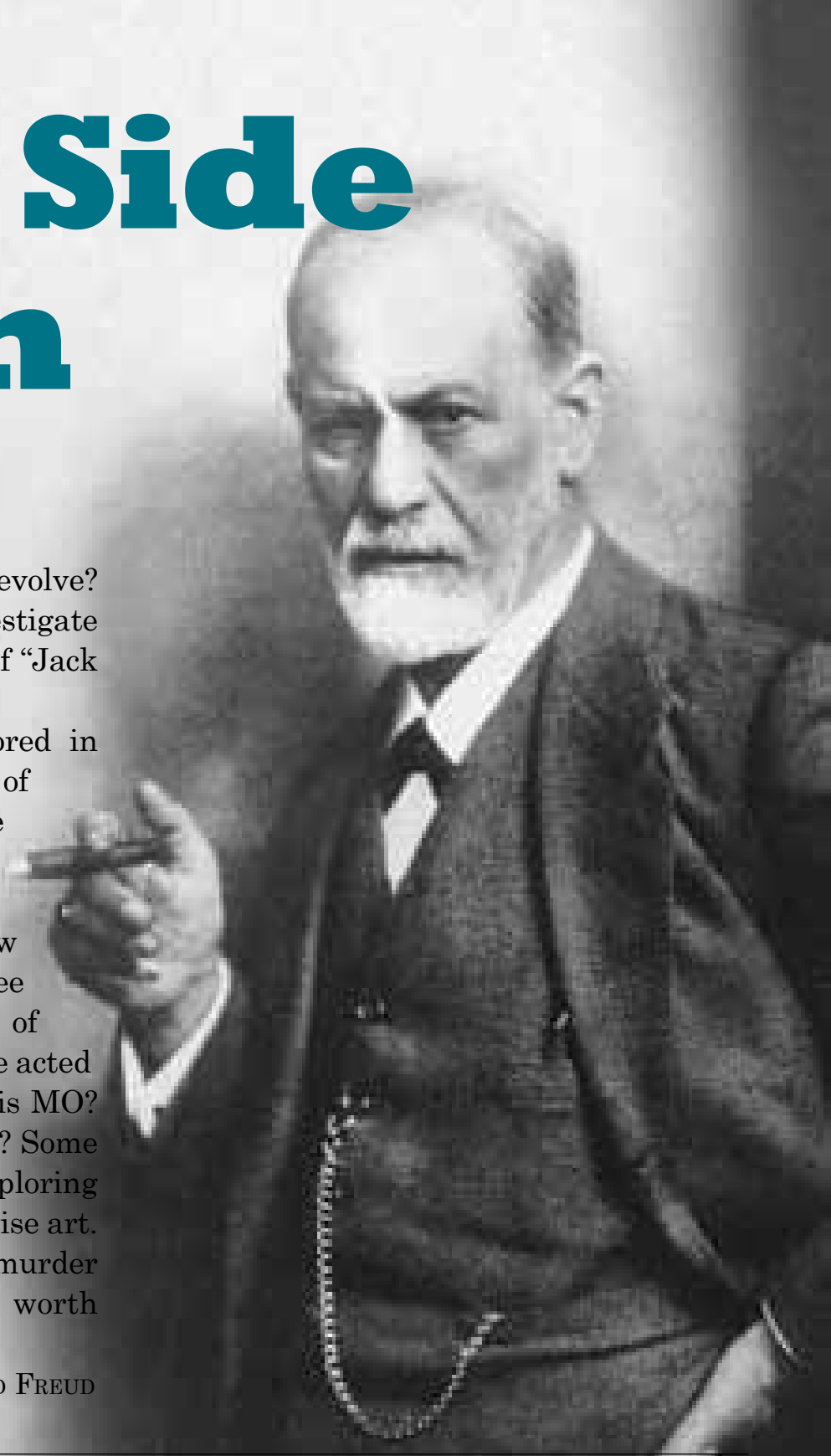
COREY BROWNING

Evolution is a term usually associated with the higher side of life. It is a scientific term, appealing to biologists around the world. Charles Darwin, author of the *Origin of Species*, in his journey around the world never met with the darker sides of evolution. Normally, we think of how the body adapts to life in normal situations, “survival of the fittest” Darwin called it. Often we look at the phrase in a positive light. However, evolution may, in some contexts, be a negative thing. In fact, adaptation occurs to make something more adept. What if we look at London in 1888 as a jungle, and the Whitechapel killer, a mere organism trying to survive? How would the killer adapt to his changing circumstances?

How does a killer such as this evolve? I think the time is ripe to investigate what lies behind the black veil of “Jack the Ripper.”

Narcissism has been explored in serial killers since the time of Ted Bundy and others. I believe the serial murderer Jack the Ripper should get equal attention in this respect. However, how can we explain a murder spree before defining how the chain of murders commenced, and why he acted the way he did? What shaped his MO? Why did he kill in the first place? Some will say this path is not worth exploring and that psychology is an imprecise art. I, however, say otherwise. In a murder case such as this, everything is worth

SIGMUND FREUD



exploring. In this essay I will present a possibility regarding two topics. I will divide this essay into two parts. The first shall explain my theory regarding the evolution of the modus operandi. The second will be explaining my theory regarding the possibility that Jack the Ripper may have suffered from narcissistic personality disorder.

PART ONE

On December 31, 2009, I started a poll on *Casebook.org* called “Battle Ground.” The question asked was: “Jack the Ripper a serial killer, or not?” I offered four choices; single serial killer, two killers, three killers, and more than three killers. The results showed that out of the 22 Ripperologists who voted, only 13 voters choose option one. So only 59.09% of the voters believed a serial killer was on the prowl. I hope that this analysis will help dust some doubt off the candidacy of the victims previously agreed to be the most likely victims of Jack the Ripper.

It seems right to start off by presenting a theory that I presented a while ago. I believe Jack the Ripper is a good example of how the brain learns and evolves—trial and error so to speak. This is a pattern observed by

many behavioral psychologists. There are many approaches in psychology and the behavioral approach basically states that we are the products of learning and associations. Take the work of the famous psychologist John B. Watson; he believed that what we feel and do depends on connections and associations we have made (Watson and Ryaner, 1920). He believed everything we do is caused by learning. One day a friend of mine found an article written in *the Journal of Investigative Psychology and Offender Profiling*. The article depicted the “evolutionary theory” even down to the number of victims I believe “Jack” killed. The eleven murders in Whitechapel from 1888-1892 were compared to a 1981-1995 cohort of 3339 homicide cases from Washington State’s HITS (homicide investigation and tracking system) database. The analysis revealed that the signature displayed in six of the Whitechapel murders is extremely rare.¹ That said, I believe

1 “The Jack the Ripper Murders: A *Modus Operandi* and Signature Analysis of the 1888-1891 Whitechapel Murders,” Robert D. Keppel, Joseph G. Weis, Katherine M. Brown and Kristen Welch, *Journal of Investigative Psychology and Offender Profiling* 2 (2005) p. 2

Jack the Ripper killed six women, Martha Tabram and the well known “Macnaghten Five,” and he shaped his modus operandi and his signature through trial and error. Ripperologist Lynn Cates once said to me:

“I’m glad you listed similarities and differences. I think we can take any two random murders (mix and match C5, torsos, Martha, Frances, Alice) and you will find both.”

However similar they are, do they connect, can they fit a pattern? A murder series without an author, in this case the Whitechapel murders (not just the C5, but all the murders classified in that file plus the torso murders), is like a jigsaw puzzle. We must try to sort through them to figure out which murders fit the pattern and which do not. How do we solve a puzzle? Well we fit together pieces that match. I view this connective tool as the signature. How do we connect the puzzle of Jack the Ripper? I think rather than relying wholly on anatomical evidence (as is usually done) it would benefit us more to observe closer three aspects of the murders, the first being the method of operation, or *modus operandi*. This is what is easily connected; however, we are walking blindly in the dark if

we don't look further. Next we need to look at the signature, what is constant in all murders? The throat wound, abdominal mutilations, the body being posed so that the skirt is raised above the knees, and organ theft, this is the signature. Lastly, to connect all this we need a time index. These murders start abruptly and occur within normal intervals (with this I mean within a logical sequence, not chosen at random), then stop, so any murder that happens a year or so out of context (either before or after) must be taken with great care, for it would be speculation to include it in the pattern. That is not saying it isn't possible, but it would be safer to stick to the murders that fit the criteria noted before, that occurred within a logical time frame.

What I am presenting below is not evidence to suggest that these murders may not have been political in origin, or done by separate individuals, but rather pointing out that from the whole range of murders labeled the Whitechapel Murders, only two patterns emerge, and more times than not, the patterns are connected. The first pattern I perceive is that of the Ripper murders, and the second pertains to the torso murders.

In 2009, fellow Ripperologist Lynn Cates and I were discussing this theory and he asked me "Do you have a model for this", I said "Yes, Jack the Ripper." Later, however, I realized that, if possible, I needed to find a detailed model. I found one in late November: the story of the California murderer called "the Zodiac." This case is well known to many. This may serve as the perfect model for my theory. I wrote this after the discovery:

On December 20th 1968, a couple parked on a gravel parking area along Lake Herman Road were murdered. The victims were David Arthur Faraday and Betty Lou Jensen. The killer approached the car and shot the rear right window out, apparently trying to force them out of the vehicle. He shot Faraday in the head at point blank range as he emerged and then shot Jensen five times in the back as she fled. The murder weapon was a .22 semi-automatic pistol.

On July 4, 1969, the Zodiac struck again, this time attacking the couple Darlene Elizabeth Ferrin and Mike Renault Mageau in a secluded parking lot in Blue Rocksprings Park. A car pulled up next to them and a man with a flashlight exited the car and proceeded

to their vehicle. Without any words the man took out a pistol and began firing. After five shots he left. Ferrin died from five shots and Mageau survived being shot four times. I find it worth noting that in 2002 Mike Mageau identified the assailant as Arthur Leigh Allen. The murder weapon was a 9mm semi-automatic pistol.

Next, on September 27, 1969 the Zodiac killed again, using a different MO all together. The victims were Cecelia Ann Shepard and Bryan Calvin Hartnell. The couple was killed on a shore line of Lake Berryessa. They were lying on a blanket when Shepard noticed a man in an "unusual costume" with a gun walk up to them. He tied them together with a plastic clothes line and began stabbing them. Hartnell was attacked first, then Shepard. After the attack the killer walked casually away from the scene leaving them to die. Shepard was stabbed five times in her front and back, and died on the 29th from her injuries, and Hartnell was stabbed six times in the back, but survived.

The last victim was unusual. It was one man, named Paul Lee Stine. He was killed on October 11, 1969, at the intersection of Washington and

WANTED

SAN FRANCISCO POLICE DEPARTMENT

NO. 90-69

WANTED FOR MURDER

OCTOBER 18, 1969



ORIGINAL DRAWING

REVISED DRAWING

Supplementing our Bulletin 87-69 of October 13, 1969. Additional information has developed the above wanted drawing of murder suspect known as "ZODIAC".

WMA, 35-45 Years, approximately 5'8", heavy build, short brown hair, possibly with Red Tint, Wears Glasses. Armed with 9 MM Automatic.

Available for comparison: Slugs, Castings, Latents, Handwriting.

ANY INFORMATION

Inspectors Armstrong & Trenchi
Homicide Detail
CASE NO. 696314

THOMAS J. CAHILL
CHIEF OF POLICE

Cherry Street. He was shot point blank in the head by a 9mm semi-automatic pistol. In the end this is not all of whom I believe the Zodiac killed. My list also includes the murders of George Domingos and Linda Faye Edwards, also the early victim Cheri Jo Bates. These murders have a lot to do with my opinions regarding the Whitechapel murders.

The Zodiac killer showed the same behavior that is seen with Jack the Ripper. That is, shaping his behavior through past experiences. A very important clue to the evolution of this killer's MO is the weapon choice. It is obvious he chose to return to the 9mm semi-automatic pistol in the end. However, this killer had a very different motivation than that seen in the 1888 murders. Keep in mind that this is not what is being observed: the observation is the relation between the two pertaining to the MO. He also shows the experimentation that is seen in the Ripper murders.

Before I move on I would like to conclude with a few comments made by Ripperologist Michael Hawley who truly understands this theory and what it offers. Here are a few comments he has allowed me to present.

ZODIAC KILLER WANTED POSTER

What I am intrigued about with Corey's hypothesis are the patterns. The purpose of science is to discover patterns in nature (inductive reasoning), and then attempt to explain those patterns with the known empirical evidence (deductive reasoning). There are three patterns fitting the evidence in this hypothesis that resonate with me, 1) learning from experience, 2) conforming to the aggressive form of narcissism, and 3) a pattern in mutilation. The narcissism pattern of loner, pathological lying, paranoia, and psychological episodes reminds me of Ted Bundy. He could certainly put on a nice game face in public, but listening to the surviving Bundy victims showed an evil person during his episodes.

Lastly, again quoting Mike, as he states here what I offer:

. . . and I've stated this before, casebook.org is the next best thing to scientific peer review, just as you are demonstrating. The response to a hypothesis like Corey's should not necessarily be, "Oh, I am now convinced and I agree", but "Here is a plausible hypothesis, and now let's work with it".

I believe that before trying to connect the murders of those six unfortunates of Whitechapel it is only right to

address the victimology first. Jack the Ripper expressed a very specific victim type. That would be women, usually aged from 39-47 (excluding Kelly) and of the lowest dregs of society. All of his six victims had been or were prostituting themselves around the streets of East End London at one point or another. (I am not saying that they were all "on the job" on the night of their death.) They had reputations as heavy drinkers and lived in generally the same area (around Whitechapel Road). Many of the canonical victims were seen to live at least once near or on Flower and Dean Street. This leads me to believe that Jack the Ripper was a local. Looking at the geographic profile of the victims tells me their killer lived in the same area they did, meaning not just in London, but either the Parish of St. Mary Whitechapel, county of Middlesex, Spitalfields, or St. George in the East.² All victims were attacked in the same principal target areas, those associated with that of a lust murderer.

In 1888, the doctors and police investigators had a vague view of the psychological implications of serial

² This the result of a geographic profile developed by Wesley English. (English W. 2010)

killers, their theories included mostly the killer's motivation. However, some of their early ideas were spot on. In this letter to the *Medical News* on October 13th, the writer puts emphasis on the scale of violence in violent crime.³

Sexual perverts of this character never begin by the commission of crimes of such frightful atrocity [That being the murder of Catherine Eddowes], but yielding to impulses to do slight injury to their victims, find, as time goes on, that it is necessary to practice greater and greater cruelties, to arouse their desires and gratify passion, until a stage like the present is reached. Such has with probability been the history of the present murderer.

This is very important to anyone making a grouping of the victims. There is always a pattern in these types of murders. By design, not one murder will fall out of this pattern of evolution, unless the opposite process, devolution occurs. This of course is the process in which killers begin to lose control, falling in somewhat of a downward spiral.

³ *Medical News*, October 13, 1888, p. 431. Written by "Howard A. Kelly, Assoc. Prof. Obst. Univ. of Penna" which was signed at the bottom of the letter. It was originally produced in the *Philadelphia Press*, 3 October, 1888.

Not being able to control how they perform an act playing out their fantasy. They also begin to lose control over their fantasies. This isn't possible in this case for it is evident that the killer didn't reach that stage and it is likely that he never would have. As I was saying, by design, a murderer would commence his murders with increasing elaboration. The fantasy would be seen to somewhat increase, at differing rates due to their success. This can be compared to climbing a ladder, each step would advance the fantasy and the method of submission would perfect itself with each successful murder. Trying to categorize these steps, or shall we call them stages, I will present a scale rating the murders by the traits seen in them. There are five stages, one being before the fantasy is played out, and five being the fantasy fully acted on. Stage one includes assault,

robbery, and arson. Stage two includes aggravated assault and murder (with no fantasy being present). Stage three includes, again, murder; however, the violence increases dramatically. This is the stage at where the fantasy most likely emerges. Stage four includes murder with organ theft and extensive mutilation. Stage five, being the most severe, includes extreme mutilation and the loss of controlled impulses. With the Whitechapel murders as a whole, here is the placement of 14 of the murdered women

Shaded in blue are the victims I ascribe to Jack the Ripper. Stride is highlighted for one reason; this murder was the slip up. Earlier, I said that the victims would not fall out of the order of escalation by design, meaning that if everything went according to the plan, Stride's placement wouldn't be in Stage Two but most likely in Stage

Four. It is also possible, that Eddowes wouldn't be there at all, assuming that she was the product of a failure, so the killer could experience the gratification not gained in the murder earlier that day in Dutfield's Yard. However, can we explain this evolution in great detail? Perhaps taking a trip back into that autumn of terror some 100 years ago may reveal some striking clues to this dark and bloody evolution.

**AUGUST 7, 1888:
MARTHA TABRAM**

The Press Association says:--About ten minutes to five o'clock, this morning, John Reeves, who lives at 37, George-yard-buildings, Whitechapel, was coming downstairs to go to work when he discovered the body of a woman lying in a pool of blood on the first-floor landing. Reeves at once called in Constable 26 H, Barrett, who was on

Stage one	Stage two	Stage three	Stage four	Stage five
Wilson		Tabram	Chapman	Eddowes
Smith	Stride	Nichols		Kelly
	Millwood			Jackson
	Mackenzie			Pinchin Street
	Coles			Whitehall

beat in the vicinity of George-yard, and Dr. Keeling of Brick-lane, was communicated with, and promptly arrived. He immediately made an examination of the woman, and pronounced life extinct, and gave it as his opinion that she had been brutally murdered, there being knife-wounds on her breast, stomach, and abdomen.

August 7, 1888, *The Echo*, London

Jack the Ripper may have murdered her whilst she slept. If this is so, then it is possible he had not yet developed the confidence to approach the victim. I believe the reason she was stabbed to death instead of what we commonly associate to be the Ripper's MO was due to inexperience. Anyhow, the transition from cuts to slices is not a large one. He killed her with, what at the time may have seemed like a foolproof

six to the stomach. The others, nine to the throat (notice a familiar pattern?) and eight to the private parts, of which one of those eight was more of a gash than a puncture.⁴ The killer was obviously in a rage. However, the target areas remain the same in *all* the murders. This is his signature.

Before I move on I believe it is right to try to explain certain aspects that I am observing in this evolution.

...THE TRANSITION FROM CUTS TO SLICES IS NOT A LARGE ONE.

My opinion is the first victim taken by Jack the Ripper was Martha Tabram. I believe this murder (along with possibly being the start of his murder spree) may have been a crucial point in the evolution of his MO. My reasoning for this is that at 3:30, Alfred Crow noticed (what he described as) a "tramp" sleeping on the first landing of the George Yard building. At approximately an hour and ten minutes later, John Saunders Reeves found Tabram dead lying in a pool of blood, and on the same landing. It occurred to me that

way to murder, with the same intentions, mutilation of the victim. In the end this proved wrong, the frenzied stabbing of Tabram would have left the murderer soaked with blood, this negative reinforcement caused his modus operandi to evolve as he adapted to a more efficient way of causing submission. She was stabbed thirty-nine times, of which twenty-one were directed at the organs. To be precise, five to the left lung, two to the right lung, one to the heart (cause of death), five to the liver, two to the spleen, and

The evolution of the modus operandi is a great example of stimulus generalization, or the process in which a response (the adaptation of submission) spreads from one specific stimulus (being blood-soaked) to other stimuli that resemble the original. This behavior

⁴ Dr.Killeen's report at the inquest was incomplete discussing only the torso wounds. An article in the Daily News, August 10, 1888 mentions the wounds to the lower body, and the wounds to the throat. In the report on September 5th, Donald Swanson wrote that the throat, abdomen, and the private parts were the target areas.

that I will describe later (and with this murder) is called “operant conditioning,” or conditioning that results from one’s actions and the results they cause. (Watson and Ryaner, 1920) This term fits loosely with the theory. However, human behavior is much more complex than that of conditioned responses to conditional stimuli. This term fits perfectly with animals and young children; however, thought processes become extremely complex with age. Then we advance to what is called cognitive learning, which is learning through mental processing. However, this is still too simple to explain such behaviors by learning. Complex learning is a vague term that may apply to any type of learning, plus the factors that weigh on the learnt information, whether the learnt material was intended to be learned or not. With complex learning, factors such as expectancies, strategies, cognitive mapping, reinforcement values, chemicals (stimulants and depressants) in the brain, environmental conditions, associations, positive and negative transfer weigh in on the process at which they learn the information, how the information is stored, and the result of how they interpret the information. Thought processes

are so complex that we don’t even know exactly what goes on completely when we learn, because of how many factors are involved.

**AUGUST 31, 1888:
MARY ANN NICHOLS**

No arrest has been made in connection with the murder of Mary Ann Nicholls. Her remains were buried yesterday afternoon. The body, enclosed in a solid-looking coffin, was conveyed by hearse to Ilford Cemetery, where it was interred.

September 7, 1888

The Daily Telegraph.

At 3:40 A.M., on August 31, 1888, a body was discovered in Buck’s Row by a carman who gave the name of Charles Cross, while walking to work. When he first spotted the body he thought that it was a tarpaulin. Upon realizing that it was not a tarpaulin, but the body of a woman, he called for the assistance of Robert Paul. At first, Cross thought he felt a faint heartbeat and said “I think she’s breathing, but it is little if she is.” Upon reaching the decision to leave the corpse to find a police constable, he arranged the skirt for decency, and the two left. At the

junction of Hanbury Street and Bakers Row they encountered police constable Jonas Mizen, 55H, and alerted him of their discovery. Around this time, police constable John Neil, 97J, found the body and signalled by lantern for assistance from police constable John Thain, 96J. They were soon joined by Dr. Llewellyn. At first, all that was noticed were the cuts to the throat; the skirt covered the abdominal mutilations, which would be discovered later that morning. The mutilations would be discovered at the Old Montague Street workhouse infirmary mortuary by Inspector John Spratling, warrant No. 53457 of J division. He was called to Bucks Row at 4:30 as the blood was being washed away.

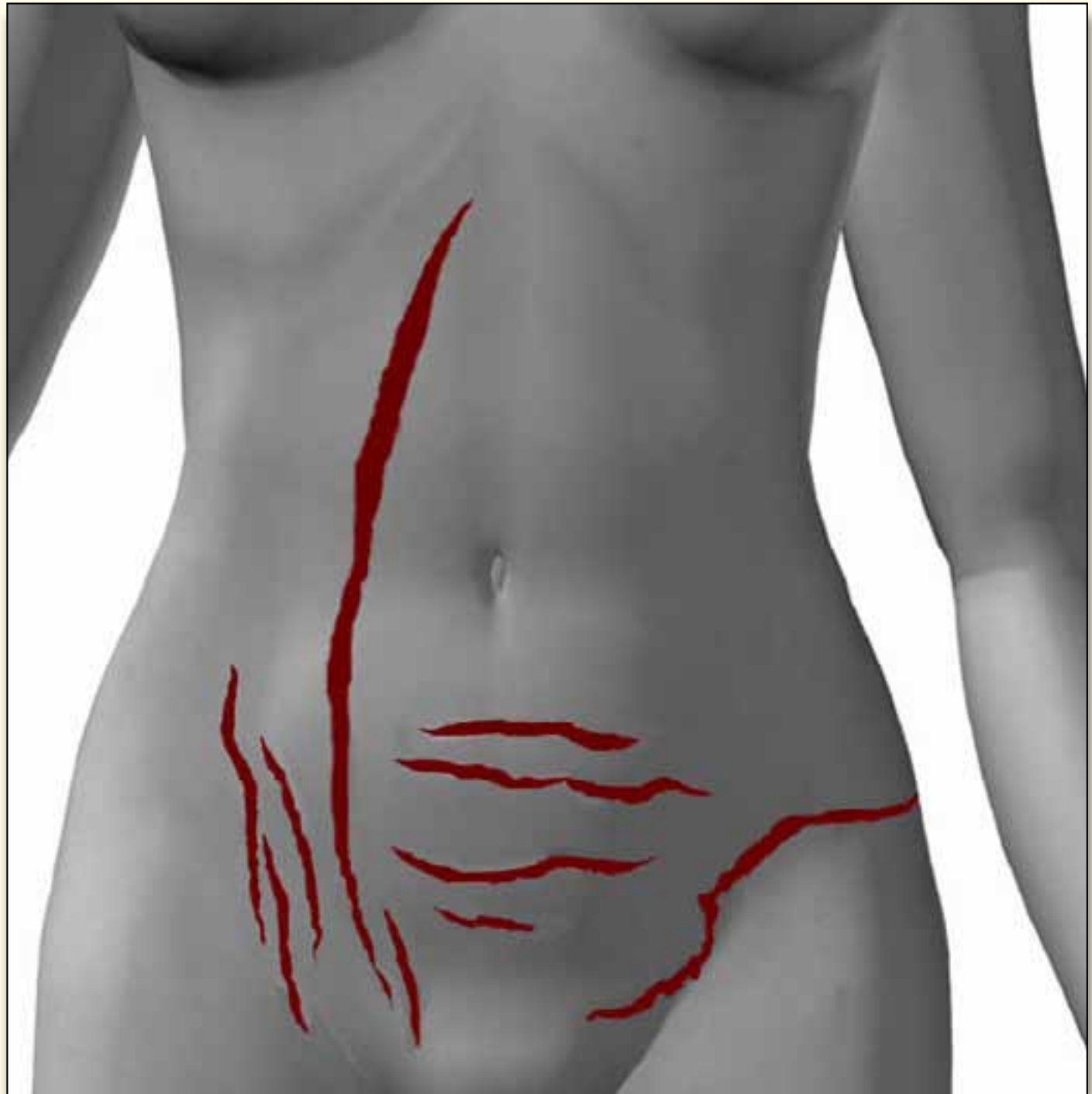
This murder is a great example of how I think the Ripper’s MO was evolving. Looking at the anatomy of the body, we can tell he was still enraged and slashing about haphazardly, slashing with both transverse and sagittal cuts. We know this from Llewellyn’s post mortem report, featured in the inquest testimony reported in the *Times*:

There were no injuries about the body until just about the lower part of the abdomen. Two or three inches from the left side was a wound running in

a jagged manner. The wound was a very deep one, and the tissues were cut through. There were several incisions running across the abdomen. There were three or four similar cuts running downwards, on the right side, all of which had been caused by a knife which had been used violently and downwards. the injuries were from left to right and might have been done by a left handed person. All the injuries had been caused by the same instrument.⁵

At this point the killer discovered he likes to kill, so assuming now he kills not only to release his rage, but also because he feels sexual release from it, I believe his motive is also evolving. This discovery would increase his willingness to go to greater lengths to murder and take more risks. This is a behavior called “reinforcement value,” or the preference for certain types of reinforcement over others. This type of learning is different from others that are observed. The killer would not consciously notice this change in his motivation. This form of learning is called latent learning, (Tolman and Honzic 1930) which is learning that is not immediately expressed with an

⁵ These details differ some from the report (ref MEPO 3/140 F239.) by Insp. Spratling.



MARY ANN NICHOLS' WOUNDS © JANE CORAM

overt response. This murder was the stepping stone in thought of the evolving mind of the killer. This evolution is put in physical form with the mutilations. In the accompanying illustration, drawn by Jane Coram, we can tell exactly what direction the evolution was taking, and can predict what the next stage would be. During this murder he learned that with differing degrees of control, he can achieve greater and greater pleasures. I can also see that his confidence was still in its infant stage by the multiple throat wounds. Also, the fact that she was killed almost directly underneath “New Cottage” may show (contradicting the multiple wounds to the neck) a slight confidence growing. It is also apparent that his method of obtaining submission was evolving. It is obvious for two reasons that he asphyxiated Polly Nichols: one being again the post-mortem report by Dr. Rees Ralph Llewellyn “*slight laceration of the tongue*” and the last being that neither Mrs. Emma Green (noted was her word, she was a “self-proclaimed light sleeper”) nor her two sons and her daughter heard a noise until she was awakened by police. It is worth noting that she went to bed at 11:00. This is the beginning of the development of his permanent *modus operandi*.

**SEPTEMBER 8, 1888:
ANNIE CHAPMAN**

Early on Saturday morning a ghastly murder was perpetrated near Spitalfields Market, under circumstances which have led the police to the belief that the author of the diabolical outrage was the same person who ten days ago cruelly killed Mary Ann Nicholls, in Buck's-row.

September 10, 1888.

The Daily Telegraph.

At approximately 5:30 am, September 8, 1888, a woman by the name of Elizabeth Long noticed a couple leaning hard against the shutters of No. 29 Hanbury Street. She overheard the conversation. She heard the man say “Will you?” and the woman reply “Yes”. Long believed she is certain of the time of the incident because she heard the clock on the Black Eagle Brewery on Brick Lane strike the half hour just as she turned onto that street. On September 12, Long was taken to a mortuary where she viewed the body of a woman who was murdered that very same day (the 8th) and concluded that the deceased was the woman whom she had seen that morning. The deceased would later be identified as Annie Chapman.

Annie Chapman was found dead in the backyard of No.29 Hanbury Street shortly before 6 am by John Davis. The body lay about a foot away from the stone steps leading into the hallway of No.29. She was killed by cuts to the throat, two of them to be precise, and the abdomen was mutilated; however, the concentration of the wounds were more precise than those seen in the murder at Buck's Row. As Dr. George Bagster Phillips stated during the inquest into Chapman's death:

The abdomen had been entirely laid open: the intestines, severed from their mesenteric attachments, had been lifted out of the body and placed on the shoulder of the corpse; whilst from the pelvis, the uterus and its appendages with the upper portion of the vagina and the posterior two thirds of the bladder, had been entirely removed. No trace of these parts could be found and the incisions were cleanly cut, avoiding the rectum, and dividing the vagina low enough to avoid injury to the cervix uteri. Obviously the work was that of an expert- of one, at least, who had such knowledge of anatomical or pathological examinations as to be enabled to secure the pelvic organs with one sweep of the knife, which must therefore must

have at least 5 or 6 inches in length, probably more.

This murder is like the turning point of his MO. If we keep to the simple explanations of operant conditioning, the conditioned response to being saturated with blood would be not to stab or cut at all. However, this is obviously not the case. The transition from stabbing to throat severance and a single abdominal wound would come in steps, and the learning behind this transition is very complex. The first would be seen in the murder of Mary Ann Nichols. The killer would try to shape his method of forcing submission and the method by which he divided the abdominal cavity. This change of method would be through his expectancies, or his belief in his ability to perform an action and to get the desired reward or result, experience, and the circumstances that would shape each case, be it environmental factors (lighting, location, building placement) or the differing risks of discovery. This is the point where he started to experiment. Instead of slashing and stabbing he now cuts once, a longitudinal cut, started from the navel up to the breast bone. That his fantasy was becoming more prominent

is suggested by the organ theft. He still cuts the throat twice as a precautionary measure but his confidence is increasing drastically. The area of the crime is very risky, showing that he is indeed growing more confident.

gate to Dutfield's Yard, with her throat cut. Her face pointed toward the wall of The International Working Men's Club. The back of her right arm and wrist had on it clotted blood and the left hand held tightly a packet of cachous. There was a

HIS FANTASY WAS BECOMING MORE PROMINENT...

SEPTEMBER 30, 1888: "DOUBLE EVENT", ELIZABETH STRIDE & CATHERINE EDDOWES

Two more women murdered in Whitechapel and Aldgate. Savage butchery and mutilation. The crime in Whitechapel.

October 1, 1888. *The Daily Telegraph.*

The murder of Elizabeth Stride is one of the most controversial events in Ripperology. She was found dead at (according to Louis Diemschutz) exactly 1 am. The problem with this murder is there were no abdominal mutilations, not even a scratch. She was found on her left side about five feet away from the

silk handkerchief around her neck that appeared slightly torn. The tear corresponded exactly with the wound to the throat. The handkerchief was tightly wrapped around the deceased's neck. The cause of death was a hemorrhage caused by the partial severance of the left carotid artery. The wound was odd, compared to the others, as described at the inquest by Dr George Bagster Philips:

The cut through the tissues on the right side was more superficial, and trailed off to about two inches below the right angle of the jaw. The deep vessels on that side were uninjured. From this it was evident that the hemorrhage was caused through the partial severance of the left carotid artery.

A major argument against the candidacy of Stride as a Ripper victim is the nature of the throat wound. The wound itself and the manner in which it was performed is odd compared to the other four cases. First of all it was formed left to right, and became superficial as it trailed off below the right angle of the jaw. Meaning that on the left side the wound was the deepest, partially severing the left carotid artery, then as it moved towards the right it became superficial and trailed downwards. Also, the wound was most likely performed while Elizabeth Stride fell. This opinion is reached for a couple of reasons. One being the depth of the cut, she was found lying on her left side with her legs facing the yard gate and her face towards the club wall. The scarf around her neck was tight with the knot pulled tightly to the left. This means the killer pulled her by the scarf with his left hand, pulling her into the yard. The killer then proceeded to perform the cut with his right hand and she fell which resulted in the nature of the cut. This accounts for the appearance of a dull knife with a slightly beveled tip being used in this case, while in truth, the knife was most likely just as sharp as in the other cases. The way

the killer commenced the cut differs from the others as well. In all the other cases (except Kelly's) the cut was commenced while the victim lay on their side on the ground. The killer most likely held their chin and commenced the cut again left to right, resulting in a thoroughly deep wound from ear to ear. In Stride's case the victim was standing (at least at first) and the killer pulled her back while he reached his arm around the neck to perform the cut. Also, a tear on the scarf corresponded exactly with the wound to the throat and it being made of silk would indeed complicate the performance of this cut.

The most important witness to date regarding this murder is Israel Schwartz, who saw an incident at (as he recalls) 12:45. As described by Chief Inspector Donald S. Swanson in his report on October 19, 1888:

12:45 am 30th- Israel Schwartz of 22 Helen Street, backchurch Lane stated that at the hour on turning into Berner St. from Commercial Road & had got as far as the gateway where the murder was committed he saw a man stop to speak to a woman, who was standing in the gateway. The man tried to pull the woman into the street, but

he turned her round & threw her down on the footway & the woman screamed three times but not very loudly.

After the sighting, Schwartz walked off after he *thought* the attacker yelled "Lipski" (an anti-Semitic slur developed after the notorious murder of Mirian Angell by a man named Israel Lipski), and feeling that he was being followed by another man seen at the scene, he ran as far as a railway arch. The man "following" Schwartz is known by Ripperologists as "pipe-man" and the attacker as "broad shoulders" due to the descriptions given by Schwartz.

I do believe she was a victim. I believe that what Schwartz saw may have been a misinterpretation of something else. I note that he was scared, scared enough to flee, so he probably was panicking and may not have seen what had actually taken place and saw something or *someone* totally different. There was a study done by the television show *Date Line* on perception. They sent a person into a busy New York intersection to ask for directions. Now the study was done with each test subject giving directions to two separate people each time, both switching at about the midway point

of each session. In the end, the result of the study showed that almost 90% of the subjects tested never distinguished between the two separate people. His sighting was at 12:45 and the body was found at 1am which gives us a fifteen minute time frame, and Schwartz probably calculated the time after he fled, not as he fled, so I believe a better estimation of the sighting would be 12:45-12:50. Within that time she walked into Dutfield's yard. Upon leaving I believe the Ripper tried yet another method, using partially the same MO but not approaching the victim, rather he blitz killed her. After this, Louis Diemschutz rode into the yard. In the near darkness he didn't see the Ripper and entered the club adjacent to the yard to alert his fellow members. In the end, before Louis Diemschutz, Morris Eagle, and Isaac Kozebrodsky re-entered the yard, the killer slipped away unnoticed.

Before I move on to the Eddowes murder, I wish to explain a problem presented regarding this and other murders. It has been suggested that this murder was a rough imitation of the murders of August 31 and September 8th. However, I look at it this way. I look at it as I look at a signature. If someone signs a note, is

it a rule that it should be exactly the same each time he signs that note? If you had someone sign a piece of paper twice and examined each signature, you would likely discover that the second looked to be a rough likeness of the other. This is because of human nature. No matter how much we try to perfect something, human nature always intervenes.

At approximately 1:45 am, police constable Edward Watkins (City of London Police) found the body of Catherine Eddowes in a corner of Mitre Square, City of London. He ran into Kearley and Tonge's warehouse opposite the murder site to find assistance from watchman George James Morris. While Morris ran into Aldgate for assistance, Watkins stood with the body until the arrival of police constable Holland. It is worth noting that Watkins passed through the square at 1:30 and saw nothing unusual.

I believe the killer still had the urge to mutilate after the bungled Stride killing. The abdominal injuries seen in this case are very similar to those of Annie Chapman. However, the degree of violence is increased as is expected. As described in the post mortem report by Dr. Frederick Gordon Brown:



DR FREDERICK BROWN

The intestines were drawn out to a large extent and placed over the right shoulder -- they were smeared over with some feculent matter. A piece of about two feet was quite detached from the body and placed between the body and the left arm, apparently by design. The lobe and auricle of the right ear were cut obliquely through. There was a quantity of clotted blood on the pavement on the left side of the neck round

the shoulder and upper part of arm, and fluid blood-coloured serum which had flowed under the neck to the right shoulder, the pavement sloping in that direction. . . .

The abdominal walls were divided in the middle line to within a quarter of an inch of the navel. The cut then took a horizontal course for two inches and a half towards the right side. It then divided round the navel on the left side, and made a parallel incision to the former horizontal incision, leaving the navel on a tongue of skin. Attached to the navel was two and a half inches of the lower part of the rectus muscle on the left side of the abdomen. The incision then took an oblique direction to the right and was shelving. The incision went down the right side of the vagina and rectum for half an inch behind the rectum.

There seems to be very little control in this murder and this is easily explained with the earlier failure in Berner Street. He attacked the facial region first (we know this because there was no fecal matter in those wounds) and cut haphazardly. However, I believe he calmed and then commenced the abdominal mutilations.

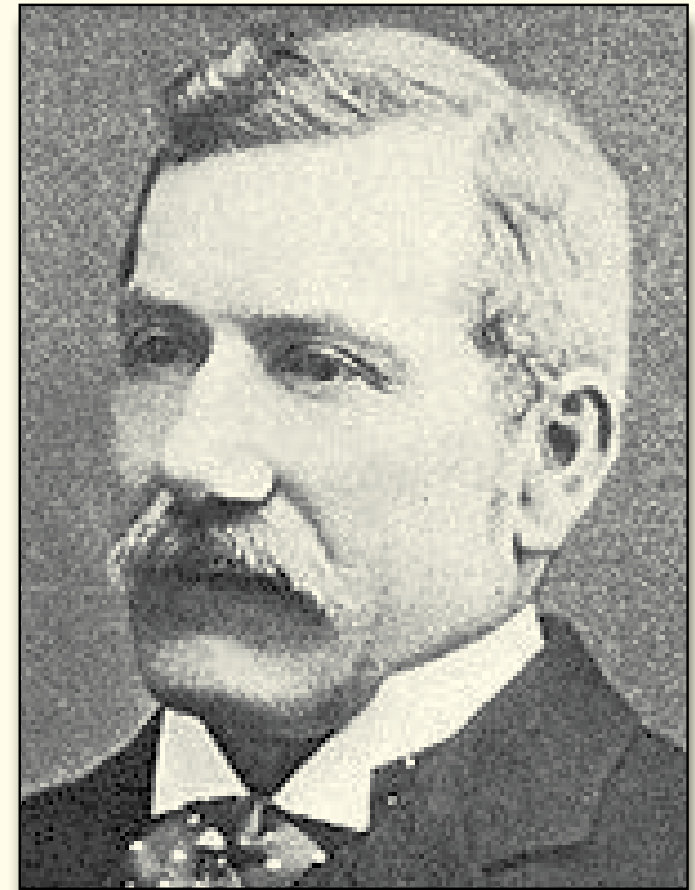
**NOVEMBER 9, 1888:
MARY JANE KELLY**

Yesterday a seventh murder, the most horrible of the series of atrocities attributed to the same hand, was committed in Whitechapel. As in all the previous instances, the victim was a woman of immoral character and humble circumstances, but she was not murdered in the open street, her throat having been cut and the subsequent mutilations having taken place in a room which the deceased rented at No. 26, Dorset-street.

November 10, 1888.

The Daily Telegraph.

It was on a rainy dawn that Elizabeth Prater heard the cry of "Oh Murder!" below her home above No.13 Miller's Court at 4 am. She had been awakened by her pet cat, "Diddles," walking across her neck. She took no notice of the cry. Later that morning at 10:45, Thomas Bowyer was sent by John McCarthy to collect past due rent from Mary Jane Kelly. He knocked on her door, but, receiving no response he pushed aside the curtain to view inside. What he saw next horrified him for years. The first thing he noticed were two pieces of viscera lying on the



DR THOMAS BOND

table next to the bed. Once he gathered himself to look over the pile, he saw the twisted remains of Mary Kelly lying on the bed, the floor underneath the bed covered with blood.

Described in horrifying detail, Dr. Thomas Bond wrote in the post mortem report:

The whole of the surface of the abdomen and thighs was removed and the abdominal cavity emptied of

its viscera. The breasts were cut off, the arms mutilated by several jagged wounds and the face hacked beyond recognition of the features. The tissues of the neck were severed all round down to the bone. The viscera were found in various parts viz: the uterus and kidneys with one breast under the head, the other breast by the right foot, the liver between the feet, the intestines by the right side and the spleen by the left side of the body. The flaps removed from the abdomen and thighs were on a table.

I believe the reason the killing was done inside was because the opportunity presented itself and the Ripper took full advantage of it. The deviation from outdoors to indoors is not significant anyway, but is rather a natural progression of his MO. The circumstances provided all he needed to advance his fantasy. He had the time he needed, and the circumstances were perfect. There may be a hint of rage in this murder because of the fact that she was killed in the early morning of the day of the Lord Mayor's celebration. I also find it worth noting that there was evidence of a struggle with this murder. The cuts on her arm are likely defensive wounds and perhaps

this, coupled with the possibility that she had screamed "Oh murder!" before her death, weighed upon the killer's wish to continue the spree? Perhaps this was the last, a surprising end to a string of horrors?

I am of the opinion that those are the only (known) victims of Jack the Ripper. However, what about the Torso murders, or Alice Mackenzie, Ada Wilson, Frances Coles or others? How can we distinguish them from the murdered victims above? Well I will explain my thinking starting with the Torso murders.

THAMES TORSO MURDERS (1886-1902)

Some historians have tried to connect these murders with those of Jack the Ripper. There were possibly six known victims to this murder spree. I am of the opinion that the murderer was a serial killer; however, I don't believe he was Jack the Ripper. Before I explain this, I wish to put forth some details of the case. The first possible torso was found in November of 1886, outside of Montrouge Church in Paris. Later on May 11, 1887, the Rainham Mystery Torso was found on the banks of the Thames in London. Then on October 2,

1888, the Whitehall torso was found on the New Scotland Yard building site. June 2, 1889, the only torso victim to be identified, Elizabeth Jackson, was found. This victim is also known as the Battersea torso. The fifth, the Pinchin Street torso, was found under a railway arch on September 10, 1889. The last possible known torso victim of this series is the torso of Salamanca Alley, found on June 8, 1902. In early 2010, I participated in a discussion on the Casebook about whether or not Elizabeth Jackson was a Ripper victim. I made a comparison of the wounds and circumstances surrounding the murders of Elizabeth Jackson to two of the canonical five, that being Annie Chapman and Catherine Eddowes. The comparison showed that the murder of Jackson was very different, almost alien, to the two proclaimed Ripper victims. Various portions of Elizabeth Jackson's body were found in the Thames between May 31 and June 25, 1889. The most important finding was on June 4, 1889. One package containing portions of a woman's body was found by two boys, as witnessed by John Regan. At 10:30 am, standing along the bank of the Thames, Regan noticed a couple of boys "throwing

stones at an object in the water”. When one of the boys pulled the package out of the water, and realizing the contents of the package were that of human remains, contacted the Thames River Police division. Almost simultaneous to the discovery by the two boys was the finding of another package by fifteen-year-old Isaac Brett, of 7 Lawrence Street in Chelsea. When taking a walk along the Thames near the Albert Bridge, Battersea, Britt decided to take a bath. Upon submerging himself in the water he noticed a parcel tied with a bootlace. Later that day the second package was taken to Sergeant William Briggs of V division. The parcel contained a thigh, wrapped in the right hand corner of a lady’s ulster was a band, marked “L.E. Fisher”. This led to the identification of Elizabeth Jackson. Now the injuries of Jackson were very different than those of the Canonical victims and the method the killer used to silence Jackson was different. She was disposed of in the Thames and the timing coincided with the other proclaimed torso murders. These four points make the comparison between the three murders listed above difficult:

The killer seems to have methods of transportation that were not at Jack the Ripper’s disposal.

He seems to try at great lengths to dispose of the body, which in the Ripper’s case just left them where they died.

We don’t even know how he killed them and it is safe to say the method of forcing submission would be almost completely different from that of Jack the Ripper.

The Torso murders take place over a wide space of time, years in fact, while the Ripper murders were very spontaneous and ended abruptly.

MACKENZIE, COLES, OTHERS.

I don’t include them in the analysis above for one reason: they don’t fit into the pattern of evolution. Alice Mackenzie is the one exception, however. Her mutilations bear a striking similarity to those of the earlier victims of Jack the Ripper. Murdered on July 16, 1889, the method of forcing submission was almost identical to the previous murders, the exception being

the stabs to the throat. The only way this murder would fit into the pattern would be with a psychological term called spontaneous recovery. This happens after a certain thing called extinction occurs. Spontaneous recovery is the sudden reappearance of an extinguished response. This response and the stimulus that may have triggered it will be explained later. By theory, this explanation is possible, that a stimulus triggered a response (murder) and the stimulus disappeared with the outcome being extinction of the conditioned response. Upon return of the stimulus spontaneous recovery occurs and his murderous tendencies return. Like I said, according to theory, this is possible, but human behavior is much more complex than this. We would have to factor in circumstances like cognitive thought processes, abstract problem solving, success rate, and many more factors.

With Frances Coles, the reason she is not a very likely candidate is the fact that there were no abdominal mutilations. Found alive by Police Constable Ernest Thompson, 240 H, this lack of mutilation could be explained by yet again being interrupted. However, why were there no murders after this? The

date is curious as well, two and a half years after the murder of Kelly! This murder is too different to be connected to the others in this essay.

So there it is, a description of the evolution I see in the six murders. Also we have discussed some of the other murders. However, we have not answered the question, “Why did he kill?” What sparked such a quick killing spree and what ended it? What was the state of mind of Jack the Ripper that induced him to kill?

PART TWO

Before starting part two, I want to offer this. Some will say that criminal profiling is a dead end—that it is worthless, or of marginal worth, as an investigative tool. However, it may be noted that signature analysis is the only crime assessment technique that is allowed in a U.S. court. Criminal profiling is not, as some think it to be, a tool to catch a criminal; rather, it is a way to narrow down a suspect list. Do we forget that even Dr. Thomas Bond

used criminal profiling. Remember the letter sent to Sir Robert Anderson regarding the likely characteristics ascribed to Jack the Ripper:

The murderer must have been a man of physical strength and great coolness and daring. There is no evidence that he had an accomplice. He must in my opinion be a man subject to periodic attacks of homicidal and erotic mania. The character of the mutilations indicate the man may be in a condition sexually, that may be called Satyriasis. . . .

Dr. Bond goes on to give an opinion on the psychological state of the Ripper. That said I believe it is worthwhile to accept profiling tentatively as it may help with this investigation. Keep in mind, though, this is not a profile of Jack the Ripper. This is not a listing of traits that I believe can be attributed to the murderer. This is not to say I haven’t profiled Jack the Ripper: I have, and the said profile is based on many key characteristics found in the murders. But this essay is

not the place for that.

Narcissism, as you will find out, is neither a motive nor a psychological ailment. It is not the cause for the murders, but as I will later explain, it may have contributed to what I think the initial motive was—that being uncontrollable rage. I believe this initial motive was what drove him to kill Martha Tabram on that landing in George Yard buildings. However, I also believe he may have gained what I call his secondary motive, that being sexual gratification from playing out a fantasy.

Narcissism is a term coined by Sigmund Freud. He was a psychoanalytic psychologist who believed that we unknowingly reveal part of our pre-conscious thoughts through our darkest desires and fantasies. He developed the term after Narcissus, who in Greek mythology was a pathologically self-obsessed man who fell in love with himself by looking at his reflection in a pond. Narcissism is commonly referred to as self love. This definition is too simple

NARCISSISM IS A TERM COINED BY SIGMUND FREUD.

and vague to explain the disorder in normal settings. However, it is good to remember that the results that will be described below are the extremes of the disorder and that, normally, narcissistic people are not dangerous.

There have been many cases of Narcissistic serial killers in history. In my research of narcissistic disorders I have come upon three who are worth mentioning here. The first is a Jack the Ripper suspect himself (of course he most likely wasn't the Ripper), Dr. Thomas Neill Cream. Aside from being a Ripper suspect, he had his own murder tally that led to his death by hanging. He was a registered (November 12, 1872) medical student at McGill College in Montréal and graduated with honors on March 31, 1876. He nearly killed Flora Elizabeth Brook when performing an abortion on her. He may have killed Kate Gardener with chloroform. In August of 1880, Julia Faulkner died under suspicious circumstances. His method of operation was giving what he called his "elixir" medicine for epilepsy mixed with strychnine. He killed prostitute Matilda Clover with a *nux vomica* poison. He gave tours of the crime scenes, bragging of his knowledge of

the murders. Although he blamed his neighbors for the murders, he was eventually charged and convicted of the crimes.

The next example is the American serial killer Ted Bundy, who is the most important example of a narcissistic serial killer. Obviously, he, like Jack the Ripper, had a need to completely force submission upon his victims and he also, like Jack the Ripper, showed that after submission, a sexual fantasy followed. He had a unique victimology. He killed females, aged 15-25. Many of them were college students. He would lure them to his car using tactics such as wearing a fake arm cast or posing as a police officer. Afterwards, he would bludgeon them (before being accused of the murders, a crow bar was found when he was pulled over—but he escaped after the arrest) and then strangle them to death. He would then engage in necrophilia. Only one victim of his didn't show the hallmark signs of blunt-force trauma and signs of strangulation. Bundy said his desires were simple: control and mastery.

The third and last example I will use is the serial killer Harold Shipman. He was a doctor who killed many of his old patients with deadly

injections of dramorphine and heroin. He would then sign their death certificates listing the cause of death as old age. He then would write false medical records showing that the patients had health issues. He was caught when Dr. Linda Reynolds expressed her concern to John Pollard (the coroner of south Manchester district) of Shipman's high mortality rates. He told authorities that he enjoyed the power over life and death and may have killed more than 215 patients. He never admitted to the murders and hanged himself on his 58th birthday.

Before I continue, I feel it is right to present the DSM-IV diagnosis criteria for narcissism. The DSM-IV-TR is the current diagnostic and statistical manual of the American Psychiatric Association that classifies, defines, and describes mental disorders. The DSM-IV-TR defines nine points to consider to diagnose a patient with narcissistic personality disorder. This is the diagnostic criteria:

A pervasive pattern of grandiosity (in fantasy or behavior), need for admiration, and lack of empathy, beginning by early adulthood and present in a variety of contexts, as indicated by five (or more) of the following:

Has a grandiose sense of self-importance (e.g., exaggerates achievements and talents, expects to be recognized as superior without commensurate achievements);

is preoccupied with fantasies of unlimited success, power, brilliance, beauty, or ideal love;

believes that he or she is “special” and unique and can only be understood by, or should associate with, other special or high-status people (or institutions);

requires excessive admiration;

has a sense of entitlement, (i.e., unreasonable expectations of especially favorable treatment or automatic compliance with his or her expectations);

is interpersonally exploitative, (i.e., takes advantage of others to achieve his or her own ends);

lacks empathy: is unwilling to recognize or identify with the feelings and needs of others;

is often envious of others or believes that others are envious of him or her, and,

shows arrogant, haughty behaviors or attitudes.

I believe Jack the Ripper was one of the many serial killers suffering from the mental disorder of malignant

narcissism, an aggressive form of the original personality disorder. Malignant narcissism is a combination of narcissism and antisocial traits, and individuals afflicted with it may need abnormally higher levels of psychological gratification from their accomplishments. A person diagnosed with narcissism experiences a multitude of traits. Those traits include aggression, paranoia, envy, greed, power lust, and lack of empathy. Narcissists view others as playthings to be used and then discarded. Filled with self love and seeking admiration, the narcissist is someone who is in need of a particular kind of gratification, what psychologists call the “narcissistic supply.” I find it worth noting that narcissists are constantly envious of others and seek to harm or destroy the causes of their frustration. Narcissism is thought to be caused by severe mental or physical pain in childhood at the hands of a powerful, idealized mother/father figure. Those with narcissism believe they have the right to manipulate, exploit, and be unnaturally cruel to others. However, a narcissistic individual is often seen by others only through the very carefully crafted image of themselves. Narcissistic individuals are

often charming and seductive, many of them graced with a glib tongue and a worldly manner.

Narcissism wasn’t defined until the late 1980s. It is an impulsive behavior. Malignant narcissists suffer from uncontrollable behaviors like rage. Signs of narcissism include obsessive compulsive disorder, pathological lying, and paranoid traits.

Those with narcissism can also suffer from borderline syndrome and paranoid schizophrenia. There are few signals or warning signs to a psychological breakdown, in which anger is pent up and is maladaptive and may be triggered by a sudden change in one’s environment or life. I believe Jack the Ripper to be the victim of a psychological episode.

I believe he was a necro-sadist⁶ killer, and his primary intention in his killings, was mutilation. His preferred MO was the approach, manipulation of the victims, taking them (or maybe their leading him) to a spot deemed secure enough for the take out, in which he cut their throat and engaged in mutilation.

Jack the Ripper probably had an absent father, but a controlling and

⁶ I use the term necro-sadist because the victims were already dead prior to the subsequent mutilations.

dominant mother. I believe his mother put him through severe mental pain, became a prostitute and her attention was diverted away from him, thus he became emotionally troubled and detached. Having no way to release these pent up emotions, he set small fires and killed small animals, and found a level of dominance of his own and enjoyed it. In later adulthood he would work alone, experiencing tremors of rage which kept him from normal society. He had low openness, so he had a difficult time adapting to social or personal change. When change happened, it sparked his murderous tendencies. I do not know what this sudden change was. He hated woman, all of them, and in each prostitute he saw his mother in them, ignoring him, abusing him, and thus creating an immense disgust for women prostitutes. This change also sparked anxiety, tension, and irritability, which was his primary motive.

SO HE KILLED

I believe he first killed to release all that pent-up emotion, because of his state of alexythymia (i.e. not being able to express his emotions) but found he enjoyed killing. He took pride in his “work,” taking trophies from his

victims, dehumanizing and defeminizing them. He probably even stood in the crowds attracted by his kills. I don't point to any suspect in this theory, nor say he stopped killing with Kelly; these things, I believe, may never be known.

So then why would I claim Jack may have been a narcissist? The proper question should be how would a narcissistic Jack the Ripper act? Well, I have set an outline of questions to challenge this theory.

... WHY WOULD I CLAIM JACK MAY HAVE BEEN A NARCIS- SIST?

- 1) What evidence is there to suggest Jack the Ripper had narcissistic personality disorder?
- 2) What ritual act, if any, or constant variable in the crimes point to OCD?
- 3) Why did Jack the Ripper leave such a wide space of time between the murders of September 30th and November 9th? How could this be explained with NPD?
- 4) How can I explain how Jack started killing? Why would he first kill Martha Tabram? Did his attitude towards his killing experience change throughout the murders?
- 5) Can his fantasy, mutilation of a dead victim (necro-sadism), relate to NPD? If so how?
- 6) The big one, Would a narcissistic killer be capable of committing the crimes of Jack the Ripper?

QUESTION ONE

First, for question one; I would have to figure out if a narcissistic killer would be disorganized or organized.

This particular killer exhibits both traits. His locations are risky, daring, and he must be hasty to avoid detection. He is cold and calculating, possibly being able to calm himself rapidly. This is evident in the Eddowes murder.

He gets away leaving no evidence and without a trace he disappears. This may be due to the fact that narcissists are very careful not to get caught. He is nonexistent in the eyes of the police and wasn't suspected. He, being a narcissist, walks away from his murders to clean up, and then returns to bask in his glory. From the few traits expressed in his murders, I find it safe to assume that he operated in an organized manner.⁷

Next I would need to find a steady motive. This is pure speculation and cannot be guessed. I have presented a logical possibility above: that he first murdered out of rage, but then because of a sexual fantasy he developed.

Further, can the simple fact that Jack the Ripper stole organs from the bodies, evisceration, be explained by narcissism? I think so. Narcissists are over-achievers. They love to bathe in self-glorification. When they feel they have made a reward-worthy accomplishment, they need an object to show off or establish proof of their deed. I am not saying this is the reason why

⁷ This of course doesn't mean he had anatomical knowledge, but rather that the murders were premeditative and performed in a fairly organized manner.

he eviscerated them, but it is a possibility. Another reason might be to take trophy items to relate to the murders. The *Lusk Letter*, if genuine, is another example of this "self glorification." I will elaborate later.

In the main body of part two I described Jack the Ripper as having a "low openness." I get this from the five-factor personality model developed by the psychologists Costa and McCrea in 1989. This model is used to determine personality traits using the five factors. Openness is one of them. The other four are neuroticism, extraversion, agreeableness, and the last being conscientious. Now these traits are visible to some degree in all humans. However, whether they manifest a low or rather high level of that trait will affect the degree of presence of the trait. Let's take neuroticism for example. If you score high on this trait, it will cause a chronic negative effect which often includes anxiety, fearfulness, tension and so on. Openness, occurring in a high degree, is obvious, so I won't explain that further. However, if your openness trait is low, it will cause difficulty adapting to social or personal change, low tolerance or understanding of different points of view or

lifestyles and alexythymia.

The last point I will adduce on the subject of narcissism, is that it is evident that Jack the Ripper had a need to completely incapacitate his victims and gain their instant submission. This is a key characteristic that follows well with his being a narcissist. This also fits the requirements of a professional killer, however, this is unlikely.

QUESTION TWO

The next question is a hard one. I have not found much evidence to say whether or not Jack the Ripper was compulsive-obsessive. The fact that the clothes in Number 13 Miller's Court were folded neatly on a chair is not itself helpful in determining this. The main reason that I suspect Jack the Ripper *may have been* obsessive compulsive is that in the murder of Mary Kelly, the placement of the viscera is odd. He placed the organs around the body in what seems to be a ritualistic fashion and lowered the arm into the empty abdominal cavity. This was done in various murders, apparently by design. However, there is not enough evidence to put this theory to the test, at least not just yet.

QUESTION THREE

There is a gap between the murders on September 30th and November 9th. I have many ideas why a narcissistic killer would stop. Jack the Ripper became public enemy No.1 after the “double event” so that alone could stave off his desire. Also, the flood of Ripper letters had begun along with full press coverage of the murders—he was an international sensation. The events that autumn flooded the papers in all corners of the world, with many myths already setting their roots in the soils of Ripperology. The name, though not coined by him, gave his killings a unique place in history. By September 30th he wasn’t just an unknown killer anymore; he was Jack the Ripper. This may also be the motive behind the *Lusk letter*⁸, I might add. He didn’t name himself Jack the Ripper, so perhaps he sent the *From Hell* letter to Lusk, not signing it with the notorious signature. Back to the point, this delay may also be due to the massive

⁸ However, this topic is highly debatable and it is pure speculation to propose that this letter and the kidney sent with it were authored by the killer, even more to say that the kidney portion was from Catherine Eddowes. It is a possibility, but it is only that.

police force patrolling the slums and alleyways of Whitechapel at the time. This would reflect heavily on his self-esteem. It would be at an all time high. This would do either of two things, increase his murderous tendencies, or put them at a halt.

QUESTION FOUR

The next question would be almost impossible without a subject to study from. His attitude could have changed with the increase in press and local attention his murders got. His fantasies would grow sharper. In the previous part of this essay I explained the evolution of his modus operandi in great detail. The fact that Martha Tabram was stabbed to death, instead of the later, more common throat cutting, tells us a few things. It tells us they were dealing with an inexperienced killer. I claim inexperienced because this is the only case where stabbing was the attack preference, and that he had not yet had many victims, if any.

QUESTION FIVE

The fantasy: the most investigated and complex aspect of a murderous individual. Many associate Jack the

Ripper with sexual sadism. This is not the case. The victims, in this case, are neither alive nor suffering. What satisfaction could Jack the Ripper get out of that? No, this killer liked to disfigure, demolish, and destroy females. He liked to kill them quickly and ruin their appearance to his satisfaction. He was a lust murderer, a postmortem mutilator, a killer who attacks parts to his satisfaction. However, he mutilated them for a reason did he not? So what was he, a narcissist or a sexual killer? Perhaps he was somewhere in between? Yes, he enjoyed his work, like I said, but if the sole reason for mutilation was to gain public attention, why did he go to such lengths to mutilate the cadavers? Here is a problematic situation that needs to be explained to make progress. Was he a narcissist, feeling gratification from power over the victim through control? Was he a sexual killer, seeking gratification through sexual means (mutilation)? One aspect must predominate over the other. I believe to answer this riddle we need to look at the sexuality of narcissistic individuals. Sex is, in a narcissist’s eye, just a way to gain control and dominance. They view their sexual partners as objects to satisfy

their needs. It has been observed that if narcissists cannot obtain admiration of any sort, they will resort to sex to gain it. A point of interest in this is that when humiliated, a narcissist uses a fantasy to counterbalance it. He imagines all the horrible things he could do to the source of his frustration and humiliation. This fantasy can be developed at a young age. In the article "Evaluating a psychological profile of a serial killer," Evan Sycamniias offers this explanation:

The daydreaming, which is brought on by an over productive imagination, tends to lead the way into the general fantasy world that the serial killer begins to live in to protect himself from any isolation he is faced with [As I explained, the fantasy is somewhat a coping mechanism for the narcissist to protect himself from humiliation. CB]. At an early age, if a child is left alone, or forced to live in isolation whereby little attention is given to them for long periods of time, their minds become the object of their company, and thus begin the daydreams and the fantasy world (Ressler, Douglas and Burgess, 1990). This kind of isolation tends to breed feelings of inadequacy in some way or other [sic] in all serial killers. These feelings

maybe masked by numerous artificial successes [Narcissistically crafted self-image perhaps? CB], but these feelings run deeper than the normal neurotic feelings of not being good enough. Essentially, these early life attachments which are known as 'bonding', set up a map by which the child will in later life react to others. In such cases, the children do not learn how to interact properly within their society, and at best, turn into mirror images of their isolators. A prime example of this can be seen in the case of Ed Kemper, whose mother condemned him to the basement of their home at the tender age of ten in fear that he would molest his younger sister (though he had not given his mother any reason to think this). Confused and angry as to why he was suffering this punishment, he turned to his fantasies, which may have started out as 'normal', but with the continued isolation they quickly became his dominant world.

Perhaps, at a young age, Jack the Ripper endured what most serial killers do in adolescence, and invented this sexual fantasy to cope with it. There are many possible explanations for this but I believe the evidence is sufficient to say that it is possible that a narcissistic killer could both harbor a need for

power over an individual and a need to sexually gratify himself.

Modern-day investigators have found that narcissism is present in a lot of serial killers. Little is understood about the disorder because of its very nature. It is impossible for a narcissist to hold himself responsible for any mistakes or transgressions. Charming, glib, and a master at upholding a carefully crafted image of himself, the malignant narcissist can manipulate and convince the most well respected, experienced medical professionals in the industry to sympathize with him. Some of the best trained professionals have trouble identifying the disorder. As a result, malignant narcissists can seem the smartest, most grounded and lovable people in society.

Now to point out some key characteristics that the Ripper might have had:

- 1) "The malignant narcissist can manipulate and convince the most well respected, experienced medical professionals in the industry to sympathize with him"
- 2) "that the best trained professionals have trouble identifying the disorder"
- 3) "can be the smartest, most grounded and lovable people in society."

QUESTION SIX

So were the murders attributed to Jack the Ripper possibly the work of a narcissist? Is it possible that a child, with the normal narcissistic qualities seen in children, developed a fantasy due to the lack of involvement of his father? Is it possible that this lack of attention left him detached and, as an adult, left him still cursed with these narcissistic traits? Is it possible that this fantasy was broadened into what we see in the murders, sexual violence? Is it possible that an outer stimulus triggered rage induced violence and that the killer tried to counterbalance the rage with that fantasy by performing mutilations on dead subjects as a way to achieve gratification? I believe it is entirely possible. It explains why he killed them, what happened once he did, perhaps even why he stopped. This, as it once was, is no longer just a vague guess or assumption of his mental state; it is a very plausible explanation of why he started killing and what went on for the duration of the spree.

CONCLUSION

So what do we have in the end? A chain of murders that can be linked due to an evolving *modus operandi*, a constant

signature, and a possible explanation of why he murdered those women. This is not a finalized theory, but more of a possible pathway. A murder is like a road and each stop sign represents a problematic situation in that murder spree. I am trying to walk this road and explain some of the problems created by these murders. This is just another road we can travel, just another theory worth exploring. I offer this as a possibility, not previously offered, to those interested enough to explore further.

ACKNOWLEDGEMENTS

I would like to thank first Mike Hawley, who has been a strong friend ever since I joined the Ripper community. He has helped me with my theories, no matter how crazy they were, and stood by my reasoning throughout it all. He has been very encouraging and helpful in every way imaginable. I would also like to thank Lynn Cates and Dave Gates, who helped me transform my butchered paper into a marvelous piece of understandable work. I would like to thank Jane Coram for providing me with the illustration of Polly Nichols' wound placement and content, and personally changing it to fit my essay, which required a great amount of work

making the image to begin with. I would also like to thank Stephen and Ally Ryder, for they provided me with the experience I would have otherwise never found and it has changed my life immensely. Without these individuals, I would have never made it this far, nor even considered writing upon a subject, that without *Casebook.org*, I would never have discovered.

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Biography

Corey Browning

Corey Browning, a 17 year old Ripperologist from Knoxville, Tennessee, has been interested in psychology since his beginning studies of the Ripper crimes in November of 2009. He currently is working towards a degree of psychology and hopes to enroll in the University of Tennessee in Knoxville in the autumn of '11. He is a talented musician and enjoys creating his own music on the guitar.



Mary Kelly and the Decadents

TOM WESCOTT

**IN THE LONDON
OF THE 1880S
& 90S THERE
EXISTED A GROUP
OF BOHEMIAN
POETS, WRITERS,
& ARTISTS OFTEN
REFERRED TO AS
THE 'DECADENTS'...**



OSCAR WILDE

more so for their wild and careless lifestyles than their ● ● ● literary output, only some of which could be termed 'revolutionary'.

Oscar Wilde is arguably the most famous name of the bunch, but circling in orbit around Wilde were, among others, Ernest Dowson, John Barlas, Walter Sickert, Francis Thompson, and Frank Miles. The remarkable fact about these acquaintances is that each one of these five men have been pointed to as Jack the Ripper in the century-plus since the Whitechapel murders of 1888. No less astonishing is the fact that this is the first time this extraordinary coincidence is being discussed. No doubt this is because the respective cases against each of these men have to date been unimpressive at best, non-existent at worst; nevertheless, three of these *artistes* have books arguing for their candidacy, and the fact that *any* five suspects personally knew each other must give a researcher reason to pause.

Just for good measure, I'll mention that a friend and travel partner of Sickert and Dowson was Charles Conder, the anarchic cousin of Claude Reignier Conder, the man handed the Ripper crown by author Tom Slemen

in his recent book, *Jack the Ripper: British Intelligence Agent?* Charles Conder would die of syphilis at age 40, Ernest Dowson of alcoholism at age 32, while John Barlas and artist Frank Miles eventually expired in insane asylums.

Clearly, the members of this group were as disturbed as they were gifted. But were any of these men Jack the Ripper? The best we can say is that we don't have any good reason to believe so. But our purpose here isn't to determine guilt, but to discover why a small group of friends have drawn such suspicion, from so many people, across numerous generations.

We need not spend much time with Francis Thompson and Frank Miles, both modern suspects with little or no support outside of their dedicated accusers. Miles was even in an asylum throughout the run of the Ripper murders, and Thompson was guilty of nothing more than being yet another opium-addicted poet with associations to prostitutes.



CLAUDE REIGNIER CONDOR

Our focus here is on the trio of artist Walter Sickert and the poets Dowson and Barlas.

JACK THE BLUE-BLOODED BARD?

John Barlas was discussed at some length in David A. Green's excellent 'In Hours of Red Desire', published in *Ripper Notes* No. 26 in 2006, and more recently in my own, 'The Cattleman, The Lunatic, and the Doctor: The

Three Suspects of Jabez Spencer Balfour', in *Casebook Examiner* No. 4. Barlas was born in 1860 and wrote under the *nom de plume* of Evelyn Douglas, publishing eight volumes of verse between 1884 and 1893, including the evocatively titled *The Bloody Heart* in 1885 and *Phantasmagoria: Dream Fugues* in 1887. His verse drew some attention and he gained a minor celebrity, primarily through his associations with Oscar Wilde and Ernest Dowson. Barlas was a devoted socialist, serving as an organizer for the Social Democratic Federation and writing for William Morris' socialist paper *Commonweal*. He was demonstrating in Trafalgar Square in 1886 when he was beaten badly by the police; a romantic tale, that might or might not be true, has him falling — bloodied — at the feet of Eleanor Marx-Aveling, youngest daughter of Karl Marx and co-founder of the Socialist League. Many sources, even reputable ones, erroneously attribute this event to 1887's 'Bloody Sunday.'

The Berner Street club was a branch of the Socialist League, with William Morris a regular speaker (and occasional renter of space when needed) and Eleanor Marx an infrequent

attendee. Barlas' socialist ties and activism make it unavoidable that he would have been quite familiar to the members of the club at Berner Street.

Barlas was briefly associated with the famous Rhymer's Club, having been sponsored by his friend, Ernest Dowson. His mental health was fragile, pushed to instability, some say, by the head injuries sustained in Trafalgar Square. On the morning of New Year's Eve, 1891, he stood and fired three shots at the House of Commons, suffering from the delusion that he was an important figure from the Bible.

Long-time friend Oscar Wilde bailed Barlas out, but eventually there was no choice but to readmit him to hospital, and he would spend his later years in Gartnavel Asylum, Glasgow, where he would die at age 54 in 1914. During his years of



ELEANOR MARX

incarceration, Barlas wrote an autobiography, which has unfortunately not survived.

Some attribute his madness to syphilis, contracted from a prostitute he took in as a lover after leaving his wife, whom he habitually abused. If, indeed, he suffered from syphilis in 1891, one would not have expected him to have lived so many more years. However, if the stories handed down

from those who knew him are true, then Barlas was unstable from at least 1886. Of all the 'decadent' suspects discussed here, he is the first to have had suspicions published about him regarding the Ripper murders.

The following first appeared in the *New York Times* of October 23rd, 1897, and was discovered by Wolf Vanderlinden, who published it in *Ripper Notes* No. 23.

I have been informed on perfectly trustworthy authority that the perpetrator of the Whitechapel murders is known to the police, having been finally identified with a certain lunatic, who is now confined in a madhouse in Scotland. The murderer is an Oxford graduate, and made a certain reputation some ten years ago as a minor poet. He bears a distinguished name, which has been repeated to me, and is famous in Scottish history in connection with a young woman who saved a King's life in a heroic way. The 'Ripper' had a wife who was descended from a very famous English Admiral. His latest delusion is that he is the grandson of Napoleon the Great.

The details presented in this clipping could apply only to John Barlas, who was an Oxford graduate, and poet of some repute, who married the great-grandniece of Admiral Lord Nelson, and was descended from Catherine Douglas, later Barlass, who attempted but failed to save the life of King James I of Scotland. Who the 'perfectly trustworthy authority' was who suspected Barlas and why he was suspected, can only be guessed at, but as he appears to have suffered from delusions that he was important historical personages, it is possible that he lapsed into



GARTNAVEL ASYLUM, GLASGOW



CATHERINE DOUGLAS

periods where he thought he was Jack the Ripper and made confessions to the crimes. But false and delusional confessions were in no shortage in the decade following the Ripper crimes, so what else might have set Barlas apart and made him seem a worthy suspect? The answer to this question might be found in statements made regarding his friends.

‘MR. MORING,’ A SUSPECT NO MORE

In 1935, memoirist R. Thurston Hopkins published *Life and Death at the Old Bailey*, a work that has drawn considerable comment in recent years in numerous works on the Ripper, primarily for his description of a whimsical figure haunting Fleet Street whom he suspected of having written the Jack the Ripper letters. Hopkins also described an acquaintance he shared with Ripper victim Mary Kelly.

One of Mary Kelly’s friends was a poor devil-driven poet who often haunted the taverns around the East End. I will call him “Mr. Moring,” but of course that was not his real name. Moring would often walk about all night and I had many long talks with him as together we paced the gloomy

courts and alleys. Of externals Moring was utterly heedless. He wore a blue pea-jacket, baggy trousers (much like the modern Oxford bags) and pointed button boots. His collar was, I distinctly remember, tied together with a bow of wide black moiré ribbon, and like his boots, seemed to be crumpled into folds of sympathetic irregularity. He was what the Victorians called a *ne'er-do-well*, and a bard. It was said that his father — a prosperous tradesman in the East End — had disowned him because he had become a drug addict. Occasionally he returned home and begged money from his parents, and on his return to old haunts he would enjoy a short period of luxury and sartorial rehabilitation. Moring, who knew every opium den in the East End, although at that time they were not counted in with the sights of London, often gave himself up to long spells of opium smoking.

Many of the drinking dens of London were open all night during those days, and I can still see Moring sitting at a tavern table, surrounded by a villainous company as he lectured on the merits of opium. “Alcohol for fools; opium for poets,” was a phrase which recurred constantly in his talk. “To-morrow one dies,” was his motto,

and he would sometimes add “and who cares — will it stop the traffic on London Bridge?”

In looking up this case in an old newspaper published at the time, I read that a man named George Hutchinson came up with a statement the day after the inquest on Mary Kelly.

From the details provided by Hopkins, author Martin Fido identified ‘Mr. Moring’ as the poet Ernest Dowson and published his findings in *Ripperana* No. 29 (1999). This identification is considered to be accurate by most researchers.

Dowson was born in 1867 and is described by biographer, Jad Adams, as: . . . *the purest representative of the literary movement of the 1890s referred to as the ‘Decadence.’ His life of exquisite verse, classical learning, French travel, dissolution, blighted love and Catholic Conversion made him the archetypal 1890s character even before he set the sea on his iconic status with an early death.*’ (from www.ernestdowson.com). Adams also tells us that Dowson had a ‘fascination with girl children’ and became obsessed with the 11-year-old daughter of a Soho restaurant owner. Six years later, Dowson’s parents died within a very short time of each

other, probably both suicides, and the object of Dowson’s affections (now 17) became engaged to another man. This precipitated Dowson’s decline and he would die in 1900 at the home of R.H. Sherard in Catford from tuberculosis exacerbated by depression and alcoholism. He was only 32 years old.

Whenever considering Hopkins’ writings on the Ripper, it must be remembered that he was born in 1884, making him only four years old at the time of the murders, and but a lad of 16 when Dowson died. Hopkins was a prolific writer on many topics, and it would make perfect sense for a young man in his teens to seek out a professional such as Ernest Dowson from whom to learn. Incidentally, Hopkins also came to know John Barlas, spending evenings drinking with him in taverns, apparently during one of the brief periods Barlas was at liberty.

Ernest Dowson, who has achieved immortality by leaving us prose leavened with memorable phrases such as ‘these are the days of wine and roses,’ and ‘gone with the wind’, strikes a very tragic but also harmless figure. Because of Hopkins’ innocent remark that George Hutchinson’s suspect dressed eccentrically as did

'Mr. Moring', it has caused many writers to assume that Hopkins was pointing the finger of suspicion at 'Moring', and by association, Ernest Dowson. However, Hopkins was very clear that he entertained no suspicion at all against 'Moring,' stating *'but I could not connect a man of such extraordinary gentleness committing such a dreadful series of outrages.'*

So Ernest Dowson a.k.a 'Mr. Moring' can now be struck from all suspect lists, and we can view Hopkins' tale with a fresh perspective. He was not trying to 'beef up' his Ripper chapter by offering his own suspect, but instead was simply sharing the story of an old friend who had a tangential, but perhaps significant, connection to the Ripper case.

Dowson was *'one of Mary Kelly's friends.'*

**...SUCH A
DREADFUL
SERIES OF
OUTRAGES.**

ERNEST DOWSON



RE-EVALUATING SICKERT'S PLACE IN RIPPEROLOGY

Walter Sickert is without doubt one of the most controversial suspects in recent years. Although the two best-selling Ripper books of all time owe themselves largely to his name, he, unlike Barlas, does not appear to have fallen under any suspicion in the early years following the murders, but instead entered the picture in the 1970s courtesy of Joseph Gorman, who took the artist's name, claiming to be his son. Gorman's tales became weirder and weirder as the years went on, with Sickert being promoted from inside source, to accomplice, to the Ripper himself. The consensus today is that there might well have been some kernel of truth to the story, but that the vast majority of information emanating from Gorman was of his own creation and has no historical value whatsoever. However, the one detail that remained consistent throughout the decades as Gorman told and retold his tale was that his alleged father (Walter Sickert) knew Mary Kelly.

In 1990, Jean Overton Fuller published *Sickert and the Ripper Crimes*, which in many respects was more of a memoir than a research work. As a

child, Fuller would listen to the stories of her mother's friend, Florence Pash, who claimed to have known Mary Kelly and even brought her into Walter Sickert's hire as a nanny. From this point, Fuller's tale takes the usual Royal Conspiracy turn with an illegitimate royal child, the murders, and hidden clues in Sickert's art regarding the Ripper's identity.

Although Florence Pash was certainly a friend of Sickert, much of Fuller's remembered claims do not hold up to scrutiny and lack corroboration. Nevertheless, in Fuller we have a source that claims to have discussed the crimes with someone who was alive at the time, knew Walter Sickert and his friends, and claimed that both she and Sickert knew Mary Kelly.



WALTER SICKERT

MARY KELLY — THE TIE THAT BINDS?

There is certainly a lot of smoke, but does that necessarily mean we should expect fire? On the one hand, we have three friends, all writers or artists, one of whom made the newspapers within the first decade following the murders as a possible Ripper suspect, the other two described by people who knew them as being a friend or associate of Mary Kelly.

friend of Mary Kelly. Hopkins made no attempt to wring any sensation out of his story, so we can assume it was the truth as he knew it, and as Dowson and his friends frequented prostitutes, there is no real reason to suppose he didn't know Mary Kelly as he allegedly claimed. Ergo, if Dowson knew Mary Kelly, it's reasonable to suppose that some of his friends might also have done so, lending support to the claims that Sickert knew Mary Kelly, and this

Mary Kelly allegedly boasted of having a relative on the stage. Might this have been a point of contact between herself and Sickert, who was an avid admirer of theatre? Considering her position as a West End and later East End prostitute, it is not necessary for us to look too hard for a point of contact, considering that Dowson, at least (and probably many of his associates), was a habitual patron of prostitutes. Nevertheless, an

THERE IS CERTAINLY A LOT OF SMOKE, BUT DOES THAT NECESSARILY MEAN WE SHOULD EXPECT FIRE?

On the other hand, Hopkins, Gorman, and Fuller are all second-hand sources at best, and individually have not enjoyed a reputation for credibility within the Ripper community, and deservedly so.

But Hopkins lived much closer to the time of the murders, and appears to have personally known Ernest Dowson, who told Hopkins he was a

fact could be what gave birth to the myriad of conspiracy theories attached to Sickert's name.

Regarding Barlas, just such an association with a Ripper victim may have been the factor that set him apart from other mad confessors and attracted genuine suspicion from a source the *New York Times* dubbed "perfectly trustworthy."

intriguing report appeared in the *Hull Daily Mail* on November 12th, 1888, only a few days after Kelly's murder, that suggests it might have been she who sought out the creative 'decadents', instead of vice versa.

Further inquiries during the night have thrown little fresh light on the circumstances of the Whitechapel murder. There is good reason to believe that the

unhappy woman Kelly was a native of Cardiff, where her family, according to her statement, were well-to-do people. She is stated to have been very well educated, and an artist of some pretensions.

As tantalizing as this is, it is merely one report among hundreds that appeared in the press within the weeks following the murder in Miller's Court, many of which were riddled with errors or demonstrably false. Therefore, we cannot take for granted that the information in this report is accurate. Regrettably, this is the case with every clue we've considered

in the thread that makes up the central thesis of this essay — that Mary Kelly was personally associated with a group of artists and writers at some point in the few years prior to her death. Individually, these pieces of information hold little value and hold no currency with modern researchers. But when placed together like this, they each lend the other just enough strength to allow for the possibility that another chapter in the life of Jack the Ripper's most enigmatic victim might yet be written.

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WWW.WIKIPEDIA.ORG

CASEBOOK.ORG

Biography

Tom Wescott

Tom lives in America's heartland and, while still a young man, he has been a *Casebook.org* member since 1998. He has written extensively on the

Ripper murders and his articles have appeared in *Ripper Notes*, *Ripperologist* and the *Whitechapel Society Journal*. This is his fourth article for *Casebook Examiner*. Tom has two pet ferrets.

The Man Who Wasn't There

CHRISTER HOLMGREN

George Hutchinson. Few — if any — names have caused so much controversy in Ripperology since he was first appointed a suspect many years back. Up until that stage, everybody seems to have regarded him either as a benevolent man, coming forward to do what he could to help with the Kelly investigation, or as a publicity seeker, possibly looking to make a few shillings. Such an idea would perhaps not have been a bad one. After Catherine Eddowes was murdered in Mitre Square, the *Evening News* printed an article on 9th October.

That article informed the readers that one of the three witnesses who had seen a woman, answering to Eddowes' description, with a man in Church Passage, merely minutes before she was found murdered in Mitre Square — the businessman Joseph Lawende — had been taken about the East End in search of the man he had observed. And during this task, it was said that all his expenses were paid.

It was thus obvious that any man or woman who could offer vital information on the case, was likely to get money in exchange for their efforts.

And soon after the inquest into Mary Kelly's death had been hurriedly dealt with and finished, George Hutchinson entered the stage, telling the police that he had much vital information to offer. His story, as taken down by Sergeant Badham on the 12th of November, belongs to the written cornerstones of Ripperology:

About 2 am 9th I was coming by Thrawl Street, Commercial Street, and saw just before I got

to Flower and Dean Street I saw the murdered woman Kelly. And she said to me Hutchinson will you lend me sixpence. I said I can't I have spent all my money going down to Romford. She said Good morning I must go and find some money. She went away toward Thrawl Street. A man coming in the opposite direction to Kelly tapped her on the shoulder and said something to her. They both burst out laughing. I heard her say alright to him. And the man said you will be alright for what I have told you. He then placed his right hand around her shoulders. He also had a kind of a small parcel in his left hand with a kind of strap round it. I stood against the lamp of the Queen's Head Public House and watched him. They both then came past me and the man hid down his head with his hat over his eyes. I stooped down and looked him in the face. He looked at me stern. They both went into Dorset Street I followed them. They both stood at the corner of the Court for about 3 minutes. He said something to her. She said

alright my dear come along you will be comfortable He then placed his arm on her shoulder and gave her a kiss. She said she had lost her handkerchief he then pulled his handkerchief a red one out and gave it to her. They both then went up the court together. I then went to the Court to see if I could see them, but could not. I stood there for about three quarters of an hour to see if they came out they did not so I went away. Description age about 34 or 35. height 5ft6 complexion pale, dark eyes and eye lashes slight moustache, curled up each end, and hair dark, very surley looking dress long dark coat, collar and cuffs trimmed astracan. And a dark jacket under. Light waistcoat dark trousers dark felt hat turned down in the middle. Button boots and gaiters with white buttons. Wore a very thick gold chain white linen collar. Black tie with horse shoe pin. Respectable appearance walked very sharp. Jewish appearance. Can be identified.

Interestingly, there seemed from the outset to be corroboration for Hutchinson's claims. One Sarah Lewis had passed through Dorset Street on her way to Miller's Court at around 2:30 in the morning, and she stated that she had then seen a man precisely

opposite the court, looking up it as if in wait for something or somebody. The suggestion that this man was George Hutchinson is a very tempting one, since the latter had stated that he had been at that exact point at that exact time. Unavoidable as that conclusion may seem, this was actually nothing but an illusion, as we shall see later on. But let us first return to George Hutchinson's testimony.

... THIS WAS ACTUALLY NOTHING BUT AN ILLUSION...

Much controversy has arisen from the description of the man in the Astrakhan coat. It has been suggested that nobody could possibly have taken in such a wealth of detail as Hutchinson mentioned. But in his defence, it can be said that as he spoke to the press — and that material reached the streets on the 14th — he

changed but the fewest of parameters, making it a lot more credible that the description was true.

At any rate, Detective Inspector Frederick Abberline, who was the one who was in charge when Hutchinson was interviewed by the police, believed the story to be true. In Abberline's report, he states that: *An important statement has been made by a man named George Hutchinson which I forward herewith. I have interrogated him this evening and I am of opinion his statement is true.*

This, however, was to change shortly. In the *Echo* of the 13th, only one day after Abberline's interrogation, it was stated that: *From latest inquiries it appears that a very reduced importance seems to be now — in the light of later investigation — attached to a statement made by a person last night that he saw a man with the deceased on the night of the murder.*

And two days further down the line, the *Star* wrote that: *Another story now discredited is that of the man Hutchinson, who said that on Friday morning last he saw Kelly with a dark-complexioned, middle-aged, foreign-looking, bushy-eyebrowed gentleman, with the dark moustache turned*

up at the ends, who wore the soft felt hat, the long dark coat, trimmed with astrachan, the black necktie, with horseshoe pin, and the button boots, and displayed a massive gold watch-chain, with large seal and a red stone attached.

“Very reduced importance”.
“Discredited”. And no explanation.

How did this come about? One minute, we have an overjoyed Abberline, stating that he believes that Hutchinson was an honest man, telling a truthful story. Moreover, that story furnished the Met with a very detailed description of a man who reasonably stood a very good chance of being the Ripper.

The next minute, however, we have a “faith lost” and a “discrediting”.

What we may immediately recognize here is that something very significant must have taken place between the 12th and the 15th. It was enough to overthrow a firm belief on behalf of the arguably most streetwise of detectives in Whitechapel, Frederick Abberline, a belief he had staked his own reputation on to some extent.

Secondly, what we must realize is that the evidence that was thus overthrown, was evidence coming from a



THE DISCOVERY OF MARY KELLY'S BODY © JANE CORAM

IT HAS STARED US RIGHT IN THE FACE...

man that had placed himself outside Miller's Court between, roughly, 2 am and 2:45 am, on the night of Kelly's death. So even if the police no longer had a star witness, they may perhaps at least have a suspect — a man who was there, and who suddenly was no longer trusted to have told the truth of his reasons for being so.

Mary Kelly was the fifth and last of the canonic Ripper victims. When she died, the police had received thousands of tips, and a small myriad of people had taken on the Ripper's role. As the investigation wound on into November, the patience of the police with such characters was no longer what it may have been from the start.

On the 14th of November, the *Daily News* reports on the 27-year-old labourer George Sweeney, who had had a bit too much to drink, causing him to go to Borough High Street and shout out that he was Jack the Ripper. That cost him a choice between a 40s. fine or fourteen days hard labour.

The same fate befell the

60-year-old gardener Alfred Field as he did the exact same thing, only in Westminster Bridge road, only twelve days later, as reported in the *Daily Telegraph* of November 26th. Field, however, never enjoyed any choice — he was sent down immediately for his fourteen days of hard labour.

Thus we know that the police did not take things like those lightly. They were not inclined to look through their fingers with any misconduct, and the very same thing would have attached to George Hutchinson — if he was lying or in any way trying to mislead the police, it stands to reason that it would be looked upon quite severely. But the only thing that happens to Hutchinson is that he is discredited and sent on his way. This in itself tells a story: When George Hutchinson was sent on his way, no guilt was attached to him. He was not regarded as a timewaster, somebody who had intently obstructed the work of the police, and he was certainly not looked upon as the potential killer of Mary Kelly.

The inescapable conclusion is that the police knew — or thought that they knew — that a) George Hutchinson had not told them a story that could be believed, but that b) he was not to be blamed for doing so. It is an enigma, a riddle.

But riddles are there to be solved, and there is truly a solution to the Hutchinson riddle too. It has been there all the time, for 122 years. It has stared us right in the face, and yet it has not been recognized, although all the pieces of the puzzle have always been at hand. And as is the case so often with riddles, when you hear the solution, you go: Ahh — was that simple!

I have been studying the case for roughly thirty years myself. I have read the statements, the reports, the articles thousands of times, but I never used to be able to understand what happened to George Hutchinson and why.

I do now, however. I know what made the police send George

Hutchinson home. I know why he was not reprimanded, fined or jailed for wasting the police's time. I know what the man in the wideawake hat was doing, taking a look up Miller's court at 2.30 in the night. I know why George Hutchinson gave such a detailed description of his man, whereas Sarah Lewis saw nothing, or close to nothing, of hers.

Finally, I know what the investigation mentioned in the *Echo* on the 13th was aiming to find; I know why Hutchinson's story was not totally discredited at that stage, but only very much in doubt, and I know what it was that clinched things the following day.

Do I have absolute proof? No, I do not. But I see very little reason to doubt that I am right. The same thing, actually, would have applied to Abberline and the Met 122 years ago: they did not have absolute proof either, and there is good reason to believe that George Hutchinson himself was of the opinion that the police were wrong to dismiss him.

One thing about Hutchinson that is a bit strange, is that he seems to be of such very small interest to the main figures involved in trying to solve the case. None of the high-ranking officers

who wrote memoranda and memoirs mention him. It is as if he never had existed, in spite of the fact that for one night he seemed to hold the key to the Ripper case. There is, however, one exception to the rule. There is one man who mentions Hutchinson in his police memoirs. And that is a man who was very much involved in the Kelly case, although not at the highest level. Walter Dew, 25 years old and a fresh detective back in 1888, comments on Hutchinson in his book *I Caught Crippen*, published in 1938, when Dew was 75 years old. In the book, he devotes a significant part to a chapter called "The hunt for Jack the Ripper". Walter Dew, it should be remembered, was by his own claim in place at the Commercial Street police station on the day when Thomas Bowyer came running in, telling the news of Mary Kelly and her gruesome death. Dew immediately took off in company with Inspector Walter Beck, and thus became one of the first policemen to see what had happened to Kelly.

When he makes his assessment of George Hutchinson fifty years later, he lumps Hutchinson together with another Kelly witness, Caroline Maxwell, a witness that claimed to



WALTER DEW

have seen Mary Kelly as late as 9-9.30 am on the morning of Kelly's death, something the medicos and police regarded as impossible. Caroline Maxwell, though, persisted, in spite of the fact that she was warned by the coroner at Mary Kelly's inquest because her evidence contradicted all other evidence.

And why does Walter Dew speak of Maxwell and Hutchinson in the same breath? Because he thinks that both witnesses had fallen prey to the exact same mistake! This is how Dew worded it:

. . . new evidence was supplied by another woman, named Mrs. Caroline Maxwell, wife of the deputy at No. 14 Dorset Street, which adjoined Miller's Court. She claimed to know Marie Kelly well, and to have seen her alive only two hours before her body was discovered . . . If Mrs. Maxwell had been a sensation-seeker—one of those women who live for the limelight—it would have been easy to discredit her story. She was not. She seemed a sane and sensible woman, and her reputation was excellent . . . Mrs. Maxwell repeated this evidence at the inquest, and told her story with conviction . . . But I know from my experience that many people, with the

best of intentions, are often mistaken, not necessarily as to a person, but as to date and time. And I can see no other explanation in this case than that Mrs. Maxwell and George Hutchison [sic] were wrong. Indeed, if the medical evidence is accepted, Mrs. Maxwell could not have been right . . . And if Mrs. Maxwell was mistaken, is it not probable that George Hutchison [sic] erred also? This, without reflecting in any way on either witness, is my considered view.

So Walter Dew, closely connected to the case, and the only police official to offer a suggestion as to why George Hutchinson was discredited, opts for Hutchinson, just like Caroline Maxwell, being mistaken on the day he had met Kelly! And it must be considered that this may well have been an impression that prevailed among the police on the whole back in 1888.

If this is true, we immediately realize a couple of things: George Hutchinson and the man in the wide-awake hat, observed by Sarah Lewis, were *not* one and the same. That means that there must have been two men standing at the opposite side of the entrance to Miller's Court at the same time, but on two different nights.

We are furnished with an excellent explanation to why Hutchinson was never looked upon as an attention-seeker and a timewaster, and, more importantly, why he never belonged to those whom the police regarded as good Ripper candidates.

We understand how Mary Kelly, witnessed to be substantially drunk at around midnight and seemingly about to consume a considerable amount of beer to top things off, is suddenly only “a bit spreeish” two hours later.

I am of the opinion that Walter Dew was perfectly correct to draw the conclusion that the only possible explanation in the Hutchinson affair is that George Hutchinson was wrong on the dates. And now the time has come to disclose the evidence that tells us exactly why he was right. It lies in a number of passages in the police report signed by George Hutchinson on the 12th of November 1888. These are the bits I am referring to:

I stood against the lamp of the Queen's Head Public House and watched him. They both stood at the corner of the Court for about 3 minutes. . . . dress long dark coat, collar and cuffs trimmed astracan. And a dark jacket under. Light waistcoat . . .

These would have been the passages that told the police that George Hutchinson was one day off as he spoke about his encounter with Kelly and Astrakhan man. And why? Well, simply because we know that it was raining hard on the night between the 8th and the 9th! And thus we need to ask ourselves:

During a hard, dense November rain, how many men do we usually see standing about, leaning against lamp posts?

leave it unbuttoned, displaying jacket and waistcoat underneath?

The answers are obvious: in such weather conditions, you choose doorways over leaning on lampposts, you retire into the archway of Miller's Court or Room 13, instead of standing outside in the rain, and you button up what you've got to button up, to protect yourself from getting soaked inside and out.

These considerations, though, never came into play on the night

information that the rain had started to fall sometime after midnight, and that it kept falling at an increasing speed, raining through the night. From Cox's testimony, they knew that it rained hard at three o'clock in the morning. Others would have added more information, Sarah Lewis being able to fit in the 2:30-piece.

But what about 2:00-2:15? Could they be absolutely sure that it did not rain then in Dorset Street? Rain can be very local, of course. Any doubts

...A HARD, DENSE NOVEMBER RAIN...

During a hard, dense November rain, why would a couple, destined for the relative comfort of a prostitute's room situated a mere five metres away, stop at the corner for a three minute leisurely chat in the pouring rain, finishing it off by Astrakhan man hauling out his red handkerchief into the pouring rain, and handing it in a soaked state to Kelly?

During a hard, dense November rain, why would a man with a nice warm, long Astrakhan trimmed coat

between the 7th and the 8th, which was the night on which George Hutchinson returned from Romford to Whitechapel in the early morning hours!

And the weather would have been what Abberline et al. investigated, after they had realized that Hutchinson's story was a story of a dry night. And since the weather is something that is very unpredictable, it would not have been an altogether easy task. From the meteorologists, they would have been able to get the

they may have had about the issue would have been dispelled as George Hutchinson elaborated on his exploits in interviews to the newspapers, published on the 14th. For in the *Daily News* of that date, we have the following passage: *After I left the court I walked about all night, as the place where I usually sleep was closed.*

Abberline could not have asked for a clearer indicator. Even if Dorset Street at a few minutes past 2 am had been the one meteorological exception

to the rest of London, anybody will soon realize that the one thing you won't do if you are left with no place to sleep on a night when a cold November rain is incessantly pouring down, is to endlessly walk the open streets, refraining from seeking some sort of shelter.

At this stage, let's take another look at how the *Echo* worded things on the 13th: *From latest inquiries it appears that a very reduced importance seems to be now — in the light of later investigation — attached to a statement made by a person last night that he saw a man with the deceased on the night of the murder.*

Have another look! What, exactly, are they saying? Exactly: that reduced importance is attached to the stating to have seen a man with Kelly *on the night of the murder!* That is the crucial parametre, pointed out for all to see. It looks very much like a verification of a mixing up of dates.

And that was it for George Hutchinson's story! Walter Dew shows us that Hutchinson himself probably did exactly what Caroline Maxwell did — he stuck to his story, in spite of the overwhelming evidence that he was mistaken. And instead of reaching an agreement, the police had to settle

for knowing for sure that there could be *“no other explanation in this case than that Mrs. Maxwell and George Hutchison [sic] were wrong.”*

More answers: Why did Sarah Lewis not get a good look of her man, whereas Hutchinson saw Astrakhan man eminently? Because, of course, it was raining cats and dogs as Lewis hurried through Dorset Street. And in such conditions, you can't see very much, and you certainly don't stop to take an extra look. Hutchinson, though, did not have to worry about that at all, because on the night of the 6th, the weather records tell us that it was overcast but perfectly dry! Conditions, come to think of it, that suddenly makes walking about all night a very good idea — it will keep the November chill away from your bones, and you will stay dry.



TWO MEN IN 'WIDEAWAKE' HATS

And the man in the wideawake hat? What was he doing opposite Miller's Court on the night after Hutchinson was there? Well, he was probably doing the exact same thing as many a punter did at that place — taking a look to see whether there was any service to be had at McCarthy's Rents. We must keep in mind that the court did not house just one “unfortunate” in the person of Mary Kelly. It was a well-known haven of prostitution, and we have evidence telling us that the prostitutes of the court serviced their clients in their rooms at the court. Elizabeth Prater, living inside the court, was quoted in the *Daily Telegraph* on the 10th of November: “It was a common thing for the women living in these tenements to bring men home with them. They could do so as they pleased.”

We may thus look upon Miller's Court as something of a regular brothel, and regular brothels attract customers. And if such a customer wanted to see if the court was open for business, there was — owing to the narrow passage leading in from Dorset Street — but one vantage point from which you could look up the court, and that was the exact point where

both the “wideawake man” and George Hutchinson stood on consecutive nights. Presumably, myriads of other men stood there too, on other nights!

One more thing may apply as we speak about the man in the wideawake



INSPECTOR ABBERLINE

hat. In Sweden, where I come from, in the beginning of the former century it was customary for prostitutes with

rooms of their own to signal to potential clients on the street whether they were available for service or not. A lit lamp or drawn curtains and such told the punters if the coast was clear. Prostitution is a somewhat delicate business, and most punters would not appreciate people banging at the door while they were trying to get value for their money. I do not know if such a signal system could have been about in Britain, in London and in Miller's Court 122 years ago. But if it was, then we may have a further reason for the wideawake hat man's focus of attention.

And there we are! We may drop George Hutchinson, just as the police did back in 1888. He is forever tied to the Ripper case, of course, but he should not be regarded as anything but a man who wasn't there. As we realize, it did not take the police very long to see that his story belonged to another night than the murder night.

The mistake Abberline made in believing Hutchinson from the outset was an understandable one; a number of days had passed since the rain, and it had been a rain that had started after midnight and that had stopped before Bowyer took his peek through

Mary Kelly's window. It had reasonably not made much of an imprint in people's minds. In fact, it was a rain that was so totally forgotten about, that the drawings we have of Kelly and Astrakhan man show the foreign- and wealthy looking man purportedly leading away Mary Jane to her death, walking through a bone-dry street, his coat unbuttoned over his belly.

Errare humanum est — it is human to fail; just like Frederick Abberline did. It is also human not to be proud of our failures. And neither Abberline himself, nor his superiors would have been too keen on having the issue of the forgotten rain turning them into laughing stocks in the press. The overall failure to catch the Ripper had already generated criticism garnished with irony in the papers. The competence of the police was questioned often and openly.

This conveniently explains the hush-hush attitude that came to surround George Hutchinson's fall from grace in the Ripper investigation. The police would have been very reluctant to disclose what had happened at a general press conference. Instead it was dropped — probably by means of using reliable contacts at the *Echo* and

the *Star* — that “further investigation” had led the police to the conclusion that Hutchinson's story did not hold water. The reason why, however, was not mentioned; “*sources we are not at liberty to reveal*” and all that.

On the 12th of November 1888, George Hutchinson was odds on to be the man who actually saw Jack the Ripper. Now, however, he was destined for oblivion and his candidacy was no more.

**IT WOULD BE FAIR TO
SAY THAT IT SIMPLY
DRIED UP.**

Biography

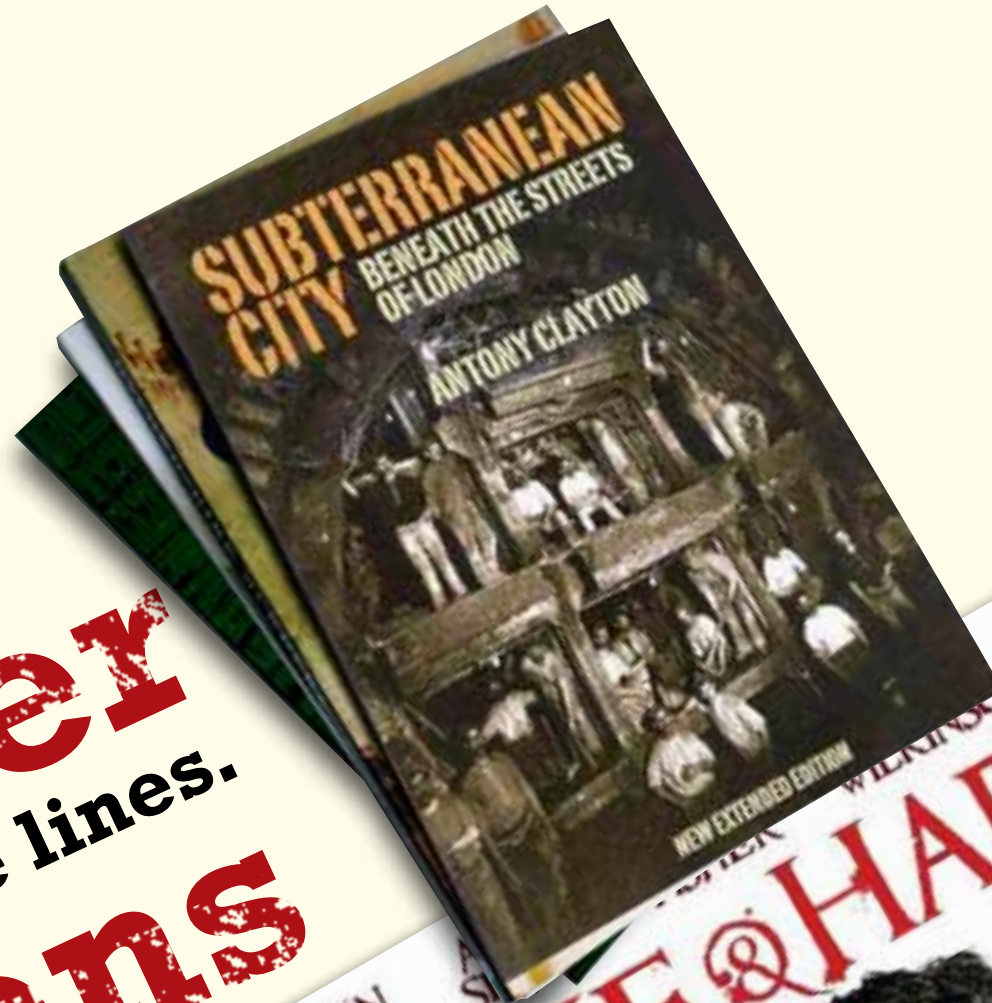
Christer Holmgren

Christer Holmgren is a Swedish journalist, working at *Sydsvenskan*, the fourth-largest morning newspaper in his country. His first contact with Ripperology came back in the early 1980s, when he picked up the Swedish translation of Donald Rumbelow's *The complete Jack the Ripper*. He has published dissertations on Elizabeth Stride on *Casebook*, and he has contributed to *Ripperologist* magazine with a piece on Joseph Fleming. When he doesn't work, he spends his time with his family or goes fishing, a field on which he has written extensive articles for the Swedish press.



Undercover Investigations

Our regular read between the lines.



Jack the Ripper: The Theories and The Facts

Colin Kendell

2010 Amberley Publishing Paperback 192pp illus. £14.99

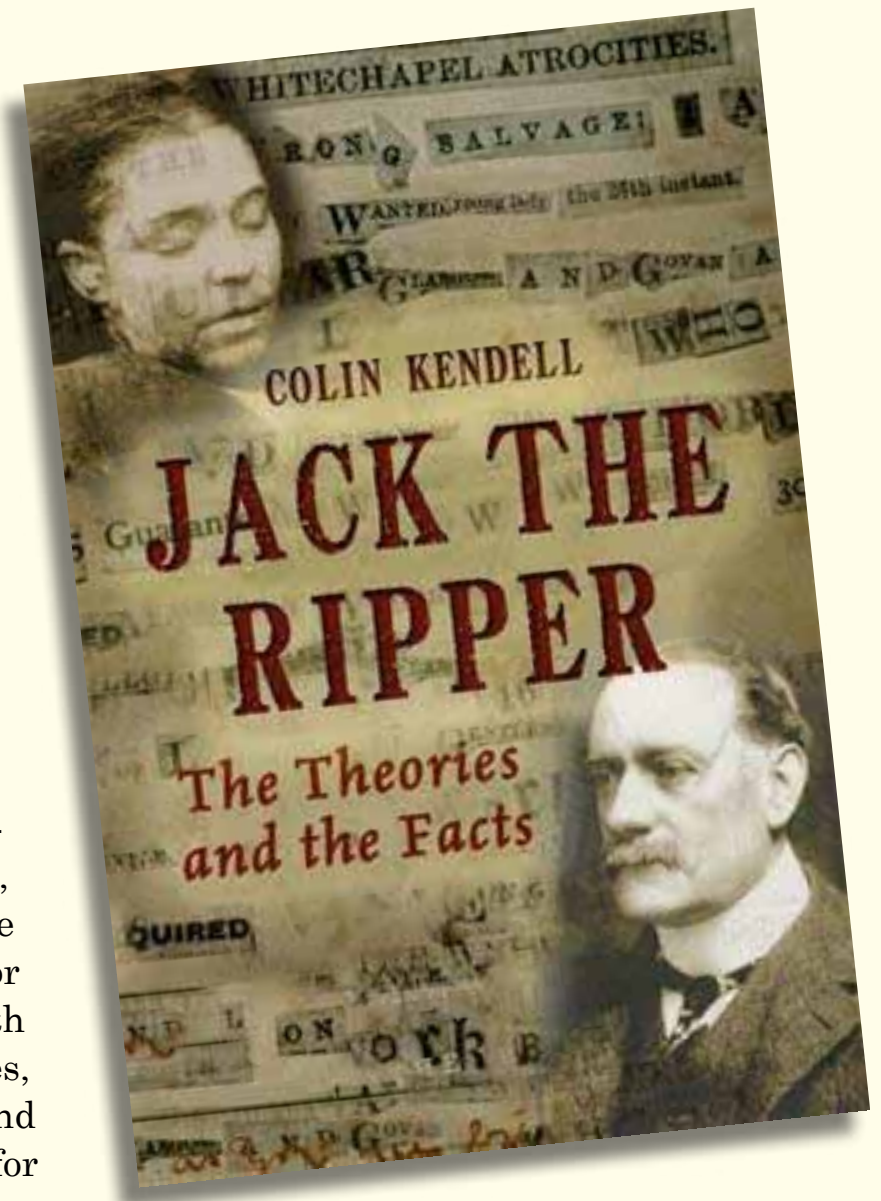
I looked forward to this publication when it was first advertised on Amazon some months ago, I didn't rush to pre-order though, instead I opted to wait and watch the prices for the first few days. On seeing a cheap copy I snapped it up and eagerly awaited its delivery.

The book is advertised on popular online retailer Amazon with the following product description:

The murders in London between 1888-91 attributed to Jack the Ripper constitute one of the most mysterious unsolved criminal cases. This story is the result of many years meticulous research. The author reassesses all the evidence and challenges everything we thought we knew about the Victorian serial killer and the vanished East End he terrorised. Distilling the truth from what is the most infamous unsolved mystery, the author finally unmask Jack the Ripper, the best-known, but never identified, serial killer

in the history of the world. Complemented with many illustrations and supported by historical evidence, this is compelling reading for anyone interested in Jack the Ripper.

I had thought that this would be an overview of the case, including the facts and the theories, but I was shocked to discover that very few theories get discussed. The book starts with five chapters, one each devoted to Nichols, Chapman, Stride, Eddowes, and Kelly, and I must admit these made for quiet pleasurable reading with inquest reports, eyewitness testimony, and some primary sources reproduced for the reader. The only problem with them is that the primary sources, in the form of inquest reports and census entries, are way too small for the reader to actually see anything,



bearing in mind the books dimensions are 23 x 15.4 x 1.8 cm. The inclusion of the census entries is a great idea, but rather than show the reader the victims' lives, we are shown everyone on the street, which means the census pages are incredibly small and at times illegible.

It is also worth noting that from very early in the text, in the first chapter in fact, Kendell makes reference to both Stephen Knight's and Melvin Fairclough's work and posits that Nichols was carried to Buck's Row, but provides no other theories arguing against this notion. Kendell then goes on to reference Robert Ressler, author of several books on psychological profiling and serial killers, but uses only a partial "predictable pattern" of serial murders, a pattern that was created for serial murderer Jeffrey Dahmer (who was active in the late 1970s, throughout the 80s and into the early 90s) and not created for a Victorian serial killer.

The chapter on Annie Chapman includes the testimony of Inspector Chandler and relies heavily on Dr Phillips opinions with brief discussion of the theories of Martin Fido and Wynne Baxter. Whilst the chapters on Elizabeth Stride, Catherine Eddowes

and Mary Kelly include eyewitness testimony, and medical evidence, with a brief look at the Dear Boss letter and Saucy Jack postcard. The Goulston Street graffito is also included in these chapters but no theories are presented as to why it appeared or who wrote it.

Although the publisher's blurb tells us that Jack the Ripper was active between 1888 and 1891 we have no information on Rose Mylett, Alice McKenzie, the Pinchin Street torso and Frances Coles, but are left with the five commonly accepted victims from 1888. I was hoping for some discussion on the non-canonical victims but these seem to have been ignored.

Stepping away from the victims we are treated to a look at profiling, with the same quote that was featured in the Nichols's chapter from Robert Ressler. The reader is then introduced to the work of Christopher Missen, who contributed to Camille Wolff's 1995 work *Who Was Jack the Ripper?* The psychological profile is made up of 30 points including the usual "Cruel to animals" and "Overbearing mother" but of which many of these points could be attributed to just about anyone in the Victorian period, and many more points which are simply unknown and

therefore difficult to prove.

Leaving profiling behind, we tackle Nathan Kaminsky, and look at Martin Fido's *The Crimes, Detection and Death of Jack the Ripper*, and the Swanson Marginalia, with the author coming to the conclusion that Swanson was writing nothing but a note for his own benefit, and that he had probably been misled. Next up is Montague Druitt, and we are quickly taken on a whirlwind tour that includes Daniel Farson, Tom Cullen, Macnaghten and Lady Aberconway. Martin Howell's and Keith Skinner's *The Ripper Legacy* is discussed next, and a letter sent from Christopher Monro, grandson of Sir James Monro, in which he describes how his grandfather had personal papers that pointed to a connection at both "Winchester and Trinity." Of course we never learnt of this connection, because in true Ripper relic fashion the papers are burnt to avoid a scandal.

Francis Tumblety is discussed in the following chapter, and the works of Stewart Evans and Paul Gainey are discussed, though the author rules out Tumblety, and any other solo killer, due to the notion that no one man could have killed Eddowes in the time

allotted in Mitre Square. Next up the Masonic Theory is discussed with references made to Stephen Knight's *Final Solution* and Thomas Stowell's 1970 article in *Criminologist Magazine* before entering the world of Joseph Gorman Sickert. I won't spoil the plot for the reader, but will say that Walter Sickert and Sir William Gull feature prominently in the final chapters.

As I read through the book I grew increasingly frustrated at the fact that this was nothing more than a suspect-driven exercise and not a discussion of the facts or the theories as the original blurb stated. Overall I was disappointed, as much of the material covered appears elsewhere in such titles as *The Complete Jack the Ripper A to Z* or *Jack the Ripper: An Encyclopaedia*.

The book has no index, bibliography, or acknowledgments, but does include an insert of illustrations including photos of the murder sites in recent years and some primary sources reproduced for the reader.

**AS I READ THROUGH
THE BOOK I GREW
INCREASINGLY
FRUSTRATED...**



Our rating

Mike Covell

Montague Jack

Written and Directed by Ray Joyce

**Starring Michael Medwin,
Stuart Glossop & Tanya Alexander.**

2010 DVD release – Extras – Making of and Production stills
WMCVC (Wimborne Minster Ciné and Video Club)
Running time 58 minutes £9.99
available to purchase [HERE](#)

This film was written and produced by an amateur group and had amongst its cast only one ‘named star’, Michael Medwin as Inspector Abberline. One must commend the Club for producing this film on such a small budget. In places it did show a little that the cast were not all professionally trained actors, but there was a notably fine performance by Tanya Alexander as Emily Druitt, in what was her first time on film. The character of Emily Druitt was well rounded and the film used her relationship with Druitt and the theory that she was the source of Macnaghten’s secret information to good effect. There was the occasional strange plot twist, such as the use of Abberline as the

narrator, when he is not known ever to have endorsed Druitt’s candidacy as Jack. The film’s portrayal of the final moments of some of the victims was, shall we say, a bit Hollywood. This said, it would be a bit mean to pick too many holes in a film that, after all, was made by a small, local group. Perhaps instead we should commend them for setting out to tell the story, not of Jack the Ripper, but of Montague Druitt. It was speculative in places, but it tried to flesh out Montague and made him human rather than just an evil monster killing women. The film follows the theory that Montague was to follow his father into a career in medicine and had a fascination for the subject as a child but ultimately failed. Instead,

he turned to the law as he was more suited to this career. How accurate this theory is we don’t know but it is a theory that is ‘out there’ and it makes a useful plot device and some sense. The “Making of” special feature was also very enjoyable and gave a real insight in to the process of making the film. All in all, I recommend this film.



Our rating
Jennifer Shelden

Whitechapel Series 2

Written by Ben Court and Caroline Ip

Directed by David Evans

**Starring Rupert Penry-Jones,
Phil Davis & Steve Pemberton**

2010 DVD Region 2 (2010) Certificate 15 Playback/Universal

Running time Main Feature 2hrs 17 mins approx.

Bonus Features 21 mins approx. £19.99

**...EXPECTATIONS WERE
NATURALLY HIGH.**

The first series of Whitechapel aired on ITV in early 2009, and was met with enthusiastic reviews and healthy viewing figures. The story featured a copycat killer who was emulating the murders of Jack the Ripper from 1888, and covered the efforts of DI Chandler and DS Miles to solve this modern day crime mystery. Although some time passed before ITV decided to re-commission

the programme, it was eventually announced earlier this year that a second series was in production, and as a result of the public response to the excellent first series, expectations were naturally high.

Now available for purchase on DVD, the promotional blurb for the second series runs as follows:

The unlikely team of fast-track cop-on-the-rise DI Chandler (Rupert

Penry-Jones) and DS Miles (Phil Davis) are back on the case, along with their uninvited amateur expert on local murder Edward Buchan (Steve Pemberton) in "Whitechapel". Hot on the heels of the Jack the Ripper murders, something dark and dangerous is happening on the back streets of Whitechapel. After a spate of gruesome killings and maimings, Buchan suggests that the crimes seem to replicate



those of the much-feared Kray Twins of the 1960s, powerful ganglords who once terrorised the East End of London. Are their underworld murders being painstakingly recreated? For Chandler it all points to one man – but the answer is far from clear when a new set of twins appear on the scene. Decades on from the original crimes, with the danger increasing with every delay, can the Whitechapel team crack the Krays?

The first thing that struck me when watching the programme was that its look had changed from a mix of modern day East End visuals and Victorian style flashbacks, to a mix of contemporary visuals with a hint of the 1960s woven into them. This change serves the storyline very well, and adds to the atmosphere created in Ben Court and Caroline Ip's storyline covering the return of the Krays in 2010.

As the story unfolds, we get to know many of the characters introduced in the first series a great deal better. DI Chandler and DS Miles, for example, show signs of a mutual respect for each other that was lacking in the first series, (this quite possibly being due to Chandler having chosen to stay and save Miles' life, rather than

pursue the escaping Ripper, at the end of series one). Miles even begins to show signs of grudging respect for Ripperologist and local crime historian Edward Buchan, towards the end of this series.

As with series one, location filming took place in and around the East End, although it is noticeable that the pubs used are not the actual ones where the original Krays' story unfolded. The only exception to this being the sequences filmed inside the Blind Beggar pub where George Cornell met his end in 1966. One scene that I thought was very well filmed was a sequence showing Miles and Chandler discussing the case whilst walking along Whitechapel Road, near to the underground station. The people in the background are the actual market traders and passers by, and it is amazing to see very few of them take any real notice of the two actors or the camera crew. Little touches like this scene add to the realistic feel of the series as a whole.

In addition to the main feature, the DVD also includes a number of deleted scenes which, whilst not essential viewing, are still worth watching. Also included are a couple of interesting featurettes about the making of

the programme that include interviews with cast members and writers.

Now that two copycat cases have been filmed, it is hoped that if "Whitechapel" returns for a third series, the writers devise a new original plot to ensure that the story does not escape the bounds of possibility and realism. It is worth remembering that this is a work of fiction, so as with the Jack the Ripper story in the first series, potential viewers should not expect to see a faithful recreation of the Krays' story of the sixties. However, providing it is approached as a modern day crime story, "Whitechapel" comes across as a very well made, entertaining production.



Our rating
Andrew Firth



Burke & Hare

**Written by Piers Ashworth
& Nick Moorcroft**

Directed by John Landis

**Starring Simon Pegg,
Andy Serkis & Isla Fisher**

2010 Cinema Release
certificate 15

Running Time – 91 minutes

The story of 'Burke and Hare' is one I have been interested in for a long time. When we look for motive in murder we are so often left feeling unsatisfied. In the case of 'Jack the Ripper' the desire for a motive has led to the most inventive of ideas as to who the killer was. In this case, however, there is no doubt: the motive, for the killer at least, was money. I was tempted to say greed, but in reality the conditions in which Burke and Hare lived in Edinburgh could hardly be called luxurious. As well as that of the killers, there was also the motive of Dr John Knox, the anatomist to whom Burke and Hare's victims were delivered. In his case the motive was the desire to further the knowledge of the human body, possibly a more noble ideal but the fact that Knox cannot have been wholly ignorant of the origins of his specimens does him no credit. Burke and Hare began as grave robbers, a dangerous occupation taken up by many as the price for good specimens was more than most in the poor areas of Edinburgh or London could hope to earn legally. The lure of the money meant that they resorted to acquiring extremely fresh examples. Their exploits even created a special

...KNOWN AS 'BURKING'...

form of killing known as 'Burking', suffocation by the holding of the nose and mouth shut.

Suspensions were raised when one of Knox's students recognised the body being dissected as that of a simple-minded boy well known in the area who had gone missing. Tenants of Burke became suspicious when Marjory Campbell Docherty went missing, a tip off to the police eventually led to the discovery of her body at Dr Knox's classroom. Hare was offered immunity if he gave evidence against his former partner in crime so Burke was sentenced to death and hanged. The fate of Hare is not certain but he may have ended his days flung in a lime pit, having been mobbed by a group who knew of his history. In the aftermath of the case the Anatomy Act of 1832 was passed which increased the medical profession's access to suitable cadavers for dissection and so effectively ended the dubious profession of grave robbing.

As a teacher and lover of history I often cringe at Hollywood's attempts to retell stories we all know and love so well. My expectations for *Burke and Hare* were tinged with the inevitable

belief that the story would be, to use a phrase coined by the murders themselves, 'Burked' by director John Landis to meet an ever increasing demand for blood and guts. I had visions of corpses taking themselves to Dr Knox's anatomist's table ala 'Thriller', complete with Jacko-inspired dance moves and disco beat. Add to this the fact that one of the protagonists was to be played by Simon Pegg of *Shaun of the Dead* fame and the fact that many of the supporting cast had made their names in comedies and my hopes were not high.

Billed as a 'dark comedy', *Burke and Hare* is in truth a comic interpretation of the 'West Port murders', complete with comedy falls by Paul Whitehouse and outrageous overacting by Isla Fisher. Pegg and his co-star Andy Serkis do passable Northern Irish accents but are out shone by Jessica Hynes' drunken portrayal of Hare's Southern Irish wife. The story has been changed and characters invented, but we are not led to believe anything else. The action begins with a screen telling us that the film is based on real events apart from those bits which were 'made up', of which there are lots! The

treatment of the killers themselves is kind and we come to see them as lovable rogues rather than men who lived in the roughest part of Edinburgh and preyed on the most vulnerable members of society to provide themselves with an income. The film makes a hero out of William Burke in a way that might seem distasteful in a more historically accurate setting. No one should be in any doubt however, that this is not meant to be a factual account, it is meant to be fun, and as far as that criterion is concerned I think it reached its target. I will certainly be investing in a copy when it is released on DVD to show at Christmas to my 'Medicine Through Time' students as it does highlight the difficulties that people wishing to learn about the human body had in the early 19th Century. Burke himself continues to give fascination and education to many as an exhibit at the Edinburgh Medical College's museum.



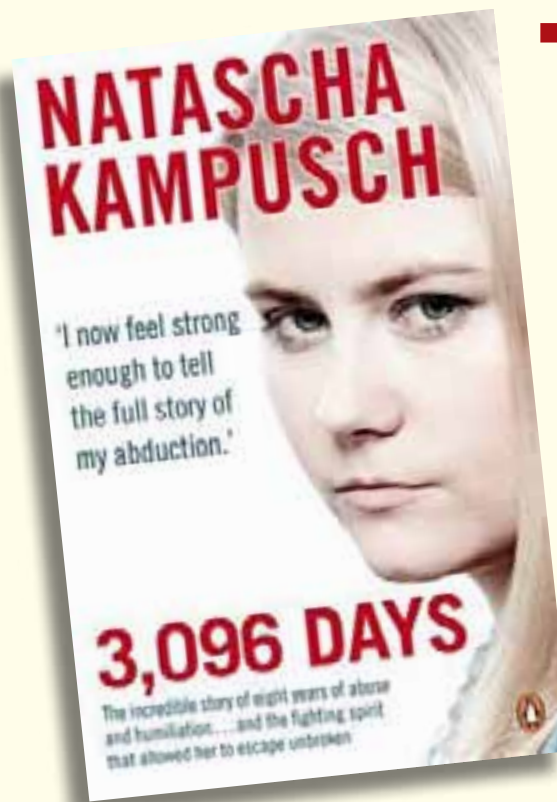
Our rating
Kate Bradshaw

3,096 Days

Natascha Kampusch

2010 Penguin Paperback 240pp £7.99

I have to confess to being a little unsure of what to expect of this book when I first opened it. Although I recognised Natascha Kampusch's name and some of the details about her abduction in Vienna when she was just 10, after reading the back cover blurb, I wasn't sure if I could stomach every detail. However, this book was not like that. Although details of her appalling treatment were given, this was not done in a way to shock or exploit, but rather it seemed to be a way for Natascha to explain, in her terms, how she was thinking and why she was unable to get away. The title refers to the number of days in total she spent imprisoned and subjected to appalling mental and physical abuse, as she describes it, living in her kidnapper's warped fantasy. I expected to find the book deeply troubling and depressing, but although it was a disturbing read it was also very touching and deeply compelling. What emerged



was the strength of character and the determination of a remarkable young girl who endured so much. It is also clear that she grew up to be a remarkable young woman, finally overcoming the obstacles to make good her escape aged eighteen.

Natascha seemed to be attempting to understand for herself what had happened to her in the pages of the book and put her horrific past behind her whilst moving on with her life. Therefore, it did not feel exploitative

**...THIS BOOK
WAS NOT
LIKE THAT.**

reading her account of what happened. It seemed clear that she wanted to tell her remarkable story in her own way and not be pigeonholed by the media and police. Her account of her treatment by the police once she had escaped was heartbreaking, as was her treatment following the political scandal about the missed clues in the initial investigation into her disappearance. Her refusal to change her name and fade away or to ever have her past life erased from her mind by her kidnapper is truly inspirational and amazing. It makes one realise, whatever is going on in our own lives is nothing that cannot be overcome, if Natascha could manage to escape after so long in captivity. This book is highly recommended.



Our rating

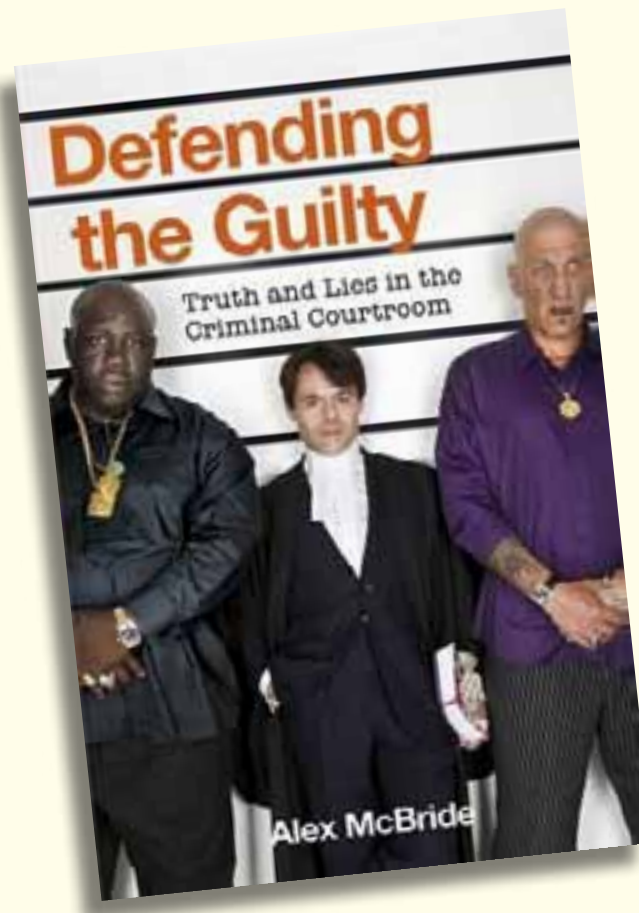
Jennifer Shelden

Defending the Guilty: Truth and Lies in the Criminal Courtroom

Alex McBride

2010 Viking/Penguin Paperback 272pp £12.99

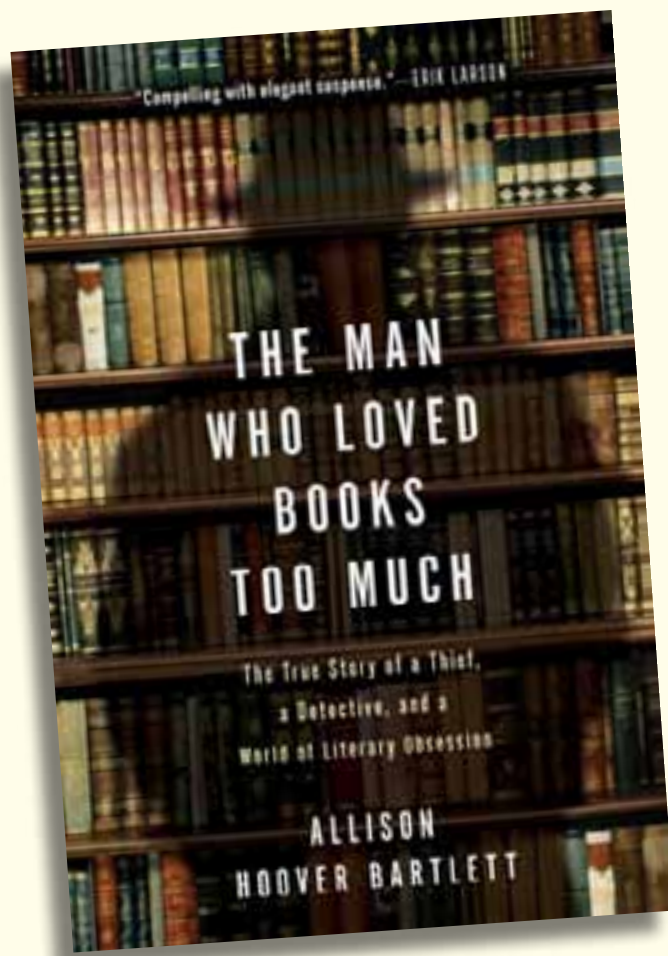
This is a book about what life is like as a junior barrister and why one would choose to be a defence counsel when this involves defending guilty people. McBride proves himself to be a witty and readable writer. He explains the court system in England well, using his own experience of defending clients to good effect. Obviously, the names of the clients involved have been altered for legal reasons, as are the names of the barristers he met along the way. But the wider points he makes about criminal law in England and the need to uphold systems which allow a fair trial are wide ranging; he highlights some valid and thought-provoking aspects of the judicial system with wit and charm, and, crucially, without patronising the reader. It is a real page-turner of a book and for anyone interested in the English legal system, this book is highly recommended.



Our rating

Jennifer Shelden

**...WITHOUT
PATRONISING
THE READER.**



**...AN
IMPOSSI-
BLE SCE-
NARIO...**

The Man Who Loved Books Too Much: The True Story of a Thief, a Detective and a World of Literary Obsession

Allison Hoover Bartlett

2010 Riverhead Books US Paperback 288pp £10.99

I have to admit that the thing that attracted me to this book at first was its title. A title that, to a bibliophile like me, seemed to reveal an impossible scenario — that is that it is possible to love books too much! But on opening the pages the theme became apparent; the man in question, John Gilkey, loved books so much, that he felt it was ok to steal them. This true-life account of his crimes, his justifications for his wrongdoings, and how he was caught due to the persistence of an adversary, Ken Sanders, a rare book dealer, reads at times like a novel. A novel in which the book's author, a journalist, becomes a protagonist due to her trying to get to the bottom of the story and interviewing

both Gilkey and Sanders. One problem with the book was that it seemed to conclude unsatisfactorily, although it appeared to be building to a big ending. That said, it being a true story, there was little the author could do about this. For fellow bibliophiles, it is an interesting enough read, and the author opens us up to the world of rare book dealers and collecting. However, those looking at the book strictly from a true crime perspective might find it a little disappointing.



Our rating
Jennifer Shelden

City of Sin: London and Its Vices

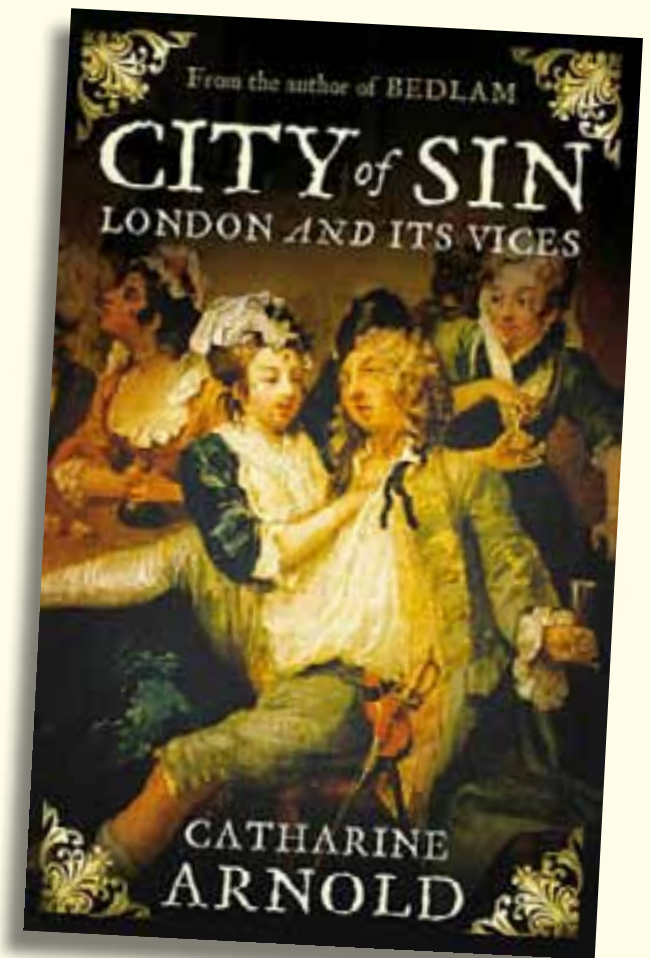
Catharine Arnold

2010 Simon and Schuster

Hardback 373pp biblio illus index £14.99

Arnold's previous outings, *Bedlam* and *Necropolis*, explored the dark side of London focusing on its mad and its dead. This book, the third of the trilogy, focuses on its vice, or more specifically sexual vices and their controls in London throughout the ages. Arnold is a capable and enlightening writer; her prose is easy to read and is entertaining without being disrespectful to those whose lives it is describing. The changing attitudes of the public and the legal system towards forms of vice throughout the ages are fascinating and the book gives a good sense of social history of the way prostitutes

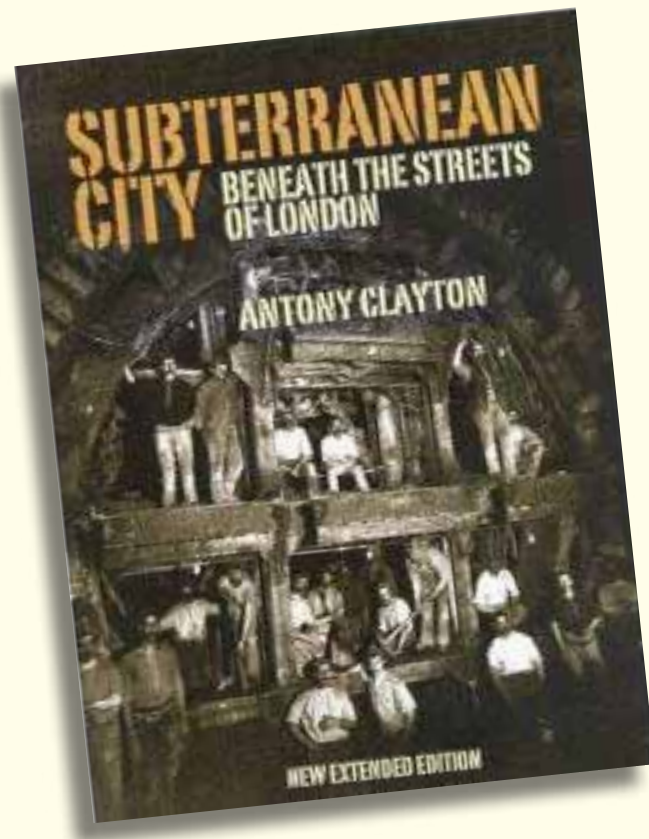
were seen. This is particularly helpful to Ripperologists as it puts attitudes at the time of the Ripper crimes and beyond into their historical context. Jack, of course, gets a mention, but it's not always clear quite where Arnold's information comes from, she does appear to have consulted the Metropolitan Police's website, but there was a notable absence of any Ripper books appearing in the bibliography. There is also mention of the Cleveland Street Scandal, and it was interesting to read about this outside of the parameters of skewed Ripper theory. All in all a very good book and one to be recommended.



Our rating

Jennifer Shelden

...THE WAY PROSTITUTES WERE SEEN.



Subterranean City: Beneath the Streets of London - 2nd Revised Edition

Antony Clayton

2010 Historical Publications Ltd
Hardback 264pp biblio illus. £22.50

This book is a thoroughly enjoyable and updated account of the city beneath London. From the London Underground, to buried rivers, to pipes and tunnels; it explores a London you don't really think about, but is vital to the London above ground and just as interesting. Clayton seems immersed in his subject and his enthusiasm for his topic is obvious from the first page of the introduction and throughout. He has clearly put in a lot of research and this makes it a very readable book. In places he also gives some interesting historical background as to why some of these structures were built. For anyone interested in the quirkier aspects of London and its history this book is a "Must Read".

**...THE QUIRKIER
ASPECTS OF
LONDON AND ITS
HISTORY...**



Our rating

Jennifer Shelden

Queen Victoria's Stalker: The Strange Story of the Boy Jones

Jan Bondeson

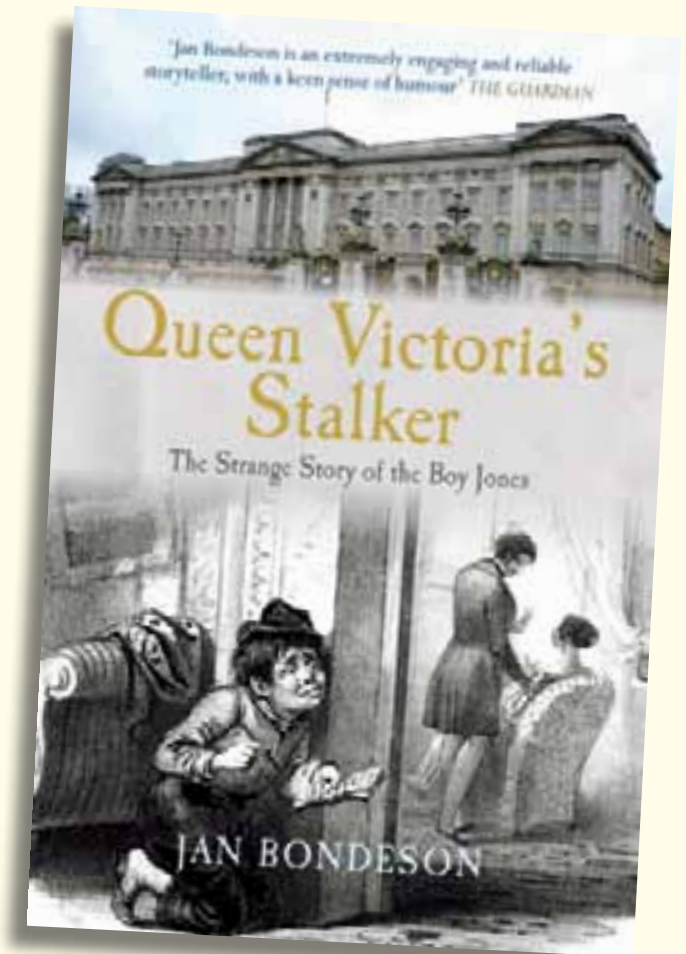
2010 Amberley Hardback 160pp illus index £16.99

A fascinating account of what, according to the book's author, is a much-neglected topic. The story of Edward Jones, a 16-year-old lad who kept finding his way into Buckingham Palace wanting to see Queen Victoria during the early part of her reign. It was very interesting to read about how easy it was for Jones to find his way into the Palace and how hard it was for the authorities to do anything about it as in those days they needed to prove a charge of burglary, but could not. The book is well paced from its account of Jones' various excursions, court trials, as well as his life and tribulations after the spotlight

fell away from him. The author also attempts to understand what could have driven the young Jones to his, seemingly stupid, actions. The book is well written and interesting, but paying such a high price for a slender volume might put one off. Nonetheless, it is a fascinating account of a much under-researched topic. It is therefore a book I can recommend you to read.



Our rating
Jennifer Shelden



...SEEMINGLY STUPID, ACTIONS.

The Wolfman – Extended Cut

Director – Joe Johnson

Screenplay by Andrew Keith Walker & David Self

Starring Benicio Del Toro, Anthony Hopkins, Emily Blunt, Hugo Weaving & Geraldine Chaplin

2010 DVD edition – Extras – deleted/extended scenes Universal Pictures

Running Time – 1 hour 54 minutes

The film stars Benicio Del Toro as Lawrence Talbot, the prodigal son who returns to his family estate at Blackmoor in search of his missing brother. After Talbot's brother's body is found mutilated on the moors, it appears that it is part of a series of murders and mutilations of the local villagers that have taken place. Talbot sees for himself that a werewolf is responsible for the murders, and is attacked by the monster, infecting him and making him a werewolf. Despite the fluctuating accent between English and pseudo-Irish of Anthony Hopkins, he is still as effective as ever and Del Toro is very good as the reluctant wolfman. In fact the cast all put in fine performances. Weaving

plays the strangely named detective, Francis Abberline, in convincing style (he could certainly portray Inspector *Frederick* Abberline well in any future Ripper project). London is depicted with a fully built Tower Bridge, although set prior to its completion. Nonetheless, the darkly gothic menacing atmosphere is strongly reminiscent of Bram Stoker's *Dracula*. This film is one to be thoroughly recommended.



Our rating

Neal Shelden



Undercover Investigations: From The Library Shelves

FLORENCE MAYBRICK

Welcome to our fictitious library, containing all the best books on all the subjects that are of interest to true crime enthusiasts. For this edition we have decided to take a look at the books that are on our shelves that feature the well-known Victorian trial of Florence Maybrick (whilst leaving books that refer instead mainly or solely to her husband's alleged crimes in Whitechapel where they are until a future issue). We hope you find amongst these items, something to tickle your fancy.

The Maybrick Trial: A Toxicological Study

**Charles Meymott Tidy and
Rawdon Macnamara** 1890

An early pamphlet on the case produced after the trial by two doctors, witnesses for the defence, stating James Maybrick's symptoms at the time of his death were not consistent with arsenic poisoning.

The Maybrick Case

Alexander MacDougall

1891 first edition 1896 second edition
Baillière
Tindall and Cox 268pp

The Maybrick Case: A Treatise Showing Conclusive Reasons for the Continued Public Dissent from the Verdict and Decision.

J.L.F 1891

The Maybrick Case

Helen Densmore

1892 Swann Sonnenschein & co
An early book written on the case by American Densmore who campaigned on Florence Maybrick's behalf at this time.

The Necessity for Criminal Appeal: As Illustrated by the Maybrick Case and the Jurisprudence of Various Countries

J.H. Levy 1899

Undercover Investigations: From the Library Shelves

Is Mrs. Maybrick Guilty?:
A Defence Shewing that
the Verdict of Guilty is
not Founded on Fact,
and is Inconsistent With
the Presence of a Strong
Element of Doubt; With
Reasons for Mrs. Maybrick's
Release

L.E.X

1899

Mrs Maybrick's Own Story:
My Fifteen Lost Years

**Florence Elizabeth
Chandler Maybrick**

1905 Funk and Wagnalls Hardback
394pp illus.

The autobiographical account of Florence Maybrick published after her release from prison. It deals with her first-hand account of the crimes; it was seen as an attempt to bring about reform to the penal system in England, which had been accused of wrongly imprisoning her.

The Trial of Mrs Maybrick
-Notable British Trials Series

Henry Irving

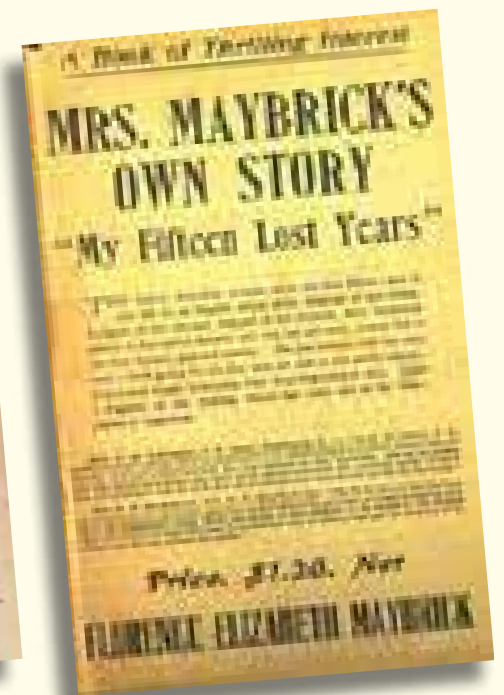
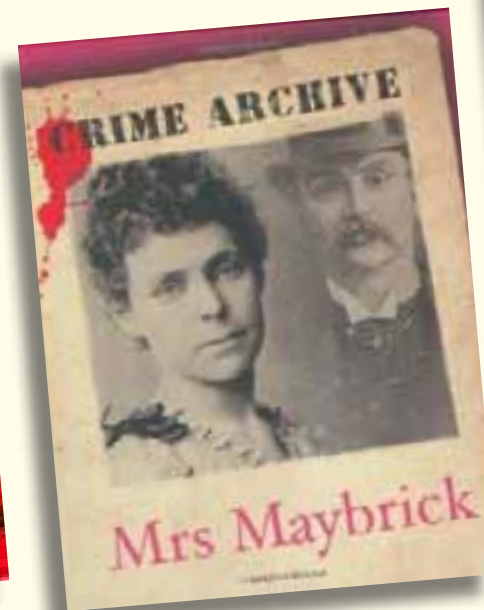
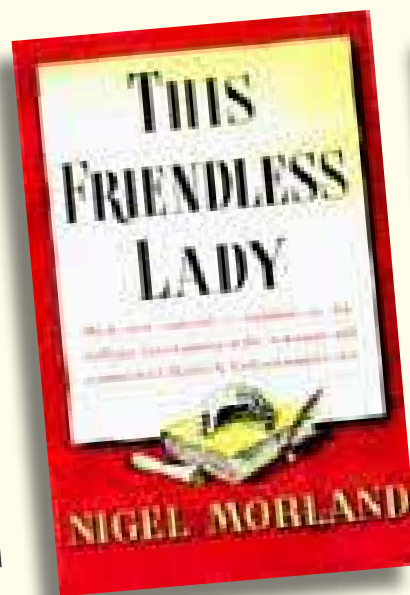
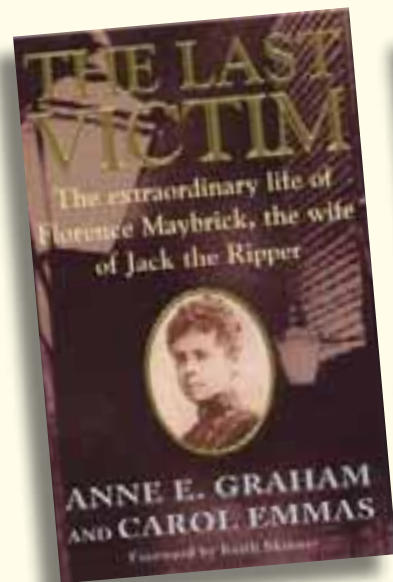
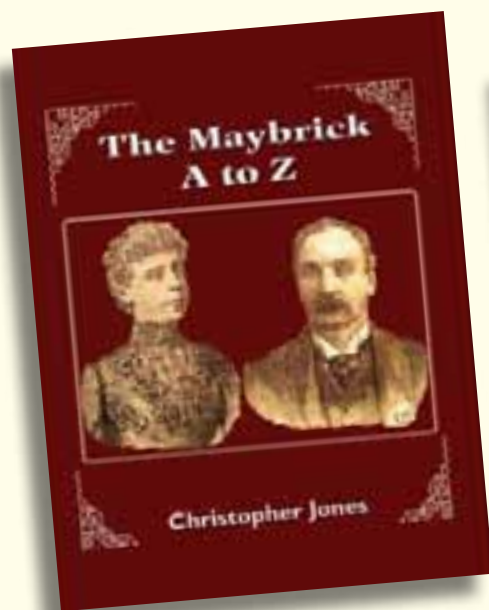
1912 William Hodge Hardback

Famous Trials III

James Hodge (ed.)

1950 Penguin Paperback 236pp

This book contains a section on the Maybrick case ('Mrs Maybrick' pp 97 – 134) written by Henry Irving.



Undercover Investigations: From the Library Shelves

The Girl With the Scarlet
Brand

**Charles Boswell and
Lewis Thompson**

1954 Gold Medal Books/Fawcett
Publications Paperback 171pp

This Friendless Lady

Nigel Morland

1957 Frederick Muller Hardback
294pp biblio illus.

Etched in Arsenic

Trevor Christie

1968 Harrap Hardback 288pp illus.

The Poisoned Life of Mrs
Maybrick

**Bernard Ryan with Sir
Michael Havers**

Forward by Lord Russell

1977 William Kimber Hardback
292pp biblio illus index

The Last Victim: The
Extraordinary Life of
Florence Maybrick, Wife of
Jack the Ripper

**Anne E. Graham and Carol
Emmas**

Forward Keith Skinner

1999 Headline Hardback 236pp
biblio illus index

The controversial book co-written
by Anne Graham, the former wife of
Michael Barrett, who discovered the
Maybrick Ripper Diary.

Mrs Maybrick

Victoria Blake

2008 National Archives Hardback
128pp biblio illus index

The Maybrick A to Z

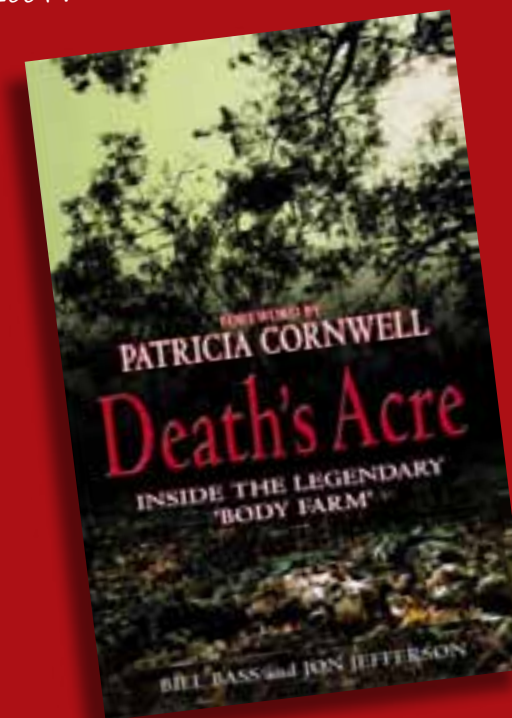
Chris Jones

2008 Countrywise Ltd Paperback
308pp biblio illus.

This book tries to take an even-handed
look at all things Maybrick and is
written in a similar vein to the *Jack
the Ripper A to Z*. Chris Jones web-
site, which attempts to be an archive
of information that relates to both the
Florence Maybrick trial and the more
controversial alleged diary of her hus-
band, James can be found [HERE](#)

They Also Wrote...

Patricia Cornwell is well known for the
Scarpetta series of novels and is the author
of Ripper book *Portrait of a Killer*, putting
Walter Sickert in the frame. Did you know
she is also co-author of another true crime
book, *Death's Acre: Inside the Legendary
"Body Farm"*, (with Bill Bass and John
Jefferson), published by Little Brown
in 2004?



Did You Miss?...

Saucy Jack: The Elusive Ripper

Paul Woods and Gavin Baddeley

First published in paperback 5th November 2009

Iain Allan Publishing – Devil’s Histories Series

272pp biblio illus index £14.99

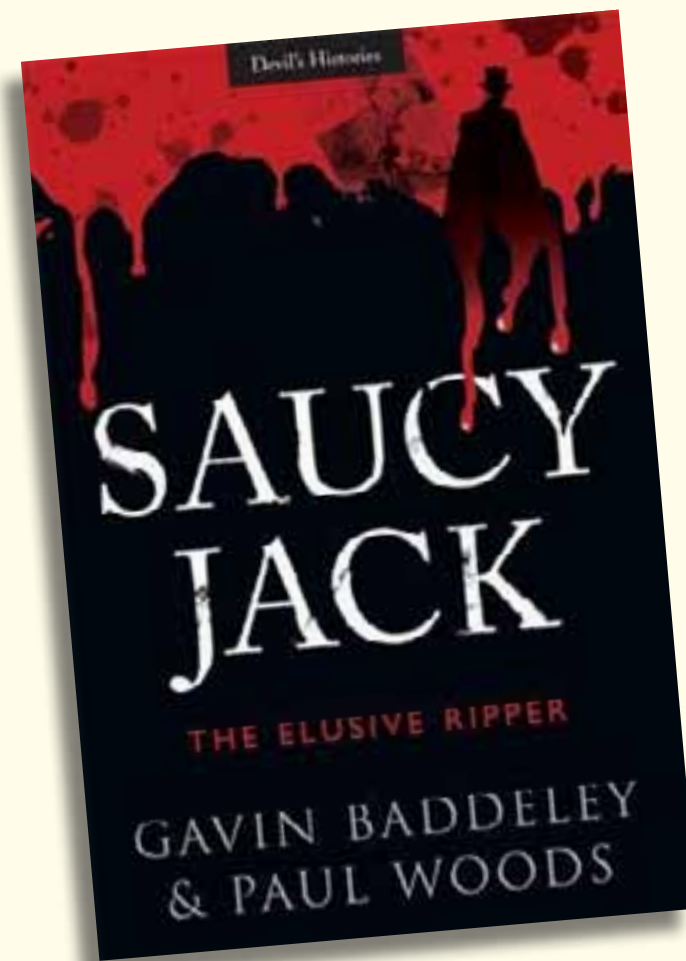
S*aucy Jack* is an easy enough read and it attempts to provide insight not just to the crimes themselves but also to the study of them. It devotes space to Ripper films, suspects and theories and the Ripper in a pop culture setting. The book seems to rely heavily on the series of talks that were held in 2008 at the London Docklands Ripper Exhibition, which is not a bad thing in itself, but it does tend to divert the writers away from other sources. In other places it was hard to tell what the source of the information was. Unfortunately, some obvious errors crept in; one that springs to mind is their referring to Ripper author Ivor Edwards as Ivan. Such obvious errors always lead one to wonder “what else is wrong?” Meanwhile, the back cover

blurb promised to discuss the victims’ lives, but such analysis failed to materialise in any real sense. One thing that totally jarred with this reader was the Hollywood-style descriptions of the crimes in a narrative, novelistic style at the opening of each chapter; sometimes this seemed a bit tasteless, the rest of the time it was simply annoying and in my eyes it added nothing to the overall structure of the book, spoiling the pacing of the chapters considerably. The premise of this book is at first glance a none too bad one, but for me it failed to deliver on its intent.



Our rating

Jennifer Shelden



**...SUCH
ANALYSIS
FAILED
TO MAT-
ERIALISE**

...

DON'T... SEND IN THE CLONES

DON SOUDEN

There comes a time in the life of everyone when the amount of flotsam, jetsam and detritus collected over the years must be examined and, it is hoped, winnowed. For me, that time should occur at least every six months, but, like my periodic urge to grow a moustache, seems instead keyed to a 10-year cycle. Being recently hospitalized and unable to shave for a week exorcised the facial spinach demon for another decade but the dirty looks from my landlady, not to mention pointed remarks about my boxes in the basement resembling a labyrinth has forced to me begin seeing

what might be (shudder!) thrown out.

This process becomes quite protracted as the contents of each box need to be scrutinized carefully and, in the case of printed material, that means books are at least skimmed and magazines read fully. And thus it was the other day that I began to reread Issue 2 of *The Rohmer Review* (as in *Sax Rohmer*). Not exactly a magazine likely to be found on the Publishers Clearing House list of approved periodicals, but then before I started college I subscribed to a lot of obscure publications and have a number of gems like Vol. I No. 1 of *The Tolkien Journal*



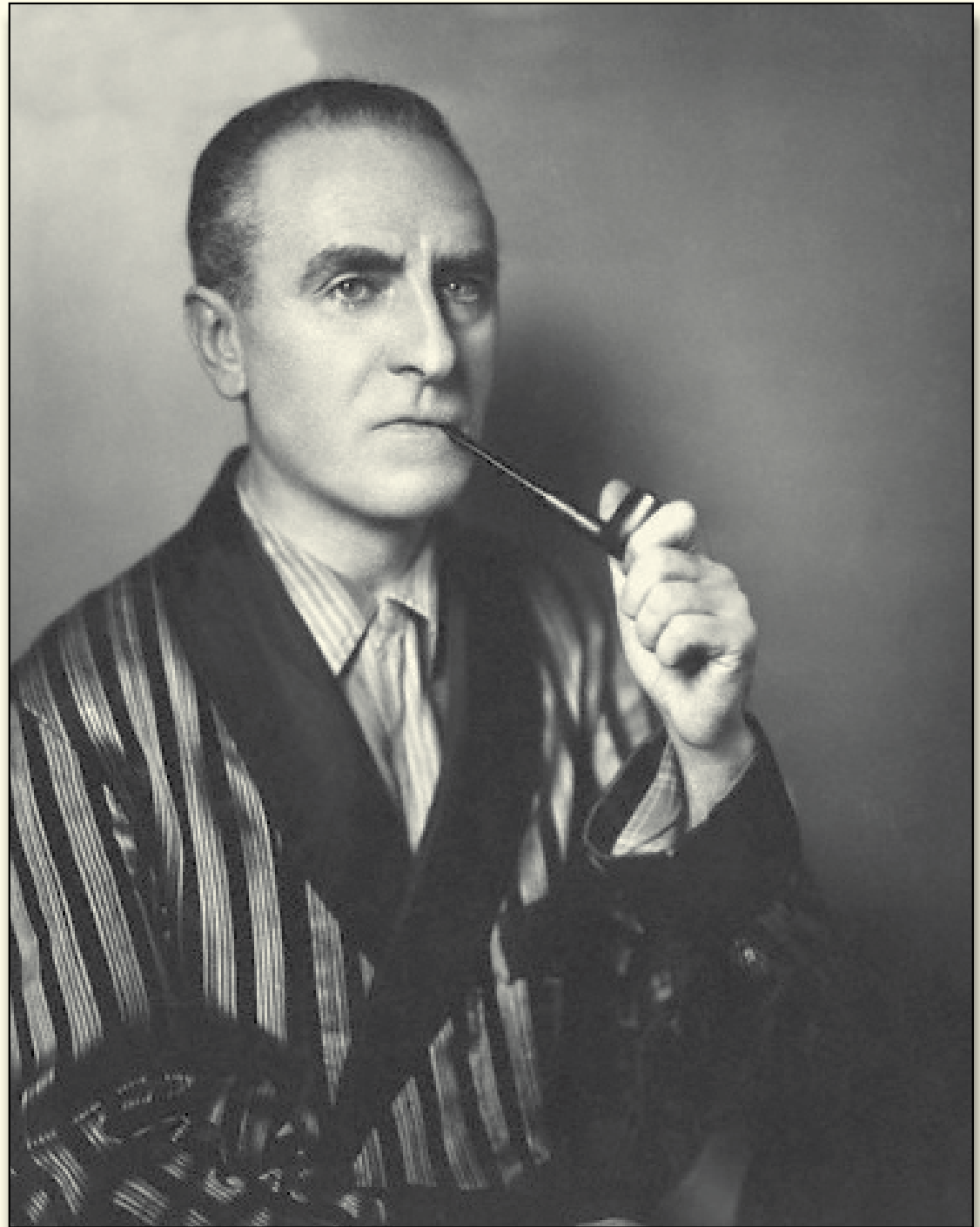
Open Book Exam: A continuing look at detective fiction

and ditto for *The Armchair Detective*, among others.

It was, however, *The Rohmer Review* that drew my attention, if not the attention of most of you reading this. Nor is it any cause for shame that the name Sax Rohmer may no longer ring many bells. He was, however, the author of the once very popular Fu Manchu series. Dr. Fu Manchu, to give him his full title, was the fictional personification of the “Yellow Peril” fixation that gripped much of the Western world for the first half of the last century. The Doctor was forever trying to destroy the West while being regularly thwarted by Sir Denis Nayland Smith. At the time it was as if someone were writing today about an evil Islamofascist named Osama Bin Laden warring against Western civilization. Except, of course, you wouldn’t be allowed to do that now, even though Bin Laden really exists and is responsible for far worse crimes than Dr. Manchu ever dreamt. *O tempora, o mores.*

What really drew my attention in the magazine, however, was the partial transcript of a 1966 interview between

SAX ROHMER



Open Book Exam: A continuing look at detective fiction

Canadian television personality Pierre Berton and Ian Fleming's widow, Ann.

Berton: *Why don't you want the Bond character to continue?*

Fleming: *It's emotion at the moment, naturally. I feel rather emotional about it. I'm sure it couldn't come off.*

Berton: *It's never come off in the past. Sherlock Holmes . . . Fu Manchu really couldn't have been continued.*

Fleming: *No, well John Pearson, who's writing Ian's life and had all the letters in his office, found a very funny letter from Ian to Mrs. Sax Rohmer who had written to Ian asking if he'd continue Dr. Fu Manchu. I have never seen this letter, but I understand that Ian wrote a very funny reply—saying that he did not think this could ever be done.*

The sad thing is that within a few years of this interview both the Bond and Fu Manchu series were continued by other authors.

In the case of James Bond, Kingsley Amis, John Gardner, Raymond Beason and Sebastian Faulks all continued the Bond saga with "authorized" novels. In these instances, authorized

means with the blessing of the estate and is simply an effort to wring out a few more dollars from an ever-gullible public. To be candid however, the effect of the new Bond books was probably fairly benign—ethical considerations aside—since the entire Fleming-Bond output was largely cartoonish anyway.

The same argument might be made for the authorized additions to the Fu Manchu canon by Cay Van Ash and later William Patrick Maynard. Certainly, the evil Doctor was someone easily caricatured and his maniacal machinations almost the stuff of parody. That word *almost* is of prime importance, however, because there was an earnestness to the stories by Rohmer that anyone else would be hard put to copy, far less make believable. And, that, of course, is a hurdle hard to surmount for all who continue a character's adventures—authorized or not.

Somewhat less defensible were the (authorized) efforts by Robert Goldsborough to continue Rex Stout's superb Nero Wolfe series. He wrote seven novels, none of which was particularly well received, in part because

he sought to make Wolfe and his amanuensis, Archie Goodwin, modern and relevant, such that Archie now used a computer and the plots involved subjects like date-rape, groupies and televangelists. Mainly, though, that special (and delicately balanced) world that Stout created for Wolfe, Goodwin, Inspector Cramer and Sgt. Stebbins was a product of his creative genius and was in the end inimitable.

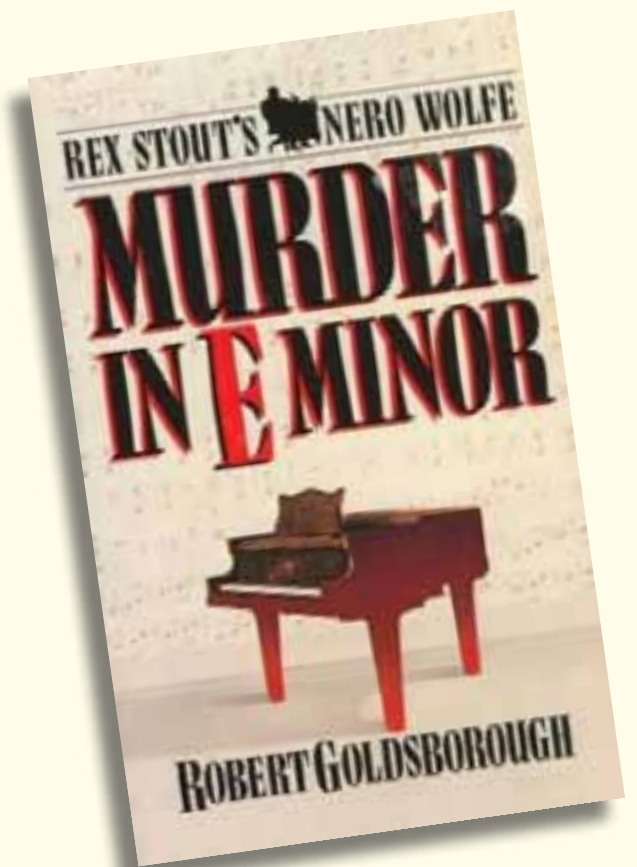
That, of course, is ever the situation when others try to copy the "old masters." whether in fine art, music or literature. And nowhere in detective fiction is this more prevalent—and deplorable—than with those who try to steal from the timeless glory of Sir Arthur Conan Doyle and pen "Sherlock Holmes" stories. In almost all instances these shameless efforts are not even authorized—they are simply blatant rip-offs of one man's abiding genius for characterization, setting and plot with their sole purpose being to make money for those who lack the talent of Sir Arthur.

And before I get too exercised by these iniquities, full disclosure demands I admit I committed the

Open Book Exam: A continuing look at detective fiction



REX STOUT



**ARCHIE NOW USED A
COMPUTER & THE PLOTS
INVOLVED SUBJECTS LIKE
DATE-RAPE, GROUPIES
& TELEVANGELISTS.**

Open Book Exam: A continuing look at detective fiction

“crime” myself—twice. Once as a 10-year-old, writing the rather jejune “Adventures of Yalelock House” (which did, however, presciently anticipate DNA evidence) and again years later for a limited issue Christmas special. And in neither case did I seek nor receive even one “polished farthing” in recompense. It was done for fun, but at least in the latter instance if I had it to do over again I would use my own characters to sustain what I still think was a clever, heart-warming plot.

I do feel strongly, however, about what I consider nothing less than the theft of intellectual property—even if that larceny is supposedly legitimized by authorization from a grasping estate. In the instance of Conan Doyle, his character Sherlock Holmes exists in our hearts for a seeming eternity only because of Doyle’s magic as a nonpareil spinner of stories that delight, enthrall and charm readers today even as they did two centuries ago. And those who cloak themselves in Doyle’s stolen finery do so only because left to their own meager abilities and without recourse to those characters envisioned

and enriched by Sir Arthur they would be quite unread.

Indeed, even greatness cannot approach sheer genius, as evidenced by the *authorized* Holmes short stories (published as *The Exploits of Sherlock Holmes*) written in the 1950s by John Dickson Carr and Adrian Conan Doyle, son of Sir Arthur. Surely, Carr was one of the masters of the mystery genre (and *the* master of the “locked-room puzzle”) and yet the best that can be said of his and young Doyle’s attempts is that the stories were bad Carr and much worse Holmes. And that should be a lesson for all who contemplate buying one of these pestiferous knockoffs—authorized or not: they are the products of those who are both ethically indigent and too limited in their abilities to do anything but steal from their betters. We ought simply not buy their books even as we ought not encourage art forgers or counterfeiters.

A final note: It might seem a fitting, if ironic, touch that Sax Rohmer, who spent a good portion of his life imagining all manner of insidious deeds by Orientals, died in 1958 of the *Asian Flu*.



COLLECTORS



WITH STEWART P. EVANS

Stewart is widely recognised as a leading authority on the Jack the Ripper case. He is the author of several true crime books including *The Man Who Hunted Jack the Ripper*, *Executioner* and *The Ultimate Jack the Ripper Sourcebook*. He is also an avid collector of Jack the Ripper related books and memorabilia and in our view this makes him the ideal candidate to answer your questions about Jack the Ripper collectables. So, without any more hesitation, let's turn to the questions posed this issue...

"I've met lots of Ripperologists whose books I have previously bought, some of whom I am now friends with, but I am always too embarrassed to ask them to sign my books. Am I losing out due to my shyness?"

You should never be embarrassed to ask an author to sign a copy of his book. It's a natural thing to do and many do it. The author will be only too pleased to see that (a) you've bought a copy of his book, and (b) you want it signed.

"I had the Whitechapel 1888 game made by the Parlours and Adam Wood. I was trying to keep it in good condition, and then a housemate opened it and looked inside without my knowledge. Would this have lost much value after all my hard work? Is it the case that I might as well just play it now!?"

You might as well just play the game now. A collector requires his items to be as near to mint condition as possible and, in the case of a game, preferably in its original wrapping.



COLLECTORS

"Should I insure any of my Ripper books, and if so how do I know for how much?"

Most household insurance policies will cover the loss of items such as Ripper books, unless the value runs into thousands - which I doubt.

"We ask you about your tips for collecting, but what is the best piece of advice about book collecting that you have ever been given?"

Well, the best bit of advice, I suppose, is that when you see an item that you think you would like, even if it's a bit pricey, bite the bullet and buy it if you can afford it. I have lost count of the times I have seen a book at a bookfair, or in a shop, and have dithered over it and not bought it, only to wish later that I had bought it whilst I had the chance. Almost always when you go back to get the item it has gone.

If you have a question about Ripper books and collectables that you would like answered then why not send it to Stewart via our email address EXAMINER@CASEBOOK.ORG. Stewart will be answering again next issue, so get those questions in and get collecting.

**DON'T BE SHY RIPPEROLOGISTS
EMAIL STEWART TODAY!**



On The Case...

THE NEWS FROM RIPPER WORLD

ON A CHARITABLE CAUSE

With the launch of *Casebook Examiner* in April, we announced that our net profits would be donated to a charity. We are delighted to say that this year's charity is Eaves For Women, a London based organisation that offers support to vulnerable women. We have donated \$300 to them; this amounts to our net profits between April and December 2010. We hope you too find this to be as suitable and worthy a cause as we do. For more on the chosen charity see the link below.

WWW.EAVES4WOMEN.CO.UK

ON THE BIG SCREEN

News has emerged that Leonardo DiCaprio (perhaps best known for his role in the 1997 film *Titanic*) is to play serial killer, and sometime Ripper suspect, H.H. Holmes in a new film. The film is currently in the early stages of pre-production and is without a writer or director at present. DiCaprio's film company have acquired the rights of Erik Larson's 2003 book, *The Devil in the White City*, from the company of Tom Cruise (who had originally similarly intended to take the lead role). So the film will be based, at least loosely, on Larson's work (and this surely is a good thing considering the esteem with which that work is held).

WWW.CINEMABLEND.COM

WWW.COLLIDER.COM

ON BOARD

We are delighted to say that four new Assistant Editors have joined the team at *Casebook Examiner*. We would like to take this opportunity to welcome Debra Arif, Ali Bevan, Andrew Firth and Mark Ripper to the fold. We hope to run a short intro to all our team members in the next issue.

ON THE MAP

Here's a festive treat the Cherry Studios, located in East London, have launched a festive Mulled Wine and Murder Map. Sent out to clients, it mixes history with modern locations. It festively includes the sites of the Ripper murders, we kid you not!

[MORE INFO HERE](#)

ON AN EXTENSION

Well-known natural historian Sir David Attenborough had a shock when he discovered, during building work in his garden, the answer to a true crime mystery, in the form of a decomposed skull. It belonged to Julia Martha Thomas, victim of the 1879 Barnes Murder Mystery; its discovery marks a bizarre end to the final mystery of this bizarre crime. Jane Martha Thomas was killed by her maid, Kate Webster, with an axe and her body was then dismembered. Thomas's body parts were found in the Thames but her head was not found at the time. Webster was tried and executed for the crime. The home of Sir David, is close to the site of the murder victim's home and the land where the extension was built used to, until it was very recently demolished, be the site of a pub frequented by Webster.

WWW.DAILYMAIL.CO.UK

ON THE PULL

John Bennett has led the way and other users have also posted recently on the *Casebook* message boards information about and images of the new look Ten Bells public house. The pub has undertaken a dramatic facelift in recent months. Those interested should take a look here for the full discussion

FORUM.CASEBOOK.ORG

ON STAGE

A play based on the five women murdered by Jack the Ripper, called *The Roses of Whitechapel* opened 3rd November at the Greenwich Playhouse. The Three Musketeers Spontaneous Productions wanted to base the play around monologues of the murdered women and Jack is seen only in shadow and his identity is not the focus. The play is an expanded version of *Proper Red Stuff*, originally performed in 2000. The run at the Greenwich Playhouse ended 7th November.

WWW.BEXLEYTIMES.CO.UK

WWW.NEWSSHOPPER.CO.UK

WESTEND.BROADWAYWORLD.COM

ON A LIGHTER NOTE

Readers may be interested to note that Oliver is now the most popular name for a boy in England and Wales, ending Jack's 14 year reign at the top of the charts. Incidentally, Olivia was the most popular girls' name.

WWW.BBC.CO.UK

ON A DATE

Jack the Ripper – the Definitive Story – is set to air in the UK on Channel Five in **mid-January 2011** and the History Channel in **February 2011**.

5th February 2011

Whitechapel Society Meeting
speaker Prof Clive Bloom
'The Anniversary of the Siege
of Sidney Street'

Have a comment about something you read in this issue? Write a letter now to the Examiner at examiner@casebook.org

On The Case Extra

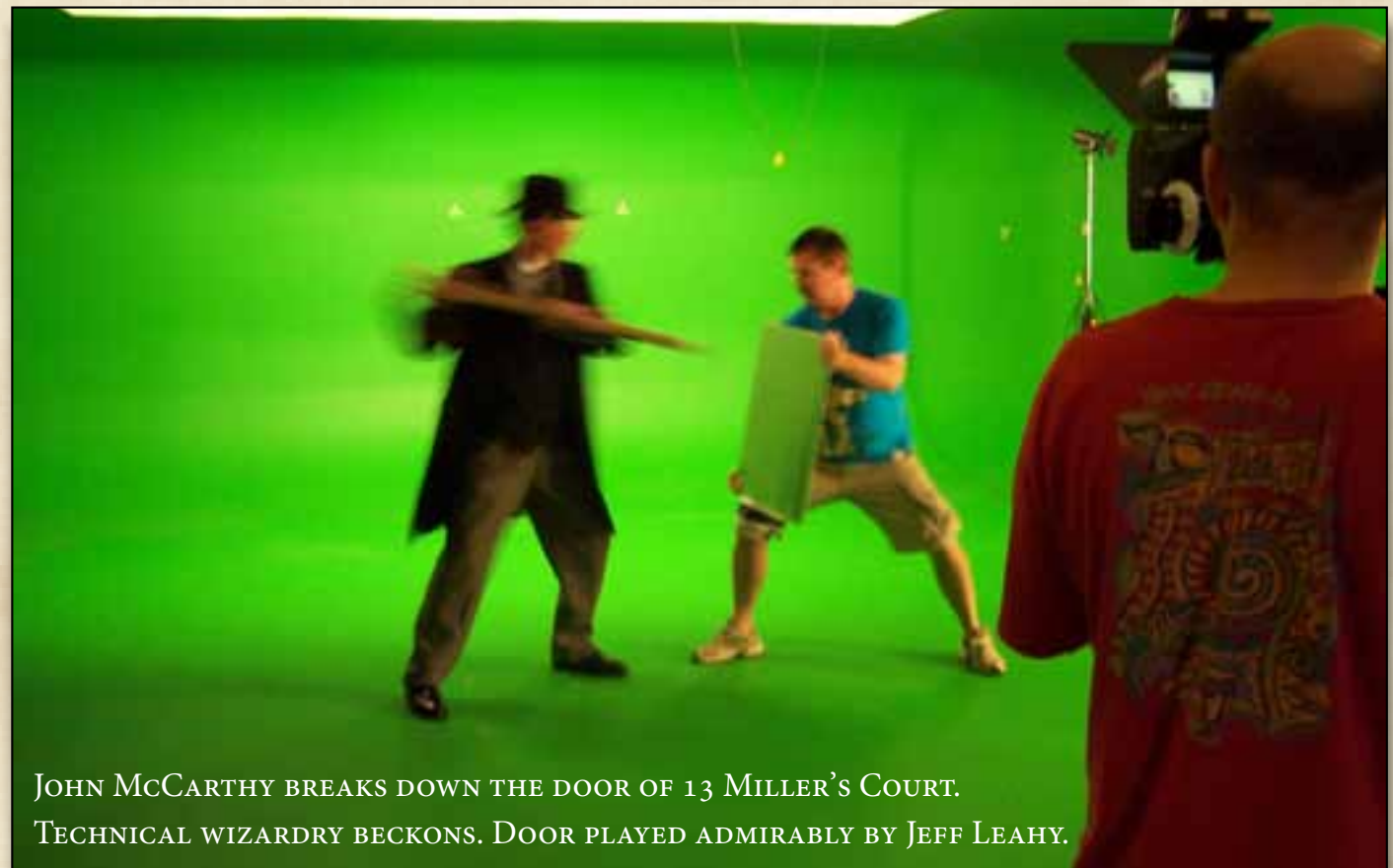
THE NEWS FROM RIPPER WORLD

***JACK THE RIPPER: THE DEFINITIVE STORY*—AN INSIGHT INTO ITS PRODUCTION WITH JOHN BENNETT**

For this issue's 'On the Case Extra' the *Examiner* has an interview with Ripperologist John Bennett about the documentary, *Jack the Ripper: The Definitive Story* that he is involved in making.

Examiner - "Hi John, thanks for talking to the *Casebook Examiner* about the new Jack the Ripper documentary you are involved with. You must be very excited about it; can you tell us a little bit about it?"

JB - '*Jack the Ripper: The Definitive Story*' attempts to tell the story of the Whitechapel Murders as accurately and as – dare I say it – neutrally as possible. It's going to be a two-hour programme, which allows for a lot more content than



JOHN MCCARTHY BREAKS DOWN THE DOOR OF 13 MILLER'S COURT.
TECHNICAL WIZARDRY BECKONS. DOOR PLAYED ADMIRABLY BY JEFF LEAHY.

your average Ripper documentary, so there is a strong element of dramatic reconstruction which goes beyond the hackneyed 'woman in street and flashing knife' stuff that we are used to. It is in effect a Ripper documentary made by 'Ripperologists'; Jeff Leahy is the director/producer and Paul Begg and I wrote the script.

Examiner – “How did you get involved with writing the script?”

JB - In June 2009, Paul and Jeff (with Richard Jones) turned up to the launch of my book *E1* in Brick Lane, apparently to check me out. I thought they'd come along because they were in the area with Richard and had nothing better to do! Anyhow, after helping to film some parts of the 2009 conference, I was approached to be involved in the production. Initially, Jeff had me down for sorting out 'talking head' interviewees, but then Paul became ill and ended up in hospital. I mentioned that I would be happy to help with putting a script together in the event that Paul couldn't give it his full attention. In the end, I ended up writing most of it! It was quite a daunting task as it was meant to be exhaustive, so I was writing dialogue, narration and rough outlines of what the talking heads were going to speak about. Once Paul was better, he leapt in and

made edits, rewrites and graciously corrected mistakes (to my shame).

Examiner – “What was the aim in making the documentary? And what are you your hopes for the programme?”

JB - The aim was simple, to tell the story as it unfolded from 1888-91, pure and simple. Cut out the mythology and hype. Show it as it really was as best as possible. And where there is conjecture, try and give both sides of the argument. I guess balance is the keyword.

Hopes? Again, simple – that the production fulfils our aims. If I was to say that this will be the best documentary on the real story of JTR since the 1973 Barlow and Watts series, then I would be inviting trouble. But this is what we are after – that factual depiction. This will be watched by those well-versed in the case and by the layman. It would be foolish to say that it is going to please everybody (and we know what the Ripperological community can be like), but, hopefully, those in the know will appreciate that we have tried our best. I guess “the proof of the pudding...” as they say.

Examiner – “The title is very close to that of one of Paul Begg's books. Given that he is also involved in the project, was this intentional?”

JB - Not at all, as Paul and Jeff will

tell you, the title was thrust upon them by the History Channel in the early days of getting the programme commissioned. We weren't entirely happy with it, but had to go with it. Calling it 'definitive' may well open the project up to intense scrutiny, perhaps more than is necessary. But that said, if it is more 'definitive' than anything that has gone before, it will at least have achieved something significant.

Examiner – “You have used CGI technology - how do you feel this has complemented your narrative?”

JB - This was partly what inspired the documentary and eventually sold it in the end – the fact that we have recreated many of the scenes as they would have looked in 1888, complete with live actors, was something that excited the TV people. Most of us are aware of Jake Luukanen's superlative reconstructions and he, along with a great team of composers and technical bods have risen to the challenge. The process of combining live action with computer generated imagery is too complicated for a technophobe like me, but needless to say, the final results look incredible. Imagine sweeping along the rooftops of 1888 Hanbury Street and then down into the backyard, just as John Davis comes out



Left to right from top:

A break in shooting at the 'Style and Winch' pub, Maidstone. Pearly Poll, Martha Tabram and their soldier companions.

Mrs Long encounters Annie Chapman and a man outside No.29 Hanbury Street. The next time you see this view they will be standing in the street as it appeared in 1888.

George Lusk awaits his cue to discover the 'From Hell' letter and kidney.

Neil Bell and Don Rumbelow watch a playback with Director of Photography Paul Dixon.



Left to right from top:

Elizabeth Stride (right) with extras from a doss-house scene.

Co-author Paul Begg in conversation with his nemesis Aaron Kosminski.

Shooting the Martha Tabram mortuary scene – Dr. Timothy Killeen does the honours.

Mary Kelly's room. This set became a bloodbath by the end of the day.

of the house and finds Annie Chapman's body. Well, we have that and there's plenty more where that came from!

Examiner – "I understand your documentary is not suspect-orientated, but did this make it more difficult to capture the imagination of TV producers and get funding, than if you had taken a more sensationalist route?"

JB - This was perhaps the toughest call for me as a scriptwriter. I believe the TV commissioning editors initially wanted a hook to hang the documentary onto, i.e. a suspect, but eventually came round. Suspects are mentioned, but only those significant ones named by investigating officers of the day: Pizer, Druitt, Ostrog, Kosminski, Tumblety and Chapman. Hopefully, we have given pros and cons to these suspects' viability and kept it as balanced and neutral as possible. We were all worried that people would find some bias somewhere and hope that this will not be the case. Paul and I were particularly concerned about any bias towards Kosminski, for example, because we mention Macnaghten's memoranda, Swanson's marginalia and Anderson's claims. They're all part of the story, but we didn't want it to add weight to Kosminski (Aaron or otherwise) to the detriment of the neutrality of the

documentary as a whole. It's something that we will keep a close eye on during the final editing.

In any case, if this project was another 'name the Ripper' programme, I don't think I would have been involved, personally.

Examiner – "What was it like having fellow Ripperologists Paul Begg, Laura Prieto, Jaakko Luukanen and Jeff Leahy working on the documentary? Do you think that having so many Ripperologists involved has been a mixed blessing!?"

JB - As far as Jeff, Paul and Jake were concerned, it was their baby anyway - Jeff was talking about this idea as far back as the 2007 Wolverhampton conference. Jeremy Beadle was also instrumental in kick-starting the project too. And it has been a terrific experience working with them. Working with Paul on the script and behind the scenes has been great and spending the day with Jake in London researching architectural elements for his models was a particularly enjoyable experience. OK, it was a pub crawl, but useful, nonetheless. Jeff does a lovely boat trip up the Medway, too.

Laura Prieto, as well as being a 'Ripperologist' has a career in audiovisual media, film, TV and radio and was coming to live in Britain when principal

photography started. She had done some filming at the Wolverhampton Conference for a Spanish documentary she was making at the time and helped Jeff at the 2009 event. She joined the team to direct and produce the 'Making Of' feature that will appear on the DVD version of the programme, due for release next year.

I wouldn't say it was a mixed blessing to have so many Ripperologists involved, as I think the whole project has benefited enormously from it. Nearly every shot has been informed by knowledge of the people, places and history – makeup and costume were constantly bombarded with information from us (and others), just to try and get things looking as right as possible. All the major featured police officers have the correct collar numbers, for example. Locations were sought out for their similarity to real places, Swallow Gardens being a great example – it was a brick arch at Chatham Docks.

We were also fortunate to have a great range of authorities to contribute on-screen appearances: apart from Paul Begg and myself (ahem), there were Philip Hutchinson, Neil Bell, Lindsay Siviter, Don Rumbelow, Neal Shelden, Richard Jones, Gareth Williams, Bill Beadle and Robert Anderson. It's these

people who comment on the case and hopefully give the various arguments and analyses a decent airing. I guess they are the 'conscience' of the production!

Examiner – “You must be very pleased at the reception that the preview of your documentary got at the October Whitechapel Society meeting?”

JB - It went down pretty well and there were many excited reactions. Paul's talk gave a good idea of what the whole project was about and how it came to be and a 'Making of...' teaser film added more tantalising material

and behind-the-scenes footage to the evening's entertainment. Actually, one attendee (who shall remain nameless) found it interesting enough to walk out with the disc of the teaser! Don't worry, you can keep it, Mark (whoops).

Examiner – “Finally, will the company be involved in any future projects?”

JB - Yes, that's the plan. The 'Definitive Story' is a tag that can be attached to other weighty subjects and again, the wonders that are Jake's computer models would be a defining feature in these future projects. Several ideas

have been bandied about and Jeff, Paul and I have already spoken about specific subjects, though I am not really at liberty to say much at present, as they are still at the 'enthusiastic chat in the pub' phase.

Jack the Ripper: The Definitive Story is Bullseye Lantern Productions' first outing, so who knows what the future holds?

Examiner - Thanks very much for answering our questions and we are looking forward to seeing the finished product.

PUZZLING CONUNDRUMS

Just how good a detective are you?

Five women are meeting at the local pub for a birthday party for a fellow Ripperologist. Each woman decided to bring a signed first edition copy as their present. Determine which woman gave which gift, how much they spent on it and their drink of choice for the evening. Although the names might seem familiar, this is purely for fun and is not meant to be historically accurate!

If you are not sure how to solve a logic puzzle like this one then go to WWW.LOGIC-PUZZLES.ORG for instructions and a video tutorial.

You could print the puzzle to work on it, or click on the relevant boxes on the next page to fill them in with an X or O.

Then click and hold on the box below to see if you solved the case correctly!

Go to the next page
for the puzzle



On The Case... PUZZLING CONUNDRUMS

- Ms. Morris' gift cost \$5 less than Ms. Coram's.
- The "First Photos" book didn't cost \$75.
- Of Ms. Pegg and the Ripperologist who gave "The London of JTR", one spent the most for her gift and the other ordered a Gin and Tonic.
- Ms. Coram's gift cost \$5 less than "London of JTR".
- Ms. Bradshaw drank the Cosmo.
- The five Ripperologists were Ms. Coram and Ms. Pegg, the one who bought Sugden's "History," the one who spent \$85 for their gift and the one who drank the Manhattan.
- Ms. Pegg never orders Screwdrivers.
- Neither "First Photos" nor "TMWHJTR" was the most expensive book.
- The Gin and Tonic was ordered by either Ms. Arif or Ms. Pegg.

		Ripperologist					Gift Given					Drink				
		Ms. Coram	Ms. Pegg	Ms. Morris	Ms. Arif	Ms. Bradshaw	TMWHJTR	First Photos	London of JTR	Sugden/History	Sourcebook	Bloody Mary	Gin and Tonic	Cosmo	Manhattan	Screwdriver
Cost of Gift	\$70															
	\$75															
	\$80															
	\$85															
	\$90															
Drink	Bloody Mary															
	Gin and Tonic															
	Cosmo															
	Manhattan															
	Screwdriver															
Gift Given	TMWHJTR															
	First Photos															
	London of JTR															
	Sugden/History															
	Sourcebook															

On The Case Back Story

THE NEWS FROM RIPPER WORLD

POLLY AND THE ASHES

We recently got a message from Neil Bell in which he said that the celebrated cricket clash between England and Australia known as the Ashes Test Matches were held in England during 1888. He added, *“in fact, the final day of the last test occurred, if I recall correctly, hours after Nichols body was discovered.”* With the Ashes again being contested, this time in Australia, even as we publish it seemed worth checking and, as ever, Neil is right on the money when it comes to cricket lore.

As it was, the 1888 battle for the Ashes was fought in England. The first match, played on July 16th-17th at the venerable Lord’s pitch in London, saw Australia win by 61 runs. England only needed 124 runs on the second day, but the pitch was poor and despite

a solid 24 from Dr. W.G. Grace, fell short. For the next match, at the Oval, London, on August 13th-14th, Dr. Grace was given his first Ashes captaincy and England soared to victory by an innings and 137 runs.

They played only three matches in those days (with four balls per over) and the final was set for August 30th-31th at Old Trafford in Manchester. England batted first and managed 172 runs. Australia later complained of deteriorating conditions on the pitch, but at 1:52 pm on the 31st—just scant hours after Charles Lechmere discovered Mary Ann Nichols body—England was declared the winner by an innings and 21 runs.

That rather knocks a hole in the fanciful theory that named Dr. Grace as the Ripper, but it would be more destructive to the Montague J. Drutt candidacy if it could be proved that the cricket loving barrister had journeyed north that weekend to watch the final

match. And he, at least, is just the sort of suspect who might have written to someone that he was or wasn’t in attendance.

Anyway, a tip of the hat to Neil for his tip. We should also mention that he is a proud dad as he reported that his son had been selected to give a few English batsmen some netting practice before they headed to Australia. His son will remember that opportunity forever.



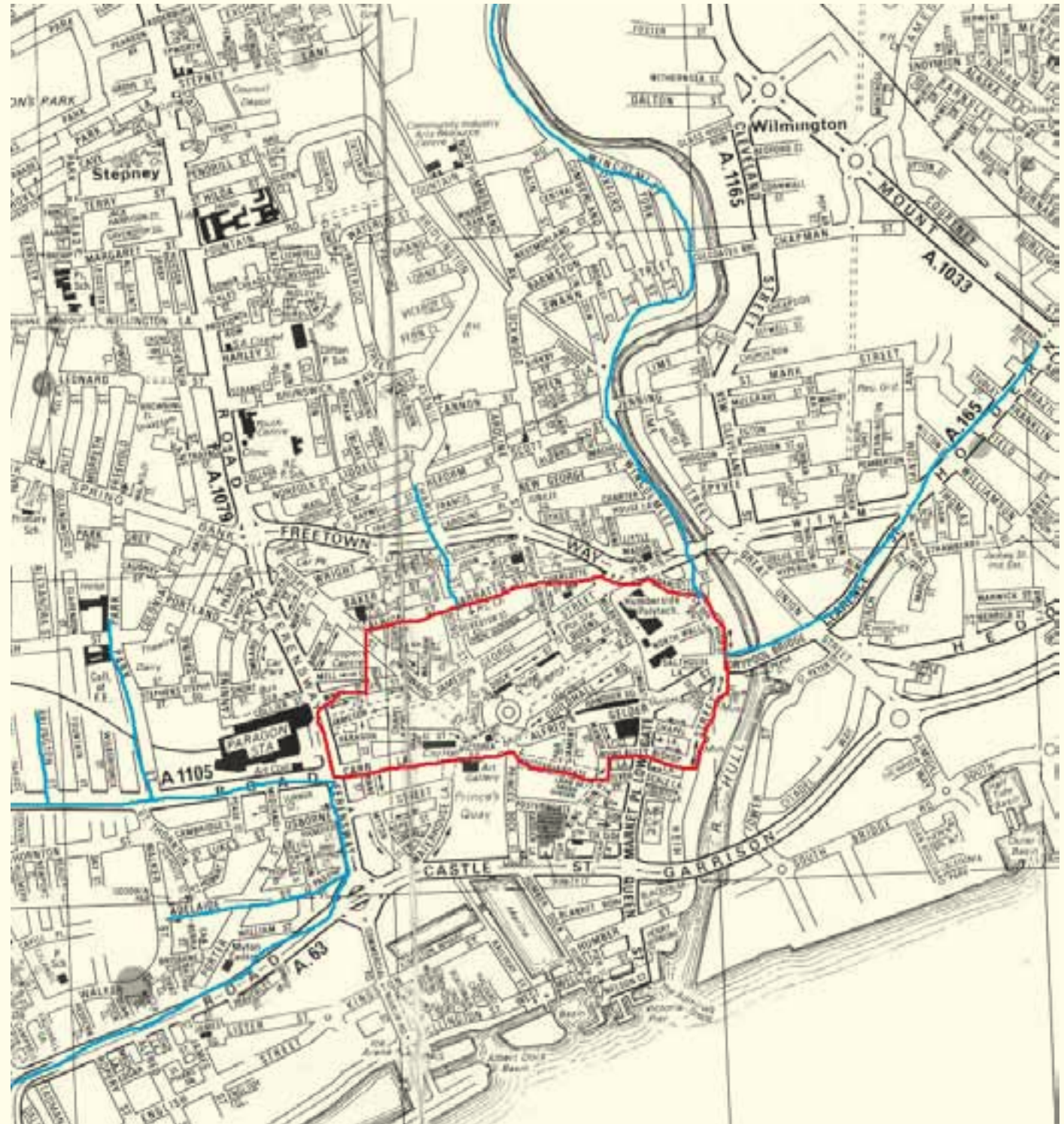
THE HOTLY
CONTESTED
ASHES URN

**Ultimate
Ripperologists'
Tour:**

Hull

MIKE COVELL

**A compendium
of travels through
locations pertinent
to the Ripper case.**



This issue our tour takes us to Hull. When visiting Hull, or Kingston-upon-Hull, as it is known in more upmarket circles, visitors will more often than not find themselves arriving at the Paragon Interchange, which is the central traffic hub consisting of a bus, coach and rail terminal. The station itself is a connection to several Ripper suspects, but we shall move onto these later towards the end of our tour.

Leaving the station by the front entrance you will come across the impressive façade of the Royal Station Hotel, built in 1851 and designed by George Townsend Andrews. The hotel itself has links to no fewer than five people associated with the Ripper case, including Queen Victoria, Prince Albert Edward, Prince Albert Victor, Frederick Bailey Deeming, and Frederick Richard Chapman, all of whom spent time at the hotel. The hotel is allegedly haunted, and a few years back I was fortunate enough to spend some time in the eerie tunnels and cellars that are buried deep beneath the hotel.

Passing the hotel along Ferensway and heading south towards Anlaby Road you will see a row of shops at the

top of Anlaby Road. These were not always shops but were once houses and were known as Ocean Place. It was here, in 1831, that William Stephenson, Robert D’Onston Stephenson’s grandfather, was listed as residing. Further along Anlaby Road on the same side is the former home of Frederick Richard Chapman, who resided at Coburg Terrace for some years. Heading further west along Anlaby Road we see Park Street, former home of photographer William Barry. It was Barry who took Frederick Bailey Deeming’s photograph in Hull in 1889.

Heading still further west along Anlaby Road, we see Arlington Street, which stood on the north side of the road and is where Richard Stephenson Snr lived out his last few years. Further west on the south side of the road we come across Linnaeus Street, home of the impressive Sunnyside House, former home of the Dawber family, who were Robert D’Onston Stephenson’s uncles and cousins. Further down from this property stood Roslyn Villas but the blitz and Hull Corporation have wiped out any trace of the properties. Also, off Anlaby Road, stands Adelaide Street, where Samuel Nobel was arrested in

October 1888 for Jack-the Ripper-like conduct.

Heading back to the Anlaby Road and Ferensway junction east along Carr Lane we pass the site of a former suit shop that Frederick Bailey Deeming had visited whilst in Hull; the receipt for a suit bought here was found on his person after his arrest in Australia. Further along Carr Lane we pass Chariot Street, once a thriving location on the edge of the town but now a short unremarkable street. It was here that William Stephenson, Robert D’Onston Stephenson’s grandfather, carried out his business as a wheelwright.

Heading further east along Carr Lane, we pass Ferens Art Gallery on the right where several paintings by Walter Sickert hang. For many years Hull City Council workers gave these paintings a nickname, “Jack the Ripper’s Paintings”. It should also be noted that the art gallery stands on what used to be the Hull and Sculcoates Dispensary where Frederick Richard Chapman worked. To the right, on the opposite side of the road, are Queen Victoria Square and the Hull Maritime Museum, outside of which stand two cannons that were sent to Garibaldi for his campaign in Italy.

Heading further east, we pass the old Beverley Gate, a location associated with the English Civil War when Governor John Hotham refused King Charles entry into Hull. It was this act that would lead to English Civil War, and ultimately the death of both Governor John Hotham and Sir John Hotham his son. The gate was used in the medieval period as a makeshift gibbet and several sketches exist showing the bodies of criminals hanging high over what is now a busy shopping street.

Passing the gate we meet Whitefriargate, a street named after the Carmelite Friars that once occupied the south side of the street. The street today retains much of its history, at least above the shop fronts. Along the street you will pass Schuh, a shoe shop that was once home to Reynoldson's and Son Jewellers, and the location of Frederick Bailey Deeming's fraudulent purchase of jewellery. Moving along, on the same side of the street, we see a rather imposing building known to many as Neptune Inn. This was the former offices of the Hull Customs where Robert D'Onston Stephenson worked as a clerk of the first class.

Opposite the Neptune Inn stands



CARR LANE

Parliament Street; this is where Joseph Dawber, Robert D'Onston Stephenson's cousin, carried out work as a solicitor. Joseph was arrested and tried for fraud and imprisoned in Hull Prison at the same time as Frederick Bailey Deeming! On the corner of Parliament Street and Whitefriargate stands a large building that has for many years served Hull as a bank. It was here that Frederick Bailey Deeming opened an account to defraud Messrs Reynoldson and here where Messrs Reynoldson returned to cash the fraudulent cheques.

Moving further along, we pass a down-market bingo parlour which was once the property of *The Hull News*. It was here in 1888 that a Ripper letter turned up causing some concern that the Ripper was on his way to Hull.

Moving further east once more, we pass the wonderfully titled, Land of Green Ginger and the George Hotel, where Richard Stephenson Jnr, Robert D'Onston Stephenson's brother, was often found canvassing for votes in his role as an East Sculcoates Councillor. Turning left onto Land of Green Ginger, you can see Manorstreet, where Jane Feeney threatened to "Whitechapel Murder" Minnie Kirlew in October 1888.



PARLIAMENT STREET FROM HULL'S CUSTOMS HOUSE.

Before arriving at Manor Street we turn right and head down Bowlalley Lane and pass several of the Victorian chambers. It was down here that Joseph Dawber, Robert D'Onston Stephenson's cousin, carried out business for a short while as a solicitor before moving to Parliament Street.

Leaving Bowlalley Lane and heading across Lowgate, we can see St Mary's Church and Hull's Guildhall, formerly the Town Hall, to the left and Holy Trinity Church to the right. Further along Lowgate we meet Market Place, and if we were to follow this route south we would eventually meet Queen Street and the Victoria Pier. It was here that Queen Victoria sailed from Hull in 1854 and circumnavigated the city via the dock system that is now redundant. Lewis Carroll also sailed from here towards New Holland after visiting his grandfather, Charles Lutwidge Dodgeson. Also, Robert D'Onston Stephenson's brother arrived on a ferry here in the 1870s and was chased by the Hull Police down Queen Street, Market Place and Lowgate until he got to the Hull Town Hall, where he was captured and put on trial for trying to gain access to Francis Roe's house on Church Street.

Back up at the junction of Lowgate and Bowlalley Lane, the journey can take in any of the wonderful lanes that lead to Hull's medieval High Street, as each has wonderful Georgian and Victorian architecture and dark alleys, entries and yards. On High Street there are several areas of historical interest from the old Corn Exchange, now a museum, to Ye Olde Black Boy pub, Maister's House, the Streetlife Museum, and Wilberforce House, birthplace of William Wilberforce. The street is also rumoured to be one of the most haunted streets in Hull with a number of buildings boasting paranormal activity, and on more than one occasion a night watchman heard a phantom carriage and horses heading along the street.

Walking north along High Street past these magnificent buildings you eventually meet Alfred Gelder Street, a recent street that was laid out in the early 1900s. If one heads off along Clarence Street you will pass the Red Lion public house, now home to a memorial plaque in remembrance of my father. Church Street in the manor of Myton stands behind the pub and up until recently Ripperologists thought that this was where Robert D'Onston

Stephenson resided. The road eventually joins Holderness Road, and leads you up to what is left of Beeton Street, former residence of Frederick Richard Chapman.

Crossing Alfred Gelder Street, you meet High Street once again and to the left stands Salthouse Lane. This is a location of several murders, with the earliest being dated back to the 1600s when an escaped prisoner was discovered murdered and mutilated, his head stuffed into his stomach cavity and his arms and legs pulled off! The junction of High Street and Salthouse Lane was also the location of Princes Chambers, former workplace of Richard Stephenson Jnr. Walking further north along High Street, we see Blaydes House to the right. This was the former home of the Blaydes family who built the *H.M.S. Bounty* of the mutiny on the *Bounty* fame; the dry dock still exists today and can be viewed from High Street. The house is now a part of Hull University's Maritime History department, and can be viewed on Heritage Days. Other historical areas of interest are a little street known as North Walls, where the walls of the town once stood, and the main lock gate into the Old Dock,

which has now been filled in.

Eventually we reach Charlotte Street, home of the Dodgeson family, Lewis Carroll's paternal grandparents. Charles Dodgeson worked for both the Hull Customs and Hull's Trinity House. At this point those with strong legs can head further north and visit Wincolmlee, formerly known as Church Street, as it led to St Mary's Church, Sculcoates. Along Church Street stood High Flags, where Robert D'Onston Stephenson was met by Alexander McLennan Fowler prior to Stephenson leaving the Hull Customs, Willows House home of the Stephenson family, Union Mill workplace of Richard Stephenson Snr, Francis Roe's home, where Richard Stephenson Jnr tried to gain illegal access, and finally St Mary's Church, where a great number of the Stephenson and Dawber families got christened, and married. There are a couple of back street cafes, pubs, and spaces to rest your legs, but it is approximately two miles there and back tracing the River Hull along Wincolmlee so it's not for everyone.

If one decides against such a trek they can take in the delights of the more central locations. Leaving Charlotte Street and heading up to George

Street you will pass Wilberforce Drive, where a statue of William Wilberforce dominates the skyline. Along the drive stands what used to be known as "The Old Dock" but after Queen Victoria's 1854 visit became known as Queen's Dock. Richard Stephenson Snr and William Dawber had a business along the north side of this dock for many years, and today, although the dock is filled in, there are some other historical monuments to consider. One might, for example get a bite to eat or drink at the café by the Mick Ronson memorial stage, a well known guitarist from the 70s who had worked with such performers as David Bowie, Lou Reed, Bob Dylan, Elton John and many, many, more.

If popular music is not your thing, perhaps literary works tickle your fancy, and it was here, in September 1651 that Robinson Crusoe was said to have begun his journey!

Back on George Street we head towards Grimston Street, which takes us north past Silvester Street. It was here that Richard Stephenson Snr had lived for some years before marrying Robert D'Onston Stephenson's mother. Further along we reach Mason Street, now home of the Hull History Centre,

but once the former home of Richard Stephenson Snr.

Grimston Street leads us onto Worship Street where the Christchurch once stood. It was here that Lewis Carroll's grandfather and Frederick Richard Chapman both got married.

Turning left onto Albion Street we pass the imposing white façade of the Hull New Theatre, where Charles Dickens read to the Hull crowds in both 1859 and 1860, but it's not the theatre we are interested in, but John Street that passes behind the theatre and Kingston Square, for it is here, at number 16, that Richard Stephenson Snr resided for many years.

Continuing along either John Street or Albion Street we meet Charles Street where both the Dawber and Stephenson families resided. It was here in 1841 that Robert D'Onston Stephenson was born, although the building has since vanished. Continuing further along Albion Street, we meet Bond Street on the right, another location where Richard Stephenson Snr had resided for some years. Continuing on along Albion Street we pass a row of lovely restored Georgian town houses on the right and on the left the Albion

Street car park. Across the car park we see the remains of Waltham Street School Houses, where Waltham Street Chapel once stood. It was here that the Rev. Charles Prest once took sermons. Prest was a family friend of the Stephenson and Dawber families, and Robert D'Onston Stephenson is later listed as residing at his former house in Islington.

Continuing on Albion Street, we meet Story Street where the Rev. Charles Prest resided whilst living in Hull. Further along Albion Street we pass Hull's Central Library where there is an array of Ripper books and, interestingly, Lewis Carroll's diaries. Passing the library we cross King Edward Street and make our way into Prospect Centre, built on what used to be Hull's General Infirmary and where Dr. Kelburne King worked for many years. King had treated Robert D'Onston Stephenson whilst in the Hull Customs, and in later years when Stephenson was shot in the leg at Flamborough.

Leaving Prospect Centre, we enter West Street, where one of Hull's famous murders took place; it was here in 1901 in a small entry off the street that Alfred Fairfax killed his

common-law wife Nora Amos. The couple had argued all night and even though the police turned up and restored order, the following morning Nora was found battered, bruised, and bloody. It was on this very street that the Dawber family business continued to trade into the mid-1900s before moving to larger premises.

Finally, we reach Ferensway and we see the Hull Interchange opposite and onto our final Ripper connection. The station has seen the arrival of several Ripper suspects from Prince Albert Victor, to his father Prince Albert Edward, and in turn his mother Queen Victoria.

In the 1700s William Dawber had set up business in Hull as a slater and slate merchant, but by the 1800s his family had grown and as well as a partnership with Richard Stephenson, he also took his son into the family trade. Eventually, Richard Stephenson would go his own way, but William Dawber and Son continued to trade for many years. Partners came and went, and on occasions the name would change slightly to represent new partners, but eventually the business name was set at Dawber Williamsons which remains trading in Hull today. As you

enter Paragon Station you will notice the neat white suspended ceilings that this company has recently installed.

It seems that whilst Jack the Ripper never visited Hull, his legacy remains with every street, and building.

TO CHECK TRAIN AND TRAVEL INFO GO TO:

WWW.TRAVELINE.ORG.UK

WWW.NATIONALRAIL.CO.UK

TRAVEL WRITERS NEEDED!

Is there a Jack the Ripper connection to your local town or district? Why not tell us about it? We would be delighted to include a guide to your area in a future issue as we are on the lookout for would-be travel writers to tell us about the places they know with a Ripper connection. Simply email the features editor at EXAMINER@CASEBOOK.ORG with a few brief details about the place you have in mind and we'll take it from there! We look forward to featuring your area soon.

CSI: WHITECHAPEL



SEPTEMBER 1888
GRAFFITO

Location:

Wentworth Model Dwellings, Goulston Street, Whitechapel

Date: 30th September, 1888

Time: 2:55 AM

The Clue:

A piece of apron covered in blood and some writing said to read, "The Juwes are The men That will not be Blamed for nothing" (although variations of this wording were reported by some officers).

DISCOVERED BY:

PC Long, whose beat included Goulston Street. He had been drafted in to Whitechapel from A Division (Westminster) to help out during the Autumn of Terror. Having heard of the discovery DC Halse and Hunt from the City of London Police Force, who were conducting searches following Catherine Eddowes' murder, went to Lemn Street Police Station from where they were directed to Goulston Street. Once there and on ascertaining the situation DC Halse stood guard whilst Hunt went back to Mitre Square where he found Inspector McWilliam and informed him of the situation.

FIRST POLICE ON SCENE:

PC Long 254A, who discovered the writing. DC Halse was the first City of Police officer on the scene; he stayed with the writing on seeing it.

MEDICAL ASSISTANCE:

The apron piece was taken to Golden Lane Mortuary by Dr George Bagster Phillips soon after the body of Catherine Eddowes had been removed there. Dr Frederick Brown, who conducted Catherine's post mortem, viewed the apron piece at the mortuary.

THE CRIME SCENE:

Wentworth Model Dwellings were a fairly new build at the time of the crimes. The area was inhabited principally by Jews of all nationalities and was close to a Jewish market. The tenements were located on Goulston Street, which runs parallel to Commercial Street and is off Whitechapel Road. The spot where the apron was discovered is approximately a third of a mile from Mitre Square where Catherine Eddowes' body was discovered.

THE DISCOVERY OF THE CRIME:

At approximately 2:20 am PC Long visited Goulston Street and the model dwellings and there was nothing there at that time according to his observations. At 2:55 am he found, in the bottom of the stairs, leading to Numbers 108 to 119 Goulston Street, a piece of a bloodstained apron and above it the writing and he reported this fact. DC Halse, City of London Police, had passed though Goulston Street, also at approximately 2:20 am, as part of the hunt for suspected persons following the discovery of Catherine Eddowes' body and had seen nothing. PC Long noted the apron segment appeared

to be blood stained and that one portion of it was wet. Some blood and faecal matter was also found on it. It was lying in a passage leading to the staircase above it on the wall were the words written in chalk: -

*"The Jewes are
The men That
Will not
Be Blamed
For nothing."*

The writing was on the jamb of the open archway/doorway. It was written in white chalk and on the fascia of black bricks edging the doorway. PC Long searched the staircase and areas of the building but he found nothing else. He took the apron to the police station on Commercial Road and reported to the inspector on duty. Presumably the murderer used it to wipe his hands or knife and threw it away. Long immediately looked for other signs of blood but there were none. He found no traces of recent footmarks in the area.

THE EVIDENCE:

After the apron had been removed to the mortuary, it was found to fit with the portion of apron that was remaining on the body of Catherine Eddowes (for more on the Eddowes' crime scene,

see report in *Casebook Examiner* Issue 4). The segment found in Goulston Street was the corner of the apron with the string attached. The blood spots on the apron were reported to be of recent origin. However, it was not possible to say if it was human blood. The piece of apron had a new piece of material that was sewn on the part left on the body. The seams and borders of the two sections were corresponding. Meanwhile the graffiti writing was said to be written in an ordinary hand.

THE SEARCH FOR CLUES:

Officers at once searched the model dwellings and the common lodging houses that were in the neighbourhood. There were six or seven sets of staircases at the tenements and PC Long stated that he searched every one. On hearing DC Hunt's report of the Goulston Street apron and writing find, Inspector McWilliam ordered that the message be photographed. The photographing of the graffiti caused some debate. It was ascertained that it could not be covered up without the danger of the covering being torn off. A discussion took place whether any portion of it could be left for a hour until it could be photographed. It was

visible to anybody in the street and after taking into consideration the strong feeling against the Jews at the time and the fact that there would be a large amount of people in the street imminently, it was decided to erase it after copying what it said, it was Commissioner Warren who ordered the removal.

CRITICISMS:

A major criticism of the handling of this crime scene is that the Commissioner of the Metropolitan Police had the graffiti erased before it could be photographed. This has led to criticism both at the time and in retrospect continuing to the present day, as it could have been an important clue in the hunt for the Ripper. According to Phillip Sugden (2002, pp 184) this was Sir Charles Warren's most controversial intervention in the Whitechapel Murders. However, we should note the origins of the idea to obliterate the writing came, not from Warren but from Superintendent Thomas Arnold, H Division. Arnold sent an inspector with a sponge to Goulston Street for the same purpose on hearing of the writing and its location. Although with hindsight we recognise and are

frustrated that an important clue was seemingly needlessly obliterated, for the Superintendent and Commissioner on the ground there was genuine fear about public unrest and anti-Semitic disorder on the streets, which they felt they needed to prevent. As it was getting light and the streets were set to be bustling with people the decision was taken that it needed to be quickly removed. We do not know if they were right, in the sense that, we do not know what would have happened had the writing remained in place. However, Detective Halse, City of London Police, was present at the time and did not want the writing removed and the City of London Police Inspector McWilliam has specifically asked for it to be photographed. Halse asked for the writing to remain until at the very least Henry Smith, head of the City of London Police had seen it. He suggested a compromise that the line containing the word Juwes only should be obliterated. The writing, however, fell in Metropolitan, not City of London Police, territory. Therefore, even though it was a clue in the murder of Catherine Eddowes, a City of London Police investigation, Warren's word was final. PC Long reported that it was removed at 5:30 am.

THE LIMITATIONS OF THE DAY:

The police did not have the benefit of instant photography that we have. Their cameras were much more difficult to use and taking a photograph would not be the simple task we are used to today. It would have taken a considerable amount of time to expose the shot and the light would have also been a factor.

CONCLUSION:

This scene is linked to the murder of Catherine Eddowes who was found earlier that morning in Mitre Square, City of London. It is undetermined if the wall writing may well be linked to the apron as it was found above it, however, some speculate that this is a coincidence. The murder of Catherine Eddowes is likely to be one in a series, connected to that of Mary Ann Nichols, Annie Chapman and Elizabeth Stride (see our last files). Despite numerous suspects being investigated the case remains unsolved and the file is still open.

SOURCES:

Evans, S. and Skinner, K. (2001) *The Ultimate Jack the Ripper Sourcebook*, Constable and Robinson, London.

Sugden, P. (2002) *The Complete History of Jack the Ripper, Revised paperback edition*, Constable and Robinson, London.



GOULSTON STREET C.1900

from the casebook archives:

Elizabeth Jackson

Next issue we
will have a look at
Matthew Packer

This issue's look at the *Casebook's* extensive archives focuses on the murder of Elizabeth Jackson, whose remains were discovered in June 1889. This is a crime usually attributed to the Thames Torso Murder series, and sometimes is linked to those of Jack the Ripper.

What better place to begin our hunt for information in the *Casebook's* vast archives, than on the victims main pages where a brief summary of Elizabeth Jackson can be seen [HERE](#). As it explains "Parts of Jackson's body were found in the Thames between 31st May and 25th June 1889. At the time of her death, she had been living as a prostitute in London's Soho Square.

The *New York World* suggested that Jackson was the tenth victim of Jack the Ripper, however there is no real reason to suppose that her death is connected with the Whitechapel Murders."

Debra Arif's excellent article on the case, written in 2008, can be accessed directly [HERE](#). This is an in depth account of the discovery of the body parts and the subsequent police inquiry from someone who has researched these crimes a great deal.

An extract from Chris Scott's book *A Cast of Thousands*, dealing with this case is also on *Casebook* at [HERE](#). This segment gives some biographical information on Jackson on the 1871 census return.

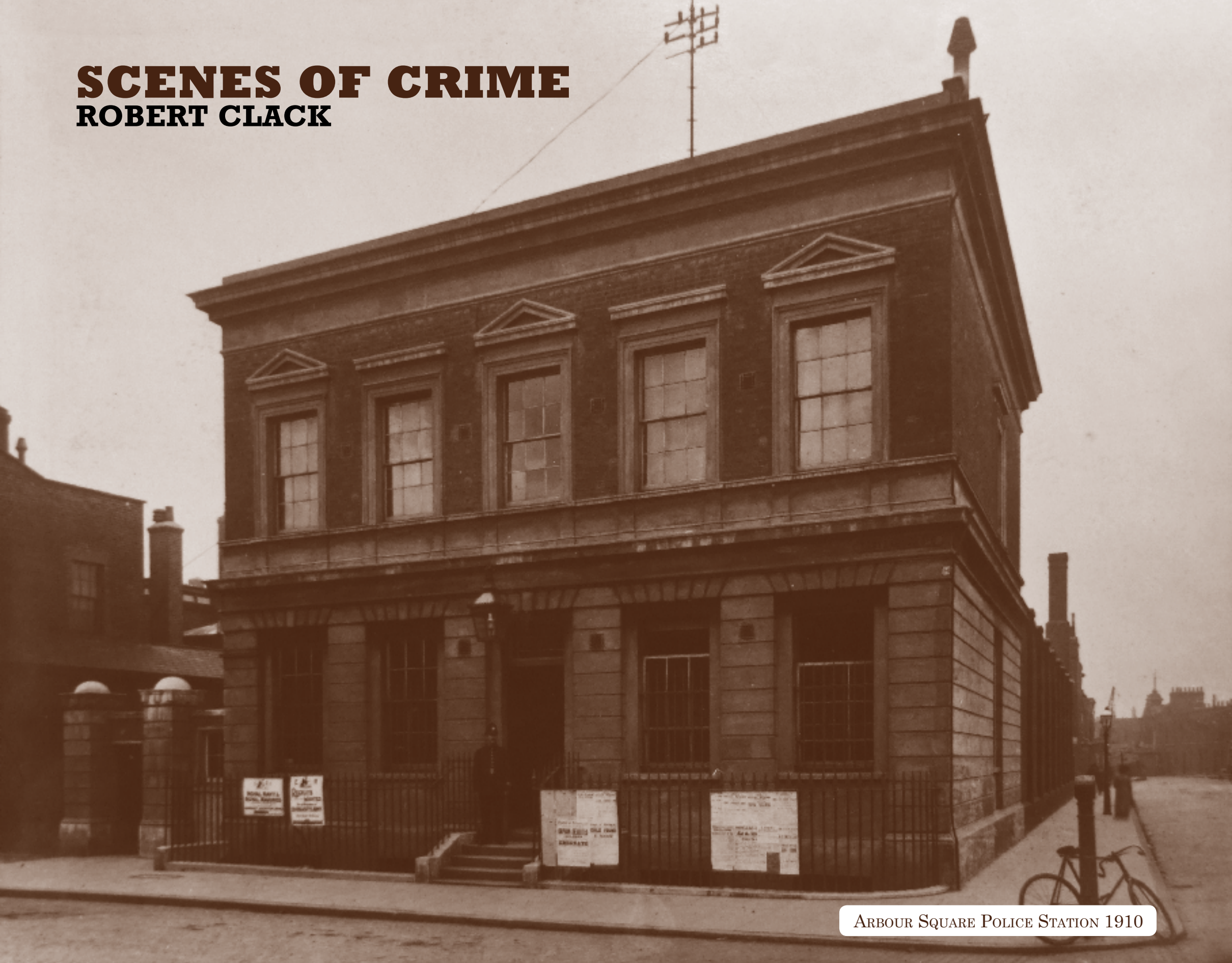
We turn once again to the excellent research in this area, of Debra Arif to hear a Ripper Podcast dedicated to the Thames Torso murders first aired in April 2008. As well as covering the murder of Elizabeth Jackson, the episode features the Whitehall Mystery and Pinchin Street Torso. It can be listened to [HERE](#).

The *Times* reports on Wynne Baxter's inquest on 8th, 24th and 25th July can be viewed [HERE](#), [HERE](#) and [HERE](#). These stories are transcribed as part of the Press Report Project.

Finally, various threads on this case on the Message Boards can be seen via this [LINK](#).

SCENES OF CRIME

ROBERT CLACK



ARBOUR SQUARE POLICE STATION 1910

Eight of the eleven murders attributed to the Whitechapel Murderer occurred in the Metropolitan Police area of H Division, Whitechapel. H Division was the smallest of the East London Metropolitan Police Divisions and was formed on February 10th, 1830. In 1888 there were four Police Stations and a Police Court (The Police Court Covered other East End Divisions as well) covering H Division and it is these stations, which are the subject of this issue's 'Scenes of Crime.'

ARBOUR SQUARE POLICE STATION

Plans were made in 1840 to move the Thames Police Court from its location at Wapping Police Station. A suitable site was found in Arbour Street just north of Commercial Road. As well as the new Thames Police Court, a new police station with stables would be built as well. Despite being built on Arbour Street, the new station would be known as Arbour Square. The station opened in 1842. A two-storied building, the first floor contained accommodation for nineteen constables. There

were three rooms above the stables, which provided accommodation for a married Sergeant and his family.

Originally, Arbour Square Police Station belonged to K Division, Stepney (later Bow). Restructuring in 1880 saw Arbour Square transfer from K to H Division. The Divisional Superintendent during the Whitechapel Murders, Thomas Arnold, lived a few minutes walk from the station at 36 Arbour Square. The photograph shown of Arbour Square was taken around 1910 and was how it looked in 1888. In 1923 the station



ARBOUR SQUARE POLICE STATION
& THAMES POLICE COURT 2010

was rebuilt and the Police Court was rebuilt 1925.

On 19th July 1944, the station was badly damaged when it was hit by a V1 rocket and some eighteen people were injured. The building was rebuilt and stayed operational up to 1999 when it closed. Today the Police Station and Court are being converted into luxury flats. Thames Police Court will soon be ready and has been given the new name of 'The Old Court House'

COMMERCIAL STREET

Commercial Street Police Station opened in March 1876 to replace the Watch House, which stood at the junction of Spital Square and Lamb Street. A larger station was needed to replace the outdated Watch House and a site was chosen on Commercial Street between Fleur de Lis Street and Elder Street. The three-storied building at 160 Commercial Street, Shoreditch, contained a section house, which accommodated one Inspector, one Sergeant and fifty Constables. The 1881 census had Inspector Frederick Abberline living in the section house with his wife Emma.

An odd shaped building, which was built on a corner plot, the officers



COMMERCIAL STREET POLICE STATION 1955



COMMERCIAL STREET POLICE STATION 2010 (INSET SHOWS DOOR DETAIL)

Scenes of Crime Rob Clack

who worked there, knew the station as 'Comical Street'. The building was enlarged in 1906 when an additional floor was built. The station remained in use until it closed in March 1970. The building still stands today and looks exactly (albeit with an additional floor) as it did in 1888. The word 'Police' can still be seen above the main entrance. The building itself has been converted into flats and the frontage has recently been cleaned.

LEMAN STREET

Built in 1847, Leman Street Police Station was the Divisional Headquarters for H Division and it was where the C.I.D were based. The local Inspector at the time of the Whitechapel Murders was Inspector Edmund Reid, who took over in 1887 from Inspector Frederick Abberline, who had served there for the past fourteen years. No photograph that shows how the exterior of the building looked in 1888 exists. The building was rebuilt in 1890 and was ready for business in March 1891. In 1967, the police station was closed while a new building was again built on the site. The new police station was opened in 1970 and remained in use until the station closed in 1995.

LEMAN STREET POLICE STATION IN THE 1960S



The Royal Mint, which was located in H Division, had its own police station. The station's purpose was to guard the Royal Mint only and the Officers attached there were supplied from Leman Street Police Station.

SHADWELL

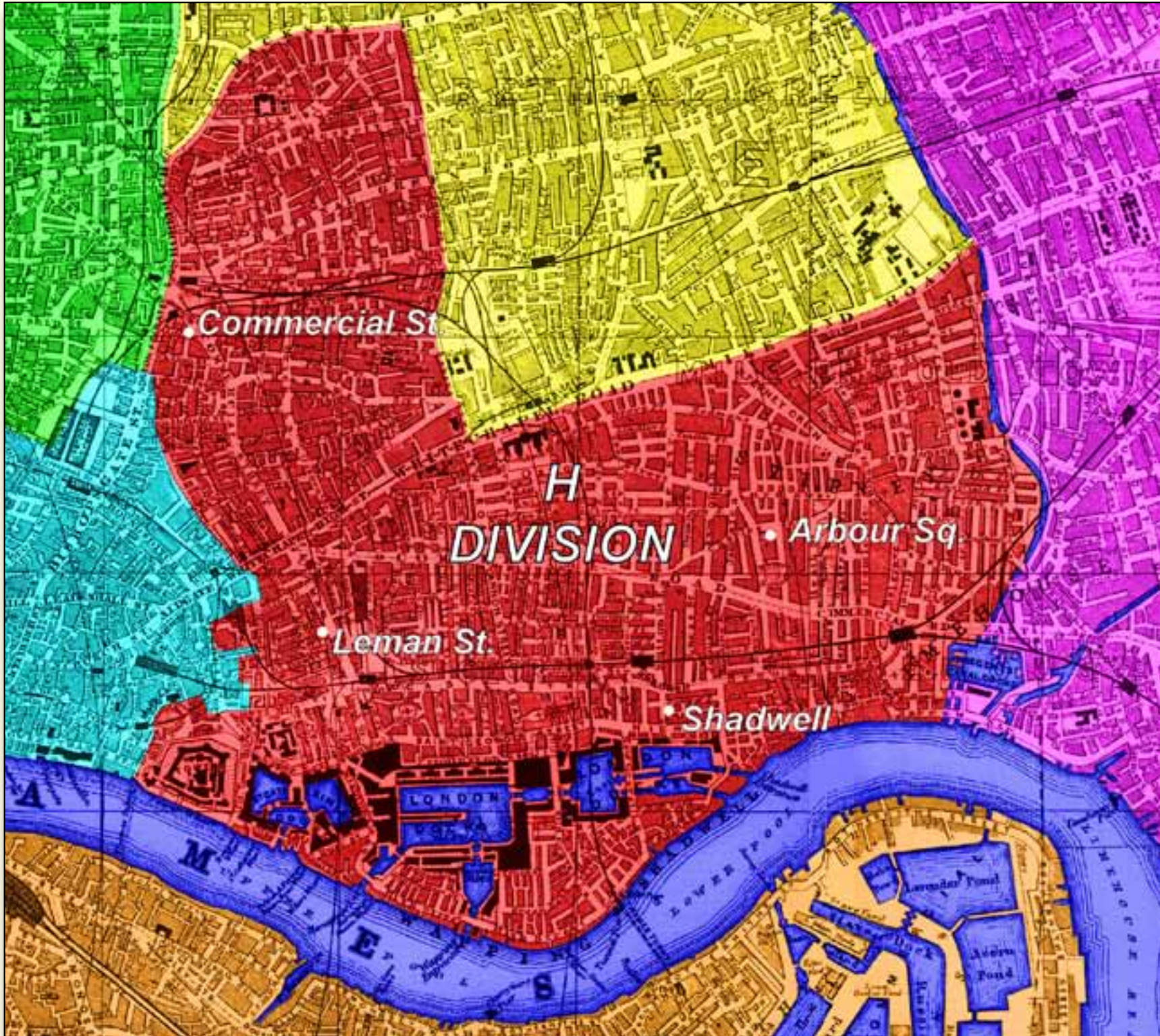
Shadwell Police Station was located on King David Lane, which runs from Cable Street to the Highway. The building was built in 1850. Within five years, three extra cells were built. Like Arbour Square Police Station, Shadwell originally belonged to K Division and it was transferred to H Division in the same restructuring as Arbour Square.

The photograph shows Shadwell Police Station in 1902, about five years before it was demolished to make way for a larger police station, which opened in 1908. Shadwell Police Station closed in 1933. A new building was again built on its site in 1938 and was to be used as a section house. Originally called Shadwell Section, it was renamed Moylan House in memory of a Metropolitan Police Receiver. The building ceased to be used as a section house in the mid-1990s. For a while, it was used as student accommodation

and was then demolished a few years back. Modern flats have been built on the site of Shadwell Police Station.



LEMAN STREET POLICE STATION 2010



H DIVISION MAP

Biography

Robert Clack

Robert Clack, from Surrey, England, has been studying the Whitechapel Murders for over 25 years. At the 2009 Jack the Ripper Conference he was presented with the Jeremy Beadle Award for his outstanding contributions to Ripperology. He is the co-author of the book *The London of Jack the Ripper: Then and Now*, with Philip Hutchinson.



THE END



SHADWELL POLICE STATION 1902