

The Journal of Jack the Ripper, East End and Victorian Studies

Ripperologist

No. 72

October 2006

DURWARD STREET

Charles Cross

Was the man who discovered
the body of Mary Ann Nichols
more than he seemed? asks
MICHAEL CONNOR

ANTONIO SIRONI on the
mysteries of Miller's Court

ANDY ALIFFE examines
the 'Abberline' photo

JOHN SAVAGE
on Harry Jonas

HOWARD BROWN
on the O'Donnell manuscript

ROBIN ODELL WILF GREGG
CHRIS SCOTT EDUARDO ZINNA
CHRISTOPHER-MICHAEL DiGRAZIA

RIPPEROLOGIST MAGAZINE

Issue 72, October 2006

QUOTE FOR OCTOBER:

'As long as you are depending on the private market to develop fully affordable housing, it's like letting Jack the Ripper guard the Rockettes' back door.' Housing expert Bonnie Browser quoted in 'NYC's Cheap Housing Policy: Too Pricey' by Neil le Mause, in *Village Voice*, 11 October

Features

Whitechapel Birdsong

From the white beaches in front of his Kenyan home, Eduardo Zinna returns with a guest editorial.

The Mysteries of Mitre Square

Antonio Sironi takes a hard look at the conundrums of Room 13.

The True Face of Inspector Abberline?

Andy Aliffe examines the 'Abberline' photo and spots some famous faces.

Did the Ripper work for Pickfords?

Charles Cross was discovered by the body of Polly Nichols by Robert Paul; was he as innocent as is believed? Michael Conner investigates.

Harry Jonas and 'the Highest in the Land'

John Savage charts the varied career of Joseph Sickert's lifelong friend.

Obituary: Tom Bell, Actor

Christopher T George remembers the man who played Jack 'the Hat' McVities in *The Krays* movie.

Regulars

Press Trawl

Chris Scott returns with more nuggets from old newspapers, this time concentrating on Buck's Row.

News and Views

I Beg to Report

From Dr Barnado to the Ulster Defence Association... if it happened, you'll find it here.

I Beg to Report: The O'Donnell Manuscript

Howard Brown reveals how he obtained permission to publish the little-seen script on *jtrforums.com*

Dear Rip

Jenni Pegg and Dr Michael Echols give their opinions on Rip 72.

Books

On the Crimebeat

Wilf Gregg dips into the weird world of true crime to find the best in murder and mayhem.

Ripping Yarns

Robin Odell and Wilf Gregg tell us about their recently published *Murderers' Row*, plus notice of future goodies coming your way.

We would like to acknowledge the valuable assistance given by the following people in the production of this issue of *Ripperologist*: Paul Begg, Howard Brown, Stewart Evans, Wilf Gregg, Robin Odell, Stephen Ryder, and Eduardo Zinna. Thank you!

The views, conclusions and opinions expressed in signed articles, essays, letters and other items published in *Ripperologist* are those of the authors and do not necessarily reflect the views, conclusions and opinions of *Ripperologist* or its editors. The views, conclusions and opinions expressed in unsigned articles, essays, news reports, reviews and other items published in *Ripperologist* are the responsibility of *Ripperologist* and its editorial team.

We occasionally use material we believe has been placed in the public domain. It is not always possible to identify and contact the copyright holder; if you claim ownership of something we have published we will be pleased to make a proper acknowledgement.

The contents of *Ripperologist* No. 72 (October 2006), including the compilation of all materials and the unsigned articles, essays, news reports, reviews and other items are copyright © 2006 *Ripperologist*. The authors of signed articles, essays, letters, news reports, reviews and other items retain the copyright of their respective contributions. ALL RIGHTS RESERVED. No part of this publication may be reproduced, stored in a retrieval system, transmitted or otherwise circulated in any form or by any means, including digital, electronic, printed, mechanical, photocopying, recording or any other, without the prior permission in writing of *Ripperologist*. The unauthorised reproduction or circulation of this publication or any part thereof, whether for monetary gain or not, is strictly prohibited and may constitute copyright infringement as defined in domestic laws and international agreements and give rise to civil liability and criminal prosecution.

Ripperologist Magazine

PO Box 735, Maidstone, Kent, UK ME17 1JF. contact@ripperologist.info

Editorial Team

Editor in Chief

Paul Begg

Editors

Christopher T George; Don Souden; Adam Wood

Contributing Editors

Christopher-Michael DiGrazia
Monty (Neil Bell); Wilf Gregg; Chris Scott

Consultants

Stewart P Evans; Loretta Lay
Donald Rumbelow; Stephen P Ryder

Subscriptions

Ripperologist is published monthly in electronic format. The cost is £12.00 for six issues. Cheques can only be accepted in £sterling, made payable to *Ripperologist* and sent to the address above. The simplest and easiest way to subscribe is via PayPal - send to paypal@ripperologist.info

Back issues

Single PDF files of issue 62 onwards are available at £2 each.

Advertising

Advertising in *Ripperologist* costs £50.00 for a full page and £25.00 for a half-page. All adverts are full colour and can include clickable links to your website or email.

Submissions

We welcome articles on any topic related to Jack the Ripper, the East End of London or Victoriana. Please send your submissions to contact@ripperologist.info. Thank you!



Whitechapel Birdsong

GUEST EDITORIAL by EDUARDO ZINNA

In the morning, in the early morning, when you have just woken up but have not yet opened your eyes, it is sound that gives you a sense of place. Later, sights, sounds, tastes and textures will stimulate your senses. But now, as you lie in bed, your head against the pillow and your eyes tightly shut, sound alone defines the shape of your world.

At Malindi, on the East Coast of Kenya, I wake up to the rustling of tree leaves in the garden and, beyond it, the dull pounding of the surf. When I was a child in Buenos Aires I listened for the sound of the bells of San Agustín down the road. Deep-voiced bells tolled the hours and higher pitched ones the quarter hours. I would listen to them until I couldn't stay in bed any longer and must get up and go to school. A tramway line - streetcars in America - ran in front of my home. The tramways stopped a street and a half away in either direction. As they gained speed, they clanged and jangled, and went noisily past my house with sparkles raining down from the trolleys and wheels grating against the iron rails. In New York, it was always traffic. All night and all morning I heard sirens: police cars, fire engines, ambulances. I also heard the sounds of anger. As late revellers or early risers clashed with each other, their voices rose from the street twelve floors down, hoarse with menace.

For the past few years I have lived in a hillside village in Southern Spain, where the houses are whitewashed every spring and you shouldn't be too surprised to find a donkey tied to your front window bars. From the alleys come the cries of vendors of poultry, fresh fish and baked goods who drive from village to village selling their wares. On Sunday mornings, you hear mothers and grandmothers looking for wandering children. 'Pabloooo!' they cry out. 'Rociiiiiiiiooooo!' From the overgrown hillside at the back of the house come the crowing of cocks, the distant barking of dogs and the occasional bleating of a goat. Above all, the hillside is the domain of a dozen or two feral cats: you hear them, at all hours of the night and day, mewling in love and hissing at war. At least twice a year you will hear kittens miaowing and the reassuring responses of their mothers.

Everywhere there are birds. I have woken up to the squawking of parrots in the upper reaches of the Amazon, the cawing of crows in India and the singing of unnamed birds in Mondolkiri, a remote area of Cambodia through which the Ho Chi Minh trail once ran. Disciplined, civic-minded Swiss birds in Geneva started singing as soon as the sun came up and went silent promptly after dusk. In the big cities, birds are grey and streetwise and seldom sing. Yet you might hear a pigeon cooing in your balcony in Buenos Aires, or the cry of a seagull flying up from the East River in New York.

These are some memories of the sounds I heard in many mornings in many places. What about you? When you woke up today, what sounds did you hear? What sounds did you hear, lying in the dark, a week ago and a year ago? And when you were a child, first time away from home? What did you hear then?

Well over a century ago, there were a man and a woman. We know little about her; we know nothing, or next to nothing, about him. We know that she was an attractive and boisterous young woman who called herself Mary Jane Kelly or, to recall a brief visit to France, Marie Jeannette, and that she lived in a small room in Miller's Court, off Dorset Street, in the East End of London. Within a few weeks, a few days perhaps as you read this, Mary Jane and the faceless, nameless man would meet. Her last photographs, which may well have been also her first - the images of her poor broken body - will forever haunt us.

But as they progressed towards their fatal encounter, this woman and this man, they lived and breathed, ate and drank, laughed, perhaps, or sang. They slept. When they woke up in the morning, just like you and me, and listened for the first sounds of the day, what did they hear? A snatch from a music-hall song? The rolling of barrows on their way to market? The cries of street hawkers, the pattern of raindrops, the song of birds? Because there were birds in Whitechapel. Amidst the squalor and the poverty, blackbirds, buntings, robins, thrushes, wrens, finches, linnets, skylarks and a myriad other birds nested, chirped and sang. Mary Jane surely heard them and, perhaps not far away, so did her killer.

We cannot remember the Whitechapel sounds that Mary Jane Kelly and Jack the Ripper heard during the Autumn of Terror, one hundred and eighteen years ago. No one can any more. But we can use our imagination, you and I. Close your eyes. You are in a room in Whitechapel as every passing day the wind blows chillier and the sky looks bleaker. You have just woken up and are lying in bed, in the dark. You listen. What do you hear?

The Mysteries of Miller's Court

By ANTONIO SIRONI
Illustrated by JANE CORAM

Jack the Ripper and the Whitechapel Murders are an ever fascinating subject. Even if sometimes romance and fiction don't fit reality, whenever we talk about the Ripper we see in our mind images of Victorian London with its gloomy alleys, foggy lanes, raucous pubs, flickering gaslights and ever-present hansom cabs. Nearly 118 years have elapsed since his murders, but the hunt for the most famous and elusive serial killer in history isn't over. Students of the case, enthusiasts, writers—the so-called Ripperologists—are still racking their brains looking for a final solution. Not only is the Whitechapel Murderer awaiting identification, but his crimes and the way in which he committed them also await explanation. The mysteries that surround the case are countless. Yet it is perhaps the generally accepted last Ripper murder, the killing of Mary Jane Kelly, that leaves us with the greatest number of unanswered questions and unsolved mysteries. This is accordingly the ground where we may most profitably search for answers and solutions. Let's go back to Dorset Street, Spitalfields, London, on 9 November 1888, at 10:45am....

At that precise time John McCarthy was in his chandler's shop at 27 Dorset Street. Besides tending to his shop, McCarthy let rooms at Miller's Court that were known as 'McCarthy's Rents' on his account. The occupant of one of these rooms, Mary Jane Kelly, said to be a 25-year-old Irish prostitute, was 29s in arrears with her rent. McCarthy sent his shop assistant, Thomas Bowyer, to 13 Miller's Court to collect the rent from her. Bowyer knocked twice on Mary's door and, receiving no response, reached through a broken glass in the window and pulled aside the curtain. When his eyes became accustomed to the dimness of the room, he saw

something so horrible, so ghastly, that it likely haunted his dreams for the rest of his life. The remains of Mary Jane Kelly were on the bed. Her face and body were so horribly mutilated that her lover, Joseph Barnett, would be able to identify her only 'by ear and eyes' ¹.

Thomas Bowyer immediately informed his employer of his macabre discovery. They then went to Kelly's room and looked through the window.²

McCarthy's inquest testimony given on the 12th November reads as follow:

"I... looked through the window... and saw the body any [sic - and?] everything I said to my man don't tell any one let us fetch the police. [...] I and Bowyer went then to the Police Court Commercial Street..." ³

1 Evans, Stewart P and Keith Skinner: *The Ultimate Jack the Ripper Sourcebook*, page 368

2 Evans, Stewart P and Keith Skinner: *op. cit.*, page 370

3 Evans, Stewart P and Keith Skinner: *op. cit.*, page 370



John McCarthy



Thomas Bowyer



Dorset Street, showing entrance to Miller's Court.

So, McCarthy despatched Bowyer to the Police Station at Commercial Street and he followed on afterwards. He asked for either Inspectors Edmund Reid or Frederick George Abberline, but since neither of them were available, he spoke instead with Inspector Walter Beck, who accompanied him to the Court. Dr George Bagster Phillips was called at 11:00am and arrived at Miller's Court at 11:15am, followed at 11:30am by Inspector Abberline. Finally, at 1:30pm, after several hours wasted waiting for bloodhounds that were no longer available, Superintendent Thomas Arnold ordered the door to Kelly's room forced open⁴. This McCarthy did with a pickaxe. Dr. Phillips was the first one to Kelly's room and in his own words:

*[...] on the door being opened it knocked against the table, the table I found close to the left hand side of the bedstead was close up against the wooden partition, the mutilated remains of a female were lying two thirds over towards the edge of the bedstead, nearest to the door of entry she had only her under linen garment on her.*⁵

Miller's Court was located between numbers 26 and 27 Dorset Street, opposite Crossingham's lodging house, which was at 35 Dorset Street. It was entered through a three-foot-wide arched passageway. There were six houses in the Court, each whitewashed up to the first floor windows. Number 13 Miller's Court had originally been the back parlour of 26 Dorset Street⁶. It was partitioned off from the rest of the building and was entered through the second door on the right, at the end of the passageway. Anyone entering or leaving the court had to go through this narrow passage.

The room was approximately 12 feet square⁷. Opposite its door was a fireplace. On the left of the door, and at right angles to it, were two windows, one of which was close enough to the door to allow someone to reach through from the outside and unbolt the door. In fact, Insp. Abberline stated at the inquest he had been informed:

*[...] by the witness Barnett that the key has been missing for some time and that they opened the door by reaching through the window.*⁸

To the right of the door, a bedside table was placed so close to the door that when it was opened it hit the table. Next to the table was a bed with its head against the door wall and its side against the right wall. The room contained two tables and a chair. A cheap print entitled 'The Fisherman's Widow' hung over the fireplace. Opposite the fireplace was a small cupboard, which on the morning of the murder was found to contain cheap crockery, empty ginger beer bottles and a little stale bread. The key to the door was missing. The window closest to the door had two broken panes of glass⁹. An overcoat was hung over the window in place of a curtain.

⁴ Sugden, Philip: *The Complete History of Jack the Ripper*, page 313

⁵ Evans, Stewart P and Keith Skinner: *The Ultimate Jack the Ripper Sourcebook*, page 374

⁶ Sugden, Philip: op. cit., page 307

⁷ Begg, Paul: *The Facts*, page 274

⁸ Evans, Stewart P and Keith Skinner: op. cit., page 368

⁹ Sugden, Philip: op. cit., page 307



Miller's Court ©Jane Coram

What happened that night in the small room at 13 Miller's Court is one of the greatest mysteries of the Ripper case: perhaps because Mary Kelly was the youngest of the Whitechapel Murderer's victims, perhaps because she was reputed to be the prettiest, perhaps because she was the more extensively mutilated, but, most likely, because the last Ripper crime left behind in the thick murkiness of the room hundreds of unanswered questions and unresolved enigmas that have been and still are the subject of debate. This article focuses on only two of those mysteries: the fire in the grate and Mary's time of death.

The Fire

'There had been a large fire so large as to melt the spout off the kettle. I have since gone through the ashes in the grate and found nothing of consequence except the articles of woman's clothing had been burnt which I presume was for the purpose of light as there was only a piece of candle in the room.'¹⁰ [Punctuation added] This is what Inspector Abberline said on 12 November, 1888, at the official inquest into the death of Mary Kelly, presided over by Coroner Dr Roderick Macdonald.

We know that Maria Harvey, who slept in Mary's room on Monday and Tuesday night and spent all the afternoon of Thursday with her, left at 13 Miller's Court two men's shirts, a boy's shirt, a black overcoat, a black crepe bonnet with black satin strings, a little child's white petticoat and a pawn-ticket for a grey shawl upon which 2s had been borrowed. At the inquest she stated she had seen only the black overcoat in a room in the court on Friday afternoon.¹¹

This is where facts end and mysteries begin: why was the fire lit? Who lit it? When was it lit? Was Inspector Abberline right? What clothes were burnt in the grate? And why?

Let's take these questions one by one.

¹⁰ Evans, Stewart P and Keith Skinner: *The Ultimate Jack the Ripper Sourcebook*, page 376

¹¹ Evans, Stewart P and Keith Skinner: *op. cit.*, page 375

Mary Jane Kelly was the only Ripper victim to be killed indoors. All the other victims were murdered in the streets of Whitechapel, where the Ripper demonstrated on more than one occasion that he could work at top speed in both high-risk situations and near-darkness. The Mitre Square murder probably offers us the best insight into the Ripper's technique. He had only a few minutes to complete the mutilations of his victim, Catherine Eddowes, and had to do it in almost total darkness. The spot where Eddowes was murdered and mutilated was the gloomiest corner in the square, where the light of the lamps didn't reach. PC Watkins had to turn his lantern upon the area in order to see Eddowes' body clearly. A few moments later, the watchman at Kearly & Tonge had also needed light to see the body. According to the *Illustrated Police News*, 6 October 1888 '...in the south east corner, and near to the entrance to Mitre Street, is the back yard of some premises in Aldgate, but the railings are closely hoarded. It was just under these that the woman was found quite hidden from sight by the shadow cast by the corner of the adjoining house'.

Nonetheless, this didn't prevent the Ripper from extensively mutilating Eddowes and extracting her uterus and left kidney. Also Dutfield's Yard, where Stride was murdered, was in total darkness. Morris Eagle, for example, walked in the darkness close to the wall to reach the rear door and couldn't say whether Stride's body was lying there or not. These two examples demonstrate that the Ripper knew perfectly well what he was doing and how to do it. Darkness didn't hinder the Whitechapel Murderer. So was Inspector Abberline right to state that the Ripper burnt the clothes to provide himself with light to see what he was doing?

The answer could lie in Dr Bond's notes

There is absolutely no question that Mary Kelly was the most extensively mutilated of all the Ripper's victims. In addition, the organs were methodically arranged in her room. In the doctor's notes we read where the Whitechapel Murderer placed her "[...] 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 bedside table".



So, did he really need to do what he was doing?

Before trying to answer this question let's take a closer look at the fire itself and at who could have lit it. The night of 8/9 November 1888 was very cold; it rained and the minimum temperature was around 3°C. As we have seen before, Mary's room had two broken panes of glass in one of her windows. She—and her customers—would certainly need a fire to be comfortable. Mary Ann Cox, a prostitute who lived in Miller's Court, lit a fire that night. I see no reason why Kelly shouldn't have done the same.

So, it's likely that when the Ripper entered Mary's room, invited or not by her, the fire was still burning or just beginning to go out. We should not assume that he lingered in Mary's room more than the minimum time necessary or that he wasted time in lighting a fire. Besides, he had no need to do it; the fire was already lit. Contrary to what has been stated in the past, Miller's Court was a very hazardous murder site for the Ripper; arguably the most dangerous. It's true that all his murder sites were high-risk, but they offered him many escape opportunities. Mitre Square had three exits. The backyard of Hanbury Street had the front passage and the fences over which he could have easily jumped into neighbouring yards. The same can be said about Buck's Row. But Miller's Court was a cul-de-sac: there was no way out except through the narrow passageway. Since Mary's room was the most public in the court and the court itself and Dorset Street were very busy, there were definite chances for the Ripper to be seen, interrupted and even caught. If discovered, he would have had no way out but through the door. It is therefore most likely that he wasted no time in Kelly's room.

Abberline stated that he found in the grate traces of a "large fire"

This statement isn't explained in detail and we can only speculate on what he really meant by 'large'; in particular, whether he was talking about the size of the fire or the heat it produced. Abberline searched the ashes in the grate and found articles of woman's clothing had been burnt. This fire has puzzled generations of armchair detectives. During more than a century, bizarre ideas have been posited as fantasies replace evidence. In my view, there was nothing special about the fire lit that night. Abberline mentioned 'a large fire having been kept up in the grate, so much so that it had melted the spout of a kettle off'. Most likely, Mary Kelly possessed a cheap tin kettle with the spout soldered to its body. It may be inferred from Abberline's statement that only the solder on the spout was melted and not the tin—whose melting point is 232°C. The melting point of ordinary solder is a temperature easily achieved in a domestic grate¹². This statement gives rise to hundreds of possible scenarios.

Let's ask ourselves some basic questions—such as when did the spout melt. According to Maria Harvey, she and Kelly brewed tea on Thursday, so almost certainly the spout melted off after that. What really happened that night will never be known, but it is reasonable to assume that Kelly hardly would have forgotten her only kettle on the fire and damaged it. Something prevented her from taking the kettle off the fire. What?

Odd scenarios had been posited during the past 100 years. In *The Identity of Jack the Ripper*, Donald McCormick theorized that the Ripper boiled water in the kettle to shave off his moustache so as to disguise himself. Other authors have imagined the Ripper's making a cup of tea. The list is both endless and implausible. Spending more time than necessary in the company of a victim would have increased the possibility of being seen and caught, since everybody entering Miller's Court would have to pass by Mary's room.

The Ripper's *modus operandi* suggests that he spent no more time than needed to pick up his victim, kill her and mutilate her body, so he had no reason to linger over Mary's kettle. It is more logical to assume that Mary was the last person to use it. She left it in the fire until the spout melted. Why? The answer is very simple: she was dead.

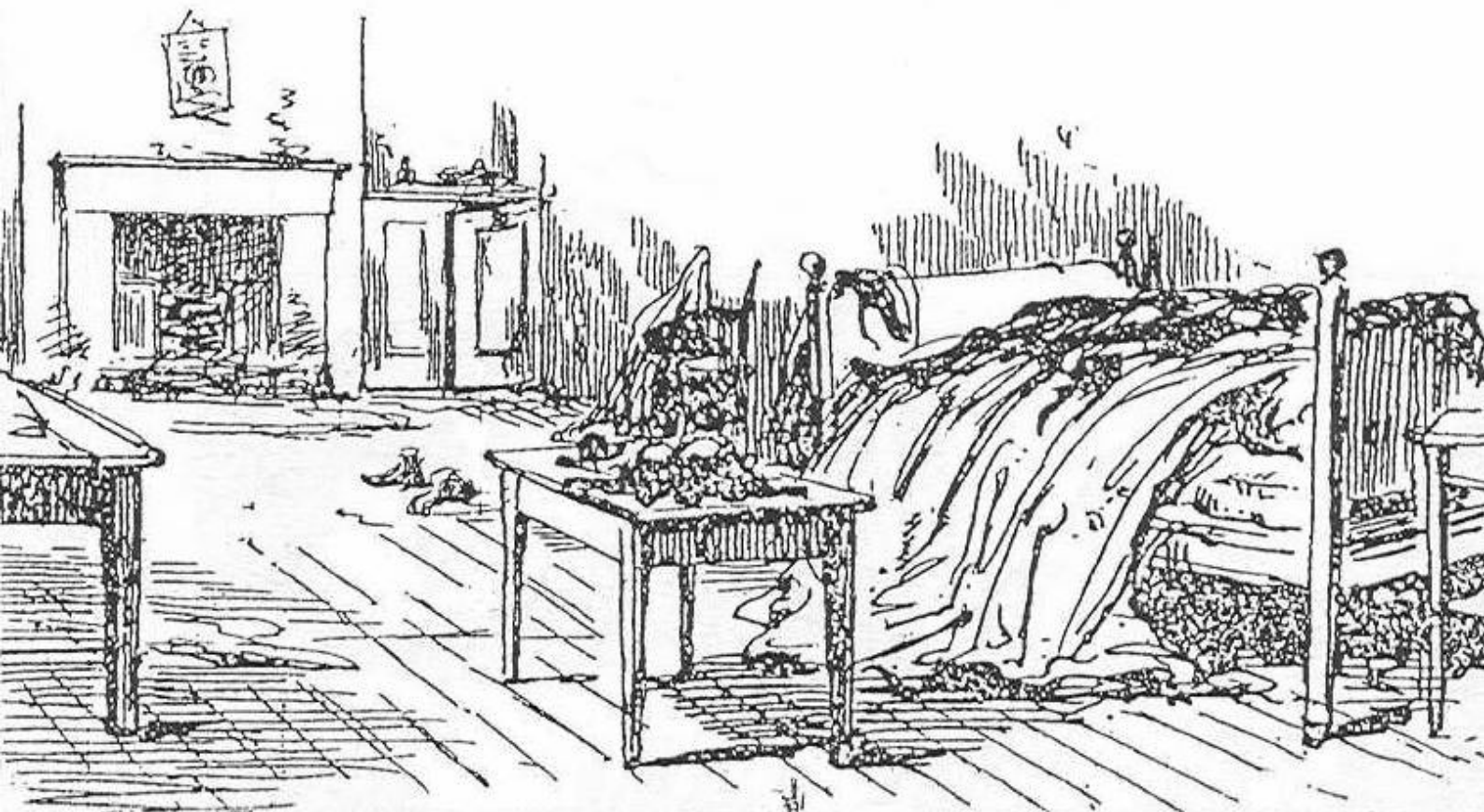
We will go back to the kettle later. Let's now try to ascertain what clothes were burnt and who burnt them.

In the fireplace there were remnants of clothing, a portion of a brim of a hat, and a skirt. It appeared as if a large quantity of clothing had been burnt¹³. Skirts and shirts do burn in a grate, but would not have provided much heat. Indeed, I'd challenge anyone to light a fire using only such garments as those. Besides, if the killer, as is sometimes assumed, burnt his own clothes to destroy evidence, the result would have been far worse. It was a very cold and rainy night. The winter garments worn by Londoners at that time were made of thick materials like tweed or serge. But, especially if wet or soaked in blood, these types of clothes would not burn but would, at most, smoulder¹⁴. Burning clothes as was done that night would require a fire still blazing in the grate.

12 Scott C, *Will The Real Mary Kelly...?*, page 76

13 Scott, Chris: op. cit., page 75

14 Scott, Chris: op. cit., page 75



Inside Mary Kelly's room, from Reynolds Newspaper 18 November 1888

Why were clothes burnt in Mary's grate and who threw them in the fire?

In Victorian London, clothes were very important—they were, moreover, 'money'. This was particularly true of a prostitute. Mary would not destroy them unless she had a very important reason. Besides, the clothes burnt were likely the property of Maria Harvey. She described herself at the inquest as a laundress—though it is possible she was also a prostitute. It is not unlikely for a laundress to steal clothes and sell them. Since Maria Harvey was Mary's friend and knew she was in desperately need of money, she could have given her the clothes to sell, or the two women could have arranged to sell them together. Yet, if this was the purpose, why were the clothes destroyed in the fire?

To explain what could have happened, we have to concentrate on Maria Harvey's behaviour and on the fact that she left in Mary's room 'a ticket for a shawl,'¹⁵ because the answer to the mystery could depend on it.

Let's take a closer look at the mechanics of pawning. Income was very irregular in the East End: there would be money one week, none at all the next. So, when people were desperate for money, they went to the pawn shop where they would receive a pitiful sum in exchange for their possessions and be given perhaps a month to find the money to redeem them. Otherwise, they went up for sale. What is interesting is that if somebody's possessions were already pawned, a friend might lend this person something to pawn, redeem it when some money became available and pay the friend back. Often these possessions didn't actually even belong to them but were 'borrowed' from various sources. As long as they got them back before anyone missed them, they didn't worry.¹⁶

This could be one possible explanation for what really happened between Maria Harvey and Mary Kelly. The items Maria left were laundry or clothes that she had 'borrowed' from customers or even friends so that Mary could pay her rent. The fact that there was a pawn ticket for a shawl among these clothes is important, because it shows that Maria expected Mary to go to the pawn shop. Why leave the ticket with her otherwise? Maria might quite reasonably have sent Mary to pawn the clothes, redeem the shawl—because she had to get it back to its real owner—and keep the balance.

¹⁵ Evans, Stewart P and Keith Skinner: *op. cit.*, page 375

¹⁶ Private communications with Jane Coram

Maria didn't need to tell the police about the clothes. As far as they knew, she had just left them there for Mary to wash or look after, but, more important, she didn't really have anything to hide as far as the clothes were concerned. The police probably knew what was going on. This could explain why they made no inquiries about them but turned a blind eye instead. This is why I don't think that she or Mary burnt them. There would have been no reason or opportunity for Maria to have done it, or for Mary either, because these clothes could have paid her rent. So who burned them? There is only one choice left: Jack the Ripper.

The room at 13 Miller's Court was very small. Mary's furniture consisted only of two tables, a chair and a cupboard.¹⁷ Her own clothes were found on the chair—which shows there were very few places to store the clothes left by Maria Harvey. Probably the best place for them was on top of the second table, which was nearer the window and the fireplace.

Mary Kelly was the most extensively mutilated of the Ripper's victims. The Ripper extracted her organs from the abdominal cavity and arranged them in various parts of the room. It is absolutely unreliable to assume that he was able to perpetrate his deed in total darkness. He would handicap himself very much and more important why should he have worked in darkness with a fire burning or extinguishing in the grate?

He was indoors and he had for the first time the opportunity to disfigure and totally mutilate a victim. The fire was probably going out and so the Ripper threw Harvey's clothes in the fire to provide himself with enough light. He didn't throw Mary's clothes on because he didn't see them, as they were tucked at the bottom of the bed, folded on the chair and out of sight.

What I want to highlight here is simply a possibility, not what happened that morning because only the Ripper knew what happened.

Time of Death

To estimate Mary's time of death we have two elements: first, doctors' estimations and witnesses' statements and, secondly, a positive sighting of Kelly. Let's start with the first.

Doctors' Estimation of the Time of Death

Four medical men attended the crime scene at Miller's Court: Dr George Bagster Phillips, Dr Thomas Bond, Dr Gordon Brown and Dr J R Gabe¹⁸. The only medical opinion known to have survived is that of Dr Bond, plus brief comments made by Dr Phillips.

Dr Bond examined Kelly's body at 2pm. In his notes he said that 'Rigor mortis had set in, but increased during the process of the examination. From this it is difficult to say with any degree of certainty the exact time that had elapsed since death'¹⁹. He added: 'the body was comparatively cold at two o'clock'. He also said that 'partly digested food would indicate that death took place about three or four hours after the food was taken.' In conclusion, he noted that: 'one or two o'clock in the morning would be the probable time of the murder.'²⁰

In 1888, no scientific way of determining time of death was in use by the police. They simply trusted medical opinion. No rectal temperature was taken and the post mortem and medical reports were based largely on subjective conjecture about the temperature of a body and the extent to which rigor mortis had advanced. These left them with mere assumptions that were very difficult to evaluate and to translate into solid and objective evidence.

Three elements were used by Bond to estimate Mary Kelly's time of death: temperature of her body, rigor mortis and the remains of her meal found in her stomach/intestines. We shall examine all three elements, starting with body temperature.

As already stated, two panes of glass were broken in one of the windows of Mary's room. Even though the overcoat used as a curtain would have kept out some of the cold air, the room would still have been quite chilly. The fire burning in her grate wouldn't have prevented the room from cooling either. Mary was extensively mutilated, which increased the cooling process. When Dr Bond said that her body was 'comparatively cold,' he probably meant that it was cold for the most part, with possibly some heat left in it. In fact, if no heat had been detected in the body, it could be assumed that he would have used adverbs like 'totally' or 'completely' instead. 'Comparatively', however, implies an amount of heat still present in the body. It is impossible to determine exactly how fast her body cooled because too many variables are involved, but it is interesting to highlight what modern police science has to say about how fast bodies cool.

¹⁷ Sugden, Philip: *op. cit.*, page 312

¹⁸ Begg, Paul: *Jack the Ripper: The Facts*, page 290

¹⁹ Sugden, Philip: *The Complete History of Jack the Ripper*, page 321

²⁰ Sugden, Philip: *The Complete History of Jack the Ripper*, page 321

Many physico-chemical changes begin to take place in the body immediately or shortly after death and progress in a fairly orderly fashion until the body disintegrates. Each change has its own time factor or rate. Unfortunately, these rates of development of post mortem changes are strongly influenced by unpredictable endogenous and environmental factors. Consequently, the longer the post mortem interval, the wider is the range of estimate as to when death probably occurred.²¹

Practical observation indicates that the cooling of a human body is best represented by a sigmoid curve when temperature is plotted against time. Thus, there is an initial maintenance of body temperature which may last for some hours—the so-called ‘temperature plateau’—followed by a relatively linear rate of cooling that subsequently slows rapidly as the body approaches the environmental temperature. The post mortem temperature plateau generally lasts half to one hour but may persist for as long as three hours. Thus the two important unknowns in assessing time of death from body temperature are the actual body temperature at the time of death and the actual length of the post mortem temperature plateau. For this reason, assessment of time of death from body temperature clearly cannot be accurate, (even approximately), in the first four to five hours after death when these two unknown factors have a dominant influence. Similarly, body temperature cannot be a useful guide to time of death when the cadaveric temperature approaches that of the environment. However, in the intervening period, over the linear part of the sigmoid cooling curve, any formula which involves an averaging of the temperature decline per hour may well give a reasonably reliable approximation of the time of death.

These include:

1. The size of the body. The greater the surface area of the body relative to its mass, the more rapid will be its cooling. Consequently, the heavier the physique and the greater the obesity of the body, the slower will be the heat loss.
2. Clothing and coverings. These insulate the body from the environment and therefore cooling is slower.
3. Movement and humidity of the air. Air movement accelerates cooling by promoting convection and even the slightest sustained air movement is significant. Cooling is said to be more rapid in a humid rather than dry atmosphere because moist air is a better conductor of heat.²²

Under average conditions the clothed body will cool in air at the rate of about 1.5°C an hour for the first six hours and average a loss of some 1°C for the first twelve. Formerly, it was a hallowed ‘rule of thumb’ that the rectal temperature dropped at an average of 1.5°F per hour, rather faster during the first few hours.²³

In Mary Kelly’s case we can assume that if she was really dead for 12 hours, as Dr Bond stated, the drop of temperature would have been of about 15°C - so, in normal conditions, he would have detected a remainder of body temperature of about 20°C. This was not the case.

The size of the body was greatly reduced by the mutilations. As organs and viscera were extracted, heat went with them. When found, Mary wore only a chemise and her body had been exposed for hours to the movement of humid air. The room, with the fire slowly going out, would have accelerated the cooling process. All these factors sped up the cooling process of her body. But, how much was the cooling process accelerated?

Medical reference books can only reflect opinions and provide us with guidelines and empiric theories and formulas. Owing to the great number of variables involved and to the lack of precise and objective information, it is impossible to determine with any degree of certainty the cooling-process rate. I wasn’t able to find any formulas in which all these factors were taken into account, so I can only offer an estimation based on available medical notes and scientific theories.

Contrary to what people might think, rigor mortis helps us a little more. As we will see, its development is more regular than the one of the cooling process and even if it is far from accurate for estimating the time of death, it can provide us with a range of accuracy.

Ordinarily, death is immediately followed by total muscular relaxation, called primary muscular flaccidity, succeeded in turn by generalized muscular stiffening (rigor mortis). After a variable period of time, rigor mortis passes off spontaneously to be followed by secondary muscular flaccidity.

21 Morgan, C., L.D.M. Nokes, J.H. Williams and B.H. Knight: *Estimation of the Post Mortem Period by Multiple-site Temperature Measurements and the Use of a New Algorithm, Forensic Science International* (1988)

22 Morgan, C., L.D.M. Nokes, J.H. Williams and B.H. Knight: op. cit.

23 Willey, P. and A. Heilman: *Estimating Time Since Death Using Plant Roots and Stems, Journal of Forensic Sciences* (1987)

Classically, rigor mortis is said to develop sequentially, but this is by no means constant, symmetrical or regular. Antemortem exertion usually causes rigor to develop first in the muscles used in the activity. Typically, rigor is first apparent in the small muscles of the eyelids, lower jaw and neck, followed by the limbs, involving first the small distal joints of the hands and feet and then the larger proximal joints of the elbows, knees and the shoulders and hips. When rigor is fully developed, the joints of the body become fixed, and the state of flexion or extension of these joints depends upon the position of the trunk and limbs at the time of death. If the body is supine, then the large joints of the limbs become slightly flexed during the development of rigor. In temperate climates rigor will typically start to disappear at about 36-48 hours after death. However, if the environmental temperature is high then the development of putrefaction may completely displace rigor within 9-12 hours of death.²⁴

There is great variation in the rate of onset and the duration of rigor mortis.

Niderkorn's (1872)²⁵ observations on 113 bodies provide the main reference database for the development of rigor mortis and are commonly cited in textbooks. His data were as follows:

Number of Cases	Hours post mortem at which rigor is complete
2	2
14	3
31	4
14	5
20	6
11	7
7	8
4	9
7	10
1	11
1	12
2	13

In this series, rigor was complete in 14 per cent of cases at three hours post mortem and this percent had risen to 72 percent at six hours and to 90 percent at nine hours. By twelve hours, post mortem rigor was complete in 98 percent of cases. Against the background of these data it can be readily appreciated that the generally quoted rule of thumb, that rigor commences in six hours, takes another six to become fully established, remains for 12 hours and disappears during the succeeding 12 hours is quite misleading. As a general rule, when the onset of rigor is rapid, then its duration is relatively short.

The two main factors that influence the onset and duration of rigor are the environmental temperature and the degree of muscular activity before death. Onset of rigor is accelerated and its duration shortened when the environmental temperature is high. If the temperature is below 10°C it is said to be exceptional for rigor mortis to develop, but if the environmental temperature is then raised, rigor mortis is said to develop in a normal manner.²⁶

In his notes, Dr Bond said that 'rigor mortis had set in, but increased during the process of the examination', so if the body was examined at 2pm and rigor mortis was setting into Mary's body, we can figure that rigor mortis would probably peak later. Rigor mortis developed on her body, but peaked after 2pm so the temperature of her room was for the best part of the time that followed her death above 10°C. In fact, low temperature delayed the development of rigor mortis. There is a 72 percent chance that rigor was completed in six hours. If Kelly, as Caroline Maxwell implied (and this aspect will be analyzed in detail later), was murdered after 8:30am, we have a time window of 7 and half hours for the body to cool and rigor to develop.

As stated before, rigor mortis wasn't totally completed at 2pm. Asked to explain the time evolution of rigor mortis, Dr Bond explained that 'the period varies from six to twelve hours before rigidity sets in'. This is not completely correct, because he overestimated a little the time and possibly didn't take into consideration the role played by environment temperatures. In addition, rigor mortis can actually set in and progress very quickly in case of death in battle or after strenuous exercise or great stress. Defensive wounds were found on Mary's body. So, if Mary did put up a struggle just before she died, it is possible that rigor set in more quickly, in which case by the time Phillips saw her she might have been dead for far less time.

24 Morgan, C., L.D.M. Nokes, J.H. Williams and B.H. Knight: op. cit. (1988)

25 The article this information comes from is "Department of Forensic Medicine", University of Dundee, Lecture Notes.

26 Willey, P. and A. Heilman: op. cit. (1987)

'In the abdominal cavity there was some partly digested food of fish and potatoes, and similar food was found in the remains of the stomach attached to the intestines.'²⁷ In reading this statement I have the impression that Dr Bond took into great consideration this element to estimate the probable time of death. He guessed that she had had her last meal at around 10-11pm. Yet this is nothing more than speculation; we have no information about when Mary Kelly had this meal. So, since we don't know when Mary Kelly ate for the last time, the food found in her stomach and intestines is of no use at all in establishing her time of death.

It is also important to stress that different foods have different digestion periods and that is affected by many factors. Medical science gives us only guidelines. It has been stated that this sort of food is digested during a period that range from 30 minutes to two hours. What can we then affirm and conclude? We can affirm and conclude that medical science can't exclude the possibility that Mary Kelly was murdered after 8:30am.

As I've said above, Dr Bond was not the only medical man to express an opinion about Mary's time of death. At the inquest, Dr Phillips stated that 'life had been extinct for five or six hours when the body was first examined'²⁸. He was the first doctor to enter 13 Miller's Court, at 1:30pm, and the first one to examine the body. Dr. Phillips had been a police surgeon for 23 years and was in attendance at four of the five murders. It is not known how he estimated Mary's time of death but most likely he relied, as Dr. Bond, on his own experience. This could allow an amount of error. So, we have the two medical doctors involved in the investigation whose time-of-death estimates differ by several hours. Which one is to be trusted? Let's see if witnesses' statements can provide us with a new guideline.

Witnesses' Statements

At 11:45pm on 8 November, 1888, Mary Ann Cox, a 31-year-old widow and prostitute who lived at 5 Miller's Court, entered Dorset Street from Commercial Street. She saw Kelly walking a few steps ahead of her with a man whom she described as aged around 36, of stout built and about 5ft. 5in. tall. He was shabbily dressed in a long overcoat and a billycock hat. He had a blotchy face and small side whiskers and a carrotty moustache. He was carrying a pail of beer. Mary had no hat, a red pelerine and a shabby skirt. Mrs Cox followed them into Miller's Court. They were standing outside Kelly's room as Mrs Cox passed and said 'Goodnight'. Kelly replied 'Goodnight, I am going to have a song'. A few minutes later Mrs Cox heard Kelly singing 'A Violet from Mother's Grave'. She went out again at midnight and heard Kelly's singing the same song.²⁹

At 12:30am Catherine Picket, a flower seller who lived near Kelly, was disturbed by her singing. Picket's husband stopped her from going downstairs to complain.

At 1am it was beginning to rain. Mrs Cox returned home to warm herself. At that time Kelly was either still singing or had begun to sing again. There was light coming from her room. Shortly after one, Cox went out again. At the same time, Elizabeth Prater was standing at the entrance to Miller's Court waiting for a man. Prater lived at 20 Miller's Court, the room directly above Kelly's. She stood at the entrance for about a half hour. She heard no singing and saw no one go in or out of the court. After a few minutes she went back to her room, placed two chairs in front of her door and went to sleep without undressing.

At 2am, George Hutchinson was walking on Commercial Street. At the corner of Thrawl Street he passed a man but paid no attention to him. At Flower and Dean Street he met Kelly who asked him for money. 'Mr. Hutchinson,' she said, 'can you lend me six pence?' 'I can't', replied Hutchinson, 'I spent all my money going down to Romford'. Kelly said: 'I must go and find some money'. She then walked in the direction of Thrawl Street. She met the man Hutchinson had passed earlier. The man put his hand on Kelly's shoulder and said something that Kelly and the man laughed at. Hutchinson heard Kelly say 'All right' and the man say 'You will be all right for what I have told you'. The man then put his right hand on Kelly's shoulder and they began to walk towards Dorset Street. Kelly and the man stopped outside Miller's Court and talked for about three minutes. The couple entered Miller's Court. Hutchinson waited until the clock struck 3am. Then he left.³⁰

At 3am, Mrs Cox returned home yet again. It was raining hard. There was no sound or light coming from Kelly's room. All was quite and silent. Cox did not go out again but did not go to sleep either. Throughout the night she occasionally heard men going in and out of the court. She told the inquest 'I heard someone go out at a quarter to six. I do not know what house he went out of (as) I heard no door shut'.

27 Sugden, Philip: *The Complete History of Jack the Ripper*, page 321

28 Evans, Stewart P and Keith Skinner: op. cit.

29 Evans, Stewart P and Keith Skinner: op. cit., page 371

30 Sugden, Philip: op. cit., page 344

At 4am, Elizabeth Prater was awakened by her pet kitten, 'Diddles,' walking on her neck. She heard a faint cry of 'Oh, murder!' but, as such a cry was common in the area, she paid no attention to it. Sarah Lewis, who was staying with friends in Miller's Court, also heard the cry.³¹

At 8:30am Caroline Maxwell saw and talked to Mary Kelly at the entrance of Miller's Court—or so she would state later. She fixed the time by her husband's finishing work. When she came out of the lodging-house Kelly was standing opposite. Mrs Maxwell was surprised to see Mary awake so early and spoke to her. Mary said that she felt bad and that she had 'the horrors of drink' upon her. She added that she had 'been drinking for some days past'. Mrs Maxwell suggested to her to have a pint of beer. Kelly replied she had been to the Britannia and had brought it all up, pointing to some vomit in the roadway³². Caroline Maxwell left her, adding that she pitied her feelings and went to Bishopsgate Street to get her husband's breakfast. Returning at about a quarter to nine, she saw Mary outside the Britannia public-house talking to a man. At the inquest she stated that they were standing too far away (about twenty-five yards according to Abberline) and that she could give only a vague description of the man. She described him as short, stout, dressed in dark clothes and possibly a plaid coat on. She could not say what sort of hat he had. She described Mary's clothes as a dark skirt, a velvet body, a maroon shawl, and no hat.³³

There were other sightings of Kelly, for example the one by Maurice Lewis, but these witnesses were not called to the inquest; their evidence was possibly considered as unreliable.

What we have to do is to focus on Caroline Maxwell's statement, because in establishing Kelly's time of death it is crucial to determine if what she stated at the official inquest is to be trusted or not.

We have three possible alternatives concerning Caroline Maxwell's statement:

1. She was mistaken about the day or the woman seen
2. She was drunk
3. She lied

Mrs Maxwell's original statement has survived. It is dated 9th November 1888 and is in Inspector Abberline's handwriting. She gave evidence the same day of the murder and spoke about facts that had happened that very morning. It is reasonable to ask ourselves how Mrs Maxwell was able to remember and perfectly recollect what she was doing, even if the statement was given the very day of the murder. Accounts differ a little in this respect. Some sources say that she went to return some borrowed china, but it is generally accepted that she went to the milk shop to fetch some milk for his husband's breakfast³⁴. The man working at the milk shop was questioned by the police and corroborated Maxwell's account.

So, various elements make the morning of 9 November memorable for Mrs Maxwell: Mary Kelly seen awake so early, the discussion with Mary, her visit to the milk shop and possibly also the fact it was the day of the Lord Mayor's Show. It is therefore without foundation to assume that she was mistaken about the day. She also knew that Kelly was a prostitute and possibly also knew her habits. Mrs Maxwell was in fact surprised to see her up so early. This simple element made the meeting special and memorable in her eyes and provides us with a reason and an explanation of why she paid attention to Mary Kelly and engaged in a discussion with her.

Could she have mistakenly thought that Mary Kelly was someone else or could she have wrongly identified the woman she talked with that morning?

According to what she said at the inquest, she had known Mary and Joseph Barnett for about four months and had spoken to Kelly twice³⁵. Her husband worked in the lodging house that fronted Miller's Court, so it is reasonable to assume that she saw Mary more than once (this is why she was surprised to see her up so early in the morning). When the coroner asked her if she knew her name, she replied yes and added 'by being about in the lodging-house'³⁶. Again, Maxwell provides us not only with very important information that corroborates that the woman she knew was the final Ripper's victim and not someone else, but also with an explanation of why she knew her name. More important, she stated she also knew the man with whom Mary had been living until 30 October, Joseph Barnett, a man she saw on the day of the inquest and about whose identity she couldn't have been wrong or mistaken. This is enough to demonstrate that the woman to whom she talked that morning was Mary Jane Kelly and not someone else.

31 Sugden, Philip: *op. cit.*, page 329

32 Begg, Paul: *op. cit.*, page, page 285

33 Evans, Stewart P and Keith Skinner: *op. cit.*, page 372

34 Begg, Paul: *On The Matter of Milk, #20 Ripper Notes*

35 Evans, Stewart P and Keith Skinner: *op. cit.*, page 372

36 Evans, Stewart P and Keith Skinner: *op. cit.*, page 372



Another possibility that deserves attention is whether Caroline Maxwell could have been drunk that morning. Alcohol has a negative effect on memory performance. This would obviously make her an unreliable witness. It is impossible to ascertain if she had been drinking, but her actions don't look like those of someone so drunk as to be incapable of establishing the day and identifying the woman she spoke to. She had a conversation with Kelly, and she encoded and remembered what they talked about. Maxwell also provides us with a description of what Mary Kelly was wearing. Finally, she was also able to carry out her morning duties normally. The possibility that she was drunk must therefore be ruled out.

Could she, then, have lied? Mrs Maxwell was sure she had seen Mary that very morning. The coroner sharply warned her to be very careful about what she said. In reply to his asking what Mary was wearing—perhaps expecting her to confess that she didn't know—she recalled it exactly, adding that she could not remember Mary's wearing these clothes before. She was able to provide a very detailed account of her movements and a satisfactory explanation of her behaviour and the way she had determined the day and time. She gave her statement to Abberline and appeared at the official inquest, so even if she could have been a publicity seeker, the publicity she gained was really minimal. It's also absurd to assume that she would risk being accused of perjury. If she simply wanted to gain publicity through the murder of Kelly, it's more likely that she would have stated something that would have fitted with other evidence and especially with Dr Bond's estimate of the time of death. If publicity was her target, she could have chosen to tell her story to the newspapers, but they covered her statement only briefly.

So why would she lie? No reason at all. What we really have here is a statement given on the day of the murder about a positive sighting of Mary Kelly and a short dialogue with her. Mary had 'the horrors of drink' upon her, she said, and this would fit with the statement of Mary Ann Cox, who had seen her "very much intoxicated"³⁷ at 11:30pm the previous evening.

Every effort to demonstrate that Mrs Maxwell was mistaken or drunk or that she lied has failed. Nothing is suspicious about her, her behaviour or her statement. She was following nothing more than her morning routine.

We have only one reliable description of what Mary Kelly was wearing that night. It comes from Mary Ann Cox, who stated that Mary had 'no hat, a red pelerine and a shabby skirt.' This corresponds closely to Maxwell's 'dark skirt, a velvet body, a maroon shawl, and no hat'.³⁸

On the basis of the previous analysis, I'd like to suggest a possible scenario of what could have happened in Miller's Court on 9 November, 1888. I inevitably need to fill the gaps with deductions, so I aim simply at describing not what happened, but what could have happened—and to provide the reader with something to work on.

Let's go back to 8 November, the eve of the Lord Mayor's Show...

Mary Kelly spent the evening looking for customers. The men seen by Mary Ann Cox and possibly by Hutchinson are only two of them. With the clothes left by her friend Maria Harvey to pawn, she could have paid McCarthy, so she had no need to look for other customers after, possibly, the one seen by Hutchinson. The following morning, Mary woke up after spending a mostly sleepless night because of her hangover. She got up and went out. She was feeling really ill and brought up some but not all of her stomach contents. After speaking with Mrs Maxwell, she went back home. She wanted to get some sleep and there were two broken panes in the window. The fire was out or just smouldering, so she lit it again to get warm. It was still cold and damp in her room so she put the coat over the window to keep out the draft and to darken the room. She got undressed and folded her clothes up neatly on the chair at the end of the bed. She put the kettle on with the intention of having a cup of tea, but got into bed to get warm while the water came to a boil and fell asleep. The door to her room wasn't locked. Why would she lock it in the middle of the day? Maria Harvey or one of her neighbours might pop in and she would have to get out of bed to open it. The doors were often left on the latch during the day in every home in the East End. Even if she feared the Ripper, Mary would hardly be expecting him to invite himself in on busy Lord Mayor's Day!

Yet that is exactly what the Ripper did. He crept in while Mary was lying asleep on the bed and what he did is history. The kettle was forgotten in the fire and the heat increased enough to melt the solder on the spout. The Whitechapel Murderer threw clothing in the fire to illuminate the room enough to see what he was doing because the curtains darkened it. He probably spent no more than 15 minutes in Mary's room, the minimum time to complete his ghastly deed. It was daylight, the streets were busy. The Ripper put his overcoat on to hide his bloodstained clothes and left, closing the door behind him.

37 Evans, Stewart P and Keith Skinner: *op. cit.*, page 371

38 Evans, Stewart P and Keith Skinner: *op. cit.*, page 372

Many articles that deal with Mary Kelly's time of death usually mention the screams heard by Elizabeth Prater and Sarah Lewis as an indication that Mary was murdered about 3 or 4 am. Yet, as witnesses said at the inquest, such cries were so common in the district that they didn't even pay attention to them. Prater had been asleep and had just been awoken by her kitten when she heard the cry. This is not a reliable way to establish time.

What we really have to fight here is the conception that the Ripper was a nocturnal killer. I've found no evidence to support that belief.

Acknowledgements

Special thanks to Jane Coram, whose efforts are really invaluable. She helped me very much and kindly told me about some aspects of East End life. Thank you very much to Stewart Evans for his incredible kindness and his great help. Thanks to www.jtrforums.co.uk, Tyler Hebblewhite and Ivor Edwards. Thanks to Eduardo Zinna.

Sources

Begg, Paul: *Jack the Ripper: The Definitive History* Hardcover Edition 2002; Begg, Paul: *Jack the Ripper: The Facts* Hardcover Edition 2004; Chisholm, Alex, Christopher-Michael DiGrazia and Dave Yost: *The News from Whitechapel: Jack the Ripper in the Daily Telegraph*; Eddleston, John J: *Jack the Ripper: An Encyclopaedia* Paperback Edition 2002; Edwards, Ivor: *Jack the Ripper's Black Magic Rituals*; Evans, Stewart P and Paul Gainey: *Jack the Ripper: First American Serial Killer* Hardcover Edition 1995; Evans, Stewart P and Keith Skinner: *The Ultimate Jack the Ripper Sourcebook* Hardcover Edition 2000; Fido, Martin: *The Crimes, Detention and Death of Jack the Ripper* Hardcover Edition 1987; Magellan, Karyo: *By Ear and Eyes*; Morgan, C., L.D.M. Nokes, J.H. Williams and B.H. Knight: *Estimation of the Post Mortem Period by Multiple-site Temperature Measurements and the Use of a New Algorithm*, *Forensic Science International*; Rumbelow, Donald: *The Complete Jack the Ripper*; Sugden, Philip: *The Complete History of Jack the Ripper* Paperback Revisited Edition 2002; Willey, P. and A. Heilman: *Estimating Time Since Death Using Plant Roots and Stems*, *Journal of Forensic Sciences*.





The True Face of Inspector Abberline?

By ANDY ALIFFE

Ripper Notes recently printed an article by former court reporter Julie Stangeland entitled 'Say Cheese Mr. Abberline', in which she suggests that a photograph used by Neil Storey in his book *A Grim Almanac of Jack the Ripper's London - 1870-1900* showed a gentlemen who might be a possible candidate for Detective Inspector Frederick George Abberline. "The Holy Grail of Ripperology at last!" one might exclaim.

The photograph on page 24 of Storey's book shows a large group of uniformed constabulary, officers and police officials, at the rear of Whitechapel's H Division headquarters at Leman Street Police Station. However, Julie was unaware that research on the subject of this photograph had been ongoing for several years.

The photograph originated from the Metropolitan Police Museum at Charlton. Commenting on the *Casebook* about his involvement with the picture, author Stewart Evans says:

I've had this photograph about six years now and gave Neil Storey a copy to use. We discussed years ago the possibility of Abberline being in the photograph, but in this field of research nothing is certain. As may be seen in the drawing (Toby sketch) Abberline had distinctive 'Dundreary weepers' as does one of the men in the photo. From evidence available I would date the photograph to the mid-1880s. The original has no names on the reverse but it does give the location as H Division Leman Street.

There is a question as to the date of the photograph, with discussion on the *Casebook* suggesting that the date of the photograph couldn't have been 1888, as Abberline had been moved to Scotland Yard's A Division. He was local inspector with H Division from 8 April, 1878, until 26 February, 1887, when he was transferred. Yet, we know for a fact that throughout the whole of the period of the Ripper murders Abberline walked the East End streets day and night as part of his investigations, so he would surely be billeted at Leman Street, or the nearby Commercial Street station.

At a meeting of the Whitechapel Society at the Princess Alice on 7 October, 2006, the evening's speakers were Don Rumbelow and Stewart Evans, who gave the background to their new book, *Jack the Ripper - Scotland Yard Investigates*. During this session the question of the photograph was raised and Stewart noticed in the finer detail of the picture that some of the PCs were wearing truncheon cases. Former police constable Bernie Brown had already spoken to Stewart about a Police Orders document he had unearthed stating that these 'cases' were no longer to be used after the end of 1886. So there we have it: the photograph pre-dates that period, and is exactly right for Abberline to be stationed locally, with his HQ at Leman Street.

Having presented the keynote speech on the life and times of Frederick George Abberline at the Ripper Conference in Bournemouth back in 2001, I undertook a considerable amount of new research to determine what more I could find on his career and subsequent retirement and, of course, I was hopeful to find an elusive photograph.

A couple of years ago, in an endeavour to update my original Bournemouth presentation, I too had considered the Leman Street photograph as an 'Abberline possibility.' I magnified, enhanced and enlarged the picture to verify the detail but without the provenance I placed it in my 'I'll check later file'.

In researching his first book on the Whitechapel Murders, *Jack the Ripper - The Uncensored Facts*, Paul Begg contacted Abberline family members, who had distant memories of a photo of Fred, but thought that during subsequent household moves, and the passing on of family papers, the photograph seems to have been lost or, worse, relegated to the 'bin'!

In order to verify a possible photo, what descriptive elements do we have of Abberline? Well, very little. His pension papers record that he was 5ft 9½ inches in height, with dark brown hair, hazel eyes and a fresh complexion. His only distinguishing feature or mark was a varicose vein in his lower left leg.

In his 1938 autobiography, *I Caught Crippen*, Walter Dew describes Abberline as 'portly and gentle speaking. The type of police officer who might easily be mistaken for the manager of a bank or a solicitor.' While Joe Sickert's childhood memories, like Dew's memoirs, should be treated with caution, if he is to be believed, he remembers Abberline as 'smelling of tobacco...a chubby man who had a white moustache...underneath it you could see his shiny white teeth...white hair but balding. He wore a bowler hat'.

At the moment we have only four confirmed contemporary representations of Abberline's likeness. The most recent is a line drawing from *Toby - East London Watch Dog*, unearthed by Nick Connell and Stewart Evans, and published in their book *The Man Who Hunted Jack the Ripper* in 2000.



Sketch A

The other three are taken from illustrated accounts covering Abberline's investigations and court appearances. Of these, one is to be considered a possibility for an extremely good likeness (Sketch A). Interestingly all three misspell his name, using only one 'B'

In January 1885 Abberline was still heavily involved with the Fenian 'dynamite' campaign in London, which came to a climax with explosions at the Houses of Parliament and the Tower of London. Abberline was the nearest senior officer in the area of the Tower at the time of the bombing and two suspects were quickly apprehended and taken into custody. These two men were James Cunningham and Harry Burton, both of Irish American descent. Both were charged with 'being concerned in an attempt to cause malicious explosions'.

As Cunningham's arresting officer, Abberline was called as the first witness, and, as the *Penny Pictoric* for February 19, 1885, reported, Cunningham 'watched him closely and keenly, paying great attention to every word that fell from his lips'. Written in the form of a note and included in his 'scrapbook', Abberline describes the courtroom illustration of Cunningham and Burton, drawn by Jeffery McCall, thus: 'The cutting from 'The Penny Pictoric' of 19th Feb. 1885 gives a very good likeness of both prisoners'.

Having studied many newspaper illustrations of this type, I applaud the work of Victorian court artists in their pen and ink representations. From different hands there is a remarkable continuity in people's recognisable features. Well, apart from the drawing of Pizer, of which he supposedly said 'it looks more like the man in the moon than myself', or something similar!



The Cutting from 'The Penny Pictoric' of 19th Feb. 1885 on next page gives a very good likeness of both prisoners. J.E.A.

Left: The Fenian bombers in court, from the Penny Pictoric
Above: Abberline's scrapbook entry notes the accuracy of the sketches

So if Abberline, a discerning officer and trained in observation, considered the *Penny Pictoric* drawing of Cunningham and Burton to be a good likeness, then the image of Abberline himself in the same article must likely have been a good representation as well.



Left: Supt Arnold, from the Penny Pictoric
Above: Comparison photograph

This can readily be gauged by the sketch of Superintendent Thomas Arnold in the same frame and a photograph of Arnold, where you can note the identifiable parting of the hairline and the pointed line of the beard in each image. Clearly this is the same man.

That considered, I would suggest that the drawing of Abberline (Sketch B) might also be another good likeness. Remembering the skill of the newspaper artists, then in profile these two have many similar distinguishing characteristics.

The third illustration (Sketch C) is also similar in look to the *Toby* drawing used by Connell and Evans (Sketch D overleaf). The collected works of *Toby* ran from 1886 to 1889 and contain three other examples of the same Abberline picture. These are dated 7 January,

1888, 8 September, 1888, 20 July, 1889 and 21 September, 1889. Three are captioned with Abberline's name, but for some inexplicable reason, the sketch dated 20 July, 1889, is headed 'Couldn't Hurt It Much' and seems to illustrate a humorous account, taken from the *Chicago Tribune*, about a New Yorker ordering a steak in a Richmond Hotel!

So I suggest that until proven otherwise, the contemporary *Toby* lithograph sketch's continued use, depicting and referring to the detective, must give it provenance as a definitive facial likeness.

In order to offer my own observations, I now turn my attention to Julie Stangeland's article, the remarks of the *Ripper Notes* team, and the comments made by some of the *Casebook* posters on the topic. Firstly, we need to look at which man in the photograph is considered to be a likeness of Abberline.

Ripper Notes states that:

A large number of people believe that the Toby magazine illustration and the man in the photograph (Photo 1 - author's numbering) were conspicuously similar - some even arguing that the illustration may have been directly based upon this photo. The facial hair would seem to be the most important feature for identification, but even with a computerised enhancement, that area is somewhat indistinct. Wolf Vanderlinden suggests that the individual on the spot to the left, in the first standing row of the group photo (Photo 2) might be a better fit, as he has a more obviously shaved chin and also holds a cane.

I, too, had originally considered this the best possibility for Abberline so I am in complete agreement with Vanderlinden, an opinion shared by Don Rumbelow. Of the two men in the photograph, Photo 2 shows the most 'Abberline' characteristics.

Julie states 'that the face (Photo 1) is there, aligning itself immaculately with the famous 1889 *Toby* magazine front face illustration'. My immediate reaction was the same. They do look very alike; but don't be fooled by the shape of the hat in both pictures, and the shadow under the chin of the *Toby* sketch as an extension of the beard or the side-whiskers. Remember the *Ripper Notes* article suggested that 'the facial hair would seem to be the most important feature for identification...'

Forget modern computerised enhancement. When I first studied this photograph, I used an old-fashioned magnifying glass and it was obvious that Photo 1 has a full beard greying at the sides. Photo 2 however, distinctly shows a clean shaven chin with the trade marked 'mutton-chops' that we know that Abberline sported. Compare Photo 1 with illustrations A and B. These do have a striking similarity and we know that, apart from the *Toby* sketch, A and B are perhaps the other best-



Sketch B



Sketch C

Men of this class are public enough, but are rarely popular. They track criminals to their hiding places, and bring them to justice, and by the quiet yet effective modes of their discovery. They repress as much crime, and probably more than they detect. Their utility to the safety and well-being of society is immense; and without them crime would almost remain unchecked. We have before us in the portraits of noted



East End detectives, to whom the public owe much, and now we present our readers with that of Inspector Abberline, whose name has been connected with the arrest and conviction of some of the most notorious criminals of the day. Our numerous readers amongst the police force will be pleased to hear that we are going to give a portrait nearly every week of some well-known characters in the force, and a descriptive sketch concerning them.



INSPECTOR ABERCROMBIE OF THE LONDON
DETECTIVE DEPARTMENT, IN CHARGE OF
THE INQUIRY INTO THE TWO MURDERS
AND NUVILATIONS IN WHITECHAPEL.

*Sketch D: From Toby,
8 September 1888*



Sketch D: Uncaptioned
From Toby, 20 July 1889



Education Institute, Alexandria

[illegible]

*Sketch D: From Toby,
21 September 1889*



Photo 1

established likenesses. I therefore suggest that Photo 2 is the better candidate for being a photograph of Abberline.

I next address observations in the article in which other clues, identified in the photograph, are used to match known facts about Abberline. It was noted that his records show that he had a varicose vein in his lower left leg, and, referring to Photo 1, might this be a consideration as to why he is using a walking stick?

Well I'm not sure that varicose veins are incapacitating enough for the use of a stick, unless having undergone a recent operation to remove them. I'm also sure that Abberline, a man with many years active service, would not be allowed on duty if it were a debilitating medical condition.

Seen in detail, both Photos 1 and 2 are holding sticks. In chatting to Stewart Evans we discussed that for an official group photograph, as the full version seems to be, the officers may well be holding regulation 'parade canes'. A *Casebook* commentator thought it might be Abberline's famous 'presentation' walking stick. This is certainly not the case as the photograph pre-dates the Ripper enquiry, and therefore Abberline's retirement. Clear detail shows it to be an ordinary straight wooden cane, unlike the Abberline stick displayed at the Bramshill Police Staff College, which is made of cherry wood and has a gnarly textured surface.

Julie next offers a suggestion as to why the jacket of Photo 1 is not fully fastened. She remembers that Walter Dew described Abberline as 'portly', and says 'there's a pot belly poking out from between the sides of his coat, which is undone, save for the top button, allowing him a little extra breathing room I expect'.

I agree that the jacket of Photo 1 has only one button fastened, but this style of 'cutaway' coat was designed to be casually worn this way, and, as can be seen from fully buttoned jacket of Photo 1, the shape does allow for a certain 'rotundness', which becomes more prominent with the jacket fully fastened, as it seems to be with the slightly more 'portly' Photo 2.

Ripper Notes editor Dan Norder suggests that identifying other men in the picture might be helpful. Alan Sharp may be congratulated for have done just that, via the *Casebook* message board. Alan proposes that the gentleman directly over the right shoulder of Photo 1 might well be Sergeant Stephen White, and a comparison with Photo 3 shows a remarkable similarity. Alan also suggests that the man directly to the left of Photo 2 could be Sergeant George Godley (Photo 4), and that the plain-clothes officer sitting on the lower window ledge is Sergeant William Thick (Photo 5).

Returning to Photo 1, the original suggestion for Abberline, a *Casebook* poster stated that 'he looks too squinty eyed and scowling and does not match the rather pleasant-faced Abberline that we know from the sketches'. This is unlike Photo 2, who I believe looks to have the rather more agreeable disposition that we are told Abberline had.

I offer my own suggested identity of Photo 1 as being the visiting Inspector Walter Andrews. In comparing the full-length photograph of Photo 1 with the head and shoulder shots of Photo 6, you can see that both share the distinguishing beard, greying in exactly the same position.

Stewart Evans assures me the seated Photo 7 is Superintendent Thomas Arnold, but I have a theory that Inspector Edmund John James Reid also appears in the picture and could either be the other plain-clothes officer on the upper window ledge (Photo 8), or perhaps the man seated to the left of Arnold, wearing a senior



Photo 2



Photo 3: Stephen White?

police officer's formal uniform (Photo 9). If it is a seated Reid, then the implied year of the photograph as 1886 could be important.

Edmund Reid was appointed to succeed Abberline as Local Inspector (Head of CID) Whitechapel H Division in that year, so the photograph may be an official representation of that occasion. Yet again, the game's afoot. Has anyone in the picture really been identified? Have we now established the 'true face of Inspector Abberline'?

Julie Stangeland should be praised for the observations she has made in her article, and for bringing the question of identification back into the fold. Let's hope this avenue of Abberline research will run and run, and the debate will continue to rage.

Despite all efforts to authenticate these images, I firmly believe a photograph of Abberline does exist. Armed now with this new visual information and possible Abberline sighting, it's time to mobilise the 'Commercial Street Irregulars' (to modify another phrase of Sherlock Holmes!). But where to start? Those who know me will also know I would say go back to original and primary sources.

After retiring from the Police, Abberline was appointed European agent for the Pinkerton Detective Agency. He worked for three seasons as house detective at the Casino in Monte Carlo, of which he remarked in his personal scrapbook:

The English visitors frequenting the Casino were being robbed by a number of 'light fingered' gentry at the time I was called upon to visit the Principality. The British Vice Consul, in consequence of so many complaints, compelled the Casino Authorities to employ me.

As I was to use this quote in my 2001 Bournemouth presentation, I asked my good friend and *Ripperologist's* former European Editor, Eduardo Zinna, a fluent French speaker, to approach the Casino's authorities on my



Photo 4: George Godley?



Photo 5: William Thick?

behalf. I asked him to make a direct and specific request—did they have any records or photographs of an English house detective called Frederick George Abberline? Their answer was 'Non'! But they did have uncaptioned photographs of the period. And, knowing what we now know and with perhaps a likeness for guidance, it would be worth re-checking the photographs to see if a person matches the features and characteristics of any of the Leaman Street gentlemen.

The same applies to the Pinkerton Archive now held by the Library of Congress in Washington, DC. American Ripperologist Joe Chetcuti has done a certain amount of work with the files, but under the same circumstances as the Casino in Monte



Photo 6: Walter Andrews?

Carlo, it would be worth checking the library holdings again, in person.

Several years ago I had a conversation with a lady administrator at the Pinkerton office who told me there were very few photographs of agency officials; most were of criminals! There was no photograph of Abberline as such, but there were several unidentified group shots of employees. She had also seen some original correspondence regarding Abberline's work, intimating that he wasn't held in the highest of regard, and was given the cases no one else wanted.

Dedicated researchers will know only too well that these exploratory investigations get in the way of real paid work. All this study takes time and effort, but it does pay dividends, so here is a chance to be instantly catapulted into the heady heights of the Ripper Hall of Fame! Let's hope that some dedicated researcher in the United States, in easy reach of the Library of Congress, can take time to look again at the Pinkerton material, or that a European contributor can make a journey to the Casino's office in

Monte Carlo. Or if anyone would like to fund me a trip to America or the French Riviera...

For more options, try to think 'outside the box'. Where else is there to look?

Well, consider Abberline's many other cases. One such was his 1887 investigation into a possible Fenian explosion and inferno at London's first department store, 'Whiteleys' of Wetbourne Grove. We could check if the company has photographs of the fire; Abberline may well be among the pictures kept in their archives. Another possibility is divisional photos kept in police archives, taken at officers' retirement 'do's.'

How about inquiries into old records kept by the English Consulate in Monte Carlo? And nearer to home, photographs of award ceremonies and social occasions held by rose-growing and horticultural societies in the Bournemouth area. Better still, local history records for Blandford?

One final rhetorical thought is to re-contact Abberline family members and show them this new material. Fred might be instantly recognisable, or the picture might at least jog a few memories.

If Abberline hasn't already been found and identified in the form of the Leman Street image, then I'm sure there is a picture out there waiting, and with scrutiny, I'm also sure more individual photographic surprises will prevail in the near future.



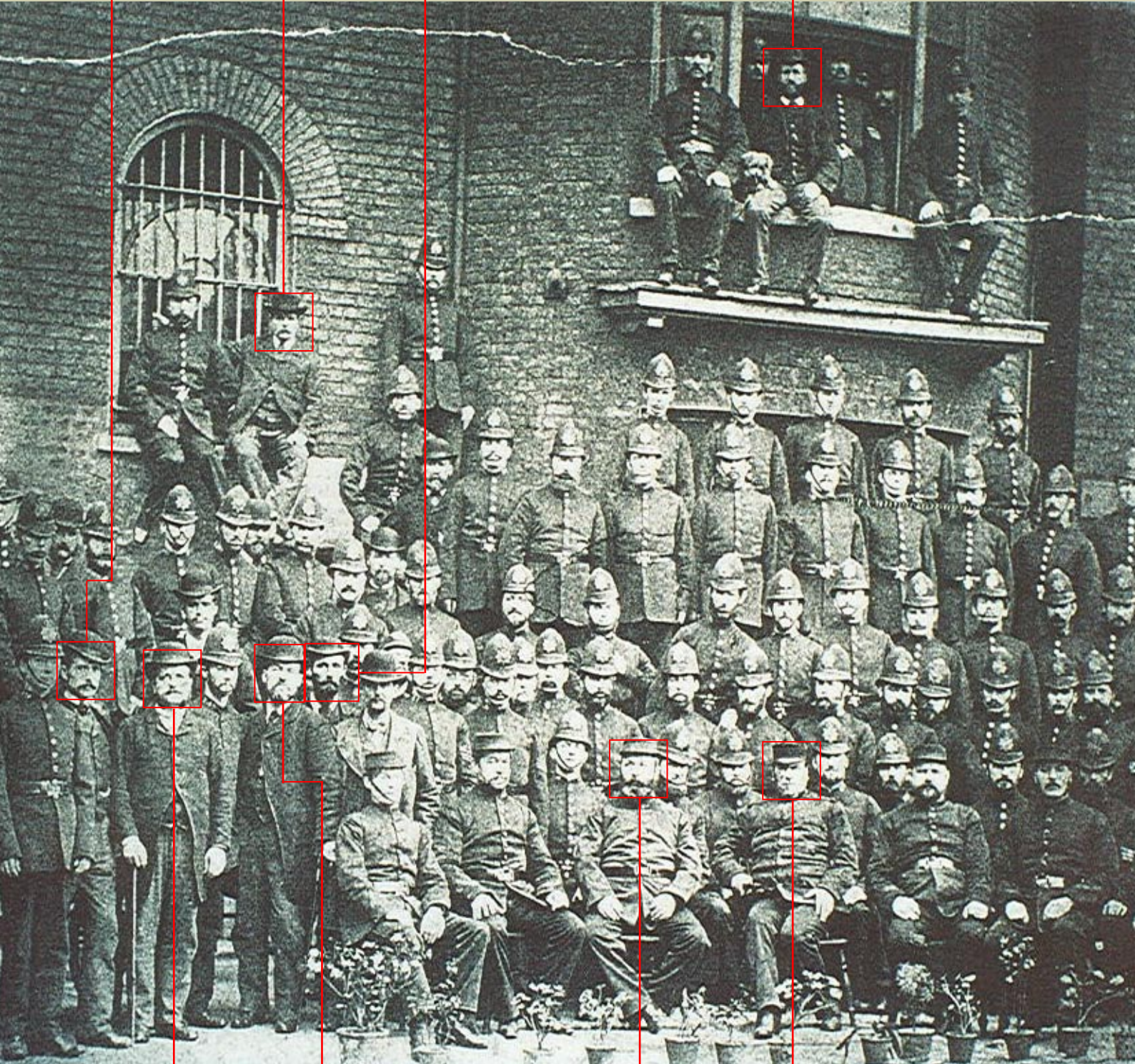
Photo 7: Thomas Arnold?



Photo 8: Edmund Reid?



Photo 9: Edmund Reid?



DESCRIPTION OF THE PENSIONER, &c.

Age on Resignation . . .	49 Years complete.
Height	5 Feet 9 1/2 Inches.
Hair	Dark brown
Eyes	Hazel
Complexion	Fresh
Particular Mark, Defect, or Infirmary by which he may be identified . . .	Vascularium, left leg. etc.
Where and when Born . . .	At Blanchard Thorp on the 8th Jan'y 1843
Names of Father . . .	Edward Abberline
„ Mother . . .	Hannah
Date of Joining the Police	At Scotland Yard on the 5th January 1863
Particulars of Service . . .	Appointed to A Division on joining, promoted to Sergeant 19. 10. 65, transferred to Y Division 30. 10. 65, promoted to Inspector 13. 11. 65, transferred to H Division 13. 3. 73, appointed Local Inspector 8. 4. 75, transferred to A Division 26. 2. 87 and to S Division 19. 11. 87, appointed 1st Class Inspector 9. 12. 87 and Chief Inspector 22. 12. 90.

Hazel eyes and a fresh complexion: Abberline's police pension record

Got something to say?

Got comments on a feature in this issue?
Or found new information?

Please send your comments to contact@ripperologist.info



Did the Ripper work for Pickfords?

by MICHAEL CONNOR

When Robert Paul walked into Buck's Row on the morning of 31 August, 1888, he may have disturbed Jack the Ripper and then spent the next thirty minutes walking with him through the streets of Whitechapel. His companion that morning, Charles Cross, is worth considering as a suspect for the Whitechapel murders. Cross may be the innocent man he appeared in 1888, but he may also have been Jack the Ripper. What follows is an examination of Cross as a suspect and conjecture about how he might have carried out the Whitechapel murders.

Little is known of Charles Cross apart from the fact that he was the man Robert Paul found by the body of Polly Nichols. The wounds inflicted on her were brutal and unusual. Later murders ascribed to the same killer would involve even greater mutilations. Had the killer of Polly Nichols completed his cutting or was he interrupted? If he was finished with her body and had discarded it on the pavement before walking away, no one ever reported seeing a man leaving the area. If he was not finished, he should have been disturbed by the arrival of Charles Cross in Buck's Row. The person found close to the body was Charles Cross—and Robert Paul may have interrupted him.

If Cross was the killer, he had two choices when he heard and then saw Robert Paul coming into Buck's Row. He could flee or wait for the man to approach. The newcomer could be attacked, if he had seen too much, or could be used to establish the illusion that Cross was just the discoverer of Nichols and not her killer. In the event, Paul had seen very little. In 1888, and after, Cross was accepted as an ordinary carman going to work who had the misfortune to discover a corpse in Buck's Row.

Our knowledge of Cross is limited to the surviving police records, which are basic and uninformative, and the sometimes contradictory newspaper articles in which he is briefly mentioned. The official records for the Nichols Inquest have not been found. In reporting the inquest on 4 September, 1888, *The Times* gave Cross's first name as George. Other newspapers suggested Charles A., Charles Andrew or Charles Allen.

Cross and Paul reported the finding of a body to PC Jonas Mizen (55H) and it was his evidence at the inquest that may have caused the newspapers's confusion over Cross's first name. The narrative given in the *Morning Advertiser* (4 September) explained what happened when Mizen referred to the carman who had spoken to him: 'The man, whose name is George Cross, was brought in and witness identified him as the man who spoke to him on the morning in question.'

Possibly the wrong name was spoken by Mizen, or a court officer, and noted by journalists. As the *Morning Advertiser* account continued, it dealt with Cross's own evidence but now referred to him as Charles Allen Cross. The middle names given by the newspapers, Allen and Andrew, may be a confusion with the pronunciation. Either no one noticed, or bothered to correct, the earlier sentence in which Cross had been called George. The *Times* reporter may have made a similar error; he caught the carman's name the first time it was mentioned and did not note the corrected one when this rather unimportant figure came forward to give his evidence.

In considering Charles Cross as a suspect, the time he left his home in Doveton Street is crucial, but the information given by the newspapers was contradictory. The *Star* (3 September) wrote: 'He [Cross] was employed by Pickfords. He left home on Friday at twenty minutes past three, and got to Pickfords' yard at Broad-street at four o'clock.' The *Times* agreed, reporting that Cross 'stated that he left home on Friday morning at 20 minutes past three, and he arrived at his work, at Broad-street, at four o'clock.' In 1888, Pickfords was a long-established British firm of carriers who are still in business today.

The statement in the *Star* and *Times* are incorrect. Cross was with Robert Paul in Buck's Row at approximately 3.45 and with PC Mizen shortly after, so it would have been impossible for him to have reached Broad Street by 4am. Other newspapers—the *Daily News* (4 September) and *Daily Telegraph* (4 September)—said he left home about 3.30 and the *Morning Advertiser* (4 September) appeared to be offering Cross's own words, which agreed with this later timing: 'On Friday morning I left home at half past three.' These discrepancies are explainable.

Walking time between Doveton Street, where Cross lived, and Broad Street, where he worked for Pickfords, is about 40 minutes. Cross may have told Coroner Wynne Baxter that he usually left home at 3.20 and arrived at Broad Street at four o'clock, but on Friday he was late and left home at 3.30. In the *Daily News* story, Cross claimed that he was 'behind time'. If this is what happened, then the *Star* and *The Times* recorded his usual timetable, while the *Daily News*, *Daily Telegraph* and *Morning Advertiser* gave the time he claimed to have left home on the day of the murder. Cross may have been explaining why he was in Buck's Row at a later time than usual.

Walking time between Doveton Street and the Buck's Row murder site today is approximately six minutes—it would have been quicker in 1888. Even on the basis of this modern timing, if he left home on that morning about 3.30 then he would have been in Buck's Row about 3.36.



Map 1: Cross's probable route from Doveton Street to Buck's Row

Dr Llewellyn, a local doctor who lived close by, was wakened by the police and came to the murder site. What time was he called? The *Daily News* and the *Evening News* (1 September 1888) published a statement by the doctor in which he gave the time as 'about five minutes to four this morning'. The following day, his Inquest evidence was less precise: 'On Friday morning I was called to Buck's Row about four o'clock.' (*Daily Telegraph*, 3 September 1888.) An even more important question may be, what time did he arrive in Buck's Row? Perhaps the *East London Advertiser* (8 September 1888) was guessing when they wrote that 'Dr Llewellyn came in about ten minutes.' These minor points concerning accurate timing of events are necessary if we take seriously Llewellyn's opinion that when he first saw Nichols she 'had not been dead more than half an hour'. Inspector Abberline's report, written after the Inquest, gave the time for Cross's finding of the body at 'about 3.40'.

Cross gave the Inquest the impression that he had just arrived by the body when he was joined by Paul, but Paul said he left home about 3.45. Both men claimed to have been in regular employment and possibly both owned alarm clocks and were giving approximately correct estimates of the time they met—though it is always possible that they were knocked up by local policemen on their beat and were making guesses at the time.

If Cross was lying, and left Doveton Street at his normal time of 3.20, he had time to meet and kill Nichols. If he left at 3.30, he still had time for a blitz attack on Nichols before he was interrupted. A re-enactment, including the policemen walking their beats, would be helpful.

Robert Paul was found by a reporter for *Lloyd's Weekly* on the night of the murder and the interview was published on Sunday, the day before Cross gave evidence to the Coroner: 'It was exactly a quarter to four when I passed up Buck's-row to my work as a carman for Covent-garden market. It was dark, and I was hurrying along, when I saw a man standing where the woman was. He came a little towards me, but as I knew the dangerous character of the locality I tried to give him a wide berth. Few people like to come up and down here without being on their guard, for there are such terrible gangs about. There have been many knocked down and robbed at that spot. The man, however, came towards me and said, "Come and look at this woman."'



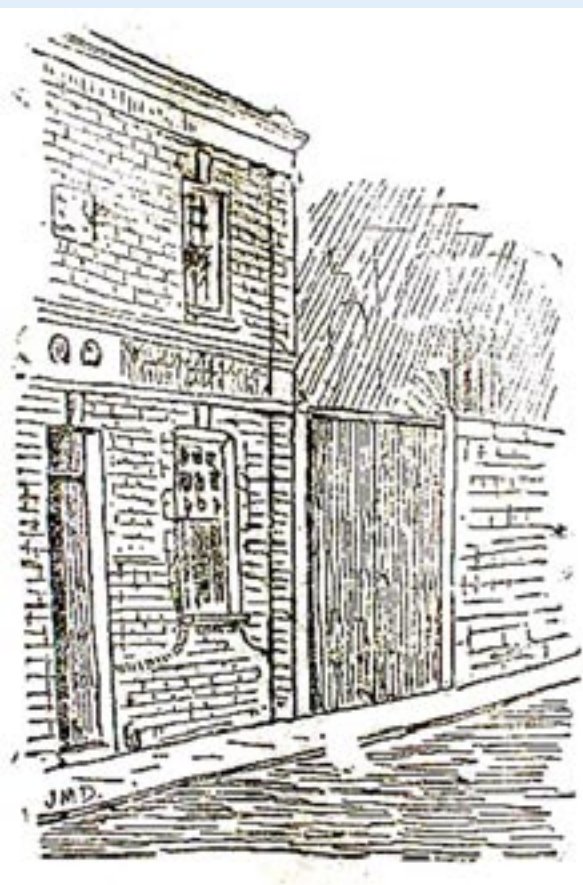
The murder spot. From a contemporary newspaper

In this account, Paul placed the man ahead of him 'standing where the woman was'. Cross claimed to have been in the middle of the road. Paul said that he had been concerned by the presence of the man. Cross said that Paul appeared afraid of him. Cross may have read Paul's interview in *Lloyd's* and in his evidence subtly responded to this testimony which the coroner had not yet heard. The importance of Paul's interview is its immediacy. Whether it is entirely accurate is of course unknowable.

Two weeks later, Paul gave his evidence to the resumed inquest. Most newspapers, like the *Times* (18 September), produced this in reported speech and simply wrote that he claimed to have first seen Cross 'standing in the middle of the road'. However, the *Morning Advertiser* (18 September) carried what appears to be direct speech. In this account Paul was less specific: 'As I was passing up Buck's-row I saw a man standing in the roadway.' No one bothered to establish exactly how close Cross was to the body when Paul saw him on that dark morning. There was no suspicion that Cross was anything more than the harmless witness he appeared.

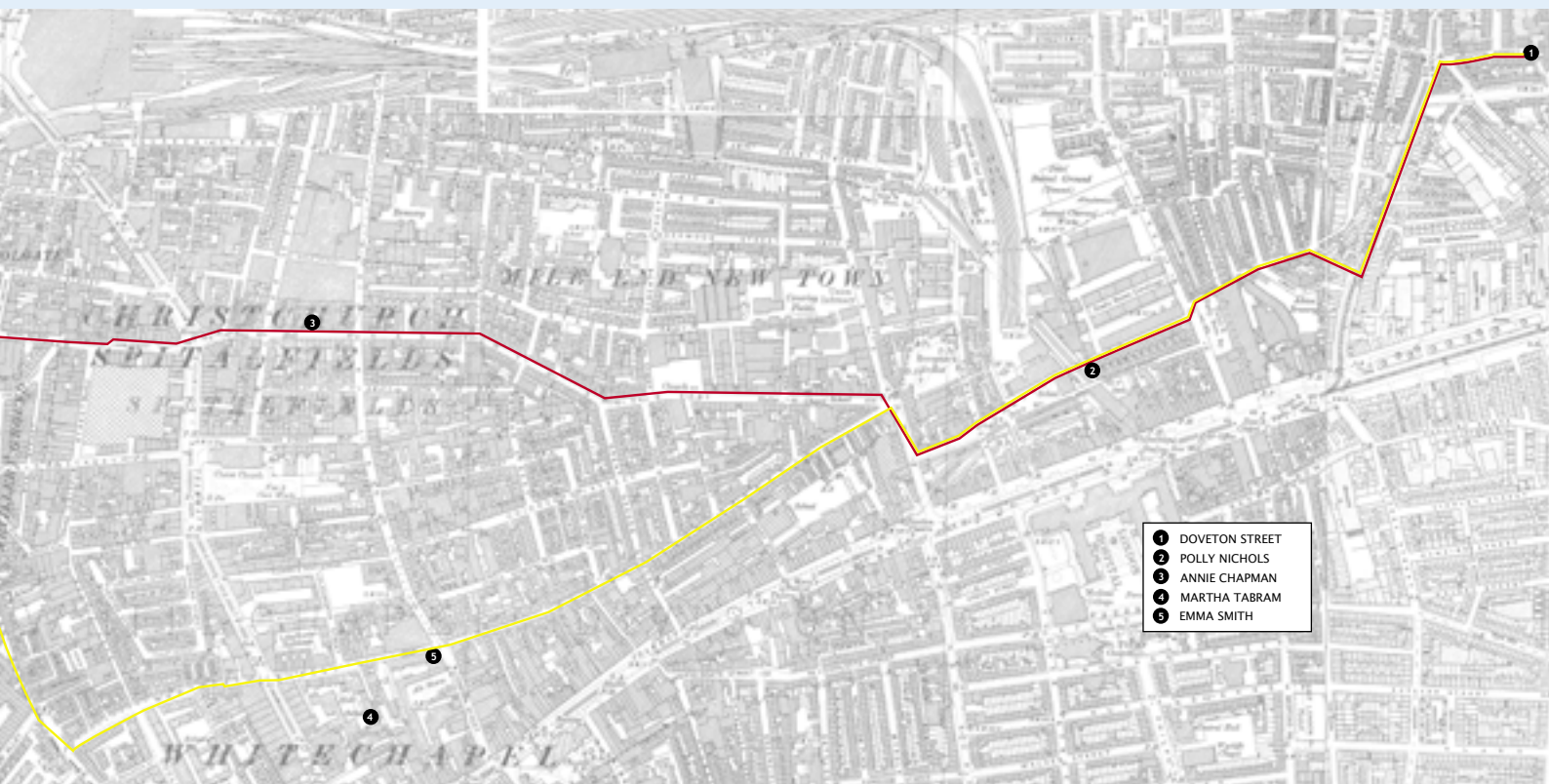
The newspapers were not very interested in Charles Cross and their accounts carried little personal information about him. He was simply a carman on his way to work. So unimportant was he that the *Star* did not even bother giving his name—though mentioning that at the inquest he wore 'a coarse sacking apron'. No newspaper gave his age. The *Daily Telegraph* claimed he had worked for Pickfords for more than twenty years. This, if correct, would make Cross at least in his mid- to late-30s and possibly much older.

With only these few pieces of information, however, Charles Cross should be considered as a suspect for the Whitechapel murders.



From the Star of 31 August 1888

Between his home in Doveton Street and his work at Broad Street lay the area in which the murders took place. Going back and forth to work from his home, Cross could choose three ways of walking through the killing area. He could go along Whitechapel Road, or through Old Montague and Wentworth Streets, or follow Hanbury Street. Polly Nichols was murdered on his path to work in late August, but two other killings had already taken place along these routes and one of them could have been committed by him.



Map 2: Murder sites in relation to Cross's route to Pickfords in Broad Street

In April of 1888, Emma Smith died as the result of an assault she was subjected to in Osborn and Wentworth Streets. Though surely not a Ripper killing, she was lying wounded and dying in Wentworth Street at a time when Cross was walking to work. If he had chosen Wentworth Street that morning, he would have walked right past her. Her killing occurred on streets he knew well, and the murderers had walked safely into the morning. This death may have triggered the later murders and this bloody episode in April may have helped turn a man's fantasies into reality the following autumn.

Earlier in August, on Tuesday the 7th, Cross could have murdered Martha Tabram in the George Yard Building, just off Wentworth Street, as he was going to work. The timings for some of the deaths in 1888 fit the routine of a working man opportunistically killing women engaged in morning prostitution, and they fit the known timetable of Charles Cross. He may not have been the famous slayer, yet he brings life to the idea of the Ripper as a local, working-class killer.

Eight days after Cross was discovered with the body of Nichols, another prostitute was murdered along one of his routes at a time when he was habitually (or could have been) in the vicinity. The body of Annie Chapman was found that morning in the backyard of 29 Hanbury Street. However, there is some doubt here because of uncertainty about what time the murder of Chapman took place.

The generally accepted timing for the killing of Chapman is about 5.30am. Wolf Vanderlinden in "'Considerable Doubt'" and the Death of Annie Chapman' suggested serious problems with this assumption and drew attention to the contemporary claims of Dr Phillips who examined her body. Phillips placed the time of death between 3.30 and 4.30. Accept this timing and, as Vanderlinden suggested, we are left with '[a] killer who murdered at a time consistent with the deaths of Martha Tabram and Polly Nichols.'

1 *Ripper Notes*, April 2005

If the traditional time of about 5.30 is correct, though, then it is not impossible that Cross arrived at Pickfords at 4am and began his workday by driving to Spitalfields Market. His wagon may have been being loaded or unloaded nearby while he dealt with Chapman. Ironically one of the witnesses, Elizabeth Long (or Durrell as in some reports), stated at the Inquest that her husband was a cart minder (*The Daily Telegraph*, 11 September 1888). When Chapman's body was discovered some of the many market carts were in plain view at the nearby corner of Hanbury and Commercial Streets and *The Times* (11 September 1888) used their presence in recreating the murder scene for their readers: 'On Saturday morning, between half past 4 o'clock and 6, several carts must have passed through Hanbury-street, and at 5 o'clock, on the opening of the Spitalfields Market, the end of which the murder occurred was blocked with market vehicles, and the market attendants were busy regulating the traffic.'

Martha Tabram was murdered on a route Cross could have taken to work at a time when he was in the area. Polly Nichols was murdered along his path and he was found near her body. Annie Chapman was murdered on the same route days later. If we knew with absolute certainty what time Chapman was killed the case for or against Cross would become clearer. If it was him, these were not careful and cunningly executed atrocities because he was murdering and carelessly littering his daily path with bodies.

No other suspect is so strongly linked to these three murders. Every day other men walked these streets at similar times, but only Charles Cross was discovered beside a body.

In the Whitechapel Murders of 1888, one element of the possible *modus operandi* is the same—except in one event. The women were encountered and they led the killer to places in which they felt secure to have sex. The killing that does not fit this hypothesis is that of Nichols. In that instance the killer met and killed her on the street. Perhaps she was too befuddled to suggest a discreet place to go. In this instance he may have been interrupted and could have been caught. Learning from this, the future murders took place in relatively safer environments.

As police struggled to keep pace with the continuing murders, Cross vanished from their investigation. He was part of the Nichols murder paperwork, pigeonholed as the carman witness who discovered her body. With all the newspaper babble of bloodstained madmen, the workman in his crude sacking apron was easy to forget, even as he walked past, or stopped and watched, police detectives investigating the later atrocities.

The double event, the killings of Elizabeth Stride and Catharine Eddowes, could have been performed by Cross. However, serious arguments that Elizabeth Stride was not victim of the Ripper have been put forward and with some of these I tend to agree.

The killing of Catharine Eddowes may not have been the work of a killer searching Whitechapel streets for victims, but done by Cross on his way home from work. Her murder just a part of a very ordinary, working class Saturday night out. Cross, after spending the night drinking in the Aldgate pubs near Pickfords, could have killed Eddowes on his way home because she was found along his path. She was in the usual age group for the victims, she was available, was probably still showing the effects of drink, and the place she took him to offered safety for what he wanted to do. He dropped or discarded the apron fragment in Goulston Street just before he turned into Wentworth Street on his way back to Doveton Street. The infamous graffito probably had nothing to do with him.

The Ripper was an opportunistic killer. The women offered themselves to him and set up their death scenes. They became his victims when they encountered him at a time and in a place in which he felt safe in carrying out his fantasies.

The murders, so far, could have been done going to and from work. Does the killing of Mary Kelly fit this template or was it an adventurous change in the killer's *modus operandi*? Was it a holiday treat? A man who had got away with so much may have felt like experimenting.

Kelly was younger than the other victims and was butchered inside her room. The time she died is unknown and contemporary suggestions were contradictory. Dr Bond estimated her time of death between one and two o'clock that morning. Both Sarah Lewis and Elizabeth Prater heard a cry of murder about 4am—which would conveniently fit Cross's workday timetable. But it was a holiday, the day of the Lord Mayor's Show, though some men obviously still had to work. Conversely, accept Caroline Maxwell's evidence and the murder took place sometime between 8 or 8.30 and 10.45am when the body was discovered. Listen also to Maurice Lewis and she was still alive at 10am. Only the confusion is clear.

Killing inside was something new. In Peter Sutcliffe's 1981 police statement he said that when he killed Patricia Atkinson, in her flat, it was the first time he had seen the blood: 'before it had always been dark but this time in the light I saw lots of blood on the bed and on the floor.'² This was the experience of Jack the Ripper when he killed Kelly. Taken to her room, it was the first time he saw clearly what he was doing, and he also saw the bloodstains on his own clothes. It would have made sense to put on some of the men's clothes which Maria Harvey had left in the room and burn any of his own marked clothes.

² Michael Bilton, *Wicked Beyond Belief: The Hunt for the Yorkshire Ripper* (London 2003) p. 667.

The killings were a very small part of Jack the Ripper's life. They took up little time, they earned him no money, and he otherwise went on living his normal life. Put together the minutes it took to do the killings in 1888 and they add up to only a few hours in a man's life, and the life they belonged to may have been that of Charles Cross.

Cross is worth serious consideration as a suspect. Decide that a member of the royal family, a painter or a mad Freemason killed these women and you can plot the events and invent connections, but take a real man, for whom only a few facts are known, and it becomes obvious how little was really known about the murders in 1888. Cross lived in Doveton Street and worked in Broad Street and we know what time he left for work. Even a relatively simple matter of cross-referencing these times and possible routes with the killings is impossible for, generally, we can't even be sure what time the murders occurred.

Cross, a poor workingman, was Nobody. He was a familiar yet unknown part of Whitechapel, a blur in the street. Look for a murderer after the finding of Martha Tabram's body and there is no madman running away, just workmen trudging to work. Look about after the death of Annie Chapman and your view of a suspicious foreigner is obscured by the carts blocking Commercial Street. Cross was visible and was exactly the sort of person everyone expected to find on the streets. Whatever lay hidden behind the sacking apron, or what he looked like without it, he belonged in Bethnal Green and Whitechapel. What differentiates him from any other anonymous shadow is that he was found in Buck's Row beside the body of Polly Nichols, when he should have been far away on his way to work. Unless, of course, he was just a Pickfords's carman, 'behind time'.

See current-day Doveton Street on back cover.



Harry Jonas and 'The Highest in the Land'

By JOHN SAVAGE

Joseph Gorman Sickert needs, of course, no introduction; but all through the telling of his tales of conspiracy in Cleveland Street he had by his side his lifelong friend, Harry Jonas, an elderly and seemingly eccentric artist who appeared to know as much about the 'Royal Conspiracy' theory as Joseph himself. Apart from a few brief details given in Melvyn Fairclough's book, *The Ripper and the Royals*, very little seems to be known about him. Perhaps then I may introduce you to this fascinating man.

Harry Maude Jonas, born in 1893, the son of a cigar merchant, was educated at St Paul's School and St John's Wood Art School, where he began a lifelong friendship with the painter John Armstrong, who also studied at the art school between 1913-1914. The two shared a studio in Brook Green and around 1922 Harry painted a portrait of his friend, which is now in the National Portrait Gallery.



Betty Balfour as the heroine in
the 1923 film, *Love, Life and Laughter*

During the 1920s, Harry travelled the continent, living for a time in Paris, where he became a friend of Utrillo and met the artists, Modigliani and Picasso. He also acted in silent movies, appearing in the 1923 Welsh-Pearson film, *Love, Life and Laughter*, in which he played a young novelist who falls in love with the heroine played by Betty Balfour.

According to a review of *Love, Life and Laughter* printed in *The Times* of 20 May 1923, 'The part of the dismal author is not a very easy task, but it is capably undertaken by Mr Harry Jonas, who we believe, is new to this kind of work.'

In 1924, Jonas served as art director on another production from the same studio, *Reveille*, again starring Betty Balfour.

A Well-Connected Painter

In his career as an artist who painted portraits, landscapes, and religious pictures as well as being an art restorer, Harry Jonas enjoyed modest success, and for many years he appears to have had an influential circle of friends in the highest of London society. Since his acquaintances included members of the Royal family and their friends, is it possible that the stories told by Joe Sickert could have originated from one or more of those persons whom Jonas knew? While I have no definite answer to that

question, a look at the career of Harry Jonas should prove helpful. (Perhaps I should mention here that throughout my research I have found no evidence that Harry Jonas ever met Walter Sickert, although I believe it to have been very likely that they did know each other.)

In 1939, Jonas had his own exhibition at the Matthiesen Gallery in London, which was opened by the Marchioness of Carisbrooke accompanied by her daughter, Lady Iris Mountbatten, whose portrait Harry painted. The Duke of Kent also lent a picture to the exhibition.

Other portraits included the actresses Dorothy Dickson, a lifelong friend of Queen Elizabeth the Queen Mother, and her daughter, Dorothy Hyson, who later married actor Anthony Quayle. Another star of the 1930s who had her portrait displayed at the exhibition was Margaretta Scott, then a young and talented actress of both stage and screen who later became better known to us all in the TV series *All Creatures Great and Small* as the rich widow Mrs Pumphrey with her pampered Pekingese, Tricky Woo.

Among Harry's patrons were the writer John Davenport, cricketer Percy Fender, and film star Elsa Lanchester, wife of actor Charles Laughton, as well as the Canadian-born newspaper magnate, Max Aitken, first Baron Beaverbrook, whose portrait Jonas painted.

As Royal connections always seem to be important in this avenue of research, it may be worth noting that Lady Iris Mountbatten was a great granddaughter of Queen Victoria. Her father was HRH Prince Alexander of Battenberg. In 1937, at the age of sixteen, she was a train bearer at the coronation of King George VI and three years earlier a bridesmaid at the wedding of the Duke of Kent and Princess Marina of Greece and Denmark.



Margaretta Scott as Mrs Pumphrey with pet Tricky Woo in the BBC TV series All Creatures Great and Small



Lady Iris Mountbatten

Three times married, Lady Iris moved to United States in 1941 after divorcing her first husband. In the United States, she seems to have led a colourful life, taking a variety of jobs including selling brassieres, posing for a bubble gum advert and acting in a TV comedy series. She died in Toronto in 1982 at the age of 62. No member of the Mountbatten family attended her funeral although her ashes were interred in the family grave at Whippingham on the Isle of Wight.

The Duke of Kent was Prince George, the fourth son of King George V, brother of Prince Albert Victor, the ill-fated Duke of Clarence, known as 'Eddy' - a Jack the Ripper suspect according to some Royal Conspiracy adherents. The Duke of Kent's life in some respects mirrored that of Eddy's. Although in 1934 he married Princess Marina of Greece, as noted above, he had a series of affairs with both men and women including banking heiress Poppy Baring, musical star Jessie Matthews, and actor Noel Coward. From 1939, he was Grand Master of the United Lodge of Freemasons. Conspiracy theories surround his death in an aeroplane crash in 1942, when it was rumoured that he was flying to Sweden with Rudolf Hess to instigate peace talks with the Germans.

Harry Jonas at the Royal Academy

An exhibitor at the Royal Academy during the years 1918-1936, Harry Jonas's exhibited works included portraits of Arthur W Pilleau, Eugene et Joseph, author Clifford Bax, and Mrs Ronald Armstrong-Jones, the mother of society photographer Anthony Armstrong-Jones, who later, as husband of Princess Margaret, was created Lord Snowden.

Volume II of the *Royal Academy Exhibitors 1905-1970* lists the following addresses for Harry:

- 1918: 237 Knightsbridge, London SW1
- 1933: 16a Yeoman's Walk, London SW
- 1935: 21 Fitzroy Street, London W
- 1936: 35 Maple Street, London W

In July 1925, a private exhibition of Harry's work was given by Mrs Mary Jane Colville-Hyde, at her residence at 3, Buckingham Gate, London SW. Mrs Colville Hyde seems to have been a wealthy widow at this time. Twice married, she was the mother of Mary Butts, a bohemian author and friend of writers Ezra Pound, Wyndham Lewis, and Ford Maddox Ford, as well as artists Gladys Hynes, Roger Fry, and Nina Hamnett, who was a leader of that artistic elite, the Fitzrovians, centred on Fitzroy Square, and known as 'the Queen of Bohemia.'



The Festival of the Redeemer by Harry Jonas, oil on canvas, painted around 1935

Another good friend of Harry Jonas was Clifford Bax (1886-1962), brother of composer Sir Arnold Bax, Master of the King's Music. As a young man, Clifford Bax also started out as an artist; he studied at the Slade School of Art before he took up the career of playwright and author. He had a family mansion in Wiltshire and a flat in the Albany off London's fashionable Piccadilly, built in 1802 by adding to Melbourne House of the 1770s. Bax had many friends at the highest echelons of society, and among his acquaintances was black magician Aleister Crowley, with whom he played chess.

In Clifford Bax's book, *Rosemary for Remembrance* (Frederick Muller Ltd, London, 1948), he recounts spending a weekend away from wartime London with Harry Jonas and other acquaintances at the Essex cottage of West End actress Meum Stewart, who had retired from the stage to breed cocker spaniels.

An Unknown Portrait of Shakespeare?

Bax recounted the story of Harry Jonas's discovery in 1948 of what was believed to be an unknown portrait of William Shakespeare, then in the possession of an Italian priest living in Bloomsbury. Harry and Clifford raced around to the priest's basement flat, which was hung and stacked with some thirty or forty old pictures. Upon being shown this portrait, Bax immediately purchased it for \$320, and he and Harry took it away in a taxi to Bax's apartments at the Albany. An inscription on the back of the painting ascribed it to be the work of Francesco Hals, although Jonas preferred to believe it to be the work of one Cornelius Jansen. Various experts seem to have been called in to verify the authenticity of this painting, and the MP and writer Tom Driberg wrote upon the subject in *Reynolds News*. For a time, the supposed portrait of the great Bard aroused much interest, to the extent that, according to a Reuters story of 17 November 1948, Bax appealed for a respite from the flood of 'pilgrims' and curiosity seekers wishing to see the painting. The portrait was kept by Clifford Bax in his apartment until he died in 1962. I have not been able to learn its present whereabouts.

The following is a translation of the Latin inscription on the back of the portrait:

This portrait represents the great English poet Guglielmo Scespirio and was painted by the great Flemish painter Francesco Hals. It was brought to Rome by the Earl of Nithsdale, William Maxwell, and given by him to the monastery of Santo Gregorio on Monte Celio in Rome.

Lord William Maxwell, because of his partisanship of the House of Stuart, was imprisoned in the Tower of London [in 1715] and sentenced to death by the axe. Escaping, however, from the prison in the costume of a woman, he came with his wife to Rome where he set up house, lived in peace and died [in 1744] ever loyal to his Stuart Prince.

Harry Jonas and 'Tambi'

Harry also appears to have been a great friend of Ceylon (Sri Lanka)-born Meary James Thuraiarah Tamimuttu (1915-1983), the poet and founding editor of the literary magazine *Poetry London*, which Tamimuttu ran with genial informality from the Hog in the Pound public house in Oxford Street in the years 1939-47.

After this time, Tamimuttu moved to the United States before returning to England in the 1970s to launch another magazine called *Apple* in co-operation with the Beatles. A member of the Fitzrovians, 'Tambi', as he was known to his friends, had arrived in London from Ceylon in 1938 and quickly made a wide variety of friends in the literary world, including T S Eliot and Julian McLaren-Ross.

In his role of publisher, Tambi was on friendly terms with many poets of the period including W H Auden, Lawrence Durrell, Laurie Lee, Cecil Day-Lewis, and Dylan Thomas, whose work he included in the anthology *Poetry in Wartime* (Faber & Faber, London, 1942).

A small collection of Jonas paintings is contained in the Tamimuttu Archive at the North Western University Library, Evanston, Illinois.



Alleged portrait of Shakespeare, by Francesco Hals. From Rosemary for Remembrance by Clifford Bax, Frederick Muller Ltd, London, 1948



Harry in His Maple Street Studio: Under the 'Beanstalk'

Harry lived for many years in a studio at 35 Maple Street, just off Cleveland Street. The house had at one time belonged to Thackeray and features in his novel *The Newcomes*. The address is said to have been frequented in its time by such people as Charles Dickens, Walter Orpen, and Augustus John. During the 1960s, the premises became the subject of a demolition order to make way for the Post Office Tower, and attempts to stop this were led by the actor Oliver Reed. A report in *The Times* of 21 April 1969 gives us an interesting insight into Harry Jonas and thus is worth quoting at length:

*A sentimental melodrama enacted in London yesterday involved the threatened eviction of an aged artist from an historic studio, and a film star crusading to his rescue. It was romantic enough to have provided Thackeray or Dickens with a plot - which is highly appropriate, since *The Newcomes* and *Oliver Twist* come into it.*

Right at the foot of that impending beanstalk the Post Office tower, stands 35 Maple Street.

Up on the first floor, in a large, decrepit and in its quiet way famous studio, Mr Harry Jonas has lived for the past 35 years. The room is littered

J M Tamimuttu, from Mike Pentelow & Marsha Rowe, Characters of Fitzrovia. London: Chatto & Windus, 2001.

thigh deep with canvases, busts, paints, bottles of turpentine, and Bohemian bric-a-brac. Mr Jonas is 75 years old, an artist, restorer, erstwhile juvenile lead in films, 'man of many misfortunes' and 'a jolly good portrait painter; I can beat Annigoni if you want a portrait'.

His best-known work is a potboiler of a Balinese dancer with water lilies and few clothes, reproductions of which have been sold in shoals. He is at present gradually restoring something he thinks is a Constable, and another canvas that may turn out to be a Botticelli worth £100,000.

Three weeks ago Mr Jonas received notice to quit his studio. A property company had bought the whole block, and got planning permission to pull it down and build a mountain of flats and shops.

The studio was a famous centre for Bloomsbury artists. At one time Sir William Orpen, Augustus John, Charles Conder, Ambrose McEvoy and Sir William Rothenstein lived and painted here. And it is possible that Thackeray used it as the model for the studio in *The Newcomes*.

It may be remembered that young Clive Newcome took up painting, and moved into a studio, 'with its tall centre window, and its curtains, and carved wardrobes, china jars, pieces of armour, and other artistical properties' near Fitzroy Square.

Last week Mr Oliver Reed, who plays Bill Sykes in the film *Oliver*, dining in the revolving caravanserai on top of the Post Office tower, heard the story of Mr. Jonas, met him, and was captivated by his grace and talent, of which the old artist possesses quantities.

Mr Reed announced yesterday that he was setting up a trust to raise about £5,000 in the first instance to restore and repair the house, which is at present in a distinctly ruinous and unsanitary condition.

Alas, not much can stand in the way of progress and eventually Harry moved to Myddleton Square, Islington, where he remained for the rest of his life, dying a few months short of his 97th birthday on 28 February 1990.

Harry Jonas was characterized, in *The Dictionary of Artists in Britain Since 1945* by David Buckman, as 'a devout Roman Catholic, a lover of talk, mysteries and the predictions of Nostradamus.' During his career, Harry also discovered a lost picture by Holbein, and what he claimed to be a self portrait by John Constable, as well as a canvas which he thought may be a Botticelli.

Conclusion

Here, in a few words, I have tried to outline the career of Harry Jonas, a life spanning almost a hundred years. I have little doubt that we have but scratched the surface. But what we have seen shows that far from being a senile old man in the background of Joseph Gorman Sickert's claims, Harry Jonas could conceivably have been the source for those claims.

Here was an artist who must have been at least on speaking terms with people close to the Royal Family as well as a granddaughter and great granddaughter of Queen Victoria, not to mention a nephew of Prince Albert Victor - Prince George, the Duke of Kent.

Both Victoria's great granddaughter - Lady Iris Mountbatten - and the Duke of Kent appear to have been rebellious, high living types. Is it possible that one or more of these persons was indiscreet and planted with Harry a seed which Joe Sickert cultivated into the Royal Conspiracy?



*The Post Office Tower,
Maple Street, London W1, begun in 1961*

Sources

Clifford Bax, *Rosemary for Remembrance*. London: Frederick Muller Ltd, 1948; David Buckman, *The Dictionary of Artists in Britain Since 1945*. Bristol: Art Dictionaries, Ltd, 1998; Melvyn Fairclough, *The Ripper and the Royals*. London: Gerald Duckworth & Co. Ltd, 1991; Mike Pentelow & Marsha Rowe, *Characters of Fitzrovia*. London: Chatto & Windus, 2001; *Royal Academy Exhibitors 1905-1970*. London: The Royal Academy, 1970; J M Tambimuttu, editor, *Poetry in Wartime*. London: Faber & Faber, 1942; Hull Central Library, Kingston upon Hull, UK.

The Buck's Row Murder, and more....

CHRIS SCOTT's

Press Trawl

The Penny Illustrated Paper
8 September 1888

THE WHITECHAPEL MYSTERY.

The East End of London has many a healthy spot and hopeful institution - notable, the People's Palace, which yields so much pleasant recreation to the thousands Sir Edmund Currie caters for - but certain squalid districts of the East end are, alas, the hunting grounds of some of the lowest and most degraded types of humanity to be found in any capital. It is there that the dregs of Continental cities deposit themselves. Vice abounds. Drunkenness is rife. Men and women both assume the habits of panthers. That is clear from the latest murder of a woman in the teeming district of Whitechapel. At an early hour on Friday morning, the last day of August, a terrible discovery was made by a constable in Buck's row, a narrow passage running out of Thomas street, Whitechapel. About a quarter past four in the morning, as Police Constable John Neil was walking down that thoroughfare, he came upon the body of a woman lying at the side of the street with her throat cut right open from ear to ear. The wound was about two inches wide. There were many other fearful injuries in other parts of the body. The hands and face were bruised, and bore evidence of there having been a severe struggle. The constable at once alarmed the people living in the house next to the stable yard, which is occupied by a carter named Green and his family, and also knocked up Mr. Walter Perkins, the resident manager at the Essex Wharf, on the opposite side of the road. Neither Mr. Perkins nor any of the Green family, although the latter were sleeping within a few yards of where the body was discovered, had heard any sound of a struggle.

Dr. Llewellyn, who lives only a short distance away, in Whitechapel road, was at once sent for, and promptly arrived on the scene. He found the body lying on its back across the gateway, and the briefest possible examination was sufficient to prove that life was extinct. Death had not long taken place, because the extremities were still warm. With the assistance of Police Sergeant Kirby and Police Constable Thane the body was removed in an ambulance to the mortuary, and it was not until the unfortunate woman's clothes were removed that the horrible nature of the attack which had been made upon her was fully revealed. The instrument with which the wounds were inflicted must have been as sharp as a razor, and used with the utmost ferocity. The murdered woman was about forty five of years of age, and 5ft 2in in height. She had a dark complexion, brown eyes, and brown hair (turning grey). At the time of her death she was wearing a brown ulster, fastened with seven large metal buttons, with the figure of a horse and a man standing by its side stamped thereon. She had on a brown linsey frock and a grey woollen petticoat, with flannel underclothing, close ribbed brown stays, black woollen stockings, side spring boots, and black straw bonnet trimmed with black velvet. The mark "Lambeth Workhouse, R.R.," was found stamped on the petticoat bands.

A FATHER'S SAD STORY.

Last Saturday afternoon Mr. Wynne Baxter, Coroner for East Middlesex, opened the inquest at the Working Lads' Institute, Whitechapel.

Edward Walker, an old man, residing at 16 Maidwood street, Albany road, Camberwell, said that he was formerly a smith. To the best of his belief the body at the mortuary was that of his daughter, whom he had not seen for three years. He recognised it by the general appearance, the loss of some front teeth, and a small mark on the forehead, caused when the deceased was a child. She was forty two years old. About twenty two years ago she was married to a man named William Nicholls, who was still alive. He was a printer's machinist. He and the deceased had been living apart for seven or eight years. The witness last heard of his daughter last Easter, when she wrote him the following letter, from a house in Wandsworth in which she had just before obtained a situation as domestic servant:-

I just write to say you will be glad to know that I am settled in my new place, and going on all right up to now. My people went out yesterday, and have not returned, so I am left in charge. It is a grand place, with trees and gardens back and front. All has been newly done up. They are teetotallers and religious, so I ought to get on. They are very nice people, and I have not too much to do. I hope you are all right and the boy has work. So good-bye for the present.

From yours truly, Polly.

Answer soon, please, and let me know how you are.

He replied to this letter, but had not heard from his daughter since. He last saw her alive two years ago, in June 1886. She was apparently respectable then, but he did not speak to her. It was at a funeral. He was not friendly with her. She lived with him three or four years ago, and after a few words she left him. He did not know what she did afterwards. She was not particularly sober, and that was why they did not agree. The deceased had had five children, of whom the eldest, a young man, was twenty one years old, and the youngest eight. The eldest was living with the witness, and the other four children with their father.

THE HUSBAND'S RECOGNITION.

If any doubts existed as to the identity of the murdered woman after the evidence of her father at the inquest, it was removed to the satisfaction of the police on Saturday night. The husband visited the mortuary, and on viewing the corpse, identified it as that of his wife, from whom he had been separated eight years. He stated that she was nearly forty four years of age, but it must be owned that she looked nearly ten years younger, as indeed the police first described the body. The husband, who was greatly affected, exclaimed on recognising the body, "I forgive you, as you are, for what you have done to me." He removed one element of doubt in the case - i.e., whether she had been assaulted and her teeth knocked out, as stated, prior to being murdered. The absence of the front teeth was, he said, of old standing. Mr. William Nicholls, who lives nears Old Kent road, is a journeyman printer.

Inspector Helson, at an interview on Sunday evening, said that the report that bloodstains were found leading from Brady street to Buck's row was not true. The place was examined by Sergeant Enright and himself on the Friday morning, and neither bloodstains nor wheelmarks were found to indicate that the body had been deposited where found, the murder being committed elsewhere. Both himself and Inspector Abberline, indeed, had come to the conclusion that it was committed on the spot.

At the inquiry, on Monday, Charles Allen Cross, the Pickford carman who first saw the poor woman's body; the police who were fetched to the spot; and William Nichols, the husband of the deceased, were examined; but no further light was thrown on the affair, and the inquest was adjourned for a fortnight. It is earnestly to be hoped that every East End resident will strive to aid the police to discover the perpetrator of this foul murder.

The Penny Illustrated Paper
29 September 1888

CORONER WYNNE BAXTER ON THE WHITECHAPEL MURDERS.

The able Coroner for Southeast Middlesex, Mr. Wynne E. Baxter, last Saturday brought to a close the inquiry into the death of Mary Ann Nichols, the discovery of whose dead body in a Whitechapel street was depicted in *The Penny Illustrated Paper* of Sept. 8.

Coming to a consideration of the perpetrator of the murder, the shrewd Coroner said:

It seems astonishing at first thought that the culprit should have escaped detection, for there must surely have been marks of blood about his person. If, however, blood was principally on his hands, the presence of so many slaughterhouses in the neighbourhood would make the frequenters of the spot familiar with bloodstained clothes and hands, and his appearance might in that way have failed to attract attention while he passed from Buck's row in the twilight into Whitechapel road, and was lost from sight in the morning's market traffic. We cannot altogether leave unnoticed the fact that the death that you have been investigating is one of four presenting many points of similarity, all of which occurred within the space of about five months, and all within a very short distance of the place where we are sitting.

All four victims were women of middle age, all were married, and had lived apart from their husbands in consequence of intemperate habits, and were at the time of their death leading an irregular life, and eking out a miserable and precarious existence in common lodging houses. In each case there were abdominal as well as other injuries. In each case the injuries were inflicted after midnight, and in places of public resort, where it would appear impossible but that almost immediate detection should follow the crime; and in each case the inhuman and dastardly criminals are at large in society.

Emma Elizabeth Smith, who received her injuries in Osborn street on the early morning of Easter Tuesday, April 3, survived in the London Hospital for upwards of twenty four hours, and was able to state that she had been followed by some men, robbed and mutilated, and even to describe imperfectly one of them.

Martha Tabram was found at three a.m. on Tuesday, Aug. 7, on the first floor landing of George yard buildings, Wentworth street, with thirty nine punctured wounds on her body. In addition to these, and the case under your consideration, there is the case of Annie Chapman, still in the hands of another jury. the instruments used in the two earlier cases were dissimilar. In the first it was a blunt instrument, such as a walking stick; in the second, some of the wounds were thought to have been made by a dagger; but in the two recent cases the instruments suggested by the medical witnesses are not so different. Dr. Llewellyn says the injuries of Nichols could have been produced by a strong bladed instrument, moderately sharp. Dr. Phillips is of opinion that those on Chapman were by a very sharp knife, probably with a thin, narrow blade, at least six to eight inches in length, probably longer. The similarity of the injuries in the two cases is considerable. There are bruises about the face in both cases; the head is nearly severed from the body in both cases; there are other dreadful injuries in both cases; and those injuries, again, have in each case been performed with anatomical knowledge. Dr. Llewellyn seems to incline to the opinion that the abdominal injuries were first, and caused instantaneous death; but, if so, it seems difficult to understand the object of such desperate injuries to the throat, or how it comes about that there was so little bleeding from the several arteries that the clothing on the upper surface was not stained, and, indeed very much less bleeding from the abdomen than from the neck. Surely it may well be that, as in the case of Chapman, the dreadful wounds to the throat were inflicted first and the others afterwards. This is a matter of some importance when we come to consider what possible motive there can be for all this ferocity. Robbery is out of the question; and there is nothing to suggest jealousy; there could not have been any quarrel, or it would have been heard. I suggest to you as a possibility that these two women may have been murdered by the same man with the same object, and that in the case of Nichols the wretch was disturbed before he had accomplished his object; and having failed in the open street he tries again, within a week of his failure, in a more secluded place. If this should be correct, the audacity and daring are equal to its maniacal fanaticism and abhorrent wickedness. But this surmise may or may not be correct, the suggested motive may be the wrong one; but one thing is very clear - that a murder of a most atrocious character has been committed.

The jury, after a short consultation, returned a verdict of wilful murder against some person or persons unknown in the case of Mary Ann Nichols. A rider was added expressing the full confidence of the jury with some remarks made by the Coroner as to the need of a mortuary for Whitechapel.

The Evening News
6 October 1888

FACTS VERSUS THEORIES. TO THE EDITOR OF "THE EVENING NEWS."

Sir - I have read the various scientific theories of the Whitechapel murders published in your columns during the last few days, also your able article, on September 10, after the murder of Annie Chapman, and I ask you to allow me to supplement those theories by quoting the facts of a case which came under my own observation some years ago. I had a young friend who had just returned home from college, and whose parents resided in the country. He was a fine, handsome young fellow, and, being an only son, his parents were very proud of him. After he had been home a few weeks, he received an invitation to visit some friends in London. His father readily consented, and he came here, and stayed two months. While on that visit he was allowed to do very much as he liked, and being young, and easily beguiled, he contracted a disease from which he never recovered, and which ultimately caused his death. When he returned home he confided his secret to me, and I entreated him to see a medical man at once, but he would not do so, preferring to treat with a "quack" in London, who advertised in the country papers.

Things went on in this way for nearly a year, and, of course, instead of getting better, he gradually got worse, until he ultimately became a perfect wreck, and I was reluctantly compelled to tell his father the true facts of the case, and that gentleman at once procured the best advice in his power, but the disease had thoroughly penetrated his system, and the physician could do him very little good.

At last dangerous symptoms began to develop themselves, for about every three weeks he would become morose, and his whole thoughts were concentrated on murder. He had informed me that the woman from whom he had contracted the disease was about 22 years of age, and it is a singular thing that, although his whole animosity was confined to womenkind, he never attempted to injure an elderly or middle aged lady, but if his sisters (aged respectively 20 and 22) came near him, he would fly at them like a tiger, and curse them, swearing that they had been his ruin. It was just the same if he saw young ladies of that age passing along the street he would snatch up a knife, or any weapon he could get hold of, and swear he would murder them. He had a delusion that they were all prostitutes, and that he

had a mission to exterminate them wholesale; and yet, when he recovered from this mania, he was quite unconscious of his acts, and would be as affectionate and gentle to his sisters and their young lady friends as if nothing unusual had happened; but while the mania was strong upon him he showed astounding cunning, and had to be watched day and night, or there is no doubt that he would have executed his supposed mission by wholesale slaughter. At last he became worse, and one day he attacked his favourite sister, and injured her so seriously that his friends were compelled to place him in a lunatic asylum, where he died a raving maniac.

Now, Sir, I am not a medical man, therefore I am not in a position to say whether this was a case of monomania, homicidal mania, or epilepsy; but with your kind permission I would like to point out a similarity between his case and that of the monster now committing the atrocious crimes in our midst. I have said that the woman who ruined my friend was about 22, and that when the mania was upon him he considered all girls of that age prostitutes, and that his revenge would only be complete by exterminating them wholesale. Is it not singular that the whole of the unfortunate women butchered in Whitechapel are about the same age? - viz., from 35 to 45? Can it be possible that this fiend has suffered in the same way as my friend, and has sworn a deadly revenge against all unfortunates of that age? Of course, I am presuming that he is a monomaniac, and doing his horrible work single handed.

Again, my friend always endeavoured to obtain a knife for his contemplated butchery, and constantly swore that the first victim he met he would disembowel. The knife has been the weapon chosen for the Whitechapel tragedies, only, unfortunately, it has successfully accomplished its diabolical work. You will notice that the attacks of my friend were periodical, (every three weeks), and almost the same thing occurs in the present murders. I have mentioned these facts to show you that, although my friend was prevented from carrying out his designs, there is not the least doubt but that he would have done so had he been a free agent in the matter; therefore, I think that in many particulars his case is analogous to the series of hideous murders lately committed. I see that the police are making vigorous search in the lodging houses of Whitechapel. I wonder if they have ever thought it possible that the assassin may have taken refuge in one of the vaults of the churches in that neighbourhood? One thing is certain, they need not look for him in lodging houses.

I noticed a letter headed "East End Atrocities" in your issue of October 3, signed A.F.H., M.D., and although I agree with a portion of what he says, I certainly cannot see why the details given at the coroner's inquest should be kept secret, for, allowing that the publication of every detail does put the criminal on his guard, it at the same time puts the whole facts before the public, and brings many things to light which may ultimately lead to the arrest of the said criminal. Germany may like secrecy, but, as a rule, John Bull likes to know what is going on around him. As regards every penny a liner, butcher boy, &c., having his theory on these murders, I suppose, as I cannot write M.D. after my name, I must consider myself classed as one of these; however, as the greater part of this letter deals with facts I am quite content to let "poor, rational medical men" lay aside hypotheses and supply theories to the above facts, which I do not profess to understand.

I am, &c., Carlisle street, N.W., October 5.

The Evening News
8 October 1888

CHIT CHAT

The Whitechapel murderer has not yet been caught, despite the hundreds of suggestions, more or less sensible, that have been poured upon the police and the Press. No apparent advance has been made on the clue we were able to supply in our editions of Thursday. We then pointed out the only man who had clearly seen the victim and the more than probable murderer within a few minutes and a few yards of the time and place of the murder in Berner street. The only notice taken by our contemporaries on that day was a denial of the truth of our information, made ostensibly on the authority of the police. On Friday, no public admission of the value of the clue was given, but on Saturday, after mature consideration, the Daily Telegraph gave out that Packer, whom our informants had discovered, and the worth of whose testimony they recognised, had been summoned by Sir Charles Warren, at Scotland yard, and questioned as to the appearance of the man. The woman then lying at the mortuary of St. George's in the East was identified by Packer as the woman to whom the grapes were handed on Saturday night, and the man was described with a clearness not before attained. Our contemporary, the Telegraph, characteristically gave out the information with all that ostentation of originality which has imposed on some at least of the Sunday papers who have quoted it and given our contemporary credit for it. Our 265,000 readers of Thursday, however, know who it was that first placed the pursuit of the murderer on a hopeful track.

In regard to the aid given by the Press to the police, it may be well to point out that an evening contemporary of boastful proclivities reported that James Brown, at the inquest on Elizabeth Stride, said the man who was with her "was about 7ft 7in" in height. Men of this gigantic altitude are not common, and the actual murderer should be easily recognised. Why can't the police secure him?

Obituary: Tom Bell

Actor; 2 August 1933-4 October 2006

Actor Tom Bell, who first achieved worldwide fame in the 1962 film *The L-Shaped Room* and was more recently seen in the English mob film *The Krays* (1990) and the TV series *Prime Suspect*, has died at age 73. In *The Krays*, Bell played Jack 'The Hat' McVitie in Peter Medak's film about the notorious East End gangster twins, Ronald and Reginald Kray. The role suited the dark, sinister side that Bell often projected. The actor's agent revealed that Bell died after a short illness in hospital in Brighton, Sussex.

Thomas George Bell was born to a large family on 2 August 1933 in Liverpool, England, the son of a merchant seaman whom the boy hardly knew. His family moved to Rhodesia leaving him in foster care. During the Second World War, he was evacuated to Morecambe, Lancashire, where he lived with three different foster families. Bell first began to act in school plays. He studied in Oldham under Esme Church. Fellow students at the time included character actress Billie Whitelaw, later to appear with Bell in *The Krays* as the gangster twins' doting Mum, and actor Sir Robert Stephens, known to Holmes addicts for playing the title role in Billie Wilder's *The Private Life of Sherlock Holmes* (1970). Stephens would also appear with Bell in the 1978 TV mini-series *Holocaust* with the Liverpool man playing Eichmann and Stephens in the role of Uncle Kurt Dorf to SS man Erik Dorf (Michael Moriarty).



Tom Bell as Jack McVitie in *The Krays*

Bell shot to attention in the Sixties in the 'kitchen sink' motion picture *The Kitchen* (1960), based on the play by Jewish, Stepney-born playwright Sir Arnold Wesker. Further acclaim came with *The L-Shaped Room*, made in 1962 by film maker Bryan Forbes, in which Bell played opposite French-born screen legend Leslie Caron, who won an Academy Award nomination for her performance. Caron portrayed a young, unmarried and pregnant Frenchwoman who moves into an English flat where she is befriended by a young Englishman (Bell).

Michael Coveney, writing in *The Guardian* on 6 October, noted that although other breakthrough British stars Albert Finney and Tom Courtenay continued in major international motion pictures, Bell drifted into British television, 'where he became a fixture'. Coveney made the point that although Bell's 'glory days were long gone, he never stopped working; he took a leading role in last night's episode of *Ancient Rome: The Rise and Fall of the Roman Empire* on BBC1.'

Director Peter Gill, who worked with Bell at Swansea Rep, where the Liverpoolian was the leading man in his mid-twenties, stated that Bell represented a Sixties type before they existed. 'He was a troubled, smooth-skinned Liverpool boy, a more wholesome sort of John Lennon without the glasses.'

Bell came back to notice by international audiences when he played the role of Adolf Eichmann in the 1978 TV mini-series *Holocaust*. Written by writer-producer Gerald Green and directed by Marvin J Chomsky, this nine-and-a-half hour drama featured a large cast of world stars. Among the cast, besides Bell and Stephens, were young American actors Meryl Streep, Michael Moriarty, and James Woods, who went on to greater glory, as well as such veteran actors as Rosemary Harris, Marius Goring, and Sir Ian Holm.

Bell's depiction of Eichmann possibly helped land him his next role in another World War II drama: the stage play *Bent* by Martin Sherman in 1979. Produced at the Royal Court and later the Criterion Theatre in London's West End, Bell memorably played the homosexual prisoner Horst opposite Sir Ian McKellen's Max, a gay man likewise imprisoned by the Nazis in Dachau. Benedict Nightingale, in *reviewing the play* for *The New Statesman*, 11 May 1979, noted: 'Tom Bell's scrawny, fistula-faced Horst and McKellen's Max bring one another to orgasm by the simple ruse of standing to attention and using their verbal imaginations. That the audience spontaneously applauded this potentially ludicrous but actually very touching encounter says much for the concentration and power of both actors, as it does for Mr Sherman's writing, which is overdependent on mannered repetitions but never reckless with reality.'

Also in the late Seventies, Bell achieved acclaim as the bank robber Frank Ross in the TV series *Out* written by Trevor Preston and produced by Euston films. Michael Coveney in his appreciation of Bell wrote: 'Bell never gave a performance that was not instilled with truth and a rare sort of inner beauty.' Bell also had an outspokenness in real life and once famously heckled Prince Philip, the Duke of Edinburgh, at an awards dinner. 'Make us laugh, tell us a joke,' the young Bell shouted twice, shocking established British film bigwigs such as Richard Attenborough and John Mills. It is to be noted that those two veteran stars were rewarded with a peerage and a knighthood, respectively, while recognition by the Crown eluded the outspoken Liverpoolian actor!

In *The Krays*, as Jack McVitie, Bell played the renowned enforcer and hard man of the Kray criminal empire with appropriate menace. The bloke was known as 'The Hat' because the balding gangster was never seen without his trilby. Rumour had it that he even wore it in the bath. In the film, as occurred in reality, it is McVitie's bloody murder that finally brings down the Krays.

Bell appeared as Detective Sergeant Bill Otley in the three opening episodes of the TV crime drama series *Prime Suspect*, starring Dame Helen Mirren as Detective Superintendent Jane Tennison. As written by screenwriter Linda La Plante, Tennison has to battle ingrained male hostility to her rise as a female murder squad detective. The *Internet Movie Database*, in regard to the original *Prime Suspect* (1991), states: 'In particular, [Tennison] crosses swords with... Otley, whose hostility threatens to cross over the line into obstruction.' *Prime Suspect* 7, with Bell reprising the Otley role, aired in the UK on ITV1 earlier this month. According to Alisdair Steven writing in *The Scotsman* of 10 October, the relationship between the two remains sour: 'there is a scene in which Bell pleads with Mirren to forgive him for his past wrong-doings. "It is water under the bridge" Mirren snaps back. The scene bristles with electricity.'

Tom Bell is survived by his partner of 30 years, costume designer Frances Tempest, son Aran from his early marriage to Lois Dane (dissolved in 1976), step-daughter Nellie, and a daughter with Ms Tempest named Polly.

All the news that's fit to print...

I Beg to Report

BARNARDO CHARITY DENIES NEW CLAIM FOUNDER WAS JACK THE RIPPER. The *Ilford Recorder* of 6 October reports that children's charity Dr Barnardo's has rejected claims made by author Vanessa A Hayes in the new book *Revelations of the True Ripper* (Lulu.com, 2006) that their founder Dr Thomas Barnardo was Jack the Ripper. Dr Thomas John Barnardo (1845-1905), founder of the charity now based in Tanners Lane, Barkingside, viewed the body of Elizabeth Stride. He stated that he talked to a group of women that included Stride at the common lodging house at 32 Flower and Dean Street several days before her 30 September 1888 murder. Until now no firm evidence has been produced to indicate that he could have been the Whitechapel murderer. Donald McCormick and Gary Rowlands are earlier writers besides Ms Hayes who have pointed a finger at Barnardo as a possible suspect.

JACK AND COPYCAT KILLERS. In the wake of a rash of US school shootings, Mark Kopel in *Rocky Mountain News* discussed whether the media played a part in such violence. He mentions the 2004 book *The Copycat Effect* by Loren Coleman (Simon and Schuster, 2004) which 'documents, in horrific detail, how the publicity about mass murders and suicides leads to more murders and suicides... Copycat violence from media sensationalism dates back at least to 1888, when Jack the Ripper mutilated and murdered five prostitutes in London. Improvements in printing technology, such as typesetting machines, had led to the creation of low-cost, mass-market daily newspapers - "the penny press" - which thrived on lurid crime reporting. The immense publicity given to Jack the Ripper led to many copycat murders and rapes.'

Kopel states: 'Although Coleman does explicitly not say so, his evidence suggests that a Chinese [Communist]-style system of strict and comprehensive censorship would deprive would-be copycats of inspiration.' But he notes the problems of trying to get the media of a free society to censor itself and that 'official censorship would inadvertently give credibility to rumors and hoaxes'. Kopel notes that media self-censorship has been successful in terms of not releasing the names of sexual attack victims or not showing the corpses of murder victims. He thus urges that media be careful about publicizing the anniversaries of shootings, to diminish the provocative effect of such reports.



Dr Thomas Barnardo



'ALPHABET KILLER' FILM MAKER STUDIED JACK. American horror magazine *Fangoria* reports that Tom Malloy, script writer for the upcoming movie *The Alphabet Killer* about a Rochester, New York, unknown killer of the 1970s, is a student of the Whitechapel murders. Malloy stated, 'I'm obsessed with unsolved crimes. I've actually reviewed a lot of the facts from the Jack the Ripper case. It really strikes a chord with me to know a killer's still out there, whether alive or dead.' In the so-called 'Double Letter' or 'Alphabet Killings', the murderer killed three little girls aged 10-12 years with matching first and last initials. He would torture and murder then dump their bodies in small towns with names starting with the same letter as their names. For example, victim Michelle Maenza was found in Macedon, New York. The film reportedly centres around Megan Paige, one of the investigators into the crime series, who suffered a breakdown during her work on the case.

Tom Malloy

'CHARTING THE APPEAL OF EVIL.' Entertainment writer Jim Beckerman writing for northjersey.com on 8 October notes that there have been 39 films about Jack the Ripper. Beckerman writes: 'Ed Gein - now there's a movie hero. Psycho killer, necrophiliac, collector of body parts, a man who killed his victims, flayed them and wore their skins - that's what we like to see onscreen.' He notes that *Texas Chainsaw Massacre: The Beginning*, which has just been released is at least the twelfth film 'to be based on the 1957 crimes of the nut job who inspired all the *Psycho* and *Texas Chainsaw Massacre* films, not to mention *Deranged* (1974), *Ed Gein* (2001), and *Silence of the Lambs* (1991). Par for the course in Hollywood, where it's the bad boys who make the good movie subjects.'

JACK THE RIPPER AND THE ULSTER DEFENCE ASSOCIATION. Writing in the Belfast Telegraph of 4 October, Lindy McDowell waxed facetious about the murderous ways of the Protestant paramilitary UDA's South East Antrim brigade in a comparison with Jack the Ripper. 'Where Jack went wrong... Instead of sending his infamous "from Hell" letters, taunting the constabulary about its repeated failure to halt his killing spree, perhaps old Jack would have been better advised to put down in writing his terms for turning from murder and "transforming into a community-orientated activist ready to meet the challenges of the future". I'm not sure what it would have amounted to in 1888. But currently the going rate is eight mill [eight million pounds sterling]. That's what the murderous South East Antrim brigade of the UDA envisages it will require to end its terror campaign and transform into a "community-orientated organisation that can meet the challenges of the future" ...The Government needs to make clear precisely where it stands in relation to demands for "transformation" cash from paramilitaries. Is it seriously considering this option? ...If it was being suggested anywhere except Northern Ireland, it would also be beyond belief.'



Ulster Defence Association



The Customs House, South Shields

HULL-BORN JAZZ COMPOSER WRITES RIPPER-INSPIRED OPERA. We learn from jazzreview.com that 49-year-old British jazz musician Howard Camm, Hull-born but now living with wife Pamela and two children in the Tees Valley, has created 'the score for a modern-day opera called *BANE*, based on the story of Jack the Ripper.' No more information about possible performances of *BANE*. We do wonder whether the show might have as much to do with Dracula as with Jack since, as we assume, the name *BANE* might derive from 'wolfsbane'? - Or is it just the time of the season that provokes us to ask that? Camm is to appear in concert in 'Howard Camm Plays Keith Jarrett' at The Customs House in South Shields, Tyne and Wear, on the evening of 2 November. The evening will feature a performance of *The Köln Concert*, a work for jazz piano by Keith Jarrett, and the world premiere of Camm's composition,

Glitterance. Camm, known for playing a blend of contemporary and improvisation inspired by Jarrett's work, has said, 'music should go as quickly as it comes.' Now that sounds like Jack! The Customs House, Mill Dam, South Shields, 19:30, Thursday, 2 November, admission price £10 (£8 concessions), tel +44 (0) 191 454 1234.

TEXAS HALLOWEEN FEATURING JACK THE RIPPER. **Screams Halloween Fun Park** in Waxahachie, Texas, features 'history's most notorious Night Stalker, Jack The Ripper' among other attractions as the Scarborough Renaissance Festival is transformed into what is billed as 'the World's Largest Halloween Theme Park, where medieval mayhem awaits those who dare to enter the Castle of Darkness, the venue's most popular attraction.'



EAST END THE WORST PLACE IN THE UK TO LIVE? NOT SO, SAY THOSE IN THE KNOW. The East End London borough of Hackney, branded as the worst place to live in a Channel 4 survey, has hit back at that charge. The survey of 434 UK local council areas found the London boroughs of Hackney, Tower Hamlets, Newham, and Islington, plus Merthyr Tydfil in Wales, to be the bottom of the list. Hackney replaced Hull which came bottom in last year's survey. The upcoming show *The Best and Worst Places To Live In The UK: 2006* will be presented by Sophie Allsopp and Phil Spencer.

Hackney mayor Jules Pipe hit back at the show's producers saying, 'This kind of programme panders to the worst type of middle England snobbery. Of course Hackney has problems, as do all inner city boroughs, but it is an amazing place to live.' He characterized the area as diverse and exciting 'with fantastic architecture.'

Neil Leahy of north and east London estate agents Keatons says Hackney's property market is booming and that it is 'the only London borough that has not seen a price drop in the last four years. It's got a great atmosphere, a bohemian feel, fantastic markets and night life.' Ms Allsopp, speaking for the Channel 4 show, said the survey, which takes allowance of crime statistics, lifestyle, environment, education, and employment was 'rock solid.' She stated, 'we look at every single authority, all 434 of them, and the figures speak for themselves.'

BBC News

Loretta Lay Books

Over 200 Jack the Ripper and associated titles on the website

n/a Week End Novels - THE WHITECHAPEL MYSTERY (facsimile reprint) A4 softcover £15

Colby-Newton (Katie) JACK THE RIPPER h/b ex-lib reading copy £20

Connell (Nicholas) WALTER DEW. THE MAN WHO CAUGHT CRIPPEN hb/dw new signed label £20

Connell/Evans THE MAN WHO HUNTED JTR hb/dw signed by both authors £10

Fairclough (Melvyn) THE RIPPER & THE ROYALS hb/dw signed label £18

Furniss (Harold) Ed. by: FAMOUS CRIMES PAST & PRESENT (facsimile reprint) A4 softcover £10

Heard (Stawell) JACK THE RIPPER IN THE PROVINCES p/b new signed £10

Hinton (Bob) FROM HELL.... p/b new signed label £10

Kendell (Colin) EYE ON LONDON p/b new signed £8

Matters (Leonard) THE MYSTERY OF JACK THE RIPPER 1928 2nd impres. h/b red covers scarce £150

Miles (Chris) ON THE TRAIL OF A DEAD MAN softcover new signed £17

Morrison (John) JIMMY KELLY'S YEAR OF RIPPER MURDERS 1888 p/b new £10

Odell (Robin) RIPPEROLOGY h/b new signed label £15

Patterson (Richard) JACK THE RIPPER THE 2002 EDITION A4 softcover new signed £18

Ryder (Stephen) Ed. by: PUBLIC REACTIONS TO JACK THE RIPPER lge softcover new signed label £15

Smith (Lieut.-Col. Sir Henry, KCB) FROM CONSTABLE TO COMMISSIONER h/b extremely rare £500

Turnbull (Peter) THE KILLER WHO NEVER WAS h/b (only 300 copies printed) rare £190

Wolff (Camille) WHO WAS JACK THE RIPPER? hb/dw new, but with small mark to fep, with 9 signatures, some labels £90



MAIL ORDER ONLY

24 Grampian Gardens,
London NW2 1JG
Tel 020 8455 3069
mobile 07947 573 326

www.laybooks.com
lorettalay@hotmail.com

CLICK TO VISIT SITE NOW

How I Got the Rights to Publish (on *JtRForums.com*) Bernard O'Donnell's Manuscript, *This Man Was Jack The Ripper*

by HOWARD BROWN

Ripperologist editor Chris George asked me to provide the background as to how the Ripper community, as well as newcomers to the case, can now read on my website, *JtRForums.com*, for the first time, *This Man Was Jack The Ripper*, the 1958 manuscript written by the late Bernard O'Donnell. Mr O'Donnell, a British journalist, crime writer, and Ripperologist, died in 1969 at the age of 83. The book, which is a compilation of the research conducted by Mr O'Donnell over a nearly 30-year span, was the first to add the name of Roslyn D'Onston Stephenson to the pantheon of suspects in the Whitechapel Murders - Jack the Ripper crimes. Although the manuscript remained unpublished, it was known to a number of Ripperologists who began to write about D'Onston's candidacy.

It was my good fortune to be in the right place at the right time in order to begin the process to get permission to put this landmark work on my website. The connection occurred this past April, when I attended the Fourth Biennial US Jack the Ripper Conference in Baltimore. For, at the 21-23 April event held at the Comfort Inn in Linthicum near Thurgood Marshall BWI Airport, I met British visitors Andy and Claudia Aliffe. Andy is a former Senior Producer for BBC Radio Light Entertainment, specialising in comedy and quiz shows. He has been a serious researcher into the case since the centennial of the Whitechapel murders in 1988.

Over a few beers, Andy and I discussed his research into D'Onston. Among Andy's discoveries was the 1868 *Bridlington-Quay Observer* newspaper article which described the suspect being shot in the thigh by a smuggler off Flamborough Head while D'Onston worked as a customs agent. We also discussed Andy's acquisition of a copy of the O'Donnell manuscript owned by the late writer's son.

Peter O'Donnell is an author in his own right, writing the Modesty Blaise novels which formed the basis of a 1966 film. After obtaining from Mr O'Donnell the copy of his father's manuscript, Andy turned over the material to the late Ripperologist, Melvin Harris. Harris was the author of three Ripper books, most notably *The True Face of Jack The Ripper* (Michael O'Mara Books, London, 1994), the first major published book to name D'Onston as a suspect and to lay out a case against him. [For a discussion of Aliffe's acquisition of the copy of the O'Donnell manuscript and of his other research on the case, see the [1997 interview with Andy Aliffe](#) at *Casebook: Jack the Ripper*]

As we are all aware, today in western society, cigarette smoking is increasingly frowned upon - but I have to confess to being a heavy cigarette smoker. And don't buy into the notion that smoking doesn't have its occasional advantages. Prior to arriving in Baltimore, Andy Aliffe had quit smoking and in fact had been smoke-free for some time. Until he met me, that is. Andy was pretty hyped up about the convention, because, as at other British and US Ripper conventions, he had numerous technical responsibilities to assist the speakers in setting up. He also had a variety of other duties over the three-day event. With a bad influence around such as me (who smokes in his sleep), it certainly didn't encourage Andy to abstain from smoking.

So... eventually, standing in the smoking area outside the hotel, Andy asked me for a cigarette, which led to me giving him a pack from my carton, which I had almost forgot to bring with me to the convention. Andy was grateful.



Crime writer Bernard O'Donnell.
Photograph courtesy of Stewart P Evans.

Soon afterwards, Andy, not wishing wife Claudia to find out that he was off the proverbial wagon, ran out and asked me for another cigarette. I immediately gave him another pack.

Soon afterwards, Andy took me aside and told me he wanted me to have a copy of the O'Donnell manuscript to use in the best way possible on my website, *JTRForums.com*. I promised I would honour his request. But I thought at the time that I must be dreaming.

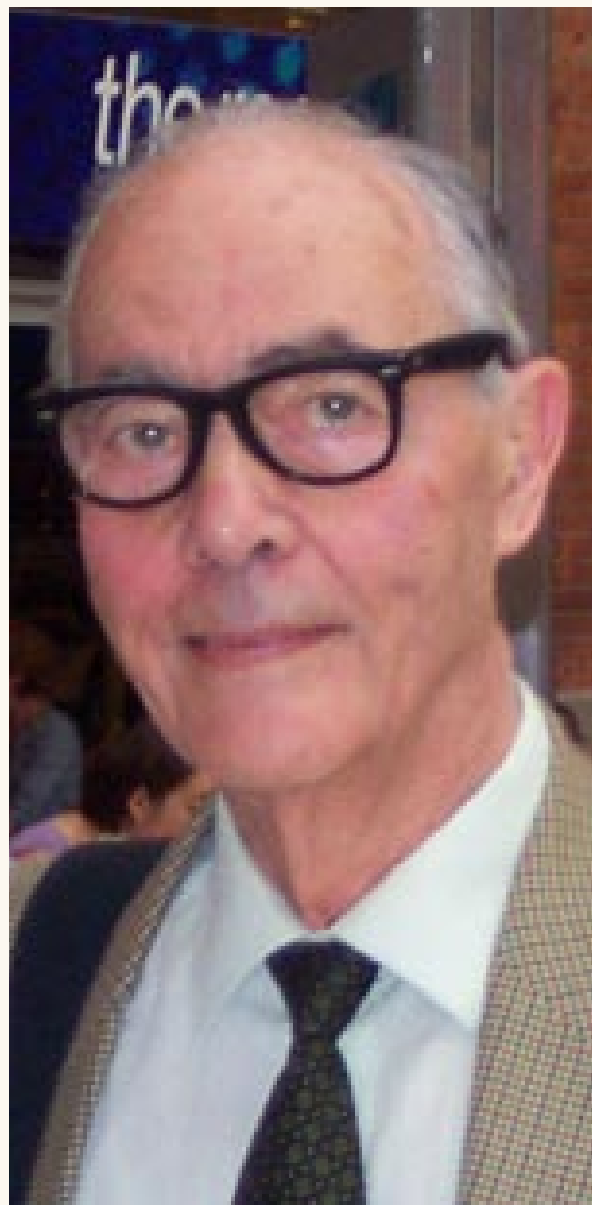
In early May, however, I received in my computer inbox the first email from the Aliffes with an attachment that contained the opening pages of the O'Donnell manuscript. I can't tell you how happy I was to see the first few pages print out. It was like winning the lottery. Finally, the 'O'Donnell' was going to be available to everyone for free!

Then, after Andy's scanner went on the fritz, Claudia stepped in and actually photocopied the remaining 200-plus pages of the manuscript to mail to me. This comprised the final seven chapters of Mr O'Donnell's opus. These pages Claudia copied on her own time, and she mailed them to me at no cost. I was humbled by this generous act and still am. It is indicative of the generous nature of both Aliffes... true friends and people to whom I am forever indebted.

Then came the legal aspect. Who would I have to see about placing the O'Donnell manuscript on *JTRForums.com* legally and without any infringement of copyright? Who actually owned it?

At first, I thought that there was no copyright on the work, since at that time, I was under the impression that the only copy of the document had been given by Peter O'Donnell to Andy and then to Mr Harris.

Fortunately, eminent Ripperologist Stewart P Evans came to our rescue. Mr Evans contacted Peter O'Donnell, informed him of the situation, and then in early October he suggested that I write to Mr O'Donnell for the privilege of placing the manuscript on our website. I did so and Mr O'Donnell obliged us. In a letter of 6 October 2006, he graciously consented to license use of the manuscript to *JTRForums.com*. This was done at no cost to me. In effect, the only expense I had in the whole process, barring the regular internet fees that I must pay in maintaining *JtRForums.com*, was the two packs of cigarettes I had given to Andy Aliffe in Baltimore.



Peter O'Donnell, son of author Bernard O'Donnell



Howard Brown

Now everyone with an internet connection can read Mr O'Donnell's legendary manuscript - all 375+ pages of his pioneering work on Roslyn D'Onston. Included are the Cremers memoirs which describe the 1890 meeting of Vittoria Cremers and D'Onston and the relationship the latter had with Mabel Collins, one of the leading Theosophists of the 19th Century.

It is, as Mr Evans has stated, as if the field has seen the publication of a 'brand new Ripper book' in that up to this time the general public has not had been able to read the document. Access to the manuscript up to this point has been limited to a handful of seasoned Ripperologists and it has not been available to rank and file enthusiasts.

So with no further ado... my heartfelt thanks to Andy and Claudia Aliffe, to Stewart P Evans, and above all, to Mr Peter O'Donnell for allowing a wide audience to read his father's groundbreaking work on Roslyn D'Onston.

I hope that you, dear reader, will enjoy reading Bernard O'Donnell's manuscript of his book, *This Man Was Jack The Ripper*, as much as I have been able to display it on my website.

Mr. Howard Brown
320 Rochelle #27
Phila. PA 19128
U.S.A.

9 October 2006

Dear Mr. Brown,

Thank you for your letter seeking permission to publish on your website the manuscript of **This Man Was Jack the Ripper** by my father, Bernard O'Donnell. I am obliged to you for setting out your motive and intention so clearly, and I believe it would please Bernie greatly could he but know that the work to which he devoted many years will be available to all students of the Ripper mystery.

As holder of copyright in his manuscript I am therefore happy to give you licence to publish it on your website for the purpose of further research into this intriguing subject.

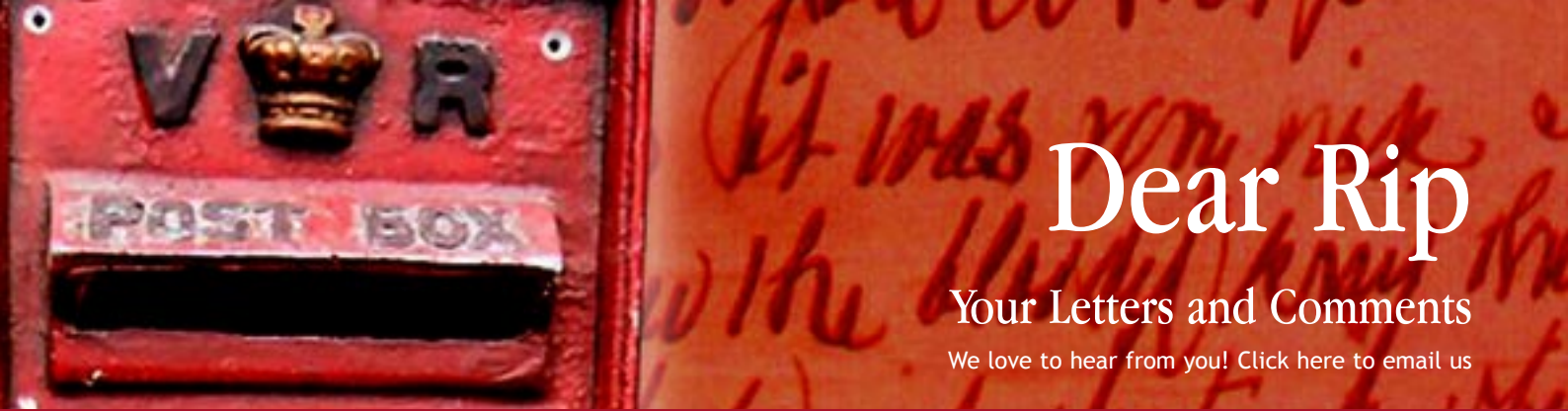
I have no formal photograph of Bernie, but will look through some rather ancient albums that still exist to see if I can find anything suitable.

With all good wishes.

Yours sincerely,

Peter O'Donnell

Letter from Peter O'Donnell to Howard Brown giving permission to place the manuscript of the unpublished book by his father, Bernard O'Donnell, This Man Was Jack The Ripper, on Mr Brown's website, JtRForums.com. Courtesy of Howard Brown.



Dear Rip

Your Letters and Comments

We love to hear from you! [Click here to email us](#)

Editorial, Ripperologist 71

Dear Rip

I couldn't help but notice that my name appeared in your publication's last Editorial ('What's in a Word or Two?' *Rip* #71). So I thought I would write you a quick note.

In his Editorial, Don Souden mentioned my essay published on the *Casebook* earlier this year (*Jack the Ripper: A Twenty First Century Investigation*) and in particular my comments in relation to the word Ripperology. Naturally, I stand by my belief that the word Ripperology sets out the focus for our field. As Don pointed out it is rather hard to discuss the field without using the word Ripperology (indeed the field and the word are somewhat intertwined). You might be aware of my background in sociology, anyway, my point being that sociologists problematise phrases by putting them in inverted commas. Thus the word race is usually referred to as 'race' so I think that for the time being this is how I will refer to 'Ripperology' (which may well be a cop out!)

I should also point out - my article was in no way a slur against individuals but rather a critique of the collective.

Great issue - shame about the photo of myself!

JENNI PEGG
12 October 2006

Victorian Autopsy, Ripperologist 71

Dear Rip

All I can say is 'good grief' what an excellent article and in-depth research. Who is Karyo Magellan? I didn't see a CV with the article (which would be appropriate given it is PhD level research and writing).

Glad to see the photos of the various instruments and scans were of use. I'll be happy to help any time I can in the future, and I AM IMPRESSED with the scope and depth of the magazine. Who knew?

DR MICHAEL ECHOLS
Expert on pre-1900 American Surgical Antiques
12 October 2006

Advertise in Ripperologist!

...in colour, with full interaction.

See page 2 for details,
or email Adam Wood at contact@ripperologist.info

On the Crimebeat

WILF GREGG reviews this month's additions to the True Crime bookshelf



LONDON: THE EXECUTIONER'S CITY

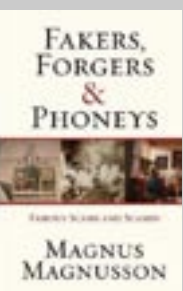
David Brandon & Alan Brooke

H/B, 248 pp., Illus., Sutton Publishing, £18.99

This book is packed with information on capital punishment in London from bygone days to the abolition of the death penalty. Covering of course, all the main sites such as The Tower (largely treason and the nobility), Tyburn, Execution Dock, (pirates), Smithfield and Newgate plus other places where the condemned was despatched at the scene of the crime to existing prisons which saw out the end of capital punishment.

As the author's recount the main objective in early days was punishment and deterrence. Thus the reasoning for public executions, sometimes embellished with hanging, drawing and quartering or the impaling of a decapitated pickled head on a pole where often practised.

A fascinating book. This together with the author's earlier title, *Tyburn: London's Fatal Tree*, (*Ripperologist* 53) and *Newgate: Prototype of Hell* by Stephen Halliday, (*Ripperologist* 66), provide a great coverage of crime and punishment through the ages in our capital city. Strongly recommended.



FAKERS, FORGERS & PHONEYS

Magnus Magnusson

H/B, 414 pp., Illus., Mainstream Publishing, £17.99

The former invigilator of Mastermind has produced an excellent collection of scamps who have pulled off a variety of scams in various fields.

Art forgers include Tom Keating and Van Meegeren, Piltdown Man and others represent archaeological frauds, imposters include the Tichborne Claimant and literary forgers Thomas Chatterton and William Henry Ireland of Shakespearian infamy. These are only a sample of each chapter. Helpfully, each chapter is annotated.

An excellent read. Mr Magnusson conveys a liking for many of the scamps. His piece on Tom Keating is a particularly fine piece of perceptive writing.

Strongly recommended.



The Tichborne Claimant

CRIMES PAST: Glasgow's Crimes of the Century

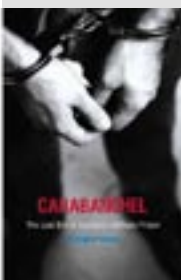
Robert Jeffrey

S/B, 156 pp., Illus., Black & White Publishing, £12.99

What I understand is called a Gatefold paperback, (large size). The book gives an unusual and particularly effective coverage of Glasgow's major crimes. The crimes are highlighted by pictures from newspaper archives plus an excellent commentary from Mr Jeffrey. He has put together an evocative record which speaks for itself. Many of the illustrations have not figured previously in book form and they certainly give weight to the old saw every picture tells a story.

Among cases featured are Madeleine Smith, Oscar Slater, Peter Manuel, Bible John, ex-policeman turned police killer, Howard Wilson and the Patrick Meehan case, to name but a few.

Mr Jeffrey and his publishers are to be congratulated on the first class production of this book. Again, strongly recommended.



CARABANCHEL

Christopher Chance

S/B, 255 pp., Mainstream Publishing, £9.99



IN THE SHADOW OF PAPILLON

Frank Kane with John Tilsley

S/B, 286 pp., Mainstream Publishing, £10.99

I have bracketed these two books together as they really are birds of a feather.

Christopher Chance was arrested for drug smuggling in Spain and thrown into Carabanchel, at the time known as Europe's toughest prison and Frank Kane similarly arrested in Venezuela and confined in El Dorado Prison. El Dorado, at one time held Henri Charriere, better known as Papillon, after his escape from Devil's Island. I suppose Charriere can be credited as starting the vogue for prison books.

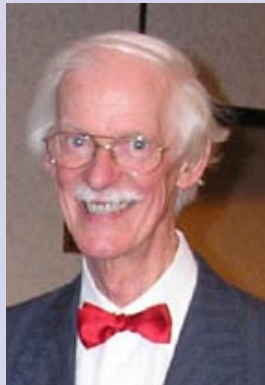
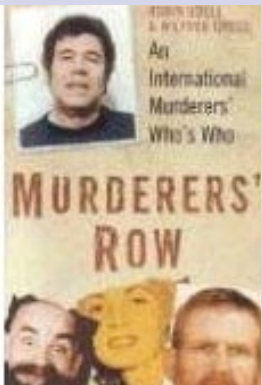
Both books recount the author's fight for survival in a brutal regime and this is more than adequately portrayed. However, the litany of brutality, violence and man's inhumanity to man does become somewhat nauseating and repetitious. Possibly of interest to anyone studying international penology but not for me.



Prison block on Devils Island

Ripping Yarns

BOOK NEWS AND VIEWS



MURDERERS' ROW

Recently published by Sutton is what Amazon describes as a "gruesome gallery of cases from all over the world, revealing the growth in serial slayings, contract killings and middle-class murders and investigating what motivates people to commit the ultimate crime." The authors of this new who's who of killers are the two gentlemen of crime, Robin Odell and Wilf Gregg. Here, they tell us more about the book.

RIP - How did the project come about? Was it a long -standing desire for a murder A-Z , or a recent idea?

RO - "Murderers' Row" has a long history. It began with "The Murderers Who's Who" first published in 1979, a collaboration between myself and Joe Gaute. The contents of the book were based on Joe's true crime library. The original book was reprinted many times up to 1996. Ten years having elapsed a further reprint seemed in order and I approached Wilf with a view to us collaborating on this. Happily he responded to this with enthusiasm.

WG - I cannot add a great deal to this other than saying I was very flattered.to be asked to collaborate on this project.

RIP - How were decisions made on inclusion or exclusion from the list? Notoriety or some other criteria like whim?

RO - The general criteria remained the same as for the original book. Famous murders of roughly the previous 150 years, As this is essentially a reference book, the bibliography remained an important component. We agreed a short list of 50 new cases and established a further 50 of the existing cases would need to be revised and updated in view of later developments. Both writers shared the work on new entries and the revisions.

WG - It was decided that we would try and widen the international element and this was achieved by bringing in cases from Hong Kong, Indonesia, Iran, Nepal, Ukraine and the Yemen for example.

RIP - How great a time span is there among the entries?

RO/WG - Approximately from the 1840's to the beginning of the 21st Century.

RIP - How many entries and from roughly how many different countries?

RO/WG - There are over 500 entries from 34 different countries.

RIP - Where was most research done: among newspaper reports, court records or other sources?

RO - Apart from books, both of us maintain crime archives.

WG - In addition to our archives, the internet was extensively used for fact checking.

RIP - Will there be some surprises among the entries even for readers of true crime literature?

RO/WG - Possibly, some of the international cases referred to above were not widely reported.

RIP - Are there any new insights on Jack the Ripper in the book?

RO - Not really. Just the staying power needed to keep up with all the books and theories.

WG - As a non-Ripperologist, I'll pass on this one.

RIP- How did the collaboration work?

RO- We agreed on the division of the work to capitalise on each other's strengths. I did much of the final editing in order to maintain a level writing style throughout.

WG - And I did the sweeping up when problems arose over a particular fact.

RIP - Any disagreements?

RO - Disagreements were there none. Different views arose on where to place a particular emphasis in some contentious cases . But accord was easily reached and we proved to be of similar minds on all the important issues.

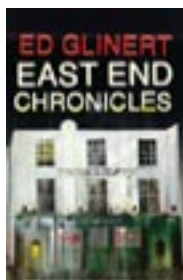
WG - A collaboration made in Heaven.

RIP - First entry under A and last entry under Z?

RO/WG - The first entry is ABBOTT, Burton W and the last ZODIAC murders. Ironically, the "book ends" are both provided by murders in the USA.

[CLICK HERE TO BUY MURDERER'S ROW NOW.](#)

ALSO OUT NOW



EAST END CHRONICLES (Hardcover, 320 pages, Allen Lane/Penguin, ISBN: 0713997745, £20) by Ed Glinert, covers the Silk Weavers of Spitalfields, Docks, Dockers and River Pirates, Murder and Mayhem on the Ratcliffe Highway, Mystics and Myth-Makers, The Blitz and Bombs, The Jewish Ghetto and others. 'While only a small portion of the book, some 15 pages or so, are directly devoted to the Ripper case, scattered references to the crimes occur throughout, and the book overall provides enthralling and sometimes lurid reading ...highly recommended for those who would like a grounding in East End lore.' *Ripperologist*.

ERASTE FANDORINE, TOME 5: MISSIONS SPÉCIALES (Softback, 475 pages, 10/18, Collection : Grands detectives, ISBN : 2264036796, €7.80) by Boris Akounine (Boris Akunin) is a French translation of the fifth volume in the best-selling adventures of late nineteenth-century Russian detective Erast Fandorin. It consists of two adventures: in the first one, Fandorin confronts a daring confidence man; in the second one, Jack the Ripper - not a copycat, not a red herring, not a Tsarist conspiracy, but the real Ripper, who is pursuing his life avocation in Moscow. 'As of now, only four of [Akunin's] novels have been translated into English, though quite a few more are available in French or German. If you can read either language, rush to get the Fandorin-meets-the-Ripper book. Otherwise, publication of its English translation has been announced for February 2007 under the title *Jack of Spades and The Decorator*. It's worth the wait.' *Ripperologist*.



LE RETOUR DE JACK L'ÉVENTREUR (Paperback, 253 pages, Malko - Gérard de Villiers, Collection: Les Dossiers de Scotland Yard, ISBN : 2738601952, €5,20), by J B Livingstone, is a French-language thriller where Jack the Ripper returns 50 years after the Whitechapel murders.

MY GRANDFATHER JACK THE RIPPER (Hardcover, 208 pages, Herodias, ISBN: 1928746160) by Claudio Apone, was widely acclaimed in its original Italian as an atmospheric thriller aimed at a young adult readership. Young EastEnders Andy Dobson uses his psychic powers to travel to the past - where he witnesses Jack the Ripper's grisly murders - and to detect a modern-day killer. Be warned that a stilted, uncredited translation is often unintentionally hilarious and militates against the author's attempts to build up suspense.

STAR LIGHT, STAR BRIGHT (Paperback, Ballantine Books, ISBN: 0345285417) by Stanley Ellin, was translated into German as Jack the Ripper und Van Gogh. The Ripper connection is apparently limited to six pages where Ellin's protagonist, private investigator John Milano, establishes a link between Van Gogh and the Whitechapel Murders.

THE WHITECHAPEL CONSPIRACY, (Paperback, 352 pages, Ballantine Books, \$6.99, ISBN: 0449006565), by Anne Perry, is an intricate, fast-paced, atmospheric Victorian mystery cum political thriller featuring Inspector Thomas Pitt undercover in the East End slums chasing anarchists, finding out about the Whitechapel conspiracy and uncovering Jack the Ripper's true identity.

EAST END MEMORIES (Hardcover, 352 pages, Sutton Publishing, ISBN: 0750939966, £14.99) by Jennie Hawthorne, is an account of the author's early life in the heart of the East End told with passion and humour - even though her drunken father struggles from crisis to crisis and illness and crime are part of everyday life. Her captivating anecdotes, poignant and entertaining, are suffused by the sights, sounds and smells of the East End in the 1920s and 30s.

PRINCE EDDY: THE KING BRITAIN NEVER HAD (Hardcover, 272 pages, Tempus Publishing Ltd, ISBN: 0752434101, £20) by Andrew Cook, is a revisionist account of Eddy's life. 'Overall Cook makes a valiant attempt to rehabilitate Prince Albert Edward Victor and deservedly so, and his book is highly readable, even when not discussing the Ripper and Cleveland Street.' *Ripperologist*.



PUBLIC REACTIONS TO JACK THE RIPPER: LETTERS TO THE EDITOR: AUGUST - DECEMBER 1888, Softcover, ca. 250pp, Inklings Press. Illustrated with extensive annotations. Index, \$ 23.99,), edited by *Casebook: Jack the Ripper* Founder and Administrator Stephen P Ryder, is a collection of more than 200 Letters to the Editor published in the Victorian press, presented chronologically, extensively annotated and indexed both by author and subject. Anyone interested can [email Stephen](#) to be placed on the list for a signed copy. All proceeds from the sale of the book will directly benefit the *Casebook Press Project*. 'Letters to the editor in the London press during the

murder series of 1888 probably will not help us catch the elusive murderer who has fascinated us for so many decades - but they do provide a fascinating sidelight on the society of the day. As with a number of other specialty books on the Whitechapel murders that have been appearing in recent years... *Public Reactions* gives us a better rounded view of the effect of the crimes on people in London and beyond and provides interesting glimpses into human psychology.' *Ripperologist*.

REVELATIONS OF THE TRUE RIPPER (Paperback, 293 pages, Lulu.com, ISBN: 1411697413), by Vanessa A Hayes, presents a suspect who, according to Ivory Moon literary agents is 'a fully plausible suspect, non-related to the Author or Royalty'. The author adds: 'Although Jack the Ripper has been remembered for over a century I think we should spare a thought for his victims. These women were living day to day trying to escape starvation and death. They did not have a choice how they lived. "Jack" gave them no choice in death. *Revelations of the True Ripper* introduces you to my "Jack the Ripper". I did not choose him, I found him in the detail, hidden behind the history of the times.' 'Overall, Vanessa Hayes's book carries you along, her enthusiasm is infectious and her writing style, a little gushing at times, is personal and has a charm that overcomes the book's deficiencies.' *Ripperologist*.

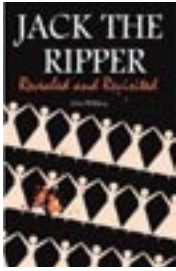
RIPPED FROM THE HEADLINES: BEING THE STORY OF JACK THE RIPPER AS REPORTED IN THE LONDON AND NEW YORK TIMES (Paperback, 139 pages, cover illustration by Gavin L O'Keefe, Ramble House, \$12) is a collection of news items published in The Times and the New York Times in chronological order (1885-1895). 'Although marred by a rather garish and unpleasant cover and the absence of an index, and whilst it would have benefited from an introduction and notes by someone who knows the subject, overall this is a nicely produced little volume.' *Ripperologist*.

RIPPEROLOGY: A STUDY OF THE WORLD'S FIRST SERIAL KILLER AND A LITERARY PHENOMENON (Hardcover, 288 pages, Kent State University Press, US\$24.95/£20.50, ISBN: 0-87338-861-5/978-0-87338-861-0), by veteran Ripper author Robin Odell, with an introduction by Donald Rumbelow. 'Odell covers most of the recent theories at some length, lingers a little over the Macnaghten suspects, and provides what will be seen as sober assessment from an old hand who has been kicking around this field long enough to easily see the gems. And the joy of the book is that it is easy reading, as ideal for the newcomer to Ripper studies who wants the history of the subject in broad brush strokes, as it is for the old hand who'll find Odell's style and approach a joy.' *Ripperologist*.

JACK THE RIPPER: A CONFESSION (Paperback, 257 pages, ripperArt, ISBN: 0954660331, £9.99) by Geoff Cooper and Gordon Punter, is (according to the publishers) 'the chilling account on why the murders occurred and why they ceased so abruptly. It also reveals the identity of the man, known as Jack the Ripper, who, towards the end of the nineteenth century, held the entire district of Whitechapel, London, England, in a grip of unparalleled terror.'

EPIPHANY OF THE WHITECHAPEL MURDERS (Hardcover, ISBN:1425934153, Paperback, ISBN: 1425934161) by Karen Trenouth, is a self-published book which purportedly 'details the reasons behind the Whitechapel Murders of 1888, how the murders occurred, who was responsible, and how this series of murders was linked to another infamous scandal that rocked all of England a year later. The identity of "Jack the Ripper" will be revealed as this previously untold story unfolds.' The blurb adds: 'What is the true story of the Whitechapel Murders? You have seen the films; you have read

the various books on the subject. Now, 118 years later, is the time for the truth.' According to the book's preface, the truth seems to be somehow related to Alfred Pearson, a 27 year old moulder from Brierley Hill, Kingswinford, who on the evening of 8 October 1888 jumped at a young couple brandishing a trowel and yelling 'Jack the Ripper!!! Jack the Ripper!!!' at the top of his lungs.



JACK THE RIPPER: REVEALED AND REVISITED (Hardcover, 224 pages, Express Newspapers Plc, ISBN: 0850793238, £14.99) by John Wilding, is an extensively revised and updated version of the author's 1993 *Jack the Ripper: Revealed*.

ASSASSINS IN THE PARK: MURDER, BETRAYAL AND RETRIBUTION (Paperback, 192 pages, Mercier Press, ISBN: 185635511X), by Senan Molony, deals with the assassination of Lord Frederick Cavendish and Thomas Burke in Phoenix Park in May 1882 by men wielding surgical knives, the police investigation and the attempts to infiltrate the Fenians.

COMING SOON



THE CRIMES OF JACK THE RIPPER: AN INVESTIGATION INTO THE WORLD'S MOST INTRIGUING UNSOLVED CASE (Hardcover, 208 pages, Arcturus foulsham, ISBN: 0572032854, £9.99) by Paul Roland. According to the publishers, 'This impartial investigation focuses on the forensic evidence. For the first time, Paul has had access to official police reports. Myth, misconception and speculation are stripped away here. Uniquely, he judges the investigation by our contemporary standards. How would the profilers describe the Ripper today? Which of the usual suspects would they have prosecuted? For the first time in the history of books written about Jack the Ripper, the author is able to make a proper assessment of the forensic evidence that was available at that time. Paul Roland builds up a profile of the most infamous serial killer. By looking at the injuries and mutilations to the various victims, he is able

to build up a profile of the killer and make deductions about the weapon and his state of mind at the time. All the evidence is carefully weighed and the case is brought before the reader to act as judge and jury - is the Ripper really an evil psychopath or is he the first modern monster of our times?' Indeed. We'll see what we see when we see it.

In Future Issues...

Future issues of *Ripperologist* will feature... William Michael's Ripper victims' photographs, John Ruffels on *The East End Murderer - I Knew Him*, Colin Roberts's geo-political divisions of Jack the Ripper's territory: Civil and Ecclesiastical Parishes, Parliamentary Boroughs and Metropolitan Police Force Divisions, Karyo Magellan on the Victorian Medico-legal Autopsy, Claudia Aliffe on the Wicked Women of Britain, Jeffrey Bloomfield on the Charles Bravo murder case, Zoraida Dunne on William Palmer, Christopher T George on Neil Cream, Eduardo Zinna on Buck Ruxton, Howard Brown on Privies and Outhouses in Victorian Times, Nicholas Smith on St Patrick and the Crown Jewels, Leslie A Klinger on Jack the Ripper and Sherlock Holmes, John Crawford on Algernon Haskett-Smith, Robert McLaughlin on *Vacher l'Eventreur*, Stepan Poberowski on Russian perceptions of Jack the Ripper...

The Last Word by Christopher-Michael DiGrazia, *Crimebeat* by Wilf Gregg, *Cyberjack* by Monty, *Press Trawl* by Chris Scott, *East End Life* by Adam Wood, Ripper Fiction, In Brief, I Beg to Report, Dear Rip, Ripping Yarns and more, much more... can you afford to miss out on any of it?



Doveton Street, home of Charles Cross,
in 2006. ©Adam Wood