



# Journey Planet

# Editorial by Chris Garcia

This issue is dedicated to the memories of Martha Tabram, Catherine Eddowes, Mary Kelly, Elizabeth Stride, Annie Chapman, and Mary Ann Nichols.

Since 1988, I've been obsessed with Jack the Ripper to various degrees. It was the 100th anniversary of the Whitechapel murders and I started watching everything I could after having watched a wonderful non-fiction show *The Secret Identity of Jack the Ripper*.

And, as the son of a librarian, I got every book I could from the San Jose library system.

After I'd gone through every non-fiction recounting, I started in on the fiction, and one thing that struck me was not only the absolute volume of material, but the quality of that material. I remember reading the anthology *Ripper* from 1988 and thinking that everything in it was brilliant. When I re-visited it for this issue, I found that most of it held up, and some of them had aged even better.

Of course, one thing that needs to be considered is that the crimes authors of Ripper fiction are dealing with actually happened, and the victims are real people. Much fiction has evolved with the current state of Ripperology (the current view is that most might not have been sex workers, or at least not full-time) but a lot of it is still very much in the mode of the older views. One thing that fiction allows us to do is treat the victims as people, and the most powerful portrayals of the Ripper victims (besides the incredible non-fiction work *The Five*) happens in fictional works.

In other news - *Journey Planet* lost another Hugo, which happens. I am so glad we got to work with the folks who worked with us last year, and those who came across this year! We released some issues I know I'll be going back to, and I loved getting to create in Maui, which was beyond amazing!!!

My life is normal, though I've been trying to deal with the fact that my dear friend Doug Berry (who I believe last appeared in *Journey Planet* in the RPG issue) passed away at the age of *Why the Hell???* There were other losses in and around my life that will stay with me for years and years, but Doug's one that hurts a lot.

Cinequest viewing is going and there have been some amazing pieces. There are pieces from around the world that will truly define what I love about cinema.

Ultimately, 2024 is looming, this being New Years Eve and all, and I just wanna say thanks to everyone! Y'all have made it so much fun to be here and keep doing this after 15 years! Next year, you ask? You'll have to wait, but it's gonna be a lot of fun!!!

If you've got any comments - [JourneyPlanet@gmail.com](mailto:JourneyPlanet@gmail.com)

OK, let's get to it.

~ Chris Garcia

**Journey Planet 78 - Dec 2023**  
**James Bacon Chris Garcia, Chuck Serface**





## An Overview of Jack the Ripper by Bob Hole

**One of the great unsolved mysteries** of the Victorian Age, the case of Jack the Ripper has been spawning speculation, research, and speculative fiction since 1888. I here present a chronology, the correspondence, and information about the persons other than the murderer involved. Their names, their lives, deserve to be remembered as well as the made-up name of the murderer.

### Chronology

**April 3, 1888:** Martha Tabram is found murdered. She is often considered one of the earliest possible Ripper victims. However, this still is under debate. The main argument against it seems to be that it was less violent than the later murders. Since they were increasingly violent throughout the year, I don't find that a convincing argument in and of itself to exclude her from the list.

**August 7, 1888:** The first widely recognized Ripper victim, Mary Ann Nichols, is found murdered in Whitechapel at 3:40 a.m.

**August 1888:** Inspector First-Class Frederick Abberline is reassigned to Whitechapel to assist with the investigation.

**August 31, 1888:** The second victim, Annie Chapman, is discovered bearing similar mutilations in the backyard of 29 Handbury Street.

**September 10, 1888:** George Lusk founds the Mile End Vigilance Committee to assist police.

**September 27, 1888:** A letter, known as the "Dear Boss" letter, is sent to the Central News Agency, signed as "Jack the Ripper." This is the first time the name has been used.

**September 30, 1888:** The "Double Event" occurs. Elizabeth Stride's body is found on Berner Street at 1:00 a.m., and Catherine Eddowes' body is found in Mitre Square in the City of London. This brings a second police force, from the City, into the hunt for the killer.

**October 1, 1888:** The "Dear Boss" letter is made known to the public. Queen Victoria's Golden Jubilee, celebrating her 50 years on the throne, is held in London, drawing widespread attention.

**October 6, 1888:** A second letter arrives at the Central News Agency. It is not made public at the time.

**October 16, 1888:** A Letter, the “From Hell” letter, also known as the “Lusk letter,” and half a human kidney are mailed to George Lusk at the Whitechapel Vigilance Committee. He receives the letter on October 16. The kidney makes its way to Dr. Thomas H. Openshaw at London Hospital. The press speculates that it is Catherine Eddowes’, but no formal connection is apparently made.

**October 16, 1888:** A letter, referred to as the "Saucy Jacky" postcard, is received by the Central News Agency, also claiming to be from Jack the Ripper.

**October 29, 1888:** The Openshaw Letter is mailed to Dr Thomas H Openshaw at London Hospital. The gist is that he is correct about the kidney being from the left and that it was freshly cut.

**November 9, 1888:** Mary Jane Kelly becomes the fifth and final acknowledged Ripper victim, found brutally murdered in her room at 13 Miller’s Court, Dorset Street, Spitalfields.

**November 1888:** Police conduct extensive investigations and interviews, but no concrete leads are found.

**July 17, 1889:** Alice McKenzie’s body is found in Castle Alley, Whitechapel High Street. Some detectives believe her to be a victim of Jack. There is no consensus.

**February 1891:** Prince Albert Victor, Duke of Clarence and Avondale, who was rumored to have had connections to the case, dies of pneumonia during an influenza pandemic. However, there is no evidence linking him to the Ripper crimes.

**1903:** The MacNaghten Memoranda, a document outlining police suspicions, is written, naming three potential suspects, though none are definitively proven to be the Ripper.

## Personae Dramatis

### Martha (White) Tabram

Martha Tabram is considered one of the possible early victims of Jack the Ripper, although her connection to the series of murders remains debated.

Martha Tabram, whose full name was Martha Turner, was born in London on May 10, 1849. She was a working-class woman and a mother of two, separated from her husband.

On the night of August 6, 1888, Martha Tabram was with a soldier named Henry Turner in the Whitechapel area of London. The two spent the evening together and were seen drinking at various pubs.

Sometime during the early hours of August 7, 1888, Martha was brutally murdered. She suffered 39 stab wounds, mostly to her torso and lower body. Her body was discovered in the early morning hours in a dark corner of George Yard, a narrow passageway off Whitechapel High Street.

Martha Tabram's murder was initially considered a tragic but isolated incident and not immediately linked to the later Jack the Ripper killings. Some experts and researchers have debated whether Martha Tabram's murder should be attributed to Jack the Ripper, as it lacks some of the signature mutilations found in the later Ripper victims.

Due to the similarities in the area and the gruesome nature of the murder, some theories suggest that the Ripper might have been responsible, but there is no conclusive evidence to confirm this.

Martha Tabram's murder remains one of the early mysteries in the Jack the Ripper case. While her death shares some similarities with the later Ripper killings, it's still a subject of debate among historians and Ripperologists whether she should be considered one of the canonical victims of Jack the Ripper.

### **Mary Ann Nichols**

Mary Ann Nichols is the first widely recognized victim of Jack the Ripper.

She was born on August 26, 1845, in London. She had a troubled life and struggled with alcoholism, which led to difficulties in her personal and family life.

On the night of August 31, 1888, Mary Ann Nichols was seen by acquaintances in the Whitechapel area, and she was reportedly trying to find money for a bed in a common lodging house. In the early morning hours of August 31, her lifeless body was discovered on Buck's Row (now Durward Street) in Whitechapel.

She had been brutally murdered, with her throat deeply slashed and her abdomen mutilated.

Mary Ann Nichols' murder marked the beginning of the series of killings attributed to Jack the Ripper. The brutality of her murder and the similarities to later Ripper victims, particularly the throat-cutting, led investigators to suspect a single serial killer was responsible.

Her murder received significant attention from the press and the public, setting the stage for the terror that would grip Whitechapel during the autumn of 1888.

### **Annie Chapman**

Annie Chapman was born on September 25, 1841, in London. She led a difficult life, facing poverty and homelessness, which often led her to sleep in common lodging houses.

On the morning of September 8, 1888, Annie Chapman was last seen alive at 29 Hanbury Street in Whitechapel. A short time later, her lifeless body was discovered in the backyard of that house. She had been brutally murdered with her throat deeply cut, and her abdomen was mutilated in a manner consistent with the other attributed Ripper killings.

The murder of Annie Chapman closely followed that of Mary Ann Nichols, and the similarities in the brutal mutilation of their bodies further heightened public and police concern. Investigators and the press began to suspect the presence of a serial killer.

### **Elizabeth Stride**

Elizabeth Stride, born Elisabeth Gustafsdotter, was of Swedish origin, born on November 27, 1843. She had a turbulent life, which included several marriages and a period of work as a domestic servant.

On the night of September 30, 1888, Elizabeth Stride was seen by witnesses in the Whitechapel area. Her body was discovered around 1 a.m. on the morning of October 1, 1888, in Dutfield's Yard off Berner Street.



Unlike the previous Ripper victims, Elizabeth Stride's throat had been slashed, but there was less abdominal mutilation, leading some to speculate that the killer may have been interrupted during the attack.

### **Catherine Eddowes**

Catherine Eddowes was born on April 14, 1842, in Wolverhampton, England. She faced a life of hardship, poverty, and occasional homelessness, often staying in workhouse lodging houses.

Catherine Eddowes was last seen alive on the evening of September 29, 1888. Her body was found in Mitre Square in the City of London during the early hours of September 30, 1888. Catherine Eddowes suffered a brutal throat-cutting similar to the other Ripper victims, and her abdomen was extensively mutilated. Additionally, her kidney and part of her uterus were removed.

The murders of Elizabeth Stride and Catherine Eddowes occurred on the same night, within an hour of each other, hence the term "Double Event."

Some believe that the killer may have been interrupted during the murder of Elizabeth Stride, leading to less extensive mutilation. There is some speculation that some gentlemen entering a nearby club may have been what interrupted the first killing.

The close proximity of the murders and the level of violence further heightened fear and public concern.

The "Double Event" involving the murders of Elizabeth Stride and Catherine Eddowes intensified the panic and horror in Whitechapel during the autumn of 1888. It also raised suspicions that a single serial killer was responsible for these brutal crimes.

### **Mary Jane Kelly**

Like the other victims in the case, Mary Jane Kelly (c. 1863 – 9 November 1888) was from troubled circumstances. She was vague and contradictory about her origins and may have been Irish, or not. She had been living with a partner, Joseph Barnett, beginning in April 1887, but he moved out of their lodgings just a week before she was killed.

Unlike the other victims, she was murdered indoors. All the others had been on the street, but she seems to have been the only one to take gentlemen home.

This murder has been called particularly violent, with a great amount of mutilation. This seems to be the culmination of the rising tide of violence the perpetrator was riding.

This was the last murder considered to be “canonically” committed by the Ripper. It seems he stopped for some unknown reason, at least in the London area.

### **Alice McKenzie**

Alice McKenzie's body was found in Castle Alley, Whitechapel at 12:40 am on Wednesday, July 17, 1889. Like the Ripper's known victims, her throat was slashed, and her torso mutilated. There was great debate over whether she was a Ripper victim or had been killed by someone trying to disguise their actions. The coroner took note of this, and his verdict was that it was either the Ripper or someone trying to imitate him.

### **Inspector First-Class Frederick Abberline**

Frederick Abberline (8 January 1843 – 10 December 1929) was one of the lead investigators on the case and was known for his diligent work. He was experienced in the Whitechapel area, which is why he was transferred there to help with the investigation into Mary Ann Nichols' murder. Abberline's efforts to solve the case made him one of the most prominent figures associated with the Ripper investigation. He was later promoted to chief inspector.

### **Inspector Edmund Reid**

Edmund Reid (21 March 1846 – 5 December 1917) was the head of the H Division of the Metropolitan Police, which covered the Whitechapel area. He was in charge of the investigation until Abberline arrived to take over. He played a significant role in coordinating the investigation and managing the police response to the Ripper murders.

### **Dr. Thomas Bond**

Dr. Thomas Bond (7 October 1841 – 6 June 1901) was a police surgeon who was consulted during the investigation. He provided insights into the nature of the injuries inflicted on the victims and offered medical expertise. He was an "offender profiler" and attempted to profile the Ripper. He believed the man to be solitary, of little or no occupation, and to be acting alone. He also believed the murderer to know nothing of anatomy, not even as much as a butcher might possess. This is in contradiction to being able to send George Luck a kidney and being able to name the piece.

An interesting thing he said about Mary Ann Kelly's murder was that he thought it would take a couple of hours. But her body was found only about an hour after she was heard alive and singing.

### **Sir Robert Anderson**

Sir Robert Anderson (29 May 1841 – 15 November 1918) was the assistant commissioner (Crime) at Scotland Yard. While not directly involved in the day-to-day investigation, he had oversight of the case and thought it was pointless to pursue the case. In fact, he headed for Switzerland as soon as he was appointed to his position as assistant commissioner.

This author's opinion is that he was an idiot.

## ***The Correspondences***

Several letters and other mail were sent in the name of Jack the Ripper, though there is little evidence that any of them came from the murderer himself, except the "From Hell" letter that was sent along with part of a human kidney.

Those reproduced here are the most commonly believed to be authentic, though there is debate and discussion about each one.

### **Dear Boss**

The "Dear Boss" letter is one of the infamous letters believed to be linked to the Jack the Ripper case. Here is the text of the "Dear Boss" letter:

Dear Boss,

I keep on hearing the police have caught me but they wont fix me just yet. I have laughed when they look so clever and talk about being on the right track. That joke about Leather Apron gave me real fits. I am down on whores and I shant quit ripping them till I do get buckled. Grand work the last job was. I gave the lady no time to squeal.

How can they catch me now. I love my work and want to start again. You will soon hear of me with my funny little games. I saved some of the proper red stuff in a ginger beer bottle over the last job to write with but it went thick like glue and I cant use it. Red ink is fit enough I hope ha ha. The next job I do I shall clip the ladys ears off and send to the police officers just for jolly wouldn't you. Keep this letter back till I do a bit more work, then give it out straight.

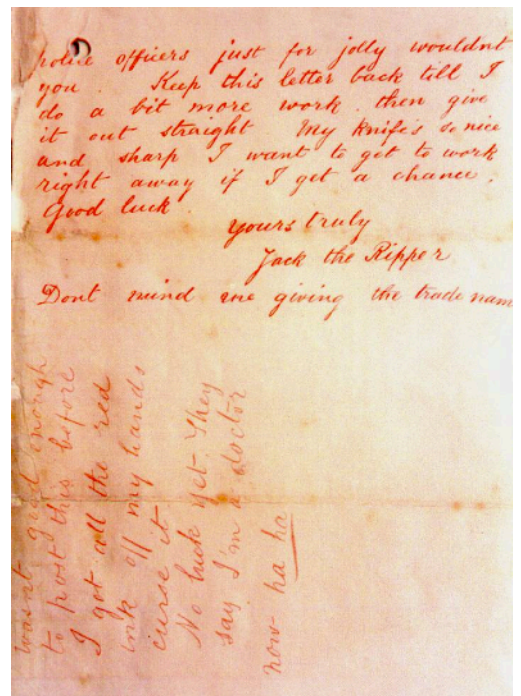
My knife's so nice and sharp I want to get to work right away if I get a chance.

Good Luck.

Yours truly

Jack the Ripper

Dont mind me giving the trade name. Wasnt good enough to post this before I got all the red ink off my hands curse it No luck yet. They say I'm a doctor now. ha ha"







### Saucy Jacky

The "Saucy Jacky" postcard is another of the letters believed to be connected to the Jack the Ripper case. Here is the text of the "Saucy Jacky" postcard:

I was not coddling dear old Boss when I gave you the tip, you'll hear about Saucy Jacky's work tomorrow double event this time number one squealed a bit couldn't finish straight off. Had not time to get ears off for police thanks for keeping last letter back till I got to work again.

Jack the Ripper

Fred Best, a reporter at The Star apparently confessed to writing the "Dear Boss" and "Saucy Jacky" letters, along with another journalist. He did not claim any of the other letters supposedly from Jack. Analysis of the language has strongly suggested the two letters were written by the same person. Who that person was is still subject to debate.

### From Hell

Aka the "Lusk letter," this and half a human kidney were mailed to George Lusk at the Whitechapel Vigilance Committee:

From hell.

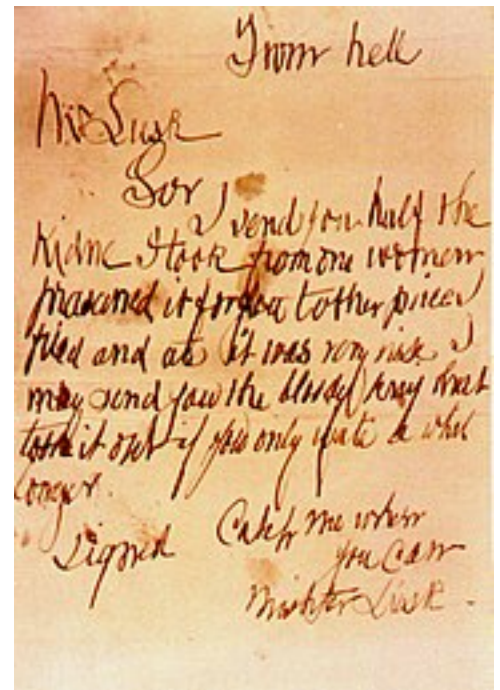
Mr Lusk,

Sor

I send you half the Kidne I took from one woman and prasarved it for you tother piece I fried and ate it was very nise. I may send you the bloody knif that took it out if you only wate a while longer

Signed

Catch me when you can Mishter Lusk"



### Conclusion

The case of Jack the Ripper remains one of the great crime sprees of history. Sadly, like many other great crimes, the murderer, rather than the victims or law enforcement are the names remembered especially when the victims are women, and especially when the victims are women of lower economic status. Even in this case, when we don't know the name of the murderer, his is the name that history knows.



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## The Whitechapel Murders: Then and Now by Tony Keen

**We know so little about the Jack the Ripper murders.** As Alan Moore says in the dedication of *From Hell* (1999), the only thing we actually know is that five women died in 1888. We do not know if these were the only victims of the Whitechapel killer—up to six more have been claimed—or if all the “canonical five” were victims of the same murderer. We do not know if the five were known to each other, and one of the things that almost everyone thinks they know about the victims, that they were prostitutes, has been firmly shown by Hallie Rubenhold in *The Five* (2019) to be without evidence, except in the case of Mary Kelly, who openly admitted to being a sex worker. Most theories about the Ripper’s identity fall down for some reason or other; one of the most popular, that advanced by Stephen Knight in *Jack the Ripper: The Final Solution* (1976), and used in the Sherlock Holmes movie *Murder by Decree* (1979) and by Moore in *From Hell*, fails because most of the alleged actors in the drama were not where Knight suggests they were at the times he puts forward.

A decade or so ago, when I worked for Middlesex University’s Summer School, I led East London walks, starting from Bethnal Green and ending at Liverpool Street station. As part of those walks, I occasionally made mention of Ripper locations, though I preferred to celebrate other elements of the area’s history, such as Spitalfields Market, with its connection to early feminist thinker Mary Wollstonecraft, and the Huguenots, French Protestant refugees from persecution who settled around Fournier Street and brought the silk industry with them. (They also brought the ancestors of Nigel Farage, but we won’t hold that against them.) These are what the modern inhabitants of Spitalfields also want to celebrate, though there is no escaping the Ripper tours. For this issue of *Journey Planet*, I revisited some of those locations with a view to their place in Ripper lore. All photos are my own unless otherwise stated.



*In 1888, Whitechapel was a poor white area, a mixture of Irish and Jewish. In 2023, it is a poor ethnic minority area, mostly Muslim, but also some Afro-Caribbean. Its history is perhaps symbolized by the Brick Lane Jame Masjid, which began as a Huguenot chapel, became a Jewish*

*synagogue, and is now a Muslim mosque.*

*The area has a long association with death. This is the remains of the charnel house of the Augustinian Priory of St Mary Spital, where the bones of bodies disturbed while digging new graves (the area had been a cemetery since Roman times) were kept until formally reburied. The statue group, "Choosing the Losing Side" and "The Last Explorer," is by David Teager-Portman, and was placed here in 2014.*









*The small courts that characterized late Victorian Whitechapel have mostly been swept away by more recent developments. A rare survival is Spital Yard, which probably owes its continued existence to the fact that one of the houses, as the blue plaque commemorates, was in 1669 the birthplace of Susanna Annesley, who went on to be the mother of Methodism founders John and Charles Wesley. I remembered that this court was here somewhere, but I hadn't been able to locate it on a map and was worried that it might have been demolished. My heart stirred as I approached it from a back alley, and thought I was in the right place, I had a big smile when I entered the Yard and was sure I had found what I was looking for. 3 Spital Yard, to the left, is owned by the Society for the Protection of Ancient Buildings and rented out to the Architectural Heritage Fund. It has another small court on the other side, sadly inaccessible.*



*Commercial Street runs through the middle of Spitalfields and would have been frequented by the Ripper's victims. It was built south of Spitalfields Market in 1843–1845. At the other end, it met Whitechapel High Street and Commercial Road, which led to the docks at Wapping. In 1858 it was extended north, to the Eastern Counties Railway's new terminus at Bishopsgate. Like many Victorian road projects, it was as much aimed at slum clearance as at improving communications. If it was intended to clear away undesirables from the area, it largely failed. We see it here c. 1909, looking south, with Spitalfields Market on the right. Something often forgotten is that the tramway was being built in 1888, at the time of the Whitechapel murders, though when it opened in November, the trams were horse-drawn; electrification came in the first decade of the twentieth century. And though Whitechapel is a long way from Bloomsbury, that is indeed where the trams went, via Old Street and Clerkenwell Road. (Source: Wiki: Jack the Ripper.)*





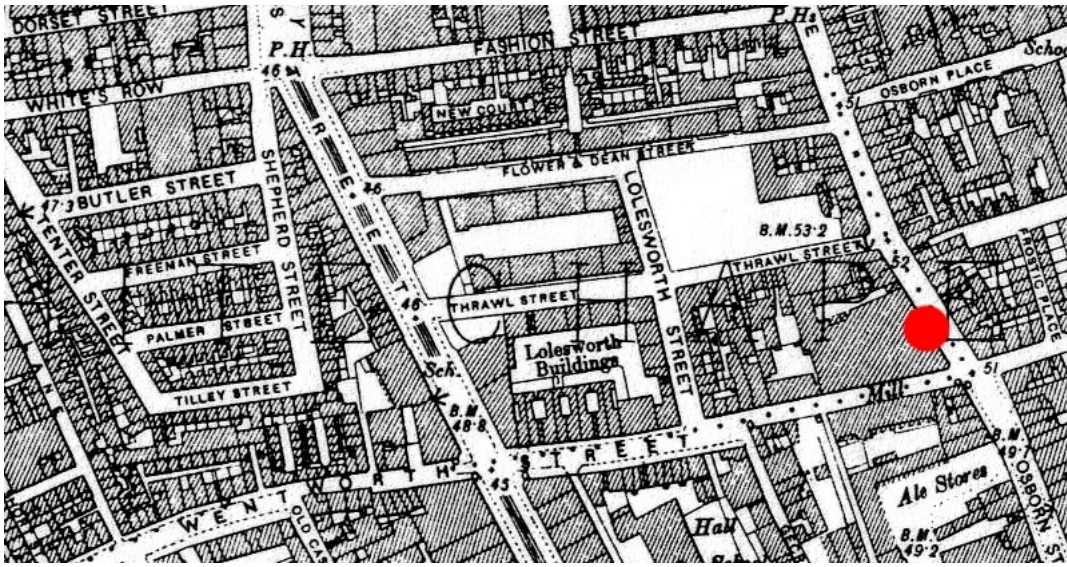
*The original north end of Commercial Street, taken from slightly further south than the preceding photograph; Spitalfields Market is to my right. The northern extension of the road is behind me. The railings on the left-hand side are at the front of Christ Church Spitalfields. The tram lines were removed after the Second World War.*





*In the middle of Whitechapel, dominating Commercial Street, is Christ Church Spitalfields, the strangest of Nicholas Hawksmoor's churches, completed in 1729. Even on a sunny October afternoon, there is something uncanny about its proportions. It's no wonder that Hawksmoor has been linked by many to the occult. Alan Moore devotes Chapter Four of *From Hell* to a journey, heavily influenced by psychogeography, around Hawksmoor's churches. All of the Ripper victims would have known the church; Annie Chapman was seen near the church the night before her death.*





*This 1894 Ordnance Survey Map shows the many small courts to be found behind the main streets. These areas were called “rookeries” and had characterized much of Victorian London before slum clearance schemes removed many of them. (Charles Dickens visited rookeries in the West End regularly and commemorated them in *Oliver Twist*.) The red dot marks where Emma Elizabeth Smith was attacked on 4 April 1888, with a blunt object being forced into her vagina. She died of peritonitis a day later. She is not one of the “canonical five,” but is sometimes thought to have been the first Ripper victim. (Source: Wikimedia Commons.)*



*The site of Emma Smith’s assault is now outside 1 Brick Lane, a former textiles factory that now houses a data center.*



*The first of the canonical five was Mary Ann Nichols, known to her friends as “Polly,” found dead in the early hours of 31 August 1888. Her body was found outside this gateway, an entrance into stables on Buck’s Row, in the east of Whitechapel. (Source: Wikimedia Commons.)*





*Buck's Row was later renamed Durward Street. In this 2023 image, much has changed. Where the stable gateway was there is a new entrance to Whitechapel station, added in 2021 during the construction of the Elizabeth Line (also known as Crossrail).*

*However, the building that towers over the immediate area was there in 1888. Now flats, and called Trinity Hall, this was the Buck's Row Board School, built in 1862, and closed as a school in 1911. Like all Victorian schools, it was built to dominate the local area and show how important schooling was.*



*29 Hanbury Street, in the heart of Spitalfields, as it was in 1888. The second canonical victim, Annie Chapman, killed in the early morning of 8 September, was found in the backyard of this building, accessed through the door under the number "29." (Source: Wikimedia Commons.)*





*The front of 29 Hanbury Street as it is today.*



*The backyard of 29 Hanbury Street as it was. Chapman's body was found by the fence on the right. (Source: Wikimedia Commons.)*





*The site is now part of the Truman Brewery Markets. At weekends, an International Street Food Market takes place here, but on weekdays, it's just a car park. Shortly after taking this photo, I was politely chased out of there.*



*30 September saw the so-called "double event" when two of the Ripper's canonical victims were killed. First was Elizabeth Stride. She was found in Dutfield's Yard on Berner Street, which was next to the International Working Men's Educational Club, a socialist institution with a predominantly Jewish membership. Stride was the only victim found south of Whitechapel High Street (and indeed south of Commercial Road). The building on the corner here is the club, and the yard was entered via the passageway over which a cartwheel hangs. (Source: Wikimedia Commons.)*





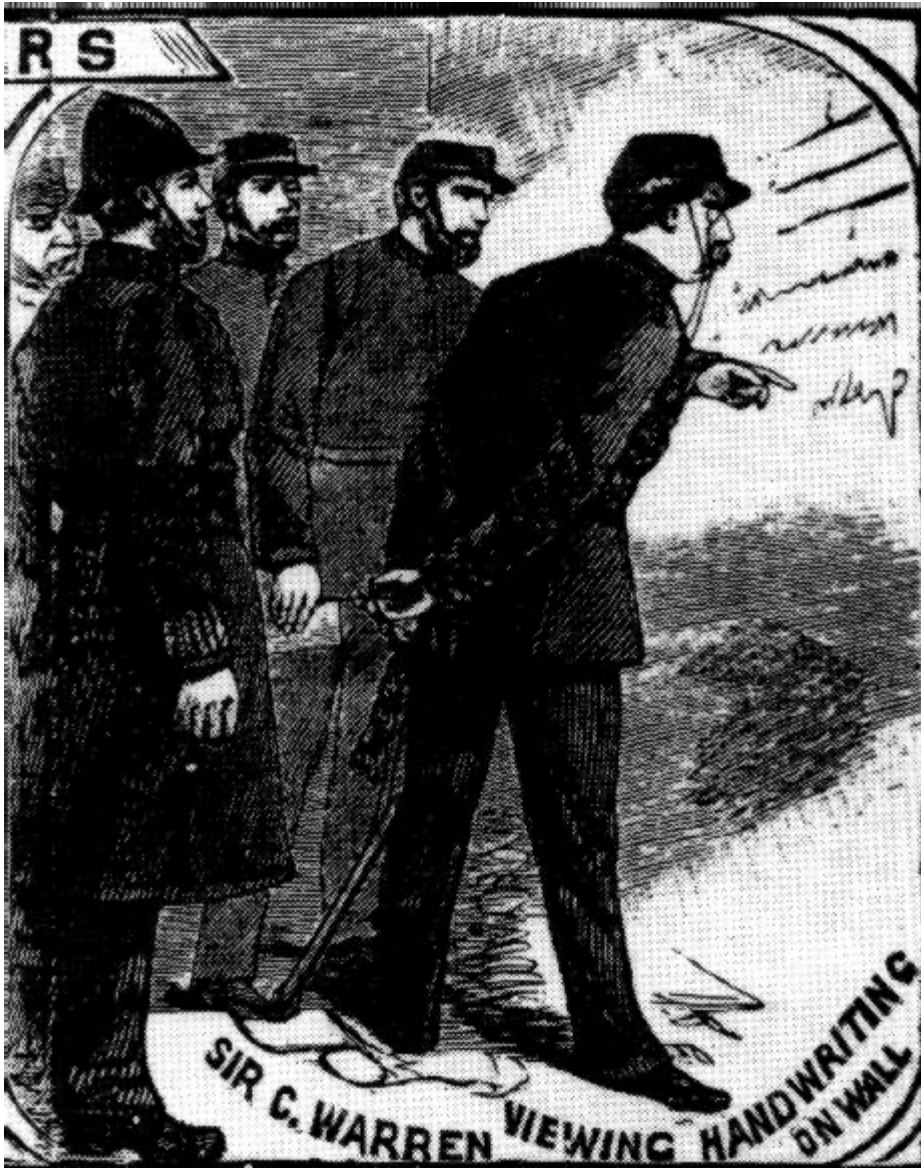
*Berner Street is now Henriques Street, and the buildings have long been demolished, though the gateway is in much the same place. This is now the playground of the Harry Gosling Primary School.*



*The second victim of 30 September was Catherine Eddowes, found in Mitre Square, by the fence in the center of this picture. Her murder complicated the investigation; all the previous murders had been in the territory of the Metropolitan Police, but Mitre Square was in the City of London, which had its own police force. This photo was taken looking southeast. (Source: Wikimedia Commons.)*



*This is approximately the same spot as it is now, looking in the same direction; the metal gateway is roughly where the wooden gateway in the previous photo was. All the buildings have gone, opening up Mitre Square to Mitre Street to the south, which can be seen on the right of the photo.*



*To the northeast of Mitre Square, on a wall of a tenement stairwell in Goulston Street, a piece of graffiti was found that read "The Jews are the men that will not be blamed for nothing" (or something similar). In the stairwell was a torn piece of an apron, bloodied and dirty. This later transpired to be part of Catherine Eddowes' clothing; the murderer had clearly been here, but his connection to the graffiti has never been established. Metropolitan Police Commissioner Sir Charles Warren considered the anti-Semitic tone of the graffiti to be so dangerous that he ordered it obliterated. This image shows Warren inspecting the graffiti; it comes from the Illustrated Police News of 30 October 1888. (Source: Wikimedia Commons.)*





*Goulston Street remains a haunt of graffiti artists. This is now the site of the Liverpool Street Market, with Petticoat Lane Market just around the corner.*



*Dorset Street ran directly west-east from Commercial Street, just south of Christ Church Spitalfields. It was one of London's most deprived areas, seen here in 1899 looking eastwards down the street. (Source: Wikimedia Commons.)*





*At the far end of the preceding photo, on the left, was the entrance of Miller's Court, as seen here. It was in 13 Miller's Court that Mary Jane Kelly lived, and it was there, on 9 November, that her body was found. (Source: Wikimedia Commons.)*



*Miller's Court disappeared under the Corporation of London's Fruit Exchange and Wool Exchange in 1929. Dorset Street itself survived as an access road to the back of the building (seen here on the left). I visited the street once, but don't think I took a photo, so this is from Wikipedia. (Source: Wikimedia Commons.)*



*In 2018, the Fruit and Wool Exchange was redeveloped, with only the façade facing Brushfield Street surviving. Dorset Street was obliterated, and the site of Mary Kelly's murder is behind this glass, in the soulless foyer of a modern office block.*





*The Ten Bells sits on the corner of Commercial Street and Fournier Street, next to Christ Church Spitalfields. It's been here since at least 1753, though this building dates from 1845 (possibly altered between 1890 and 1894). Annie Chapman and Mary Kelly*



were both reported to have drunk there shortly before their deaths; it seems likely that most, if not all, the victims patronized the place on occasion. In 1975, it was renamed the *Jack the Ripper*. This proved unpopular, and it reverted to its old name in 1988. Not much more popular was its brief spell as a strip joint. When I first visited the area around 2010, the pub still had Ripper memorabilia in the windows, but even that's gone now, and the pub chooses to celebrate more joyful aspects of Spitalfields life.



There is a *Jack the Ripper Museum* on the southern outskirts of *Whitechapel*, which opened in 2015. It attracted local protests but has remained open. It sits on *Cable Street*, not far from where in 1936, anti-fascist campaigners clashed with police as they blocked the path of a march by the scumbags of the *British Union of Fascists*. ¡No pasarán!



There aren't many blue plaques commemorating the *Whitechapel* murders—none of the places where the victims were found are marked—but the *Jack the Ripper Museum* has this, noting that *Elizabeth Stride's* body was taken to the mortuary in *St George-in-the-East*, which is close to the *Museum*.



*St George-in-the-East is another of Hawksmoor's churches. It was bombed in 1941, and the interior was gutted. A new interior was built in 1964. It is seen here from the back; unfortunately, trees make it impossible to take a good photo of the front.*



*As I said, the residents of Whitechapel aren't particularly keen to exploit the memory of the Whitechapel murders for commercial gain. Nonetheless, you can find a hairdresser and a chip shop that do (there's another Jack the Chipper in Greenwich). I'm surprised that there isn't a Jack the Stripper (well, there is, but it's in Twickenham, and it's a wood-stripping firm).*





*Finally, the hunt for the murderer was carried out from Scotland Yard in Whitehall, which also has a blue plaque (though on Whitehall Place).*



## Bloch, Harlan, and the Ripper by Chris Garcia

**I would argue**, and I have argued, that Robert Bloch truly transitioned Ripper fiction into the modern age.

Bloch was one of the true masters of genre and not just horror. I actually think his science fiction is some of the best of his era. The tie to Lovecraft is fascinating too. His most important piece of writing is . . . well, probably *Psycho*, but his most important short story is 100% “Yours Truly, Jack the Ripper.”

The story goes like this: a fellow named Guy Hollis comes to a shrink, John Carmody, and tells him that he’s on the trail of Jack the Ripper. This would hardly be out of place, except it’s more than 50 years after the Ripper crimes. He wants help because he knows the Ripper is immortal and will strike again. He convinces Carmody to come with him as he’s going to stop what is clearly the next murder. He does, and then it turns out -- spoiler alert -- it was the shrink all along!

This idea was a good one and very fresh for the 1940s. There were people alive who not only had memories of the crime but certainly of the two later explosions of interest in the early 1920s and again in the late 1930s and early 40s with the rise of the tabloid crime magazine. This helped to form what Ripper fiction would look like, and it’s very impressive when you look at it today, not for the twist ending, but for the blunt force of the writing. This was Ripper fiction for the new fiction that had been born in magazines in the late 1930s.

The presentation of the story reads far more like one of the early 1960s than it does like a *Weird Tales* story of the 1940s. It’s incredibly fresh, even today the tarnish isn’t so great as to make the reader feel a distance. Bloch was good with character, and especially with inter-character relationship development, and the entire story hinged on it.

Now, Bloch did a bunch of Ripper stories, and a novel or two, but it was with “A Toy for Juliette” that he returned, but with a purpose. Harlan was putting together *Dangerous Visions* and he asked Bob for a story, specifically asking for a sequel, of sorts, to “Yours Truly, Jack the Ripper,” but set in the future. Bloch’s writing had remained at the absolute top of its powers. Now *Dangerous Visions* was looking for a specific kind of story, and the set-up that Bloch provided was incredible – an old dude in the future has a time machine and he can bring people back to the present, which for him is the 30<sup>th</sup> century or so. The world is a series of bubble cities, it seems, and Grampa and his granddaughter, Juliet, are two of the few thousand survivors.

And they’re both people of appetites.

That is where it gets interesting, as he uses the time machine to bring Juliette playthings from the past, folks who just disappear from the time stream. Bloch specifically mentions the crew of the *Mary Celeste* which I



thought was great, and I wondered if Ambrose Bierce made it there. She does unspeakable things to those she's brought, dark things, terrible things. Perhaps to make it feel like what Harlan had been crowing about in the build-up to *Dangerous Visions*, Bloch does paint Juliette as truly depraved, and other than a brief mention of underage "sex play" as he calls it, there's little in the way of graphic anything in the story.

Bloch was good like that.

The story was fantastic and short; it ran all of six pages or so. The power of the story comes from the world that Jack inhabits, richly detailed within the brief glimpse of Victorian London, being brought to the table rasa of Juliette's world.

It's so great, and of course, Harlan couldn't let it stand!

"Prowler in the City at the Edge of the World" is Harlan's answer to the story, and maybe it's because of Harlan's incessant need to be bigger, louder, and harder than anyone else, he picked up where Bloch left off and makes a world that is among the heaviest in the history of science fiction up until that point.

And while it's not garbage, it ain't great, and it shows how Harlan could never have been Robert Bloch.

Harlan goes on to give us a description of the world that Bloch had created, but almost certainly never envisioned. There are body-mutability things that are kinda cool. Grampa shows the Ripper around, and they discuss the world. Harlan's much less restrained in his language and topicality, but it doesn't play with the same sense of disquieting minimalism. Bloch's writing is far from spare, but it's clean and simple, where Harlan decides to write, well, like Harlan.

Honestly, it may only be in contrast that we see the cracks in Harlan's writing here. He decided that the power of Bloch's piece lay not in the perfection of the prose and brevity, but in the ideas of the world it minimally conjured up. Whereas Bloch wrote a story that was edgy, Harlan wrote a story that was all edge and little center.

The concepts Harlan writes about are cool; the imagery, at times savage and always of the utmost brutality, is strong; and the language is harsh but has a lyricism to it that almost makes you forget.

Almost.

"A Toy for Juliette" is a masterpiece; "The Prowler in the City at the Edge of The World" is fascinating but lacks power. I think this shows a contrast that Harlan was hoping to bring to the *Dangerous Visions* books – the old school vs. new school mentality that great authors of the past are only great when they get into the nitty-gritty of the writing of the moment. I can absolutely see Harlan getting the manuscript from Bloch, reading it, completely loving the writing, the story, the pacing, but saying, "Where's the 'fucks'? Why isn't there more gore?" and then saying he'll just do it himself.



## “Killing Time” by David Ferguson

**When I was growing up**, there used to be a local village fête, and a guy at one of the stalls sold issues of *2000AD*. I remember very little about these fêtes, but I remember rummaging through those issues. I distinctly remember discovering *Prog* 735. The cover was by artist Chris Weston. It depicted two Indigo Prime agents (Winwood and Cord) and Jack the Ripper. The words “Ripping Yarns!” (a terrific play on words, in my opinion) and “Killing Time for Indigo Prime” also appear. *Indigo Prime* was a strip by British writer John Smith about an agency that exists out of time and polices the multiverse of parallel realities. He developed it from an initial *Future Shock* (a *2000AD* feature usually done in one tale with a twist ending). It was called “A Change of Scenery” and featured in *Prog* 490. It eventually became its own series. It began with two- to three-part stories about different parts of the agency before ending its first run with the much longer ten-part “Killing Time.” (Note: I did not find all ten parts at the fête and only got the entire story years later).

“Killing Time” is considered one of the best *2000AD* stories of all time, and even with only part of the story, my young mind was blown away by it. John Smith’s clever plot and the almost visceral nature of Chris Weston’s art possibly warped my fragile young mind. As Chris Weston describes it, “I found a perfect vehicle to do weird and trippy artwork that complemented the music and lifestyle I was living at the time. The psychedelic imagery of the Sixties drew heavily on nostalgia for Victoriana, and I was into that too.” The weird and trippy vibe extends to the plot. In it, “seamsters” (agents who deal primarily with time) Max Winwood and Ishmael Cord travel to Victorian London. They plan to allow Jack the Ripper, disguised as a traveler on a train that travels backward in time (the train was a Weston idea), to complete his last murder. They need him to do this to provide the burst of psychic energy needed for them to leave all known realities. This is where a creature they must battle, the Iscariot, is imprisoned. The creature is using the Ripper to ensure its freedom.

Now, this may make the story, and its wonderfully out-there plot, seem only tangentially linked to The Ripper, and writer John Smith has even said that “Killing Time” is “much more a time travel story than a look at the Jack the Ripper mythos.” However, I would argue that it looks at Jack the Ripper's nature. It also contains horrendous imagery and nightmarish deaths that are similar in tone to those associated with the real-life killings. Some of these deaths are caused by the Ripper himself, including one that could be described as one of the most significant deaths in fiction. It involves a harp. I won’t say any more. There are also real-life theories that the Ripper killings were ritualistic, which, as I have noted, is part of “Killing Time’s” plot. Like that of the Ripper, this plot is nasty and fatalistic, and there is no happy ending to be had. A “Ripping Yarn,” indeed.





# Sherlock Meets The Ripper by Chris Garcia

**There have been many cross-overs** between the real-world beast Jack the Ripper and the fictional detective Sherlock Holmes. It's easy to see why, of course. As time passes, we are far more likely to see them as contemporaries and thus in need of interaction, regardless of their level of existence.

So many authors have taken on the interaction, though not the one who would have been the most official, Sir Arthur Conan Doyle. While there were elements of the Ripper's crimes that you could see reflected in some of John Watson's recorded tales, the Ripper himself was never present. There are likely good reasons for this. If the Ripper showed up, he'd have to incorporate the known elements of the case, and even in the first quarter of the 20th century, many details were known. Also, it just could have been a bit too gruesome. While Doyle often used horror tropes, you couldn't write any Ripper story without going into the dark and grotesque.

And, when the creator gets timid, let the fanfic lead the way!

In 1907, a German publisher released the story "*Wie Jack, der Aufschlitzer, Gefasst Wurde*" or "How Jack the Ripper was Captured." It was one of the first approaches of Sherlock and Saucy Jack interacting, and at the time Doyle was still alive and still putting out Holmes stories. It was translated into Spanish later, and I believe into English in the last twenty years or so.

There were plenty of Sherlock vs. Ripper stories in the 1950s and 1960s, but easily the most impressive as far as getting the Holmes right, was an Ellery Queen "story." Those quotes are there for a good reason. It's a story of detective Ellery Queen, but the mass of the story is a Holmesian pastiche. The framing technique is Queen stuff, but the central writing is a story of Sherlock Holmes investigating the Ripper's crimes after being challenged to the game.

Now, when I came across this story, I'd only read maybe two full Ellery Queen pieces. Queen -- both the detective who wrote detective stories and the duo who wrote the stories of the detective who wrote detective stories -- has become one of the most important names in the history of mystery fiction. The pair made anthologies and launched *Ellery Queen Mystery Magazine*, the longest-lasting mystery magazine in America. The character never much got to me for some reason, but the contrast between Queen and Sherlock is pretty amazing. While both are master detectives, each is rooted in a specific place and time. Queen is New York in the 20th century. Holmes is all about late 19th-century London. Remove either from their environs and they become something different, and very messy. When something like Sherlock ends up working, it's because if you took the Sherlock Holmes concept out of it, it would still work just as well with another character set.

The story begins when Ellery Queen, on a deadline, is visited by his friend, Grant Ames III, a millionaire playboy. Someone had dropped an envelope for Queen in his Jaguar, so he brings it over, drinks Queen's booze, and it becomes known that it's a manuscript for a Sherlock Holmes novel by Dr. John Watson. In this world, it turns out that Holmes and Watson are real people who have real adventures. Ellery looks over the manuscript, reluctantly, and the game is afoot.

The Ellery Queen stuff is, of course, written by Ellery Queen (cousins Manfred Lee and Frederic Dannay) but the central portion, the manuscript that is sent to Queen, was written by Paul Fairman. His approach to Holmes was perfectly pitched, feeling exactly like a late-phase Holmes story. The characterizations are a bit looser, and the plotting a bit tighter, but the prose hits that exact sweet spot.

The framing story is a simple detective thing; Queen needs to find out if it's legit and if what's being said is real and correct. That's as simple as it can get. The Holmes story is about Sherlock solving the Whitechapel Crimes, and it plays looser with the case facts than Doyle would have been able to get away with.

The story is just good reading all the way through, and breaking it up via the framing device allows for easier digestion. The Ripper stuff is good, though somehow more Holmes-y than Ripper-y.

An important point here is that this was a novelization of a film in which Holmes takes on The Ripper, and the movie's not bad either.

Of course, Sherlock vs. the Ripper has some that are far more traditional. And some that are even more off the wall. *The Last Sherlock Holmes Story* is another Moriarty tale, but with a significant twist - Moriarty isn't real. I probably should have prefaced that with a spoiler warning . . . it's a 1978 novel, so it's hard to hold secrets too dearly. Michael Dibdin gives us a Holmes twist ending -- that he made up Moriarty as a way to cover up his crimes because Sherlock's a nutter. It's a good concept and so very 1970s. The writing's pretty good, but it doesn't come off as a Conan Doyle Sherlock as much as a Sherlock admirer's Sherlock.

I became most enamored with *Dust and Shadow* by Lyndsay Faye. Now, the idea of Watson holding on to the knowledge of the true identity of the Ripper until he's an old codger is a fun bit to play with, but it's what she surrounds that story with that ties it all together. There's a quick Sherlock case about a missing ring that hammers home Faye's take on the Master Detective, but the main body of the story is intensely interesting, and while in the tone of the darker Sherlock stories, it isn't as much a pastiche as it is a gilded-re-imagining. Many critics said that she got the Watson voice exactly right, and I'm not 100% sure I agree, but what she got dead-on was the flow, and how it would have had to intersect with the Ripper crimes.

Why did the double event happen? Holmes and Watson interrupt and Holmes gives chase. Who cleaned the Goulston St. Graffito off the wall? Lestrade! These elements show an understanding of the case and how Holmes and his companions would have interacted with what we know.

The problem with Holmes in the world we know, and especially for those of us who know the Ripper chapter and verse, is that once you attempt to pull the strings that seem unmoored, they turn out to be well-attached. There are some excellent bits of damn-near Mary Sue-ing in Sherlock v. Ripper stories, but really, they're more like the secret histories that writers like Philip Jose Farmer and Tim Powers wrote, such as Farmer's *The Other Log of Phileas Fogg*. The story is gripping, though there are moments when a shoehorn has to be used to fit some piece of Ripperiana into the story. Nothing wrong with that as the average reader (and not, mind you, one who has spent years looking into the case) would have noticed any stretch at all.

While I would argue that *A Study in Terror* is a Jack the Ripper story (well, the story in the story is) that features it's clear that *Dust and Shadow* is a Sherlock story that features Jack the Ripper. The way it unfolds, and how they tie the opening, seemingly throw-away mystery solution in the final reel, is 100% Conan Doyle, and it had me, and my kids, on the edge of our seats.

The problem with every Jack vs. Sherlock story is there are adepts on both sides. Get the Sherlock even a touch to the right and they'll go for the throat. You can feel the tsk-tsks hammering if you get even the slightest bit of the Ripper timeline wrong. When it's done right, it's great, few other Holmes cross-overs can compete (including Cthulhu) and it's something to strive for. You've made it in both fields if you can pull it off.



# Sherlock Holmes and Dr. John H. Watson's Opinion of Jack the Ripper

by Julian West and Ian Nicolas



***This novella is terrible.***

Mr. Kelly does a disservice to both Holmes and the Ripper. His story seems primarily meant to be a way to summarize events using Sherlock Holmes as the one to read them to the reader.

The character does nothing else. He reads letters and notes to Dr. Watson, and the only action present is their smoking pipes together.

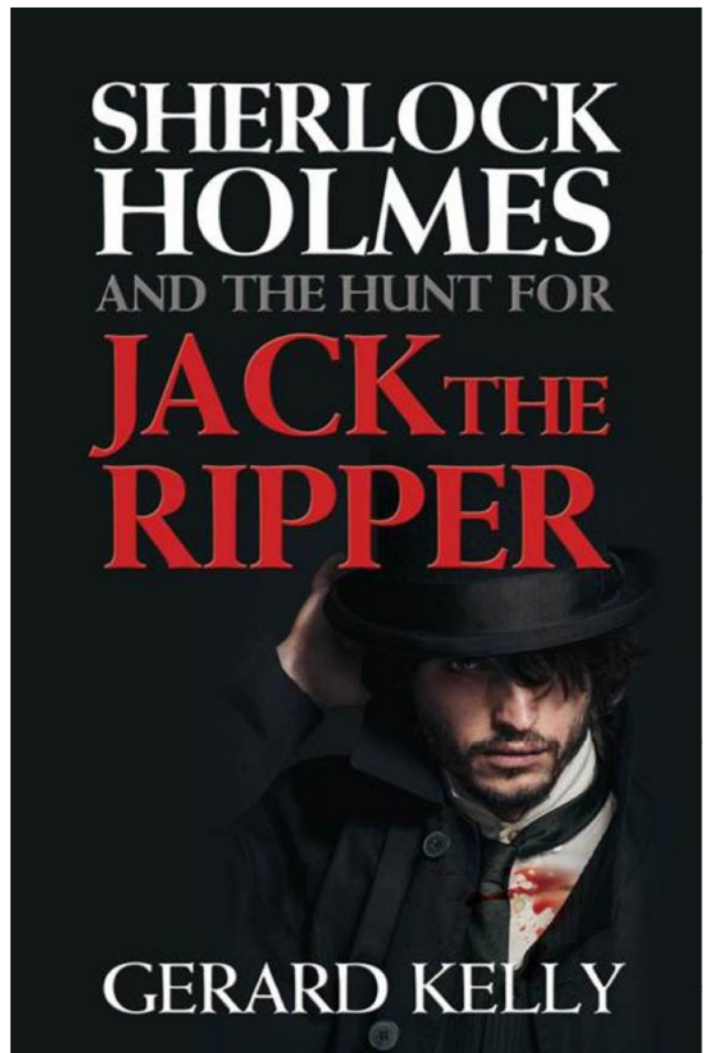
In some respects, it reminds me of Akira Kurosawa's *The Seven Samurai* (1954, 3 hours, 27 minutes), but without the artistry. In that film, there is a major battle, but it takes place off-screen, presumably for 1954 budgetary reasons, and the "action" was when a maid ran to her mistress to read a letter about the battle. (The con is I saw the film but accidentally ordered the wrong version.)

There are several jarring (to me) anachronisms. This includes the repeated use of "hysterectomy." The term has been around for a very long time, and it was in increasing use in the 1880s, but it is implied that this is a surgical procedure where the abdomen is opened. This type of hysterectomy was not in use until the 1920s. In the 1880s, the uterus was prolapsed to affect the operation.

The Ripper would not have imagined opening the abdomen for that purpose as is suggested in the book.

The language also seems in places anachronistic, or at least out of character for the Holmes I know. It's quick and none come immediately to mind as I write this, but they felt like things Holmes would not say. They pulled me right out of the story every time.

In all, I'm glad it was a quick read. To me, it adds nothing to either the Ripper or Holmes genres. *Sherlock Holmes and the Hunt for Jack the Ripper*. 2014. Gerard Kelly. MX Publishing London, digital edition Andrews Limited, London. 51 or so pages, depending on print or electronic device.







Time after Time after Time after Time after Time after . . . Steven H Silver

**In April 1979**, Karl Alexander published the novel *Time After Time*, in which Stevenson, an associate of H.G. Wells, steals a time machine Wells invented in order to escape the police when they learned that he was Jack the Ripper. Wells follows Stevenson into the twentieth century to capture the murderer, winds up falling in love with Amy Robbins, and then must stop Stevenson before he kills her.

In August 1979, a film adaptation of *Time After Time*, directed by Nicholas Meyer and starring Malcolm McDowell, Mary Steenburgen, and David Warner (as Wells, Robbins, and Stevenson, respectively), debuted in New York. The film was nominated for the Hugo Award for Best Dramatic Presentation but lost to Ridley Scott's *Alien*.

In January 1984, Cyndi Lauper released the song "Time After Time." While working on the album *She's So Unusual*, producer Rick Chertoff insisted that Lauper needed an additional song. Flipping through a copy of *TV Guide*, Lauper saw a listing for the 1979 film. She co-wrote the song with Rob Hyman, and it was released as the second single from the album. The song has no references to H.G. Wells, Stevenson/Jack the Ripper, or time travel.

In February 2010, Gabriel Barre directed *Time After Time*, a musical adaptation of the novel, at the Pittsburgh Playhouse. With book and lyrics by Stephen Cole and music by Jeffrey Saver. John Wascavage played Wells, Michael Campayno played Stevenson, and Taylor Chalker played Amy. The entire cast was made up of students from the Point Park University Conservatory of Performing Arts. Although there was a staged reading of the show in New York the previous year and it has been performed elsewhere, *Time After Time* never made it to Broadway.

In March 2017, a television-series adaptation of *Time After Time* debuted on ABC. Wells was portrayed by Freddie Stroma, Josh Bowman played Stevenson, and Wells' love interest, now named Jane Walker, was played by Genesis Rodriguez. In a nod to another Wells novel, a new character named Griffin was introduced. The series was canceled after only five episodes. Just as Cyndi Lauper took inspiration from the 1979 film for the title of her song, the writers of this series took inspiration from Cyndi Lauper's song, naming each episode after the pilot after a phrase from her song.

## Graphic Stalking: Two Comics Featuring Jack the Ripper, Reviewed by Chuck Surface

My experience with Ripper comics is limited.

I've read Brian Augustyn and Mike Mignola's *Gotham by Gaslight*, a Batman tale set in 1889 where the Ripper has moved from London to Gotham City, continuing his grisly work. The police arrest Bruce Wayne himself, and he's sentenced to hang, but the truth is not only terrifying but heartbreaking as well. This is Elseworlds at its best, and thanks to the recent animated adaptation anyone easily can obtain a reprint edition.

Then we have Alan Moore and Eddie Campbell's *From Hell*, and who but Moore could have so much twisted fun adapting a popular but improbable theory about Jack's identity while exploiting Masonic elements and absolutely chilling his audience's blood? Did I mention blood? Unsurprisingly, there's much of that here. Watch the film if you want but read the graphic novel if you haven't – now.

Two other Ripper comics merit attention, one published during the mid-1980s, and another a recent webcomic now available in trade paperback. Which Ripper comics have I missed? Not these two, and you shouldn't miss them either.

### Blood of the Innocent



Written by Rickey Shanklin and Mark Wheatley, with art by Marc Hempel, *Blood of the Innocent* (1986), a four-issue miniseries, was the first comic to appear weekly over a single month. Publisher WaRP Graphics, famous for *Elfquest* and *MythAdventures*, was branching out entirely into new territory with this prequel to Bram Stoker's *Dracula*. The Count travels to London, particularly Whitechapel, seeking any who might emigrate to his



homeland. He encounters Jack the Ripper, of course, and even falls in love with a local woman. Even casual Ripperologists will see where the plot is going, but they'll enjoy the ride, nonetheless.

Two theories surrounding Prince Albert Victor, Duke of Clarence and Avondale, and Queen Victoria's grandson, have been wildly popular among those speculating about Jack's identity. Indeed, they believe Albert Victor, or "Eddy" to family and close friends, either was Jack the Ripper or was responsible for others creating Jack on his behalf. One theory depicts Eddy slipping into syphilitic madness, targeting sex workers whom he blames for his condition.

The second theory becomes more convoluted, a cover-up with Sir William Gull, an eminent physician and high-ranking Mason, and other agents committing the murders to hide that Eddy had married a Catholic woman with whom he had a child. Stephen Wright proposed this scenario which he details in *Jack the Ripper: The Final Solution* (1976). He bases his hypothesis on information from Joseph Gorman-Sickert, who apparently got the story from his father, Walter Sickert, a Ripper suspect himself. I might wonder how supposition grows into a wildly popular theory, but there was the 1970s and 1980s paranoia that birthed the Satanic Panic. Then I recall QAnon and Pizzagate, and people's willingness to believe diabolical cabals were meeting in the basement of a pizza restaurant that doesn't even have a basement. I'm not only reminded how human minds often wander down strange paths but also that at least Wright's complicated musings didn't foment an attempted insurrection.

Shanklin and Wheatley combine the two Eddy theories deftly, giving a story that while not equaling Alan





Moore's *From Hell* engaged me well. Are these authors adherents to any version of the Eddy theories? I can't say, but I know all three recognize good story fodder when they see it, and readers will feel thankful. Royal scandal, upper-crust scheming (albeit not Masonic here – seek out *From Hell* for that instead), and a vampire in love. Who could resist? I wish a collected *Blood of the Innocent* would appear. Interested parties can seek out affordable copies online. I found mine for around \$20.00 altogether. In 2011, Dave McNary of *Variety* reported that Inferno Entertainment had optioned film rights for *Blood of the Innocent*, but we know how such deals often don't go.





## Zatanna & the Ripper



In August 2021, Webtoon, a South Korean webcomic enterprise, partnered with DC to adapt that company's characters to original stories on its platform. The first two released were *Batman: Wayne Family Adventures* and *Vixen: NYC*. Webtoon grabbed my attention, however, with the third offering, *Zatanna and the Ripper*, a 51-chapter webcomic now published in trade paperback format. The first has been set loose, and the second is due out in early December 2023.

Zatanna Zatara, the brainchild of Gardner Fox and Murphy Anderson, first appeared in *Hawkman #4* (1964) and over time has garnered much popularity among fans. She's served with versions of the Justice League, including Justice League Dark, and recently she's had relations with John Constantine, the nature of which varies from writer to writer. Despite this relationship, and that she inherited her magical abilities from her

father, Giovanni Zatara (first appearance: *Action Comics* #1 along with some dude called Superman), Zatanna always stands strong and independent. How could one ever trifle with someone who can make anything happen by stating her wishes backward?

Upon hearing about this effort written by Sarah Dealey with art by Syro, I wondered how long these creators might sustain the storyline. Obviously, time travel would be involved somehow, but no matter the setting or era Zatanna could zap Jack's misogynistic ass decisively. Dealey solves that issue by crafting a young and inexperienced Zatanna still trying to grasp her unpredictable powers, and so her wobbly magic transports her to 1888 London where – voila! – she encounters Jack the Ripper who maybe has magical backing of his own.

Zatanna struggles with her budding powers, how she doesn't feel worthy of the independence toward which her father has been encouraging her, and how she fails to save him when the story's main antagonist attacks him. Indeed, the depression from all this is what caused her abilities to go awry. That the narrative begins on Zatanna's 21<sup>st</sup> birthday quite clearly signals that this is a coming-of-age adventure.

Each time Zatanna attempts to return home, objects from now manifest instead, including John Constantine. Constantine recognizes the situation almost immediately, being knowledgeable about Ripper lore. Of course, the two will pair up to solve the predicament. Since I've only read the first volume and haven't peeked ahead into the already completed webcomic, I'm not sure how Dealey handles Constantine's powers yet, since in his most recent incarnations he displays great sorcerous skill. I'll know once the second volume drops.

The pacing is slow, but this allows time for readers to appreciate the characters' complexities and for the action to slowly swell rather than explode too rapidly. Dealey's meticulous with psychological angles too. I'm still not sure how what's happened between Zatanna's father and the main antagonist will play out, and so far Jack's nature doesn't seem to follow any known theory about who or why he is. Again, I'm waiting for the second volume. If you jump ahead by engaging the webcomic, and you should if that format appeals to you, please – no spoilers. I'm eagerly awaiting the denouement.







# Blood Money to Whitechapel By George Bernard Shaw

*First Published in The Star (September 24, 1888)*

*TO THE EDITOR OF THE STAR.*

SIR,-- Will you allow me to make a comment on the success of the Whitechapel murderer in calling attention for a moment to the social question? Less than a year ago the West-end press, headed by the St. James's Gazette, the Times, and the Saturday Review, were literally clamoring for the blood of the people--hounding on Sir Charles Warren to thrash and muzzle the scum who dared to complain that they were starving--heaping insult and reckless calumny on those who interceded for the victims--applauding to the skies the open class bias of those magistrates and judges who zealously did their very worst in the criminal proceedings which followed--behaving, in short as the proprietary class always does behave when the workers throw it into a frenzy of terror by venturing to show their teeth. Quite lost on these journals and their patrons were indignant remonstrances, argument, speeches, and sacrifices, appeals to history, philosophy, biology, economics, and statistics; references to the reports of inspectors, registrar generals, city missionaries, Parliamentary commissions, and newspapers; collections of evidence by the five senses at every turn; and house-to-house investigations into the condition of the unemployed, all unanswered and unanswerable, and all pointing the same way. *The Saturday Review* was still frankly for hanging the appellants; and the Times denounced them as "pests of society." This was still the tone of the class Press as lately as the strike of the Bryant and May girls. Now all is changed. Private enterprise has succeeded where Socialism failed. Whilst we conventional Social Democrats were wasting our time on education, agitation, and organisation, some independent genius has taken the matter in hand, and by simply murdering and disembowelling four women, converted the proprietary press to an inept sort of communism. The moral is a pretty one, and the Insurrectionists, the Dynamitards, the Invincibles, and the extreme left of the Anarchist party will not be slow to draw it. "Humanity, political science, economics, and religion," they will say, "are all rot; the one argument that touches your lady and gentleman is the knife." That is so pleasant for the party of Hope and Perseverance in their toughening struggle with the party of Desperation and Death!

However, these things have to be faced. If the line to be taken is that suggested by the converted West-end papers--if the people are still to yield up their wealth to the Clanricarde class, and get what they can back as charity through Lady Bountiful, then the policy for the people is plainly a policy of terror. Every gaol blown up, every window broken, every shop looted, every corpse found disembowelled, means another ten pound note for "ransom"; The riots of 1886 brought in £78,000 and a People's Palace; it remains to be seen how much these murders may prove worth to the East-end in panem et circenses. Indeed, if the habits of duchesses only admitted of their being decoyed into Whitechapel back-yards, a single experiment in slaughterhouse anatomy on an aristocratic victim might fetch in a round half million and save the necessity of sacrificing four women of the people. Such is the stark-naked reality of these abominable bastard Utopias of genteel charity, in which the poor are first to be robbed and then pauperised by way of compensation, in order that the rich man may combine the idle luxury of the protected thief with the unctuous self-satisfaction of the pious philanthropist. The proper way to recover the rents of London for the people of London is not by charity, which is one of the worst curses of poverty, but by the municipal rate collector, who will no doubt make it sufficiently clear to the monopolists of ground value that he is not merely taking round the hat, and that the

State is ready to enforce his demand, if need be. And the money thus obtained must be used by the municipality as the capital of productive industries for the better employment of the poor. I submit that this is at least a less disgusting and immoral method of relieving the East-end than the gust of bazaars and blood money which has suggested itself from the West-end point of view. --Yours, &c.,

G. BERNARD SHAW.

