

Annotated Bibliography

Primary Sources

“1906 Parliament in Session.” Historical Postcards. Intrinsic Collectibles.
Feb. 19 2005. <<http://pages.intrinsiccollectibles.com/7797/PictPage/1921606082>>

This is a scan of a postcard depicting the 1906 parliament in session that I used as a graphic in my documentary to show how socialist foundations had expanded since 1888.

“Alexandrina Victoria.” Portrait Gallery. Aug. 19, 2003. University of Texas Libraries.
Apr. 15, 2005. <<http://lib.utexas.edu.photodraw/portraits/victoria.jpg>>

This is a broad-spectrum database of electronic reproductions of primary source drawings and photographs of historically important individuals. From it I used a 19th century sketch of Queen Victoria to use in my video.

“Blind Man’s Buff.” Cartoon. The London Charivari. 22 Sep. 1888: Page 130.

This cartoon satirizes the police’s inability to catch, or even gain a positive identification of the Whitechapel murderer. I used it to illustrate how people doubted the police’s ability.

The Day Before Yesterday. Introduction by Peter Querrell. New York: Charles Scribner’s Sons, 1978.

This is a volume of photographs of daily life in Victorian and Edwardian England that I used in giving a visual representation of the poor living conditions of the East End.

“Down East: Gaslight Wanderings No. III.” The Metropolitan (London). 4 Sep. 1872.

This is an article written by a resident of London’s West End describing their observations about the East End. It helped me to understand how some of England’s wealthy saw the poor.

Evans, Stewart P. and Keith Skinner, ed. The Ultimate Jack the Ripper Companion. New York: Carroll & Graff Publishers, 2000.

This is collection of police reports, letters, crime scene photographs, mortuary pictures, and examples of newspaper drawings from 1888. This was one of my best sources of graphic aids for my audience, and helped me visualize the horridness of the murders... sometimes a bit more than I wished to visualize them.

“Fabian Essays in Socialism.” The Quintessential G. B. S. 15 Feb. 2001. Brown University Library. 27 Jan 2005. <http://www.brown.edu/Facilities/University_Library/exhibits/shaw/politics.html>

From this website about George Bernard Shaw, I used an image from the cover of a late 19th century Fabian Society essay for when I talk about the Fabian Society in my narrations.

Foster, Frederick William. “Coroner’s Plan of Mitre Square and Surroundings.” 30 Sep. 1888. Jack the Ripper and the Whitechapel Murders. London: Public Record Office, 2002. Document 9.

This coroner’s report of the location and position of the Eddowes corpse includes police drawings of the body, which were useful to me in depicting the killing.

Jack the Ripper. “To Chief of Scotland Yard.” Oct. 1888. Jack the Ripper and the Whitechapel Murders. London: Public Record Office, 2002. Document 11.

This is a letter signed, “Jack the Ripper”, that came from Philadelphia, and threatens to begin a series of killings there. This aided me in understanding that the killings were not only an issue for Britain. The fear produced by Jack was worldwide.

Jack the Ripper. “To George Lusk.” 25 Sep. 1888. Jack the Ripper and the Whitechapel Murders. London: Public Record Office, 2002. Document 12.

This is a reproduction of a letter received by the head of an East End vigilance committee that was packaged with a piece of human kidney. It helped me understand how dramatic the Ripper stories are, which is one of the reasons for why it had the ability to influence history as much as it did.

Jack the Ripper. “To London Central News Office.” 25 Sep. 1888. Jack the Ripper and the Whitechapel Murders. London: Public Record Office, 2002. Document 3.

This letter, signed “Jack the Ripper”, is a wonderful example of the dramaticism present in the Ripper case. I quote excerpts of it in my documentary to show why the media might have embraced the Whitechapel killings like they did.

“Locality of the Seven Undiscovered Murders.” Daily Telegraph (London). 10 Nov. 1888.

This newspaper article summarizes seven murders in Whitechapel, and includes a map of Whitechapel that I used as a graphic aid in my documentary.

“London’s Awful Mystery: The Whitechapel Murderer Still Untracked.” New York Times. 1 Oct. 1888: Page 1. ProQuest Historical Newspapers. <<http://proquest.com>>

This article emphasizes how the police still had no idea as to the identity of Jack the Ripper. This goes to how the public began to feel less protected by their government, which encouraged reform.

“London’s Record of Crime.” New York Times. 3 Oct. 1888: Page 1. ProQuest Historical Newspapers. <www.proquest.com>

This article discusses how Whitechapel was a violent region, and heavily criticizes the government for not catching the ripper. I used this as fodder for proving my thesis that the killings encouraged people to reform British politics.

“London’s Weak Police.” New York Times. 18 Jul. 1889: Page 4. ProQuest Historical Newspapers. <<http://proquest.com>>

In this newspaper article, the New York Times criticizes the London police force of being inadequate, and stupid. I used a quote from this article to show how the public grew doubtful of the government due to the Ripper.

Metropolitan Police Office (London). “Police Notice: To the Occupier.” 30 Sep. 1888. London: McCorquodale & Co.: 1888.

This is a police leaflet warning citizens about the murders, and advising women to stay indoors. This helped me understand that not only did the newspapers publicize the Ripper, but the police themselves did too.

“Nemesis of Neglect, The.” Cartoon. The London Charivari. 29 Sep. 1888.

This cartoon depicts crime in Whitechapel as a ghostly demon wielding a knife. I used it to help my audience understand that the media did not simply tell the story of the Ripper. Rather, they created a heavily extrapolated legend out of him.

Shaw, George Bernard. “To the Editor: Blood Money to Whitechapel.” The Star (London). 24 Sep. 1888.

This was one of my most helpful primary sources, and it helped me redirect my project’s focus. In it, Mr. Shaw, a socialist writer for the Fabian society, writes to the editor of The Star about how the Ripper has done more to help reform than the Democratic-Socialist Party has.

“Sir Charles Warren Resigns.” New York Times. 13 Nov. 1888: Page 1. ProQuest Historical Newspapers. <<http://proquest.com>>

This is a short newspaper article declaring that the Metropolitan Police Commissioner of London has resigned after citizens had called for him to step down. I used this information to show the effects the Ripper had on London's political scene.

Somerset, Lady Henry. "Pictures of London: A Vivid Pen Picture of Life in the East End." Sheboygan Press (U.S.A.). 5 Apr. 1910.

This piece of writing describes life in the Edwardian east end after the reign of Victoria. It illustrates how conditions had improved for east-enders since 1888.

Victoria, Alexandrina. "To Prime Minister, Robert Salisbury." 10 Nov. 1888.

This is a memo sent from Victoria to the Prime Minister stating her displeasure in the government's handling of the murders. It helped me understand that many people of varying classes were worried about the Whitechapel murderer, not only citizens in the East End.

"Walter Crane: Artist and Socialist." Articles and Transcriptions. Working Class Movement Library. Feb. 19 2005. <<http://wcml.org.uk/people/wcrane/crane.htm>>

This website is a portfolio of the art of Walter Crane, a socialist artist in the Victorian times. It includes socialist posters that I used to illustrate some of the political aspects of the Whitechapel murders.

Warren, Charles. Government Report Concerning Police Actions On the Morning Following the Stride and Eddowes Murder. 6 Nov. 1888. Jack the Ripper and the Whitechapel Murders. London: Public Record Office, 2002. Document 7.

This is a report filed by the Police Commissioner regarding some of his actions in the Ripper investigation that evoked controversy and public doubt. It helped me to understand more of the police's side of the story in the murders.

"Whitechapel Mystery, The." The Penny Illustrated Paper and Illustrated Times (London). 8 Sep. 1888: Page 1.

This is the front page of a popular sensationalist Victorian newspaper. It includes a large drawing of the murders. I used this sheet to help my audience visualize how the sensational papers embraced the killings, and brought them into the public eye.

Secondary Sources

Academy of St.-Martin-In-The-Fields. Amadeus. Com. Wolfgang Amadeus Mozart. Disk 3. Fantasy Records, 1991.

From this three disk Mozart CD collection, I used a track from “Requiem”, Mozart’s dark masterpiece, to use as background music in my video. The grim overture to Requiem helps set the tone for the documentary.

Colby-Newton, Katie. Jack the Ripper: Opposing Viewpoints. San Diego: Greenhaven Press, 1990.

This book offers a good, easy to understand description of Jack the Ripper, and provides a handful of historical pictures that I used as visual aids.

Cornwell, Patricia. Portrait of a Killer: Jack the Ripper Case Closed. New York: G. P. Putnam’s Son’s, 2002.

Portrait of a Killer is a book dedicated to proving the guilt of one Ripper suspect. Despite the bias in this source, it provides some valid facts, and decent reproductions of documents, which I used in my documentary.

Corrick, James A. The Industrial Revolution. San Diego: Lucent Press, 1998. (p. 78-92)

Corrick writes a broad and easy to comprehend history of Europe’s industrialization and the unionizing, striking, and demonstrating that ensued. From this source, I used a picture of demonstrating citizens.

Darley, Gillian and Andrew Saint. The Chronicles of London. New York: St. Martin’s Press, 1994. (p.181-219)

This volume is a broad history of London from Roman and Saxon times, to the modern age. Pages 181 to 219 focus on the reign of Queen Victoria. From this section, I took pictures of dissenting Londoners, as well as a painting of a 19th century London street side.

“Events in 1901.” Exhibitions and Learning Online. The British National Archives. Feb. 17 2005. <<http://nationalarchives.gov.uk/pathways/census/events>>

This site run by the British national archives contains vintage Victorian social reform posters that I use in my documentary to provide a visual aid concerning the Democratic-Socialist party and its reforms.

Hunt For Jack the Ripper. Dir. Sueann Fincke. Narr. David Ackroyd. Videocassette. A&E Home Video, 2000.

This documentary was the first source that I looked at, and influenced me greatly in picking my thesis. While it focuses on who committed the murders, it does dabble a little in the social aspects of the incidents.

Madison, Arnold. Great Unsolved Mysteries. London: Franklin Watts, 1978; pg. 5-27.

This is a book that gives overviews of three unsolved mysteries. The 22 pages dedicated to Jack the Ripper give a brief, slightly juvenile account of the murders. This was one of the first sources that I looked at, and helped me find out about the Jack the Ripper murders themselves.

Palmer, Alan. The End: Four Centuries of London Life. New Brunswick, New Jersey: Rutgers's University Press, 1989.

Palmer presents a full history of London's east end. It gives foundation to the setting of the murders, and in a subsection, spoke of how the killings were affecting Whitechapel's city improvements such as an increased number of alleyway gas-lamps.

Rumbelow, Donald. Introduction by Colin Wilson. Jack the Ripper: The Complete Casebook. Chicago: Contemporary Books, 1988.

This book by Jack the Ripper expert Mr. Rumbelow includes a lot of information relating to how the media embraced the Ripper stories, which I used to prove one of the elements that lead to proving my thesis.

Russell, Alan K. Liberal Landslide: The General Election of 1906. Hamden, Connecticut: Archon Books, 1989.

Liberal Landslide analyzes election statistics and the statistics of different demographics of London. Through these charts and their interpretations, I gained knowledge of the conditions and economy of both the West and East ends.

Sugden, Philip. The Complete History of Jack the Ripper. New York: Carroll & Graf Publishers, 1994.

This book is probably the most authoritative account of the Ripper murders I have encountered in my research. It discusses public reactions to the murders, and gives an incredibly detailed description of the killings. I used information from this source throughout my narrations.

Sweet, Matthew. Inventing the Victorians: What We Think We Know About Them, Why We're Wrong. New York: St. Martin's Press, 2001

This is a book that focuses on common myths we have about the Victorian period, and enlightens us with the truth of these matters. From it, I used pictures of wealthy London society to illustrate the class rift in England.

Swisher, Clarice. Victorian England. San Diego: Lucent Books, 2001.

This is a broad overview of major issues in Victorian Britain. I use information from it concerning the political and social conditions of England at the time, as well as pictures of high class and low class British society.

Unsolved Mysteries: Jack the Ripper. DVD. The Discovery Channel, 2004.

This is a documentary about Jack the Ripper, Ripper conspiracy theories, and how the police handled the serial killings. From it I used two pictures for my documentary. Unsolved Mysteries also helped me to understand the process the police took in their investigations.

Victoria: An Empire Under The Sun. Computer Software. Paradox Entertainment, 2003. Windows 98 or Higher, 600 MB, CD-ROM.

This is a computer program based on the Victorian era, which includes mp3 files of such Victorian composers as Verdi, Mendelssohn, and Berlioz. I used portions of these files as my background music in my documentary.

Wilson, Colin. "Jack the Ripper." Encyclopedia of Murder. New York: GP Putnam's Son's, 1962; pg. 299-305.

Colin Wilson is one of the foremost "ripperologists", and in his article about Jack the Ripper from the *Encyclopedia of Murder*, he gives a brief account of the murders, and analyzes the social consequences of them.