

P C

T H E L O S T  
F I L E S O F  
S H E R L O C K  
H O L M E S



*Mr. Sherlock Holmes*  
*221b, Baker Street*  
*London*

*My Dear Watson –*

*I am faced with a problem as grave as any you have recorded in the annals of my investigations. Pirated software continues to be a problem, even when appropriate personages are entreated, "Please don't make or use pirate software." Illegal copies of software, even if made for friends, cause software producers to raise their prices, since they are no longer able to sell enough software to cover their costs. Soon, everyone is paying more for software, and some smaller companies are forced out of business. The *Lost Files of Sherlock Holmes* was produced through the efforts of many whose costs can be recovered only through retail sales. Duplicating this or any other game without authorisation raises the cost of software for all legitimate users. Copying *The Lost Files of Sherlock Holmes* for any reason other than making backup copies is against the law. Electronic Arts supports the industry's effort to fight illegal copying of personal computer software. Yet these malefactions still occur. I perceive the stain of Moriarty's polluting touch in this. Queen and country demand that we not delay. The Irregulars stand poised to strike, and Toby's scintillating canine olfactory genius is at our disposal. If convenient, come immediately. If inconvenient, come all the same.*

*Holmes*

# MYTHOS SOFTWARE

Mythos Software was founded in 1990 by James Ferguson in the Valley of the Sun. James was soon joined by the best talent in Arizona.

James is a veteran programmer of 11 years. He does everything except draw, which he leaves to people who draw better stick men than he does. He has been known to sacrifice his body in order to get sound effects for games. His forte is programming, which is usually done in the wee hours of the morning. Favourite phrase: "You'll get all the sleep you need when you're dead."

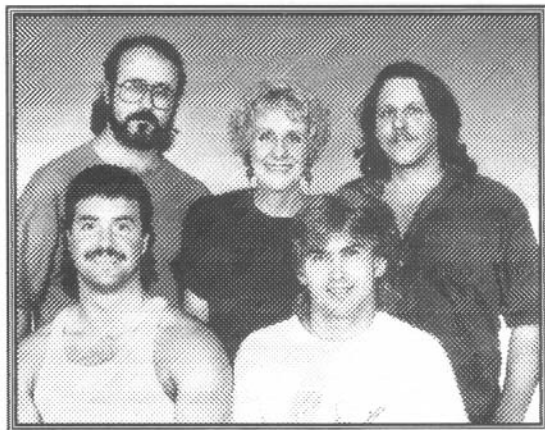
Scott Mavor is an acknowledged master of VGA art and animation. His plan was to create a glow and atmosphere for Holmes never before achieved in interactive games. And he did it! The industry may never be the same.

Eleanor Mavor contributed to Mythos' success in two ways. She creates stunning artwork and she passed her innovative talent on to her artistic son. The gift that keeps on giving!

John Dunn is a man of few words who likes to let his work speak for itself. That would require a small library. John created many of the tools, editors, and utilities that make good game development possible.

David Wood is responsible for taking the written word and making it come to life on the computer screen. James promised him that after this project, he would get some time to sleep. James lied.

Watch for more great products yet to come. Here's some good advice: When Mythos Software goes public, buy stock.



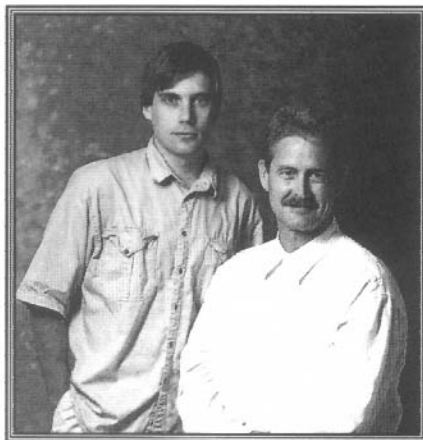
*Back, Left to Right: David Wood, Eleanor Mavor, Scott Mavor  
Front, Left to right: James Ferguson, John Dunn*

## THE ELECTRONIC ARTS TEAM

R.J. Berg brings a Holmesian resumé to the art of game design. He is a classical scholar, speaks 4 languages, and was once a private investigator. But whereas Holmes played violin, R.J. plays point guard, and about as well. He is bringing all his skills to bear in collating recently discovered documents in the Watson family archives, and will soon be reconstructing them in game form.

Eric Lindstrom is an Existential Determinist who finds much to admire in the cold, logical deductions of the greatest detective in history, and he very much enjoyed the time he spent in the mind of Mr Sherlock Holmes.

Eric is seen by many as a foul-mouthed perverted heathen who hunches at his desk and mutters to his pet sewer rat Psyche, but as long as he doesn't claim the conversations are two-sided, we keep giving him office supplies.



*Left to right: Eric Lindstrom, R.J.*

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## INTRODUCTION

*The fog, always the fog. Without it, the city would still be a place like no other, but it would not be London. The sights, the smells, even the legends would not linger so without the thick, characteristic vapour to drift upon. Without the fog, the sound of chamber music would not carry as far in Chelsea, nor would the consumptive coughs in Spitalfields alleys echo so in the night. The smell of perfumed hair entering or leaving Covent Garden Opera House wouldn't linger so in a fogless night, nor would the sulphurous smoke of cheap coal mix so piquantly with the smell of the open sewers in Whitechapel.*

*So many contrasts here, seeming all the more pronounced at night. But what the night can amplify it can also mask: The bloodlust in a murderous eye, the arc of a keen scalpel, a surprised gasp savagely cut short. Day or night, this is a city of extremes and contrasts. This was the city of the Conqueror, the Lion-Heart, the Bard, the Virgin Queen...and now, the city of Jack the Ripper.*

*But it is also the city of one more remarkable individual – Mr. Sherlock Holmes of 221B Baker Street. The Ripper, and his imitators, have found their nemesis.*



# GETTING STARTED

## INSTALLATION

Follow the instructions on The Lost Files of Sherlock Holmes Command Summary Card to begin installing the game. The first thing that will appear after you begin the installation process will be the Options Screen.

## OPTIONS SCREEN

There are two boxes on the Options Screen: The Current Options box at the top of the screen, which displays the currently active options; and Select/Change Options box at the bottom of the screen, with which you can change options and begin the Install procedure.

## SELECTING/CHANGING OPTIONS

You can use the Select/Change Options box to enter the sound device your computer system is equipped with, which input device you wish to use, change the name of the game directory, and make choices related to memory usage. When you select an Option, an option submenu will appear. Select the appropriate options as you go through the submenus. Select Return to Main Menu on any submenu to return to the main Options Screen.

### Change Sound Devices

Select the Musical Device and Digital Device with which your computer is equipped (the Digital Device will play the recorded voices and sound effects in The Lost Files of Sherlock Holmes); or, if your computer system has no sound capability, or you do not wish to hear sound, voices, and/or music while you are playing, select No Music and/or No Sound. Make sure to select the correct sound devices or the sound on The Lost Files of Sherlock Holmes may not work properly.

Note: The Recorded Voice and Sound Effects appear only on some screens.

### Change Input Devices

Select the input device—keyboard, mouse, or joystick— you wish to use to play The Lost Files of Sherlock Holmes.

### Change Memory Usage

If your system has expanded memory, select Use Expanded Memory from this submenu. The game will use this memory to store graphic files that it would otherwise have to frequently load from your hard drive. If you don't have expanded memory, or you don't want to use expanded memory, select No Expanded Memory.



## Change Hard Drive Usage

There are two options in the Change Hard Disk Usage submenu with which you can set how much space The Lost Files of Sherlock Holmes will use on your hard drive:

- **Save Disk Space:** This option will install The Lost Files of Sherlock Holmes on your hard drive using 15 megabytes of space. While this will save disk space, it will make the game run slower.
- **Save Play Time:** This option will install the game on 29 megabytes of space. This will take up more space on your hard drive, but the game will play much faster.

Select the option of your choice. To leave this submenu, select Return to Main Menu.

## Change Install Directory

There are three options in the Change Install Directory submenu:

- **Change Drive Letter:** Select this option to change the default hard drive letter, then type the correct letter of your hard drive.
- **Change Directory:** The default name of the directory the game will be stored in is HOLMES. If you want to call the directory something else, select this option, then type in the directory name of your choice.
- **Return to Main Menu:** Select this option to leave this submenu.

## Begin Install

Select Begin Install to begin the installation of The Lost Files of Sherlock Holmes. Check the Current Options Box to make sure you have selected all the options you want.

## Abort Install

Select Abort Install to end the installation and options selection process. You will return to the beginning of the installation process when you choose this option, and all options will return to their default positions.

## Changing Options

To change the options you have chosen after you have installed The Lost Files of Sherlock Holmes, follow the instructions in the Command Summary Card.

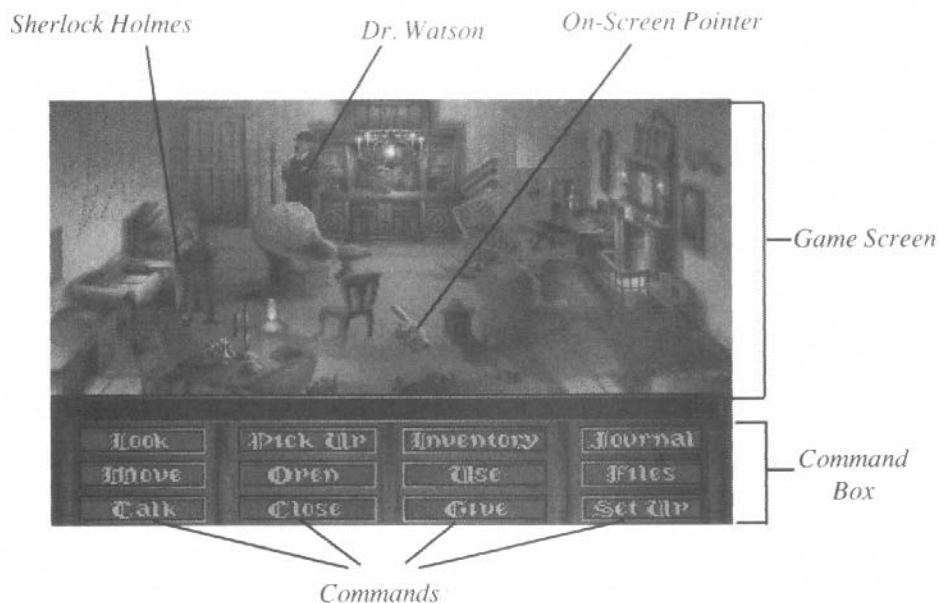




# OBJECT OF THE GAME

Sherlock Holmes' frequent antagonist and sometime colleague Inspector Lestrade of Scotland Yard has asked for the great detective's assistance investigating a murder in metropolitan London. It appears to be an open and shut case, but Holmes thinks otherwise. You take the role of Holmes and rove about London, looking for clues, interrogating witnesses, interviewing people associated with the murder victim who may not tell all they know without some urging, piecing together the hidden story behind a grisly murder.

## THE GAME SCREEN



# COMMANDS

## ACTIVATING & DEACTIVATING COMMANDS



Commands are listed in the Command box in the lower part of the game screen. To activate a command, select it with the on-screen pointer, or select it by pressing the first letter of the Command on your keyboard. A Command is active when it is highlighted; the shape of the on-screen pointer will also change shape when certain Commands are active. To deactivate a Command, select it again with the on-screen pointer. Also see the Command Summary Card that accompanies this manual for other ways of activating commands.

## AUTO HELP

The game is equipped with an Auto Help feature. When no other commands are highlighted, the Look, Talk, Open, and Close Commands will become highlighted when the on screen pointer passes over an object or person one of those commands can be used upon. For instance, if no other commands are active, the Talk command will become highlighted whenever the on screen pointer passes over Dr. Watson, and the Open command will become highlighted whenever the pointer passes over a door. See the explanation of the Set Up submenu for more information on how to use Auto Help.

## INTERACTIVE COMMANDS

Interactive Commands let Holmes have a direct effect on objects or people around him. Objects can be examined, moved, opened, or picked up; people can be observed, spoken to, or acted upon by an object.

### Look



Use the Look command to examine an object or person. When this command is active, the on-screen pointer will look like Holmes' magnifying glass. Clicking on something or someone with the magnifying glass icon will provide you with information about it or them. You may have to use the Look command on some objects more than once to learn everything there is to know about that object or its contents. When you touch an object or person with the magnifying glass, the name of that person or object will appear in the Identification Box. If you Look at something, then give a command that alters it in some way (such as Open or Move). Looking at it again may give you new information about it.

**Example:** Holmes sees a peculiar stain in a Persian carpet at the scene of a crime. He Looks at the stain, and is provided with the information that it is a bit of glaziers' putty ground into the rug.

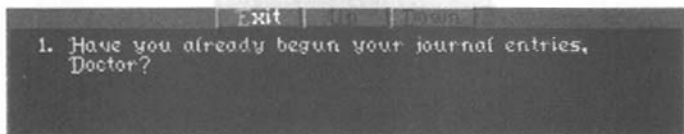
### Move

Use the Move command to move an object. This command applies to objects only; Holmes *will not* move if given this command, unless he must walk to the object he is going to Move. An object will sometimes return to its former position after it has been Moved, but usually it will not. Some objects cannot be Moved; some objects that can be Moved cannot be Picked Up and made part of Holmes' inventory; and some objects must be Moved before they can be used.

**Example:** There are a row of figurines on a shelf at the scene of a robbery. One of them is not resting flush on the shelf. Holmes Moves the figurine and finds it has been covering a gold sovereign cut neatly in half.

### Talk

Use the Talk command to converse with someone. Not everyone who appears on the screen can be Talked to, and not everyone who can be Talked to will necessarily wish to converse. When this command is highlighted, you can attempt to Talk to someone by selecting him or her with the on-screen pointer. One or more messages, either questions or statements, will appear. If the Down button is highlighted, there is at least one message you must scroll down in order to read. Select the Down button to scroll down through the messages, and the Up button to scroll up through the messages. Select the message you want Holmes to say. Whenever someone is speaking, a portrait of them will appear on screen, unless Portraits Off is selected from the Set Up submenu. To cancel the Talk Command, select the Exit Button when it's highlighted.



**Example:** Holmes sees Wiggins, leader of the Baker Street Irregulars, standing nearby. Holmes chooses to Talk to Wiggins, and has these two messages to choose from: (1) "I have a job for you Wiggins." and (2) "Are your lads at the ready?" If Holmes has a specific task in mind for the Irregulars, he may want to choose the first message.

### Pick Up

Use the Pick Up command to add an object to Holmes' inventory. An item must be selected using the on-screen pointer to pick it up. Some items simply cannot be picked up. When this command is active, you can Pick Up something by selecting it with the on-screen pointer. *NOTE:* If you Pick Up an object without Looking at it, you may miss important information or clues about it.

**Example:** A barrister has been found bludgeoned to death in his rooms, but all the doors and windows have been locked from the inside. Outside one of the windows, Holmes finds a smudge that seems to be a mixture of clay foreign to the immediate area and fibres. He Picks Up the mixture of substances for later analysis, which in turn leads him to a witness who works in a carpet factory beside a muddy road.

### Open

The Open command will Open a door, a container with a closable lid or other covering, or any other item or object that can be opened. When you Open a door, you will automatically go through it. When you Open a container, it will remain Open until Closed. Not all such objects can be Opened.

**Example:** Holmes has deduced that a priceless antique vase has been hidden in one of several crates in a warehouse. He tries to Open each crate in turn. Some cannot be opened, others can. He Looks in each crate he has Opened until he locates the vase.

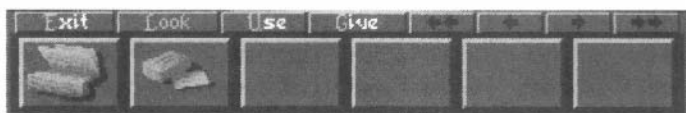
### Close

The Close command will Close a door, or an object with a closable lid or other covering. Not all such objects, even if they are open when you first encounter them, can be closed. When this command is active, you can Close something by selecting it with the on-screen pointer.

**Example:** Holmes and Watson are searching the rooms of a suspected murderer. They Open the top drawer of his desk to search for evidence when they hear him approaching in the hall. They leave through the window, remembering to Close the drawer to conceal their search.

## INVENTORY COMMANDS

Inventory Commands affect items in Holmes' inventory, whether objects he has in the beginning of the game or objects he Picks Up during his investigation. Inventory Commands can be used to Use an object, Give it to someone, or Look at it again.



*Inventory boxes*

### Inventory

The Inventory command will show the items Holmes is carrying. The full array of the objects Holmes is carrying will be displayed in Inventory Boxes at the bottom of the screen; if any of the Arrow Buttons above the Inventory Boxes are highlighted, it means there are more items in Holmes' Inventory than are shown on screen. Select the highlighted arrows to bring more items into view. When the Inventory Boxes are showing, you can choose from these subcommands:

**Look:** Examine an item in Holmes' Inventory. (See Look command above.)

**Use:** Use an item in Holmes' inventory. (See Use command below.)

**Give:** Give an item in Holmes' inventory to someone. (See Give command on the following page)

**Example:** Holmes remembers that he had hurriedly Picked Up a wilted bunch of violets tied with a ribbon at a crime scene without Looking at it carefully. He checks his Inventory to Look at the bedraggled bouquet, and finds the initials E.L. written on its ribbon in blue ink.

### Use

Use an item. When the Use command is active, Holmes' Inventory Boxes will appear at the bottom of the screen. An item in Holmes' Inventory must be highlighted to be Used. Some items not directly in Holmes' inventory can be used as well (such as Using an object on the chemical laboratory in 221B Baker Street to analyse it). One item can be Used on another item. Keep in mind that items cannot be used in an inappropriate way; for instance, you cannot use Holmes' business cards on Dr. Watson. When the Use command is active, you can use these subcommands:

**Look:** Examine an item in Holmes' Inventory. (See Look command on the previous page.)

**Use:** Use an item in Holmes' inventory. (See Use command on the previous page.)

**Give:** Give an item in Holmes' inventory to someone. (See Give command below.)

**Example:** Holmes' client has been receiving odd notes scrawled in a strange language that even Holmes does not recognise. He Uses it on his lab table to submit it to chemical analysis. The ink contains a rare pigment found only in the Goa region of India. This gives him the key to deciphering the language, a code that combines elements of Hindi, Portuguese, and an obscure mathematical formula.

### Give

Give or show an item from Holmes' inventory to another character. An item must first be chosen, and then a recipient selected, for the Give command to be used. Only characters who can be selected can be the recipient of a Give command, and you can only Give an object to a character, not to another object. (Holmes can't Give an item to a table, for instance, but he could Give it to Watson.) Keep in mind, however, that a character may not want something you are trying to Give him or her; if they refuse to accept the item, the Give command is cancelled. When the Give command is active, you can use these subcommands:

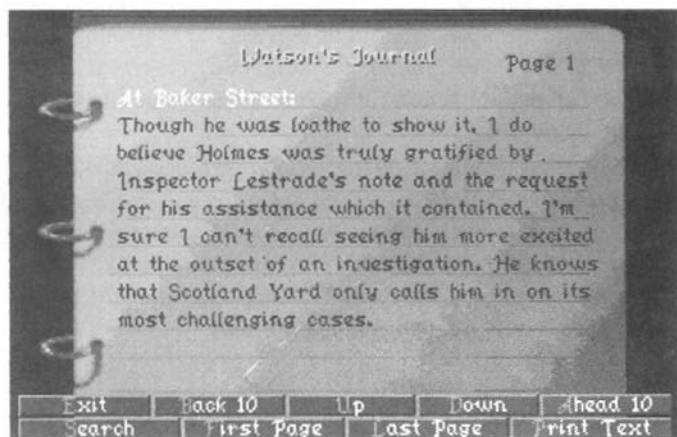
**Look:** Examine an item in Holmes' Inventory. (See Look command on the previous page.)

**Use:** Use an item in Holmes' inventory. (See Use command on the previous page.)

**Give:** Give an item in Holmes' inventory to someone. (See Give command above.)

**Example:** Holmes and Watson have pursued a suspect across the English Channel to the French port of Le Havre; their launch docked shortly after the ferry on which the suspect was a passenger. A customs officer asks to see Holmes' and Watson's papers. Holmes Gives him a note from the French Ambassador in London that allows him immediate entry into France. The customs officer allows him through in time to apprehend the suspect.

## JOURNAL



### *Journal page*

This command will allow you to examine entries in Watson's Journal. The good doctor keeps detailed and very complete notes of every conversation that occurs during Holmes' investigation. You can page back through this record to refresh your memory, page forward or backward, search for a specific entry, or go directly to the first or last page of the journal. When you select Journal, Watson's writing will appear, and you will have the following options:

- **Search:** Search the journal for a particular text string. When you select this option, a requester box will appear. Enter the text string you want to find; if the text string appears in the journal, it will immediately appear. You can search Forward or Backward from your current position in the Journal.
- **First Page:** Open the journal to the first page.
- **Last Page:** Open the journal to the last page.
- **Back 10:** Go back 10 pages.
- **Ahead 10:** Go ahead 10 pages.
- **Up:** Go forward one page.
- **Down:** Go back one page.
- **Print Text:** This option opens a box containing Print and Save options for Watson's Journal. Selecting Save will save it to a specified file name; you must enter a name in the requester box before you can save the journal. The text will be saved in the Holmes directory. Selecting Print will print a text version of the journal. To leave the Print Text box, select **Exit**. Also, Saving or Printing will automatically exit this box.

**NOTE:** If you experience difficulties in printing, first make certain that your printer is turned on and connected properly. If you continue to experience problems, save the Journal. Then, Save your game and Quit to get to the DOS prompt. Next, type the following command from the DOS prompt (be sure to Save your game before quitting!):

**COPY <filename>.PRN PRN:**

For example: If you saved the Journal with the name SHERLOCK, you would type the following: **COPY SHERLOCK.PRN PRN:** and press **Enter**. The Journal is then printed on your printer.

Consult your DOS Manual for more information.

- **Exit:** Close the journal, return to the game screen.

## FILES

```
      | Exit | Load | Save | Down | Quit |
1.  GAME 1
2.  -EMPTY-
3.  -EMPTY-
4.  -EMPTY-
5.  -EMPTY-
```

*Files screen*

These are commands that will let you Save a game, Load a previously saved game, or Quit. (See the Command Summary Card for keyboard instructions.) When you select Files, you will then have the following options:

**Load:** Load a saved game. Select the saved game you want to play.

**Up:** Scrolls up the Files list one line at a time.

**Down:** Scrolls down the Files list one line at a time.

**Save:** Save your current game. You can save up to 30 games. If you Save a game in a file which already contains a saved game, the new saved game will overwrite the old one.

**Quit:** Quit the game. When the requester box asks "Are you sure you wish to Quit?", select Yes if you do want to quit, or No if you don't.

**Exit:** Leave the Files submenu and return to gameplay.



221B Baker Street



## SETUP

Exit	New Font Style	Auto Help Left
Music on	Sound Effects on	Voices on
Portraits on	Windows Slide	Fade by Pixel
Joystick off	Calibrate Joystick	Key Pad Fast

### *Setup commands*

You can use the Setup submenu to change your game setup in several ways. You can turn Sound options on and off, change game controls, change the style of text messages, etc.

**Music On/Off:** Turn the game music on or off.

**Portraits On/Off:** Turn the Portraits that appear in Talk mode on or off.

**Voices On/Off:** Toggle characters' digitised voices on and off.

**Sound Effects On/Off:** Toggle sound effects on or off.

**Windows Slide/Appear:** Windows Slide will make all text windows, submenus, and boxes scroll up and down at the bottom of the screen. Windows Appear will make all text windows, submenus, and boxes simply appear and disappear.

**New Font Style:** Change the typeface used in game text message, menus, and submenus. There are 3 different fonts to choose from:



### *Font styles*

**Joystick On/Off:** Turn the joystick on and off.

**Calibrate Joystick:** Calibrate your joystick.

**Auto Help Left/Right:** Sets up the pointer controls for the Auto Help feature. When Auto Help Left is active, clicking the left button will select the Auto Help command, or will make Holmes move when there is no Auto Help command showing; clicking the right button will also move Holmes. When Auto Help Right is active, holding the right button will display the Auto Help command. Releasing the right mouse button will select the Auto Help command; clicking the left mouse button will move Holmes. There is no Auto Help Right feature when using the keyboard. (**Note to joystick users:** Left button refers to Button 1 on your joystick, and right button refers to Button 2.)

**Fade Directly/By Pixel:** Fade Directly will fade the screen to black when you move between locations. Fade By Pixel will create a cinematic "snowy dissolve" when you move between locations.

**Key Pad Slow/Fast:** This refers to the number pad or Arrow Keys on your keyboard. When Keypad Fast is selected, the onscreen pointer will speed up after a certain distance.

**Exit:** Leave the Set Up submenu and return to gameplay.

## MOVEMENT

### MOVING AROUND IN INTERIOR SETTINGS & STREET SCENES



*Baker Street*

When searching for clues at the scene of a crime or investigating leads around London, Holmes will need to move about to look at things, ask questions, etc. As stated before, the Move command *will not* move Holmes around the screen. One way to move Holmes is to use the on-screen pointer to move Holmes where you want him to go. Make sure no Commands are active when you try to move Holmes in this method. If you want Holmes to leave a location or enter an adjacent one, either give the Open command for the appropriate door, or move him to the edge of the screen.

There are other ways to move Holmes around a location. When you successfully give a Pick Up or Open command, Holmes will move to the door, object, etc., that is the subject of the command. And while the Move command cannot be used directly to move Holmes from place to place, if you successfully give a Move command, Holmes will cross the screen to Move an object.

When Holmes and Watson leave an interior or street scene, they must either exit through a door or at the edge of the screen. This will sometimes lead to an adjoining location, other times back to the overhead map.

**Note:** As with any investigation, you may be led on wild goose chases, searching for information you may be able to get from another source.

# GETTING AROUND VICTORIAN LONDON

Holmes and Watson always have a hansom cab at the ready to carry them around London. But they must have a specific destination in mind when they travel about the city. Whenever you leave a location, the map of London will appear (see pages 16 and 17 in the centre of this manual). Icons are displayed on the map to show locations you can travel to; these are locations that have been mentioned elsewhere in your investigation. You can also return to 221B Baker Street at any time. Touch the icon with the on-screen pointer and the name of the location it marks will appear at the top of the screen; select the location to go there. When you are travelling from one place to another, your progress through London's streets is shown by a moving hansom cab.

**Note:** To view other sections of London, move the pointer to the edges of the screen.

## EPILOGUE

### SPRING-HEELED JACK

From Spring until late Autumn in the year 1888, 6 prostitutes were murdered in the squalid Whitechapel and Spitalfields areas of London. Such murders were hardly unusual and rarely received much notice – what was one less Cockney or Irish tart, or 6 less, or 10 less, for that matter? Society placed greater value on the lives of well bred dogs than it did on the lives of these women. But the exact circumstances of their deaths and the shockingly brazen attitude of their killer—writing gloating letters to the press and the police and signing himself Jack the Ripper and Spring-Heeled Jack—affected public opinion as no other series of murders ever had before. The mixture of horror, outrage, and fascination was unprecedented. The fascination remains largely undiminished.

### THE USUAL SUSPECTS:

**Edward, the Duke of Clarence:** The sentimental favourite, if such a thing is possible, for Ripperhood. As the eldest son of the Prince of Wales (later Edward VII) and second in line to the throne, his candidacy is a natural magnet for conspiracy theorists. Even though Queen Victoria doted upon him, he is known to have lived a enthusiastically dissolute life, excelling even his father's notorious profligacy. He may have been no stranger to the tarts of Whitechapel. The usual theory has it that the final victim, Mary

Kelly, knew too much about the Duke's marriage to a Catholic Irish woman and the male offspring thereof. Marriage to a Catholic would have disqualified the Duke from the royal succession. The monarchy had been shaken to its roots by the rumour of the marriage of George IV, Queen Victoria's uncle, to a Catholic woman before he became king. (His simultaneous marriage to a German princess made this rumour all the more provocative.) Another such scandal might have been more than the nation could bear, and the theory goes that the government was willing to take the most drastic measures, including grisly multiple murders, to suppress any evidence of it. There is no independently confirmed evidence that the Duke ever married anyone. There is evidence, not independently confirmed, that the Duke was absent from London when at least one of the murders took place. All evidence against him is speculative at best. And if the murders were performed in the interest of his accession to the crown, they were for naught since he died of complications of syphilis in 1892.

**Montagu Drutt:** A friend of the Duke of Clarence, who may or may not have been a companion in his revels. He was trained as a medical doctor, although he never practiced. This would have provided him expertise in surgery and anatomy at least equal to the Ripper's. Drutt was generally considered to be "odd," moody and secretive, with a deeply negative attitude toward women. Further, like the Duke of Clarence, it is thought that he suffered from venereal disease. Eminent Victorians rarely contracted such maladies from their social equals, and if he had contracted it from a prostitute, it could have reinforced his misogyny. It could have even made him murderous. His body was discovered floating in the Thames, an apparent suicide, shortly after the murder of Mary Kelly. The contents of a letter found on his body were never made public, nor is it known what connection he had to the letter's addressee, Dr. John H. Watson.

**A Swarthy Foreigner:** For many contemporary upstanding subjects of the Queen, this was the preferable culprit. Numerous proper Victorians chose to believe that the Ripper's atrocities were beyond the capacity of any Englishman, or Scot, or Welshman, even. Whitechapel and Spitalfields had become home to numerous immigrants who spoke strange languages, followed unfamiliar religions, and observed alien customs. Such "otherness" alone made them targets of popular suspicions. Widespread rumours of the "ritual" nature of the murders fuelled this near hysteria; foreigners had long been suspected of such blood sacrifices. There were reports of immigrants being attacked on the street by mobs for possession of knives or bloody aprons; the fact that they were employed in

slaughterhouses or butcher shops did not exonerate them in the eyes of their accusers. The sensational press at the time did nothing to quell the hysteria; even a series of articles written by the Hon. Mycroft Holmes, assisted by his cousin Prof. Henry Higgins, demonstrating that no foreigner could have committed the murders were not calmativie. There is no known evidence that connects any foreign "cult" or individual to the murders.

**H.H. Holmes:** H.H. Holmes was an American serial murderer in Chicago in the 1880s and 1890s. Unlike most such monsters, he was a wealthy established citizen who lured his female victims to his home, rather than an aimless drifter wandering from place to place, finding victims by chance. He was particularly active during the Colombian Exposition at Chicago in 1892, setting up a fully equipped, sound-proofed operating room and crematorium in his mansion. Chicago was full of unattached young women far from home at the time, with few friends and no connections. The handsome and wealthy H.H. Holmes had no trouble luring callow girls to his opulent residence, where he would slip them drugged drinks, transport them to his hidden chamber, assault them, and then perform hideous "experiments" upon them before incinerating their remains. When these girls disappeared, it was thought they had returned to their families, moved on, or had descended into a life of shame. No one connected their absence with H.H. Holmes, nor with the plumes of black, oily smoke that sometimes rose from one of his chimneys. H.H. Holmes grew careless in the end, and one of his intended victims escaped; his arrest followed soon thereafter. On the gallows, H.H. Holmes proclaimed "I am Jack the Ri..." just as the gallows floor swung away beneath him. It is not known whether H.H. Holmes was in London at the time of the Ripper's nocturnes, but his confession nonetheless retains an air of plausibility.

**Prof. James Moriarty:** This mathematician/criminal mastermind had one of the strangest careers in the Victorian Age. His public life was limited, being the author of a treatise on the Binomial Theorem and *The Dynamics of the Asteroid*, a peculiar speculation on the mathematical properties of celestial bodies. His work won him a chair in mathematics at St. Pancras College, which he retained until his death at Reichenbach Falls in 1891. If it had not been for the written accounts of Moriarty's confrontations with Sherlock Holmes left by Dr. John H. Watson, the true vileness of the professor's character might never have been revealed.

Throughout Britain and her Empire, there were few criminal conspiracies that did not carry Moriarty's imprimatur. Vice, from which all the Ripper's victims made their livelihood, was certainly well within the malign mathematician's scope. If Moriarty was attempting to seize control of vice

in Whitechapel, or if his established control was being challenged, a few gruesome murders would have amply demonstrated the lengths he was willing to go to brace up his authority. While it is doubtful Moriarty would have committed the murders himself – he was more interested in the calculation of crime than its practice – he was fully capable of ordering them. But, as with all the suspects, there is no physical evidence linking him to the crime.

On the other hand, it is interesting to speculate that Moriarty might have been responsible not for the Ripper's crimes, but for his disappearance. If Jack had been murdering prostitutes independently, Moriarty would certainly have found such an intrusion upon his commerce unacceptable. The professor certainly could have tracked him down, possibly by using a decoy, and ripped the Ripper.

# APPENDIX

## SHERLOCK HOLMES: MAN OR MYTH?

By Stanley MacKenzie

"Sherlock Holmes Lives" proclaimed lapel pins worn by some members of the audience at the 1965 New York opening of *Baker Street*, a musical play about the legendary detective. But did he *really* live? This question is posed perennially by young and old alike. A Holmes fanatic, although in full knowledge of the truth, would certainly hesitate to give a negative reply.

Sherlock Holmes stories have been translated into 47 different languages, he has been portrayed in feature films more than any other character, and he has been featured in more than 200 stage productions. Statues in his image have been erected in Switzerland, Japan, and Scotland, and enthusiasts regularly make pilgrimages to locations where Holmes investigated some of his cases. At the Reichenbach Falls, the struggle between Holmes and the infamous Professor Moriarty has often been re-enacted by devotees wearing period costume. And each year in January, the Sherlock Holmes Society of London and the Baker Street Irregulars of New York hold dinners at which toasts are offered to "The Immortal Memory".

The character of Sherlock Holmes began to form in the subconscious mind of Arthur Conan Doyle when he became a medical student at the University of Edinburgh at the age of 17. He later spoke of being educated "in a very severe and critical medical school of thought, especially coming under the influence of Dr. Joseph Bell, who had the most remarkable powers of observation."

Dr. Bell, consultant to the Edinburgh Royal Infirmary, singled out Doyle to be his outpatient clerk, thereby putting him in a favourable position to witness the unusual methods of diagnosis adopted by his mentor. Doyle and his fellow students would stand amazed when Dr. Bell was able to tell at a glance not only the disease from which a patient was suffering, but also where he came from and the nature of his work. Such deductive powers were recalled by Doyle when he went into medical practice in Southsea on the southern coast of England.

Patients were at first slow to come to the young doctor's waiting room, and with time on his hands, he turned to writing which, in the past, had occasionally provided the means to pay for his medical training. Reading some detective stories, he was struck by the fact that solutions were obtained in nearly every case by chance. He decided to try his hand at writing a story wherein the detective would treat crime as Dr. Bell had treated disease and



science would take the place of chance. Thus Sherlock Holmes was born, brought into the world by a young doctor who could not have foreseen that his creation would be immortal.

To the Victorians, Holmes was a pioneer – the world's first consulting private detective. The scientific methods he used were hitherto almost unheard of. And in real life, many schools of detectives, in France, Egypt, China, and elsewhere, founded their systems on that of Sherlock Holmes. But today, police have the advantage of every method modern science can offer in tracking down criminals, and methods introduced by Sherlock Holmes have largely been left behind.

Why, then, is there no evidence that he has fallen from the pinnacle of popularity he attained over 100 years ago? Why do his followers prefer to ignore the fact that he is a product of Doyle's imagination? How does it come about that he exists outside the pages of a book, known to millions who have never read any of the stories? Why do people write to him, even today, at 221B Baker Street?

Sherlock Holmes is a vivid, outstanding, larger-than-life figure, and we warm to his eccentricities – the indoor revolver practice, cigars and pipes kept in the coal scuttle, unanswered letters fixed to the mantelpiece with a jack-knife. His sense of the dramatic (“What the law has gained the stage has lost,” he said of one of his adversaries) ensures that he will hold our attention. The crime solved and an explanation due, he delivers it with the air of a conjurer who baffles with his tricks and then explains how they were done.

London of the 1880s and 1890s is the London of Sherlock Holmes. Although the reader may not have been a part of the period, he is able to experience a feeling of nostalgia for it: Gas lamps, the sound of horses' hooves, steam locomotives, and romantic street cries. And then there is the atmosphere of that cosy room in Baker Street: Holmes in his armchair before a roaring coal fire, legs stretched out before him, fingertips together and eyes closed, listening with Dr. Watson to yet another bizarre story. We hope he will agree to investigate the case, and when he does, the game's afoot! But in any setting, and at any time, he would be unique, and it is impossible to forget him.

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