for the economic purpose of restoring his sister's dowry, which he had dissipated by gambling. At the same time, Stevenson and Henley introduce a philosophical interpretation that is underscored by the play's subtitle, "The Double Life." Deacon Brodie feels that his "naked self" is stifled by the social restrictions and hypocrisy of daytime Edinburgh and leaps into his nights of crime as into a "new life." He invokes the night as "the grimy, cynical night that makes all cats grey, and all honesties of one complexion." When at the end of the play the Deacon, in a departure from his historical fate, dies in a duel with the police, he cries that he has found the "new life" at last. Unfortunately, *Deacon Brodie*, like Stevenson's other dramatic collaborations with Henley, was unsuccessful, and its American performances were not helped by the fact that Henley's brother, an untalented actor, was cast in the title role.

The disappointing fate of the play by no means ended Stevenson's fascination with the figure of Deacon Brodie or his speculations about the existence of the unknown dark sides of men whose public characters were beyond reproach. Eve Blantyre Simpson, the sister of Stevenson's close friend Walter Simpson, reports that Stevenson would pace up and down before the Simpsons' library fire and "expatiate on the double life, speaking again of the Deacon. He would wonder what burglary some esteemed citizen of his own day was guilty of in the . . . [night]." The respected Dr. Henry Jekyll and his alter ego, the unspeakable Mr. Hyde, are the permanent embodiment of Stevenson's obsession with the double soul of man.

To a modern generation, which has learned, through such studies as Steven Marcus's *The Other Victorians* (New York: Basic Books, 1966), of the unpleasant aspects of the private conduct of the Victorians, Stevenson's tale seems to be as well suited to nineteenth-century England as to Deacon Brodie's Edinburgh of a century earlier. In fact, in a striking exception to the rule that history never repeats itself, a notorious criminal case was tried at Sheffield in 1879 that presented a close parallel to the exploits of Brodie. Charlie Peace—known to his suburban community in London as "Mr. Thompson," a proper, violin-playing citizen busy with his great assortment of pets, a regular attendant at parish church services, and an outspoken critic of the pro-Turkish policies of the government—was a professional housebreaker by night. When he was arrested in the course of a burglary and his identity was discovered, it was found that he had committed two murders, one of them years before. Peace was hanged for his crimes. His violin is now one of the prime exhibits in Scotland Yard's Black Museum.

s.54 Stoker, Bram *Dracula.* London: Constable, 1897.

■ Vlad Tepes, a fifteenth-century prince of Walachia (now part of Romania), impaled masses of captives on spikes. According to legend, he took dinner amid rows of his suffering victims. From researches in the British Library, Bram Stoker, author of *Dracula*, appears to have obtained information about fifteenth-century Hungarian military campaigns against the Turks; as a result of Stoker's reading, there emerged "a composite picture—admittedly sketchy—of an authentic character who bore at least some of the characteristics of the historical Dracula" (see Barbara Belford, *Bram Stoker* [New York: Knopf, 1996], 259–60;

Raymond T. McNally and Radu Florescu, *In Search of Dracula* [Greenwich: New York Graphic Society, 1972], 35–81). It was Stoker, however, who was responsible for combining vampirism with the Vlad Tepes traditions to create his undead count.

S.55 Sullivan, Robert *Goodbye Lizzie Borden.* Brattleboro, Vt.: Stephen Greene, 1974.

■ This volume, written by a judge of the Massachusetts Superior Court, is the first book-length study of the Borden case by a jurist. Judge Sullivan regards as erroneous two evidentiary exclusions made by the trial judge: the ruling that Lizzie's sworn statements at the inquest could not be admitted since she was then constructively under arrest; and the exclusion of evidence that shortly before the axe murders Lizzie attempted to purchase prussic acid in order, so she said, to mothproof a fur cape. Nevertheless, Sullivan believes that the evidence before the jury established Lizzie's guilt beyond a reasonable doubt.

Sullivan speculates that the jury may have been influenced by news reports of the unrelated axe murder of Bertha Manchester in Fall River shortly before the Borden trial began.

S.56 Swift, Jonathan "Clever Tom Clinch Going to Be Hanged" (1726) and "Blue-Skin's Ballad" (1724). In *The Poems of Jonathan Swift*. Ed. Harold Williams. 3 vols. 2d ed. Oxford: Oxford Univ. Press (Clarendon Press), 1958.

■ Undoubtedly the greatest contribution Swift made to crime literature was persuading John Gay to write a "Newgate pastorale," which became *The Beggar's Opera*. Among his own poems, a ballad describes the hanging of "Clever Tom Clinch." Clever Tom has been identified as a highwayman named Tom Cox, who had been executed more than thirty years before the appearance of Swift's verses. The criminal's last actions were unrepentant:

> And when his last Speech the loud Hawkers did cry,
> He swore from his Cart, it was all a damn'd lie.
> The Hangman for Pardon fell down on his knee;
> Tom gave him a Kick in the Guts for his Fee. (2:399–400)

"Blue-Skin's Ballad," a 1724 poem attributed to Swift, celebrates a violent incident in the life of Joseph Blake, nicknamed Blueskin, a companion of the thief and jail-breaker Jack Sheppard. During the Old Bailey trial of Blueskin and Sheppard, Blueskin used his penknife to cut the throat of the gangster and informer Jonathan Wild (see F.10), who had betrayed them. The ballad's author rejoices:

> Attend and draw near,
> Good News you shall hear
> How honest Wild's Throat was cut Ear to Ear
> Now Blueskin's sharp Penknife has set you at Ease,
> And ev'ry Man round me may rob if he please. (3:1113–15)