

# The Medical Bulletin

An official publication of *Doctor Watson's Neglected Patients*, a Scion Society of *The Baker Street Irregulars*.

Series 2, Issue 10

Winter, 1996

## Toasts

by Larry Feldman, Toastmaster



So, the time has come again. The Annual Sherlock Holmes Birthday Dinner is upon us. It is natural, at times like this, that members of a certain seniority, reminisce about dinners of years past, particularly last year's bash. Also, new members and others newly acquainted with our over two decade old organization, will naturally wonder, "What goes on?" at our annual Sherlockian event of the season. With these sentiments out upon the wind, it seems like an opportune time to represent you with some of last year's offerings from our assorted membership towards one of our hoariest traditions.

The Sherlockian Toast tradition is one practiced quite widely among BSI and their scion organizations with almost universal consistency. The rules are simple. One need only connect the toast with something that is, in some way connected, the Master Detective and those who knew or support him and his memory. Since it seems, more and more, despite the modernization and the relentless march of time, almost *anything* has something to do with Holmes, the field is indeed wide. Still, traditionally, there are certain historical figures that are expected. The Queen (Victoria), the woman (Adler), Wiggins, the Literary Agent (Doyle), the Author (Watson), and the Master Detective himself are almost always included. But, again, this should in no way limit the field of subjects or format of the presentations.

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Larry Feldman - Ye Editor

Denny Hogarth - Associate Editor

Terry Teis - Lab Technician

Dr. John H Watson - Guiding Light & Inspiration

## Editor's Notes



by Larry Feldman, Ye Editor

*"Where can I find these books?"*

As some of you may be aware, I have been engaged in a series of lectures over the past year, as part of our club seminar series, on the different books and works that are of particular interest to Sherlockians. These lectures have included subjects on Scholarly Works (due to be repeated in February), Sherlockian Pastiche (a written version of which is included in this very newsletter), as well as Sherlockian Rivals, the Apocrypha, even the different versions of the Canon itself. The frustrating thing about speaking about these books is that people want to know where to find them for themselves, and, for this, there can be no easy answer. Many of the books I speak of are out of print, difficult to find, and can be rather ex-

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## Also Featuring:

*The Dancing Men Code - Pg 7*

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*Favorite Canonical Stories - Pg 9*

*Forensic Science Reviews - Pg 10*

*The Club Library, Part 1 - Pg 11*

*Reloading The Canon, Chapters 1-3,*

*The Sherlockian Pastiche - Pg 13*

## Toasts '96

(Continued from page 1)

Toasts range from off the cuff remarks, to performance art and poems in iambic pentameter. While I personally always appreciate those given in verse, my personal favorite toast of all time remains the plain "Here's to Holmes, a hell of a guy," given by an elderly gentleman whose simplicity was only equaled by his depth of feeling and enthusiasm, not to mention his obvious enjoyment of the cash bar.

The following toasts were, again, presented at our last year's Annual Dinner. If they bring a smile to your countenance, then they are worth the space here. If they make you look forward to this year's event, all the better. If they inspire you, please contact ye editor, and I will be happy to support you in the participation of what has become, arguably, this club's most creative and fanciful moment in the sun.

The first toast to be given was, as per usual, to the Queen herself. The toast was compiled and delivered by the formidable Dame Beryl Sykes Windsor. Let us all stand.

*To the Most High, Most Mighty, and Most Excellent Monarch, Victoria, by the Grace of God, of the United Kingdom of Great Britain and Ireland and of the British Dominions beyond the seas, Queen. Defender of the Faith, Supreme Commander of the Armed Forces, Supreme Governor of the Church of England, Lord High Admiral and Empress of India. Queen Victoria.*

You may now be seated. We will follow words dedicated to one powerful woman with those of another. William Dorn presented the following toast to the woman, "the late Irene Adler, of dubious and questionable memory."

*I is for the index in which Holmes found her name,*

*R is for the rabbi whose name preceded hers,  
E is for England to which she vowed never to return,  
N is for New Jersey where she was born,  
E is for the English window fasteners on her window, fasteners that a child could open.*

*A is for the adventuress that she was,*

*D is for her dubious and questionable memory,*

*L is for landau which she rode out on every day at 5,*

*E is for the evening dress she wore in the photograph that Holmes desired,*

*R is for the rocket (plumber smoke type) that Watson threw into her room.*

*Put them all together and you have*

*"A lovely woman with a face a man might die for,*

*"the daintiest thing under a bonnet on this planet - so says the Serpentine Mews to a man."*

*Ladies and gentleman, I give you Irene Adler, THE woman.*

Keeping with our theme of woman in the Master's life. Kathy Mordeaux's toast to Mrs. Hudson was actually quite a piece of theater. Reading it cannot do justice to Kathy's amusing portrayal of Holmes' long-suffering landlady, but we will present it anyway as, well, this is the best we can really do in this format. Perhaps we can videotape her next toast?

*"Where is he? Where is that good for nothin' lodger of mine? Sher-*

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**"..the evening dress she wore in the photo that Holmes desired."**

## Toasts '96

(Continued from page 2)

lock Holmes, consulting detective, he calls himself—consulting lunatic, I say. Penknife holes all over my mantle—smelly shag tobacco in his slipper. And look at this—a perfectly good joint of beef left sittin' on the table all night. While he's out on some balmy errand. Him and his lazy partner Dr. Watson. Doctor indeed—blimey! There's more

**"Him and his  
lazy partner Dr.  
Watson. Doctor  
indeed—  
blimey!"**

cobwebs on that doctor's bag of his than would stuff in a mattress. Why, I bet he hasn't seen a patient in years. But I'm not to touch it, oh, no—no more than that filthy chemical table Mr. Holmes keeps. And those awful smells—enough to poison half of London, I'd venture. And comin's and goin's all hours of the day and night—women, police inspectors—not to mention that scurvy looking Wiggins and

his band—I run a respectable house here. But last night—that bloke went and shot holes in the walls of the sitting room with a revolver—Her Majesty's initials, V.R.. Stark ravin' lunacy, if you ask me. I've half a mind to... but SSSSHHH! Here he comes... Mr. Holmes, I need to speak to you, I... Why, what's this?... Flowers?... for me? Why, Mr. Holmes, wherever did you find fresh roses in London in the middle of the winter?... Yes, Thank you and Merry Christmas to you too sir, ..... and Happy Birthday too."

Ladies and gentleman, if you please, a toast to Holmes and Watson's house-keeper, Mrs. Hudson.

We now leave the subject of powerful female influences in Holmes' life, and look towards the male. Here we'll start with arguably the most powerful male force in the life of most Londoners, whether they knew it or not. Of course, I can only be speaking of Holmes, most evil and deadly adversary, Prof. Mori-

arty. Here, in the style of another rather evil influence on late night television, Charlie Schlaufman remembers the Professor to us.

He was described by Holmes as the "Napoleon of Crime," and "a genius" with a "brain of the first order." As Sherlock Holmes is probably the best known character in literature, Professor James Moriarty is probably the best known villain.

But, you know, not all the bad stuff the Professor did in his criminal career was included in the Sherlock Holmes stories. And so, here are...

**The Top Ten Evil Things Done By Professor Moriarty That Nobody Knows About.**

10. In his book, *The Dynamics of an Asteroid*, put in a wrong equation just to drive everybody nuts.

9. His favorite cologne smells like fish and chips.

8. Once said to Holmes, "Is that a loaded revolver in your dressing gown, or are you just glad to see me."

7. Once gave Dr. Watson a "wedgie."

6. At parties, serves really cheap scotch in Chevas bottles.

5. Signs all his autographs, "Love, Inspector Lestrade."

4. Never paid his bill to Johnnie Cochran.

3. When he met Holmes in Switzerland, said "I hear you had a good summer, but I predict you're gonna have a great fall."

2. Sent in his tax return without writing his Social Security number on the check.

And, the number one evil thing done by Prof. Moriarty that nobody knows about...

1. The first time Col. Moran shot off his air gun, said "Who cut the cheese?"

Ladies and gentlemen, to Prof. James

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## Toasts '96

(Continued from page 3)  
Moriarty.

The following toast to "The Neglected Patients" was delivered by one of our long time and most beloved members, Mr. Guy Mordeaux.

*The people sitting around these banquet tables on this cold January night would appear to have little in common. Here are collected people from all walks of life, occupations and ages: from artists to college professors, psychiatrists, Md.'s, law enforcement officers, and attorneys; to paper boys, chimney sweeps, rocket scientists, and dozens of others with no discernible link.*

*Very few reasons could draw such a cocktail of individuals together tonight, except a history of 22 years of unusual camaraderie, illogical logic, obsessional delusion, and sophisticated intellectual diversion with just plain neat people.*

*On the 142<sup>nd</sup> birthday of Sherlock Holmes, I give you one of the most progressive Holmes societies, DOCTOR WATSON'S NEGLECTED PATIENTS.*

Here we give you Mark Langston's toast to Trevor, Sr., to whom we owe much.

*I give you Trevor Sr., one time James Armitage, a former criminal. It was his recommendation, in "The Gloria Scott," that led Holmes to turn a hobby into a profession. To the memory of Trevor, Sr., without whom we, and the world, might have never known the Master.*

And now I proudly present new member, first time toaster, and personal friend, Mr. Tom Williamson, and his toast to "The Agent," Sir Arthur Conan Doyle.

*I am please that Larry asked me to toast the literary agent. It is*

*right, I think, in these strange times to remember Doyle; what with the Congress and the President locked in a fiscal stalemate and many of us having to make similar decisions between the pragmatic realities imposed by uncertain times and our own higher ideals and goals; for despite his own wishes to be remembered as the author of "The White company" and other semi-notable works, the publishing of Watson's Sherlock Holmes stories came to be so lucrative that he could not stop. So here's to the literary agent, Sir Arthur Conan Doyle and the unexpected and, in this case, thoroughly wonderful consequences of Greed.*

And here are some words of tribute to the "Author," Dr. John H. Watson, from Mr. Paul R. Wolff.

*I would like to propose a toast to Dr. Watson and on his behalf, the 5th Northumberland Fusiliers. Dr. Watson served as an assistant surgeon with this regiment in India. During that time frame he participated in the Afghan war where he was severely wounded in the battle of Maiwand. I think it is important to honor Dr. Watson's regiment as well tonight. This is because he no doubt developed the characteristics of bravery, loyalty and honor exhibited in his work with Mr. Holmes during his service with the 5th Northumberland Fusiliers. Please join me in this toast.*

And last, though certainly not least, a toast to the Master himself on the occasion of his birthday, written and delivered last January the 6<sup>th</sup> by John Licht, member in high esteem of DWNP.

*I rise to offer a final toast.*

*Sherlock Holmes is the Master, he is*

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**"Very few reasons could draw such a cocktail of individuals together..."**

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## Toasts '96

(Continued from page 4)

*sui generis.* Under some circumstances I might hesitate to say that He is in a class unto Himself. In some circles there is a question about his gender.

But because the Council of this organization has lately ruled that his gender "must be, always was, and was intended to be that of a man," I do say "He is in a class unto himself."

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### "The late Mark Twain reported..."

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He is, and for more than one hundred years has been, known, admired, and loved, the World over. In fact, his fame even spread to the mining camps in the wilds of Western America.

Yes, his fame did spread to the mining camps. The late Mark Twain reported that about the turn of the Century at Silver Gulch, a California camp, Ferguson, the miner, speaking to his mates of Sherlock Holmes once murmured with deep awe in his voice:

"I wonder if God made him?"

After a pause, the most insightful of his mates, Ham Sandwich, reverently replied:

"Not all at one time, I reckon."

Again I say, "A class unto himself."

Just think of the gathering here this evening. We meet tonight—hard by the remains of some of those camps in a city that owes its birth to those camps.

And who are we who meet: In body we are Doctor Watson's Neglected Patients and Friends. But we are not alone. In spirit Sherlock Holmes is with us.

Now think of the remarkable nature of

this assembly. Those here present in this room possess all knowledge.

Sherlock Holmes knows all that can be known; we know the rest.

So Please join me:

SHERLOCK HOLMES, WE  
TOSS OUR BUMPERS DOWN  
AS AN EXPRESSION OF  
GRATITUDE FOR YOUR  
EXAMPLE, YOUR TUTELAGE  
AND THE HONOR OF  
BEING COUNTED  
AMONGST YOUR FRIENDS.

That's it for this year. It's hard to imagine a better crop of creative tribute. And yet, I eagerly anticipate this year's contributions. I hope to see you there.



# Editor's Notes

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pensive once found. And yet, there is an easy and inexpensive (try 'free') resource right under your nose!

The resource I speak of is the club library. Its really a rather extensive collection of all kinds of literary as well as auditory and cinematic examples of works of Sherlockian interest. If you are an official member, I understand you may borrow a book or two at a time.

For this reason, I will be publishing a rather outdated and yet significantly impressive inventory of the books in the collection over the next several issues of THE MEDICAL BULLETIN. Since the list is quite long, I will print maybe a page or two worth every issue as space allows and reaction indicates. But, there's no reason to wait for the complete list. Follow the directions printed at the head of the list, and check it out today. I promise, if you are interested in such things at all, it will be worth your time.

Also, in this issue: With the next Birthday Dinner coming up, we have information and a reservation form included within. I also have a recreation of last year's toasts and the "Traveling Brick" award, to put everyone in the proper mood. Also, a couple of short but worthwhile contributions by Mr. Robert W. Lange. The first is the completed Dancing Men code based on the work of Michael J Sare. What's interesting about this is that it includes the letters not given in the original Holmes tale. This is so much fun, that I will agree to publish the most interesting messages rendered in Dancing Men Code received by Ye Editor in the coming months. So, you secret message writers get busy. The second is a compilation of how the "favorite" Holmes stories have stacked up against each other in various poles throughout history. Some of you longtime Holmes fans may find some surprises, and I hope you will write to me with your comments about whether you agree with the findings of the various groups. Again, I'll publish the most interesting ones.

Also, I'd be interested in any reaction that you may have to my own previously mentioned contribution. I know its a bit lengthy, but I had a lot to say on the subject. This is my first attempt to convert one of my "talks" to written form, and I'll be curious about any reaction that you may have. Does it translate well? Should I do the same for some of my other talks, or should I stick to speech making? Your comments will help me decide.

And lastly, for those among our membership whose interest in Forensic Science has been whetted by recent talk on the subject by Mr. Hunter and Mr. Cheetham, we have Leon Sterndale's review of some recent articles on the subject. Again, if you want to see more on this subject, please let Ye Editor know that there's an interest.

Further business is as follows. Dennis Hogarth informed me a bit ago that he will not be able to continue in his role as Associate Editor after this issue. Denny's contribution has been great, and he will be sorely missed. If there's one thing I have learned the hard way that this job is that it is not a one man operation, and I can really use some help. If there is someone out there with a computer and a word processing program that would like to jump into the position, please let me know.

As always, contributions and comments are welcome. As a membership, you get the BULLETIN that you deserve, so please consider contributing something today. You'll be glad you did.

As always, comments and contributions can be addressed to:

The Medical Bulletin

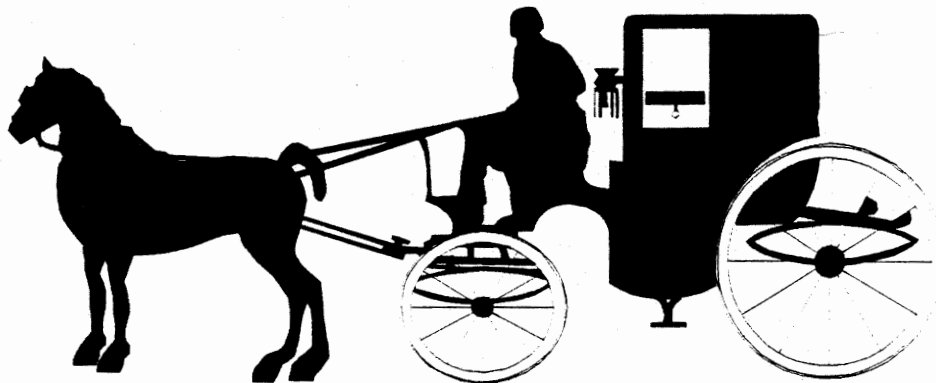
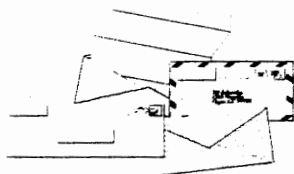
c/o Larry Feldman

533 Jackson Street



























Denver, CO 80206

Phone # - 303-333-3859

E-Mail - [Larry7639@aol.com](mailto:Larry7639@aol.com)



# THE DANCING MEN\*

E 	T 	A 	O 	I 	R 
S 	U 	N 	F 	L 	J 
H 	X 	D 	G 	W 	V 
M 	K 	Y 	C 	B 	Q 
P 	Z 				

NOTE: The pairs of men are the opposite of each other.

\*Based on the work of Michael J. Sare, Sherlock Holmes Journal, Vol. 19, No. 3, 1980 with minor variations by D.W.N.P. member Robert W. Lange, 1990.





*EDITOR'S NOTE: Another tradition almost as old as the Birthday Dinner itself is "The Traveling Brick Award." The game goes like this: every year some person designs a series of questions based on trivia from the Canon. The first person that answers one correct (or the most correct) is declared the "winner" by the question designer, and gets all the privileges therefrom. Said privileges are: honorary ownership of the actual "Brick", which resides during the year at the club library and only actually "travels" to its annual appearance at the dinner. The Brick is said to have come from the Master's residence at 221B when they had to tear it down to put up a bank or something. As heady as this honorary ownership might be, the real honor is as follows: they get to be the questions designer for the Brick Award at the next dinner.*

*Now, I know some of you will want to practice up. To support you in this task, we offer you last years Brick Award questions and their answers as designed by Fran Hogarth. Good Luck —you'll need it!*

## **1996 TRAVELING BRICK AWARD QUESTIONS**

By Fran Hogarth, the 1995 Brick Award Winner  
from "The Red-Headed League"

1. Jabez Wilson was paid 4 pounds a day to do the purely nominal work of copying out the Encyclopedia Britannica. He, of course, started with the letter "A." The story refers to 5 topics Jabez copied out under that letter. Name the 5.

Abbots, Archery, Armour, Architecture & Attica.

2. Name any of the five.
3. When Sherlock Holmes first met Jabez Wilson he said that he could see that Jabez had been in China. What two items did Sherlock observe that led him to this conclusion?

Tattoo (fish scales were stained a delicate pink) & a Chinese coin hanging from his watch chain.

4. How many hours did Jabez have to work each day for the Red-Headed League?  
4 hours, from 10 to 2
5. How many weeks did he work before the Red-Headed League was dissolved?  
8 weeks
6. What was the name of Jabez Wilson's assistant who came at half wages?

**Vincent Spaulding or John Clay**

7. To where was Vincent Spaulding tunneling?

The Coburg Branch of the City & Suburban Bank



# SHERLOCK HOLMES THE FAVORITE CANONICAL STORIES\*

VARIOUS SURVEYS FROM OTHER SHERLOCKIAN GROUPS  
Compiled by Robert W. Lange

DATE GROUP	1927 DOYLE	1944 BSI	1954 BSJ	1959 SOCB	1959 BSJ	1989 SHSL
1.	Speckled Band	Speckled Band	Speckled Band	Red Headed League	Speckled Band	Speckled Band
2.	Red Headed League	Scandal in Bohemia	Silver Blaze	Speckled Band	Red Headed League	Red Headed League
3.	Dancing Men	Red Headed League	Scandal in Bohemia	Blue Carbuncle	Blue Carbuncle	Musgrave Ritual
4.	Final Problem	Silver Blaze	Red Headed League	Silver Blaze	Silver Blaze	Blue Carbuncle
5.	Scandal in Bohemia	Dancing Men	Musgrave Ritual	Bruce Partington	Scandal in Bohemia	Scandal in Bohemia
6.	Empty House	Musgrave Ritual	Bruce Carbuncle	Naval Treaty	Musgrave Ritual	Silver Blaze
7.	Five Orange Pips	Five Orange Pips	Bruce Partington	Priory School	Bruce Partington	Dancing Men
8.	Second Stain	Final Problem	Empty House	Musgrave Ritual	Six Napoleons	Final Problem
9.	Devil's Foot	Empty House	Priory School	Scandal in Bohemia	Dancing Men	Bruce Partington
10.	Priory School	Bruce Partington	Dancing Men	Final Problem	Empty House	Devil's Foot
11.	Musgrave Ritual	Second Stain	Six Napoleons	Six Napoleons		Empty House
12.	Reigate Puzzle	Devil's Foot	Final Problem	Five Orange Pips		Six Napoleons

\*The four long stories were not considered and in some of the first polls, neither were the Case Book stories.

DOYLE - Sir Arthur Conan Doyle  
 BSI - Baker Street Irregulars  
 BSJ - Baker Street Journal  
 SOCB - Sons of the Copper Beeches  
 SHSL - Sherlock Holmes Society of London

## MAGAZINE ARTICLE REVIEWS

### FORENSIC SCIENCE

By Leon Sterndale

Because of the overwhelming response to the recent talk by British Archeologists, John Hunter and Paul Cheetham, DWNP members might be interested in reading the following excellent magazine articles on forensic geology and forensic anthropology. Both articles are extremely informative and fascinating.

**John McPhee, "How Is It Possible To Solve The Most Perplexing And Frightening Crimes With Nothing But Dirt?," The New Yorker, January 29, 1996, pp. 44-68.**

Quoting Sherlock Holmes extensively in a three-part article, John McPhee discusses how forensic geologist helped the government to solve three famous cases. The first case was the disappearance and murder of Adolph Coors in Colorado. The second Part told the story of how geologists were able to help the War Department determine the point of origin of balloon carrying bombs launched by the Japanese in World War II and bring the Japanese "Balloons of War" terror campaign to an end. These airborne bombs traveled the jet stream across the Pacific Ocean and dropped their destructive loads in Canada and

the United States, killing five people, destroying property and starting fires. The final part, outlined how geologists were able to help solve the suspicious murders in Mexico of D.E.A agent Enrique Camarena Salazar and pilot Alfredo Zavala Avelar by drug dealers and corrupt Mexican officials. This latter story is filled with danger, corruption and incredible suspense. DWNP member Hof Hofstra, a retired geologist, brought this magazine article to our attention.

**Elizabeth Royte, "'Let The Bones Talk' Is The Watchword For Scientist-Sleuths", Smithsonian, May 1996, pp. 83-90.**

Elizabeth Royte discusses the assistance Smithsonian anthropologists provide law enforcement to solve murders by examining the skeletal remains of people. The anthropologists can provide police with the sex, race, state of health and general age by a simple examination of the bones. Often, the anthropologists can give the cause of death and help to identify who the person was. This article ties in very nicely with the recent talk by British forensic archeologists John Hunter and Paul Cheetham.

## DWNP LIBRARY:

### THE BASKERVILLE HALL COLLECTION

Members and friends of DWNP are welcome to visit and borrow items from our Scion's library, BASKERVILLE HALL, located at 52 Washington Street. Visits, by appointment only, are arranged by calling Archivist Charlene Schnelker at 722-5336. The Baskerville Hall collection was made possible by two of our late members, Charles Hansen and Roy Hunt. The Collection contains not only books and journals, but also maps, pictures, statues, posters and other Sherlockiana collectibles.

#### Report prepared by Ronald E. Lies and Charlene Schnelker

Inventory prepared by Ronald E. Lies, Charlene Schnelker & John E. Stephenson

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6. Sir Arthur Conan Doyle, His Last Bow, John Murray, London, Reprinted August, 1960.
7. Sir Arthur Conan Doyle, The Valley of Fear, John Murray, London, Fourteenth Impression, 1965.
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9. A. Conan Doyle, The Return of Sherlock Holmes, P. F. Collier & Son, New York, Copyright 1905.
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11. A Conan Doyle, Sir Nigel, P. F. Collier & Son, New York, Copyright 1906.
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26. A. Conan Doyle, The Case Book of Sherlock Holmes, A.L. Burt Co., New York, 1927.
27. Sir. Arthur Conan Doyle, The Valley of Fear, George H. Doran Co., 1914, (First American Edition).
28. Arthur Conan Doyle, His Last Bow, George H. Doran Co., New York, 1917, (First American Edition).
29. Sir. Arthur Conan Doyle, A Treasury of Sherlock Holmes, Hanover House, Garden City, New York, 1955.
30. A. Conan Doyle, The Complete Sherlock Holmes, Preface by C. Morley, Garden City, N.Y., 1938, (Damaged Spine).
31. A. Conan Doyle, The Complete Sherlock Holmes, Preface by C. Morley, Garden City, N.Y. 1938.
32. Record, James Montgomery, Songs of Baker Street, 1961.
33. Record, Stories of Sherlock Holmes, Basil Rathbone, Caedmon,  
Vol. 1The Adventure of the Speckled Band, The Final Problem  
Vol. 2The Red-Headed League  
Vol. 3A Scandal in Bohemia  
Vol. 4Silver Blaze
34. Record, Sherlock Holmes, Tales From Baker Street, Basil Rathbone with Nigel Bruce, Murray Hill, New York, (3 Record Set).
35. Record, Sherlock Holmes Adventures, Basil Rathbone with Nigel Bruce, Murray Hill, New York, (2 Record Set).
36. Record, The Immortal Sherlock Holmes, The Mercury Theatre on the Air, Orson Welles, Radiola, 1974.
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39. Calendar, Sherlock Holmes Calendar, Drake Pub., Inc., 1976.
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TO BE CONTINUED..... (ONLY A FEW HUNDRED MORE ITEMS TO GO).

## RELOADING THE



## CANON

by Larry Feldman

### INTRODUCTION

There are many reasons why Doyle's creation of Sherlock Holmes was a brilliant innovation that changed the nature of popular literature forever. The one that is least sighted, and remains largely unrealized by the general public, is that with the Sherlock Holmes stories Doyle actually invented what I refer to as "Series Story Telling".

At the time that Doyle was considering writing his stories for Strand Magazine, it was a new age of popular literature. Thanks to the relatively new social advance of a free education for the public, for the first time in England's history, the common man could read. This led to the publication of a plethora of "illustrated magazines" that the public enjoyed on a regular basis, much the way we enjoy television and movies today. Most literature that was being published in those magazines were either "stand alone" short stories and novellas, or serialized novels. Publishers realized that if one got involved in one a serialized novel, then that reader was pretty much hooked for the rest of the novel's run. The problem was, if you missed the first installment, most readers were reluctant to participate. Doyle reasoned that the answer to this was a series of short stories with a set of recurring characters that readers could become familiar with and attached to, *and* that were featured in a complete story every episode. While we take out Television and Movie Series' for granted today, it's interesting to remember who lay the foundation for them over a century ago.

This idea worked all too well. Even today, the demand for more stories, parodies, articles, plays, etc. Featuring the characters Doyle created continues. There were never enough Sherlock Holmes stories when Doyle was alive. Several times he decided to end his series,

though he always eventually relented to the high demand and the financial temptations that went with them. It is clear today that there is *still* not enough Sherlock Holmes stories. Indeed, it seems doubtful that there *ever* will be enough.

Conversely, there is no doubt that there is quite a bit out there. At times one feels that one is almost swimming in selections ranging from scholarly articles, serious pastiche, to lowbrow parody. These attempts at artistic expression have been so varied and interesting that, just as Doyle created a whole genre of fiction, so too have many created whole new genres of pastiche, parody, scholarship, etc. This series of articles, adapted from a series of lectures that I have been giving for the organization "Dr. Watson's Neglected Patients", will attempt to look at the phenomenon as a whole, and attempt to define the different genres and subgenera that have been created. While I will draw on the past work of some scholars and critics, many of the categories discussed will be newly labeled and defined. It is my hope that this will serve as a good introduction to "all that's out there" for the neophyte, as well as the foundation for future discussions for the experienced and knowledgeable Sherlockian Scholar among us.

#### Chapter 1 -An Overview with Definitions.

My first step in this rather daunting project, will be to give an overview of the different categories of written expression that has resulted fairly directly from Doyle's "Canon." **The Canon** itself consists of the four novels and 56 short stories Doyle wrote about "The Great Detective." Also known as "The Sacred Writings," "The Saga," "The Sixty Stories," and "The Complete Sherlock Holmes," this is the definitive body of work that changed popular literature and seemed to create the genre of detective fiction.

Those defined below are the most broad and general categories, each subject worthy of (and, indeed, have been the subject of) volumes of commentary. This will seem facile to those more learned in Holmesian society, but since we are in the business of definitions today, I will need to define these overall terms so that I may later take them for granted. I shall only attempt a detailed "chapter" on those in which are

complex enough to have created a series of subgenera and to which I feel I have something original to add.

For a look at this structure at a glance, see "Figure 1" on the following page.

**The Rivals** - When the Sherlock Holmes stories in Strand Magazine proved to be so popular and profitable, there was a great rush of similar detectives seeking to get in on the new craze. One can view these attempts as cheap imitations or as the first acknowledgment of the new genre Doyle had created. Most scholars concede today that many of these early attempts at imitation were of a rather high quality. The term was defined by a collection entitled The Rivals of Sherlock Holmes<sup>i</sup> compiled by Hugh Greene around 1970, and was made famous by the resulting PBS TV series of the same name. I define "The Rivals" as those detective stories which seem in some way derivative of the Canonical tales and were published during the same time that Doyle's Holmes stories were first being published in Strand Magazine on a regular basis.

**The Apocrypha** - This category consists of any work related directly to both Holmes and Doyle during the lifetime of the latter. Collections of "Apocrypha" have been published by Jack Tracy<sup>ii</sup> and Peter Haining<sup>iii</sup>, and indeed the term may have been coined by the former. In any event, this category includes many different kinds of work, such as plays, speeches and short stories written by Doyle in which Sherlock Holmes did or even *may have* played a part, as well as works by, as Tracy puts it, "associated hands" such as William Gillette and James Barrie. It is even said to include "The Case of the Man Who Was Wanted" by Arthur Whitaker, once thought to be a posthumously discovered Holmes story by Doyle. For those interested, this is a fascinating look at derivation of both Holmes and Doyle as we know them today, and Tracy and Haining's collections should not be missed.

**Parody** - Any attempt to use language to duplicate and exaggerate that which is familiar about the Holmes stories with humorous intent. When he became popular, Holmes was the target of much parody and burlesque. The reason for this was simple. In order to make a good subject for parody, the subject matter has to be familiar

enough to the general public for them to "get the joke." Even today, Holmes remains one of the most recognizable figure in literature. I will not be talking extensively about parody because I do not see any obvious sub-genres. The characterization of parody should probably be divided by time period, as the humor of the times are interesting to compare, as a reading of the work of Charles Hamilton<sup>iv</sup> and Robert L. Fish<sup>v</sup> should prove to anybody.

**Pastiche** - A somewhat serious attempt to write of Holmes and/or other characters in the Canon in an attempt to somehow duplicate Doyle's style and, in some way, recreate the magic of the original tales. If this definition seems kind of broad to some of you, the advent of so much original kinds of pastiche written since the 1970s has made it necessary. This is the subject of the next chapter.

**Grand Game** - Philip A. Shreffler helped make this term popular in his book The Baker Street Reader. This form of "mock scholarship" starts with the premise that Sherlock Holmes was a real person, Dr. Watson was indeed authored the tales, and Doyle was merely the "literary agent", though it is sometimes implied that he lent his talent for prose to transform Watson's journal into the Canon as we know it today. Based on this premise, Sherlockians have used the Master Detective's own methods to deduce and write about everything from Holmes' childhood to Watson's marital history. The key is the use of the Canon as a primary source, in the same manner that Shakespearean scholars have used the Bard's plays and his "Last Will and Testament" as the basis for making speculation about Shakespeare's life and attitudes. The products of this sort of exercise has been many and varied, and definitely a subject for a future chapter.

**"Serious" Scholarship** - Here too, there has been much written. This is a scholarly look at the Canon for either its literary, historical, or social implications. It is important to note here that both "Serious" Scholarship and the Grand Game can come under the heading of "Sherlockian Scholarship."

**Chapter 2- Pastiche: Where it comes from and why it's so difficult.**

# *Reloading The Canon*

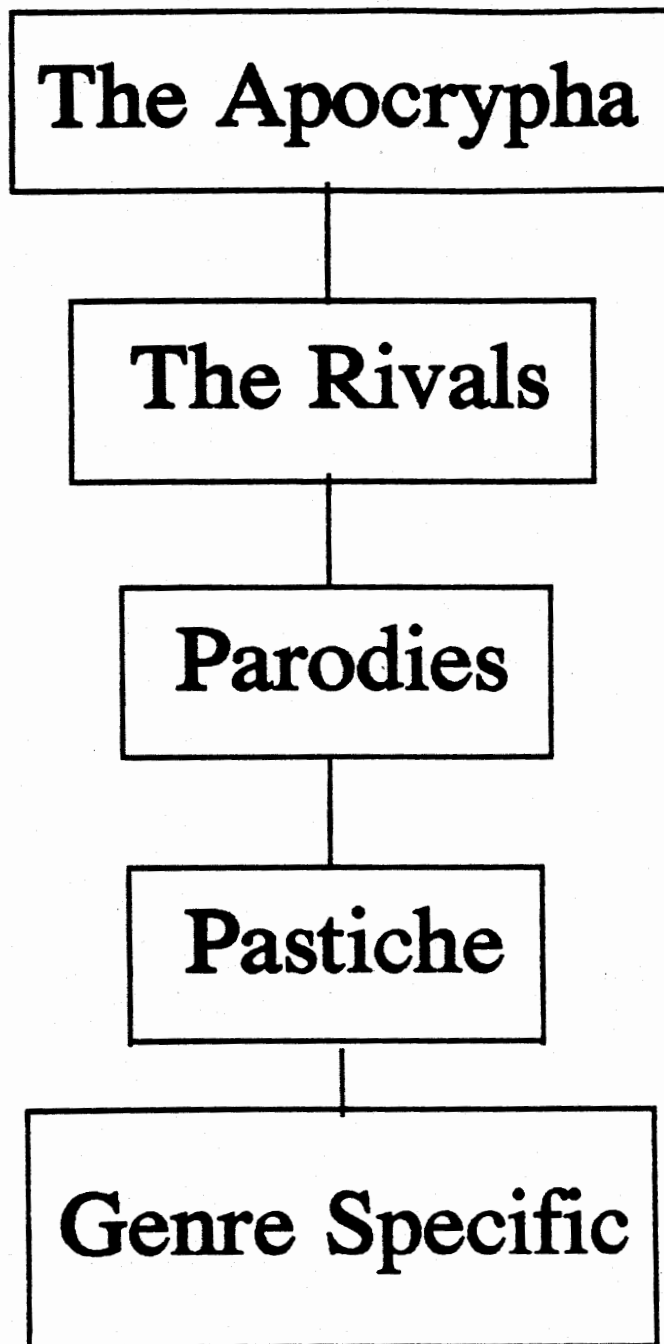


Figure 1



# *Approaches to Pastiche*

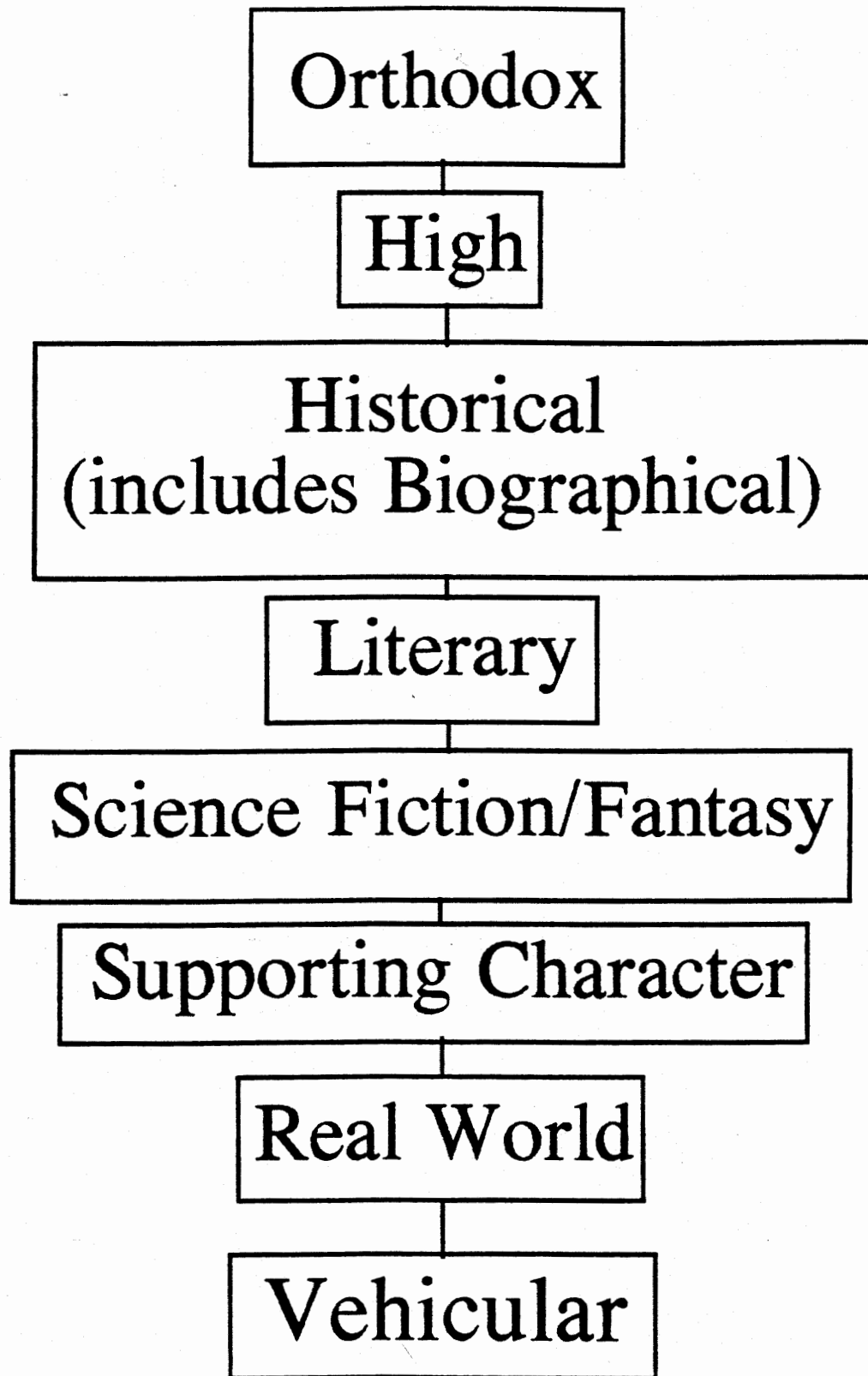


Figure 2

In 1928, at the tender age of nineteen, in the town of Sauk City, Wisconsin, August Derleth decided that there was not enough Sherlock Holmes stories. He wrote a letter to Arthur Conan Doyle, asking a direct but courteous question, "Are you, or are you not, going to write any more stories about Sherlock Holmes?" Doyle's reply, when it came, was good humored and non-committal.<sup>vi</sup> It was then that Derleth decided that he would continue the great tradition in the form of a pastiche, in a style and manner that would prove to be uniquely his own.

What drove this young American to attempt such an outrageous task? Much has been written on this, but never more concisely and elegantly as Edgar Smith in his introduction to Derleth's The Return of Solar Pons.

*"There is no Sherlockian worthy of his salt who has not, at least once in his life, taken Dr. Watson's pen in hand and given himself to the production of a veritable adventure... The writing of a pastiche is compulsive and inevitable; it is, the psychologists would say, a wholesome manifestation of the urge that is in us all to return to the times and places we have loved and lost, an evidence, specifically, of our happily unrepressed desire to make ourselves at one with the Master of Baker Street and all his works-and to do this not only receptively, but creatively as well..."<sup>vii</sup>*

It is comforting to note that the seemingly endless demand for Sherlockian Literature will always be met by an equally inexhaustible people that feel the need to supply it. The problem, of course, is not merely a question of supply, but of quality. While every Sherlock Holmes fan may wish to write a tale of the Master Detective, not many are up to doing an adequate job.

What makes this such a difficult task? Here I shall share with you the words of the learned Professor Jacques Barzun.

*"The reason for this glut [of Sherlockian pastiche] is obviously that the originals, besides being universally known, possess features that look easy to copy. The catchwords, attitudes and stage props in the Holmes stories impress themselves on the least analytical mind. When such a*

*mind is visited by a likely plot, it seems the simplest thing in the world to sprinkle the narrative with familiar points and thus achieve a colorable imitation - an acceptable pastiche, or the sound basis for parody.*

*That is the great fallacy. By far the larger number of would-be Sherlock Holmes stories are not acceptable but painful. They suffer from the same error as that which spoils most historical novels: the belief, namely, that the addition of 'Zounds!' 'By'r lady!' 'Sirrah!' to an indifferent tale will supply all the atmosphere needed. This 'tushery,' as Stevenson called it, only makes it plainer the defects of, precisely, atmosphere. We, as readers, know that to create the authentic mood, the right tone is more important than correct facts."<sup>viii</sup>*

Remember, the idea of pastiche is to duplicate the style and manner of another writer in a totally original work. The problem of "creating atmosphere," as Barzun describes it, is made more difficult by the extent to which one is culturally and experientially removed from the original writer. I refer to this problem as the "**Barzunian Burden**."

When measuring this "Burden" for a particular writer, it is appropriate to look at it in terms of "distance layers." I will illustrate this by examining the "layers of burden" that August Derleth was up against when he began his formidable task.

1. **He was an American.** For an American to write convincingly like an Englishman is difficult, even for the most practiced ear. A simple slip like writing that Holmes lived "on Baker Street," rather than the correctly British "in Baker Street," can lose one that ring of authenticity that one seeks.
2. **He was of a different time than Doyle.** This young man of 19 was trying to emulate a man with the attitudes, mannerisms, and background of a previous century.
3. **He was of a different time and place than his characters.** To make matters worse, most Canonical stories actually took place in England, in or around that previous century. This problem of

setting can actually be considered still another layer.

4. **Derleth was a relatively young and inexperienced writer.** He had to emulate a masterful writer like Doyle, and come up with plots, characters, and dialogue of a similar quality.

How well did Derleth do in meeting these burdens? We will examine this of him and of other writers in our next section, as we begin to look at the different subgenera of Sherlockian Pastiche.

### Chapter 3 - A Guide to Pastiche

What follows are definitions and discussions, of the different types of Sherlockian pastiche, as well as a short book list with comments as it relates to this discussion. See Figure 2.

**1) Orthodox Pastiche** - This is pastiche in its strictest and most disciplined form. To the extent to which a Sherlockian Pastiche can be said to be "orthodox," is the extent to which the writer is attempting to duplicate Doyle so precisely as to make his story stylistically indistinguishable from those in the Canon. Taken to its limit, the concept infers perhaps that Doyle may indeed have written this story in this way if he had just thought of it himself. Conversely, if the writers were to write something that Doyle would not or could not have written, that would be considered a "slip," that might mar the authenticity (or, the orthodoxy) of the piece.

These slips could be errors of dialogue and culture, such as having Watson do something or say something in a way that a man of his time and class would not, as discussed in our previous chapter. Also, Holmes and Watson must stay in character at all times, and not do or act in a way that seems incongruous to the characters in the Canonical stories. Lastly, they could also be inauthentic as per Doyle's own style and story content. For example, a story in which Holmes picked up his "his deerstalker cap and meerschaum pipe," might not be considered correct, as Doyle never referred to these items by name in his story text. His "old cloth cap and clay pipe," would be considered the more appropriate reference.

This is a difficult standard to meet, and slips can be forgiven if, as Barzun pointed out, the "atmosphere" is there. What slips ruin the orthodoxy of a pastiche will be different for every reader, depending on his familiarity with the material, as well as his personal background and predilections.

The struggle of orthodox pastiche writers to make their story stylistically authentic as well as original, is what makes reading and critiquing this subgenera so interesting.

As per example:

*"The Adventure of the Unique Hamlet," by Vincent Starrett.*

By far, the most famous and celebrated of the orthodox pastiche, reprinted many times, in different collections. This story feels, not only authentic, but indeed possessing many of the qualities that we enjoy most in the Canonical Holmes. Its only slight incongruity that I can detect is that it is a bit more humorous than we are used to, in the vein of the Canon's "The Red-Headed League," and "The Noble Bachelor." The author himself has stated that he would hope the story would be read as a "genial satire on book collecting and Shakespearean commentators."<sup>ix</sup> Despite this, it stands as a model of Sherlockian "orthodoxy."

*The Exploits of Sherlock Holmes by Adrian Conan Doyle and John Dickson Carr.*

At best, this collection is an interesting, failed attempt. Despite the fact that these tales were said to be written by Doyle's own son at "his very desk," these tales try *so hard* to create a Victorian atmosphere, that we wind up with bizarre and stilted dialogue, an overly naïve and almost "Nigel Bruce-like" comical Watson, and some rather improbable plots. At one point, a character awakens to see a giant spider crawling towards her and exclaims "Horror Unthinkable!" Need I say more?

In its defense, I will say that *some* of the plots are not bad, and the fact that each story is based on an "untold tale" that Watson mentioned, but gave us little details of, in the Canon, makes it somewhat memorable. This motif of using these "untold tales" as a neat one, and helps give tales a rather Canonical feel, while allowing us the fun of comparing different versions of the same

tale by different authors. We will see this motif recur many times as we review the work of different authors, as in the following two examples.

*The Secret Files of Sherlock Holmes by June Thompson, London, Constable Books, 1990*

This collection of short stories has a lot to be said for it. Holmes and Watson stay in character, dialogue seems authentically British (as is the author), and it is, all in all, acceptable. The problem is that the prose and dialogue are just not up to Doyle quality, and, while the plots seem mysterious enough, the deductions and solutions don't seem as brilliant and dramatic as we have come to expect from Holmes. These are better than the "Exploits," but failed to recreate the "magic" of the Canon for me.

*The Giant Rat of Sumatra by Richard L. Boyer, New York, The Armchair Detective Library, 1991, originally published in paperback form by Warner Books in 1976.*

This is one of the best Sherlockian pastiche novels ever. It has a real authentic feel, a true and successful recreation of the mood and atmosphere of "The Hound of the Baskervilles," despite a very different type of setting. It has a totally original, and yet still familiar, feel to it, as in an opening sequence in which Holmes deduces the size and location of a fire on the other side of London, just from listening to the sound of a speeding vehicle outside his window.

2) *High Pastiche* - Let's start here by making it clear that the designation of a pastiche as "high" is not to imply that it is inherently better than any other variety. The designation is derived from the literary term "high fantasy" which is a fantasy novel in which the author creates an entire world, with its own customs, history, society, and rules of science and/or magic (as in Tolkien or Robert E. Howard's work), as opposed to low fantasy, which takes place in a realistic and familiar world with just a few fantasy elements. In "High Pastiche," an entire continuity is created for the "Master Detective," that is based on, or has things in common, with the Canonical Holmes, but has some important differences as well. For work to

be considered "High Pastiche," there usually needs to be more than one story so that the "world's" attributes can be established as consistent and lasting.

For example, suppose someone writes a pastiche in which it is revealed that Holmes actually kept a series of adult agents that worked with him on various cases, sort of like a reverse of Moriarty, of which Watson is merely one. While this concept is not inconsistent with what Doyle wrote, it is different enough not to be considered strictly orthodox. Despite this, one story like this, as long as it were narrated by Watson, might still fit into the orthodox category. The writer then comes out with a series of stories with Holmes and his agents in the foreground, in which the different agents and their relationship with Holmes, Watson, and other Canonical characters is developed, and we get to see these characters react under different circumstances, both professional and personal. The author now has created something very different from Doyle, and "High Pastiche" status has been achieved.

High Pastiche is, admittedly, a difficult term to get a handle on. It might seem to some that a failed Orthodox Pastiche might be considered a High Pastiche, but that is only true if the tale can be said to fail in its "Orthodoxy" in the areas of style or subject matter. High Pastiche must still maintain Canonical characters' actions and speech patterns consistent with their history and setting. As in Orthodox Pastiche, the Great Detective is still center stage, but the tales contain a rather separate and unique continuity that can make it very distinctive from a Canonical tale.

What follows is three outstanding examples.

*The Solar Pons Omnibus by August Derleth, Sauk City, Wisconsin, Arkham House Publishers, 1982.*

Published in many forms and editions, the above merely being my personal favorite, The Solar Pons series by Derleth is, by far, the most unique and yet greatest example of High Pastiche ever accomplished. Derleth solved dealt with the "Barzuvian Burden" by deciding he would create characters that were exactly like Holmes, Watson, and all in every significant way except for one: they would not actually be Holmes and Watson. So, instead of Holmes and Watson of

Baker Street, we have Solar Pons and Dr. Parker of Praed Street. Solar Pons is a consulting detective with a landlady by the name of Mrs. Johnson, an easily ruffled but not brilliant colleague Inspector Jamison of Scotland Yard, an older brother in the government, a group of street urchins called "The Praed Street Irregulars," etc. So when Pons is said to don his "deerstalker hat and cape," one cannot object by saying that "Holmes never did this in the Canon," since this is *not* Holmes but Pons we are dealing with, and *he* certainly *would*. In other words, Pons is exactly like Holmes, except when he is not. Small inconsistencies do not need to rankle quite so much. Derleth also solved the problem of anachronisms by setting the tales between the First and Second World Wars. Indeed, it is World War I that Parker is returning from with a war wound when he meets Pons and the two decide to share rooms. While Derleth was not the prose writer that Doyle was, the tales are written to suggest, rather than imitate, the Canonical style. He does all this well enough that the magic is recreated *so* well, that the American way of speaking that often creeps in remains the only flaw, though Derleth tries hard to keep his language neutral.

This series has always been the favorite among the "old guard" Sherlockians, probably because the author's love for the subject matter is *so* apparent that an American who loves Holmes and his world cannot help but recognize a kindred spirit in Derleth. The complete works, consisting of -----, is well large enough to actually be considered a "Pontine Canon" in the aggregate, an accomplishment unequaled in the history of Sherlockian Pastiche. While I realize it breaks some of the rules I myself have laid down, it stands as the most complete and accomplished alternate continuity for Sherlockian Pastiche ever, and therefore, a great example of High Pastiche.

*The Amazing Mycroft Mysteries* by H.F. Heard, New York, Vanguard Press, 1980.

Despite a misunderstanding on the part of the publishers of the above edition, the "Mr. Mycroft" stories by Heard are *not* about Sherlock's older brother, but about Holmes himself, living under an assumed name and in retirement. These tales, written in the 1940s, consisting of three novels and some short stories

(not included in the above edition), are a great example of High Pastiche. The stories are pretty good, and, at times, contain a sense of suspense reminiscent of both Christie and Hitchcock. Heard created a new kind of world and continuity for Holmes, with a style that is totally distinct from Doyle's own.

*Sherlock Holmes and the Golden Bird* by Frank Thomas, Los Angeles, Pinnacle Books, 1979.

The above, far less well known and acclaimed than the previous two examples, is the first of four paperback novels about Holmes and Watson in which a recurring supporting cast and continuity are established. The tales are good fun, quite a bit different in feel from the Canon, and yet satisfying and enjoyable. These tales have the feel of a series of rather well-written pulp novels, complete with (in the first two novels) a recurring villain that is very much a Fu Manchu pastiche himself. Still, well worth a read, and a rather classic example of High Pastiche.

**3) Historical Pastiche** - This is a story that features Holmes mixing in with historical characters and events. While Doyle occasionally made reference to real people by name in the Canon, he never included them as story characters, making these new tales strictly unorthodox. Despite this, these narratives, when done well, can have a fresh feeling to them, and serve to make Holmes and his world even more real to us.

Here are three classic examples.

*A Study in Terror* by Ellery Queen, New York, Lancer Books, 1966.

In this classic tale, Holmes attempts to solve the "Jack the Ripper" murders. Holmes meets and discusses the case with many actual historical characters who were involved with the Ripper murders, a must for this sort of case, and actually solves the crime. There have been many books since this was published with the same premise, but this one's the first. Incidentally, since the fictional detective Ellery Queen is also included in this tale, this novel could also fall into the category of Literary Pastiche, which we'll get to soon enough.

*The Seven-Per-Cent Solution* by Nicholas Meyer, New York, E.P. Dutton & Co., 1974.

Sherlock Holmes is treated for his addiction to Cocaine by Dr. Sigmund Freud, and the two end up working together to stop a villain as despicable and ruthless as Dr. Roylott ever was. Though this tale has been roundly criticized for reducing Moriarty and "The Final Problem" to an elaborate cover story to hide Holmes drug addiction from the general public, it remains a classic of its kind. It is a well written, fun adventure, filled with some marvelous historical and Canonical characters. This tale includes some great moments, such as when Stamford reappears once again to introduce Watson to Freud, thereby innocently changing the course of history as he did when he introduced Watson to Holmes.

Whether you love it or hate it, one cannot deny that "The Seven-Percent Solution" changed things by making the New York Times Best Seller List. It started a flood of Sherlockian Historical Pastiche, featuring Holmes with such wonderful if unlikely partners in crime detection as Theodore Roosevelt, Karl Marx, Annie Oakly, Harry Houdini, George Bernard Shaw (in Meyer's own sequel), and many others. While Poe's detective stories may have preceded Doyle's, Doyle and the popularity of Holmes must be given the credit for truly launching the "gentleman detective" genre. In the same sense, while "A Study in Terror" may have been the first, it is *this* story that truly elevated Historical Pastiche into its own unique category.

*The Prisoner of the Devil* by Michael Hardwick, London and New York, Proteus, 1980.

Here Holmes takes on the case of the Jewish artillery officer Alfred Dreyfus, unjustly accused of selling military secrets to Germany. Here is one of the better examples of Holmes taking on a case of historical interest (other than the "Ripper" case), and makes for at least a good read. I was a bit less impressed with the story than many of my fellow Sherlockians, but that may be because I was pretty ignorant of the historical material that it was based on, which is an inherent limitation of Historical Pastiche. Still, I bring this book to your attention because it received the highest critical acclaim (particularly by Sherlockians) of any novel of its kind of which I am aware.

**4) Literary Pastiche** - This kind of pastiche has Holmes interacting with characters from other literary endeavors. While we are venturing here into the truly unorthodox, it should be noted that even these tales still need to shoulder the Barzunian Burden of setting and character.

These narratives take two different forms, and I will provide you with two illustrative examples of each.

*The Holmes-Dracula File* by Fred Saberhagen, New York, Ace Books, 1978.

*Ten Years Beyond Baker Street* by Cay Van Ash, New York, Harper & Row, 1984.

While both of these books are basically good potboilers, they are good examples of a story where Holmes "meets" (or battles) a character from literature. The first novel pits Holmes against Count Dracula, the second Sax Rohmer's Fu Manchu. Both novels drastically depart stylistically from the Canon. For example, the first is narrated by Watson only in alternate chapters, while the second tale is told by Dr. Petrie, who was the "Watson" of Dennis Nayland Smith, Fu Manchu's arch nemesis and story hero. The second novel involves Petrie coming to a retired Holmes and asking for his help to find Smith, who had fallen into Fu's clutches. Both chronicles are fun, and good examples of this particular style of the Literary Pastiche.

*Sherlock Holmes' War of the Worlds* by Manly W. Wellman and Wade Wellman, New York, Warner Books, 1975.

*Sherlock Holmes Vs. Dracula or the Adventure of the Sanguinary Count* by Loren D. Estleman, Garden City, New York, Doubleday & Co., 1978.

These two books each take Holmes and actually weave him into two famous literary adventures: H.G. Wells' *War of the Worlds* and Bram Stoker's *Dracula*. Unlike the previous examples in which Holmes merely encounters a literary character, these novels actually insert him into these minor classics. Both purport to tell of events that occurred sort of "off camera" during the classic novels that Wells and Stoker either did not know of, or failed to report. While all four novels are clever and basically successful, these latter two must operate within the parameters of a specific literary work, and are.



therefore, more challenging and of a higher quality.

**5) Biographical Pastiche** - This variety of pastiche has its roots in the "Grand Game" (see chapter 1) style of Sherlockian scholarship. Here Holmes is treated as an historical subject, and the author, taking the attitude of learned historians, attempt to relate the life of Sherlock Holmes or someone close to him.

There have been *many* of these. Here are some of the more famous examples.

*Sherlock Holmes of Baker Street, A Life of the World's First Consulting Detective* by William S. Baring-Gould, New York, Bramhall House, 1962.

Baring-Gould was a well-read "Grand Game" Sherlockian Scholar, and bases much of this work on the scholarly speculation of himself and his colleagues. While this is not exactly a thrilling read (Baring-Gould was no novelist), the book truly tackles Holmes' life from womb to tomb, containing such revelations as his childhood relationship with a mathematics professor by the name of "Moriarty," an assignation in Montenegro with Irene Adler Norton, the True identity of Jack the Ripper and the reason why Holmes can never truly be credited with his capture, etc. There is an interesting, though widely disputed, chronology of all the Holmes stories, including the many "untold tales" that Watson merely alluded to in the Canon. Also, some editions contain on the dust jacket what Baring-Gould believes to be the only existing photograph of the Great Detective! Truly a work of great scope.

*I, Sherlock Holmes, Memoirs of Mr. Sherlock Holmes, OM, late Consulting Private Detective-in-Ordinary to Their Majesties Queen Victoria, King Edward VII and King George V,* by Michael Harrison, New York, E.P. Dutton, 1977.

This is the first such book that, that I know of, to tell the story of a section of Holmes' life in his own words. Michael Harrison is a *real* scholar of British history and culture, so the book contains revelations such as the true identities of the King of Bohemia and Irene Adler, the true character of Mary Morstan, and much about Holmes' methods that were not revealed by Dr.

Watson. These revelations are both interesting and amusing, but Harrison takes some of the romance out of the tales since some of his "what really happened" revelations, while being more realistic, make the tales seem tawdry and ordinary. The book covers mostly the early active part of Holmes' career, from his meeting with Watson to his final confrontation with Moriarty at Reichenbach.

*The Private Life of Dr. Watson, Being a Personal Reminiscences of John H. Watson, MD,* by Michael Hardwick, New York, E.P. Dutton, 1983.

This autobiography of Watson's life up to his meeting with Holmes is both well thought out, based largely on "hints" provided in the Canon about the good doctor's life, and is a light, entertaining read as well. Hardwick's interpretation of Watson's "voice" always strikes true to *my* ear, so I found this novel well worth my time. While Hardwick seeks to try to explain much of what we have always wondered about Watson, such as the reason behind his having the unframed picture of Henry Ward Beecher mentioned in the Canon, as well as the Watson's famous boast of having a "knowledge of women that spans three continents." My only criticism here is that I found that Hardwick's revelations about Watson's sexual experience a bit *too* revealing, since it seems uncharacteristic for the Doctor to be so indiscreet.

**6) Science Fiction/Fantasy Pastiche** - Sherlock Holmes' connection with fantasy and Science Fiction tales has a rich honorable history, too long to go into here. Suffice it to say that many of the people who enjoy Holmes are also fans of this "other genera," and the melding of these two very different types of written expression seems as inevitable as it is incongruous. Here are some classics and personal favorites.

*The Science-Fictional Sherlock Holmes,* Denver, privately printed by The Council of Four, 1960.

*Sherlock Holmes Through Time and Space,* edited by Isaac Asimov, Martin Harry Greenberg, and Charles G. Waugh, Bluejay Books, 1984.



These anthologies include only Sherlock Holmes stories with Science Fictional themes. They include stories from such famous lights as Poul Anderson, Gordon R. Dixon, Phillip Jose Farmer, Isaac Asimov, and others. A particular classic from the first collection is "The Martian Crown Jewels," by Poul Anderson. In this story, a Martian that has modeled himself after the Great Detective lives on "The Street of Those Who Prepare Nourishment in Others." Both are excellent collections, with stories filled with much wit and humor, though you will find the second book much easier to find and much less expensive when you do.

*Exit Sherlock Holmes* by Robert Lee Hall, New York, Scribners, 1977.

*Time for Sherlock Holmes* by David Dvorkin, New York, Dodd, Mead & Co., 1983.

These are two good examples of Sherlock Holmes as the lead character of a Science Fictional novel. In the first one, Watson discovers that Holmes is really a clone from the future. Need I say more? Actually, the fun of this novel comes from the fact that the author actually uses Canonical evidence to make quite a convincing case for this preposterous notion.

In the second book, Dvorkin starts with the premise that Holmes, in retirement, develops an elixir to stop the aging process (you didn't really think that he was just keeping bees, did you?) and promptly gives a dose to himself and Watson. As the novel develops, we have the now ageless duo last far into the future, until they are both walking the Martian surface in the 22<sup>nd</sup> century, trying to stop Moriarty and his time machine.

*A Night in the Lonesome October* by Roger Zelazny, New York, William Morrow and Co., 1993.

While Holmes is not the center of this novel, he is an important player. Zelazny was a master of the modern fantasy adventure, and in this tale he lovingly combines the elements of stories by H.P. Lovecraft and Conan Doyle, with the old Universal horror movies, as well as a light touch of the old Charles Adams style black humor. Basically, a group of strange creatures, including Jack the Ripper, Count Dracula, Dr. Frankenstein, the Mad Monk, and others, gather together to fight over whether the "Old Ones" will be allowed to gain access to our dimension.

Each creature has an animal "familiar," excepting Larry Talbot who, as one character puts it, is "his own best friend." The weirdest aspect of this tale is that it is told from the point of view of the familiars, particularly Jack the Ripper's dog, who narrates the tale. Holmes is in the thick of things, siding with those who would keep the status quo in opposing those who would usher in this rather sweeping change to our reality. I quite enjoyed this strange and atmospheric tale.

**Supporting Player Pastiche** - Here a character who has a relationship of some sort to Holmes is given the center stage. Holmes may, or may not, be present as a supporting character.

There are many fine examples of this genera. Here are just two.

*Good night, Mr. Holmes* by Carole Nelson Douglas, New York, Tor Books, 1990.

This is the first of a series of four novels that features Irene Adler as the lead character. Douglas is an experienced writer of both the romance and mystery genera, and deftly applies both skills to do an excellent and absorbing interpretation of *the person*. She creates a memorable and likable cast of characters, and weaves the story in and out of Canon related plot, as well as Holmes' life, with enough aplomb to make it seem easy.

There have been many novels featuring Canonical characters over the years, including Mycroft Holmes, Moriarty, the Baker Street Irregulars (the street urchins, not the Sherlockians), Lestrade, and even one that I am aware of starring Billy the Page. These sort of stories are usually not narrated by Watson, so the tales have a different feel to them.

*Enter the Lion* by Michael P. Hodel and Sean M. Wright, New York, Hawthorn Books, 1979.

One of the most fun things about all this is that we get to see Holmes from a fresh point of view. This tale, an adventure of Mycroft Holmes, is a good example of this. Told by Mycroft, we not only get insight into the way Holmes' older brother saw him, but we get a rare and exciting look at Sherlock as a young adult, in the days before Watson.

*Son of Holmes* by John T. Lescroart, New York, Donald I. Fine, Inc., 1986.

Often authors of this kind of pastiche create a central character that is a son, daughter, sister, grandson, or some other sort of imagined relation to the Great Detective. This novel is "the best of a bad lot," only because it turns out that Holmes' "son," in this case, turns out to be a young Nero Wolfe, traveling under the name of Augusta Lupa. What might have been a mediocre Sherlock Holmes pastiche, turns into a rather good Nero Wolfe pastiche.

**Real World Pastiche** - These tales take place in a sadder but more realistic world, where Holmes and Watson are fictional characters created by Conan Doyle. Despite this fact, these tales are distinct from, say, an Agatha Christie story where Holmes is either mentioned or quoted. The characters' relationship with Holmes need to pervade the story.

Here, we are reaching the true outskirts of what can be considered "pastiche." One could argue that this sort of literature is not actually a pastiche at all. It is true here that the author has rid himself of most of the Barzunian Burden, as we have defined it. Still, when one goes to a tale like this, one looks to recreate, on some level, the feel or the "magic" of the Canonical Holmes. These tales are usually written by Sherlock Holmes fans for Sherlock Holmes fans, and certain expectations will exist. For this reason, I think that this remains a legitimate pastiche category.

*The Case of the Baker Street Irregulars* by Anthony Boucher, New York, Collier Books, 1940.

The first of its kind, this is a mystery novel starring the Baker Street Irregulars (the modern adult organization, not the street urchins). As I mentioned before, these novels are largely written by Sherlockians, and are sometimes about Sherlockians. The first of several novels written during various times and by various authors, to feature a Sherlock Holmes organization trying to use the Master Detectives methods to solve a "real" crime. Incidentally, I can't resist mentioning that my favorite novel of this sort is *The Adventure of the Copper Beeches* by Arthur H. Lewis, New York, Trident Press, 1971.

*A Three Pipe Problem* by Julian Symons, New York, Avon Books, 1975.

This book's lead character is an actor that plays Sherlock Holmes in a TV series. He attempts to use Holmesian methods to solve a real crime. Another example of "Real World" pastiche writing without the BSI connection.

*Escapade* by Walter Satterthwait, New York, St. Martin's Press, 1995.

This story teams Arthur Conan Doyle with Harry Houdini to solve a locked room murder mystery. Stories that feature Conan Doyle as a major character engaged in solving a mystery also fall into this category.

**Vehicular Pastiche** - This final category is a story that uses Sherlock Holmes to teach something or to convey information or a point of view. These are *not* usually actual mystery stories, but an attempt to use Holmes as a "vehicle" for a specific agenda. These are, as often as not, attempts at propaganda or an attempt to make a case for a particular theory. Unfortunately, examples of this abound, and I won't dignify these attempts to use Holmes by listing any examples here. However, sometimes the purpose can be benign and even amusing, like in the following example.

*Sherlock Holmes, Bridge Detective*, by George Gooden and Frank Thomas, Edited and published by Frank Thomas, 1973.

These are quasi-mystery stories thinly disguised as lessons in which Sherlock Holmes employs the skills he usually uses to unravel mysteries to provide instruction at advanced strategy in the game of Bridge. I know next to nothing about this game, but I have read through pieces of this book and it is very amusing. It stands as a rare worthwhile example of a Vehicular Pastiche with real redeeming quality.

One last word on all this. Each category here is merely a collection of elements. Its very possible that some stories can fall into different categories, or be a very "Literary" pastiche, while feeling "Orthodox" with some qualities reminiscent of a "Fantasy Pastiche". Remember, as soon as you define a category for something, someone else will crossover those categories or create something that isn't easily "pigeon-

holed" so easily. Is this frustrating? Actually, I wouldn't have it any other way.



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<sup>i</sup> The Rivals of Sherlock Holmes. Collected by Hugh Greene. New York: Penguin Books, 1970.

<sup>ii</sup> Sherlock Holmes: The Published Apocrypha. Collected by Jack Tracy, Boston: Houghton Mifflin Company, 1980

<sup>iii</sup> The Final Adventures of Sherlock Holmes. Collected by Peter Haining, Secaucus: Castle, 1981

<sup>iv</sup> The Complete Casebook of Herlock Sholmes. Charles Hamilton, London: Hawk Books Limited, 1989

<sup>v</sup> Schlock Homes. The Complete Bagel Street Saga. Robert L. Fish, Bloomington: Gaslight Publications, 1990.

<sup>vi</sup> As told in "In Re: Solar Pons," from Regarding Sherlock Homes. The Adventures of Solar Pons. August Derleth, New York, Pinnacle Books, 1974.

<sup>vii</sup> The Annotated Sherlock Holmes. William S. Baring-Gould, New York, Clarkson N. Potter, 1967, p21.

<sup>viii</sup> "The Other Decalogue", Jacques Barzun, Beyond Baker Street, Indianapolis, The Bobbs-Merrill Company, 1976, p22.

<sup>ix</sup> The further Adventures of Sherlock Holmes. Richard Lancelyn Green, London, Penguin Books, 1985, p20.

Dr. Watson's Neglected Patients  
Invites All Sherlockians & The Public To Attend  
The Annual Sherlock Holmes Birthday Banquet

Saturday, January 18th, 1997  
Celebrating the 143rd Birthday of The Master Detective, Sherlock Holmes

TIME: 6:30 p.m. - 7:00 Cocktails; DINNER: 7:00 p.m. Program to Follow

PLACE: The Warwick Hotel, 1776 Grant St., Denver, CO

PROGRAM: Francine Mathews a/k/a Stephanie Barron,  
Mystery Author of "The Jane Austen Mysteries"

**ENTREE CHOICES**

All Dinners include appropriate rice, pasta, or potato; vegetable; rolls and butter; coffee or tea; Cheesecake, one glass of house wine for the traditional Sherlockian Toasts. All prices include the tax and gratuity.

**THE SHERLOCK HOLMES:** Prime Rib \$30.00  
(Slow roasted black angus prime rib served with au jus.)

**THE DOCTOR WATSON:** Warwick Chicken \$26.00  
(Breast of chicken in a demi-glaze with onion, spinach & Mushrooms)

**THE MRS. HUDSON:** Angel Hair Pasta Fra Diablo with Chicken \$26.00  
(Linguine tossed with spicy marinara topped with chicken)

**THE WIGGINS:** Vegetarian Entree of Chef's Choice \$26.00

Cash Bar 6:30 to 8:30

Free Non-valet Parking in the Hotel Lot

For Hotel Room Reservations, call the Warwick Hotel at 861-2000.

Note: The Stock Show will also be running at the time of the Annual Dinner, so make your hotel reservations as soon as possible.

**DINNER RESERVATIONS NEED TO BE MADE BY TUESDAY, JANUARY 14TH, 1997**

NOTE: If you mail in your check and reservation form on Monday January 13th or later, call Guy Mordeaux at 688-0780 to confirm your order. Phone reservations cannot be accepted after Tuesday evening January 14th, 1997. DWP must give the Warwick Hotel our final dinner count on Wednesday, January 15th. If you place a phone reservation, you do so with the understanding that you are obligated to pay for the dinners ordered, even if you are unable to attend for any reason. Please remember that DWP must pay for all dinners ordered on your behalf.

**COLLECTIBLES AVAILABLE FOR PURCHASE**

(Non-Members are invited to purchase collectibles)

**NEW DWP MEMBERSHIP PIN:** - \$6.00;

**ILLUSTRATED SET OF 10 BOOKMARKS:** - \$5.00 per set;

**SHERLOCK HOLMES COMPUTER SCREEN SAVER (for Windows only):** - \$7.50 (Proceeds go to the Christmas Goose Fund).

**DWP LIMITED EDITION POSTER (18" x 24"):** - \$10.00 [Will be on display at the Annual Dinner. Hopefully the printing will be completed by the time of the Annual Dinner. If the printing is not finished by the time of the dinner, there will be a \$4.00 shipping charge for each poster.]

**DWP T-SHIRTS AND SWEATSHIRTS:** T-shirts are \$12.00 (S, M, L, XL), XXL T-shirts are \$14.00, Sweatshirts are \$20.00 (S, M, L, XL); and XXL Sweatshirts are \$22.00. Colors: White or Grey.

**DEATH ROADS: THE STORY OF THE DONUT SHOP MURDERS:** Signed by Co-author Robert M. Miller, our 1996 Annual Dinner Guest Speaker - \$20.00 per copy.

**TO MAKE YOUR RESERVATIONS FOR THE ANNUAL SHERLOCK HOLMES BIRTHDAY BANQUET, RENEW MEMBERSHIP AND TO ORDER COLLECTIBLES, PLEASE USE FORM ON THE NEXT PAGE PROVIDED FOR YOUR CONVENIENCE. IF YOU HAVE ANY QUESTIONS ABOUT THE DINNER, CALL GUY MORDEAUX AT 688-0780. REMEMBER, YOUR 1996 MEMBERSHIP DUES EXPIRE ON JANUARY 1ST, 1997, AND YOUR 1997 DUES SHOULD BE PAID IN TIME FOR THE DINNER.**

**SHERLOCK HOLMES BIRTHDAY BANQUET  
RESERVATION, MEMBERSHIP & COLLECTIBLE  
FORM**

Member Name(s) \_\_\_\_\_ Tele #: \_\_\_\_\_  
(If Household membership, please list both names in full.)

Address: \_\_\_\_\_

If you are bringing Guests to the Annual Dinner, please list their names so name tags may be prepared for them.

Guest(s) Name: \_\_\_\_\_

If you have a Two Household Membership, but only one will attend the dinner, list attending member's name: \_\_\_\_\_

(NOTE: When ordering T-shirt or Sweatshirts, state color you want & remember that XXL size is \$2.00 more than other sizes.)

QUANTITY	DESCRIPTION	SIZE	COLOR	PRICE EACH	TOTAL
	Note: All Dinners ordered by phone must be paid for, even if you do not attend. DWNP must pay for all dinners ordered.				
Renewal _____ New _____	(Check applicable lines under quantity & description) 1997 Single Membership (\$7.50) _____ or Two Household Membership (\$10.00) _____ NOTE: 1996 ANNUAL DUES EXPIRE ON JANUARY 1, 1997.				
	Voluntary Donation to "The Christmas Goose Fund," formerly called "The Dr. Watson Fund" (Not required, but any amount appreciated). All donations are Tax Deductible.				
	Sherlock Holmes Banquet - THE SHERLOCK HOLMES: Prime Rib			\$30.00	
	Sherlock Holmes Banquet - THE DR. WATSON: Warwick Chicken			\$26.00	
	Sherlock Holmes Banquet - THE MRS. HUDSON: Angel Hair Pasta Fra Diablo with Chicken			\$26.00	
	Sherlock Holmes Banquet - THE WIGGINS: Vegetarian Entree			\$26.00	
	COLLECTIBLE ORDER				

I wish to save shipping charges and will pick up my collectible(s) at the Dinner. \_\_\_\_\_

I am enclosing the necessary shipping charges to have my collectibles shipped to me. \_\_\_\_\_

**APPLICABLE SHIPPING CHARGES IF YOU WANT YOUR COLLECTIBLE SHIPPED**

Total Merchandise \$ \_\_\_\_\_

\$3.00 Shipping Charge for 1 or 2 T-Shirts or 1 Book

\$4.00 Shipping Charge for 1 or 2 Sweatshirts; or 1 T-Shirt & 1 Sweatshirt; or 1 Book plus either 1 T-Shirt or 1 Sweatshirt.

For items above 2 (except pins, screen saver or bookmarks), add \$1.00 per additional item.

\$4.00 Shipping Charge for poster, shipped separately from all other orders.

Shipping Charge \$ \_\_\_\_\_

TOTAL CHECK \$ \_\_\_\_\_

Mail order form & check payable to "DWNP" to Guy Mordeaux, Bursar, 705 Fourth St., Castle Rock, CO 80104. For further information call Guy at (303) 688-0780. Please note on your check whether payment is for membership, dinner, what collectible(s) or combination thereof.