



# Canadian Holmes

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Canadian Holmes

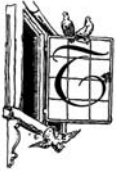
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Summer 2014

One hundred and fortieth issue

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# RACES OF BOOTPRINTS

## *Twenty and counting*



his is our 20th issue as editors of *Canadian Holmes*. Twenty issues have gone under the Thor Bridge, so to speak.

Since taking on the editorial duties, we have both learned a lot and had fun with the issues, writers, illustrators and those people who work behind the scenes to get the journal to you. For most of those issues, Donny Zaldin and Barbara Rusch have been our copy editors — the final eyes on the journal before it is handed to Doug Wrigglesworth for printing and then to Dayna Nuhn for stamping and distribution. Peggy Perdue has been a stalwart contributor, always bringing new ideas and artificats from The Arthur Conan Doyle Collection to our attention. We would like to take this opportunity to thank all these people and others who have helped us over the years and issues.

Our first issue featured the four movie posters from Robert Downey Jr.'s first Holmes movie, which in hindsight seems to have been a springboard for the recent Sherlockian renaissance. Since then, the second movie has appeared, along with the CBS and BBC series and a veritable explosion of interest in our friends Holmes and Watson. *Canadian Holmes* also now has an online presence through Twitter (@CanadianHolmes) and at The Bootmakers' website (<http://www.torontobootmakers.com>), where a few previous issues are available to download.

Last January Mark became a BSI, with the investiture name of 'Halifax,' and in April we both attended 221B Con in Atlanta. While there, JoAnn participated in the costume contest, dressed as a British bobby, and Mark participated in a few panels, including one called 'Hot Off The Presses.' The journal has helped us on our way to of these milestones.

In this issue we have new authors and also ones who have written for the journal many times before. We are happy to be able to give space to all of their voices. Lynne Stevens kicks off this edition with a review of the Atlanta

conference, while other Sherlockians tackle everything from horses named for Canonical characters to the creation of a statue in central London. *Canadian Holmes*, once again, scans the wide Sherlockian world to bring you 40 pages of interest.



# The Game Is Never Over

## A 221B Con Review

By Lynne Stephens

Lynne Stephens has been a Sherlockian, Anglophile, and entertainment journalist since the 1980s. Her first professional interview was with John Neville, who played Sherlock Holmes in the 1965 film *A Study In Terror*.

“The game is over.” — John Hamish Watson.

“The game is never over, John. But there may be some new players now.”  
— William Sherlock Scott Holmes, Sherlock, *‘His Last Vow’*



he second annual gathering of old and new players occurred in Dunwoody (Atlanta), Georgia, from April 4-6, 2014. It attracted over 840 attendees, a significant increase over the about 640 attendees of the inaugural 221B Con a year earlier

Would one consider this a large or small turnout? It depends on your perspective. This southern gathering probably dwarfs the total attendee roster of the annual BSI weekends in New York. But 221B Con is miniscule in comparison to the 50,000-plus annual attendance at Dragon Con, Atlanta’s for-profit, multi-genre convention. Perhaps this is an unfair David-and-Goliath comparison, as Dragon Con began in 1987 and encompasses hundreds of science fiction and fantasy interests, from role-playing to British television.

Still, 221B Con runs on the same structural chassis as a Dragon Con, or any “fan” con for that matter... just Smart-car size rather than Hummer. Certainly the choice and format of the activities would seem familiar to any SF&F congoer: multi-track hour-long discussions or presentation panels as the foundational activities, along with a dealers’ room, a costume contest and video viewing room. The panels’ scope of subject matter evinces the con’s stated commitment to provide the widest possible range of Sherlockian dialogue. Topics covered not just the hot properties *du jour* (that would be *Sherlock*, and to a much lesser extent, *Elementary* and the Robert Downey Jr. movies) but also extended to subjects covering Sherlock Holmes’ debut. Two separate panels, both called ‘Canon 101,’ discussed Doyle’s works while these stories’ illustrations were highlighted in a complementary panel called ‘Paget, Steele and Gibson: Illustrators of an Era.’

Panels also branched out into subject matter touching on later iterations of the Master’s adventures in any medium: ‘Si-Lock: the Silent Era’ reviewed the silent films, ‘Sir Christopher Lee’ and ‘A Wilmer Retrospective’ addressed these actors’ turns as Holmes, while a bit of tongue-in-cheek competition played

out in the comparative titles ‘Brett vs. Rathbone,’ ‘Burke vs. Hardwicke’ and ‘Cushing vs Cushing,’ the latter topic addressing Peter Cushing’s takes on both Holmes and Doctor Who.

Additional sessions addressed how-to interests such as ‘Costuming on a Budget’ and ‘How to Podcast,’ while topics mostly tangential to Holmes but in some way relevant within the pop cultural vernacular also received exposure. ‘Welcome to Night Vale’ and ‘British Panel Shows’ touched on interests dear to many of the con attendees, the vast majority of whom were female (probably 93%+), with many appearing to be under 35.

These new Sherlockians adore exploring, explaining and expanding the Holmesian universe in every possible dimension and with every conceivable connection. In the words of *Sherlock*’s John Watson, “It’s all fine.”

Many con attendees expressed long-standing familiarity with, and deep affection, for the original stories. Con-goer Ashley is typical of many attendees when she describes how one or more modern Holmes interpretation re-ignited an existing but dormant fondness for the original stories. “I did get into Sherlock Holmes directly from the Canon,” she says. “My uncle was a huge Sherlock Holmes fan, so he directed me to it, and I’ve been in love with it ever since.”

“I re-found it when BBC *Sherlock* came out and I fell in love with [Sherlock Holmes] all over again but it did start with the books. I read them in one giant ‘go’ in the course of about a month.”

*Sherlock*’s ongoing references to the original Canon spurred Ashley to return to the source material. “There were too many references in the shows that I vaguely remembered so I went back to the books to re-read them.”

Another attendee, Claire, says “I grew up with Sherlock Holmes. My parents were Holmesians and the first version I was familiar with was Jeremy Brett. So Sherlock Holmes was always a presence in my life but I didn’t really become a fan until *Sherlock*. Then I went back and re-watched all these things that I’d grown up with and taken for granted. I’ve gone back and re-read the original stories.” Now Claire enjoys writing articles that compare what happens in *Sherlock* with the ACD Canon. “I love talking about Holmes with the older fans,” she concludes.

Frank, a Sherlockian of more than 50 years, agreed that many con attendees were well versed in the Canon. “You see people who’ve seen the TV shows but not the books, at the beginning. Then they start reading the books. A lot of people here... you think they’re just here for the party but they know their beans. They can quote chapter and verse and they know what character said it.”

Now imagine the original stories as a well-known painting with other pictures arranged nearby. These other painters — say Picasso, Van Gogh or Disney — have reimaged the Canon. You can make out the people and the setting but the rendition of the scene differs dramatically from the original.

These Sherlockian ‘Alternate Universe’ artworks or fictions extend and expand the Holmes stories or characters into realms that would have been inconceivable to Doyle. Many of these artistic interpretations gain fame through

exposure in social media such as tumblr, and websites such as Archive of Our Own (AO3).

So the well-versed con attendee would not only intelligently address Doyle's works but could also identify allusions to the dozens of key 20th- and 21st-century media interpretations of the Consulting Detective's world, and might also enjoy whimsical nods to current popular fanworks or other pop culture references. Certainly it would be hard to guess why individuals dressed as humanoid woodland animals would be at a Holmes convention if you weren't familiar with Fawnlock stories and art, in an Alternate Universe where Sherlock is a deer-like creature with antlers and fur.

Those attendees who could demonstrate a deft touch in interweaving canonical, post-Doyle media, and fan-created Sherlockian references often won raves at the con. Two examples are from the costume competition: A winning entry consisted of a Femme Victorian trio (Holmes, Watson and Mycroft as Victorian women) with the dresses' fabrics/colours/textures inspired by *Sherlock*. The judges noted the superb craftsmanship and authentic Victorian designs (canonical), and the overt visual references to *Sherlock* (post-Doyle media), with Watson's red undergarments inspired by "Red Pants Monday" (fanworks).

Another winning entry featured the wedding party of John Watson and Mary Morstan. While the actual wedding never appeared in the Canon, Holmesians know Dr. Watson took Mary Morstan as a bride after the events of *The Sign of Four* (canonical). In *Sherlock's* recent episode *The Sign of Three*, viewers witnessed the events surrounding the nuptials. The five costumers of the entry came attired as Mary, John, Sherlock, Janine and the blonde bridesmaid. As the entrants mounted the stage, the audience shouted its appreciation for the accurate details of the bridal party (post-Doyle media). But the *coup de théâtre* took place once everyone was on stage. when, after the party took their formal 'wedding photo' poses, they broke ranks and paired off by character gender, with both John and Sherlock, then Mary and bridesmaid Janine, bringing down the house by executing a jump and kiss – a timely visual reference to the first of the fan-beloved Norwegian *Sherlock* parodies (fanworks/pop culture).



These moments of shared and understood reference points epitomize the palpable delight of communing with like-minded people for this brief time and specific place. 221B Con: Where it's always 1895 and every year since.

# A Letter to The Editor



he cover of the Winter *Canadian Holmes* featured a cartoon of Sidney Paget sketching a prostrate Holmes protesting that “I can’t keep this pose for very long, Mr Paget.” Of course, this is a joke, but it does raise an interesting question. Did Holmes pose for Paget’s *Strand* illustrations or did the artist use a model?

Opening the journal, this problem was brought home to me when I read the editorial describing a visit to London which took in the Sherlock Holmes statue outside the Baker Street underground. But is it really a statue of Holmes? It is a statue *to* Holmes. But is it a statue *of* Holmes? The sculptor, John Doubleday, was commissioned to create it on March 31, 1998, (perhaps because it was thought to be the anniversary of Holmes’ return from his great hiatus, though most Sherlockians, wrongly, in my humble opinion, would argue that such a date would be impossible). By that time, there were no universally accepted photographs of Holmes in existence. Doubleday needed to create an iconic image that would be instantly recognizable to the man in the street. For the figure, he may have turned to images of Solar Pons, one of the most slavish imitators of the Holmes of popular imagination, hence the cape and deerstalker. For the face he had to look elsewhere.

Now it was often noted in his own lifetime that Walter Paget, the brother of Sidney, the illustrator of Watson’s first accounts for *The Strand*, bore an uncanny resemblance to Holmes — so much so that the story arose that he had been used by brother Sidney as his model. That being the case, Doubleday was able to refer to both Sidney’s illustrations and photographs of Walter.

Still, can we be sure that the face of the statue, if in reality it is the face of Walter Paget, really bears much of a resemblance to that of Holmes? I believe we can, for there is evidence to suggest that Holmes used Walter as his double both in his battle against Professor Moriarty and when unable to refuse tedious social engagements, as when required to attend the birthday celebrations of Watson’s literary agent, or summoned to take tea with a tiresome old widow at Windsor. This might also help to explain why Holmes never accepted a knighthood. Walter, having been sent off to Buckingham Palace by a possibly deliberately absent-minded Holmes, might have been disturbed to find Edward VII with sword in hand about to dub him as Sir Sherlock and would have fled the scene. One thinks of butler Brunton confronted by a Reginald Musgrave with a battle axe in hand.





One piece of evidence that Holmes was particularly indebted to the Paget brothers for such services rendered is the fact that when Sidney married in 1893, one of his wedding gifts was the silver cigarette case retrieved by Watson at the Reichenbach Falls and no doubt sent by him to Mycroft as Sherlock's next of kin. It was engraved "From Sherlock Holmes." The implication is that Sidney was aware of Sherlock's survival. Brother Walter could have acted as a decoy to confuse Moriarty's agents as Holmes fled, hence their privileged knowledge and Holmes' gratitude.

There is a further problem raised by the statue outside the Baker Street underground. Why is Holmes' image, sort of, to be found there and not in Madame Tussaud's — a stone's throw away? I cannot count their waxwork of Robert Downey Jr. in his role as a recent cinematic Holmes.

The official explanation is that Tussaud's only ever features authentic images of real characters. No definitely authenticated image of Holmes exists and many have doubted that he was a real person. In fact, uncertainty as regards Holmes' existential status does relate to his absence from Tussaud's but not in quite the way one might expect.

A casual reading of 'The Empty House' leaves one with the impression, probably intended, that Holmes tells Watson he returned to England after receiving news of Ronald Adair's murder on March 30, 1894. The detective seems to say that he then left Montpellier and travelled to Grenoble, where he commissioned and sat for a wax bust of himself by the great sculptor Oscar Meunier. The moulding for this alone took some days. He and the bust then travelled to England.

However, a more careful reading reveals that Holmes at no point claims to have been in Montpellier (sic) at the time of Adair's death; he never says he travelled to Grenoble to sit for the bust; he never says he commissioned such a bust; and he never claims either that 'Oscar Meunier of Grenoble' was *at* Grenoble at the time or that the bust was entirely his own work. Meunier could have been commissioned by someone else to mould a bust to be completed by other specialists. Meunier may have based it on Sidney Paget's illustrations and perhaps on Walter Paget's extraordinarily close resemblance to Holmes. Since Holmes was assumed dead and was only known to the public via Sidney's portrayals, this would not have been a major problem.

There are also excellent reasons for doubting that the bust was ever intended to be the subject of Colonel Moran's target practice. Rather, it would seem to have been created for a different and more long-term purpose. Consider the care lavished upon this waxwork. Once Meunier had completed the moulding, he or others would have added the eyes, the hair and perhaps touches of flesh colour to create what Watson describes as "a perfect facsimile" of Holmes. Yet none of this was necessary for the deception Holmes intended. The bust was never to be so much as glimpsed directly, being known only by its shadow cast on the drawn blinds of 221B Baker Street and seen by Moran at night from street level. Why then go to such an expense of time and money over a waxwork that would never be scrutinized and that would be destroyed almost as soon as it had been

completed? Obviously because it had originally been intended to last many years and was to be studied at close quarters by observers who were meant, like Watson, to be astounded by its verisimilitude.

Who, then, might have commissioned such a bust? Tussaud's. When would Tussaud's have desired it? When Holmes was at the height of his fame. That would have been immediately after publication of 'The Final Problem' in December 1893. A tableau of Holmes and Moriarty wrestling at the brink would have done barnstorming Barnum and Bailey business. How were they to know that hardly had Watson revealed the death of Holmes then the wretch would reappear?

Now, Holmes may simply have 'borrowed' the bust from Tussaud's shortly before the tableau was due to be unveiled, returning it slightly the worse for wear. That might help to explain Holmes' insistence that his return be concealed for awhile, lest Tussaud's should get wind of the deception practised on the Colonel and realize who had stolen their Holmes bust and ruined it. Tussaud's management might be so disgusted with the shape of the waxwork that they would vow never to display his effigy in their sacred halls. Well might they declare that this was because Holmes did not exist. Was he not a fraud? Why, he had not even been in the Reichenbach Falls at all! The old phoney.

Alternatively, Holmes could have approached a stunned Tussaud's and explained that he would shortly be returning to the land of the living. If they would help him, he would supply them with an even better subject for a tableau. If they loaned him their Holmes bust, he would return it plugged by Moran. They could then mount a tableau of Holmes about to leap like a tiger upon the Colonel immediately after firing at the dummy – and the tableau would feature the very bust loaned to Holmes by Tussaud's! Furthermore, he would sit for their tiger Holmes waxwork. It would have been an offer they could not refuse.

Afterwards Holmes would have reneged on his promise. Did he wish to have an accurate depiction of himself on show at Tussaud's, where every crook in the country could come and familiarize themselves with his appearance? Imagine if the masterspy Von Bork had played the tourist and done so. How long before he would have realized that Holmes and the spy Altamont were one and the same? True, Holmes could not have forbidden Tussaud's to mount the tableau but there was still one card up his sleeve. Since Tussaud's only exhibits real likenesses of real people, Holmes could take care never to be photographed. More than this, if necessary, Watson could declare to the world that his accounts were works of fiction. Since Holmes was careful to ensure that others gained the credit for his high-profile cases and he himself kept to the shadows, that would not have been difficult. *The Strand* only began publishing Watson's accounts after Holmes had vanished. Since Watson only revealed that Holmes was dead at the conclusion of his first series of stories, many had been mystified by the detective's failure to respond to correspondence or even to appear in public. Watson only resumed his accounts once Holmes had once again disappeared so he might as well not have existed. Like Macavity the mystery cat, when everyone was talking about the crimes he involved himself in, he was nowhere to be found.

Will we ever recover a true image of Sherlock Holmes? That is just possible. In 2009, the Edinburgh Holmes statue was moved during tram work and a time capsule was discovered in its base. Since it had been there for less than 20 years, it was not opened. The tin dispatch box once in the vaults of the 16 Charing Cross branch of Cox and Company bank, which merged with Lloyds Bank Ltd. in 1923, would in all likelihood have been removed after repeated attempts to ‘get at it.’ Doubtless the foiled thieves included unscrupulous Sherlockians determined to steal records of Holmes’ cases. Might not the tin box have been placed in the Holmes statue time capsule? And might there not be other objects of interest, including an autographed photograph of Sherlock Holmes? On the other hand, one should not let one’s hopes get too high. Thomas Edison left a box with strict instructions that it was to be opened only at a fixed time after his death. It turned out to be full of nothing but dirty jokes. Newton’s private papers were found to relate to alchemy. Perhaps when that time capsule is opened, the only accounts in it will be reminiscences of Watson’s amorous escapades in three separate continents and records of Holmes’ spiritualist experiments, aided and abetted by Watson’s literary agent.

Best,  
Nick Dunn-Meynell



## Canada Post honours the Komagata Maru



One hundred years ago, on May 23, 1914, the Komagata Maru, a Japanese steamship, arrived in Vancouver's Burrard Inlet with 376 passengers, all British subjects, mostly Sikhs from Punjab, India. At the time, Canada had exclusionary immigration policies and the passengers were denied entry, and the ship was forced to return to India. In connection with Asian Heritage Month, Canada Post has issued a new stamp and two first-day covers marking the centennial of this event, while also recognizing the strides Canada has made toward creating a

more tolerant and diverse society.

Conan Doyle was visiting Vancouver at the time and in his book *Memories and Adventures* he wrote: “The whole incident seemed to me to be so grotesque — for why should sun-loving Hindoos force themselves upon Canada — that I was convinced some larger purpose lay behind it. That purpose was, as we can now see, to promote discord among the races under the British flag. There can be no doubt that it was German money that chartered that ship.”

Although this incident certainly does not stand as one of Doyle’s most liberal statements, it does give all Canadians a chance to look back not only on Doyle’s visit but also a piece of our own history.

# *Tails from Baker Street: The Equine Adventures of Sherlock Holmes, Dr. Watson and Inspector Lestrade*

By Kate Karlson

*Kate Karlson has been an active Sherlockian scholar for the better part of 35 years. She was honoured to be Meyers, 1986, and with Chris Redmond, co-edited Canadian Holmes for its first decade. She co-edited and contributed to a collection of essays originally published in 2007, Ladies, Ladies: The Women in the Life of Sherlock Holmes, which is now available as an ebook from Amazon.*



century ago, thoroughbred racing fans watched and wagered on horses named after The Doctor, The Detective and The Scotland Yard Plodder, and two of those horses did their best racing in Toronto. If it were a Canonical tale, we'd call it 3HOR, according to Christ's abbreviations.

Our story starts with the man on the right in the picture opposite, Richard F. Carman, a prominent New York-based horseman.

Carman made horse racing history in 1911, when his three-year-old bay colt Meridian won the Kentucky Derby in a then record time of 2:05. In July 1910, he acquired a chestnut colt by Burgomaster—Trovatora for \$150 (Inspector Lestrade), and a second chestnut colt by Heno—Rubbish for \$100 (Dr. Watson).

At Saratoga in August, he opened his wallet to pay the top price of \$1,500 for a bay son of Inflexible — Orsina. In modern dollars, the priciest colt, which was later named Sherlock Holmes, cost about \$38,000 U.S.

Typically, owners name their yearling horses after purchase, before they begin their racing careers as two-year-olds, so what prompted Carman to thusly name this newly



*Richard F. Carman, top right and Meridian, bottom*

acquired trio?

One hypothesis is that in late November 1910, Doyle's play of SPEC opened in New York, where Carman lived. It could well have fired his imagination to name them after these famous literary characters, thereby acquiring immediate fan support when they started racing the following year.

Each horse had a claim to fame in terms of pedigree. Sherlock Holmes' sire was Inflexible, a sprint champion from the fabled C.V. Whitney Stables in New York. Inspector Lestrade's sire, Burgomaster, won the Belmont Stakes, the third leg of the Triple Crown, and was acclaimed Horse of the Year in 1906. Dr. Watson, however, has a pedigree every Sherlockian will recognize. His dam, Rubbish, holds the key in his grandsire, Isonomy: Dr. Watson is related to Silver Blaze! (See chart on page 11)

As early as March, Carman was high on all three horses, as was the racing community in general. The March 2, 1911, *Daily Racing Form* (DRF) stated:

The Carman two-year-olds are well thought of on account of their breeding, conformation and yearling trials. They were selected with great care at the Saratoga sales in August. Sherlock Holmes, Doctor Watson and Inspector Lestrade have been entered in the Elmendorf and Raceland Stakes. This is an exceptionally good-looking lot and there is reason to believe they belong in the stake class.

In the Raceland Stakes...the nominees are: Sherlock Holmes, brown colt by Inflexible-Orsina; Doctor Watson, chestnut colt by Heno-Rubbish, and Inspector Lestrade, chestnut colt by Burgomaster-Trovatora. The former colt is striking in appearance and if he lives up to promises he may prove the star of the two-year-old division.

Sherlock Holmes ran his first race on May 23 in Louisville, barely two weeks after Carman's horse, Meridian, had won the Kentucky Derby there, and he put the same jockey, George Archibald, in the irons. This colt broke his maiden, or won his first race, two months later on July 23 at Windsor.

In August, Holmes was pitted against a formidable filly, Moisant, with results we've seen before in SCAN. The DRF reported on August 2, 1912:

Albert Simons' diminutive Moisant, by Hamburg-Ascension, today added to her string of victories by winning the Iroquois Hotel Handicap, the feature event of the card offered by the Niagara Racing Association at the Fort Erie course this afternoon.

Moisant met and defeated a band of two-year-olds of fair class. She carried 122 pounds, made all of her own pace and beat Sherlock Holmes a scant half-length in a driving finish.

|                              |                             |                              |                            |                                |
|------------------------------|-----------------------------|------------------------------|----------------------------|--------------------------------|
| HERMENCE (GB)<br>ch. 1888    | ISONOMY (GB)<br>b. 1875     | STERLING (GB)<br>b. 1868     | OXFORD (GB)<br>ch. 1857    | BIRDWATCHER (IRE)<br>ch. 1833  |
|                              |                             | ISOLA BELLA (GB)<br>ch. 1866 | WHISPER (GB)<br>b. 1857    | HONEY DEAR (GB)<br>b. 1844     |
| THEBAIS (GB)<br>ch. 1878     | HERMIT (GB)<br>ch. 1864     | DEVOTION (GB)<br>ch. 1869    | NEWMINSTER (GB)<br>b. 1848 | FLATCATCHER (GB)<br>b. 1845    |
|                              |                             |                              | SECLUSION (GB)<br>b. 1857  | SILENCE (GB)<br>b. 1848        |
| MR PICKWICK (GB)<br>b. 1878  | HERMIT (GB)<br>ch. 1864     | HERMIT (GB)<br>ch. 1864      | STOCKWELL (GB)<br>ch. 1849 | THE BARON (IRE)<br>ch. 1842    |
|                              |                             |                              | ALCESTIS (GB)<br>blk. 1860 | POCAHONTAS (GB)<br>b. 1837     |
| BRADWICK (USA)<br>ch. 1891   | TOMATO (GB)<br>b. 1861      | HERMIT (GB)<br>ch. 1864      | NEWMINSTER (GB)<br>b. 1848 | ETHELBERT (GB)<br>ch. 1850     |
|                              |                             |                              | SECLUSION (GB)<br>b. 1857  | BASSISHAW (GB)<br>br. 1847     |
| BRADEVANTE (USA)<br>ch. 1874 | WAR DANCE (USA)<br>ch. 1859 | TOMATO (GB)<br>b. 1861       | MINCEMEAT (GB)<br>b. 1851  | TOUCHSTONE (GB)<br>br. 1831    |
|                              |                             |                              | SECLUSION (GB)<br>b. 1857  | TOUCHSTONE (GB)<br>br. 1831    |
| BRADEVANTE (USA)<br>ch. 1874 | BRENNA (USA)<br>b. 1861     | TOMATO (GB)<br>b. 1861       | LEXINGTON (USA)<br>b. 1850 | BEESWING (GB)<br>b. 1833       |
|                              |                             |                              | REEL (USA)<br>gr. 1838     | TADMOR (GB)<br>br. 1846        |
| BRADEVANTE (USA)<br>ch. 1874 | BRENNA (USA)<br>b. 1861     | TOMATO (GB)<br>b. 1861       | GLENGOE (GB)<br>gr. 1838   | MISS SELLOON (GB)<br>b. 1851   |
|                              |                             |                              | GALLOPADE (GB)<br>gr. 1828 | HARKAWAY (IRE)<br>ch. 1834     |
| BRADEVANTE (USA)<br>ch. 1874 | BRENNA (USA)<br>b. 1861     | TOMATO (GB)<br>b. 1861       | GLENGOE (GB)<br>gr. 1838   | POCAHONTAS (GB)<br>b. 1837     |
|                              |                             |                              | GALLOPADE (GB)<br>gr. 1828 | SWEETMEAT (GB)<br>dkb/br. 1842 |
| BRADEVANTE (USA)<br>ch. 1874 | BRENNA (USA)<br>b. 1861     | TOMATO (GB)<br>b. 1861       | GLENGOE (GB)<br>gr. 1838   | HYBLA (GB)<br>b. 1845          |
|                              |                             |                              | GALLOPADE (GB)<br>gr. 1828 | BOSTON (USA)<br>ch. 1833       |
| BRADEVANTE (USA)<br>ch. 1874 | BRENNA (USA)<br>b. 1861     | TOMATO (GB)<br>b. 1861       | GLENGOE (GB)<br>gr. 1838   | ALICE CARNEAL (USA)<br>b. 1836 |
|                              |                             |                              | GALLOPADE (GB)<br>gr. 1828 | MAITSE (IRE)<br>ch. 1833       |
| BRADEVANTE (USA)<br>ch. 1874 | BRENNA (USA)<br>b. 1861     | TOMATO (GB)<br>b. 1861       | GLENGOE (GB)<br>gr. 1838   | TRUSTEE (GB)<br>ch. 1829       |
|                              |                             |                              | GALLOPADE (GB)<br>gr. 1828 | FRANBY MARE (USA)<br>b. 1840   |

This Sherlock Holmes sounds suspiciously like the one from FIVE, when the detective said: “I have been beaten four times—three times by men, and once by a woman.”

Doubtless, the horse Sherlock Holmes muttered something to the effect that Moisant was “the daintiest thing under a saddle cloth....” as he headed back to the barn after the race. Thereafter, he always referred to her as *the filly*.

Dr. Watson took his time getting to the winner’s circle but did so on October 19 at Latonia in Covington, KY. It appears he excelled in sprint races — those under a mile or eight furlongs.

Inspector Lestrade started racing on July 15 and also finished up the year with 10 starts, but could hit the board only once. This is probably why Carman started shopping him at the Fort Erie meet.

Naturally, Carman was hoping for a repeat win in the 1912 Kentucky Derby, especially with his remaining horses, Holmes and Watson.

An article from Louisville, KY on March 9, 1912 stated:

The last to qualify for the thirty-eighth Kentucky Derby was R.F. Carman, with Sherlock Holmes, a brown colt by Inflexible-Orsina. Mr. Carman had one other entry in the Derby — Dr. Watson. But that colt is dead.

Accompanying the Sherlock Holmes entry was a note from Mr. Carman saying that his eligible is a likely looking colt and in the opinion of the owner will have a chance.

Mr. Carman furnished the winner of last year’s Derby in Meridian.

Dr. Watson dead!?!? What happened?

An article from Charleston, SC, dated December 5, 1911, stated:

The first big consignment of horses for the stables of the Charleston Fair and Racing Association will arrive in the city tomorrow on a special train from Latonia, KY.

According to advice received today by Secretary Cassiday, H.C. Hallenbock and R. F. Carman, two wealthy New York horsemen who have their thoroughbreds quartered at Aiken in preparation for the Charleston meeting, lost several well-known horses by death on Monday...



*Latonia Racetrack, where Dr. Watson won his first race.*

Dr. Watson, a two-year-old belonging to Mr. Carman, also had his career cut short. It is stated that the horses died from the effects of lung fever contracted en route from Latonia to the private stables at Aiken.

“Lung fever” is known now as “shipping fever” or formally, pleuropneumonia. It’s a bacterial infection that affects horses when they ship. The horses; heads are tied up high during transit, preventing them from clearing their nasal passages; bacteria works its way down into their lungs and causes the disease. It’s the same reason that we humans usually get sick after taking a commercial airline flight: too close conditions with lots of germs floating around in circulated air.

Horses that are coming off grueling racing seasons are particularly susceptible to the disease under shipping conditions where they are exposed to cold, poor ventilation and lack of food and water. That would have been Dr. Watson’s case. Unfortunately, there were no antibiotics in 1911 so his promising career was cut short.

In 1912, Sherlock Holmes disappointed hugely. He had just two starts and finished second once. Carman was doubtless pondering the wisdom of that \$1,500 purchase.

However, Inspector Lestrade came into his own with a huge maiden win at Toronto’s Woodbine Race Track. Please note that the Woodbine where Bootmakers hold their excellent ‘Silver Blaze’ race was built in 1956 and is not the same track that these horses knew. That former racetrack was “Old”





**2464**

FIRST RACE—3-4 Mile. (62546—1:11%—4—114.) \$500 added. 3-year-olds and upward. Maidens. Special Weights. Net value to winner \$420; second, \$100; third, \$50.

| Ind   | Horses  | A  | Wt | PP  | St | ¼  | ½ | ¾                     | Str             | Fin             | Jockeys         | Owners       | Equiv. Odds<br>Straight. |          |
|-------|---|----|----|-----|----|----|---|-----------------------|-----------------|-----------------|-----------------|--------------|--------------------------|----------|
| 59028 | INSPEC. LESTRADE  | w  | 3  | 97  | 2  | 2  |   | 1h                    | 1uk             | 1¼              | 1 <sup>4</sup>  | Lounsb'y     | D L McGibbon             | 8970-100 |
| 2377  | FLYING YANKEE   | w  | 3  | 97  | 7  | 10 |   | 10uk10 <sup>1</sup>   | 6 <sup>1</sup>  | 2h              |                 | Hopkins      | R T Wilson               | 13-5     |
| 2377  | MASTER EDWIN  | w  | 3  | 102 | 3  | 7  |   | 2 <sup>2</sup>        | 2 <sup>2</sup>  | 2 <sup>2</sup>  | 3 <sup>2</sup>  | Schut'ger    | Quincy Stable            | 9-10     |
| 2135  | STALMORE  | w  | 3  | 97  | 11 | 5  |   | 6h                    | 4 <sup>1</sup>  | 4h              | 4 <sup>3</sup>  | B Martin     | R Davies                 | 21       |
| 97833 | ALLANEEN  | wb | 4  | 105 | 4  | 6  |   | 4uk                   | 3 <sup>1</sup>  | 3 <sup>2</sup>  | 5uk             | Diggins      | J W Boyle                | 43       |
| 2400  | MUD SILL  | w  | 4  | 107 | 5  | 8  |   | 8h                    | 8 <sup>3</sup>  | 5 <sup>2</sup>  | 6 <sup>2</sup>  | C Turner     | A Turney                 | 22-5     |
| 91841 | TOM SAYERS  | w  | 5  | 107 | 6  | 3  |   | 3h                    | 5 <sup>2</sup>  | 7 <sup>4</sup>  | 7 <sup>1</sup>  | Butwell      | P Gorman                 | 717      |
|       | LE D'OR   | w  | 3  | 98  | 8  | 9  |   | 9 <sup>2</sup>        | 9 <sup>2</sup>  | 8 <sup>2</sup>  | 8 <sup>1</sup>  | Wolf         | J S Hendrie              | 208      |
| 2049  | MISS DETROIT  | ws | 4  | 106 | 13 | 11 |   | 11 <sup>2</sup>       | 11 <sup>2</sup> | 9 <sup>1</sup>  | 9 <sup>2</sup>  | M Bell       | C Howland                | 308      |
|       | MADRIGALETTO  | w  | 3  | 85  | 9  | 4  |   | 5 <sup>1</sup>        | 6 <sup>2</sup>  | 10 <sup>2</sup> | 10 <sup>1</sup> | Rowley       | J E Seagram              | 129      |
| 2135  | CLAN ALPINE   | wb | 3  | 100 | 10 | 1  |   | 7 <sup>1</sup>        | 7 <sup>1</sup>  | 11 <sup>4</sup> | 11 <sup>2</sup> | Fuerst       | N Macfarlane             | 1        |
|       | KNOWD   | w  | 6  | 100 | 1  | 12 |   | 13                    | 12 <sup>2</sup> | 12 <sup>2</sup> | 12 <sup>1</sup> | Nicolai      | G W Wilcox               | 1        |
|       | MORNING GLOW  | w  | 3  | 100 | 12 | 13 |   | 12 <sup>2</sup>       | 13              | 13              | 13              | W Dunn       | G W Cook                 | 1        |
|       | †Mutuel field.  |    |    |     |    |    |   | Time, 25, 51%, 1:17%. |                 |                 |                 | Track heavy. |                          |          |
|       | \$2 mutuels paid, Inspector Lestrade, \$163.40 straight, \$122.40 place, \$19.90 show; Flying Yankee, \$4.80 place, \$3.30 show; Master Edwin, \$2.80 show.   |    |    |     |    |    |   |                       |                 |                 |                 |              |                          |          |
|       | Equivalent booking odds—Inspector Lestrade, 8070 to 100 straight, 6020 to 100 place, 895 to 100 show; Flying Yankee, 140 to 100 place, 65 to 100 show; Master Edwin, 30 to 100 show.  |    |    |     |    |    |   |                       |                 |                 |                 |              |                          |          |
|       | Winner—Ch. c, by Burgomaster—Trovatora (trained by W. F. Presgrave).  |    |    |     |    |    |   |                       |                 |                 |                 |              |                          |          |
|       | Went to post at 2:29. At post 2 minutes. Start good and slow. Won easily; second and third driving.   |    |    |     |    |    |   |                       |                 |                 |                 |              |                          |          |
|       | INSPECTOR LESTRADE, off forwardly and showing superior speed as a mud runner, set the pace by a small margin to the stretch turn, where he drew away fast and won in a canter. FLYING YANKEE was shuffled back at the start, but steadily improved his position and finished with a great burst of speed. |    |    |     |    |    |   |                       |                 |                 |                 |              |                          |          |
|       | MASTER EDWIN began slowly, but soon moved into closest pursuit, then tired and quit in the final drive.   |    |    |     |    |    |   |                       |                 |                 |                 |              |                          |          |
|       | STALMORE ran well throughout. ALLANEEN ran prominently to the stretch and tired. MUD SILL began slowly, but closed a gap and finished close up.   |    |    |     |    |    |   |                       |                 |                 |                 |              |                          |          |
|       | Scratched—2190 Fawn, 95.  |    |    |     |    |    |   |                       |                 |                 |                 |              |                          |          |
|       | Overweights—Master Edwin, 5 pounds; Le d'Or, 3; Miss Detroit, 1.  |    |    |     |    |    |   |                       |                 |                 |                 |              |                          |          |

The Daily Racing Form for *Inspector Lestrade's* maiden win.

Woodbine, located on Queen Street East, and it breathed its last as Greenwood Race Track in 1994.

The date of Inspector Lestrade's maiden win should ring the starting bell with this audience: May 22. The DRF reported that:

Capt. W. F. Presgrave sent the longest-priced winner of the meeting to the post in Inspector Lestrade, which he is training for D. Lorne McGibbon, a Montreal sportsman who is keenly interested in racing. Two-dollar tickets on Inspector Lestrade paid \$163.40.

McGibbon must have relished that this bargain-basement horse took all kinds of money that fall at Woodbine in some major races: September 21, The Toronto Autumn Cup; September 23, The Seagram Cup and September 27, The Rothschild Cup. He seemed to do best at a mile, and in the mud and slop.

The year 1913 brought much of the same, with Inspector Lestrade racing under different owners all over the continent, including Saratoga, NY, where he did well.

Things changed in 1914 for both horses. Sherlock Holmes was sold to William Walker, an owner-trainer of African-American heritage. He raced an astonishing 43 times, cashing a paycheque 16 times. His most notable appearance at Woodbine was on May 28, where he finished third in the Connaught Cup.



*One of Sherlock Holmes' owners, William Walker*

| <b>13616</b> FOURTH RACE—1 Mile and 20 Yards. (12831—1:43½—4—119.) Purse \$350. 3-year-olds and upward. Selling Handicap. Net value to winner \$275; second, \$50; third, \$25. |               |   |   |     |    |   |    |    |     |     |         |             |                |     |     |   |     |      |
|---|---------------|---|---|-----|----|---|----|----|-----|-----|---------|-------------|----------------|-----|-----|---|-----|------|
| Index   | Horses        | A | W | P   | St | ¼ | ½  | ¾  | Str | Fin | Jockeys | Owners      | O              | H   | C   | P | S   |      |
| 13561   | FRANK HUDSON  | w | 4 | 114 | 4  | 4 | 39 | 27 | 2½  | 15  | 18      | J McTaggart | M Hedrick      | 6-5 | 6-5 | 1 | 1-3 | out  |
| 13549   | L. H. ADAIR   | w | 4 | 109 | 2  | 2 | 21 | 43 | 27  | 28  | 21      | E Martin    | Mrs W A Kirwan | 5   | 7   | 3 | 6-5 | 9-20 |
| 13599   | SHER. HOLMES  | w | 5 | 98  | 2  | 1 | 15 | 11 | 13  | 25  | 29      | J Callahan  | W Walker       | 19  | 19  | 8 | 2½  | 7-10 |
| 13561   | IR. GENTLEMAN | w | 6 | 192 | 5  | 5 | 26 | 21 | 4½  | 4   | 42      | F Moore     | J H Mead       | 4   | 8   | 3 | 1   |      |
| 13471   | BOB R.        | w | 7 | 110 | 1  | 2 | 5  | 5  | 5   | 5   | 5       | C Turner    | J O Talbott    | 3   | 6   | 6 | 2   | 7-19 |

Time. 25½, 50½, 1:17, 1:44½, 1:46½. Track slow.  
 Winner—B. g. by Orlando—Gold Mint (trained by L. Blaine).  
 Went to post at 4:27. At post 1 minute. Start fair and slow. Won easily; second and third driving.  
 FRANK HUDSON, after being outpaced for the first half, moved up rapidly and, taking a long lead in the stretch, won in a canter. L. H. ADAIR was outpaced to the stretch and finished fast and gamely. SHERLOCK HOLMES tired badly after setting the pace to the homestretch. IRISH GENTLEMAN ran a good three-quarters. BOB R. was always outpaced.  
 Scratched—(13597) Feather Duster, 119.  
 Overweights—Irish Gentleman, 2 pounds.

| <b>13617</b> FIFTH RACE—1 Mile. (1248—1:40½—1—105.) Purse \$300. 3-year-olds and upward. Selling. Net value to winner \$225; second, \$50; third, \$25. |                |   |   |     |    |   |     |    |     |     |         |             |             |    |    |       |     |     |
|---|----------------|---|---|-----|----|---|-----|----|-----|-----|---------|-------------|-------------|----|----|-------|-----|-----|
| Index   | Horses         | A | W | P   | St | ¼ | ½   | ¾  | Str | Fin | Jockeys | Owners      | O           | H  | C  | P     | S   |     |
| 13600   | GATY Pallen    | w | 5 | 110 | 7  | 3 | 39  | 43 | 19  | 13  | 19      | J McTaggart | A Fraser    | 4  | 4  | 2½    | 7-5 | 3-5 |
| 13592   | MILTON B.      | w | 7 | 112 | 2  | 1 | 40k | 78 | 27  | 23  | 27      | J Hanover   | J W Johnson | 4  | 5  | 5     | 2½  | 6-5 |
| 13551   | BANJO JIM      | w | 3 | 95  | 6  | 6 | 8   | 8  | 67  | 27  | 31      | F Murphy    | W Walker    | 2  | 3  | 13-51 | 1-2 |     |
| 13552   | RUIZ AROUND    | w | 2 | 99  | 5  | 5 | 68k | 39 | 29  | 27  | 41      | J Smyth     | E McBride   | 3  | 4  | 4     | 6-5 | 1-2 |
| 13486   | SNOWFLAKES     | w | 4 | 104 | 2  | 8 | 7½  | 53 | 43  | 6½  | 53      | F Randolph  | O Pons      | 20 | 25 | 25    | 8   | 4   |
| 13452   | MASTER JIM     | w | 5 | 169 | 4  | 4 | 69  | 17 | 2½  | 4½  | 67      | R Waldron   | H G Bedwell | 12 | 29 | 29    | 8   | 4   |
| 13507   | LORD WELLS     | w | 6 | 115 | 1  | 2 | 16  | 21 | 71  | 71  | G Corey | F J Riley   | 8           | 8  | 6  | 2½    | 6-5 |     |
| 13595   | INSP. LESTRADE | w | 5 | 112 | 8  | 7 | 59  | 61 | 8   | 8   | 8       | C Turner    | J M Zimmer  | 25 | 69 | 69    | 20  | 19  |

Time. 25½, 50½, 1:18, 1:46½. Track slow.  
 Winner—Ch. h. by Joe Carey—Rayolette (trained by C. Martin).  
 Went to post at 4:57. At post 2 minutes. Start good and slow. Won driving; second and third the same. GATY Pallen was saved to the homestretch, where he disposed of the early leaders and, standing the final drive gamely, just lasted long enough to win. MILTON B. suffered from interference in the first half and was forced to come wide into the stretch, but finished fast and gamely. BANJO JIM had a rough race and came fast when clear. RUIZ AROUND tired badly in the stretch. SNOWFLAKES ran fairly well. LORD WELLS quit after setting the early pace.  
 Scratched—(13594) Big Rock, 119; (13592) Cocks pur, 115.  
 Overweights—Banjo Jim, 1 pound; Snowflakes, 2; Master Jim, 2.

| Horse              | Year | Starts | Win | Place | Show |
|--------------------|------|--------|-----|-------|------|
| Sherlock Holmes    | 1911 | 8      | 1   | 3     | 2    |
|                    | 1912 | 2      | 0   | 1     | 0    |
|                    | 1913 | 12     | 1   | 3     | 1    |
|                    | 1914 | 43     | 4   | 5     | 7    |
|                    | 1915 | 33     | 0   | 0     | 0    |
| Dr. Watson         | 1911 | 10     | 1   | 2     | 2    |
| Inspector Lestrade | 1911 | 10     | 0   | 1     | 0    |
|                    | 1912 | 50     | 1   | 6     | 3    |
|                    | 1913 | 23     | 2   | 5     | 7    |
|                    | 1914 | 12     | 0   | 1     | 0    |
|                    | 1915 | 1      | 0   | 0     | 0    |
|                    | 1916 | ???    |     |       |      |

On one memorable day — March 2, 1914 — at Charleston, SC, you could have seen both Sherlock Holmes and Inspector Lestrade compete in consecutive races (see results above).

The final year for each to race is 1915. A complete chart of all three horses is shown above. Holmes' race record for that year: 33 starts for *nada!* In his last race at Bowie, MD, he fell, and I feared the worst for our equine hero. But his earlier ability did not go unnoticed as the DRF reported on December 10, 1915, that "M. Roy Jackson, master of Rosetree Fox Hunt, has purchased Sherlock Holmes and Conquistador, and they will be hunted this winter."

Rosetree Hunt is the oldest subscription hunt in the United States, founded in 1859 in Media, PA, which is outside Philadelphia, and in 1960 moved to York, PA.

Inspector Lestrade had his final race on January 1, 1915, at Palmetto Park in Charleston, SC, where, as the race announcers like to say, “he had a good view of the rest of the field” as he finished in last place. He disappears from the lists after a final published work on January 2, 1915.

A news article from late December 1914 hints at what his fate might have been; namely, several horsemen, including his last owner, were shipping horses from the training facility at Aiken, SC, to the new Oriental Park in Havana. So it might be that Inspector Lestrade became a mainstay in the blood line of Cuban race horses for the past century.

So, we are left with the tragedy of Dr. Watson, the comedy or happy ending of Sherlock Holmes and the mystery of Inspector Lestrade as we close the barn door behind these three Canonically-christened thoroughbreds.

Even if Inspector Lestrade’s progeny are unknown, his name lives on. Exactly a century after his birth, another foal named Lestrade was born, a bay colt out of Intriguing Slew by Artie Schiller. This Lestrade currently runs at his home track, PARX in Philadelphia, PA. I am following his career with interest as “I stand to make a little money on the next race.”

#### **Acknowledgements**

The author is indebted to the following individuals who contributed significant source material, background information and old-fashioned inspiration to this project.

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Allan Carter, Historian, National Museum of Racing, Saratoga Springs, NY;

Mary Keiser, Silks Registry, The Jockey Club, Lexington, KY;

Sonia Fetherston of Salem, OR, who initially set me on the trail of Inspector Lestrade, f. 1909.

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**“Come at once if convenient — if inconvenient,  
come all the same.”**

**Saturday, July 12, 2014, at 12:00 noon**

**The Bootmakers of Toronto Annual Silver Blaze Event**



Race at Woodbine Race Track with buffet lunch (\$50) and prizes

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Colonel Ross: Donny Zaldin

Tel: (416) 565-9555; Email: donaldzaldin@rogers.com

# *All Clues Lead to the International Exhibition*

By Chris Redmond

*Chris Redmond is a frequent contributor to Canadian Holmes and editor of the Sherlockian website Sherlockian.net. Chris is also one of the inaugural recipients of the Bootmaker's Emerald Tie Pin Award.*

*Editor's Note: All pictures courtesy of the International Exhibition of Sherlock Holmes*



The International Exhibition of Sherlock Holmes is much, much better than something with that kind of stuffy title ought to be, and if you have an opportunity to see it, you definitely should. Rumour is that it will be coming to Canada before long. However, nothing is definite and meanwhile, it takes a drive to Columbus, Ohio, to get to see it. The effort will be far from wasted.

The exhibition was first seen in Portland, Oregon, in late 2013, and it has settled for the spring and summer of 2014 at the Center of Science and Industry, a large family-oriented museum in central Columbus. Unable to accept an invitation to the preview event for special guests, I got to the exhibition a few weeks later on a weekday afternoon when it was uncrowded, though far from deserted, and I was able to stroll through and examine things as my whim took me.

The exhibition, on COSI's second floor, requires a separate ticket from the museum's other attractions, and admission is for a specific hour. Staff members told each visitor about some strict rules — no photos, no use of cellphones — and each visitor was issued with a little casebook that could be used to interact with some of the exhibits in various ways. I expected this feature to be aimed mostly at children but in fact, I soon realized, some of the things one could do with the casebook were fairly



sophisticated, bringing clearer understanding of Victorian technology and forensic science. The exhibition as a whole has a strong scientific emphasis, which explains its presence in a science museum and its origins at the Oregon Museum of Science and Industry. OMSI created the exhibition, along with the Museum of London and the Conan Doyle Estate; beyond these three partners a number of organizations were deeply involved, including the University of Minnesota and the Toronto Reference Library and a private-sector operation called Exhibits Development Group.

It starts off with displays about Arthur Conan Doyle and, to a striking extent, Joseph Bell; I detected the hand of the Conan Doyle Estate there. There were some manuscript treasures, including one or two drawings that seemed very familiar — didn't I see those at the University of Minnesota Library last summer, during its exhibition for the "Sherlock Holmes Through Time and Place" conference? — but it wasn't always clear whether the Exhibition items were originals or reproductions. This introductory room alone was much superior to most Sherlock Holmes exhibits I have ever seen anywhere. But there was much, much more.

Rounding a corner, I found myself surrounded by what looked for all the world like the arches of an English railway platform. Between the brick pillars were a series of stalls or shops providing a knowledgeable introduction to Victorian science and technology, all of it very well done. I lingered particularly at the working telegraph keys, and wished I still knew all of the Morse code. At this point in the exhibition it was hard to know which to admire more, the science (though I paid it too little attention) or the quite amazing architecture



and exhibit design.

From there, I was supposed to visit the 221B sitting room but instead I found my way into a large interactive section involving a mystery that Holmes was supposedly investigating, involving Isadora Persano, poisonous plants, the tracks left by dragging a body, a shattered Napoleon bust and other clues and technologies. I didn't follow it all — it's never easy to make myself take the time to do everything in an orderly way — but it was certainly well done, with a lot more depth than one might have predicted. Toward the end of that experience I did spend some time in the sitting room, and was stunned at how realistic it was, and how extraordinarily messy. This, I reflected, must be exactly how it would have been in Baker Street,



and what would clients have thought, being ushered into the middle of this squalour? I wished there were somewhere to sit and simply gaze at it all, from the bearskin rug to the shelves of chemicals and the well-used apparatus.

A final section of the exhibition dealt with film and modern manifestations of Sherlock Holmes. There was a small selection of Sherlockiana (though I did not see *Canadian Holmes*) and some classic memorabilia, as well as wonderful items from the most recent television series. As a male visitor, I naturally paused to look at an outfit worn by Lucy Liu in an episode of *Elementary*, which was nearing the end of its second season on CBS. The sexiest item on display though was certainly the suitcase from *A Study in Pink* (Series 1 of *Sherlock* on BBC TV), with lacy lingerie spilling out of it.

Not too surprisingly, visitors leave the exhibition through a small gift shop. Much of the merchandise is based on television programs (I did not feel the need to buy an “I AM SHER LOCKED” T-shirt) and the one significant item that's new for the exhibition is a slim scrapbook-style Official Exhibition Guide, priced at \$15. It includes a gatefold photo of the 221B sitting room, unfortunately dark and moody but still conveying some sense of what visitors get to see. Other pages briefly touch on other parts of the exhibition, though it is hard to see why the guide devotes four pages to the Underground. Three sketches and two photographs suggest what it took to create the International Exhibition of Sherlock Holmes; this visitor at least, would have liked to see much, much more.

# *From Petrenko to Cumberbatch: The Many Faces of Holmes and Watson (Part 1)*

By Eddy Webb

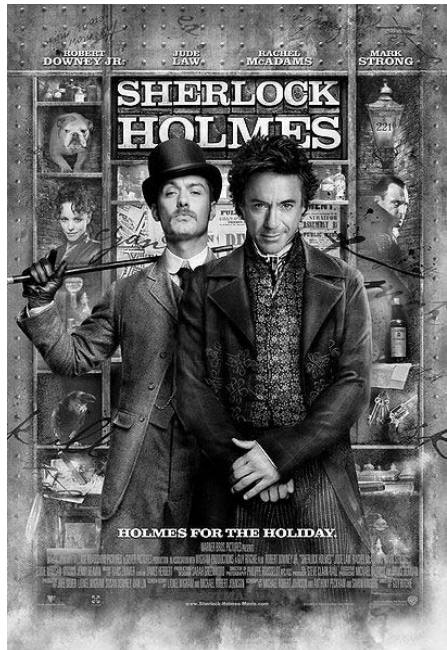
Eddy Webb (with a “y,” thank you) is an award-winning writer, game designer and Sherlockian. Since 2002, he has worked on over 100 products, as well as continuing to crank out words for other people as long as they keep paying him. He lives a sitcom life with his wife, his roommate, a supervillain cat and an affably stupid pug. He can be found at [eddyfate.com](http://eddyfate.com).



ver the past several years, there’s been a renaissance of Sherlock Holmes interpretations. There have been many movies and TV shows made all over the world, and each shows different sides of the Great Detective and his Boswell. Over the years, the presentations of Holmes and Watson have had different levels of fidelity to the original Canon, from the spot-on interpretation of Holmes by Jeremy Brett to the dumbed-down portrayal of Watson by Nigel Bruce. How do some of these modern versions stack up to the original Canon? In this two-part series, I look at four current interpretations: two Victorian-era versions and two modern-day television series. I won’t spend time focusing on which interpretations are *good* or *bad*. Instead, I’ll give a few examples of how the portrayals and writing of Holmes and Watson do and do not evoke elements of the original stories of Sir Arthur Conan Doyle.

## ***Sherlock Holmes/Game of Shadows* (2009/2011): Robert Downey Jr. (Holmes) and Jude Law (Watson)**

These two movies, directed by Guy Ritchie, are the start of the current explosion of Holmes pastiches. While the movies have



more respect for the core of the original Canon than they are given credit for, there are still some marked differences that stand out.

*Holmes is a fighter.* Holmes is an expert in boxing and baritsu in the Canon, and the movies bear this out. In fact, the scenes where he's seen analyzing his opponent evoke the same kind of "scientific" boxing that was growing popular in the late-Victorian era. Granted, the fighting Holmes does in the movies is a fair bit dirtier than that which a gentleman would use in the course of defending himself but it's more evocative of the Canon than not.

*Holmes and technology.* The Canonical Holmes was fascinated with technology. He would send telegrams when a letter would have sufficed and he was an early adopter of the telephone. Downey's Holmes is similarly obsessed but he veers off into becoming an inventor rather than an observational scientist and user of technology, particularly in the second film. Either way, his willingness to experiment on those around him — such as Gladstone, the poor bulldog who is himself a nod to the "bull pup" reference in *A Study in Scarlet* — is consistent with his Canonical character.

*The relationship with Irene.* It's almost unfair to pick this nit, since so many pastiches have presented a romantic relationship between Sherlock Holmes and Irene Adler. Indeed, all four of these interpretations do precisely that. But still, canonically there is no concrete evidence that Holmes had a romantic relationship with Irene Adler or indeed any woman (or man) at all.

*Watson's relationship with Holmes.* The friendship between Holmes and Watson is at the heart of the Canon and the movies showcase this relationship. Canonically, it is true that Holmes and Watson argued. It is true that Watson sometimes became frustrated with Holmes' eccentricities but the movies overstate how often they bicker and fight.

I concede much of this to the needs of modern storytelling. This is the dynamic of the "buddy cop" movie, where two different personalities struggle to work together to solve a crime and bring the criminal to justice. We are used to a much more tense relationship on screen than was displayed between gentlemen in the Victorian era. Also, in fairness, Watson is much more a peer to Holmes in the movies than he seems to be in the original stories. But from a strict reading of the





Canon, Watson was more deferential to Holmes, and Holmes was more tolerant of Watson.

***Sherlock Holmes (2013): Igor Petrenko (Holmes) and Andrey Kavun (Watson)***

This Russian series is a little obscure in North America but it is making a big impact in Eastern Europe. Like the Guy Ritchie movies, it is a re-interpretation of the original stories but the direction of the characters is distinctly different. (Full disclosure: I've only seen the first three stories of the series, as that's all I've been able to find fan translations for.)

*Holmes is farsighted.* The most obvious change to Holmes is that he wears glasses, and appears to need them for his work. One scene in which he gets a letter shows him holding it out to read it, implying that he is farsighted. This is another marked change from the sharp-eyed detective who used a glass only to notice fine detail!

*Holmes is not a fighter.* In a complete contrast to the Guy Ritchie films, Holmes is not a fighter. In fact, Watson gives him boxing lessons in more than one episode. Holmes also loses a fight at the beginning of the series. While the series presents Holmes at the early part of his career, the Canon still implies that Holmes was a boxer and single-stick fighter before he took up the art of detection.

*Watson is a badass.* On the other hand, Watson's military skill and physical prowess is expanded. He takes on *four* opponents in a fight and wins. He beats Holmes at boxing more than once and even takes Holmes' place in a boxing match. He is the tough warrior who also happens to be a doctor, rather than a doctor who happens to be a soldier.

*Watson is a military man.* In fact, Watson's military career is a focal point of this series. His time in the army comes up multiple times and his military code of honour is the focus of one story. Many interpretations of Watson's military career (if it's addressed at all) show a man who had his career ended by injury, and solving crimes is a new phase in his life. In this series, Watson still talks to his friends from the army and his military code of honour plays a significant role. Admittedly, the Canon doesn't mention Watson's feelings on the military either way but it makes an impact here.

*Watson is older than Holmes.* I have debated whether this is a refutation to or in support of the Canon. In the series, Watson is noticeably older than Holmes, who is a recent college graduate. The series only gives vague clues about Watson's age, and it really comes down to how much of a military career you believe Watson had. Here, Watson is a veteran and easily 10 years older than Holmes. Most other interpretations cast the two men as being contemporaries in age.

Next issue, I'll dig into the two modern-day re-inventions of Sherlock Holmes: BBC's *Sherlock* and CBS's *Elementary*. Or as I like to think of it, "another reason for Sherlockians to fight on the Internet."

# *A Different Kind of Jungle: the Role and Importance of Sherlock Holmes' London*

By Kayla Piecaitis

*Kayla Piecaitis is a relatively recent Sherlockian from Montreal, Quebec. She has just graduated with a degree in English Literature from Concordia University, and will be moving to London in the fall to pursue a Master's degree.*

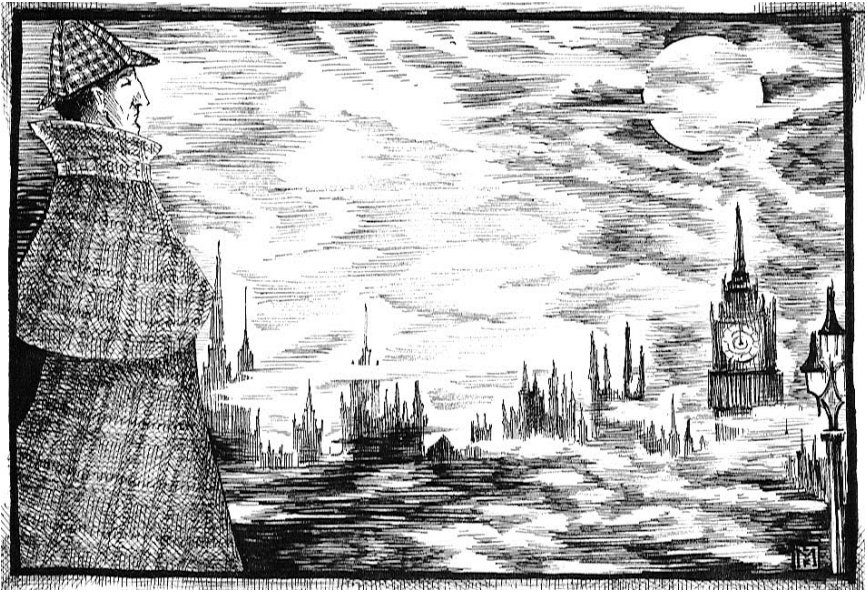
*Editor's Note: Both images used to illustrate this article are original works of Sherlockian art, created for this piece by Laurie Fraser-Manifold.*

*"A yellow fog swirls past the window-pane  
As night descends upon this fabled street:  
A lonely hansom splashes through the rain,  
The ghostly gas lamps fail at twenty feet.  
Here, though the world explode, these two survive,  
And it is always eighteen ninety-five."*

(from Vincent Starrett's *221B*)



incent Starrett's somewhat sentimental ode to the fictional detective, Sherlock Holmes, serves to capture two very important elements of Sir Arthur Conan Doyle's stories. First, it highlights their popularity and permanence. The figures of Sherlock Holmes and Dr. John Watson have become iconic and have made the small bubble of time and space around them iconic as well. Through decades and multiple adaptations, the original stories still exert the same pull on of readers. This iconic status is brought on, in part, by the second element highlighted in Starrett's poem: the representation of, and the role played by, the city of London within Doyle's stories. How does the city itself impact the texts? The answer is that London is crucial both to the atmosphere of the tales, as it is to the quintessential detective stories, and to the plot itself. But more than that, how does London, in its physical and social aspects, contribute not only to Holmes' skill as a detective but also to the possibility of the crimes he investigates? How does Holmes himself fit into this sprawling, increasingly cosmopolitan space? His extensive knowledge of the city's geography and culture (across the spectrum of social classes) is invaluable to solving crimes perpetrated by individuals who know how to take advantage of the city. In essence, the characteristics that make crime possible are also what allow it to be discovered. In addition, Holmes' status is that of a liminal



character, or one that can be in both worlds, and this is echoed in the architecture and geography of Doyle's London.

I wish to first briefly touch on the subject of Doyle's representation of London as it serves to construct the atmosphere of the stories, and of London-based crime fiction more broadly. The depiction of late-Victorian London in these texts has not only ingrained itself in the public mind as *the* setting for crime fiction, it has also become a fairly popular view of Victorian London in general; so much so that, "even now, our perceptions and images of the capital seem to have been filtered through a reading of the Sherlock Holmes stories" (Joyce, 145). That's not to say that Doyle's descriptions were overly romanticized or inaccurate; indeed, "gritty evocations of contemporary London lend the tales historicity and immediacy" (Agathocleous, 122). But these realistically "gritty evocations" have moved from simple realism to something incredibly iconic. The gaslit cobblestone streets, the rain and, most important, the fog have all become characteristic of this particular city during this particular period. In his essay 'A Defence of Detective Stories,' G.K. Chesterton argues why location and atmosphere are defining characteristics of the detective genre:

"The first essential value of the detective story lies in this, that it is the earliest and only form of popular literature in which is expressed some sense of the poetry of modern life. Men lived among mighty mountains and eternal forests for ages before they realized that they were poetical [...] Of this realization of a great city itself as something wild and obvious the detective story is certainly the 'Iliad.'" (Haycraft, 4)

Chesterton goes on to explain that the quintessential depiction of the urban space in detective fiction plays an important role in how the reader takes in the plot. Form mirrors content and follows function; the city of detective stories is as confusing as the events happening within it.

For Holmes, by contrast, neither the geography of London nor its happenings are confusing. He is perfectly at home in the city and, more than that, knows it intimately. In *The Sign of Four*, Watson relates their experience on a nighttime ride through the city, detailing how “at first I had some idea as to the direction in which we were driving; but soon, what with our pace, the fog, and my own limited knowledge of London, I lost my bearings [...] Sherlock Holmes was never at fault, however, and he muttered the names as the cab rattled through squares and in and out by tortuous by-streets” (Doyle, 92). It is made clear on a number of occasions throughout the stories that Holmes’ knowledge of London is second to none, and this knowledge is crucial to the success of his investigations. In ‘The Bruce-Partington Plans,’ his recollection of the particularities of the newly constructed Underground is what leads him to the guilty party. A section of the rails which runs out of the tunnels in the west end, a specific spot where “owing to the intersection of one of the larger railways the Underground trains are frequently held motionless for some minutes” (Doyle, 973), both explain how and where the victim’s body was placed on the roof of the train. In *A Study in Scarlet*, Watson makes a list of Holmes’ areas of expertise – or lack thereof, in some cases – one of these being geology; the detective is able to identify which parts of London a person has visited by the splashes of mud on his or her shoes and trousers. In ‘The Empty House,’ Holmes’ familiarity with the little-known nooks and alleys of the city allows him to approach his target – the vacant house opposite 221B Baker Street, used by Colonel Sebastian Moran as a lookout – unnoticed, and lie in wait for the unsuspecting sniper. The metaphor Holmes introduces in ‘The Empty House’ is possibly the most apt in describing London, when he asks the colonel, “have you not tethered a young kid under a tree, lain above it with your rifle, and waited for the bait to bring up your tiger? This empty house is my tree, and you are my tiger [...] The parallel is exact” (Doyle, 507). By extending this metaphor, it is clear that the city is aligned with the jungle, a comparison that is brought up several times in other stories.

At the start of ‘The Bruce-Partington Plans,’ Holmes picks up the jungle metaphor once again while looking out from his window onto a foggy street. He comments, “the thief or the murderer could roam London on such a day as the tiger does the jungle, unseen until he pounces, and then evident only to his victim” (Doyle, 960). This, however, indicates that Holmes is not the only one to benefit from the particular characteristics of the city’s geography – if we take climate into account under the banner of geography, with fog being an inescapable part of city life from as early as the 13th century, though arguably worsening in the 19th (Ackroyd, 431-432). The city’s narrow, winding streets, dark alleys and fog, all make it very easy for criminals to go unseen, as Holmes describes. Other elements of its infrastructure are also contributing factors. The

very particularities of the Underground mentioned earlier are what make it possible for the culprits to dispose of the body in a way which didn't arouse suspicion, as the corpse was only found when it fell off at a station some distance away, deemed to be a suicide or an accident.

Often, the criminal will have nearly as extensive a knowledge of the city as Holmes himself. Jefferson Hope, from *A Study in Scarlet*, works as a cabdriver to gain access to his victims, and thus has a good grip on London's streets. As demonstrated by the abundance of detective fiction which takes place during this period, Victorian London is a city that breeds and facilitates crime. A variety of social factors instigate it – more on this later – and physical factors allow it to go unsolved... save for one detective who makes it his business to know the ins and outs of the city better than its criminals.

Sherlock Holmes' knowledge of London is not based merely on its geographical layout and physical structure. It is clear that he loves the city, as Watson recounts:

“Neither the country nor the sea presented the slightest attraction to him. He loved to lie in the very centre of five millions of people, with his filaments stretching out and running through them, responsive to every little rumour or suspicion of unsolved crime.” (Doyle, 933)

This passage is very interesting, not least because it draws a parallel between Holmes and his arch-nemesis, Professor James Moriarty, who is similarly described as a spider at the centre of a web. This quote also serves to highlight that Holmes' interest in the city is not purely in collecting seemingly trivial data about soil composition and Underground schematics. Rather, his interest is in the people of the city, though still in a fairly clinical way. People, and the connections between people, are what motivate the crimes he investigates, and are therefore what he must understand. He “shows himself to be the master of an empire of facts both empirical and critical” (Agathocleous, 126) and has a deep insight into the city's complex social structure, which is as necessary to his work as familiarity with the city's streets and transportation. I mentioned above that a number of social factors contribute to crime in the city and the crime Holmes investigates; I believe it is important to draw a distinction between those two. There was a certain anxiety present in the middle and upper classes at the time, directed toward the lower classes. In terms of the writing of the period, particularly crime fiction, this meant that “the privileged readership [...] wanted crime to be something which could be solved, not a problem which is endemic to society and for which they might share some measure of responsibility” (Joyce, 8). Doyle's stories are clear proof of this, as a clear majority of them take place in wealthier, more reputable neighbourhoods and feature clients and criminals of somewhat higher class. Franco Moretti notes that “the epicenter [of the crimes featured] is clearly in the West End. The working class areas lying south of the Thames, so prominent in Conan Doyle's first two novels... have practically disappeared; as for the East End, Holmes goes there precisely once in fifty-five stories” (Joyce, 145).

Two of Holmes' most well-known adversaries, Irene Adler and James Moriarty, are individuals of significant social status. The former was a well-known opera singer, involved in an affair with the King of Bohemia, the latter a one-time university professor of mathematics. The type of crime Holmes investigates is not the crime most prevalent in 19th-century London; that would make for fairly uninteresting, and probably discomfiting, reading since, as mentioned, the audience was mainly interested in the curable "individual pathology" of a criminal motivated by greed – such as the matter of an inheritance, which denotes a well-to-do family — or revenge, rather than a criminal motivated by poverty and hunger. However, this is not to say that the working and lower classes are completely excluded from Conan Doyle's narrative. Holmes' interaction with, and immersion in, the lower echelons of London society is just as vital to his investigations as his knowledge of the city streets. Often, it is even more important, as in the case of the Baker Street Irregulars. This group of young urchins, or street Arabs as they're frequently termed, is often employed by Holmes on various errands pertaining to his case, such as tracking a culprit. The detective understands the need to be able to:

"move across boundaries of class which are geographical as well as social. His major tactic for accomplishing this, moreover, is disguise: in "A Scandal in Bohemia," for example, he masquerades as a groom, later commenting to Watson, 'There's a wonderful sympathy and freemasonry among horsey men. Be one of them, and you will know all there is to know.'" (Joyce, 150)

It is Holmes' ability to "be one of them" that strengthens his skill at deduction and investigation. Not so much out of empathy for the people he associates with but because, by transcending certain social borders – and, as a result, physical borders as well, he is able to find the information that he needs. If the objects of Holmes' investigations aren't usually members of the lower class, the latter are nonetheless crucial to his work, in one way or another.

Possibly more important to his investigations – and his character in general – than a broad geographical and social knowledge is Holmes' social fluidity; he is a master, not only of disguise, but of generally infiltrating whichever social class he needs, and the spaces occupied by those classes, in order to do his work successfully. Sherlock Holmes is a notably liminal character, straddling the divide between classes, between justice and crime, between his clients and the culprits. At the start of 'The Bruce-Partington Plans,' while lamenting the lack of interesting cases, he declares "it is fortunate for this community that I am not a criminal" (Doyle, 960), with which Watson heartily agrees. One the one hand, he is entirely correct: a Sherlock Holmes turned to a life of crime would be almost unstoppable. On the other hand, however, he is not too far from it already. Sometimes, Holmes, aided more than once by Watson, has shown on a number of occasions that he is not above bending a few laws – breaking into a suspect's house, hiding stolen goods, lobbing smoke-bombs into someone's sitting room, just to name a few – though always with the fairly noble intent of

catching the culprit. This balance between consulting detective and criminal is a precarious one, so much so that, “if he were any weaker he would either be assimilated into society and become a more intelligent Lestrade, or be consumed by the darkness and become a more malevolently brilliant Stapleton or Moriarty” (Oak Taylor-Ide, 67). There is, therefore, something in him that prevents this from happening, something in his self-discipline – cocaine habit aside – and reason, which could be labelled the single, defining trait of his character. It is, in part, his liminality that made him such an appealing character at the time of publication, Lila Marz Harper argues, stating that: “the fictional detective, one who had inside knowledge, who knew the language of the underworld, yet whose loyalties lay with the bourgeois, the property owners, fulfilled a social need” (Harper, 74). Holmes’ interest lies in solving the puzzle presented by a more-than-ordinary crime; to a certain extent he also places importance on bringing the guilty party to justice, though this is not always the case – he has been known to let a culprit go free, content with having explained the details of the crime. He is not a Victorian Robin Hood, has no interest in radical social reform, in the redistribution of wealth and property, or even in his own financial gain, and therefore does not pose a threat to the upper- and middle-class individuals who employ him.

As well as being able to cross social borders, Holmes also has a marked adaptability when it comes to changing location. Though the cluttered rooms of 221B are his base of operations, so to speak, he is “at least in some ways, the consummate cosmopolitan, imaginatively at home anywhere in the world. The phonetic plural implied in his name is thus appropriate as well, for his ‘home’ extends beyond the domestic sphere [...] to wherever he happens to find himself. As a result, he is never discomfited by his surroundings or at a loss to understand them” (Agathocleous, 126). This not only highlights Holmes’ spatial transcendence and liminality, it also brings it together with his knowledge of the city in an interestingly reciprocal manner. Holmes is liminal because he understands his surroundings, whatever they may be, and he understands his surroundings because he can move through the different areas of the city with greater ease.

Physical or geographical liminality is also present in the architecture of Sherlock Holmes’ London in a fairly important way. Windows, arguably a liminal feature, both a barrier and a passage between indoor London and outdoor London, often play a significant and varied role in Holmes’ investigations. In “the fifty-six canonical short stories and the four novellas by Conan Doyle in which Sherlock Holmes appears, there are only two, ‘Shoscombe Old Place’ and ‘The Lion’s Mane,’ in which no window plays any role whatsoever” (Sebeok, 117). A number of stories begin with either Holmes or Watson staring out the window onto Baker Street, observing passers-by or commenting on the weather – which, unsurprisingly, is often foggy. Especially when Watson is the one looking out, windows gain a particular significance to the structure of the stories in general. Windows serve to frame the action of a particular scene, whether when examining the scene of a crime or just casually looking out into the street.

Sebeok makes the point that this is similar to watching something on a television, cinema screen or stage. What we see is only what is visible through the window, not what is happening on the sides. Watson's view and experience of the outside world in such moments is framed and filtered by the window, separated from "the real world;" similarly his view is often filtered through the lens of Holmes' examinations and explanations. Given that the stories are almost always told from Watson's point of view, what the reader sees is, therefore, Watson's view of Holmes' view of the evidence. However, windows also frequently play a more active role in the plot, rather than just as a means to see out of or into a room. They are often closely examined during investigations, as a means of entrance or escape for the culprit. "In many stories [...] windows may be opened to allow fresh air in and/or to disperse noxious fumes which may be present" (Sebeok, 123), a seemingly trivial occurrence but which can prove essential. In 'A Scandal in Bohemia,' Holmes gains access to Irene Adler's home, posing as an injured clergyman. The sitting-room window is opened to give him more air, allowing Watson, crouched outside, to toss a smoke-rocket into the room, creating the panic necessary for Adler to make a crucial mistake. The use of a window as a framing device is also used by Holmes in "The Empty House;" here, the detective sets up a wax bust of himself to cast a shadow on the window shade, tricking Sebastian Moran into thinking that he's sitting inside. Holmes is literally using his window as a screen, as one would for shadow-puppets, explaining that he "had the strongest possible reason for wishing certain people to think that I was there when I was really elsewhere" (Doyle, 504). He is exacerbating the role normally played by the window and essentially forcing Moran to see what he wants him to see.

As previously mentioned, windows act as a transitional space between "an enclosed inner space [and] an expansive outer space" (Sebeok, 117), both of which are arguably crucial elements of Sherlock Holmes' London. If his knowledge of London's urban landscape is a major factor in his investigations, then 221B Baker Street is especially important. Not only is this where he is often busy with some chemical experiment or other, which ultimately proves useful to his work, but it is where he receives all his information. From "all the daily papers, [which they read] with a diligence almost incredible" (Haycraft, 151), to the comings and goings of the Baker Street Irregulars, as well as clients, 221B can fairly accurately be described as something of a hub of any and all information relating to the acquisition and investigation of cases. If Holmes loves to sit in the middle of his web – "the very centre of five millions of people, with his filaments stretching out and running through them" (Doyle, 933) – then this cluttered apartment is the actual, physical centre





of this web. Baker Street is where almost every story begins and ends, and, despite the fact that the consulting detective can seemingly make himself at home just about anywhere, he has so many habits that seem to rely on this specific address – such as where the tobacco is kept, where he sits when contemplating a case and his reliance on the landlady, Mrs Hudson. In a way, 221B is essentially the point where exterior London meets interior London. Holmes does not always venture out immediately on getting the first hint of a case; rather he “boasts to Watson that he can solve most of his crimes from his armchair because of his ability to intuit the truth from the *narratives* of clients and to treat the world as one great confederation of stories” (Agathocleous, 125). The stories of the city of London – though Holmes’ net is occasionally cast a little wider – are all brought together and parsed, examined, explained and filed away in this one small, indoor space.

From all this, I hope it is clear that the link between a narrative’s plot and its setting is rarely as important as it is in Doyle’s Holmes stories. It is vital to the stories’ role in defining the genre of detective fiction; not only does the city of London, and the way it’s described, make the stories popular, they make them possible and lend a depth not only to the plot but to the characters. In a city complex both in social and geographical structure, a flat, simple character could not hope to succeed half as well as Holmes. His liminality extends across a number of different aspects — rich and poor, crime and justice, interior and exterior. It is what he needs to excel both as a detective and as a character. I don’t believe that Holmes could never exist in another, equally complex urban space; but I do think that something of the original stories would be lost.

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# From the Editor's Bookshelf

*Sir Arthur Conan Doyle & Harry Houdini in the Adventure of the Spook House* — By C. Michael Forsyth, published by Freedom's Hammer, 2012, paperback \$12.69 or Kindle \$6.08

C. Michael Forsyth has pulled together an unlikely duo of Arthur Conan Doyle, author, spiritualist and defender of justice for all, and Harry Houdini, escape artist and defrauder of hoaxes.

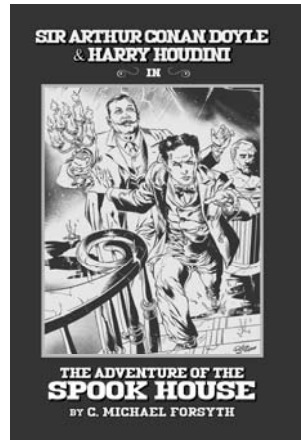
The year is 1922, when the two men were at odds, but despite their opposite views on the supernatural, and mediums in general, they display a mutual respect for one another.

Conan Doyle has invited Houdini, currently on tour in England, to his home to hear the case of a distraught man whose friend has vanished while they took refuge in a deserted mansion on a dark and stormy night. The client is at wit's end, appealing to Doyle to come to America to solve the disappearance, which the local constabulary was unable to solve.

The two great men decide to take the case and embark



"I knocked down several books which he was carrying."



on a journey across the Atlantic to unravel the mystery of the 'spook house,' a house with an ominous past. Rumour has it that over a dozen people have gone missing within its walls. The house sucks the sanity and life out of the unfortunate souls who enter.

To Houdini's disappointment, Doyle has enlisted the services of a medium, Mrs. Eva C., of whom Houdini was critical and had previously tried to expose as a hoax. They work together, each approaching the mystery from a different angle.

Mr. Forsyth has done his homework. He brings to light many historical facts about Doyle and Houdini. You will definitely come away having learned a few gems of knowledge.

It is a tale which will delight readers, whether they are fans of Doyle, Houdini, the paranormal, magic or action-packed adventure. — **Fran Martin**

*Irregular Stain: a Facsimile of the Original Manuscript of 'The Second Stain' by Sir Arthur Conan Doyle with Annotations and Commentary on the Story* BSI, 2013. RRP USD\$39.95 plus postage.

The Baker Street Irregular Manuscript Series has again been enriched by the society's latest publication, *Irregular Stain*, edited by Robert Katz and Andrew Solberg. In this volume, both manuscript and galley proofs are reproduced, together with bibliographic annotations about textual variations. Thereafter there are seven chapters of expert commentary. It is the first colour facsimile of a Holmes manuscript and first colour reproduction of the galley proofs. There is also a copy of an original illustration from Sidney Paget for *The Strand Magazine*, December 1904.

Contributions come from Andrew Fusco (series editor), Robert Katz, Phillip Bergem, Constantine Rossakis, Randall Stock, William Walsh, Rodney McCaslin, Paul Haagen, Steven Rothman, Elizabeth Rosenblatt, and John Baesch.

This story deals with international espionage and treason, as do NAVA, BRUC and GOLD, mixed with a domestic drama. Holmes is led astray by a genuine coincidence but manages to see the case through to a successful conclusion — at least for the domestic side. The fate of the senior politicians concerned is less clear.

The editors have a whimsical side: they postulate that Holmes spent time at their own alma mater, Haverford College. However, the most fascinating chapters concerned the close reasoning and discussion of the legal aspects of treason. Certainly the case could have gone down that track were Holmes less of a diplomat himself!

All in all, an excellent addition to the Higher Criticism and worthy of a place in a well-rounded Holmesian bookshelf. — **Michael Duke**



# Letters From Lomax

*Musing and comments from Peggy Perdue at the Arthur Conan Doyle Collection of the Toronto Reference Library*

“The world is big enough for us. No ghosts need apply.”

— Sherlock Holmes, *The Adventure of the Sussex Vampire*

“I know that I say true when I claim that no religious system upon earth has ever had, apart from faith, anything approaching to the actual living proof which attaches itself to this one.”

— Arthur Conan Doyle, ms note on Spiritualism, ACD Collection, Toronto Public Library



his year, the theme for Toronto’s *Doors Open* architectural festival was ‘Exploring Toronto’s Secrets and Spirits.’ When I learned that the Reference Library would be participating, I knew it would be the perfect opportunity to showcase some unusual items from the Arthur Conan Doyle Collection. After all, Conan Doyle’s interest in Spiritualism is one of the greatest mysteries to those who are interested in his life and work. Here was a man who could create a quintessentially logical creature like Sherlock Holmes, on the one hand, and on the other be capable of believing six impossible things before breakfast.

An investigation into the spiritual side of the ACD Collection turns up many rare and unusual items. For starters, there’s a wide selection of vintage books on what Conan Doyle called “psychical research,” many of which were written by Sir Arthur himself and others for which he wrote the preface or otherwise contributed. There are also accounts of his evangelical journeys such as *The Wanderings of a Spiritualist* and *Our American Adventure*.



As well, there are first-edition accounts of the famous fairy photos and a large number of books about the unlikely friendship between Conan Doyle, the world's most famous spiritualist, and Harry Houdini, the world's most famous debunker of spiritualism. I especially enjoy showing people the book written by William Shatner (*Believe*, W. Shatner and M. Tobias, Berkley, 1992).

For the *Doors Open* event, we also brought out some of the Collection's original manuscripts and photos, including a spirit message from Conan Doyle's son Kingsley which was "received" by his second wife, Jean; the original typescript of a "posthumous" message from ACD (dated November 1930) and a selection of spirit photos. Young visitors to the collection had fun looking at these "ghost pictures" and the ca. 1912 version of a Ouija board. At times we had fairly large groups of people in the room so it was helpful to have Bootmakers/ACD Friends volunteers Cliff Goldfarb and Doug Wrigglesworth in to help talk about these materials and the room itself.

Although the theme of the day was Conan Doyle and his occult interests, Sherlock Holmes is always on the menu at the Toronto Public Library's all-you-can-read Holmesian buffet. In this case, the subject was well suited to a display of ghostly pastiches. A few examples of the books we brought out for the occasion include *Gaslight Arcanum: Uncanny Tales of Sherlock Holmes* (Charles Prepolec and J.R. Campbell, ed. EDGE, 2011), *Sherlock Holmes and the Ghosts of Bly* (Donald Thomas, Pegasus, 2010), and *Ghosts in Baker Street* (Greenberg,



Lellenberg & Stashower, ed. Carroll & Graf, 2006.) There is no shortage of pastiche writers who have cheerfully ignored Holmes' "no ghosts" comment so we easily filled a display table with books such as these.

What about you, dear reader? Do you believe in ghosts? Do you believe in Sherlock? There are always at least two sides to every story in the Arthur Conan Doyle Collection.



# News Notes from across the country

**Halifax** — The faithful attending the June 1<sup>st</sup> meeting of the Spence Munros consisted not of Saints but 12 members and guests. We met at Mark and JoAnn Alberstat's house in Dartmouth to enjoy desserts and discuss the second half of *A Study in Scarlet*.

On a sombre note, Cheryl Weldon offered condolences to Morley Willis on the recent passing of his wife Willie Stephens-Wills, a long-time club member who will be deeply missed.

Cheryl also presented research about German script and its relation to the writing on the wall in our story. She noted that while the great detective was correct in his deduction that the bloody handwriting was a blind, his reasons for concluding so were flawed.

Grant's challenging quiz was won by JoAnn, who claimed a Doyle biography. In honour of the esteemed author's 155<sup>th</sup> birthday, attendees cut out paper copies of Doyle's moustache and posed for a group photo.

Mark, JoAnn and Cheryl talked about their experiences at the recent 221B Con in Atlanta.



**Vancouver** — The Stormy Petrels of British Columbia a meeting on April 1 where 18 of the faithful atned. The big news at this meeting was that Len Haffenden has decided to step down as editor of the Petrel Flyer after 22 years. The group's nexe meeting was held on March 8, and was their 26th Annual Master's Dinner. Twenty-four petrels found their way to the Officers' Mess at Bessborough Armories for the festivities that began with cocktails at 6pm. A whopping 11 toasts were given through the five-course meal and the entertainment included, among other things a puppet show based on *The Hound of the Baskervilles*. The evening concluded with Fran Martin and Len Haffenden reading Vincent Starrett's sonnet, 221B.



# BOOTMAKERS' DIARY

... it is a page from some private diary.

- *The Five Orange Pips*

**Editor's Note:** Thanks go out to Donny Zaldin for compiling this edition of *Bootmakers' Diary*.

## **Saturday, March 29, 2014: Second Story Meeting, 'The Mazarin Stone'**

More than 50 Bootmakers and guests are greeted by **Marilyn Penner** at the Beeton Auditorium of the Toronto Reference Library for the year's second story meeting, 'The Adventure of the Mazarin Stone,' organized by Meyers 2014 **Thelma Beam**. Attendees experience the first official Bootmaker use of the new and improved ACD Room, which has finally reopened after its own "great hiatus" for renovations.

**Philip Elliott** introduces the third story (MAZA) of the *Casebook*, which took place in the summer of an unspecified year (perhaps 1903?) and was first published in *The Strand Magazine* in October 1921 and in *Hearst's International Magazine* the following month. 'The Mazarin Stone' is an adaptation by Arthur Conan Doyle of his one-act play *The Crown Diamond: An Evening with Sherlock Holmes*, which was first performed at the Bristol Hippodrome on May 2, 1921, but closed after a short, unsuccessful run. The story was taken up by the Bootmakers in 1985 and 1990; and, in September 2010, the 42-sheet manuscript was acquired by the Friends of the ACD Collection and now resides at the Toronto Reference Library.

**Dorothy Ellen Palmer** organizes and leads a collective Bootmaker storytelling event, titled *SherlockImprov*, in which Bootmakers create an original Sherlock Holmes case. Participants move their chairs into a theatre-in-the-round, divided into four groups: Scotland Yard recruits; persons of interest or suspects; Dr. Watson; and Sherlock Holmes. This role-playing drama is led by Inspector Wiggins of the "official police" force, who sets the stage for the recruits, who are given a box of clues from a real case for their hands-on policing exam. Botanist Adele Rivers, whose husband is an important Member of Parliament, is murdered, with family members, friends and servants forming the suspects or witnesses. Taking a page from the evening's story meeting, 'The Mazarin

Stone,’ Bootmakers voicing the thoughts of Holmes and Watson are positioned behind a curtain, observing the aspiring recruits and the characters in the piece, and offering their comments about the investigation. Everyone has a chance to author a small piece of the Bootmakers’ own Sherlockian mystery, which takes many unexpected twists and turns.

**Barbara Rusch**, whose BSI Investiture is “The Mazarin Stone,” waxes eloquently with her illustrated slide presentation, ‘Madame Tussaud: A Life in Wax,’ inspired by the wax effigy Holmes used to foil Count Negretto Sylvius and recover the missing 77-carat great yellow Crown diamond, worth £100,000 (which is worth about £6,000,000 or \$11,000,000 CDN in 2014). In her presentation (otherwise known as her ‘wax paper’), Barbara recounts the history of forming wax into human figures from earliest Egyptian times. Then it was believed that wax and honey emanated from the tears of the god Re, and the bee was worshipped. Mme. Tussaud brought the wax sculpture, if not to high art, at least into popular culture. From victims of the guillotine to history’s most celebrated royals and notorious criminals, Tussaud fashioned wax likenesses of the great and the infamous at a time before the camera captured them on film. Evidently Sherlock Holmes had a healthy appreciation for other uses of the wax bust, as it figures in this evening’s story (MAZA) and in ‘The Empty House,’ helping to defeat both Count Sylvius and one of the Canon’s worst villains, Colonel Sebastian Moran, “the second most dangerous man in London.”

At the break, Mrs. Hudson, **Dayna Nuhn**, and Mrs. Turner, **Barbara Rusch**, serve up a singularly colourful repast of salads, egg sandwiches, cheesies, jello and lemon pie – cleverly and closely themed to the yellow-tinged Crown diamond.

**Donny Zaldin** devises a Sherlockian observance of Earth Hour. The annual event, officially celebrated in 2014 on March 29th from 8:30 p.m. to 9:30 p.m. local time, encourages the turning off of non-essential lights as a symbol of commitment to conservation. The Bootmakers’ participation is inspired by the many references in the Canon to the Earth: e.g. how on earth Holmes perceived Watson had been in Afghanistan (STUD); the valuable fuller’s earth that is only found in one or two places in England (ENGI); and Holmes’ ignorance and indifference as to whether the Earth goes around the sun or around the moon, making not a “pennyworth of difference” to him “or to his work.”

Quizmasters **James** and **Edith Reece** test the story-faithful about all things Mazarin, including people, places, things, quotations, dates, facts, figures and the other Canonical adventures. The top three prizewinners, **Bruce Aikin**, **Don Roebuck** and **Karen Gold**, receive their choice of prizes, which includes a Benedict Cumberbatch scarf, a DVD with 66 issues of *The Strand Magazine*, and an interactive iPhone, iPad or tablet app for the BBC production, *Sherlock*. As well, **Elizabeth Carbone** wins the door prize of an ersatz Mazarin stone.

**Peter Calamai** (who denies being the Sherlockian Rod Serling) delivers an illustrated multimedia presentation, ‘Sherlock in the Twilight Zone,’ introduced by the haunting opening theme music of that black and white science fiction television programme of the early ‘60s about the paranormal. Quære: If



Sherlock Holmes was presumed to be dead at the hands of Moriarty at the Reichenbach (in FINA) until his return (in EMPT), how could the British government, Scotland Yard officials and private clients have employed, telegraphed and visited a man who was not known to be alive? And how could the denizens of London and environs fail to recognize the world's most celebrated and recognizable consulting detective, who was routinely using public transportation, attending public performances and appearing in public places? Answer TBA.

**Don Roebuck** relates 'The Adventure of the Chinese Inheritance: Life Imitating Art?' He received a letter dated 14th January, 2014, from the U.K., from a (Mr.) Zihao Fu, "A Private Investment Manager regarding the estate of Anderson Roebuck," who "died intestate" with a financial portfolio of "9.5 Million United States Dollars" in "Mainland China." The money manager offers to "verify" Don as the "beneficiary of these funds" (based on the same surname, without his having to have known the deceased) and to "split the funds in half and share it equally." A check with the British Consulate in Toronto confirms that the British postcode on the envelope is not a genuine one. And, Don lists seven similarities with the scam which Killer Evans attempted to perpetrate on Nathan Garrideb in 3GAR. For a list of these seven similarities, readers are invited to email Don Roebuck, c/o donaldzaldin@rogers.com

Bootmaker **Bob Coghill**, who is still on his own great hiatus, is in Toronto for a short stopover. Bob delivers a presentation on "Billy" (the page at 221B), which is the 1966 investiture of Chris Redmond when he was himself a lad of only 17. Billy the page appears in several stories as a minor character, although he plays a significant role in helping Holmes arrest the lead villain in MAZA. Bob postulates that "The Mazarin Stone," one of only four Sherlockian adventures not written by Watson (i.e.- two by Holmes and two in the third person), was partly autobiographical and actually written by the Dorian Gray-like Billy the page.

**Chris Redmond**, editor of the website Sherlockian.net, delivers his latest edition of 'Sherlockian World News,' reporting on: Benedict Cumberbatch on the red carpet at the Oscars with a posed picture of U2; the fact that Johnny Lee Miller and Lucy Liu (in the CBS production of *Elementary*) have together now portrayed Holmes and Watson more than any other pair of actors in cinematic or television history; and that Undershaw, ACD's (1897-1907) residence in the village of Hindhead, in Surrey, has been sold and may yet be saved from being divided into residences serving perhaps as a Doylean/Sherlockian museum.

Meyers presents another 'Sherlockian Moment of Zen,' screening two videos promoting the campaign to save Undershaw (see above): one by Mark Gattison [<http://youtu.be/SyTeLqb8fm8>] and one set to music by Caitlin Obom [<http://youtu.be/TC8AwNZ0-sI>].

## **Saturday May 3, 2014: The 2014 Cameron Hollyer Memorial Lecture by Lindsay Faye**

An appreciative audience of more than 80 people fills the Library's Beeton Auditorium for a lecture, titled 'Sir Arthur Conan Doyle: Storytelling and the Passion of the Narrator,' by Sherlockian **Lindsay Faye**, BSI ASH BSB, author of three *New York Times* bestsellers, *The Gods of Gotham*, *Dust and Shadow*, and *Seven for a Secret*.



The annual lecture honours the memory of Bootmaker **Cameron Hollyer**, the erudite but modest co-founder, first curator (for 20 years) and guiding spirit of the ACD and SH Collection. In recognition and appreciation, The Friends of the Arthur Conan Doyle Collection of the Toronto Public Library each year seek out top-quality speakers to deliver a lecture related to the Collection that Cameron built and loved so dearly.

**Cliff Goldfarb**, Friends of the Arthur Conan Doyle Collection Chair, delivers some introductory remarks about how four major acquisitions formed the pillars of the Sherlock Holmes Collection, starting in 1969.

ACD Collection Curator **Peggy Perdue** welcomes those assembled to the new and improved ACD Room, which has finally reopened after its own "great hiatus" for renovations, and invites use of the collection for formal or informal research, information and enjoyment. Peggy also introduces our special guest lecturer, and her husband, artist **Gabriel Lehner**.

Faye recalls her interest in mystery stories as a 10-year-old Nancy Drew fan, from which she graduated to Sherlock Holmes, who becomes and remains the world's most iconic literary figure. She prefers a thinking man's hero in the classical mold, especially one who survives a skirmish to the death, in the timeless sense of author and mythologist, Joseph Campbell. She also finds her heroes far more interesting with a good splash of darkness and enough flaws to make him or her mortal rather than godlike. Holmes' status as an outsider, vigilante and dark horse prone to bouts of depression and manic energy combine to cast him as a charismatic madman, who fights crime out of a serious need within himself, not just because it's the right thing to do. Ms. Faye says that it is easier to write about isolated characters in literature (such as Holmes) rather than ordinary men who are equally fascinating (such as Watson). The commercial serialization of a non-armchair English detective with a colleague perfected this mystery genre, based on ratiocination, created by Edgar Allan Poe's C. Auguste Dupin. And yet Lyndsay's heart is captured even more by the egalitarian yet elite protagonist's friend, roommate and biographer, who though not himself



luminous, is a conductor of light, with the remarkable talent of stimulating genius without possessing it. Readers respect and admire Frodo Baggins in *The Lord of the Rings* because his friend Sam Gamgee is so desperate to rescue him; and, so it is the same with the great detective and his friend, the good doctor. John Watson is the curious, keen and loyal everyman, more eminently fitted than anyone to represent a member of a British jury or of the reading public. He is a passionate and romantic narrator, loveable and easy to identify with. Yet he is manipulated into anxiety by Holmes and never fully taken into his confidence, as a result of which Watson is forced to navigate the unexplored territory of Holmes and the crime or mystery he is trying to solve. Watson fills in the gaps of Conan Doyle's storytelling, such as Stapleton's gigantic hound from hell, whose footprints but not body are seen, and Dr. Grimesby Roylott's Indian swamp adder who caused Holmes' face to become deadly pale and filled with horror and loathing – proving that nothing can hold a candle to our own imaginations. Lyndsay and we appreciate that seductive map with the romantic blank of unexplored territory and the gap between Holmes and his Boswell, because John Watson is the reader, and we are all John Watson - whom Lyndsay tells us she has always wanted to be since she was ten years old.

**Barbara Rusch** thanks Lyndsay for the far-reaching ways in which her books – as did Arthur Conan Doyle's – influence their many readers, offering each one a similar yet different experience, affecting and inspiring each reader in a distinct way. Barbara provides a cake with the image of the ACD Room and **Dayna Nuhn** prepares and serves up some delightful refreshments.

On behalf of the Friends, **Philip Elliot** presents Lyndsay with a two-piece desk set of a magnifying glass and a letter opener in the shape of a snake (perhaps an Indian swamp adder) as a token of appreciation for her lecture.

Following the lecture Lyndsay signs copies of her bestselling works and Peggy conducts tours of the ACD Room.

### ***Saturday May 3, 2014: BOT Games Night, Garage Sale and BYOB evening***

In place of the annual Fall and Rise of Sherlock Holmes Pub Night, over 30 Bootmakers and guests gather in the mid-town condominium party room of **Meyers Thelma Beam** for an informal dinner and games night. Sherlockian-related board games are afoot, challenging the deductive skills of the participants, and Holmesian trinkets and memorabilia are offered for sale. Our afternoon's special guest speaker, **Lindsay Faye**, graces the outside-the-box meeting and gets to speak with rather than to her Canadian friends and fans. A repast of fine food is served up by Thelma and Larry, and the un-Diogenes Club-like camaraderie and conversation make for an enjoyable evening for all.