

# Baker Street Miscellanea



# Data! Give Us Data!

## Editorial Comments

### *Status Report*

With this installment *Baker Street Miscellanea* reaches the end of its first five years of publication, a modest enough milestone but one which seemed distant indeed when we first conceived the notion of loosing on the world yet another journal devoted to the life and times of Sherlock Holmes back in the early Boom days of 1974. The twenty issues which we have been pleased to offer thus far comprise some 700 pages, considerably more than the editors dared hope to be able to provide to subscribers in so short a span of time. But they reckoned not with the enthusiasm and generosity of followers of the Sage of Baker Street, who are determined to have more about their hero, even if they have to offer up the copy themselves. To mark the anniversary, we plan to include with the next installment a supplementary author/title index to the first twenty numbers, along with a special "Data!" section on the members of the editorial staff which may be of interest to those curious about such matters. . . . . Nothing is assured in this hardly best of all possible worlds, least of all the longevity of arcane publications such as this, but as we prepare to move into our sixth year the prospects for continued growth and improvement seem bright. We are managing to maintain a favorable balance in our expense ledger thanks to the helpful and understanding support of our friends at Northeastern Illinois University; our roster of contributors continues to expand, promising even greater variety of material in future issues; and the list of subscribers has kept pace also, moving slowly but steadily toward the goal we set for ourselves when we first embarked on this endeavor. As usual, that list will be reduced by half with the appearance of this number and those whose subscriptions are expiring will find enclosed renewal reminder forms, the early return of which will help to keep *BSM* appearing at quarterly intervals indefinitely. We hope to see you all back for more.

### *This Issue's Contributors*

Included in the literature of Sherlock Holmes are a number of studies which delve into his associations with other famous literary creations of all types, but curiously enough hardly any attention has been directed at his relationship with France's notorious gentleman burglar-thief Arsene Lupin. That relationship is examined from several perspectives in this mini theme issue, beginning with Jon Lellenberg's lead essay which sets the stage for the offerings of Jean-Claude Dinguirard, professor at the University of Toulouse and France's premier specialist on Maurice Le-

*continued on inside back cover →*

## THE HOLMES-LUPIN PHENOMENON

by Jon L. Lellenberg

Maurice Leblanc spoke of Sir Arthur Conan Doyle as his friend, and certainly he admired him tremendously as a writer—and as the creator of a splendid foil for his own literary child, that remarkably Gallic rogue, Arsene Lupin. No ordinary antagonists, these. Leblanc made their struggle through the first three Lupin books a sort of cosmic duel between two cultures. "Arsene Lupin against Sherlock Holmes," Lupin exulted at one point: France against England....Trafalgar will be revenged at last." And in Leblanc's mind it was, even if a more disinterested observer like Ellery Queen could conclude, years later in *The Misadventures of Sherlock Holmes*,<sup>1</sup> that Leblanc never permitted his own character to achieve more than a draw against the great English detective.

Arsene Lupin was a blazing success among French readers in the early part of this century, and, somewhat surprisingly, among English and American readers as well. There seems no doubt that Sherlock Holmes, at least indirectly, was partially responsible for this, and it appears that he was the inspiration for a Lupinian canon. According to a little-known interview with Maurice Leblanc,<sup>2</sup> it was a French magazine editor who persuaded the relatively unknown author to make Lupin a series character and keep him going after the initial story, "The Arrest of Arsene Lupin", was published in 1906. "Give us more tales about Arsene Lupin," the perspicacious editor told Leblanc, "and you may have as much success as Conan Doyle has had with those Sherlock Holmes stories." Leblanc followed this excellent advice, and before long introduced Holmes himself into Lupin's life and career, in the story "Herlock Sholmes Arrives Too Late".

"I have been accused of pilfering Conan Doyle," Leblanc commented in his 1913 *Cosmopolitan* interview:

That is hardly fair. I have read Conan Doyle, and I admire his works. I have not pilfered him. It was a friend of mine who suggested my introducing Sherlock Holmes into my stories, and the idea seemed natural. But I admit that I have not been wholly fair in my descriptions of that character. Whenever Lupin meets him,

<sup>1</sup>Boston: Little, Brown and Company, 1944.

<sup>2</sup>Charles Henry Meltzer, "Arsene Lupin at Home", *Cosmopolitan*, May 1913.

Lupin conquers. And though, of course, Conan Doyle owed much to Gaboriau, I confess that I regret some things I have written of his hero. Not only because I may have been unjust. But—well, because I may have offended English sentiment.

If Leblanc did offend English sentiment, it was only with the avid cooperation of English, and American, publishers and publics, who began to produce and buy English-language editions of the Lupin books as early as 1907. They are still doing so today. Quite possibly the presence of Sherlock Holmes in the early Lupin tales helped pave their way in the Anglo-Saxon world; it certainly did their enthusiastic reception no harm. A comprehensive bibliography of Sherlockian Lupiniana has not yet been compiled (for unknown editions with varying versions of Holmes's name keep turning up), though John Bennett Shaw makes a good start on a confusing subject elsewhere in this issue. But unquestionably the editions and their readers over the years have been very many indeed, and it is interesting to note that no other Sherlock Holmes pastiche originally published in a foreign language has ever made a significant impression upon the English-reading (and -writing) public.

The strong impression which the Lupin books have made should be measured not only by sales of the many translations, however, but also in their stimulating further pastiche of the Lupin-Holmes rivalry, and inspiring comment about the peculiar love-hate relationship between the flamboyant French criminal and the cerebral English detective, by observers as diverse as Ellery Queen and T. S. Eliot. In France a Lupinian scholarship took form which is remarkably similar in content and spirit, as the Dinguirard essay elsewhere in this issue reveals, to the Sherlockian scholarship practiced in England and America. That these two literary canons spawned similar scholarly movements is not altogether coincidence. And even if Holmes has not loomed large in Lupinian scholarship so far, the Lupin-Holmes relationship remains the subject of occasional scrutiny by Sherlockian scholars, most recently at some length in Trevor H. Hall's collection of essays, *Sherlock Holmes and His Creator*.<sup>3</sup>

Why such a strong Anglo-Saxon interest in this particular aspect of the Holmes phenomenon, still in evidence after so many years? It is difficult to say with any real sense of confidence .... Perhaps it is because of the unusually strong contrast between the personalities of Holmes and Lupin, perhaps also because of Holmes's inability (or even unwillingness, one is sometimes tempted to suspect) to get the better of a basically likeable rogue. No matter. Arsene Lupin entered the world of Sherlock Holmes in 1906, and shows little sign of leaving it. And we have

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<sup>3</sup>(London): Duckworth, (1978).



## FIVE YEARS OF LUPINIAN STUDIES

*by Jean-Claude Dinguirard*

Translated, with an introduction, by Ann Byerly

The following translation is an inside history of *La Revue des Etudes Lupiniennes* (The Revue of Lupinian Studies) and *La Société des Etudes Lupiniennes* (the Society of Lupinian Studies), an organization devoted to the great French literary gentleman-thief, Arsène Lupin. The history's author, Jean-Claude Dinguirard, who was the Revue's sole editor, typist, proofreader and publisher during the five years of its existence, is a professor at the University of Toulouse, where this piece was published in *Littératures XIX*, a section of *ANNALS* (New Series, Vol. VIII, No. 2) in 1972, the year of the Revue's final issue. Of the people on the Revue's mailing list (never more than sixty-four), only a very few were interested in crime, mystery and detection, while the majority were devoted singly and specifically to Arsène Lupin.

The Society of Lupinian Studies is reminiscent in many ways of the Baker Street Irregulars in its early days. Each was a very small, close and friendly group; each was rather geographically localized, despite outside visitors; each attracted active minds from fields other than literature with its straight-faced literary whimsy; each was devoted to the legend that their hero is no legend; each had a publication which reflected its personality while printing its scholarship; and neither showed any great interest in the Literary Agents, Maurice Leblanc or Arthur Conan Doyle. In fact, the two are so similar it is tempting, with but a few alterations, to use Sherlockian terminology to describe the Lupinians.

Apart from different external appearances (such as photocopy or wallpaper covers featuring pictographic puns or optical illusions), the Revue resembled in spirit the early Baker Street Journal also. Neither admitted to taking itself too seriously, and there was a light-heartedness even in the more weighty articles.

Information on the last issue of the Revue (1972) is very scanty. There was an increase of interest in Arsène Lupin, and the logical consequence would have been for both the publication and the Society to grow and keep growing; but the Revue was discontinued, and with it all word of the Society disappeared. When asked why the Revue ceased publication, M. Dinguirard explained:

...[it] died as a consequence of having too much success. It was easy and pleasant for me to cut up the stencils, to print them, and to send the magazine to several friends;

but when people in all corners of France started asking for the *Revue*, it was impossible for me to satisfy the demand, and I thus had to abandon [it]. [Letter, September 16, 1978].

*If M. Dinguirard had reacted differently, had taken the Revue to a professional printer and sold it by subscription, Lupiniana might have attained equal stature with modern Sherlockiana. It was a love of freedom and an evasion of definition, traits akin to Arsène Lupin's, which caused the Lupinians instead to continue their activities under a cloak of obscurity.*

According to well-informed sources, less than twenty complete collections of the *Revue des Etudes Lupiniennes* might exist in the whole world, the publishers of this estimable "fanzine"<sup>1</sup> having made it their business to disperse their copies for the widest possible circulation. The REL is, however, scrupulously cited in specialized articles and plundered by similar literary magazines. The REL is an outgrowth of our region [in the south of France] in general, and the Faculty of Letters of the University of Toulouse in particular.

The REL calls itself "the voice of the Société des Etudes Lupiniennes" (SEL in abbreviation). According to the information which one can glean from the numerous pages, this SEL—which did not make any declaration of birth or record any by-laws, like competent organizations<sup>2</sup>—intends, as its name indicates, to explore the myth of Arsène Lupin.

It seems that the SEL was founded by F. Anqueti-Turet, and that it published an insider's bulletin, the *Gazette of Lupinian Studies* (four issues), from 1965 to 1966. The REL followed this bulletin in 1967, which explains why its first issue carried the number "five"! And, to simplify matters, after this date the numbering proceeded in reverse with some strangely combined issue numbers, all of which does not facilitate the task of the researcher.

The REL declares itself published by the Closed Society of the SEL, and discreet allusions are made to a Commission Inquisitoriale Acroamatique [Acroamatic Inquisitorial Committee] (CIA in abbreviation). Its role appears to have been less to watch over the hypothetical doctrinal purity of the magazine than to devote itself to revising the essential nature of Lupinianism, as can be observed in the many published articles.

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<sup>1</sup>This barbarous term is an American agglomeration of "fan" (abbreviation of "fanatic") and "-zine" (for "magazine").

<sup>2</sup>One result of the nature of anarchism which distinguished the REL was that the *Revue*, while free, always limited the number of its issues in order to avoid taxes. Should one see here the influence of Darien's ideas?

The REL, mimeographed on cheap, pastel-shaded, vari-colored 21x27 cm paper, put out the following issues:

- 1) No. 5 (1967): 24 pages, printed on one side only. Lemon paper, pink cover. Title: "REL 5", holograph. No justification in printing.\*
- 2) No. 4 (1968): 26 pages, printed on one side only. White paper, cover illustrated (color drawing signed "Gil"). One illustration as a section heading. Justification in printing: "32 copies on glossy paper, 4 embossed on light, cream-laid paper, 8 incised on white, acid velum, 20 machine-reproduced in grand enamel, somewhat dilapidated, the whole constituting the original edition."
- 3) No. 3 (1969): 32 pages, printed on both sides. Yellow-gold paper. Cover illustration (color drawing signed "Karlsberg"). One illustration in the text, one as a section heading; one advertisement, "The REL cites its sources: *Désiré*,<sup>3</sup> *Subsidia Pataphysica*,<sup>4</sup> *Via Domita*.<sup>5</sup>" Justification in printing: "17 copies of a clamorous extravagance and 35 copies on a paper of gilded mediocrity."
- 4) No. 2 (1970): 37 pages, printed on both sides. Pale yellow paper (pp. 1-24) and salmon pink (pp. 25-37). Abstract cover illustration, jacket signed "G. P. Paris". One illustration as a section heading. Justification in printing: "15 nominative copies were printed, with a Sardanapalian excess, for the friends and benefactors of the REL."
- 5-6) Nos. 1 and 0 together (1970) (the two volumes of this number are known in sequence under the name of "No. 10"): 61 pages, printed on both sides. Paper of di-

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\*In French this is a pun, "justification" being used both in its common and technical senses.

<sup>3</sup>*Désiré* is a magazine devoted to popular modern literature. The advertisement in the REL adds that one can procure *Désiré* "from Jean Leclercq, 125 Boulevard de Charonne, Paris XI<sup>e</sup>".

<sup>4</sup>The *Subsidia Pataphysica* is the magazine of the College of Pataphysics. The REL specifies that one subscribes "from R. Fleury, à Vrigny, 51 Jonchery-sur-Vesle".

<sup>5</sup>This is a part of the *Revue de la Section de Linguistique Romane de l'Université de Toulouse*! M. J. Allières, its executive editor, whose address is mentioned in the REL, was eager to let us know that he had received a small number of requests for information after this announcement appeared.

verse tints (No. 1: pp. I-III, 7-16, 19-20: salmon pink; pp. 1-6, 17-78: blueish; pp. 21-32: yellow. No. 0: pp. 1-17: bright blue; pp. 17-19: salmon pink). Illustration on cover of No. 1 (drawing ornamented with diverse objects, the whole signed "Hib"); cover of No. 0 typographed. In all, five illustrations inside. Justification in printing: "Several copies were printed, some of them for the friends and benefactors of the REL, the others for the common Lupinophiles."

7-8) (no number given) (1971): "Elements for a Comparative Study of Imitators, Rivals and Parodists of Arsène Lupin", by Michel Lebrun. Two volumes, pagination from 19 (*sic!*) to 87. Cover illustrations: first volume, drawing signed "Yves Bossut"; second volume, color drawing, unsigned. A strip drawing as a section heading. A rainbow of paper (white: pp. 19-20, 50-58; yellow: pp. 21-49; blue: pp. 59-70, 75-78, 81-87; green: pp. 71-74, 79-80). No justification in printing.

9) (?) Reserved issue: a final number would see the light of day in 1972.

The REL reported its activities in two radio broadcasts devoted to Arsène Lupin: October 20, 1967 (*Radio-Toulouse*, broadcast by Michel Décaudin and Jacqueline Bellas) and April 9, 1970 (*France-Culture*, "Arcanes 70", broadcast by R. Pillaudin). However, the REL and the SEL declined all responsibility for the televised serial which claimed to narrate the adventures of Arsène Lupin.

The regional<sup>6</sup> and national<sup>7</sup> press presented diverse accounts of the REL's activities which permitted several researchers, particularly university scholars,<sup>8</sup> to contact the SEL.

Each issue contains several lines or pages of *varia* ("Mail from the Readers", "Life of the SEL", "Small Announcements", "A Summary of a Lupinian Symposium", etc.), generally anonymous, in addition to signed articles.

Certain names are obvious pseudonyms, sometimes in doubtful taste (Géo Vadiou, le Commodore Perry Hammer, Hercule Papy, or Ingmar d'Ainjust, an anagram of "Justin Ganimard", the most famous detective in the Arsène Lupin stories). Then there are those which we have not been able to identify. We would be grateful if

<sup>6</sup>Notably *La Dépêche du Midi*, 19, VI, 67, and 20, IV, 69; *Sud-Quest*, 2, V, 71; *Le Petit Commingeois*, XI, 71, etc.

<sup>7</sup>Notably *L'Express*, 9, XI, 69; *Le Monde*, 27, III, 70; *Télé 7 Jours*, 30, IV, 71, etc.

<sup>8</sup>Let us point out a paper for the DES presented by M. S. Klock (University of Nancy, 1969), and the no longer sponsored but still awaited thesis of Sorbonne student J. P. Colin.

the readers could furnish us with information on F. Anqueti-Turet, Michel Costume, J. Duval de Chaillot, and Alexander Taffel. The G. Chevalier who signs an article in No. 3, is he or is he not the author of "Clochemerle"? And is J.-K. Karlsberg, whose signature appears on several reports, the surrealist poet Carlsberg, the friend of Pierre Unik? These enigmas have yet to be solved.

The majority of REL's contributors are quite easy to identify; some live or have lived in the Toulousian region (J. Aboucaya, J.-J Couderc, J.-P Imbert, whom we thank for their information). The others enjoy some notoriety, even celebrity: journalists like Marcel Hovenot and Francis Jacassin; writers like René Alleau, Jacques Bens, and Michel Lebrun; academicians like André Lebois and Jacques Rolland de Rénéville.

In fact, besides the aforementioned University, the contributors of the REL come from the following fields:

- amateurs of popular literature like J. Leclercq, the moving spirit of *Désiré*, M. Dubourg, C. Guillot and M. Lebrun; experts on Maurice Leblanc like the Count Geoffrey de Beaufort, specialist from Brussels.

- from surrealism, in the large sense: René Alleau, Tom Gutt, J.-J. Pauvert, Michel Thyron; and, not forgetting the illustrators, Gil and Yves Bossut.

- from the College of Pataphysics, finally, as the names of Jacques Bens, Jean Ferry, J. Haâ and K. Kirmu well testify. The College of Pataphysics appears to have played a poorly defined but effective role in the creation of the REL. This role was never made clear, and many members of the SEL have seen this as a regrettable fault.<sup>9</sup> It is not impossible that the College of Pataphysics financed the REL, which would explain its being totally free.<sup>10</sup>

The REL is more preoccupied with Arsène Lupin than with Maurice Leblanc. One finds scarcely three studies devoted to the latter: a bibliography of his works in No. 2, a study of certain of his compositional processes in No. 3, and above all, in No. 0, a remarkable analysis by G. de Beaufort, "Arsène Lupin and the Auto".\* The author, the much publicized collector of everything concerning Maurice Leblanc, and specialist in the literature of the automobile prior to 1915, elucidates the rapports between the auto, the ego, and the creation of the character. G. de Beaufort cites Maurice Leblanc's own acknowledgement:

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<sup>9</sup>No. 2 of the REL echoed these intestinal quarrels.

<sup>10</sup>Only one copy of the REL was ever sold, and that was by mistake (cf. No. 4, p. 4).

\*Another pun, the word "Auto" in French meaning both "car" and "ego".

The automobile and the revolver are very similar instruments in provoking a dizziness of power to whoever utilizes them, since each of them develops an energy out of proportion with that necessitated by the gesture which liberates it...

The studies devoted to the character of Arsène Lupin and to his myth are numerous. All the same, in No. 0, "In Search of Arsène Lupin" by André Lebois appeared; this is a fundamental study, the only serious one, to our knowledge, of the literary antecedents of Arsène Lupin. Only the striking erudition of the executive editor of *Littératures* could, in several solid pages, accumulate so many precise references (we quoted, for only a start, Maupassant, Balzac, the Blue Library, the Bayeux Tapestry, Seignobos, Hugo, Sue, Marc Bartholomieu, Frégoli, Ponson du Terrail, Leroux, Ohnet, Souvestre and Allain, Sazie, Dennery, etc!) while preserving such a nimbleness of the pen ("Of what is Lupin composed?" p. 3, or p. 9: "And his initials, how handsome they are (they are mine)!"). The title of the article by André Lebois could serve as a generic for a good number of studies which have appeared in the REL. Let's highlight them by leafing through the *Revue*:

--No. 5: "Lupinian Chronology", by P. Hammer: the internal coherence of the chronology of the Lupin adventures.

--No. 4: "Several Remarks on the Structure of *The Hollow Needle*, Followed by Hypotheses Without Answers on Two Recent Events", by K. Kirmu: a very technical study in geomorphology. The same author advances in No. 1 an historical speculation under the title of "Several Recent Events Analyzed in the Light of *The Secret of the Hollow Needle*". He supports a bold theory which inflames the imagination. We quote a brief extract: "... and the obscure General of the Brigade becomes an historical figure thanks to the Secret... But the Secret, one asks, what is it? ... The prudence that must always govern the objective, scientific historian obliges us to answer that nobody knows."

--*Ibid.*: "Catalogue of Lupinian Pseudonyms and Identities", by F. Anqueti-Turet and J.-K. Karlsberg: a little lexicon with a wealth of 124 entries.

--*Ibid.*: "Symbolism and Sexuality in the Adventures of Arsène Lupin", by Dr. J. Haä: "...the triangle of Caux, all is there... The Rock of Etretat penetrates the *sacred triangle* with one of its points. Is it necessary to continue? The attentive Lupinophile traverses the forests of symbols, and several titles —'La Barre-Y-Va', 'The Gold Triangle'—put him on the track in a trice..."

--*Ibid.*: "Lupin's Booty", by M. Hovenot: examination of Lupin's profits and losses (in figures) for each affair narrated by Leblanc. Conclusion: Lupin is always on the losing end!

--*Ibid.*: "The Socio-Political Stance of Arsène Lupin", by A. Taffel: "by the subtle game of internal dialect which is easy to follow...Arsène Lupin participates in the ruin of his bourgeois and capitalistic world, and prepares for the advent of future society."

--No. 3: "The Three Crimes of Arsène Lupin",\* by Jacques Bens: Arsène Lupin was merely the pseudonym of a trinity comprising a man of the world (Don Luis Perenna\*\*), a man of action (Jim Barnett\*\*), and a man of letters (Maurice Leblanc), the last named killed in World War One.\*\*\* Jacques Bens returned to the subject in a postscript, handling statistics like a pro.

--*Ibid.*: "Lupiniana", by René Alleau. Lupin speaks in the first person: "If I find the time, some day I shall write a treatise on money. It will show what the stock market owes me, and how I made the Bank of France the mighty agency of coinage whose present 10-franc note still retains the average centimetric length." Further, the visionary etymologies: the *Theft* as a Secret Society, the name "Arsène Lupin" explained, in the manner of Homer and Aeschylus, as "a staunch man" whose *painful condition* is avenged by triumphal virility; Arsène Lupin is, therefore, etymologically, not a "sad pig" but the male, or super-male, who pursues his own sadness with outstretched arms.

--*Ibid.*: "Literary Quiz", by Jacques Rolland de Rénéville: a resplendent series of quotations revealing, in the most explicit manner, the foreshadowing of all Arsène Lupin in...Kirkegaard!

--No. 0: "Don Luis Perenna, or the Return to the Sources", by J. P. Imbert: the name "Luis Perenna" anagrammatizes "Arsène Lupin" and is compared to that of the nymph, Anna Perenna.

Besides studies in the Lupinian myth, the REL has published poems by its contributors: "Ganimard Story", unfortunately anonymous, in No. 4 offers a rapid succession of jovial puns; the "Fables-Express" of J. Aboucaya in No. 5; in No. 0, the "Texts" of Michel Thyryon, from which we extract this ravishing jewel:

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\*"This title is a pun: *Les Trois Crimes d'Arsène Lupin* is a book by M. Leblanc, but *grime* = 'make-up, mask'!" —J.-C. D.

\*\*According to *The Encyclopedia of Mystery and Detection* (Otto Penzler and Chris Steinbrunner; New York: McGraw-Hill, 1977), this is one of Lupin's numerous aliases.

\*\*\*Leblanc died in World War Two (1941).



Here

'Good evening, Monsieur Lupin'

'Good evening, Monsieur Policeman'

There

'Good evening, Monsieur Policeman'

'Good evening, Monsieur Lupin'

It doesn't have to do simply, one suspects, with diverting the reader's attention between two severely different subjects; these poems also resort to the second domain where the REL is active: the study of the success of the myth of Arsène Lupin.

One of the great merits of this magazine is that it demonstrated something of which the public was not generally aware: the degree which Arsène Lupin is referred to daily in our civilization.

J.-J. Couderc, M. Dubourg, and J. Duval de Chaillot have compiled, in the backs of the issues, an astonishingly long list of films about Arsène Lupin. France is less represented by them than other countries, but what other countries! England and the United States, obviously, but Hungary and Japan, who would have guessed?

In the literary domain it is again André Lebois who was the initiator of a good number of researches, first in communicating to the *Revue* about references to Arsène Lupin in introductions to other books (No. 4), then in uncovering an extraordinary pastiche entitled "Arsène Lupin in a Beard", written by a certain Paul Guenel (Nos. 2 & 3), and finally in his study of the play by Maurice Leblanc and F. de Croisset, *Arsène Lupin* (No. 2).

The REL's contributors were surprised by emulation. In the path traced by André Lebois one finds:

--a critique of the article "Arsène Lupin" in the Laffont-Bompiani *Dictionary of People*,

--an erotic Lupinian poem exhumed from an anthology of songs for medical students,

--numerous book introductions,

--summaries of the following works: *The Templars Are Among Us* by G. de Sède, *Adieu Sidonie* by J. Bens, and *Jacob* by M. Thomas—all works which involve the first principle of "Lupinology".

Finally, in the domain of the detective story, Michel Lebrun applied himself to an investigation which only he could carry off. Not content to be a successful author,<sup>11</sup> one of the best repre-

<sup>11</sup>Numerous films have been reproduced from his works, two of which (*Pleins Feux sur Sylvie* and *Reproduction Interdite*) have been reprinted by Livre de Poche.

sentatives of the French school, Michel Lebrun is an informed as well as an erudite critic. His "Elements for a Comparative Study of Imitators, Rivals and Parodists of Arsène Lupin" reviewed the essentials of the English, American, Belgian, and French output from 1889 to 1967. M. Lebrun's method is happily simple: having reduced Arsène to his "relevant traits", ten in number, the author takes a character census of some sixty of the heroes undoubtedly derived from or imitated by Lupin. This represents the reading and synthesizing of several hundred novels! "The Saint" is an obvious counterfeit; but who remembers Colonel Caoutchouc,\* Charles Baron, or Alonzo McTavish? Or that Francis Didelot wrote a continuation of the adventures of Arsène Lupin with his *Samson Clairval*?

These "Elements" of Michel Lebrun would have merited a very high circulation. In this case, at least, all hope is not lost. We do not think we are betraying a secret by revealing that J. Rolland de Rénéville, Dean of the Faculty of Letters at Abidjan, is pressing Michel Lebrun to transform his "Elements" into a doctoral dissertation. The work would thus become accessible to researchers to whom he would render a service by putting at their disposal a mass of information of great interest.

The adventures of the REL have not been simply an amusement for bored writers. Indeed, the appeal of Arsène Lupin has been able to entice several weary spirits away from traditional pursuits—those who would willingly accept the caprice of André Lebois, "The flesh\*\* is weak, alas!, and I have read all the stories..." Rather, we seem to see, in this enthusiasm of spirits from so many fields for a magazine which brought them neither material profit nor glory, the hope of official recognition, before long, of a character who merits it most: Arsène Lupin.\*\*\*

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\*Le Colonel Caoutchouc (literally, Colonel Peanut) is the French nickname for Colonel Clay, a criminal master of disguise who was featured in a series of short stories by Canadian Grant Allen (1848-1899). The stories first appeared in the *Strand* in 1896 and were illustrated by Gordon Browne, whose father, "Phiz", is famous in certain circles for doing for Pickwick what Sidney Paget did for Sherlock Holmes.

\*\*M. Dinguirard notes: "Another pun: *chaire* = 'professorial chair', and *chair* = 'flesh'".

\*\*\*"It is permitted to mention what the author of this article, blinded by modesty, completely forgot. Jean-Claude Dinguirard and his multiple avatars, after he made the initial filip, was the plug-puller, the tentacular animator, the public relations man, and is here the historian, of the REL." —the editor of the ANNALS.

## ALIAS HOLMLOCK SHEARS

by John Bennett Shaw

Ms. Byerly's translation of the preceding account of Lupiniana in France, written by Jean-Claude Dinguirard, indicates how similar in purpose and approach this Gallic phenomenon was to Sherlockiana. What a pity, then, that during its all too brief lifetime (a victim, apparently, of its own boom!), the *Revue of Lupinian Studies* did not explore the role of Sherlock Holmes in the Lupin Canon. That has been left for us to do. Ellery Queen first raised the subject in his classic parody and pastiche anthology, *The Misadventures of Sherlock Holmes*,<sup>1</sup> and Trevor Hall, in his scholarly fashion and in his personal and very definite style, renewed discussion of the relationship between Holmes and Lupin in one chapter of his recent book, *Sherlock Holmes and His Creator*.<sup>2</sup> I too have long believed that the use of Sherlock Holmes by Maurice Leblanc as a foil for his picaresque French criminal merits serious examination by Holmesians—and Lupinians—in their research. It is interesting that it was to the great English detective that Leblanc turned for an adversary equal in stature to Lupin, but apparently no foe truly worthy of Lupin's steel existed in France. The best that were available there were police agents like Ganimard, a Gallic Lestrade if ever there was one. And so Sherlock Holmes crossed the English Channel numerous times, and in some surprising ways, at Leblanc's behest.

As Mr. Hall states, the Leblanc bibliography is complicated: he was a prolific writer, and in the French editions and the many English-language translations there has been much tampering with titles, character names, and even, on some occasions, with contents. For example, the English detective was originally called by his real name of Sherlock Holmes by Leblanc, but it is reported that Arthur Conan Doyle requested a name change; whether this was the reason or not (and it would be gratifying to verify it), the character did become Holmlock Shears in many French and English-language editions. But, as my preliminary delving into various editions of these novels will reveal, he is sometimes known as Herlock Sholmes. These inconsistencies are perpetuated and compounded in the many English and American editions. It can be most confusing, but exploring this jungle of inconsistencies and attempting to impose some order upon the chaos is an essential

<sup>1</sup>Boston: Little, Brown and Company, 1944.

<sup>2</sup>(London): Duckworth, (1978).

step.

Before proceeding with this research into the Lupin Canon, let me differ, albeit mildly and respectfully, with Mr. Hall. Near the beginning of his chapter on Lupin, Hall says that he agrees with Ellery Queen that Sherlock Holmes is involved in but three of the Lupin episodes. Nonetheless, this is not quite so. Holmes appears in various ways in at least three other Leblanc works. In my library I have on my Leblanc shelf forty-nine volumes that directly confirm the Lupin-Holmes relationship in those six books, plus another dozen that contain no reference to Holmes, under any name.

So now let me record the results of my titular and textual examination of these sixty-one Leblanc volumes. I hasten to add that this is only a first tentative attempt at this complicated and difficult bibliotextual task. There is much to be done before the Lupin Canon and its Holmesian relations and references can be fully explicated.

I do agree with Hall, rather than Queen, that the proper chronological sequence of the three books which contain considerable discussion of the Lupin-Holmes connection is (using their most familiar English titles) *Arsene Lupin Versus Holmlock Shears*, *The Exploits of Arsene Lupin* (which contains the story, "Holmlock Shears Arrives Too Late"), and *The Hollow Needle*. This sequence will be followed here, although *The Exploits of Arsene Lupin* actually appeared in print first.

#### 1. *Arsene Lupin Versus Holmlock Shears*.

The translation into English by Alexander Teixeira de Mattos was used for both the first English<sup>3</sup> and the first American editions.<sup>4</sup> The latter, however, was entitled *The Blonde Lady*. I also checked three later editions of this translation published in America.<sup>5</sup> In Chapter II of the de Mattos translation, Holmes is introduced as Holmlock Shears and his address is given as 219 Parker Street; in Chapter III Holmlock Shears is joined by his companion, Mr. Wilson.

There was also another early and different American translation, by George Morehead, entitled *Arsene Lupin Versus Herlock Sholmes*.<sup>6</sup> The Chapter II reference in this case is to Sherlock Holmes, but in the next chapter when he is assisted by Mr. Wilson the name becomes Herlock Sholmes. The address remains 219 Parker Street.

At least a third early English-language translation of this

<sup>3</sup>London: Grant Richards, 1909.

<sup>4</sup>New York: Doubleday, Page & Company, 1910.

<sup>5</sup>New York: Grossett & Dunlap, (n.d.): New York: Garden City Publishing Co., 1926; New York: Three Owls Edition, W. R. Caldwell & Co., (n.d.).

<sup>6</sup>Chicago: M. A. Donohue & Co., (1910).

novel exists as well. It was done by Olive Harper and was published as early as 1910 in the United States.<sup>7</sup> The title is the same: *Arsene Lupin Versus Herlock Sholmes*. The name in Chapter II is Sherlock Holmes, but the address and the later re-introduction of the detective and his assistant are as in the Morehead translation.

Another edition with the de Mattos translation was published in England under the different title of *The Arrest of Arsene Lupin*.<sup>8</sup> The Holmesian references in this edition are the same as those in the first English edition, and at least one printing contains an interesting Paget-like illustration of Shears committing the act mentioned in the title. Other printings seem to omit this embellishment.

Much later, Leblanc's novel was republished as *The Case of the Golden Blonde*,<sup>9</sup> with a new translation by Jacob Brussell. The English detective is now forthrightly called Sherlock Holmes at all times, and Mr. Wilson reverts to Watson. But the address, curiously enough, is given as 21 Baker Street, and a reference in the original text and in earlier translations to Conan Doyle (see below) has been edited out.

I examined three French editions, none firsts (in fact, none printed before 1932), and all have the first reference to Sherlock Holmes, the address as 219 Parker Street, and all the characters in the later chapters as Herlock Sholmes and Mr. Wilson.<sup>10</sup> Was this novel first published serially in France to have such a discontinuity from one chapter to the next? A Spanish-language edition published in Mexico follows this text exactly, with a translation by Carlos Docteur.<sup>11</sup> And another Spanish-language edition published in Cuba follows the French editions examined, with the usage found in the first English edition as well as that in the book published in Mexico.<sup>12</sup>

The Doyle reference mentioned above is found in all but the Brussell translation—an interesting allusion or tribute which states that Holmes (or Shears, or Sholmes) is so famous, indeed legendary, that he might almost have been a character created by a writer like Arthur Conan Doyle!

One other note about this title: some sources state that the first edition published in England was entitled *The Fair-Haired Lady*. Perhaps so, but I have never seen one so listed; possibly, as this is the name of the first part of the book, it was used as an alternate title.

<sup>7</sup>New York: J. S. Ogilvie Publishing Company, (1910).

<sup>8</sup>London: Eveleigh Nash & Grayson, Ltd., (n.d.)

<sup>9</sup>New York: Atomic Books, Inc., (1946).

<sup>10</sup>Editions Pierre Lafitte, 1939; Hachette/Gallimard, 1961; La Livre de Poche, 1963.

<sup>11</sup>Mexico, D.F.: Editora Nacional, 1952.

<sup>12</sup>Habana: Instituto Del Libro, 1969.

## 2. *The Exploits of Arsene Lupin.*

The first American edition employs a de Mattos translation under the title of *The Exploits of Arsene Lupin*.<sup>13</sup> The reference in Chapter II is to Holmlock Shears, but in Chapter V it is to Sherlock Holmes. Chapter IX is entitled "Holmlock Shears Arrives Too Late". This translation and the same nomenclature are used in the U.S. Collier edition,<sup>14</sup> the 1909 Harper edition,<sup>15</sup> and in the Lythway Large-Type edition.<sup>16</sup> As Mr. Hall reports, there is an earlier 1908 English edition, published under the title *The Seven of Hearts*, but I have been unable to examine this.

George Morehead provided the translation for an early 1910 American edition of this collection of connected stories, reprinted several times.<sup>17</sup> In Chapter II, and again in Chapter V, Sherlock Holmes is mentioned by name, and Chapter IX is entitled "Sherlock Holmes Arrives Too Late". A fairly recent American edition uses the same translation, but the book's title is changed to *The Extraordinary Adventures of Arsene Lupin Gentleman-Burglar*.<sup>18</sup>

Again there was another translation by Olive Harper for an edition published in America in 1910 with the same title as the de Mattos version, and with a preface by Jules Claretin of The French Academy.<sup>19</sup> The Chapter II and the Chapter V references are to Sherlock Holmes, but the heading for Chapter IX is "Herlock Sholmes Arrives Too Late".

A 1962 French edition entitled *Arsene Lupin Gentleman-Chambrioleur* also has the first two references to Sherlock Holmes and the character in Chapter IX as Herlock Sholmes,<sup>20</sup> as does a Spanish-language edition, *Arsene Lupin Ladron De Levita*, translated by Carlos Docteur, and with the Jules Claretin preface.<sup>21</sup>

I also went through two recent editions of this work: the one with the Morehead translation entitled *The Extraordinary Adventures of Arsene Lupin*, mentioned above, and another called *The Exploits of Arsene Lupin*,<sup>22</sup> but neither offered any differences from the early printings of these versions.

In all these versions and translations there is another possible reference to Holmes, at least by implication. In Chapter III it is mentioned that Lupin either taught a form of wrestling like jiu jitsu before the Japanese introduced it, or that it was

<sup>13</sup>New York: Harper & Brothers, Publishers, 1907.

<sup>14</sup>New York: P. F. Collier & Son Company, (n.d.).

<sup>15</sup>New York: Harper & Brothers, Publishers, 1909.

<sup>16</sup>Bath (England): Lythway Press, (1977).

<sup>17</sup>Chicago: M. A. Donohue & Co., (1910).

<sup>18</sup>New York: Dover Publications Inc., (1977).

<sup>19</sup>New York: J. S. Ogilvie Publishing Company, (1910).

<sup>20</sup>Le Livre de Poche, 1962.

<sup>21</sup>Mexico, D.F.: Editora Nacional, 1962.

<sup>22</sup>Boston: Houghton Mifflin Company, (1965).

Lupin who introduced this form of wrestling to France. Surely this early form of Japanese wrestling must have been "baritsu".

Finally, I also have another volume with the title *Arsene Lupin*, which is a French-English reader and is based on *Arsene Lupin Gentleman-Cambrioleur*.<sup>23</sup> It is truncated, deleting the early reference to Holmes, the wrestling, and the entire pitting of Holmes-Shears-Sholmes against Lupin in Chapter IX.

### 3. *The Hollow Needle*.

Holmlock Shears is a character in this novel, and in the closing pages enters into nearly mortal contest with Lupin. I examined an English edition,<sup>24</sup> the first American edition,<sup>25</sup> and two later American reprints,<sup>27</sup> and in all of them Holmes is called Holmlock Shears. But Herlock Sholmes is used in a later 1961 French edition that I own.<sup>27</sup>

### 4. 813.

This novel, with a de Mattos translation, has been checked in the first English<sup>28</sup> and the first American<sup>29</sup> editions, and these carry three references to Sherlock Holmes: a dog (!) named Sherlock, described by Lupin as "my good dog", and two other mentions of the detective Holmlock Shears. I also have a copy of this title in the ubiquitous Three Owls Edition<sup>30</sup> and there is no difference.

### 5. *The Confessions of Arsene Lupin*.

This novel, once again translated by de Mattos, has in the first American edition a reference to the effect that "a famous English sleuth-hound crossed the channel...",<sup>31</sup> and an early American reprint done by the same translator has the same quotation.<sup>32</sup> In a later edition, translated by Joachim Neugroschel, the same citation reads, "a celebrated British detective came across the channel..."<sup>33</sup> The only French-language edition on my shelf is called *Les Confidences d'Arsene Lupin* and was published

<sup>23</sup>London: The Bodley Head, (1960).

<sup>24</sup>London: The Bodley Head, (1960).

<sup>25</sup>New York: Doubleday, Page & Company, 1910.

<sup>26</sup>New York: Three Owls Edition, W. R. Caldwell & Co., (n.d.);  
New York: Grosset & Dunlap Publishers, (n.d.).

<sup>27</sup>Hachette/Gallimard, 1961.

<sup>28</sup>London: Mills & Boon Limited, (n.d.).

<sup>29</sup>New York: Hurst & Company, Publishers, (1910).

<sup>30</sup>New York: Three Owls Edition, W. R. Caldwell & Co., (n.d.).

<sup>31</sup>New York: Doubleday, Page & Company, 1913.

<sup>32</sup>New York: Three Owls Edition, W. R. Caldwell & Co., (n.d.).

<sup>33</sup>New York: Walker & Company, 1967.



in America for school work.<sup>34</sup> It appears to have been abridged, for the quotation about the English detective does not appear.

6. *Arsene Lupin*, by Edgar Jepson and Maurice Leblanc.

This novel "from the play by Maurice Leblanc and Francois De Croisset" was first published in England in 1909.<sup>35</sup> I have this edition as well as the first American,<sup>36</sup> and I have found two references to Holmlock Shears: one that Lupin baffled him, and another that Ganimard and Shears bested Lupin. Details, alas, are not given. Once again, I have The Three Owls reprint of this title and there is no change in the text.<sup>37</sup>

This, then, is the extent of my Lupinian research. It is obviously incomplete, and not done with the comprehensiveness and expertise needed to unravel this confusing and complicated bibliographical problem. I hope that other students of this curious off-shoot of Sherlockiana can build upon the preliminary work done by Ellery Queen, Trevor Hall, and now myself, and finally give full coverage to this interesting relationship between Lupin and Holmes and between Leblanc and Doyle. Perhaps Ms. Byerly and her French connections will be able to supply much needed information. I hope someone does.

<sup>34</sup>New York: The Cordon Company, (1939).

<sup>35</sup>London: Mills & Boon Limited, (1909).

<sup>36</sup>New York: Doubleday, Page & Company, 1909.

<sup>37</sup>New York: Three Owls Edition, W. R. Caldwell & Co., (n.d.).



## PROFILE OF A SHERLOCKIAN

*by Virginia Lou Seay*

Who is a Sherlockian? What backgrounds or interests do fans of the Sage of Baker Street share in common? Is there a "formula" for creating a Sherlockian? To help answer these and other similar questions, approximately 850 survey forms were recently distributed to Holmes enthusiasts across the country, 625 of which were completed and returned. A tabulation of the responses provides some interesting and revealing data, including the following composite profile:

The average Sherlockian is 31 years old and a teacher. His father is a teacher also, and his mother is a housewife. English was his favorite subject in school, and he was a good student. He is an introvert who is generally optimistic about the state of the world today. As a young child he was read aloud to frequently, and enjoys reading still, especially British literature, mystery stories, and books that deal with some aspect of history. His hobbies include sports, music, and writing, with a preference in music for the classical forms, leavened on occasion with some rock 'n roll, and piano and guitar are the instruments he enjoys playing most.

The average Sherlockian first became interested in the Master at the age of 12 as a result of seeing a Holmes movie or reading in the Canon. His favorite Holmes story is *The Hound of the Baskervilles*, and if he had to choose a least favorite, it would probably be "The Adventure of the Mazarin Stone". The two characteristics he admires most in Holmes are his logical mind and his intelligence. His favorite Holmes illustrator is Sidney Paget, and of all the actors whom he has seen portray the Master, he likes Basil Rathbone the best.

This profile is drawn from survey responses which show that although on the surface Sherlockians may seem to have nothing whatsoever in common other than an interest in the Great Detective, they do in fact share many similar characteristics. Those who participated in the survey range in age from 11 to 92 years. The majority, however, fall between the ages of 20 and 50, with the most common age being 31. Their occupations are quite diver-

sified, but many of them are teachers (17.21%), lawyers (5.52%), physicians (4.87%), and writers (3.73%). Another 9.42% are students. Their parents also hold a variety of jobs, teacher and physician being the most frequently mentioned occupations for fathers, and housewife and teacher being the most common for mothers.

The majority of the Sherlockians surveyed consider themselves good students. English (62.88%) and history (39.60%) are their best subjects, while English is their favorite. When asked whether they considered themselves to be more of an introvert or an extrovert, 45.95% responded introvert and 37.16% said extrovert; 16.89% felt they were somewhere between the two extremes. The majority (51.48%) are optimistic about the state of the world today.

Besides Sherlock Holmes, those responding have many other hobbies and interests. The most popular are reading (49.28%), sports (47.20%), music (25.12%), and writing (13.44%). A possible explanation for the heavy interest in reading may be found in the fact that the majority of them (57.28%) were frequently read aloud to as children. This early exposure to literature, as well as the encouragement to read for themselves as soon as they were able, may have served as the basis for their present enjoyment of books and writing.

Those who enjoy reading (96.16%) like mysteries and histories the best. Their favorite authors, other than Watson/Doyle, include Agatha Christie, Dorothy L. Sayers, Charles Dickens, and J. R. R. Tolkien. On the whole, they prefer British over American literature, and 85.48% of them are at least mildly interested in British history. Of those who enjoy writing (75.41%), only 30.53% have attempted a Holmes pastiche or parody.

Most survey respondents (70.07%) became interested in Sherlock Holmes between the ages of 8 and 18, when they happened to stumble across him in a library or see him impersonated on a movie screen. Libraries, movies, and "casual reading" account for 50% of the circumstances under which Sherlockians first encountered the Master.

After the initial exposure, what was it about Holmes that kept the budding Sherlockian coming back for more? 52.96% of those surveyed indicated it was his logicality, intelligence, and rationality, as well as his powers of observation and deduction that so attracted them. Of course, Dr. Watson's magnificent story-telling ability also made the cases of the Great Detective enjoyable reading. When asked which of the sixty accounts they liked the best, 39.04% opted for *The Hound of the Baskervilles*. Other favorites include "The Adventure of the Speckled Band" (10.40%), *A Study in Scarlet* (8.64%), "A Scandal in Bohemia" (8.48%), and "The Red-Headed League" (8.32%). Although most Sherlockians have no least favorite among the Sacred Writings, "The Adventure of the Mazarin Stone" was cited most often as

continued on inside back cover →

## THE SHERLOCKIAN BAEDEKER

### X. Holmes and Watson. Ltd.

*by Thomas Dandrew*

One of the newest Sherlockian establishments has been discovered flourishing in downtown Troy, New York, a city better known as a center of the shirt and collar industry (Arrow Shirts) and for its institutions of higher learning (*e.g.*, Rensselaer Polytechnic Institute and Russell Sage College), but also having a significant canonical association unknown even to the proprietors of the saloon under discussion (but that is another story for which the world is not *quite* yet prepared). Located in a corner building at 450 Broadway, Holmes and Watson, Ltd. was opened for business on December 17, 1978, by Rick Knight and Mike Williams, two young men who are making a serious attempt to immerse themselves in the lore of the Master and his times. It is open every day but Sunday from 11:00 A.M. to 1:00 A.M.

From the outside, the establishment is unpretentious enough; posters in the front and side windows (naming the saloon and containing a closeup of Watson superimposed on a silhouette of Holmes, and framed within a keyhole)<sup>1</sup> are used to catch the passer-by's attention.

Upon entering, one finds a pleasant, though not heavily canonical, atmosphere. Panelled walls and Victorian-styled lighting, along with prompt and courteous service on the part of the attendants, help to establish the warmth and intimacy one seeks in his favorite watering spot. A bar covers most of the right-hand wall while an L-shaped arrangement of tables is located along the left and front sides of the pub. A rear room provides space for a few extra tables.<sup>2</sup> Red curtains on the lower halves of the windows ensure privacy for the patrons.

Behind the bar itself are hung the obligatory deerstalker and bowler, and a Sherlock Holmes calendar, while off to the left is a shelf containing books and cassettes (mostly Sherlockian), a bust of Napoleon, various pieces of chemical apparatus, and an aged violin (though, interestingly enough, no pipe or magnifying glass.)

<sup>1</sup>Reminiscent of the well-known Rathbone/Bruce publicity still for *The House of Fear*.

<sup>2</sup>There is even a mysterious room labeled "221B"—reputed to be a broom-closet—across from the restrooms.

The menu at Holmes and Watson, Ltd. consists mainly of canonically labeled sandwiches at reasonable prices. One finds among the offerings such delicacies as the Baskerville ("so good you'll want to howl"), consisting of hot barbecue-style pork on a bun with a touch of gravy; the Blue Carbuncle ("for those who lacked a Christmas goose"), roast beef, lettuce, tomato, and blue cheese dressing; and the Bruce-Partington Plan ("the closest thing to a sub on our menu"), ham, turkey, roast beef, and Swiss cheese, with lettuce and tomato.

The patron might also partake of Mrs. Hudson's Daily Soup or Moriarty's Revenge (*sic*), spicy chili, and/or select one of three specialty salads: the Mary Morstan (basic salad), the Sidney Paget (Chef's salad), or the Baring-Gould (Greek salad). For those who just wish to nibble, the Ellie Norwood (*sic*) is an appetizing choice, a cheese board offering cheddar, Pontina and Swiss cheeses, fresh fruit, and bread. Desserts are also available, but this reporter has not yet been able to save enough room to try one! To wash down one's repast, the bar offers a standard fare of beer, ale, mixed drinks, etc., at competitive prices. The salads tried thus far have proved to be fresh, tasty, and appealing to the eye. The sandwiches: huge and delicious! Such alimentary successes are all the more noteworthy when one considers that a saloon's bill of fare is usually quite secondary in importance to its bar trade.

Why Holmes and Watson, though? The proprietors provide the answer themselves, in an explanatory note on the reverse of the menu--and to Sherlockians it is an appealing one:

The relationship which developed between Holmes and Watson can only be described as the quintessential friendship. It is our ideal to provide a relaxing atmosphere for gentlemen and ladies, in the hopes that spirited conversation and comfortable surroundings may foster many new friendships.

A few recommendations, though, seem in order. Unfortunately for the collector, for instance, little besides the menu is available. One would suggest, therefore, that such items as matchbooks and napkins carrying the bar's logo be used, both of which would prove useful in terms of publicity and public relations. Also, a professional painting job on the windows (and/or the hanging of a pub sign carrying the same information), combined with an expanded Sherlockian motif inside, would undoubtedly enhance its appeal, especially to newer visitors.

All in all, however, Holmes and Watson, Ltd., despite the above-mentioned canonical limitations, shows admirable potential. Perhaps the highest compliment one can pay to it is that, with its combination of fine food and genial informality, it is just the sort of establishment that the Master himself might enjoy.

## SHERLOCKIAN SOURCENOTES

### A Series of Brief Reports on Aspects of Names in the Sherlock Holmes Stories of Conan Doyle

by D. A. Redmond

#### III. THE NAME IS FAMILIAR TO ME.

"The name is familiar to me." —*Sherlock Holmes*, SPEC

"There is Arthur H. Staunton, the rising young forger, ... and there was Henry Staunton, whom I helped to hang, but Godfrey Staunton is a new name to me." —MISS

"There must be some hundreds of Henry Bakers." —BLUE

"Such disproportion goes far beyond what chance allows."

—Poul Anderson

The assumption made by Mutrux<sup>1</sup> was that every name in the Canon was different and invented. Many other Sherlockian scholars, however, have commented upon the recurrence of names in the sixty cases:<sup>2</sup> ten Wilsons; five Mortimers and a Mortimer Street; four Hudsons and a Hudson Street (for which Routley says "we can forgive him")<sup>3</sup>—and Poul Anderson especially finds it "very curious and suggestive" that there are 32 Johns and 28 Jameses, saying, "Such a disproportion goes far beyond what chance allows."<sup>4</sup> Krejci-Graf on the other hand observes that, "As Watson seems to have picked his names at random, it is. . . not surprising that he repeats the same names more frequently than they occur in the population."<sup>5</sup>

The only attempt to verify these allegations seems to be that of Krejci-Graf, which is incidental to his discussion of Holmesian psychology:

<sup>1</sup>Henri Mutrux, *Sherlock Holmes: Roi des Tricheurs* (Paris: La Pensée Universelle, 1977), 292.

<sup>2</sup>Cf. J. E. Holroyd, *Baker Street By-Ways* (London: George Allen & Unwin, 1959), 148-153; J. Bliss Austin, "Preposterously Paired Performances", in his *A Baker Street Christmas Stocking* (Privately printed leaflet, 1955), 3-4; and many others.

<sup>3</sup>Erik Routley, *The Puritan Pleasures of the Detective Story* (London: Victor Gollancz, 1972), 35.

<sup>4</sup>Poul Anderson, "The James Quotient", in *BSJ*, 15:154-158 (1965).

<sup>5</sup>Karl Krejci-Graf, "Psychoanalysis of Sherlock Holmes and Co.", in *SHJ*, 11:45-54 (Summer 1973).

If we count all family members as one, we find in the nearly complete list of J. F. Christ 595 names of which 445 occur only once, 38 twice, 18 three or more times. According to the list of E. W. Smith [*Appointment in Baker Street*] 420 names of which 260 occur only once, 38 twice, 21 three or more times. Once occurring names make in Christ 74.5% (Smith 62), twice 12.8% (18.1), three or more times 12.8% (20%). The ratio is 6:1:1 (3:1:1). In the register of the staff of Frankfurt University of 1966 we find 1396 names, the result is 8.5:1.2:1. Language and country may influence the result.<sup>6</sup>

Using Krejci-Graf's analysis of the Christ *Guide*, which is not complete, this can be compared to the *Alphabetical List of Graduates of the University of Edinburgh 1859-1888*<sup>7</sup> which includes the years when Sir Arthur Conan Doyle was a medical student—and to which we shall return in future Sourcenotes. In the letters A to D, of 1399 persons there are 597 different surnames. The surnames occur: once 439 (73.3%), twice 42 (7.2%), thrice 36 (6.0%), four times 26 (4.4%), five to nine times 34 (5.7%). Twenty names occur ten or more times, 3.3% of the surnames accounting for 30.4% of the individuals, or nearly as many as those names occurring once each (31.3%). The ratio of names occurring once/twice-or-thrice/four-or-more times is 5.5:1:1, which is a reasonable approximation to Doyle's 6:1:1 according to Christ. If anything, there is a trifle less duplication in Doyle.

When the actual names which recur are examined, they must be compared to some figures for the occurrence of names in the population. For convenience, the Edinburgh list of graduates, and the *Post Office London Directory* of 1910 (which appeared when two-thirds of the canonical cases had been published, but before the first World War altered the British population) have been used. Owen<sup>8</sup> has demonstrated that there very well may be "some hundreds of Henry Bakers" in London (even though the 1891 *P. O. London Commercial Directory* contains only fourteen), but we shall see that this is not the real question. The comparison should be with the relative frequency or scarcity of the name.

Using the Goodrich "Guide" list of surnames in the Canon (admittedly not quite complete), the number of firms, and of private residents (long denominated the "Court Directory"), and of Edinburgh graduates were noted against each. Taking first an arbitrary list of 89 *major figures* from 55 cases<sup>9</sup> in the Canon, an in-

<sup>6</sup>*Ibid.*, 53. <sup>7</sup>Edinburgh: James Thin, 1889.

<sup>8</sup>Heather Owen, "Some Hundreds of Henry Bakers", (unpublished, 1978). Mrs. Owen is curator of the Sherlock Holmes Collection, Marylebone Library, Marylebone Road, London.

<sup>9</sup>DYIN and SOLI were omitted because the major characters are Smiths; LION centers on Holmes himself; in SIXN Beppo is not a surname; and no one figure appeared to stand out in 3STU.



teresting distribution was found:

33 names do *not* appear in either the Edinburgh or P.O. lists:

Brackenstall, de Merville, Drebber, Durando, Emsworth, Falder, Garrideb, Gruner, Hatherley, Holderness, Holdhurst, Kratides, Maberley, Melas, Milverton, Morstan, Murillo, Oldacre, Presbury, Pycroft, Ronder, Roylott, Rucastle, St. Simon, Sholto, Shlessinger, Stangerson, Sterndale, Sylvius, Tregennis, Von Bork, (von) Ormstein, Windibank

11 names appear *once* only in *one* of the two lists:

Amberley, Barrymore, Baskerville, Boone, Carfax, Coram, Les-trade, Lucca, Moriarty, Neligan, (von) Kramm

5 appear twice in the lists, and one three times:

Cushing, Dixie, St. Clair, Slaney, Staunton; Openshaw (3)

17 occur six to nineteen times in the 1910 P.O. directory:

Adler, Angel, Brunton, Doran, Ferrier, Gregson, Holder, Huxtable, Moran, Moulton, Musgrave, Overton, Partington, Stapleton, Stoner, Trevelyan, Trevor—and two occurring 19 times are aliases anyway: Stapleton and Trevor

The remaining 23 names all occur 25 or more times in the P.O. directory, *or* four or more times in the Edinburgh list. The Edinburgh sample is so much smaller that the latter is still a useful cutoff frequency:

Armstrong, Baker, Carey, Clay, Croker, Cubitt,<sup>10</sup> Cunningham, Edwards (356), Ferguson, Gibson (109), Hope, Hudson (118), Hunter (118), Klein, Munro, Peters, Small, Straker, Sutherland, Turner (520), Walter, Wilson (550), Wood (450)

Of all these 89 major characters, the only names to appear more than once in the Canon (not counting members of the same family) are the following eleven, with frequencies in the Edinburgh and P.O. lists given in parentheses:

2 Ferrier (4/10), 4 Ferguson (18/61), 2 Hope (7/61), 4 Hudson (0/118), 2 Hunter (21/114), 2 Holder (0/18), 2 Moran (0/9), 2 Munro (14/38), 2 Murillo (none), 2 Turner (11/520), 10 Wilson (61/550)

Indeed, the Ferrier, Moran and Holder second appearances are very

<sup>10</sup>A common name in Norfolk, though not as common in London.

minor, and there may be only one Murillo rather than two. In the other seven of these reappearances, the surnames have 50 or more combined occurrences in the directories. Of the ten Wilsons, only Jabez is of importance.

On the other hand, the following 21 names occur three or more times in the Canon (excluding relatives) with, again, the number of occurrences in the two lists given for each:

4 Brown (52/817), 4 Evans (10/500), 4 Ferguson (18/61), 4 Hudson (0/118), 4 Johnson (10/470), 5 Mason (3/240), 4 Mortimer (0/48), 4 Morton (5/93), 4 Saunders (1/180), 5 Smith (78/2200), 4 Williams (18/875), 10 Wilson (61/550)

Nine additional names appear three times each:

Anderson (44/<sup>11</sup>), Dawson (2/132), Fraser (34/132), Hardy (2/102), Morrison (13/72), Murphy (1/58), Parker (4/370), Ross (31/125), Simpson (16/270)

The difference in frequencies between the group of major characters and those names repeatedly occurring in the Canon is so marked as not to need statistical corroboration.<sup>12</sup> It must also be obvious that canonical names appear frequently only when justified by the population.

Suppose now that it be hypothesized that minor characters are much more likely than major ones to be represented solely by surname. There are 231 surnames-only representing 253 individuals, plus 29 names which have been used for 91 persons, some with and some without forenames. The group of 231 surnames only includes only four major characters (Coram, Melas, Murillo and Von Bork—three of whom are villains) and seventeen aliases used by major characters:

Altamont, Basil, Becher, Beddoes, Blessington, Burnet, Cornelius, Escott, Harris, Henderson, Morecroft, Price, Rulli, Shlessinger, Sigerson, Vandaleur, von Kramm

So far, so good. Examining the frequency with which these names appear in the Post Office directory, out of 223 for which a frequency was at hand 57 are not listed at all; 71 are listed one to ten times; and thirty more have between 11 and 25 occurrences. The mean frequency of the remaining sixty-five names is 131 occurrences in the 1910 *Directory*. Just about half of all these surnames are "uncommon" ones! It cannot be said that "common" names were *usually* chosen for "minor" characters.

Of the twenty-nine names which occur both with and without

<sup>11</sup>P.O. London Directory frequency not available.

<sup>12</sup>Techniques for determining the significance of the difference of means will be found in any textbook.

forenames, only six are used for major characters: Ferguson, Ferrier, Hudson, Klein, Wilson, Wood. Six of the 29 surnames occur ten or fewer times in the *P.O. London Directory* 1910: Carruthers, Devine, Ferrier, Latimer, McMurdo, Woodley. One more, Forrester, occurs 13 times. The mean frequency of occurrence of the remaining 22 names is 221.<sup>13</sup> Where "minor" or "surname-only" characters share a surname with major characters, then, the name is more likely to be a "common" one. The question whether such names share a common source must be left until the names are examined individually and case by case.

As for Henry Baker and his wife, the sole canonical Bakers, the very commonness of the name is the essence of Holmes's *tour de force*—for such it is, as he could very well have advertised without deducing. Another example is John Robinson, the alias blurted out by the collared criminal in BLUE. There must be some hundreds of John Robinsons in London as well: *Crockford's Clerical Directory* for 1890 alone lists fifteen of them.

<sup>13</sup>The others not already mentioned are: Barclay, Barker, Barton, Evans, Fraser, Hardy, Johnson, Mason, McFarlane, Morrison, Mortimer, Morton, Ross, Saunders, Simpson, Stewart and Williams.

#### IV. THE ABSENCE OF THOMAS

"Porky Shinwell has been telling me." —ILLU

Poul Anderson was more concerned at the disproportion of the forenames James and John in the Canon, than at the occurrence of surnames.<sup>1</sup> Nonetheless, no record is available of any actual enquiry into canonical *prenoms*, though there are many comments on the prevalence of Arthurs and Violets.<sup>2</sup> Using the Goodrich "Guide"<sup>3</sup>—noting that it lacks some few canonical names; and striking from its list of forenames only three names of real persons (John Hare, Jonathan Wild, and Philippe de Croy)—the following occurrence of forenames may be found:

33 John, 30 James, 13 Jack, 10 William; 8 each Arthur, Charles; 5 Victor; 4 each George, Godfrey, Henry, Josiah, Peter, Robert; 3 each Alec, Archie, Harry, Hugo, Joseph, Mortimer, Percy, Ralph and Sam

<sup>1</sup>Poul Anderson, "The James Quotient", in *BSJ*, 15:154-158 (1965).

<sup>2</sup>Cf. Svend Petersen, "Art Jargon in the Canon", in *BSJ* n.s., 2:101-2 (1952); James Edward Holroyd, *Baker Street By-Ways* (London: George Allen & Unwin, 1959), 150.

<sup>3</sup>William D. Goodrich, "The Sherlock Holmes Reference Guide", *Baker Street Miscellanea*, Nos. 1- , (April 1975- ).

For the feminine names there are:

9 Mary, 5 Alice, 4 each Edith, Violet; 3 each Annie, Lucy, Susan

The diminutive Jack is not counted with John because there is no evidence that in fact Jack was a familiar substitute for the legitimate name. One of the Mortimers, unaccompanied by a surname, is at best dubious. And while the four Violets have been much pondered upon,<sup>4</sup> little seems to have been written about Alice, Edith or Mary. The total list incidentally contains 419 persons, 86 of them female; 28 names occur twice, 174 once each. The proportion among names occurring once, twice, three, four, five to nine, and ten and more times is roughly 22:1.7:1:1:1:2.5. The names occurring once account for 41.5% of all forenames; those occurring ten and more times each, for 20.5%. Now these can be compared to available directories for an indication of the commonness of names in the general population.

It must be noted at the outset that the pursuit of forenames in Victorian times is particularly difficult. Not only were most professions and the universities open to females in but very slight extent (so that specialized directories tend not to have sufficient feminine names), but the *Post Office* and *Kelly's* city directories tended not to include the forenames of private female residents, either under husbands' names or as separate entries. One can be quite baffled, in pursuing the Hon. Miss Miles (CHAS) to find that—even should she not be subsumed under the entry for her titled father, which will not be Miles—there may be several entries for Miss Miles at various addresses, with no further information whatever. Entries for female persons as proprietors of commercial activities are usually complete with forenames, but again they tend to be restricted not only in number but in scope of activities, so that obviously they are not representative of the female population as a whole. Similar comments may indeed be made regarding titled persons, whether noble, military or other titles, so that one Col. Warburton (ENGR) is listed much like another, usually without forenames.

In the *Post Office London Commercial Directory* for 1891, in addition to the firm names beginning with Baker, are 239 personal Bakers, accounted for by only 51 forenames. The rank of occurrence is as follows, with the frequencies converted to percentages for comparison purposes:

William 41 (17%), John 22 (9.2%), George 21 (8.8%), Charles 19 (7.9%), Henry 14 (5.9%), Thomas 12 (5.0%), Joseph 9 (3.8%); Frederick, James and Robert each 3.3%; Alfred and Richard 2.9%, Edward 2.5%, Arthur 1.7%, Samuel 1.3%.

<sup>4</sup>Robert C. Burr, "Sweet Violets Four", in *Wheelwrightings I*, No. 1, 10-12 (May 1978).

The most frequent feminine names are Mary, with four occurrences, and Elizabeth and Emily each with three, the latter just abreast of Samuel; but there are only 23 females listed out of 239 persons.

To use a different source list, but one exclusively male, *Crockford's Clerical Directory* for 1910 contains some 33,000 names. Of some 300 clergymen named Williams, thirty-four forenames account for 275 persons:

John 39, William 38, Thomas 28, David 21, Charles 15, Frederick and Henry each 14, Arthur 11, James 10, George 9, Robert 8, Edward 7; with Alan, Alfred, Daniel, Edmund, Edward, Ernest, Evan, Frank, Harold, Harry, Herbert, Hugh, Isaac, Joseph, Lewis, Matthew, Owen, Percy, Reginald, Richard, Sidney, Sydney and Walter trailing behind.

This sample is, to be sure, biased by the high occurrence of Welsh forenames (William, Thomas, David) with a Welsh surname. But the same thing occurs with Bennett, where there are:

4 Charles, 3 Edward, 3 Frederick, 6 George, 4 Henry, 2 Herbert, 3 John, 2 Joseph, 2 Robert, 3 Thomas and 2 William

Eleven forenames account for 34 out of the 55 Bennetts listed. It is worth noting that there are in *Crockford* 5 John Douglasses, out of 33 of that ilk.

That the Canon houses 33 Johns, or 7.9% of all forenames listed, is therefore not remarkable. Arthur at 1.9% is just about the same proportion as in the P.O. directory, while Sam is a bit low, and Elizabeth makes a poor showing. But why are there but two Toms, one of them imaginary at that (Tom Dennis, STUD), and no Thomases at all?

*In our next issue, "Sherlockian Sourcenotes" will explore the sources of names used in A Study in Scarlet.*

# **"Has Anything Escaped Me?"**

Sherlockian News and Reviews

Edited by Jon L. Lellenberg, BSI

## *Holmes in Context*

*Sherlock Holmes: The Man and His World,*

by H. R. F. Keating.

Scribner's, 1979; 160 pp., \$12.95.

This is an interesting and most readable book. It is not another pastiche, I am happy to report, nor is it one of those quasi-historical volumes placing Holmes in a different class or situation than in which he belongs or in which he would be comfortable. The key phrase "...and His World" gives us the clue to the approach of the work. Here can be found information about Sherlock Holmes's London, presented by a professional mystery writer with a number of successes to his credit. The author does exceedingly well to place Holmes and Watson and Moriarty and Lestrade and all these familiar people in their proper milieu of London, of England, of the 1880s and 1890s.

A special attraction is the lavish use of illustrations. Considerable effort has gone into their selection, for they depict not only Holmes and his associates, but many facets of Victorian London. In all, 149 pictures are used and—how wonderfully unusual—there is an index to the illustrations, keyed to the proper page. There is also a textual index which adds greatly to the utility of the book for scholarly reference.

Two other comments. I was a bit put off by the lack of text division into chapters or sections; it results in one long continuous narrative. But I was delighted by the inclusion of this volume in a series of a dozen or more books subtitled "The Man and His World". All others in the series deal with authors like Dickens, Joyce, and Shakespeare. So in this case author and publisher both showed rare wit and sensitivity by including Sherlock Holmes among this company, and with perfectly straight faces. Further proof that Holmes was and is a real and great man.

As someone else said, let me recommend this book; especially for the uninitiate or the neophyte Sherlockian. Yet here one can gather much information, anyone can.

—John Bennett Shaw

*Knowledge of History: Nil*

*Conan Doyle and the Latter-Day Saints,*  
by Jack Tracy.  
Gaslight Publications, 1979; 72 pp., \$7.95.

I have always felt that the first of Watson's tales, *A Study in Scarlet*, is among his poorer, even though it introduced Sherlock Holmes to the public—because it is actually *two* tales and the second one, "The Country of the Saints", is definitely weak and awkward.

It has long been suspected that this account was the contribution of Watson's over-zealous Literary Agent. With this as his premise, Jack Tracy has proceeded to track down the Agent's sources of information and explore the reasons for the misconceptions which the account contains about the Latter-Day Saints, the Mormons. Doyle gave a grossly unfair depiction of them, replete with the many unfounded legends and half-truths which were current at the time. History it was not; and Watson's tale might be the better without it. Nonetheless, Doyle merely reflected the views of most of the publications about the Mormons that were available to him. He put Watson's characters in unreal and impossible settings because even if his research was minutely detailed, unfortunately his sources were almost always faulty. Tracy is rather forgiving of Doyle's mistakes, and indicates that Doyle tacitly admitted his error in 1922 while visiting Salt Lake City.

As an historian, I cannot be so charitable to Doyle. One should check the reliability of one's sources when writing historical fiction, and refuse to use those that one has reason to believe suspect. Even Doyle's geography was wanting. Certainly Watson and Holmes knew the "Great Alkali Plain" was non-existent; Holmes had been there (in Topeka, Kansas), and Watson knew enough Americans not to describe it as the wasteland that appears in "The Country of the Saints". Tracy allows Doyle the liberty of relying upon the views of early explorers of the "desert", but Doyle wrote more than thirty years later, when any good up-to-date gazetteer would have set him straight!

Tracy's own research is commendable, however. He is painstakingly accurate and succeeds in setting the historical record straight, though I found his chapter division slightly confusing. I suspect Watson would enjoy this book. Certainly the lesson was not lost on *him*: he never allowed his Agent such liberties again!

—Milton F. Perry

*Art in the Blood Department*

Owners of Michael Baker's *The Doyle Diary*, now available in paperback from Ballantine Books at \$5.95, will be interested in a



companion-piece demonstrating the artistic talents of Sir Arthur's uncle Richard. *In Fairyland* (Derrydale, 1979; 61 pp., \$4.98) is an interesting combination of Richard Doyle's illustrations for an 1869 poem by William Allingham and Andrew Lang's 1884 fairytale, *The Princess Nobody*. The new edition includes, for the first time, all of Doyle's illustrations, in full color. Designer of the famous cover of *Punch*, Richard Doyle also illustrated books by Thackeray, Dickens, and Ruskin, but is best-known today for his drawings of the world of fairies and elves. His concept of that world influenced the art of his brother Charles, and is shown to good advantage by *In Fairyland*.

—Peter E. Blau

### *A Surfeit of Pastiches*<sup>1</sup>

Loren D. Estleman's previous contribution was last year's *Sherlock Holmes vs. Dracula*, of which this journal did not have a terrifically high opinion. For that reason, at least, his new novel is a welcome improvement. Despite his continuing to use the stale and increasingly odious device of yet another long-lost Watson manuscript, *Dr. Jekyll and Mr. Holmes* (Doubleday, 1979; 214 pp., \$8.95) is probably the pick of the new pastiches this quarter; about on the level, say, of one of the Rathbone Universals. It is better written than *Sherlock Holmes vs. Dracula*, and makes better use of its literary material, both Doyle and Stevenson. What that Stevenson material is, of course, is perfectly obvious from the title, and only in the unlikely event of someone, somewhere, not knowing the story of *Dr. Jekyll and Mr. Hyde* could this version possibly have any surprises. Ransacking Victorian literature may have its attractions, but how much appeal can a mystery have without any mystery for the reader?

Frank Thomas, Jr. previously wrote two collections of Sherlock Holmes bridge stories. With *Sherlock Holmes and the Golden Bird* (Pinnacle, 1979; 239 pp., \$2.25) he has dropped that game and moved into the straight pastiche: no Hoyle and limited Doyle, as Holmes and Watson pursue an avian statuette of gold with a strong familial resemblance to the Maltese Falcon. The story contains some memorable characters, interestingly if inadequately limned, with some good action and plot detail. But it is also overwritten, both in length and style, and contains possibly the most ill-advised closing line of any Sherlock Holmes pastiche ever published. Judgment that poor is a fearsome thing, and makes one wonder that Mr. Thomas's next book will be like—for there is at least another on the way.

Arthur Byron Cover's *An East Wind Coming* (Berkley, 1979; 355 pp., \$2.25) deals ostensibly with Holmes and Jack the Ripper in a far-off future; but to say this could be so misleading as to be intolerable. This book is really an unpleasant mixture of bad

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<sup>1</sup>As in: a pride of lions.

science fiction and pornography, an unbearable long flow of gas. From our point of view it is notable only for the fact that the names Holmes and Watson are never used—instead, the circumlocutions "consulting detective" and "good doctor", which add to the monotony. The reason for this usage is revealed by the unusually elaborate disclaimer on the title page verso, an understandable attempt to evade the rapacious grasp of Sheldon and Andrea Reynolds—but which the publisher itself jeopardizes by using the characters' actual names on the blurbs.

Those with a taste for science fiction will do vastly better to buy and read Randall Garrett's *Too Many Magicians*, now available again in a new edition (Ace, 1979; 342 pp., \$2.25). Seldom has so much been done with pastiche: a highly enjoyable fantasy about magic which plays by the rules, a story of espionage and intrigue in a fascinating world, with a locked room murder mystery on a par with John Dickson Carr's best, and parody primarily of Nero Wolfe and secondarily of Sherlock Holmes. A *tour de force* not to be missed.

August Derleth once reported that the titles of his Solar Pons tales were always conceived first, and the stories written subsequently to them: evocative notions like the Six Silver Spiders, the Whispering Knights, the Mosaic Cylinder. Basil Copper has produced four more pastiches in *The Secret Files of Solar Pons* (Pinnacle, 1970; 210 pp., \$1.95); and while his method is not Derleth's, his stories live up, in their own way, to their titles: Crawling Horror, Anguished Actor, Ignored Idols, Horrified Heiress. Even if these are a bit better than the previous collection (*The Further Adventures of*), Copper's volumes are appearing too frequently for their own good. When Derleth produced a volume of Pons tales every few years, the world was grateful; when these pastiches are produced every few months, or even weeks, as in this case, we are more likely to be exasperated—like having strong drink pressed upon you. Perhaps this is having its effect, for rumor has it that the Copper collections have not been selling to the publisher's satisfaction, and that this volume may be the last to appear.

Holmes's sole direct canonical comment on chess was to observe that an interest in it is the mark of a scheming mind. There is no hint of a mercenary tendency in Raymond Smullyan's *The Chess Mysteries of Sherlock Holmes* (Knopf, 1979; 171 pp., \$4.95); it seems sincere enough, rather than an attempt merely to capitalize upon a fad. But neither is there any trace of Holmes's deprecating attitude toward the game and its devotees. He works his way cheerfully through fifty chess problems, losing along the way any readers other than chess fanatics, long before he reportedly encounters and solves a double-murder mystery in the second half of the book. Collectors may want this work, which the publisher alleges to exist in a hardbound edition also; some may try to read it; but only a few will finish it. Avoid playing chess with them.

Moving on from the pasticheurs, something else of related interest is *The Best Supernatural Tales of Arthur Conan Doyle* (Dover, 1979; 256 pp., \$4.00), a collection of fifteen stories—some rather familiar to the Doyle fan, some less so—selected and introduced by E. F. Bleiler, easily the best and most knowledgeable editor in his field today. Doyle's narrative powers, evident enough in the Sherlock Holmes stories, were scarcely confined to them, and Sherlockians who know only Holmes are cheating themselves of further thrills and pleasures.

Finally this quarter there is the Avon paperback edition of Jack Tracy's commendable *Encyclopedia Sherlockiana*, a bargain at \$7.95, especially since its 411 pages contain over one hundred corrected or additional entries not found in the earlier \$10.00 hardbound edition from Doubleday.

—JLL

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\*continued from page 2:

every reason to be grateful to Maurice Leblanc, for giving us a healthily different perspective of Sherlock Holmes which we can nonetheless recognize and appreciate:

Herlock Sholmes is a man such as you might meet every day in the business world. He is about fifty years of age, and looks as if he might have passed his life in an office, adding up columns of dull figures or writing out formal statements of business accounts. There was nothing to distinguish him from the average citizen of London, except the appearance of his eyes, his terribly keen and penetrating eyes.

But then he is Herlock Sholmes—which means that he is a wonderful combination of intuition, observation, clairvoyance and ingenuity. One could readily believe that nature had been pleased to take the two most extraordinary detectives that the imagination of man has hitherto conceived, the Dupin of Edgar Allan Poe and the Lecoq of Emile Gaboriau, and, out of that material, constructed a new detective, more extraordinary and supernatural than either of them. And when a person reads the history of his exploits, which have made him famous throughout the entire world, he asks himself whether Herlock Sholmes is not a mythical personage, a fictitious hero born in the brain of a great novelist—Conan Doyle, for instance.

—Arsene Lupin vs. Herlock Sholmes, 1908.

# THE SHERLOCK HOLMES REFERENCE GUIDE

by

William D. Goodrich, BSI

## SHERLOCK HOLMES

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Attention, I am all *Gree 438*  
 Attention, Is there  
 any point to which  
 you would wish to  
 draw my *Silv 347*  
 Au revoir *Stud 96*  
 Bad business, I am  
 afraid this is a *Yell 359*  
 Badly, You have done  
 remarkably *Soli 531*  
 Beautiful, beauti-  
 ful *Stud 18*  
 Before, It has all  
 been done *Stud 29*  
*Vall 777*  
 Before our time, We  
 are *Vall 773*  
 Bizarre a thing is  
 the less mysteri-  
 ous, the more *RedH 183*  
 Blackmail in it,  
 There is *Yell 359*  
 Blank mind, We ap-  
 proached the case  
 with an absolutely *Card 895*  
 Bleat, Watson, un-  
 mitigated bleat *RedC 904*  
 Blind as a mole, I  
 have been *Twis 241*  
 Bluff, Watson  
 bluff *Thor 1059*  
 Blushes, My  
 Vall 769  
 Book, Let me recom-  
 mend this *Sign 97*  
 Book made me posi-  
 tively ill, That *Stud 25*  
 Booming, I am not  
 in need of a *Thor 1058*  
 Box-room, My mind  
 is like a crowded *Lion 1090*  
 Brain, I am a, Rest  
 mere appendix *Maza 1014*  
 Brain originally  
 like a little emp-  
 ty attic *Stud 21*  
 Brain work without  
 material, racing  
 engine *Devi 960*  
 Brains, what has

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become of my *Lady 953*  
 Bricks without clay,  
 I cannot make *Copp 322*  
 Burglary has always  
 been an alternative  
 profession *Reti 1120*  
 Business..., It is  
 my *Blue 254*  
*Soli 527*  
*Devi 962*  
*Illu 985*  
 Business to know  
 things, It is my *Iden 192*  
*Blan 1008*  
 Capital *Norw 503*  
*Vall 808*  
*Shos 1103*  
 Case, We have got  
 our *Abbe 644*  
 Chain is stronger  
 than its weakest  
 link, No *Vall 770*  
 Child's play, It  
 was *Stud 33*  
 Circles, Everything  
 comes in *Vall 777*  
 Circumstantial evi-  
 dence  
 ...tricky thing *Bosc 204*  
 ...convincing *Nobl 294*  
 Come if convenient,  
 if inconvenient,  
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like firsthand *Stud 32*  
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whom no woman  
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← continued from inside front cover:

blanc's famous character, and noted Sherlockian John Bennett Shaw ("The Hans Sloane of His Age", 1917 Fort Union Drive, Santa Fe, NM 87501) whose biblio-survey of the Holmes-Lupin canon breaks ground in largely unexplored territory. And from the iconography of that canon, we feature on this month's cover a rendering by British artist Bernhard Hugh of the climactic scene in *The Arrest of Arsene Lupin* showing our hero in his Holmlock Shears disguise. The drawing appeared in an undated edition of that work published in London by Georges Newnes, Ltd., for the loan of which we are indebted to Roger Johnson of The Sherlock Holmes Society. . . . . Virginia Lou Seay (6421 Indian Hills Road, Minneapolis, MN 55435) is a freshman at Hamline University in St. Paul, MN, where she plans to major in British studies. In addition to Sherlock Holmes, her interests include old movies, Basil Rathbone, British history and Victorian literature. She is a member of several scions, including The Norwegian Explorers and The Final Problems. . . . . Thomas Dandrew ("The Naval Treaty", 832 Thompson Street, Schenectady, NY 12316) is a schoolteacher and a founder of Altamont's Agents, a new scion which holds forth in the Albany-Troy area. . . . . Milton F. Perry (2885 N.E. 59th Terrace, Kansas City, MO 64119) is a member of The Great Alkalai Plainsmen of Greater Kansas City, an officer in the American Association of Museums, and one of the leading regional historians in the country. . . . . Our thanks also to repeat contributors Donald A. Redmond ("Good Old Index", 178 Barrie Street, Kingston, Ontario K7L3K1, Canada), who is on hand again with Installments 3 and 4 of his "Sherlockian Sourcenotes", and Peter E. Blau ("Black Peter", 4107 W Street, NW, Washington, DC 20007). . . . . The BSM staff extends to one and all the traditional Watsonian compliments of the season and best wishes for the new year.

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being the weakest account. Of the many illustrations that have embellished the Canon, those by Sidney Paget are liked best, and Basil Rathbone is their favorite impersonator, because of his familiarity and resemblance to the Paget drawings.

Although no one fits exactly the mould of "the average Sherlockian", or has all of the characteristics mentioned above, it is easy to see that followers of the Master as a whole do have many things in common. It takes a special sort of person to appreciate and enjoy Sherlock Holmes. How wonderful it is to be one of them!

I would like to express my thanks to all those Sherlockians who participated in the survey and aided me in the distribution of forms. Because of them the objectives of the survey were met successfully.

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