



THE NORWEGIAN EXPLORERS  
OF MINNESOTA, INC.



# EXPLORATIONS

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"You may have read of the remarkable explorations of a Norwegian named Sigerson, but I am sure that it never occurred to you that you were receiving news of your friend."

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## Editor's Desk



Good intentions following publication of the previous Explorations last fall did not materialize, but at least I'm improving. The intention is to have three issues of Explorations each year, which is what the budget will allow, and to have them filled with interesting content as well as a record of activities of the group. I believe that the present content is interesting, but I need to work on getting them out in a timely manner. I would like to thank Karen Murdock, Bob Brusic and Gary Thaden for their wonderful contributions. If you have an interest in writing about any Sherlockian ideas or experiences, I'm very interested in

hearing from you. My contact information is found on the last page. This newsletter a very good venue for budding or established writers.

The Sherlockian community continues to be a major part of my life. I continually see Explorer friends at Sherlockian events, such as the Baker Street West dinner, the Red-Throated League performance at the Pavek and a book-signing at Once Upon a Crime bookstore, all highlighted in this issue, and at peripheral-interest events such as a Gilbert and Sullivan production of *The Gondoliers*, an exhibition of copper engraving plates used for printing USGS maps held at the Andersen Library, and the annual antiquarian book sale at the State Fairgrounds.

There was another, more poignant event held at the Elmer L. Andersen library on January 28, 2017. This was a memorial service  
(Continued on page 15)

## A Word from the President

BY GARY THADEN



Although there are no big media releases of Sherlock Holmes (BBC Sherlock, nor Robert Downey, Jr.'s Sherlock) the Norwegian Explorers march on. Our study group is going strong, Explorations is out, and our annual dinner will be on the 76th anniversary of the "day that will live in infamy". The Norwegian Explorers are going strong!

## Discussion Group Meeting on The Sign of the Four

BY KAREN MURDOCK



BAKER Street dozen of 13 Explorers met on Saturday, November 19, 2016 to discuss the second Canonical tale, *The Sign of Four* (or *The Sign of **the** Four*, depending on which edition you were reading). Kristi Iverson led the meeting at the Saint Anthony Park Library.

In the traditional Show & Tell opening, Steve Miller said that he and his wife had actually visited the fort at Agra; he passed around an illustrated guide. Karen Murdock passed around a map of India (which also showed the Andaman Islands; SIGN is full of real places). Mary Loving showed the Sherlock Holmes and Dr. Watson cookie cutters she bought through the German website of Baker Street Chronicle (the cookie cutters come with a recipe for Mrs. Hudson's lemon cookies—in German!) and the “Periodic System of the Canon” chart which mimics the periodic table of elements. Bob Brusich passed around a recent graphic novel of SIGN. Kristi showed the Sherlockian socks she recently bought at Patina.

The first and probably most important point of discussion of the month's tale was about Sherlock Holmes and cocaine. Was he really an addict? Several Explorers recalled a paper read by Monica Schmidt at the Sherlockian conference here in June. She has had a good deal of professional experience dealing with addicts and her paper concluded that Sherlock Holmes was definitely one of them. Even as late as DEVI (which took place in 1897) Holmes still had “occasional indiscretions” (these are not specified, but might have included drug use).

Steve pointed out that crime and sin have always been associated (both are seen as moral failings).

Kristi wondered how Watson could *not* know about the monographs that Holmes was writing and publishing. It is possible that he

wrote some of those monographs before he came to share rooms with Watson. Also, as Mary pointed out about Watson, “His function is to be clue-less!” Many articles in those days, even in professional journals, were published anonymously. For example, in STUD Watson reads the article entitled *The Book of Life* but does not know that it was written by Sherlock Holmes.

Kristi brought six large pearls in a cardboard box. She wondered what Mary Morstan did with her pearls after the end of the story. Even without the Agra treasure, she would have been a fairly wealthy woman if she sold the pearls, perhaps wealthy enough to set up her husband in practice as a doctor.

Both Oscar Wilde's novel *The Portrait of Dorian Gray* and *The Sign of the Four* were commissioned at the same luncheon by the American publisher Lippincott. Mary Loving pointed out that Wilde was very famous in the 1880s. Thaddeus Sholto and Sherlock Holmes both may have been influenced by the character of Oscar Wilde.

Steve Shier said that SIGN represented a big step forward in good writing for Doyle. The first Holmes story, *A Study in Scarlet*, is marred by an overly long backstory (the Utah segment), which interrupts the narrative flow. SIGN also has a backstory, but it is much shorter than the Utah backstory, and is told in the first person by Jonathan Small.

Karen M. said she thought the “chase scene” on the River Thames was one of the best scenes in the entire Canon. Steve M. pointed out that chase scenes have a long literary tradition and that Alexandre Dumas used them often.

Karen Ellery pointed out that Holmes shows an uncharacteristic modesty when Watson tells him that his deductions about Watson's brother based on his pocket watch were correct in every respect. Holmes responds, “Ah, that is good luck. I could only say what was the balance of probability. I did not at all expect to be so accurate.” Holmes does not usually admit that some of his brilliant deductions are just good luck. 🐾

## *The 2016 Explorers' Annual Dinner*



ON THURSDAY, December 1, 2016, Minnesota Explorers and guests gathered at what has become our regular Annual Dinner venue, the Minneapolis Golf Club in St. Louis Park. The buzz of friendly conversation pervaded the room while those present obtained libations and caught up on news before settling down to dinner. An invocation was provided by Pastor Robert Brusic, capturing the essence of the evening in his usual eloquent manner. Afterwards the attendees were directed to select food from the choice of British fare at the buffet.

Towards the end of dinner there were the traditional toasts. These were entertainingly delivered as follows: The Woman – Dr. Richard Sveum; Mrs. Hudson – Art Hogenson; Mycroft – Dr. C. Paul Martin; The Second Mrs. Watson – Soren Eversoll; The Game is Afoot! – Tim Johnson; The second most dangerous man in London – Karen Ellery. All toasts were wonderfully done but the last was astoundingly and admirably performed as a song by the ever-amazing Karen. A transcription of

several of the toasts can be found elsewhere in this newsletter.

Following that, Tom Gottwalt presented a recap of the year and there was the poignant “stand upon the terrace” for Norwegian Explorers who passed away in the previous year were recognized. This solemn duty fell to Monica Schmidt, who spoke of Peter Jacoby; Julie McKuras who memorialized Gary Shulze; and Pj Doyle provided a remembrance of Gordon Speck.

After a moment of respectful silence, John Bergquist introduced our keynote speaker, Steve Hendrickson, an actor who has performed the role of Sherlock Holmes locally on stage several times. Past keynote speakers at the Annual Dinner have been Steven Dietz and Jeffrey Hatcher, who each wrote Holmes plays that Hendrickson starred in.

Steve mentioned that he had read the stories in his youth and admitted to being a fan of Holmes, but confessed that he did not consider himself to being a Sherlockian. As background for the audience he covered his past performances at Saint Paul’s Park Square Theater. These were “Sherlock Holmes: The Final Adventure” (2008), “Sherlock Holmes and the Jersey Lily” (2010), Sherlock Holmes and the Adventure of the Suicide Club” (2013) and “Sherlock Holmes and the Ice Palace Murders” (2015). In discussing the perfor-

mances, he brought up the specific topic of the kissing scene between Holmes and Irene Adler in “The Final Adventure.” In discussions involving the actors and the director, they determined that they needed a revisualization of how it was presented.

One event that was notable when “The Ice Palace Murders” was staged was that although Steve was on stage during rehearsal performances, on the opening



*Paul Martin presenting his toast*

day he was rushed to the hospital and was not able to perform for two weeks. Steve enthralled us with more details of this adventure. The title role was first taken by the director, Peter Moore, and then by the playwright Jeffrey Hatcher. They did need to refer to the script, which was held in hand, but this was understood by sympathetic audiences.

Then Steve turned to a new venture of his, one that was mentioned in the previous issues of *Explorations*. These are audiobooks of the Larry Millett books of Holmes. Steve has a small studio in his home where he has performed his magic. He also has a website, **www.audio-visceral.com**, where you can order copies of “The Red Demon,” “The Rune Stone Mystery,” “The Ice Palace Murders” and “The Eisendorf Enigma.” Available soon will be some entertaining monologues by Jeffrey Hatcher, also produced by Steve.

Following Steve’s presentation, we had the always-entertaining “Groaner Quiz” developed and staged by Mike Miller and Garry Peterson. Then there was the “Captions and Limericks” challenge by Bob Brusic. Next came the presentation of the Sigerson Awards by Ray Reithemier and Phil Bergem. Ray and Phil had edited the 15th edition of the *Norwegian Explorers Christmas Annual*, this year titled “The Miss Adventures of Sherlock Holmes,” a play on the theme of the conference held the previous June. (See elsewhere for an announcement of the theme of the 2017 Annual.) As best as the Awards Committee can presently recall (we need to improve our record-keeping), the Sigerson Awards were:

Richard Caplan - The “Intimate Correspondence” Award; Pat Accardo - The Season of Forgiveness Award; Robert Brusic - The “Fogs of Baker Street” Award; Mike Eckman - The “Impression of a Woman” Award; John Ward - The “Finer Shades of Analysis and Deduction” Award; Ruth Berman - The “Case of Norwood” Award; Art Hogenson - The “Case of Identity” Award; Julie McKuras - The “A Joy to Meet an American” Award; Melissa Aho - The

“Preferred Privacy” Award; and Soren Eversoll - The “Supreme Gift of the Artist” Award

After that, the group was invited by Bob Brusic to sing traditional Christmas carols, modified by him with Sherlockian themes. These were wonderfully written and we concluded that it is hard to sing while you are laughing. To conclude the evening, Gary Thaden read the poem “When I Spend a Long Evening with Holmes.”

The friends dissipated into the night full of Holiday and Sherlockian cheer. The next dinner will be held on Thursday, December 7, 2017. Watch for further details either by email or on the Norwegian Explorers’ webpage. 🦋

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## Baker Street West



THE New York Birthday Weekend, with the Baker Street Irregulars’ Dinner and a plethora of other events, was held January 4-8, 2017. On January 29th, the Explorers held our own Baker Street West gathering at Billy’s on Grand in St. Paul, organized by Tom Gottwalt. Twenty-three people attended to eat, socialize and hear tales of New York.

Gary Thaden started off with an introduction to the evening. Next, Dick Sveum gave an outline of what the New York “weekend” entails, such as the fact that events last from Wednesday evening to Sunday. Karen Ellery, who attended the Birthday Weekend for the first time, talked of the “The Daintiest Thing Under a Palm Tree Beach Party” organized by the Baker Street Babes. She also proudly told us that she had won the costume event. Mike Miller talked of the “Gaslight Gala” at which he reprised the “Groaner Quiz” that he and Garry Peterson presented at our own annual dinner. It was, understandably, a rousing success!

John Bergquist then talked of the BSI Annual Dinner which was held on Friday, January 6th. During his report, he mentioned

that Bonnie MacBird, fellow Norwegian Explorer, received her BSI Investiture of “Art in the Blood.” Then he mentioned another award that was presented in New York; “A Tip of the Deerstalker” to Phil Bergem for his work with the BSI Manuscript Series. Thanks to numerous Sherlockian friends who can keep a secret, Phil was taken by total surprise by this honor.

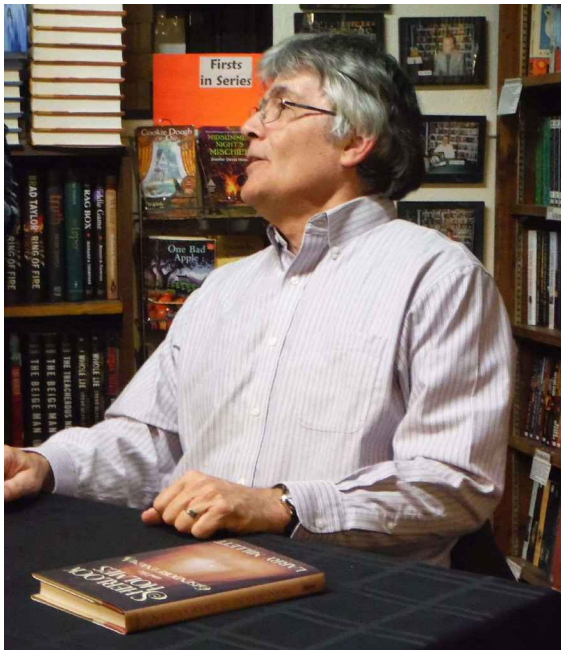
Following that, Inez Bergquist talked of “The Woman Dinner” as she was recognized as such in January 2015.

The next New York Birthday Weekend will be held January 10-14, 2018. Details will be found later at [www.bakerstreetjournal.com/bsiweekend.html](http://www.bakerstreetjournal.com/bsiweekend.html)

### Once Upon a Crime Book-Signing



UR preeminent Twin Cities mystery bookstore, Once Upon a Crime, hosted a book-signing event on February 16th. The event was for the latest in Larry Millett's series of books involving Sherlock Holmes in (or associated



Larry Millett at Once Upon a Crime

with) Minnesota. This latest volume is *Sherlock Holmes and the Eisendorf Enigma*. (Minneapolis: University of Minnesota Press, 2017). There were 38 people in attendance, 10 of whom were Norwegian Explorers. Larry signed books, read some passages from it and answered questions.

The book involves Holmes's visit to the Mayo Clinic in 1920 and his adventure dealing with suspicious deaths in the nearby town of Eisendorf. I enjoyed learning that Millett has based the layout of the fictional town of Eisendorf on the very real Minnesota town of New Ulm. The event was a pleasant evening and was a nice example of how Once Upon a Crime supports local authors and has events of interest to local Sherlockians.

### The Red-Throated League at the Pavek



NE of the amazing traditions of The Norwegian Explorers is the annual presentation by The Red-Throated League at the Pavek Museum of Broadcasting in St. Louis Park. It is always a wonderful experience watching the intrepid troupe presenting a radio-play from the Edith Meiser Collection, part of the Sherlock Holmes Collections at the University of Minnesota.

This year's event was held on April 23rd with the episode “The Fingerprints that Couldn't Lie.” There was a mix of 55 radio aficionados and Sherlock Holmes fans in the audience. The cast consisted of Morva Klein (music), Graham Leathers (sound effects), and, acting, Bill Teeple, Mark Throntveit, Bob Brusic, Karen Ellery, Nigel Spottiswoode, Lucy Brusic and Jamie Hubbs. This is always a wonderful coupling of two treasures of the Twin Cities; the resources of the Pavek Museum and the talents of the Red-Throated League. The play was loosely based on “The Norwood Builder” and was first broadcast on April 3, 1944.



## *The Red-Throated League*

BY BOB BRUSIC

(FOR THE RED-THROATED LEAGUE)



FEW years ago I was asked to ruminate on The Red-Throated League and its yearly production of radio scripts at the Pavek Museum of Broadcasting in St. Louis Park. Three questions were posed; my edited response is recorded as follows.

1) Would you be able to give a brief history of the League?

Well, The Red-Throated League is a not-so-subtle reference to the Red-Headed League, the great canonical story by Arthur Conan Doyle. Our “league” actually began as a lark back in 1990 as a singing group where we sang such unforgettable (well, maybe forgettable) works as “The Road to Baker Street” and “The Song of Professor Moriarty.” At the same time we patched together a number of songs from Gilbert and Sullivan. On one occasion in those early days we threaded these songs around a home-grown “Adventure” of Holmes and Watson entitled “The Case of the Riven Bards.”

After a year or two of warbling at places like Luther Seminary in St. Paul, we spread our wings, so to speak. Knowing about the vast trove of Edith Meiser radio scripts housed at the University of Minnesota library, we cobbled together a cast and produced (with music and sound effects) our first foray into “radio drama.” That is, on June 24, 1995 we joined forces with the good folks from the Pavek Museum of Broadcasting in St. Louis Park and squeaked our way through “The Giant Rat of Sumatra.” It must be emphasized that without the good will and fine facilities at the Pavek, it would not have been what it has become: a partnership in Holmes, Watson, and Edith Meiser. Since that first outing at the Pavek we have been producing a play each year since 1995. Moreover, every third year since then we have also produced Meiser-

Holmes radio scripts for major conferences at the University of Minnesota. Happily, I have copies of all the programs we’ve mounted; and I continue to be impressed and delighted as time has gone by.

2) What is the most enjoyable aspect of being the artistic director of the League?

“Artistic director” is a stretch for what I do. Each year I spend an afternoon or more at Andersen Library at the U of M rummaging through scripts. Eventually I select one from the 316 Meiser scripts housed there in Andersen. Then, each spring, I recruit and gather a group of about a dozen or so people who enjoy the company of Holmes and Watson – and each other. We rehearse at my house in the week before the actual date. At that time we wrangle with the script, the music, and the sound effects. Later, in a setting that is like a radio studio from the 1940s, we put it all together during an on-site rehearsal at the Pavek, followed by the actual performance. Over the past quarter century I have enjoyed the company and spirit of friends who have a common interest – and who like to ham it up a bit.

We’ve had several able people play Holmes over the years – and quite a few likeably disreputable villains as well. I have retained the role of Watson since the beginning. I never weary of the good doctor’s bluster as well as his loyal interaction with Holmes and the other members of the cast. It is especially rewarding to mesh the script, the music, and the sound effects on the studio stage at the Pavek, and it is rewarding – even surprising – when it all works. People have said they enjoy the show, especially the music and the sound effects.

As to the latter: it was a delightful moment, for example, when a fog horn was once employed as a significant part the action. The “fog horn” was actuality a series of straws tubed together and blown deeply against the microphone. That was as much fun, I think, as the time we “heard” a villain swing from a bleeding chandelier, run across a table full of

breaking crockery, crash through a plate glass window, fall down a rocky cliff, and splash into the foaming sea below. He was never heard from again.

Times like these make one appreciate how radio is the theater of the mind.

3) Is there any piece of audience feedback that you particularly treasure?

Well, even though radio drama is not, strictly speaking, supposed to have a voluble audience reaction, we have no problem with it, if and when it comes. In fact, we rather like it; it shows that people are awake, listening, and supportive of our endeavors. The audiences attending our performances have grown over the years. We especially like it when young folk are in the audience. And it is satisfying when, after the performance, people chat with members of the cast over punch and cookies. Many will stay and tour the museum which really is a delightful history of broadcasting.

Members of the cast appreciate the enthusiasm and support of young and old who enjoy revisiting Old Time Radio for an afternoon. Folks seem to catch the playful humor nascent in the scripts too. And they seem to like the music which our keyboard artist links to the action. I think the audience liked the bagpiper who once marched us into the studio one spring a few years ago as we went off in search of "The Monster of Gyre."

Someone has estimated that, at the rate we are chewing away at the Meiser-Holmes cycle of scripts, we will have performed them all sometime around 2095. Most of the cast, of course, will be gone by then. But not, we

believe, Sherlock Holmes and John Watson.



## Norwegian Explorers in Print

BY PHIL BERGEM



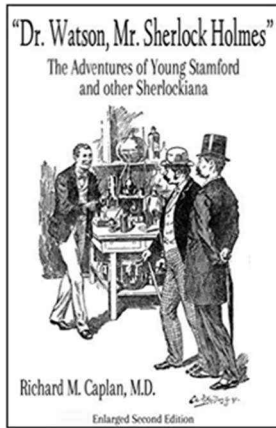
NUMBER of Norwegian Explorers have stories or essays in recently published books or have full books available. The first of these to be highlighted is *Cooked to Death: Tales of Crime and Cookery* (Minneapolis: Nodin Press, 2016). This was edited by Explorer Rhonda Gilliland and Michael Mallory. It consists of seventeen short stories by Midwestern writers, including Ellen Hart and Jess Lourey, as well as Gilliland and Mallory themselves. The theme of the stories is, as one would expect, food based, and each story has a recipe at the end. Rhonda and Michael participated in several books signings and fellow-Explorer Julie McKuras caught up with them last winter. Rhonda has edited a second volume that was



Signing for *Cooked to Death* - L to R- Randi Lundell, Rhonda Gilliland, Tes Sparks, Jessie Chandler and Carl Brookins – Photo by Julie McKuras

just released with an additional fifteen short stories.

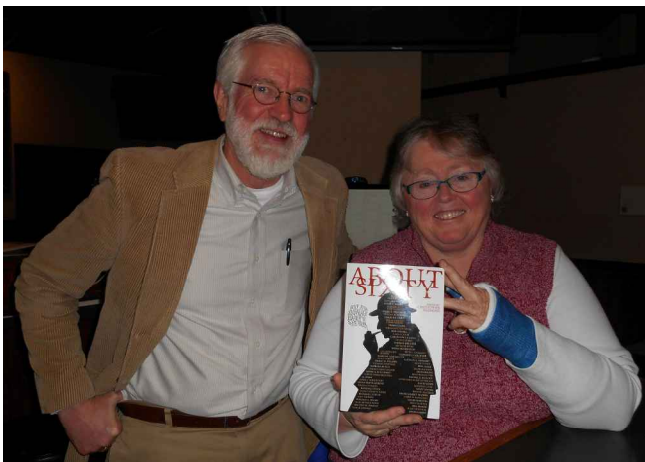
Dick Caplan, a long-time friend and member of the Explorers, published a book in 1996 titled "Dr. Watson, Mr. Sherlock Holmes": *The Adventures of Young Stamford*



and other *Sherlockiana*. He is pleased to let us know that it has been reissued in ebook format, available at Amazon's Kindle store. This is a series of interesting observations, initially in the form of letters from Stamford, Watson's former dresser at Bart's Hospital, to his wife,

and then a set of essays by Caplan. It is a novel approach to the world of Sherlock Holmes and an enjoyable read.

Next is one volume of David Marcum's edited series of pastiche collections, this one being *The MX Book of New Sherlock Holmes Stories – Part V: Christmas Adventures* (London: MX Publishing, 2016). Of note is the story "The Queen's Writing Table" written by Julie McKuras. I have always enjoyed anything written by Julie and her pastiches are particularly good, well thought out and laid out in a style that one could believe comes from Watson's pen. Her story alone made the book worth buying.



Dick Sveum and Julie McKuras,  
contributors to *About Sixty*

Another publication that caused a great deal of buzz in the Sherlockian world is *About Sixty*, edited by Christopher Redmond. He asked sixty Sherlockians to write an essay as to why a particular story from the canon was the best one written. Among the sixty people called upon were a number of Explorers: Richard Sveum, Monica Schmidt, Julie McKuras, Bonnie MacBird, Bill Mason, Mary Loving and Brad Keefauver. (And I hope I didn't miss anyone.) The essays are all well written and the good words about the book well deserved.

There is one final comment for an ongoing book series with a connection to Explorers. This is the BSI Manuscript Series with John Bergquist as the copyeditor and in charge of layout, and where I have contributed transcriptions, annotations and essays. The latest volume was released last January, is titled *Dancing to Death*, and covers "The Dancing Men." The next volume, *Trenches: The War Service of Sherlock Holmes*, will be available in January 2018. It will highlight "His Last Bow" and the roles of Sherlock Holmes and Arthur Conan Doyle in World War One. 🐾

## Are you crazy to write about rhetorical questions?

BY KAREN MURDOCK

**F**EACHERS of rhetoric (the few that remain) can count on students knowing very few figures of speech in these days of the early 21st century. The subject has been in decline in the schoolroom for the past 400 years. The only figures (among the hundreds once used by writers and identified by scholars<sup>1</sup>) still com-

<sup>1</sup> Heinrich Lausberg identifies more than 900 figures in his massive *Handbook of Literary Rhetoric: A Foundation for Literary Study* (Leiden, The Netherlands: Koninklijke Brill, 1998). Translated from the German by Matthew T. Bliss et al. Edited by

David E. Orton and R. Dean Anderson. Originally published under the title *Handbuch der literarischen Rhetorik. Eine Grundlegung der Literaturwissenschaft* (Munich: Max Heuber Verlag, 1960).



monly recognized by educated people are similes, metaphors, alliteration, antithesis, hyperbole, and the rhetorical question.

The rhetorical question (technically called *erotema* or *erotesis* or *interrogatio*) is a question for which no answer is expected. It is asked not for the purpose of eliciting an answer but as a means of asserting or denying something obliquely. Real questions are asked to obtain an answer; rhetorical questions are not.

For rhetorical questions, posed to a listener or listeners, the answer is self-evident. When Jesus asks his followers, "Can the wedding guests fast while the bridegroom is with them?"<sup>2</sup> he does not expect them to answer. The obvious answer is, "Of course not."

The speaker has the advantage over the listener in using a rhetorical question because the listener is not expected to answer. "Are you crazy?" is a rhetorical question. So is "Why are you so stupid?" *Erotesis* sometimes tilts toward sarcasm.

*Erotesis* can also be used to vary a speaker's style, breaking up a string of straightforward statements with a question.

A rhetorical question is sometimes just a rephrasing of a statement. "Have you no shame?" is a rhetorical question but really just involves two words switching places in the statement "You have no shame." When Alexander Holder asks his son, "How dare you touch that coronet?"<sup>3</sup> he does not expect his son to answer him. He means, "Arthur Holder, you should never, EVER have touched that coronet!!"

The rhetorical question is perhaps the most widely recognized device in all of classical rhetoric. It is in common usage in the United States in 2017 and is often identified by name in everyday conversation. It has long been a figure common in formal speeches, especially in impassioned moments. The implied answer to the following four rhetorical

questions, given in speeches, is "Of course not!"

Is life so dear or peace so sweet as to be purchased at the price of chains and slavery?

(Patrick Henry, speech to the Virginia convention, March 23, 1775)

Did this in Caesar seem ambitious?

(William Shakespeare, "Julius Caesar," Act 3, Scene 2)

What! Gentlemen, was I not to foresee, or foreseeing was I not to endeavor to save you from all these multiplied mischiefs and disgraces?

(Edmund Burke, *Speech in the Electors of Bristol*)

Sometime the implied answer is "Nobody, of course!"

Who can listen to objections regarding such a book as this?

(William Makepeace Thackeray, on *A Christmas Carol* by Charles Dickens)

or "nothing, of course!"

And what is so rare as a day in June?

(James Russell Lowell, *The Vision of Sir Launfal*, 1848)

A good speaker or writer can use the rhetorical question to subtly influence the response he/she wishes to obtain from an audience. Thus it can be an effective persuasive device. The speaker implies that the answer is too obvious to require a reply.

The Sherlockian Canon is full of requests and searches for information. But most of the information sought is by no means obvious. Possibly for this reason, the rhetorical question is rather uncommon in the Sherlockian Saga. Usually when a character, especially Sherlock Holmes and Doctor Watson, asks a question, he is really seeking an answer. I have discovered only about 80 examples of er-

<sup>2</sup> Mark 2: 19.

<sup>3</sup> "The Beryl Coronet," Doubleday 306.

otesis in the Saga (in contrast, the Saga contains thousands of examples of alliteration and hundreds of similes).

There is some ambiguity in naming a question as rhetorical, as there is ambiguity in many figures of speech. When in "A Study in Scarlet" Holmes administers (as he thinks) poison to a terminally ill terrier, the dog fails to die quickly, which is what Holmes expects to happen. Holmes paces the room in agitation, talking to himself.

"The very pills which I suspected in the case of Drebber are actually found after the death of Stangerson. And yet they are inert. What can it mean?"<sup>4</sup>

"What can it mean?" is a rhetorical question, since no answer is expected from Holmes himself or from Watson, Lestrade, or Gregson, who are also in the room. However, the question is not asked for rhetorical effect. Holmes is just thinking aloud. In Chapter 10 of *The Hound of the Baskervilles*<sup>5</sup>, Dr. Watson confides in his diary:

The baronet is in a black reaction after the excitements of the night. I am conscious myself of a weight at my heart and a feeling of impending danger — ever present danger, which is the more terrible because I am unable to define it. And have I not cause for such a feeling?

The question is rhetorical because Watson does not expect an answer. On the other hand, he did eventually publish this particular extract from his diary so he was aware that his readers would see it. In this case, the question is used for persuasion, to persuade readers that the writer had good cause to be uneasy.

Almost all of the rhetorical questions in the Sherlockian Canon appear in dialogue, at least interior dialogue. An exception occurs in the stream of impassioned examples of the rhetorical question in the "Law and Order!"

editorial from the pen of James Stanger of the "Vermissa Herald" in *The Valley of Fear*:

Is it for such results as this that our great country welcomes to its bosom the alien who flies from the despotisms of Europe? Is it that they shall themselves become tyrants over the very men who have given them shelter, and that a state of terrorism and lawlessness should be established under the very shadow of the sacred folds of the starry Flag of Freedom which would raise horror in our minds if we read of it as existing under the most effete monarchy of the East? . . . How long are we to endure it? Can we forever live — ?

In "The Gloria Scott," Trevor Senior puts down on paper his recollections of the mutiny of the prisoners aboard the convict ship. "My God! was there ever a slaughter-house like that ship?" he writes.<sup>6</sup> In the Doubleday edition, and other editions based upon Doubleday, the final punctuation mark here is an exclamation point, not a question mark. It is a question mark — and, hence, more obviously a rhetorical question — in the original *Strand* version. Obviously no answer is expected from a written question so the question is rhetorical. It is another way to make this assertion: "There was never a slaughter-house like that ship!"

Most of the other examples of rhetorical questions in the Canon fall from the lips of Sherlock Holmes, who often exhibits both a theatrical flair and a command of classical rhetoric. One Sherlockian scholar<sup>7</sup> even went so far as to argue that Holmes had "no doubt studied the oldest of academic disciplines: rhetorical theory" and was a master of *inventio* (speech preparation), *dispositio* (speech organization), and *elocutio* (style of language). These rhetorical questions are all posed by Holmes:

<sup>4</sup> *A Study in Scarlet*, Doubleday 49

<sup>5</sup> Doubleday 727

<sup>6</sup> "The Gloria Scott," Doubleday 383-4

<sup>7</sup> Robert V. Friedenberg, "Bleat, Watson—Unmitigated Bleat": Sherlock Holmes on Rhetorical Theory," *The Baker Street Journal*, Volume 25, number 3 (September 1975).

“What is the meaning of it, Watson? . . . What object is served by this circle of misery and violence and fear?” - (“The Card-board Box”)

“What is the use of having powers, doctor, when one has no field upon which to exert them?” - (*The Sign of the Four*)

“Why should he change his name in a country where no one knew his original one?” - (*A Study in Scarlet*)

Occasionally in the Canon a “cluster” of a certain rare figure appears, being associated with one of the characters. One of these rare clusters occurs in “The Abbey Grange” in which the rhetorical question occurs four times in one page.<sup>8</sup> All four questions come from Captain Jack Crocker. *Erotesis* is apparently his pet figure.

“Do you think I was sorry? Not I!”

“How could I leave her in the power of this madman?”

“What sort of proposal is that to make a man?”

“Do you think I would leave her alone to face the music while I slunk away?”

Am I crazy to write about rhetorical questions? To me, the answer is, “Of course not! This is fun!” Would you like to have some fun with rhetorical questions? That question was not rhetorical. Now that you are thinking rhetorically, would you like to take a quiz? Of course you would! You are a Sherlockian and Sherlockians adore quizzes!

#### RHETORICAL QUESTIONS QUIZ

Here is a baker’s dozen rhetorical questions from the Canon. Name the stories in which they appear. Choose your answers from the following stories: 3GAB, BRUC, CARD, DYIN, HOUN, LION, REDH, SCAN,

SILV, SPEC, STUD, VALL, VEIL. No story is used more than once.

1. “Can you ask, my dear Watson? Do you imagine that I have no respect for your medical talents?”

2. “Could I have believed that a gentleman would do such an act?”

3. “Why should he run wild upon the moor?”

4. “How could I give it up when it would be to break my oath and to desert my comrades? . . . Besides, if I wanted to, how could I do it? You don’t suppose that the lodge would let a man go free with all its secrets?”

5. “My God, shall I ever forget their faces when they saw who was in the boat that was closing in upon them?”

6. Who could have imagined that so rare a flower would grow from such a root and in such an atmosphere?

7. How shall I ever forget that dreadful vigil?

8. “Why should I preserve faith with him who never kept any with me? Why should I try to shield him from the consequences of his own wicked acts?”

9. “Is it a coincidence that it is found at the very point where the train pitches and sways as it comes round on the points?”

10. “What could be more dreadful than my actual life?”

11. “Shall I ever forget the look which came over his face when the first warning pangs told him that the poison was in his system?”

12. “What was it to them, who were playing for thousands?”


13. “She was bound to have me in. What else could she do?”

Answers can be found on page 14. 

<sup>8</sup> Doubleday 649

## Pictures – and Monsters – at an Exhibition

BY BOB BRUSIC

HE 2017 spring exhibition at the Minneapolis Institute of Art bore the provocative title *At Home with Monsters*. Eight galleries boasted more than 500 objects from the collection of horror movie maker Guillermo del Toro. Many monsters and their cinematic props were on display, demonstrating how strange but pervasive this phenomenon really is. The show ran at Mia until the end of May.

One gallery in the exhibit was entitled “Victoriana” and it contained many examples of Victorian life – especially its steamy and scary underside. In the gallery it was said that a characteristic feature of Victorian times was classifying and categorizing the world. Society during this period was, paradoxically, a world of fact and a world of fantasy. While the objects in this gallery were simultaneously instructive and bewitching, I found the overall exhibit a little disappointing. That is, I discovered no mention of one of the era’s most popular authors and his perduring creation. After all, Arthur Conan Doyle (who wrote a fair share of ghost-and-monster literature) was notable by his absence. Likewise absent was the renowned detective who brushed against the realm of the superstitious in such adventures as “The Sussex Vampire,” “The Devil’s Foot,” and of course that spectral Hound.

Echoes there were, however. I found I could not be immersed in the dark side of Victorian life without making some connection to Doyle and his detective, even if del Toro and the makers of the exhibit failed to do so. For example, I could not look at waxen statues and colorful videos of evil beings without thinking of Professor Moriarty. That malign villain easily ranks with the worst monster that del Toro depicts in such movies as *Crimson Peak* or *The Devil’s Backbone*, (video clips of which were loudly playing throughout the galleries).

Again, the specter of sinister Stapleton arose in my mind as I examined a trio of colorful but unsettling moths. Just by blinking my eyes I could envision that rascal bounding across the moor in pursuit of his eponymous alias, Vandeleur. In addition, I couldn’t help but recall that Kitty Winter once said that Baron Gruner collected women . . . as some men collect moths and butterflies. I think the insidious Gruner is monstrous enough to qualify for inclusion in this exhibit.

The closest del Toro got to a physical realization of Doyle or Holmes, however, came in an adjacent gallery. Off to one side in a niche by itself stood a commanding realization of Peter Cushing. Attired in a mustard colored robe and holding a document in his left hand, the gaunt and sanguinary figure was a half life-sized puppet from “The Mill at Calder’s End.” Del Toro may own the puppet, but imagination owns Cushing in his many deft portrayals of Holmes on the scent of perpetrators of monstrous and evil deeds.

Monsters, vampires, and an unholy host of evil and unworldly beings are far from the kind of company I wish to keep. However, in this exhibition I learned a lot about monsters and a little about a significant person in the world of fantastic film making, Guillermo del Toro. In addition to such hardy movies as *Hellboy* and *Pacific Rim*, del Toro was also the writer of three recent Hobbit movies as well as *The Simpsons: Treehouse of Horror XXIV*. The latter, I confess, are more within my comfort zone. On the whole, though, I prefer my detection to be done by a figure with his feet on the ground and his eyes on the tangible, the one who once averred: “This agency stands flatfooted upon the ground and there it must remain . . . No ghosts (or monsters, I add) need apply.”

Postscript: Following my submission of the Mia Monster article, I had a convivial conversation with eagle-eyed Phil Bergem. Like Holmes he saw things in the exhibit that I, like Watson, had failed to see. He pointed out that if I had looked more closely I would have observed a brace of drawings by Charles



Doyle (1832-1893) somewhere on the walls of the exhibit. Chastened, I revisited the exhibit where an attentive museum guide pointed out the two elusive works by Charles Doyle, Arthur Conan Doyle's father.

One was a "Ghost story" from 1860; the other was "O: I am so glad to Meet You" from 1888. The first is a drawing of an energetic man telling a scary story to a gathering of rapt listeners. The second is someone (the artist perhaps?) greeting – or being greeted by – the grim reaper. Both belie a bit of pawky humor; both thematically occupied a proper place in the exhibit. Interestingly, the latter work was done in 1888, the same year Charles Doyle also contributed a number of drawings to illustrate various pieces of the action in *A Study in Scarlet* (cf. Klinger's Annotated, pages 56, 87, 99, 132, 159, 190). Thanks, Phil; and keep an eye out for monsters. 🐾



## *Your Merits Should be Publicly Recognized*

BY GARY THADEN



T LAST January's Baker Street Irregular Dinner, celebrating Sherlock Holmes 163rd birthday, Explorations editor, Phillip Bergem, BSI, received the highly coveted Tip of the Deerstalker award for his hard work on the BSI's Manuscript series of books. Congratulations, Phil! Phil's award reads:

A Tip of the Deerstalker to Phillip Bergem

Contributions, like Phil's exhaustive studies for the past few titles, have greatly enhanced the BSI Manuscript series. On such cornerstones has the body of Canonical knowledge been extended far beyond what early naysayers had predicted.

With gratitude - The Baker Street Irregulars - January 6, 2017



## *Dinner Toasts*



HE following are some of the toasts presented at the 2016 Annual Dinner held last December.

*"The Second Mrs. Watson" by Soren Eversoll*

While everyone speaking tonight has taken time to commend a particularly intelligent, villainous or beloved character in the canon, I believe that it is high time that we recognized one of the silent, unsung heroes of the Sherlock Holmes saga: the second Mrs. Watson. A more heroic character has not yet been written. While her husband would leave without warning for days at a time to gallivant around the English countryside after some deranged lunatic alongside the one true love of his life, Mrs. Watson was left to shop, mend clothes and do dishes. At least, that's what the doctor led us to believe. However, from the virtual library of recently discovered manuscripts about the second Mrs. Watson, I've learned that she had quite a few adventures of her own. In one of her exploits, Amelia Watson piloted a hot-air balloon, sailed to Scotland by order of the Queen herself, and uncovered a plot of terrifying proportions at Buffalo Bill's Wild West Show. Years later, after apparently changing her name, we hear of Violet Watson, formerly Hunter, involved in the return of hostile Martian invaders in a second War of the Worlds.

Finally, we have evidence from a play, "The Angels of Darkness," by a relatively unknown writer named Arthur Conan Doyle, who recorded Watson's wedding to Ms. Lucy Ferrier of *A Study in Scarlet* fame, conducted in America by Pastor Jefferson Hope. So, it turns out that the second Mrs. Watson's day-life wasn't as boring as her husband, whether it be John or James, might have believed! Now, although we know that the good doctor went on to wed five more blushing brides, I believe that the always had a special place in his heart for his second, unforgettable wife.

So, raise your glasses in honor of the second Mrs. Watson!

"Mrs. Hudson" by Art Hogenson

Ladies and Gentlemen:

My toast is to the lady of the house.

A more sainted person would be hard to know,

Having to put up with, among other things,  
Shooting holes in the sitting room wall.

As the Musgrave Ritual tells one and all.  
And,

Besides stinking up the apartment by smoking

Cigars and a pipe and conducting  
Chemistry experiments in his CSI quest,  
Holmes was an untidy person at best.

And if that were not enough you have,  
As first mentioned in *A Study in Scarlet*,  
The tramping in at all hours of the day and night,  
The six dirty little scoundrels giving anyone a fright

So raise your glasses and raise them high,  
For surely she is looking down from the sky:  
To Mrs. Hudson

"The Game Is Afoot!" by Dick Sveum

Harken, not to the first occurrence of this phrase from *Henry IV, Part 1*, but to its second rendering by the Bard in *Henry V* (Act 3, Scene 1).

"I see you stand like greyhounds in the slips . . ."

- Players of the great and glorious game in earlier days
- Irregulars round table and glass, puzzling their way to immortality
- Cousins across the pond, newly reformed after that most awful second war

"Straining upon the start . . ."

- Explorers bundled against a cold January night
- Hench, and Shaw, and Meiser, and more – gathering, sharing treasure most exquisite
- Newer fans drawn to the light by Rathbone, Brett, RDJ, Cumberbatch, Miller, or "name your favorite actor here"

"Follow your spirit, and upon this charge cry  
'God for Harry, England, and Saint George!'"

Or as the Master one time said, "Come, Watson, come! . . . Not a word! Into your clothes and come!"

Please raise your glasses and join me in this most pleasant and adventurous Shakespearean-Sherlockian cry: THE GAME IS AFOOT! 🐾

Answers to the Rhetorical Question Quiz on page 11.

1. DYIN, 941
2. 3GAB, 1033
3. SILV, 343
4. VALL, 847
5. CARD, 900
6. LION, 1088
7. SPEC, 271
8. HOUN, 753
9. BRUC, 920
10. VEIL, 1101
11. STUD, 81
12. REDH, 189
13. SCAN, 173 🐾

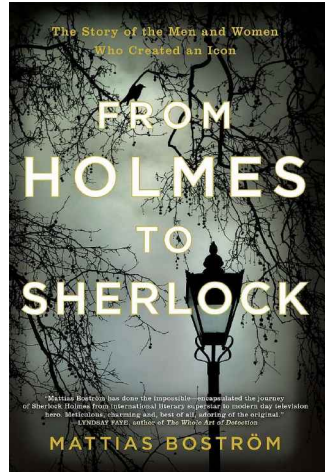
## Book Review

BY GARY THADEN



ROM Holmes to Sherlock: The Story of the Men and Women Who Created an Icon by Mattias Bostrom. (New York: Mysterious Press, 2017)

Mattias Bostrom has told a mammoth story – the rise of Sherlock Holmes in our culture – in an entertaining and readable way. It is ably translated by Michael Gallagher. Consisting of chapters of one to six pages, his vignettes tell the story of the rise and breadth of the persona of Sherlock Holmes. As Bostrom puts it: “It goes all the way from the *Beeton’s* to the *Babes*.”




Mattias starts in 1878 with Doctor Joseph Bell and works his way, chronologically, through the years. He explores the original publishers, European reprints, Arthur Conan Doyle’s children and their many escapades trying to control the Holmes persona and the writings, radio shows (including Edith Meiser), movies, television, the Baker Street Irregulars (particularly their dealings with ACD’s children), and up to the current rise of Holmes via Benedict Cumberbatch, Jonny Lee Miller and Robert Downey, Jr.

For example, in the four pages of chapter 20, Mattias outlines surprising and entertaining details of the printing of *The Strand Magazine*: that the editor, H. Greenhough Smith, lived in London’s tallest building; and the printing offices were laid out with the counting house on the ground floor, the first floor (American second floor) housed the art gallery, the second was Smith’s office as well as editors for the other publications including *Tit-bits* and *The Million* and the composing room, and the top floor held the dirtiest part of the operation, the electrotyping department consisting of 22 machines. By the end of the four pages, Mattias has run us through the composition, editing and printing of an issue of the *Strand*.

His storytelling reveals a whirlwind tour of the Holmes phenomenon over the decades. In

this non-fiction book that reads like a novel, Mattias succeeds in telling the whole story of cultural Sherlock Holmes.

Mr. Bostrom was an entertaining speaker at our 2013 conference. His book is even more entertaining and is highly recommended. He should be congratulated. 

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(Editor’s Desk – continued from page 1)

for fellow-Explorer, Kathy Moran, who passed away on December 30th. She had many facets in her life, including GLBT rights, advocacy for the deaf, community activism and her Sherlockian interests. The elements were diverse enough that it was difficult for her family to find a venue to host a memorial service. Tim Johnson and the University Library system offered the Andersen Library and there was a gathering of over 150 people who came to remember and honor Kathy. Such action is one of the reasons I appreciate and support the Sherlock Holmes Collections and the Library. Many of Kathy’s papers were donated to the Tretter Collection at the library.

This year I acquired DVDs of the Granada-Jeremy Brett series and have been watching them again for the first time in many years. The series is what sparked my interest in Sherlock Holmes in the mid 1980s and it has been fun to return to those roots. The programs have held up very well over the decades and still provide a thrill of excitement.

As for upcoming events, the Explorers Study Group starts up again in September. While there are fewer *Explorations* write-ups on the sessions than previously, the actual events continue to be well-run, informative and fun. See the webpage [www.norwegian-explorers.org](http://www.norwegian-explorers.org) for details. There will also be the Friends of the Sherlock Holmes Collections Annual Meeting on September 26th, and a Special Meeting, hosting author Bonnie MacBird, on October 23rd. The Explorers’ Annual Dinner will be on December 7th and the New York Birthday Weekend is in January. Many Norwegian Explorers are planning to

attend New York festivities this year, including several couples going for the first time. I hope that you have an enjoyable and fruitful rest-of-summer and fall and look forward to seeing people at future events.

## Whitaker's World

BY PHILLIP BERGEM



HIS is the second in what I hope will be an ongoing series highlighting a book we can use to peer into the past and understand more fully the world that Holmes and Watson lived in. That book is *An Almanack For the Year of Our Lord 1888* by Joseph Whitaker, F.S.A., more commonly known as *Whitaker's Almanack*. In this issue I would like to cover marriage licenses (or, with the British spelling, "licences"). In London they could be obtained at the Faculty Office, the Vicar-General's Office or at the Bishop's Registry. The details provided do not clarify what either Carruthers or Woodley might have done to try to legitimize the marriage to Violet Smith

in SOLI, or the need for urgency by Irene Adler and Godfrey Norton in SCAN. It is interesting to note that a license cost £2 2s 6d, quite a sum for any lower-paid people who wished to get married. The price rose to between £2 12s 6d and £3 3s outside of London.

On the same page is a list of regulations for pawnbrokers, applicable to Jabez Wilson in REDH.

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### Pawnbrokers' Regulations.—Marriage Licences, &c.

#### PAWNBROKERS' REGULATIONS.

For the TICKET on goods pledged for 10s. or less ..... ½d.  
On goods pledged for more than 10s. .... 1d.  
For INTEREST on pledges not exceeding 40s., for every 2s. or part of 2s., per month .. ½d.  
And after the first month any time not exceeding 14 days to be charged as half a month.  
On pledges exceeding 40s., for every half-crown, or part of half a crown, per month ½d.

**FORFEITURE.**—Pledges for 10s. and under must be redeemed within twelve calendar months and seven days from the date of pledging. At the end of that time they become the property of the pawnbroker.

Pledges above 10s., if not redeemed within twelve calendar months and seven days from the day of pledging, may be sold by auction by the pawnbroker, but may be redeemed at any time before the day of sale.

Within three years after sale the pawner may inspect the account of the sale in the pawnbroker's books on payment of one penny, and receive any surplus produced by the sale. But deficit on sale of one pledge may be set off by the pawnbroker against surplus on another.

If any pledge is destroyed or damaged by fire, the pawnbroker will be bound to pay the value of the pledge after deducting the amount of the loan and profit—such value to be the amount of the loan and profit and 25 per cent. on the amount of the loan.

If any ticket is lost, mislaid, or stolen, the pawner should at once apply to the pawnbroker for a form of declaration to be made before a magistrate, or the pawnbroker will be bound to deliver the pledge to any person who produces the ticket to him and claims to redeem the same.

When the loan is 5s. or under, the charge on form of declaration is one halfpenny; when the loan is above 5s., one penny.

**SPECIAL CONTRACTS.**—A pawnbroker may make a special contract with a pawner in respect of a pledge on which the pawnbroker makes a loan of above 40s., provided always that—

(1.) The pawnbroker at the time of the pawning shall deliver to the pawner a special contract pawn-ticket, signed by the pawnbroker.

(2.) The duplicate of the special contract pawn-ticket shall be signed by the pawner.

The pawnbroker may also charge:—For ticket, profit per calendar month, for storage of the pledge, and payment to inspect account of sale, such sums and rates as may be agreed upon be-

tween the pawnbroker and the pawner at the time of making the contract.

After the first calendar month any time not exceeding fourteen days will be charged as half a month, and any time exceeding fourteen days and not more than one month will be charged as one month.

The charge for storage of the pledge will be per calendar month, or any part of a month, in addition to the charges above mentioned.

Pledges may be pawned under special contract for a period of not less than three months.

In all other respects pledges under special contract are subjected to the same rules as to sale by auction, inspection of account of sale, payment of surplus produced by sale, and loss of ticket, as are set forth above in the case of ordinary pledges for more than 10s.

#### MARRIAGE LICENCES.

MARRIAGE LICENCES can be obtained in London by application at the Faculty Office, at the Vicar-General's Office, and at the Bishop of London's Registry, all in Doctors' Commons, between 10 and 4, by one of the parties about to be married. In the country they may be obtained at the offices of the Bishops' Registrars, but Licences obtained at the Bishop's Registry only enable the parties to be married in the diocese in which they are issued; those procured at the Faculty Office or at the Vicar-General's Office are available for London or the country. No instructions, either verbal or in writing, can be received, except from one of the parties; nor will any agent be allowed to interfere, either in procuring or paying for the licence. Affidavits are prepared from the personal instructions of one of the parties about to be married, and the licence is delivered to the party upon payment of fees amounting to thirty shillings, which, with the stamps, make the entire cost £2 2s. 6d. The cost of licences through a clerical surrogate in the country varies, according to the diocese, from £2 12s. 6d. to £3 3s. By the 4th George IV., cap. 76, it is enacted, "in order to avoid fraud and collusion in obtaining licences for marriage, that before any such licence be granted one of the parties shall make a declaration, on oath, that there is no legal impediment to the intended marriage; and also that one of such parties hath had his or her usual place of abode for the space of 15 days immediately preceding the issuing of the licence within the boundary of the parish church, or the district parish in the church of which the marriage is to be solemnized."

A TABLE OF THE NUMBER OF DAYS FROM ANY DAY IN ONE MONTH TO THE SAME IN ANY OTHER MONTH IN ORDINARY YEARS.

	Jan.	Feb.	Mar.	April.	June.	June.	July.	Aug.	Sept.	Oct.	Nov.	Dec.
January .....	365	31	59	90	151	151	181	212	243	273	304	334
February .....	334	365	28	59	120	120	150	181	212	242	273	303
March .....	306	337	365	31	92	92	122	153	184	214	245	275
April .....	275	306	334	365	61	61	91	122	153	183	214	244
May .....	245	276	304	335	31	31	61	92	123	153	184	214
June .....	214	245	273	304	365	365	30	61	92	122	153	183
July .....	184	215	243	274	335	335	365	31	62	92	123	153
August .....	153	184	212	243	304	304	334	365	31	61	92	122
September .....	122	153	181	212	273	273	303	334	365	30	61	91
October .....	92	123	151	182	243	243	273	304	335	365	31	61
November .....	61	92	120	151	212	212	242	273	304	334	365	30
December .....	31	62	90	121	182	182	212	243	274	304	335	365

WHITAKER'S ALMANACK, 1888.



## Parting Words

**I**N PREPARATION for the Annual Norwegian Explorers' Dinner to be held on December 7th, the editors of the *Christmas Annual* have announced this year's theme: "Fame and Fortune." See The Norwegian Explorers' webpage ([www.norwegianexplorers.org](http://www.norwegianexplorers.org)) for more information on how to enter. Submissions are due by Friday, October 6, 2017.

The webpage also lists past publications available for purchase. These include the *Norwegian Explorers Omnibus* (a collection of the original four books published by the Explor-

ers from 1951 to 1978), *The Missing Misadventures of Sherlock Holmes* from our latest conference, and back issues of some Christmas Annuals. In addition, copies of the *Randy Cox Festschrift* and the Explorers' 65th Anniversary History, both from 2103 and I think there are still some copies of *Sherlock Holmes: The Detective & the Collector* (1995) available somewhere. Contact me at [pgbergem@gmail.com](mailto:pgbergem@gmail.com) for details.

And, for those who like to plan ahead, the Park Square Theater in St. Paul will present "Ken Ludwig's Baskerville: A Sherlock Holmes Mystery" from June 15th to August 5th, 2018. 🐾



Advert from *The Strand Magazine*, December 1902. (Egyptian cigarettes played a part in "The Adventure of the Golden Pince-Nez.")

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