

The Bilge Pump

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*The Irregular Publication of the Crew of the
Barque Lone Star - founded November, 1970*



PLEASE NOTE: **June, Meeting** NOTICE

We will be conducting our next monthly meeting virtually on June 05 at 1:00 pm CDT. I will send out the link for the meeting the week before the meeting. The story for the month is *The Hound of the Baskervilles* - Chapters 11-15.

Bob Katz, BSI, will lead the discussion on the story (Chapters 11-15) of *The Hound of the Baskervilles*.

Sabrina Kim will present her Joel Senter award-winning essay.

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Who dunnit:



Third Mate
Helmsman
Spiritual Advisors

Secretary
Historian
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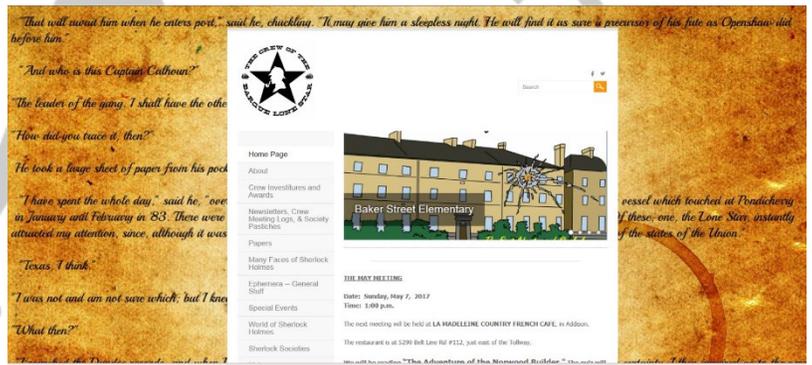
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MAY 01 SUMMARY

Cindy Brown

There were 59 in attendance at this ZOOM meeting.

The scion meeting was opened by **Don Hobbs, BSI, ASH**, with a "Toast to the Hounds (sic) of the Baskervilles" (see page 4).

Next, we had our quiz on the story, *The Hound of the Baskervilles* (Part 2).

Bob Katz, BSI, ASH, then led the discussion of *The Hound*, by first noting that this one book in the canon is the only one where Dr. Watson is the protagonist, rather than Sherlock Holmes. We also discussed outstanding quotes from the canon. This story is also different from other canonical stories because it is strictly a novel of suspense..

Dr. Jim Webb, BSI, was our featured speaker for the day and did a power point about his trip to Dartmoor with his family. This was a trip sponsored by the Sherlock Holmes Society of London, in celebration of the 100th anniversary of *The Hound of the Baskervilles*.

Eleanor Hébert then gave a reading of her award-winning essay for the Joel Senter Essay Contest. It was titled "Sherlock Holmes, Justice or Lawfulness".

We then had a lightning quiz on different forms of transportation found in the canon.

As always, thanks so much to Cindy Brown for keeping the notes of the meeting.

TOAST TO THE HOUNDS (SIC) OF THE BASKERVILLES

Don Hobbs, BSI, ASH

When I was asked by my *Master* to toast *the Hound of the Baskervilles*, I had many thoughts *Springer* to mind. In order to cover the whole en-*Chihuahua*, I knew it would be a *Mastiff* task.

I needed to concentrate and not become too melon-*Collie*.

I wrote many drafts but always seemed to be *barking up the wrong tree*, so they ended up as *Poodles* of *paper on the floor*.

Boy did I leave a *mess on the carpet*.

I seemed to always be *chasing my tail*.

In one draft, I wrote about Sigerson, that *Great Dane* explorer but it was *littered* with flaws, especially since Sigerson was Swedish and not in *The Hound of the Baskervilles*.

I *spayed* that idea.

Well, *I am* what I am.

Then my friend Uwe, a *German Shepherd* in the idea I should mention

Dartmoor; he thinks it would be a good *Dalmatian*.

I reminded him it was close to *Chow Chow* time.

He suggested we must not *Terrier* because he was so hungry he could *Akita* a dozen *Beagles* or *Weenie dogs* in one *Setter*.

I thought a *Boxer* lunch would be quicker and he agreed to *sit and stay* while I *fetch*ed lunch.

Uwe works as an editor and is a *Golden Retriever* of facts and better at *digging up* data than *scratching out* details.

He always communicates well and is never a *Malamute*.

He certainly *never bites the hand that feeds* him and *heeds* when called.

There is no *Weimaraner* or reason why he is such a *loyal friend* and helped me greatly

with this toast.



We met at *St. Bernards*, a Bavarian Beer-Garden.

Another friend from *Brittany*, *Jack Russell*, *muttered* an offer that really *ticked* me off.

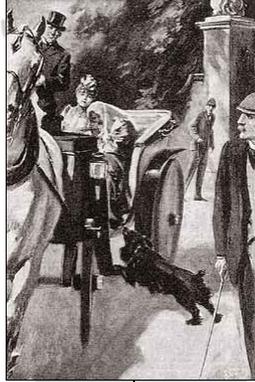
I really don't know why the *bitch* put me is such a bad *distemper* with his *rabid pet* theories.

He told me this during the *dog days* of summer.

So I *doggedly* tried to be clever but never get straight to the *Pointer*.

So, along I did *Pug*, it was a *Husky* task but one I managed. I finally came up with an idea; I had to *Whippet* out when it hit me right on the *Schnauzer*.

I would offer a simple toast and get right to the *Pinscher*, so raise your glasses to that infamous *canine* -- *The Hound of the Baskervilles!*



**The Crew of the
Barque Lone Star
Society is producing
our 6th book as part of
our 51st Anniversary**



For 2022, we will be putting a together entitled *The Canon: The Rest of the Story*

Members may submit an essay or pastiche which “continues” or “fills in the blanks” of one of the 60 stories. In other words, what happened after Watson stopped writing, or were items to the story that Watson accidentally or deliberately left out.

- **Your pastiche / essay should be 3,000-5,000 words. Obviously, a shorter piece is fine.**
- **Your pastiche / essay will be edited by one or two editors, but only for grammar, typos, etc... we will not edit the content of your piece.**
- **This project is not limited to those members in the DFW area. Any member is welcome to submit a piece.**
- **We plan to finalize the compilation by the end of the calendar year, so we ask members to submit their entry by August 31.**
- **As in previous years, all submitters will receive a complimentary copy of the book as our thanks.**



A COMPASS POINTS THE WAY

Liese Sherwood-Fabre, PhD, Lone Star Deck-Mate

In “The Adventure of the Red-Headed League,” Holmes noted Jabez Wilson was a Freemason because he wore an arc-and-compass breastpin. Similarly, in “The Adventure of the Norwood Builder,” both Holmes and Watson identified John McFarlane as a Freemason because of a watch-charm.

While Freemasonry can trace its roots back to at least the 14th century, the fraternal organization as it is known today developed in the early 1700s in England and Scotland (1) when the first Grand Lodge was formed in 1717. (2)

The compass on Wilson’s breastpin (and most likely part of McFarlane’s watch-charm)—along with the square—appears in Freemasonry’s most common symbols and represents the organization’s origins. Ancient architectural tools such as the compass and square were used to make straight lines and angles. (3)

In the center the letter G will often be included, although various meanings have been attributed to the letter, including “geometry,” and “God.” (4) Current Masonic teachings note that the compass represents one’s relationships with others, as being honorable and truthful. The square represents self-control. Together, one leads a “true and virtuous” life. (5)

Freemason origins are shrouded in mystery. While stone masons were employed in the building of Egypt’s pyramids and the temple in Jerusalem, stone masons did not organize into guilds until the Middle Ages as a means of controlling their craft. As demand for cathedrals declined, the guilds began to accept non-working members to maintain their ranks.

As the honorary members dominated the organization, the lodges shifted into the speculative Freemasonry recognized today. (6) Just as with the guilds, where new workers entered as apprentices to learn their trade, Masons today pass through three “degrees” of membership: Apprentice, Fellow Craft (skilled member), and Master Mason. (7)



Four lodges in England joined to create the Premier Grand Lodge of England in 1717, becoming the focal point of British Masonry with its members spreading across Europe and beyond as new lodges formed in both the North American colonies (George Washington was a Mason) as well as far east as Russia. (8)

The Premier Grand Lodge introduced the first degree (Master Mason) above the Fellow Craft, and additional high degrees followed, identified as Scottish degrees (referring to the rites, not Scotland itself). French Masonry, however, added even more degrees, described by Etienne Morin in 1763 in his manuscript *Order of the Royal Secret*.

When Morin traveled to Jamaica, he empowered another Mason, Henry Andrew Francken to establish lodges in the colonies. Francken also translated Morin’s manuscript into English, which created the basis for the Scottish Rite appendant organization operating primarily in North America in 1768. (9)

Part of the mystery of Freemasonry involves both these rites as well as the symbolism running through the organization. Development and use of such symbols related to the masonry craft prior to widespread literacy. While common to various lodges

and countries, the meaning may shift between them. True Freemason scholars spend time studying these symbols for their deeper meaning within their society.



Some of the most common include acacia wood, the double headed eagle, the blazing star, the lamb, the gavel, the sheaf of corn, and the eye. Additionally, specific dress is worn at meetings and other gatherings. These include the apron, the cable tow, and blue shoes or slippers. (10) Freemasons also greet and know each other with special handshakes based on their rank within the organization. (11)

While certain aspects of the society—such as particular rituals—are shared only with members (and at times only with those of a certain rank), Masons do not keep their membership secret, and many are well-known, including US presidents and a certain literary agent by the name of Arthur Conan Doyle. Neither did Jabez Wilson or John McFarlane, making it relatively easy for Holmes to recognize their affiliation.

- 1) <https://www.livescience.com/freemasons.html>
- 2) <https://bea Freemason.org/faq>
- 3) <https://www.masonic-lodge-of-education.com/square-and-compasses.html>
- 4) <https://www.history.com/news/freemasons-facts-symbols-handshake-meaning>
- 5) <https://bea Freemason.org/masonic-life>
- 6) <https://www.britannica.com/biography/Clement-XII>
- 7) <https://bea Freemason.org/degrees>
- 8) <https://www.livescience.com/freemasons.html>
- 9) <https://scottishrite.org/about/history/>
- 10) <https://www.masonic-lodge-of-education.com/freemason-symbols.html>
- 11) <https://www.history.com/news/freemasons-facts-symbols-handshake-meaning>

Liese Sherwood-Fabre is proud to announce that The Adventure of the Purloined Portrait, the fourth case of The Early Case Files of Sherlock Holmes, releases April 19. It can be purchased at all major booksellers, most of which can be found here: <https://books2read.com/u/mZZjzD>

9 TIPS FOR MAKING DEDUCTIONS LIKE SHERLOCK HOLMES

Drake Baer, *Business Insider*, July 9, 2014

Since his first appearance in 1887, Sherlock Holmes has become an industry — the Guinness Book of World Records notches him as the most-played movie character in history, with some 200 actors playing the role — and a metaphor for clear thinking.

Psychologist Maria Konnikova's "Mastermind: How To Think Like Sherlock Holmes" unpacks the Holmesian method of inquiry in the language of cognitive science.

From her research, we'll take a look at how anyone can observe and deduce like the fictional detective.

1. Observe the details.

When Holmes first met Dr. Watson, his soon to be partner in solving crimes, the detective made a certain and offhand claim: "You have been in Afghanistan, I perceive."



Watson's reply: "How on Earth did you know that?"

Holmes, naturally, deduced it:

"I *knew* you came from Afghanistan..."

The train of reasoning ran, 'Here is a gentleman of a medical type, but with the air of a military man. Clearly an army doctor, then. He has just come from the tropics, for his face is dark, and this is not the natural tint of his skin, for his wrists are fair. He has undergone hardship and sickness, as his haggard face says clearly. His left arm has been injured. He holds it in a stiff and unnatural manner. Where in the tropics could an English army doctor have seen much hardship and got his arm wounded? Clearly in Afghanistan.'"

That is deep-level observation, Konnikova says. Holmes sees his new acquaintance's symptoms of tropics,

sickness, and injury, and is able to see how they fit together — *deducing* his personal history from his appearance.

We can learn the same by learning to paying attention.

2. Pay attention to the basics.

When Holmes famously quips that the solution of a case is "elementary," he's not simply dismissing the detective work as easy. Rather, he's talking about *elements*, the essentials of a situation.



Holmes says:

"Before turning to those moral and mental aspects of the matter which present the greatest difficulties, let the enquirer begin by mastering more elementary problems."

As a physicist begins with the laws relevant to a problem, a detective begins with the facts of a case before adding in interpretation.

"Whatever the specific issue, you must define and formulate it in your mind as specifically as possible — and then you must fill it in with past experience and present observation," Konnikova writes. "As Holmes admonishes Lestrade and Gregson when the two detectives fail to note a similarity between the murder being investigated and an earlier case, 'There is nothing new under the sun. It has all been done before.'"

3. Use all of your senses.

In the novel "Hound of the Baskervilles," Holmes assembles clues not just by reading everything he can find, but involving all his senses.



As he tells Watson:

"It may possibly recur to your memory that when I examined the paper upon which the printed words were fastened I made a close inspection for the water-mark. In doing so I held it within a few inches of my eyes, and was conscious of a faint smell of the scent known as white jessamine. There are seventy-five perfumes, which it is very necessary that a criminal expert should be able to distinguish from each other, and cases have more than once within my own experience depended on their prompt recognition. The scent suggested the presence of a lady, and already my thoughts began to turn toward the Stapletons. Thus I had made certain of the hound, and had guessed at the criminal before we ever went to the west country."

While we don't need to go and memorize the smell of 75 perfumes, Konnikova says, we shouldn't neglect our senses — since they influence our decisions in ways we don't even realize.

4. Be 'actively passive' when you're talking to someone.

When Holmes is listening to — or perceiving — somebody, he's not fussing with his iPhone.

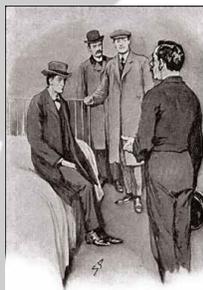
Konnikova's take:

"Holmes ... focuses all of his faculties on the subject of observation ... He listens, as is his habit, 'with closed eyes and fingertips together.' ... He will not be distracted by any other task. As passive observers, we are not doing anything else; we are focused on observing."

Listening, we have learned, isn't just a matter of hearing the words people say. Instead, we need to attend the whole of a person's expression to get all the nonverbal information that's being communicated — but so easy to ignore.

5. Give yourself distance.

When Holmes is dealing with a particularly thorny case, he



occupies himself with another activity, like playing the violin or smoking a pipe.

The thorniest of cases are "three pipe problems."

From "The Red-Headed League":

"'To smoke,' (Holmes) answered. 'It is quite a three pipe problem, and I beg that you won't speak to me for fifty minutes.' He curled himself up in his chair, with his thin knees drawn up to his hawk-like nose, and there he sat with his eyes closed and his black clay pipe thrusting out like the bill of some strange bird. I had come to the conclusion that he had dropped asleep, and indeed was nodding myself, when he suddenly sprang out of his chair with the gesture of a man who has made up his mind and put his pipe down upon the mantelpiece."

Citing psych research, Konnikova contends that the pipe smoking is a way for Holmes to constructively distract himself from his thinking. In the same way that playing the violin helps the detective to sort through his thoughts, packing and smoking his pipe does his solution-finding imagination a favor by doing something with his body.

For similar reasons, we get ideas on walks.

6. Say it aloud.

Holmes talks to Watson about everything.



The *telling* helps, Holmes says.

"Nothing clears up a case so much as stating it to another person."

To Konnikova, this is a fantastic device for figuring out a case:

"Stating something through, out loud, forces pauses and reflection. It mandates mindfulness. It forces you to consider each premise on its logical merits allows you to slow down your thinking."

So when you come across a particularly perplexing mystery — like how to organize a project or if you should change jobs — talking your friend's ear off about it forces

you to take inventory of events, thus helping you to crack the case.

7. Adapt to the situation.

Holmes is not a one-size-fits-all sort of sleuth, Konnikova says. He tailors his approach to fit the case in question.



When Holmes meets a would-be source of information, he profiles him or her, looking for any advantage that might be communicated by their appearance.

He tells Watson how he nabbed details from a gambling type from intentionally losing a bet to him:

"When you see a man with whiskers of that cut and the 'Pink 'un' (a British football newspaper) protruding out of his pocket, you can always draw him by a bet ... I daresay that if I had put £100 down in front of him, that man would not have given me such complete information as was drawn from him by the idea that he was doing me on a wager."

Holmes, ever the deducer, reads people's habits from their appearance, a skill all of us can learn.

8. Find quiet.

If you're out there detecting all the time, you need to give yourself breaks. It's not just about getting some rest; the key is to allow your mind to filter the important observations from the inconsequential ones. Thus the need for solitude.



The importance of the aloneness wasn't lost on Watson, who writes of his friend:

"I knew that seclusion and solitude were very necessary for my friend in those hours of intense mental concentration during which he weighed every particle of evidence, constructed alternative theories, balanced one against the other, and made up his mind as to which points were essential and which immaterial."



Konnikova says that the world isn't going to quite down for you. That's why you need to seek out your own "quietness of mind," so that you can think through past actions and future plans — boosting your creativity and your sanity.

9. Manage your energy.

Holmes knew how to prevent the mid-afternoon dip: not to lose his energy to digestion.

Here's what he said when Watson begged him to eat:

"The faculties become refined when you starve them ... surely, my dear Watson, you must admit that what your digestion gains in the way of blood supply is so much lost to the brain. I am a brain, Watson. The rest of me is a mere appendix. Therefore, it is the brain I must consider."

For Konnikova, this evidence of Holmes' awareness that your cognitive abilities draw from a finite supply of energy, one that must, if you are to sleuth well, be managed precisely.

Now that you know how a detective thinks, see how an executive thinks.

LOST IN TOBACCO AND ZEUGMA: Some Devices of Classical Rhetoric in the Sherlockian Canon

Karen Murdock, ASH

Published in *Canadian Holmes*, Volume 27, Number 4, St. Jean Baptiste Day (Summer) 2004

On the second day of his investigation of the Baskerville case, Sherlock Holmes spends a lot of time thinking. "All afternoon and late into the evening," reports Watson, "he [Holmes] sat lost in tobacco and thought."

The phrase "lost in tobacco and thought" is a most unusual and striking one. It is a figurative pattern drawn from the practices of the classical Latin poets and bearing the name zeugma. Zeugma (the word is Greek for "yoking") is the use of a word understood differently in relation to two or more other words, which it modifies or governs. It usually means that one verb governs several—most often two—words or clauses but each in a different way. In this case, the verb "lost" applies to both "tobacco" and "thought." However, to be "lost in tobacco" (or, more specifically, in tobacco *smoke*, as Holmes often is) is not the same meaning of the verb as it takes on in the phrase "lost in thought." One sense is physical, the other metaphorical. The effect is somewhat comical, as Watson probably intended it to be.

Zeugma may be nothing more than a technical curiosity in the Sherlockian saga, a very rare device (1). Yet the Writings fairly teem with figures of classical rhetoric, some common, some rare, but all probably put there with due deliberation by the author of the tales, a careful and classically trained literary craftsman who delighted in the skillful use of language. An appreciation for these literary devices does much to enhance one's enjoyment of the Canon as a work of literature (2). Yet this is a topic that, apparently, has remained unexplored in the voluminous Writings on the Writings (3).

A general word to describe a literary or rhetorical device consisting of the figurative use of a word or phrase is trope, and they number in the hundreds (4), more than 900 according to Heinrich Lausberg's *Handbook of Literary Rhetoric: A Foundation for Literary Study* (5). Arthur Conan Doyle, who probably had to learn many of these devices as a student, employs dozens of them in his writings, far too many to describe in a single article. In this paper I will sketch out a few of the devices of classical rhetoric to be found in the Sherlockian Saga.

One of the best-known and most common, yet classical, rhetorical devices is **simile**, which we all remember from our school days. Simile is a figure of speech in which two unlike things are explicitly compared to one another, usually in a phrase using "like" or "as." Conan Doyle is a master of simile and uses many memorable examples of this device in the Canon (6).

Folk who were in grief came to my wife like birds to a light-house. ("The Man With the Twisted Lip")

"As to the Admiralty—it is buzzing like an overturned bee-hive." ("The Bruce-Partington Plans")

"Well, sir," said she [Violet de Merville], in a voice like the wind from an iceberg. ("The Illustrious Client")

He [Holmes] pushed the creosote handkerchief under the dog's nose, while the creature stood with its fluffy legs separated, and with a most comical cock to its head, like a connoisseur sniffing the bouquet of a famous vintage. (*The Sign of the Four*)

Similar to simile, and equally well known to most readers, is the trope known as **metaphor**. Metaphor is the implied, rather than explicit, comparison between two things of unlike nature, without the use of "like" or "as." As masterful as Conan Doyle is with similes, he uses metaphors less than half as often, and, in general, his metaphors are less striking than his similes. Some of them, though, are quite memorable:

I naturally gravitated to London, that great cesspool into which all the loungers and idlers of the empire are irresistibly drained. (*A Study in Scarlet*)

[of Charles Augustus Milverton's safe] this green and gold monster, the dragon which held in its maw the reputations of many fair ladies ("Charles Augustus Milverton")

Another familiar rhetorical device is **alliteration**, repetition of the same sound in stressed syllables near to one



another, especially consonant sounds at the beginning of words, such as

yet she had some secret sorrow, this woman (“The Copper Beeches”)

The effect of alliteration is to call attention to the alliterated words and to slow down the sentence, as would be appropriate, for instance, in the description of a sorrowing woman. Alliteration abounds in the Canon, occurring several times per page and occasionally even several times per sentence:

the rifts of racing clouds [. . .] the long low curve of the melancholy moor (*The Hound of the Baskervilles*)

rushed round the room, beating his head horribly against the walls (“The Illustrious Client”)

Another well-known trope is **onomatopoeia**, the use of words whose sound echoes their meaning (“sizzle” “chirp” “buzz” “crackle”). This trope appears mostly in descriptive and narrative passages rather than in dialogue.

He heard the rustle and murmur of the people round him. (*The Valley of Fear*)

Again and much louder came the rat-tat-tat [. . .] The suddenly came a low gurgling, gargling sound (“The Stockbroker’s Clerk”)

the dwindling frou-frou of skirts had ended in the slam of the front door (“The Second Stain”)

The **rhetorical question** is another well-known rhetorical device (technically called *erotema* or *erotesis*). This is a question asked not for the purpose of eliciting an answer but as a means of asserting or denying something obliquely. It is a question posed with the persuasive force of a statement. It is common in formal speeches, especially in impassioned moments, and can be a very effective persuasive device. It is, however, quite uncommon in the Sherlockian Saga. I have discovered only a dozen or so examples of the rhetorical question in the Canon. All of them appear in dialogue with the exception of a stream of impassioned and high-flown rhetorical questions 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—?

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.

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

Simile, metaphor, alliteration, the rhetorical question, onomatopoeia—all of these are rhetorical devices familiar to most readers. However, Doyle also makes use of several dozen other literary devices, most of which are not familiar by name to readers who have never studied formal rhetoric. One fairly common classical trope in the Sherlockian Saga is **litotes**. The term litotes applies to any construct in which an affirmative is expressed by negating its opposite. It is understatement that intensified. Litotes often takes the form of the “not un—” construction.

my companion’s reputation as a miser was not undeserved. (“The Retired Colourman”)

His grey clothes and jerky, zigzag, irregular progress made him not unlike some huge moth himself. (*The Hound of the Baskervilles*)

However, the term can apply to any construct in which a statement is affirmed by stating the negative of its opposite:

“It has cost me two years, Watson, but they have not been devoid of excitement.” (“His Last Bow”)

it was no common vintage which the murderers had enjoyed (“The Abbey Grange”)

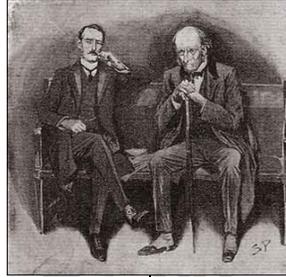
He [McMurdo] was no backward suitor. (*The Valley of Fear*)

An unusual, but striking scheme occasionally found in the Canon is **anastrophe**, inversion of the natural or usual word order. Anastrophe calls attention to a sentence, usually in an ominous fashion.

Very long and very severe were the equinoctial gales that year. (“The Five Orange Pips”)



In this sentence the verb (“were”) appears before the subject (“the equinoctial gales”). The usual and expected word order in English is for the subject to precede the verb. The effect of anastrophe is to formalize and elevate the information conveyed. The most famous example of anastrophe in the Canon can be found in *The Hound of the Baskervilles*. It occurs twice, the first time on the night that Watson and Sir Henry sally forth from Baskerville Hall to try to catch the convict Selden. They are unnerved by the sound of a menacing howl. When Watson, unwillingly, says that the country folk believe that this is the cry of the Hound of the Baskervilles, Sir Henry groans and says, “A hound it was.” This same anastrophe is repeated when the Hound actually appears, a few nights later, to the horrified eyes of Watson, Holmes, and Lestrade—and, of course, to Sir Henry, the intended victim of the beast.



A hound it was, an enormous coal-black hound, but not such a hound as mortal eyes have ever seen.

This sentence, with its exceedingly dramatic initial anastrophe, has raised goose bumps on the arms of generations of readers. Imagine how much less effective it would have been had the words been placed in the usual order of subject + verb + object:

It was a hound

The repetition of sounds to intensify the impact of a phrase or sentence (alliteration) has already been noted. Repetition of the same word, similar words, or similarly structured phrases within a sentence are also common rhetorical devices in the Sherlock Holmes stories. These devices are well known. Their technical names are not.

The most common form of word repetition is **ploce (repetitio)**, defined simply as repeating the same word within a line or sequence of clauses.

“Let us try to forget for half an hour the miserable weather and the still more miserable ways of our fellow-men.” (“The Five Orange Pips”)

Ploce is Canonically common. The repeated word can occur anywhere within the sentence.

“Honest business men don’t conceal their place of business.” (“The Three Gables”)



“A singular set of people, Watson—the man himself the most singular of them all.” (“Wisteria Lodge”)

It was nine o’clock at night upon the second of August—the most terrible August in the history of the world. (“His Last Bow”)

“It is, I admit, mere imagination; but how often is imagination the mother of truth?” (“The Valley of Fear”)

A variation upon ploce, the repetition of the same word, is **polyptoton**, the repetition of not quite the same word but a word in a different form but derived from the same root. This may be a different tense of a verb or the noun form of an adjective, for example (7).

“the indiscreet Sovereign will receive no punishment for his indiscretion” (“The Second Stain”)

A seemingly exotic variant, polyptoton is in fact very common in the Canon. It can occur in descriptive and narrative passages but is predominantly found in dialogue. Like Conan Doyle, many of his characters had received a solid classical education, apparently.

“Violence does, in truth, recoil upon the violent.” (“The Speckled Band”)

“I find that a concentrated atmosphere helps a concentration of thought.” (“The Hound of the Baskervilles”)

“It is not easy to express the inexpressible.” (A Study in Scarlet)

“I was the only journalist in the stand, and my journal the only one that had no account of it.” (“The Six Napoleons”)

“nothing but the smallest of the small” (“The Illustrious Client”)

Ploce may refer to any repetition of a word within a line. However, classical rhetoric also distinguishes among special forms of this device, depending upon where the repeated words fall in the sentence or phrase. In **anaphora**, for example, the word or words is (are) repeated at the beginning of successive verses, clauses, sentences, or paragraphs. Anaphora is fairly common in the Canon, and it elevates those passages in which it appears above the commonplace.



"Give me problems, give me work, give me the most abstruse cryptogram" (The Sign of the Four)



"I cannot shut my eyes but I see those two faces staring at me—staring at me as they stared when my boat broke through the haze." ("The Cardboard Box")

"She is the most harmless, and often the most useful of mortals, but she is the inevitable inciter of crime in others. She is helpless. She is migratory . . . She is lost, as often as not, in a maze of obscure pensions and boarding-houses. She is a stray chicken in a world of foxes." ("Lady Frances Carfax")

Anadiplosis can also tie the parts of a sentence together, in house-that-Jack-built fashion:

"Here is the stone; the stone came from the goose, and the goose came from Mr. Henry Baker." ("The Blue Carbuncle")

By a man's fingernails, by his coat-sleeve, by his boots, by his trouser-knees, by the callosities of his forefinger and thumb, by his expression, by his shirt-cuffs— by each of these things a man's calling is plainly revealed. (A Study in Scarlet) (8)

If the words are repeated by different speakers in succeeding sentences, anadiplosis has an "echo" effect:

"Queen Anne or Georgian."

"Georgian, beyond doubt." ("The Three Garridebs")

"cash and securities."

"Securities! How could they dispose of those?" ("The Retired Colourman")

"Watson and I must go to London."

"To London?" (The Hound of the Baskervilles)

The obverse of anaphora is **epistrophe**, in which the repetition of a word or words occurs not at the beginnings but at the ends of successive clauses.

"As to reward, my profession is its own reward." ("The Speckled Band")



Inspector Bardle: "It don't belong to Sussex."

Sherlock Holmes: "Just as well for Sussex." ("The Lion's Mane")

"It's wrong—it's all wrong—I'll swear that it's wrong." ("The Abbey Grange")

A construction which combines both anaphora and epistrophe is **symplode**. In this device, an initial word or words is (are) repeated at both the beginning and the end of a line.

"Don't forget, Watson. You won't fail me. You never did fail me." ("The Dying Detective")

"You yacht against them, you hunt with them." ("His Last Bow")

"For years Brenda waited. For years I waited." ("The Devil's Foot")

Repetition of the last word of one clause at the beginning of the following clause is a rather unusual scheme known as **anadiplosis**. Its effect is to emphasize the repeated word or words.

The man was dying—dying from hunger and thirst. (A Study in Scarlet)

"Yes, she is very jealous—jealous with all the strength of her fiery tropical love." ("The Sussex Vampire")



Repetition at the end of a clause of a word or words that occurred at the beginning of the clause is a form of place known as **epanalepsis**. It gives a sort of "book end" effect, neatly enclosing a sentence and setting it apart from surrounding sentences:

"Tobacco and my work, but now only tobacco." ("The Golden Pince-Nez")

"Bleat, Watson—unmitigated bleat!" ("The Red Circle")

"Everything would be seized—my stables, my horses, everything." ("Shoscombe Old Place")

The repetition of words, in successive clauses, in reverse grammatical order is called **antimetabole**. This is a form of **chiasmus** ("the criss-cross"), which is a reversal of any logical or grammatical element. Antimetabole applies specifically to the reversal of a single word. It is of rare but striking appearance in the Canon:

"one begins to twist facts to suit theories, instead of theories to suit facts" ("A Scandal in Bohemia")

Watson: "I have usually found that there was method in his madness."

Inspector Forrester: "Some folk might say there was madness in his method."

("The Reigate Squires")

"He seems to have declared war on the King's English as well as the English King." ("His Last Bow")



Repetition of words, in one form or position or another, is a common device in the Canon. A more complex device is similarity of structure in a pair or series of related words, phrases, or clauses. This is called **parallelism** or **parallel structure**. It is one of the basic building blocks of good writing. In parallel structure, nouns are matched with nouns, prepositional phrases with prepositional phrases, and so on. It is syntactical repetition, in which the parts of speech appear in parallel order:

the face in the cab, the figure against the moon (The Hound of the Baskervilles)

In this example, the grammatical phrases consist of:

definite article + noun + preposition + definite article + noun

This is so for each of the two phrases: the face in the cab/the figure against the moon.

The juxtaposition of contrasting ideas, often presented in parallel structure, is a stylistic scheme known as **antithesis**.

Watson: "I came to find a friend."
Holmes: "And I to find an enemy." ("The Man With the Twisted Lip")

With the brow of a philosopher above and the jaw of a sensualist below ("The Empty House")

There are different degrees of parallelism. A roughly equivalent matching of grammatical constructions in parallel form is known as **parison**.

She is swift in making up her mind, and fearless in carrying out her resolutions ("The Noble Bachelor")

so strange in its inception and so dramatic in its details ("The Engineer's Thumb")

Holmes clapped a pistol to his head, and Martin slipped the handcuffs over his wrists ("The Dancing Men")

A more intense form of parison is **isocolon**, in which parallel grammatical elements are similar not only in structure but in length (the same number of words, or perhaps even the same number of syllables). Of his trip with Holmes to Switzerland in "The Final Problem," Watson writes:

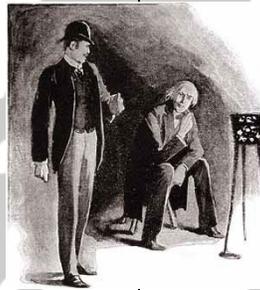
The closer together in a sentence repeated words appear, the more intense is the effect (9).

"I was ruined—shamefully, hopelessly ruined." ("The Naval Treaty")

"He was crawling, Mr. Holmes—crawling!" ("The Creeping Man")

"Pile it on, men; pile it on!" (The Sign of the Four)

The logical end to repeated words approaching closer and closer to one another is for a word or words to be repeated for emphasis, with no other words intervening between them. This is a classical rhetorical device called **epizeuxis**. It sounds most exotic, but, in fact, it is quite common in the Canon. Sherlock Holmes himself characteristically speaks in epizeuxis, although most of these are of the "well, well," "tut, tut," and "come, come" variety, showing impatience rather than real emphasis or drama. Whereas all of the rhetorical devices mentioned so far are used in both spoken and descriptive and narrative passages in the Canon, epizeuxis is used exclusively in spoken expression, and that usually at moments of high emotion.



"Oh yes, he is gone, he is gone!" ("The Musgrave Ritual")

"Think of that, you villain, you villain!" ("The Golden Pince-Nez")

"God help me! God help me!" ("The Blue Carbuncle")

"No, no, it is, it is, his very own writing!" ("The Man With the Twisted Lip")

"Brandy! Brandy!" ("The Lion's Mane")

The very best example of epizeuxis in the Canon comes in "The Adventure of Charles Augustus Milverton":

"Take that, you hound—and that!—and that!—and that!—and that!—and that!"



Epizeuxis is the only figure of speech dramatic enough for the moment of Milverton's murder.

It was a lovely trip, the dainty green of the spring below, the virgin white of the winter above. ("The Final Problem")



the subject. The creator of Sherlock Holmes was as much a master of rhetoric as his creation was a master of detection.

THANKS

Thanks to Frank Coffman of Rock Valley College (Rockford, Illinois) and Tom Clayton of The University of Minnesota (Minneapolis) for reading and commenting upon an earlier version of this paper.

This is a wonderful example of isocolon, of perfectly matched parallel structure. The phrase "the dainty green" (definite article + two-syllable adjective + one-syllable noun) balances the phrase "the virgin white," even to having each adjective a trochee and each color a single syllable. The phrase "of the spring below" balances the phrase "of the winter above." "White" and "winter" are alliterative, adding to the literary craft of the beautifully crafted sentence.

Other examples of isocolon in the Canon include such phrases as

"For him the villain, for me the microbe" ("The Dying Detective")

the barren waste, the chilling wind, and the darkling sky
(*The Hound of the Baskervilles*)

"She has the face of the most beautiful of women, and the mind of the most resolute of men." ("A Scandal in Bohemia")

Rhetorical devices such as those discussed here sometimes occur in combination with one another, in which case the effect of careful craftsmanship is intensified.

"he has nerve and he has knowledge" (parison, anaphora, alliteration in "The Speckled Band")

"You will ruin no more lives as you have ruined mine. You will wring no more hearts as you have wrung mine." (symplote, polyptoton, isocolon in "Charles Augustus Milverton")

"If your heart is as big as your body, and your soul as fine as your face" (parison, alliteration in *The Valley of Fear*)

a cracking of whips and a creaking of wheels
(isocolon, onomatopoeia, alliteration in *A Study in Scarlet*)



AND NOW, THE QUIZ . . . A sampling of some of the 22 questions from the quiz "Canonical similes," presented to the Norwegian Explorers by Karen Murdock on Sherlock Holmes's birthday this year:

1. "As to the Admiralty—it is buzzing like an overturned bee hive."
Who is the speaker? Which story?
2. "Well, sir, said she in a voice like the wind from an iceberg.
Who is the speaker? Which tale?
3. The sight of it was to me like a fire in a snowstorm
Who or what is being described? Which tale?
4. Folk who were in grief came to my wife like birds to a light-house
Who, specifically, is in grief here? Which tale?
5. "that ghastly face glimmering as white as cheese"
Whose face is being described? Which tale?
6. "He sits motionless, like a spider in the centre of its web"
a. Who sits motionless?
b. Which tale?
7. the breath of the passers-by blew out into smoke like so many pistol shots
Which tale does this description occur in?
a. Who is being described here?
b. Which tale?
8. the wind cried and sobbed like a child in the chimney
Which tale?
9. they scampered away downstairs like so many rats
Who scampered? Which tale?

One can, of course, greatly enjoy reading the Sherlockian Saga of Sir Arthur Conan Doyle without any knowledge or appreciation of the conventions and the devices of classical rhetoric. However, even a small smattering of knowledge of the subject, and an understanding of how Arthur Conan Doyle used the devices he had been taught can add to a reader's appreciation of the skill with which the tales were fashioned. There is something very appropriate about the logical and formal arrangement of words in a series of tales devoted to unraveling mysteries by the force of human logic. The style suits

KEY: Canonical Similes

1. Mycroft Holmes in "The Bruce-Partington Plans" (Doubleday, 916)
2. Violet de Merville in "The Illustrious Client" (991)
3. Jack Prendergast in "The Gloria Scott" (381)

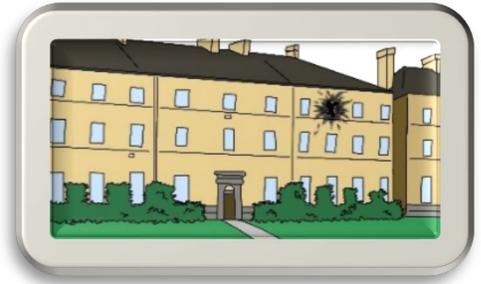
4. Kate Whitney in "The Man With the Twisted Lip" (230)
5. Godfrey Emsworth in "The Blanched Soldier" (1004)
6. Professor Moriarty in "The Final Problem" (471)
7. "The Blue Carbuncle" (251)
8. "The Five Orange Pips" (218)
9. The Baker Street Irregulars in *A Study in Scarlet* (42)

ENDNOTES:

1. I have been able to find only two other examples of zeugma in the entire Canon.
2. Valuable reference works dealing with classical rhetorical devices include: Edward P. J. Corbett, *Classical Rhetoric for the Modern Student*, 2nd ed. (New York: Oxford University Press, 1971), James J. Murphy, *Rhetoric in the Middle Ages: A History of Rhetorical Theory from Saint Augustine to the Renaissance* (Berkeley: University of California Press, 1974), Walter Nash, *Rhetoric: The Wit of Persuasion* (Oxford: Basil Blackwell, 1989), Charles Elbert Rhodes, *Effective Expression: A Textbook on Composition and Rhetoric for the Four Years of High School and the First Year of College* (New York: The Gregg Publishing Company, 1921), Brian Vickers, *Classical Rhetoric in English Poetry* (London: Macmillan & Co., Ltd., 1970), Brian Vickers, *In Defence of Rhetoric* (Oxford: Clarendon Press, 1988). There are also several modern translations of the grand old men of classical rhetorical theory (Aristotle, Cicero, and Quintilian) and reprints of textbooks of rhetorical style from the Renaissance through the 18th century.
3. In any event, no such study is listed in Ronald DeWaal's mammoth bibliography *The Universal Sherlock Holmes* (Toronto: Metropolitan Toronto Reference Library, 1994). See "Rhetoric and Style" in Volume 2, pp. 727-8.
4. The figures are listed alphabetically in Richard A. Lanham, *A Handlist of Rhetorical Terms: A Guide for Students of English Literature* (Berkeley: University of California Press, 1968)
5. Heinrich Lausberg, *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* (Munchen: Max Heuber Verlag, 1960).
6. EDITOR'S NOTE: I must recommend *The Book of Similes*, edited by R. and R. Paris (London: Routledge & Kegan Paul, 1982); those from Raymond Chandler alone are worth the price. One cited from Conan Doyle: "like a Reverend Abbess receiving two rather leprous mendicants" ("The Illustrious Client").
7. Latin, with its numerous cases, provides many opportunities for the practice of polyptoton.
8. Intensive anaphora, of which this is surely an illustrative example, is known as **epanaphora**.

Baker Street Elementary

Created by: Joe Fay, Rusty & Steve Mason



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Fay, Mason & Mason

ONCE AGAIN, I GOT IN TROUBLE TODAY
FOR NO REASON...



THE FIRST
ADVENTURES
OF HOLMES
AND WATSON

STAMFORD, WHY ON EARTH DID
YOU TURN IN AN ESSAY WITH
ONLY 12 WORDS ??



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NO REASON...



SHERLOCK, YOU'RE SMART... I COULD DO SO MUCH BETTER IN SCHOOL IF YOU WOULD SIMPLY DO MY HOMEWORK FOR ME... WE COULD EVEN CHARGE IF YOU DID OTHER STUDENT'S HOMEWORK...



STAMFORD, THAT IS WRONG ON SO MANY LEVELS...



OH SURE ! TOSS MORALITY IN MY FACE, SIMPLY BECAUSE YOU'RE TOO LAZY TO DO A LITTLE EXTRA WORK...



I ACTUALLY HAVE TO GIVE HIM CREDIT FOR TRYING...

HE DEFINITELY COULD HAVE A CAREER IN POLITICS...

