The lead article of the June 1998 issue of this newsletter carried the simple headline “Norman Schatell.” Written by Jon Lellenberg, the article, available online at http://special.lib.umn.edu/rare/newsletter/june98.pdf, highlighted the donation by the Schatell family of their late father’s artwork and correspondence to the Sherlock Holmes Collections. Jon described his friend Norman, an art teacher and a founder of the scion society Mrs. Hudson’s Cliffdwellers, as ‘interested in Sherlock Holmes in theater, pastiche, and other forms; he was fascinated by Sherlock Holmes as a cultural phenomenon. It was as an artist that he proceeded to astonish and delight the Baker Street Irregulars. However quiet his manner, when he combined his zany sense of humor and his artists’ talents with his intimate knowledge of Sherlock Holmes, the results were hilarious and wonderful.’ Jon wrote that Norman’s work was ‘scattered across the country, but this donation to the Sherlock Holmes Collections at Minnesota means that there will be a permanent home for some of it.’

It was with great pleasure that E.W. McDarmid, Curator of the Sherlock Holmes Collections, Timothy Johnson, received recent correspondence from Norman Schatell’s son about an additional contribution. The note from Glenn Schatell read: ‘I’ve decided to donate my share of my father, Norman Schatell’s, Sherlock Holmes art work, which he did in the 1970s, to the University of Minnesota Library.’ Tim’s response was: ‘I have enjoyed looking at your father’s art work found in the John Bennett Shaw Collections and am very excited and pleased to accept your very kind gift on behalf of the University.’

Continued on page 6
Acquisitions

Catherine Cooke added the program for the 2012 Sherlock Holmes Society of London’s annual dinner to the Collections. “A Whale of a Time” was held on January 7, 2012 at The House of Commons.

Don Hobbs donated a copy of Laksh Chithaka Apya, A Choclate Translation of The Adventure of the Speckled Band. Translated by Gilbert Bredloove, it was published by Fairdale Press, Flower Mound, TX in 2011.

There are four versions of the Samuel French edition listed in Ronald B. De Waal’s Universal Sherlock Holmes:

- The first English edition, published August 1912, which has a khaki-colored cover and no exterior ads (with publisher’s ads on p. 125-26 for the plays of Alfred Harrold);
- A 2nd impression, with thinner paper and a dark green paper cover;
- A 3rd impression, with a light brown paper cover published in 1928 (with publisher’s ads on p. 125-26 for plays of Gertrude E. Jennings, and a cover ad for seven plays, the first being The Rising Generation); and
- A fourth impression, with a light brown paper cover, published in 1929 (with a cover ad for five plays, the first being Secrets).

Needless to say, all are quite scarce, but the Collections have copies of each. Somewhat different versions of the play can be found in Richard Lance-Lygreen’s The Uncollected Sherlock Holmes (Penguin Books, 1983) and my own The Apocrypha of Sherlock Holmes (Gasogene Books, 2009) (The Sherlock Holmes Reference Library, vol. 10).

By Donald Pollack

Some Thoughts on Norman Schatell

Basing myself on the following advertisement appears: “Amateurs are recommended to Sir Arthur Conan Doyle’s one-act play, ‘Wasserlo’ (played by Sir Henry Irving), published at one shilling, and also a dialogue entitled, ‘A Dien, published at secpence.’”

Samuel French, Ltd., and Samuel French Inc. are companies founded in 1830 by the theatrical publishers Samuel French and Thomas Lacey Essentially the companies publish scripts in the U.S. and U.K. for theatrical productions and act as the playwrights’ agents in licensing amateur and theatrical productions. Today, the companies list hundreds of available playscripts through their website at www.samuelfrench.com.

The published version of “The Speckled Band” differs from that actually performed on opening night. Page 5 of the script lists the cast of characters for the initial performance and includes the character “Mrs. Soames” played by Miss Gwelderoy Floyd. In the performance, Mrs. Soames was one of four clients interviewed by Holmes in Act II, before he meets Enid Stonor, the principal client involved in the mystery at Stoke Moran. This character, and the interview scene, is omitted from the published version and was in fact deleted from the play by Conan Doyle at some point during the play’s theatrical run, because (he wrote to Lyn Harding, the actor portraying Dr. Grimney Rylott) “I felt as if the Audience were held too long from the plot.”

By Donald Pollack

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was fortunate to be able to correspond with Norman Schatell on three different fronts between 1975 and his untimely death in 1980. I was astounded to realize more than 30 years later, that we exchanged letters and other materials for only five years; I still think of Norm as someone I knew for much longer, but it just shows that he was one of those figures who is present even when he was absent.

My initial introduction to Norm was through our little journal Baker Street Miscellanea. Norm first appeared in BSM in March 1977, issue 9, at the onset of our third year of publication, but I had been in correspondence with him since at least November 1975 about developing the series of drawings that we published as The Arts and Crafts Holmes. (Readers of this newsletter will be familiar with his legendary engravings.) His drawings were chaotic and brilliant, with a deep sense of humor and playfulness that explored unexpected connections – his Prof. Moriarty bobble head figure in BSM 9 was a wonderful evocation of the image of the professor’s oscillating head in the form of the collectible dolls popular at the time. One of my favorite projects was “The Wonderful Dog That Doesn’t Sound: Snapback Demolisher” (BSM #10) the instructions to which conclude: “the dog will quickly return to its starting position having done nothing.” His style was absurdist in the best sense – a ‘working model’ of the 17 steps should give anyone pause – and extraordinarily clever. I have a lot of ideas he sent us, many of which did not make it into print, at least in BSM, and among them I find “The ‘ Fool Your Hostess: Fake Second Stain’” and “Working Model of the Great Grumpen Mte.”

A year later, in the March 1978 issue (BSM #13) we started a series of Norm’s drawings we called “The Anathomorphological Holmes” based on his creative Sherlockian takes on an extraordinary range of anatomical and archaeological objects. I provided the brief introductory text for the drawings, and looking back over our correspondence at that time, I was amused to see that Norm encouraged me to disagree with his identification of one or two objects, recognizing the humorous potential in a satiric reference to the kind of debate that comprised much of Sherlockian writing. Norm’s work appeared in many issues of BSM in that period, and he was also important to us and to his friends that we published a memorial essay by Irving Kamli, Harlan Umsany, and John Bennett Shaw in BSM 22, shortly after Norm’s death in 1980. I don’t think we ever honored another Sherlockian like that, except for John Niemarzi – a founder of BSM – who died several years later, also too early.

Norm turned out to be a modest collector of editions of The Hound of the Baskervilles, among other Sherlockian works, and we shared that interest in a series of letters over several years. There is much bibliographic detail there that would be boring to most readers, but even so Norm’s enthusiasm is present in every letter, and his discovery that he owned an especially rare variant of the American first edition of The Hound – the April 1902 publication date – was broadcast with infectious joy.

Finally, I was equally grateful for Norm’s legwork as he tracked down information on Langdon McCormick, an early 20th century playwright who had written “The Burglar and the Lady,” a 1906 Sherlock Holmes versus Raffles thriller, notable as a stage vehicle for Gentleman Jim Corbett, the famous boxer. I had discovered a copy of the script of the play, and was working on documenting it, but could find little information on McCormick, the author. Norm suspected that the library might have clues of the Lincoln Center might have information about this once-famous but by 1970 elusive author, so he spent hours hunting through ancient files and records, and dutifully passed along anything he found. My subsequent article on the play owed much to Norm’s assistance. Norm was also sending his findings to Peter Blau, Blau helpfully forwarded them on to me, including many items that I had originally sent to Norm and in turn sent on to Peter I remember the quietness and scholarly generosity of throughout the two brief time I corresponded with Norm – he reminded me in one letter that we had never met in person, despite being at the BSI weekend once or twice at the same time – he was always a joyful to know, a delightful correspondent with a self-consciously amused sense of his own slightly mad style. I recently wrote an update of my original article on “The Burglar and the Lady” and had a chance to review my correspondence with Norm and the documents he sent me, and I was once again pleased to be in the presence of this remarkable character.
Artist and teacher Norman Schatell was born April 6, 1925 in Hudson County, New Jersey. His father, Nathan, was an Internal Revenue Agent who was active in local politics and a member of the Union City Board of Education. His mother, Eva, was involved in the North Hudson Jewish Community. He attended Emerson High School in Union City, New Jersey and joined the Navy after graduating, serving in the South Pacific during World War II. 

Glen wrote that “From 1943 to 1946 he drew over 200 cartoons about Navy life in the Philippines, Australia and Hawaii. His art work is now part of the Library of Congress’s Veterans History Project.” He also attended night classes from 1946 to 1948, which later received a Master’s Degree in art education from Hunter College. Norman later took night classes at New York University in the insurance industry. In one of his positions at New York Life he worked as a Death Claims Analyst, which was in his father’s specialty, “since it is little like being a detective.”

Norman also worked in New York City as a community activist for housing issues. His sister Amy is a drama teacher at a school for dyslexic students. The Schatell family pounced with the addition of two grandchildren, born after their father’s passing. Glenn’s daughter, Elena, is a student at Kenyon College in Ohio, and his niece, Natasha Miller, is the Communications Director for Kickin’KitchenTV. 

Along with Duran, who passed away in December 2004, he co-founded Dr. Hudson’s Childdwellers with Harlan Umanovsky and Irving Kamit. The society still uses a bust of Holmes and the official Mrs. Hudson paddle that Norman created. His friend Peter Blau remembers “Norm had great fun with a presentation to his Sherlockian society in New Jersey about Picasso when Holmes for assistance when Picasso was accused of having stolen the Mona Lisa. Norm showed pages from a Picasso sketchbook that had interesting Sherlockian imagery: deerstalker, violin, etc. . . and of course he had forged everything. I also recall a display of Nordic, three-dimensional Sherlockian artwork at the John Bennett Shaw workshop in Hoboken and Harlan Umanovsky delivering a lecture about how wonderful Norm’s artwork was, holding up copies of Baker Street Miscellanea in book form, and at the University of Minnesota’s Sherlock Holmes Col- lections, Schleswickians will have an opportunity to discover, or rediscover for many, the unique talent of Norman Schatell. 

Norman took night classes from New York University and graduated with a degree in art education, and later received a Master’s Degree in art education from Hunter College. Glenn describes his father’s other night school classes, attending summer programs in art at Ohio State University and Villanova State College in Pennsylvania. He spent many summers as an arts and crafts counselor at summer camps. The campers used to call him Uncle Elmer because he was always having them use Elmer’s glue. He considered his night school courses and the art education classes “artistic talents were unique, and he worked in a number of mediums: he taught art at Union Hill High School in Union City, New Jersey where his wife, Diana, worked as the secretary to the principal for 25 years. His love, starting in his youth, was playing the violin, etc. . . and of course he had a wonderful sense of humor, and how “his wonderful family did it.”

The talented Mr. Schatell died on April 17, 1980 in Cliffside Park, New Jersey. His son, Glenn Schatell, who now lives in San Francisco, California with his wife, worked for 30 years in the insurance industry. In one of his positions at New York Life he worked as a Death Claims Analyst, which was in his father’s }

Norman Schatell's Artwork Continued from Page 1
From the President

On January 13, 2012, as President of the Friends of the Sherlock Holmes Collections, I was pleased to make a donation to the Baker Street Irregulars Archive. The presentation was made at the annual Baker Street Irregulars dinner where I presented the materials to Thomas J. Francis, BSI (“The Imperial Opera of Warsaw”). Chairman of the Baker Street Irregulars Trust. In my remarks I highlighted the 2010 Spirit of Sherlock Holmes conference held here and the collaboration among the institutions that keep the Memory Green.

I enjoyed seeing all our Friends in New York for the Birthday Weekend and hope to see more of you throughout the year. We are in the early stages of planning a conference in Minneapolis in the summer of 2013.

The Friends of the Sherlock Holmes Collections combined 2011-2012 Annual Membership Meeting will take place on Monday, April 30 at 7 p.m. Our guest speaker will be Jon Lellenberg, a member of our editorial board. I am looking forward to seeing our Friends soon and appreciate everyone’s dedication to our mission. Please consider making a donation of money or materials. With your help we are making The Sherlock Holmes Collections a World Center for research and study of all things Sherlockian.

Richard J. Sveum, MD, BSI

An Update from the Collections

The Ladies of Crocus Hill

January and February were special months for me, especially the Wednesdays of those months, starting immediately after the New Year. For it was on that first Wednesday in January that I began an eight week seminar with about two dozen of the most enthusiastic and delightful women I have met. In my mind I dubbed the group “The Ladies of Crocus Hill” after the neighborhood in St. Paul where most of them live and where we met. This distinguished group of retired women has been meeting for nearly fifty years in their “neighborhood seminar.” One of my colleagues at the University, Professor Timothy Johnson, is the curator of the History department, was one of their first lecturers in the mid 1980s. Collectively the group decides on a subject of common interest and then goes out into the surrounding academic community to find someone qualified to speak on the matter.

The invitation to spend these Wednesday afternoons came about because of a talk I gave on Holmes and the Collections in 2010 to a group of retired men in St. Paul as part of the John B. College Lectures. This group was “extremely well received” according to many reports and word filtered to some of the spouses from this group who decided to contact me to see if I might be interested in talking with them about Sherlock Holmes. I was.

For our 50 Years Ago Piece, we look at John C. Hogan and his writings about Professor Mortaroy. Saul Cohen and Jon Lellenberg contributed a great deal to the column. Tim Johnson has my thanks for his assistance as well.

In closing, we remember Fred Levin, who passed away mid-February. Fred was a long-time friend, both personally and to the Sherlock Holmes Collections. He was an early subject in the seminar when we discussed the collections of Yiddish editions of the Conan in the March 1908 issue. As Sue and Ben Vizsolyi noted in their notice about Fred’s death to the members of The Three Garridebs, “Fred was a gentleman and a gentle man, and we will miss his warmth and friendship and his sense of humor.”

Julie McKuras, ASH, BSI

Friends of the Sherlock Holmes Collections Annual Meeting

The friendship between the Friends of the Sherlock Holmes Collections and the University of St. Thomas has gone on for over 50 years. The collection of the University is housed in the Sir Arthur Conan Doyle Room and the rooms were designed by John Bennett Shaw, Larry Millet and Lorraine R. King. The last session caught on in every detail. The last session together began in the fall of 2011 and the end of February, featuring a showing of Jeremy Brett’s performance in “A Scandal in Bohemia” and the inevitable follow-up discussion on this portrayal in relation to the original tale. It was all such a grand time.

But the story doesn’t end there. The group has truly caught the Sherlockian bug and asked for a follow-up visit to the University to see some of the collection. The date has been set for late in April. We plan on meeting in the conference room that houses Allen Mackeller’s rendition of the 221B sitting room and adorned, along one wall, with the maps by Julian Wolff acquired from Jerry Margolin a couple of years ago. I can’t wait.

My deepest thanks go to Lucy Shepard and Kathy Skot, leaders of the group, for the invitations to share Sherlock Holmes and Conan Doyle with their friends in the seminar. And special thanks as well to Nancy Martin and Perrin Lilly for opening their homes for the sessions. Every Wednesday we found ourselves going over our allotted time of two hours. The basic schedule called for us to start at 1 p.m. and talk for an hour before breaking for tea, coffee, and any number of goodies brought by the good ladies each week before reconvening and enjoying another forty minutes or so together. Besides the stories themselves we spent a great deal of time talking about Sir Arthur, Christopher Holmes Morley and the Baker Street Irregulars, the new Guy Ritchie movies, the BBC series “Sherlock,” “House,” “playing the game,” Dr. Hench and John Bennett Shaw, Larry Millet and Lorraine R. King. The last session went on and their curiosity was infectious. Our last session together, towards the end of February, featured a showing of Jeremy Brett’s performance in “A Scandal in Bohemia” and the inevitable follow-up discussion on this portrayal in relation to the original tale. It was all such a grand time.

Christopher Morley had the perfect title for his 1944 Sherlock Holmes and Dr. Watson: A Textbook of Friendship. In this issue, we called upon several of our friends for information about their friends, and without their help those articles would have been impossible to write. It’s always good to have the facts, but our friends have given us a more complete picture of the times and personalities of those mentioned in this issue. And as is generally the case, when we call upon friends for their expertise in particular subjects, they give us so much of their time and effort.

Our lead article highlights the recent donation of materials from the late Norman Schatell. I would encourage everyone to review the first article about this talented Sherlockian artist in the June 1998 issue of this newsletter. Jon Lellenberg provided us with a very affectionate look at this “gazer and shy” man whose artwork had just arrived at the Collections. I would like to thank Don Pollock and Peter Blau for their additional insights into Norm Schatell and to Glenn Schatell for his generosity.

In our 100 Years Ago column, Les Klimger writes about the 1912 Samuel French, Ltd., edition of the script for The Speckled Band. An Adventure of Sherlock Holmes. Les was the perfect person to discuss this script; his new book is The Illustrated Speckled Band, published this year by Gasogene Books.

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Prior to our first meeting I invited the group to take advantage of the holidays and read A Study in Scarlet in addition to “The Speckled Band.” We hit the ground running a few days into the new year and for the next eight weeks (much like the first readers of the stories in The Strand!) looked forward with anticipation to our next gathering. We followed with “The Musgrave Ritual” (with a further invitation to read “His Last Bow?”). (Many in the group read more of the stories and one member confided in me that it was her favorite bedtime reading. This expanded reading on their own created even more interesting discussions as we met each week. They were eager for more.)

The weeks sped by much too quickly. On many Wednesdays we found ourselves going over our allotted time of two hours. The basic schedule called for us to start at 1 pm and talk for an hour before breaking for tea, coffee, and any number of goodies brought by the good ladies each week before reconvening and enjoying another forty minutes or so together. Besides the stories themselves we spent a great deal of time talking about Sir Arthur, Christopher Morley and the Baker Street Irregulars, the new Guy Ritchie movies, the BBC series “Sherlock,” “House,” “playing the game,” Dr. Hench and John Bennett Shaw, Larry Millet and Laurie R. King. The list went on and their curiosity was infectious. Our last session together, theirs to the end of February, featured a showing of Jeremy Brett’s performance in “A Scandal in Bohemia” and the inevitable follow-up discussion on this portrayal in relation to the original tale. It was all such a grand time.

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Norman Schatell's Artwork

**Artist and teacher Norman Schatell was born April 25, 1925 in Hudson County, New Jersey. His father, Nathan, was an Internal Revenue Agent who was active in local politics and a member of the Union City Board of Education. His mother, Eva, was involved in the North Hudson Jewish Community. He attended Emerson High School in Union City, New Jersey and joined the Navy after graduating, serving in the South Pacific during World War II. Glenn wrote that 'From 1943 to 1946, he drew over 200 cartoons about Navy life in the Philippines, Australia and Hawaii. His art work is now part of the Library of Congress's Veterans History Project.' He attained the rank of Third-Class Gunner's mate, and because of his size (he was 6'4"), he often moved artillery shells around Navy bases and taught fellow sailors how to take apart and reassemble large weapons.**

Norman took night classes from New York University and graduated with a degree in art education, and later received a Master's Degree in art education from Hunter College. Glenn describes his father's art classes, attending summer programs in art at Ohio State University and Millersville State College in Pennsylvania. He spent many summers as an arts and crafts counselor at summer camps. The campers used to call him Uncle Elmer because he was always having them use Elmer's glue. He picked up his arthritis by teaching elementary school age children and adult education classes. His artistic talents were unique, and he worked in a number of mediums. He taught art at Union Hill High School in Union City, New Jersey where his wife, Diana, worked as the secretary to the principal for 25 years.

His love, starting in his youth, was Rubens. He also had a fondness for many other types of mystery stories. He corresponded with Vincent Starrett and Howard Haycraft and dreamed of joining the Baker Street Irregulars. In 1975 he was inducted in the BS and given the name "Jonathan Small." As the donations of his artwork to the Sherlock Holmes Collections indicate, Holmes was a frequent subject of his work. It was printed in The Baker Street Journal, The Armchair Detective and The Sherlock Holmes Journal and Baker Street Miscellanea. Also he drew cartoons on the front of dozens of envelopes and mailed them to Sherlockians, as well as creating and giving many other mementos to his friends. Along with Duran, who passed away in December 2004, he co-founded Mrs. Hudson's Cellidwellers with Harlan Umarysly and Irving Kamit. The society still uses a bust of Holmes and the offic. Mrs. Hudson piddle that Norman created. His friend Peter Blum remembers "Norm had great fun with a presentation to his Sherlockian society in New Jersey about Picaso when he offered Holmes for assistance when Picaso was accused of having stolen the Mona Lisa. Nancy showed pages from a Picasso sketchbook that had interesting Sherlockian imagery. He talked about 'devil', etc., and of course he had forged everything. I also recall a display of Norman's three-dimensional Sherlockian artwork at the John Bennet Shaw workshop in Hoboken and Harlan Umarysly delivering a lecture about how wonderful Norm's artwork was, holding up copies of Baker Street Miscellanea.**

The talented Mr. Schatell died on April 17, 1980 in Cliffside Park, New Jersey. His son, Glenn Schatell, who now lives in Fort Collins, Virginia with his wife, worked for 30 years in the insurance industry. In one of his positions at New York Life he worked as a Death Claims Analyst, which was in his father's spirit, "since it is little like being a detective." Glenn also worked in New York City as a community activist for housing issues. His sister Amy is a drama teacher at a school for dyslexic students in the South. She still manages with the addition of two granddaughters, born after their grandfather's passing. Glenn's daughter, Elena, is a student at Kenyon College in Ohio, and his niece, Natasha Miller, is the Communications Director for KickinKitchenTV.

Tim Johnson notes that in the time he's spent going over the donated artwork, he's constantly struck by what a skilled artist Schatell was and his wonderful sense of humor, and how "his humor often found its way into the stories. Tim's project list for this year is obtaining high-resolution scans of the treasures donated by Glenn Schatell. Those digital files will be available later this year on the U Media Archive (http://umedia.lib.umn.edu/edumedia/term740). Glenn was also happy to report that plans are in place for a book to be published by the Barred Silicon Dachshund Press that will contain reproductions as well as all the stories. Both in book form, and at the University of Minnesota's Sherlock Holmes Collections, Sherlockians will have an opportunity to discover, or rediscover for many, the unique talent of Norman Schatell.

50 years ago, the Soviets were leading the way in the space race and there was rising unease about what nation, and what ideology, would control space. Why was the Soviet Union in the lead? John C. Hogan, in his June 1962 Air Force and Space Digest (published by the Air Force Association's article "Opportunities for Asteroidal Crime" suggested that the beneficiary of that "famous scientific criminal" Professor James Moriarty and his mathematical theories might have been "the Soviet space-science program." Hogan wrote that "at some point on written by the late but little-lamented Professor Moriaty" had been mentioned in the November 1961 issue of the above publication, adding it was "the greatest scientific literary achievement of the late nineteenth century; yet no copies of it exist today in the Western world." He questioned the possibility that the Soviets had copies of the book, which he felt included "valuable data on space orbits and rocket trajectories." He urged readers to get into the stories. "From 1943 to 1946, teaching credentials in 1965, receive his M.A. in political science in 1942 and served in the Navy, with John Shaw. I remember Hogan telling me that since his wife did not get up for an early breakfast, it was his habit to write his short stories at a different restaurant every morning and he traveled far and wide in search of the perfect omelet." Saul Cohen, who lived in Los Angeles at the same time as Hogan, recently wrote of his association, which began when he "had [an] idea for [a] book and even had a contract with Prentice-Hall, but found that he didn't know enough about the law and his lawyer gave him my name. The book was easy to write (nary a footnote) and was published by P-H in 1961. It was reviewed by Robert Kirsch, Book Editor of the Los Angeles Times, on June 7, 1963. (I knew that because I have a copy of the review stuck in my copy of the book.) Kirsch began: 'About the most useful book I have read in a long time bears the rather austere title "Astronomy and Space Law: Scholarly Publishing and the Law (Prentice-Hall: $5.50) by John C. Hogan and Saul Cohen." Hogan believed, for me, that of recommending a book which will answer the questions of some friends involved in the legal problems of research, writing and publishing. Here it is! From the "John H" friend. "John Hogan was well endowed corporeally, so he had in that common with me. Remember Hogan telling me that since his wife did not get up for anNUatural breakfast, it was his habit to write his short stories at a different restaurant every morning and he traveled far and wide in search of the perfect omelet." Saul wrote in the new The Really Rugged Shaw, published by the BSJ, that John C. Hogan died on May 6, 2005. He replied on June 18, enclosing copies of several of his articles and signing the letter "John C. Hogan B.S.'51". As Jon Lellenberg notes, "Hogan's investments was announced in the June 1962 BSJ. In the last years Hogan Wall announced his investments both at the January annual dinner and in April, the latter what he called the Edgar W. Smith Birth- day Honors (Smith's birthday having been April 31). Those leaned for people not likely to attend an annual dinner took work and receive their investments in person." Later that same year Hogan's "Opportunities for Asteroidal Crime" article was published in the December BSJ. He had three more articles that ran in the BSJ, the last one appearing in 1968. **

So what was the Sherlockian interest? On June 1962 was a busy year for Hogan's BSJ, the last one appearing in 1968. The Baker Street Journal in 1961, the same year he contributed an article to the Sherlockian Law Review, in the September issue, "Sherlock Holmes and Outer Space" discussed Prof. Mortan's brilliance in mathematics and remeasured the stability of the eccentric of the late but little-lamented Professor Moriaty's criminal mind obviously was not studying the orbits and velocities of asteroids - for purely scientific reasons. It is shown in a recently published book that the study of crime will be a major problem in outer space." He wrote that Moriarty was well endowed, and "in the way in the outer orbit and there was an unease about what nation and what ideology, would control space. Why was the Soviet Union in the lead? John C. Hogan, in his June 1962 Air Force and Space Digest (published by the Air Force Association's article "Opportunities for Asteroidal Crime" suggested that the beneficiary of that "famous scientific criminal" Professor James Moriarty and his mathematical theories might have been "the Soviet space-science program." Hogan wrote that "at some point on written by the late but little-lamented Professor Moriaty" had been mentioned in the November 1961 issue of the above publication, adding it was "the greatest scientific literary achievement of the late nineteenth century; yet no copies of it exist today in the Western world." He questioned the possibility that the Soviets had copies of the book, which he felt included "valuable data on space orbits and rocket trajectories." He urged readers to get into the stories. "From 1943 to 1946, teaching credentials in..."
Acquisitions

Catherine Cooke added the program for the 2012 Sherlock Holmes Society of London’s annual dinner to the Collections. A Whale of a Time was held on January 7, 2012 at The House of Commons. Don Hollis donated a copy of Laksh Chithika Apay, A Chuchuran Translation of The Adventure of the Speckled Band. Translated by Gilbert Bredloove, it was published by Fairdale Press, Flower Mound, TX in 2011.

There are four versions of the Samuel French edition listed in Ronald B. De Waal’s Universal Sherlock Holmes:

- The first English edition, published August 1912, which has a khaki-colored cover and no exterior ads (with publisher’s ads on p. 125-26 for the plays of Alfred Suroo);
- A 2nd impression, with thinner paper and a dark green paper cover;
- A 3rd impression, with a light brown paper cover published in 1928 (with publisher’s ads on p. 125-26 for plays of Gertrude E. Jennings); and
- A fourth impression, with a light brown paper cover, published in 1929 (with a cover ad for five plays, the first being The Rising Generation);

Needless to say, all are quite scarce, but the Collections have copies of each.

Some Thoughts on Norman Schatell

By Donald Pollack

I was fortunate to be able to correspond with Norman Schatell on three different fronts between 1975 and his untimely death in 1980. I am astounded to realize more than 30 years later, that we exchanged letters and other materials for only five years; I still think of Norman as someone I knew for much longer, but it just shows that he was one of those figures who is present even when he was absent.

My initial introduction to Norm was through our little journal Baker Street Miscellany. Norm first appeared in BSM in March 1977, issue 9, at the outset of our third year of publication, but I had been in correspondence with him since at least November 1975 about developing the series of drawings that we published as The Art and Crafts of Holmes. (Readers of this newsletter will be familiar with his legendary envelopes.) His drawings were chaotic and brilliant, with a deep sense of humor and playfulness that explored unexpected connections — his Prof. Moriarty bobble head figure in BSM 9 was a wonderful evocation of the image of the professor’s oscillating head in the form of the collectible dolls popular at the time. One of my favorite projects was “The Wonderful Dog That Does Not Flush Snapback Demonomar” (BSM #10) the instructions to which conclude — the dog will quickly return to its starting position having done nothing.” His style was absurdist in the best sense — a “working model” of the 17 steps should give anyone pause — and extraordinarily clever. I have a lot of ideas he sent us, many of which did not make it into print, at least in BSM, and among them I find “The Fool Your Hostess: Fake Second Stain” and “Working Model of the Great Grumpen Mire.”

A year later, in the March 1978 issue (#3) we started a series of Norm’s drawings we called “The Anatomophological Holmes” based on his creative Sherlockian takes on an extraordinary range of anatomical and archaeological objects. I provided the brief introductory text for the drawings, and looking back over our correspondence at that time, I was amused to see that Norm encouraged me to disagree with his identification of one or two objects, recognizing the humorous potential in a satiric reference to the kind of debate that comprised much of Sherlockian writing. Norm’s work appeared in many issues of BSM in that period, and he was so important to us and to his friends that we published a memorial essay by Irving Kamil, Harlan Umaryski, and John Bennett Shaw in BSM 22, shortly after Norm’s death in 1980. I don’t think we ever honored another Sherlockian like that, except for John Nieminski — a founder of BSM — who died several years later, too early.

Norm turned out to be a modest collector of editions of The Hound of the Baskervilles, among other Sherlockian works, and we shared that interest in a series of letters over several years. There is much bibliographic detail there that would be boring to most readers, but even so Norm’s enthusiasm is present in every letter, and his discovery that he owned an especially rare variant of the American first edition of The Hound – the one printed with April 1902 publication date — was broadcast with infectious joy.

Finally, I was equally grateful for Norm’s legwork as he tracked down information on Langdon McCormick, an early 20th century playwright who had written “The Burglar and the Lady,” a 1906 Sherlock Holmes versus Raffles thriller, notable as a stage vehicle for Gentleman Jim Corbett, the famous boxer. I had discovered a copy of the script of the play, and was working on putting it into print, but could find little information on McCormick, the author. Norm suspected that the libraries chieftains of the Lincoln Center might have information about this once-famous but by 1970 elusive author, so he spent hours hunting through ancient files and records, and dutifully passed along anything he found. My subsequent article on the play owed much to Norm’s assistance. Norm was also sending his findings to Peter Blau, Blau happily forwarded them on to me, including many items that I had originally sent to Norm and he in turn sent on to Peter — reminding me of the quintessence of scholarly generosity.

Throughout the too brief time I corresponded with Norm – he reminded me in one letter that we had never met in person, despite being at the BSI weekend once or twice at the same time – he was always a joy to know, a delightful correspondent with a self-consciously amused sense of his own mildly mad style. I recently wrote an update of my original article on “The Burglar and the Lady” and had a chance to review my correspondence with Norm and the documents he sent me, and I was once again pleased to be in the presence of this remarkable character.

Friends of the Sherlock Holmes Collections

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50 Years Ago Continued from Page 3

Hogan died on September 18, 1985. John Bennett Shaw wrote in the June 1986 Baker Street Journal that his friend was a “prolific writer on Holmesian subjects” whose articles appeared in “such periodicals as Malayan Police Magazine, The Brief, The Journal of Criminal Law, The Hong Kong Standard, The Air Force Magazine and Space Digest (Air Force and Space Digest)” and “The Baker Street Journal.” Hogan "was but a week away from assuming a full-time professorship in law at the University of California at Los Angeles when his death occurred. Truly he was the type of urbane and articulate gentleman that Morley and Smith and Wolff would recognize as true B.S.I. material." 

Julie McKuras, ASH, BSI

Remembrances

In supporting the Sherlock Holmes Collections, many donors have made contributions either in honor or in memory of special persons.

In Honor Of
Sherlock Holmes
Timothy Johnson
The Nashville Scholars
Gordon Speck
Robert Thomalen
Richard Wein
Donald Yates

In Memory Of
Richard Lancelyn Greens
Edward Hardwicke
Cameron Hollyer
Anne Lainhart
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Mailing list corrections requested—Because of the high cost of returned newsletters, we would appreciate being informed of changes of address or other corrections.

Norman Schatell’s Artwork

The lead article of the June 1998 issue of this newsletter carried the simple headline "Norman Schatell." Written by Jon Lellenberg, the article, available online at http://special.lib.umn.edu/rare/newsletter/june98.pdf, highlighted the donation by the Schatell family of their late father’s artwork and correspondence to the Sherlock Holmes Collections. Jon described his friend Norman, an art teacher and a founder of the scion society Mrs. Hudson’s Cliffdwellers, as “interested in Sherlock Holmes in theater, pastiche, and other forms; he was fascinated by Sherlock Holmes as a cultural phenomenon… It was as an artist that he proceeded to astound and delight the Baker Street Irregulars. However quiet his manner, when he combined his zany sense of humor and his artists’ talents with his intimate knowledge of Sherlock Holmes, the results were hilarious and wonderful.” Jon wrote that Norman’s work was “scattered across the country, but this donation to the Sherlock Holmes Collections at Minnesota means that there will be a permanent home for some of it.”

It was with great pleasure that E. W. McDarmid Curator of the Sherlock Holmes Collections Timothy Johnson received recent correspondence from Norman Schatell’s son about an additional contribution. The note from Glenn Schatell read “I’ve decided to donate my share of my father, Norman Schatell’s, Sherlock Holmes art work, which he did in the 1970s, to the University of Minnesota Library.” Tim’s response was “I have enjoyed looking at your father’s art work found in the John Bennett Shaw Collections and am very excited and pleased to accept your very kind gift on behalf of the University.”

Continued on page 6