

THE MEMOIRS OF SHERLOCK HOLMES  
“THE FIELD BAZAAR”

ILLUSTRATED

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story by A. Conan Doyle

illustrations by David Hutchinson; introduction by Ross E. Davies

INTRODUCTION:  
PICTURING HOLMES AND WATSON

Would *The Strand Magazine* have published “The Field Bazaar” — that odd little 1896 Sherlock Holmes and John Watson vignette — if Arthur Conan Doyle had opted not to give it to *The Student* magazine at Edinburgh University?

I am pretty sure *The Strand* would have taken the story, gladly. Herbert Greenhough Smith, editor-in-fact of *The Strand*, liked tales of Sherlock Holmes.<sup>1</sup> He had published and would continue to publish most of the original Holmes stories. Besides, they were quite profitable. According to Conan Doyle scholar Daniel Stashower, “Conan Doyle’s name carried such weight that it could add 100,000 copies to *The Strand’s* monthly circulation figures.”<sup>2</sup> (Of course, Conan Doyle would not have given the story to anyone other than *The Student*. It was a charitable gift, written just for the occasion in support of Edinburgh University’s real-life field bazaar.<sup>3</sup>)

*The Strand* did not publish “The Field Bazaar” in 1896, nor did it ever republish the story. But what if it had? For starters, the story would have enjoyed a larger readership.<sup>4</sup>

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<sup>1</sup> See page iv above; see also DANIEL STASHOWER, TELLER OF TALES: THE LIFE OF ARTHUR CONAN DOYLE 121-22 (1999).

<sup>2</sup> *Id.* at 125.

<sup>3</sup> *The Field Bazaar*, in THE RETURN OF SHERLOCK HOLMES, App. I at 319-20 (Oxford 1993) (Richard Lancelyn Green ed.) (introductory note by Green); see also J.I. MACPHERSON, TWENTY-ONE YEARS OF CORPORATE LIFE AT EDINBURGH UNIVERSITY 29-30, 44 (1905).

<sup>4</sup> See REGINALD POUND, MIRROR OF THE CENTURY: THE STRAND MAGAZINE 1891-1950 at 32 (1966).

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Second, “The Field Bazaar” would have been illustrated (it was not in *The Student*), and the pictures would have been drawn by Sidney Paget. Smith would surely have made sure of that. He had enlisted Paget to illustrate the *Holmes Adventures and Memoirs* series (1891-93), and would later do the same for *The Hound of the Baskervilles* (1901-02) and the *Return* series (1903-04). In the 1890s and early 1900s, Paget’s illustrations were for many readers the true pictures of Holmes and Watson — and they remain influential.<sup>5</sup>



THE LATE MR. SIDNEY PAGET

Third, and perhaps most interestingly, if “The Field Bazaar” had somehow found its way into *The Strand*, it might have become something more than the obscurity that it is today. It has long been regarded by experts not as a canonical Sherlock Holmes story, but as a pastiche. In other words, the “The Field Bazaar” is not a true glimpse of the world Conan Doyle created (or the life Watson lived), but, rather, a mere echo (a humorous, exaggerated one) created in the style of a genuine Sherlock Holmes story.<sup>6</sup> Might the combination of (a) contemporary publication in close proximity to classic Holmes stories (in their primary home periodical) with (b) contemporary pictures by Paget (the primary early illustrator of those stories) have been sufficient to tilt some experts toward a more favorable view of canonical status for the story?<sup>7</sup>

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<sup>5</sup> See Glen S. Miranker, *Sidney Paget’s Sherlock Holmes*, in NICHOLAS UTECHIN AND CATHERINE COOKE, *SHERLOCK HOLMES: THE MAN WHO NEVER LIVED AND WILL NEVER DIE* 34 (2015); CHRISTOPHER REDMOND, *SHERLOCK HOLMES HANDBOOK* 84-88 (2d ed. 2009); see also George Newnes, *The One Hundredth Number of “The Strand Magazine,”* 17 *THE STRAND* 363 (Apr. 1899); POUND, *MIRROR OF THE CENTURY* at 42-43.

<sup>6</sup> Questioning the canonical status of this or that Sherlock Holmes story is a thoroughly respectable exercise in the admirably open-minded community of Holmes scholars. See Leslie S. Klinger, *Why We Write*, in *THE GRAND GAME: A CELEBRATION OF SHERLOCKIAN SCHOLARSHIP VOLUME TWO 1960-2010* at 1, 2 (2012); Michael J. Riezenman, *Thoughts on the Canonicity of The Sign of the Four*, 60 *BAKER STREET J.* 12 (Summer 2010); see also Arthur Conan Doyle, *The Reigate Puzzle* (1893) (Sherlock Holmes: “Now I make a point of never having any prejudices, and of following docilely wherever fact may lead me . . . .”); Bernard Davies, *Introduction*, in *THE SHERLOCK HOLMES REFERENCE LIBRARY: THE SIGN OF FOUR* xi, xi-xii (2004) (Leslie S. Klinger, ed.).

<sup>7</sup> Cf. DONALD A. REDMOND, *SHERLOCK HOLMES AMONG THE PIRATES: COPYRIGHT AND CONAN*

It is, alas, too late for that thought to be more than speculative. Paget died in 1908. The last Paget-illustrated Holmes story was “The Adventure of the Second Stain,” published in the October 1904 issue of *The Strand*.<sup>8</sup> So, we will never know how Paget would have portrayed the Holmes and Watson of “The Field Bazaar.” Would they have been clownish caricatures of themselves, or would Paget have played it straight and sober with the imagery?<sup>9</sup> The former would have been a fairly unambiguous signal that the story was a pastiche, the latter, not so clear.

In fact, “The Field Bazaar” did not appear anywhere other than *The Student* until the mid-1930s.<sup>10</sup> Since then it has floated on the margins of the world of Holmes and Watson, denied not only canonical status, but also original illustration. It has been, really, an orphan work.

Canonizing is outside the scope of the *Green Bag*'s authority (and interest, and competence), but illustrating and publishing are not. So, having both some sympathy for “The Field Bazaar” and some appreciation for the story it tells — whether canonical or comical, it is fun to read — the *Green Bag* has enlisted an excellent modern illustrator to illuminate it.

David Hutchinson is well-suited to the task of adding pictures to “The Field Bazaar” for a *Green Bag* version of this entertaining tidbit for lawyers. He is both a skilled amateur artist and a successful practicing lawyer.<sup>11</sup> His offerings here are, first, a respectfully derivative salute to Paget (see page 467 below) and, second, an entirely original, Paget-inspired portrayal of a contemplative Watson (page 469). We hope that Hutchinson's best efforts to bring the words of “The Field Bazaar” to visual life — combined with our best efforts to bring these old words and new pictures together tastefully — bring you new pleasure in this amusing, anomalous sidelight on Sherlock Holmes and John Watson:

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DOYLE IN AMERICA 1890-1930, at 18 (1990) (wondering how American views of Sherlock Holmes might have been affected “if the ‘Adventures’ as published in American newspapers had had the Paget illustrations”).

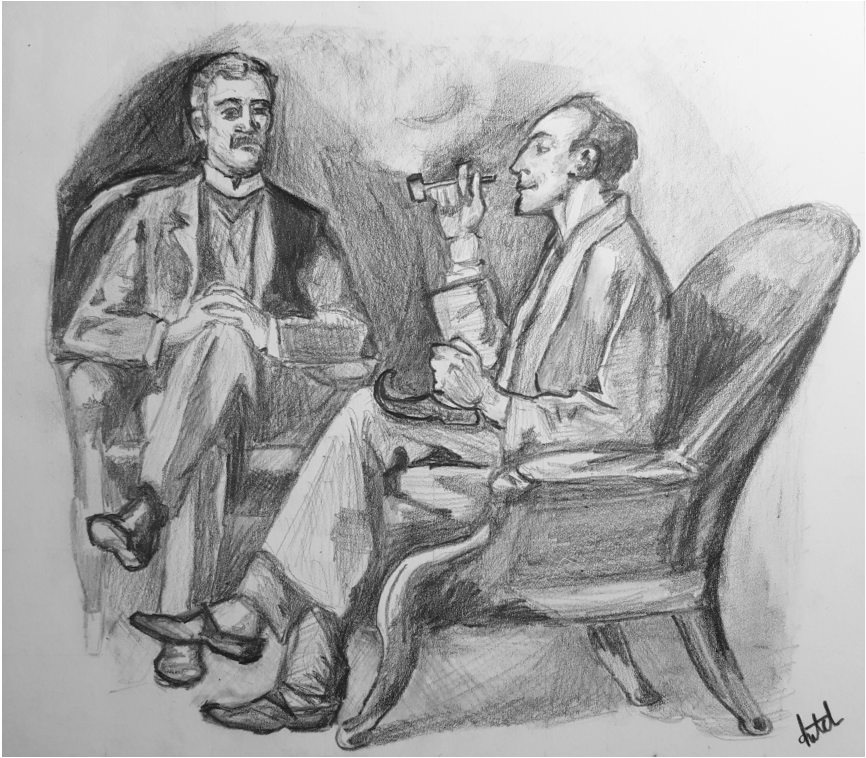
<sup>8</sup> In the early 20th century, the English Paget was succeeded by the American Frederic Dorr Steele, whose first-rate illustrations of Holmes stories appeared in *Collier's Weekly* and other magazines. See REDMOND, SHERLOCK HOLMES HANDBOOK at 84, 88-90.

<sup>9</sup> Cf. VINCENT STARRETT, THE PRIVATE LIFE OF SHERLOCK HOLMES 169 (1934) (“Frederic Dorr Steele, the artist, also has done a parody or two in prose, for the delectation of his fellow members of the Players . . .”).

<sup>10</sup> See Cattleya M. Concepcion, *Arthur Conan Doyle's “The Field Bazaar”: A Bibliography*, page 443 above.

<sup>11</sup> See [jenner.com/people/DavidHutchinson](http://jenner.com/people/DavidHutchinson).

*"THE FIELD BAZAAR" ILLUSTRATED*



He smiled as he took his slipper from the mantelpiece and drew from it enough shag tobacco to fill the old clay pipe with which he invariably rounded off his breakfast. (Based on Sidney Paget illustrations for "The Adventure of the Copper Beeches" and "The Adventure of the Stockbroker's Clerk.")

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THE FIELD BAZAAR

"I SHOULD certainly do it," said Sherlock Holmes.

I started at the interruption, for my companion had been eating his breakfast with his attention entirely centred upon the paper which was propped up by the coffee pot. Now I looked across at him to find his eyes fastened upon me with the half-amused, half-questioning expression which he usually assumed when he felt he had made an intellectual point.

"Do what?" I asked.

He smiled as he took his slipper from the mantelpiece and drew from it enough shag tobacco to fill the old clay pipe with which he invariably rounded off his breakfast.

"A most characteristic question of yours, Watson," said he. "You will not, I am sure, be offended if I say that any reputation for sharpness which I may possess has been entirely gained by the admirable foil which you have made for me. Have I not heard of debutantes who have insisted upon plainness in their chaperones? There is a certain analogy."

Our long companionship in the Baker Street rooms had left us on those easy terms of intimacy when much may be said without offence. And yet I acknowledge that I was nettled at his remark.

"I may be very obtuse," said I, "but I confess that I am unable to see how you have managed to know that I was . . . I was . . ."

"Asked to help in the Edinburgh University Bazaar."

"Precisely. The letter has only just come to hand, and I have not spoken to you since."

"In spite of that," said Holmes, leaning back in his chair and putting his finger tips together, "I would even venture to suggest that the object of the bazaar is to enlarge the University cricket field."

I looked at him in such bewilderment that he vibrated with silent laughter.

"The fact is, my dear Watson, that you are an excellent subject," said he. "You are never *blasé*. You respond instantly to any external stimulus. Your mental processes may be slow but they are never obscure, and I found during breakfast that you were easier reading than the leader in the *Times* in front of me."

"I should be glad to know how you arrived at your conclusions," said I.

"I fear that my good nature in giving explanations has seriously compromised my reputation," said Holmes. "But in this case the train of reasoning is based upon such obvious facts that no credit can be claimed for it. You entered the room with a thoughtful expression, the expression of a man who is debating some point in his mind. In your hand you held a solitary letter. Now last night you retired in the best of spirits, so it was clear that it was this letter in your hand which had caused the change in you."

"This is obvious."

"It is all obvious when it is explained to you. I naturally asked myself what the letter could contain which might have this effect upon you. As you walked you held the flap side of the envelope towards me, and I saw upon it the same shield-shaped device which I have observed upon your old college cricket cap. It was clear, then, that the request came from

"THE FIELD BAZAAR" ILLUSTRATED



“... you laid down the letter beside your plate with the address uppermost, and you walked over to look at the framed photograph upon the left of the mantelpiece.”

Edinburgh University — or from some club connected with the University. When you reached the table you laid down the letter beside your plate with the address uppermost, and you walked over to look at the framed photograph upon the left of the mantelpiece.”

It amazed me to see the accuracy with which he had observed my movements. “What next?” I asked.

“I began by glancing at the address, and I could tell, even at the distance of six feet, that it was an unofficial communication. This I gathered from the use of the word ‘Doctor’ upon the address, to which, as a Bachelor of Medicine, you have no legal claim. I knew that University officials are pedantic in their correct use of titles, and I was thus enabled to say with certainty that your letter was unofficial. When on your return to the table you turned over your letter and allowed me to perceive that the enclosure was a printed one, the idea of a bazaar first occurred to me. I had already weighed the possibility of its being a political communication, but this seemed improbable in the present stagnant conditions of politics.

“When you returned to the table your face still retained its expression, and it was evident that your examination of the photograph had

not changed the current of your thoughts. In that case it must itself bear upon the subject in question. I turned my attention to the photograph, therefore, and saw at once that it consisted of yourself as a member of the Edinburgh University Eleven, with the pavilion and cricket-field in the background. My small experience of cricket clubs has taught me that next to churches and cavalry ensigns they are the most debt-laden things upon earth. When upon your return to the table I saw you take out your pencil and draw lines upon the envelope, I was convinced that you were endeavouring to realise some projected improvement which was to be brought about by a bazaar. Your face still showed some indecision, so that I was able to break in upon you with my advice that you should assist in so good an object."

I could not help smiling at the extreme simplicity of his explanation.

"Of course, it was as easy as possible," said I.

My remark appeared to nettle him.

"I may add," said he, "that the particular help which you have been asked to give was that you should write in their album, and that you have already made up your mind that the present incident will be the subject of your article."

"But how — — !" I cried.

"It is as easy as possible," said he, "and I leave its solution to your own ingenuity. In the meantime," he added, raising his paper, "you will excuse me if I return to this very interesting article upon the trees of Cremona, and the exact reasons for their pre-eminence in the manufacture of violins. It is one of those small outlying problems to which I am sometimes tempted to direct my attention.["]<sup>12</sup>

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<sup>12</sup> See Ross E. Davies, *The Quotation Mark Puzzle*, page 511 below.