The Adventure of the Translation Student

An Analysis and Translation of
"The Adventure of the Retired Colourman"
by Arthur Conan Doyle

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Acknowledgements

I may not have been the ideal student or the most enthusiastic one. There was even a short moment that I believed that stopping would be the best choice, but I cannot say that I regret doing a master in translation.

I might not have agreed with everything and I might still not be able to tell you about the four problems in translation according to Nord, even if I did study those about five times. I do believe that I have learned something from each of my teachers. Not only them, but I also learned from my fellow classmates.

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Introduction

From the mystery novel *The Power-House*, written by Scottish novelist John Buchan and published in 1916, comes the following line: "[F]or every man at the bottom of his heart believes that he is a born detective" (40). That is to say that everyone believes that they are capable of solving a crime. However, can this statement be considered accurate? Detective stories are known for containing any type of mystery that needs to be solved, but in more recent times, a detective story almost always contains a murder. One other thing that is certain is that the perpetrator will most likely be revealed in the last two chapters of the story. The answers to the questions "who?", "why?" and sometimes "how?" will, however, remain a mystery until the very end of the story, where we will either be given a confession from the perpetrator or an explanation from the detective who has investigating the case. At that time the reader may or may not have come to the same conclusions as the detective based on the evidence that has been given throughout the story, but the explanation always makes sense and ties up all loose ends.

While I may not be trying to solve a murder or a different kind of crime, I will attempt to use whatever detective skills I may have to come to the bottom of how a detective story works and how it can or should be translated. My methods will not include dusting for fingerprints, an interrogation, or the use of any fancy equipment that detectives use nowadays, but I will attempt to translate a detective story that features one of the most well-known detectives on this planet: Sherlock Holmes.

The most important question to answer will not be "who?", "why?" and "how?", as is standard in most detective stories. The main question that I am looking to be answered is:

What translation problems will a translator come across while translating the story, "The Adventure of the Retired Colourman"? How can an analysis resolve these problems, and which solution is the best choice?

Like any detective before me, I have to put together the puzzle pieces that will lead to an answer for this question. Without any background knowledge, a detective does not have much to go on, so I will start of by contextualising the basic information, which can be found in part A.

In part A, I will closely examine the life of Sir Arthur Conan Doyle, the author of the story and the inventor of Sherlock Holmes. In addition, a short summary of the story, that will be analysed later, will be added. The story itself, and the time period it was written in will also be dissected.

Then in part B, I will take a closer look at the story itself and how it is written. Then I will attempt to point out traces in the story that can refer back to the Victorian era in which the book was written. This will be followed by an inspection of the cultural aspects that appear in the story and any connections these cultural aspects might have with the Victorian era. Most importantly, I will take a look at the style of the story and how the different characters are given their own style.

Finally, part C, will contain an annotated translation of the story. The footnotes will refer back to a previous chapter and the translation problems that were discussed.

After looking at all these different aspects, I will finish off with a short conclusion in which I briefly want to summarise that has previously been discussed.

PART A
CONTEXT

1. The author, the story, the narrator

Sir Arthur Conan Doyle created a widely loved character that even now still has many fans. During the time of publication Conan Doyle wanted to stop writing Sherlock Holmes stories so he could focus on his historical stories, but due to many objections of his readers he was forced to keep Sherlock alive. To this day, people write letters addressed to the character, believing he is real. The letters are forwarded by Scotland Yard or by the General Post Office (Booth 178).

1.1. The Author

Arthur Ignatius Conan Doyle was born on May 22, 1859 in Edinburgh. Conan Doyle was the eldest son of Mary Foley and Charles Doyle (Norman 11; Booth 7). Charles was an alcoholic, who was more often depressed, and it caused for many problems in the Doyle family (13; 9-10). Conan Doyle's passion for writing started early when his mother would tell him stories when he was young (Booth 10). At his mother's encouragement, Conan Doyle wrote his first story when he was six (14). The first school Conan Doyle attended was Newington Academy when he was seven and while he was staying with a friend of his mother (15). He went to a Jesuit preparatory boarding school named Hodder in 1868 (Norman 13; Booth 19). After Hodder, he attended Stonyhurst College and graduated in 1875 when he was seventeen (Booth 23 & 36). He also attended a school in Feldkirch in Austria and studied medicine at Edinburgh University where he met Joseph Bell. The character Sherlock Holmes would be based on Bell (Norman 14-5; Booth 36 & 46). In 1885, Conan Doyle gained his doctorate and published his thesis: "An Essay Upon the Vasomotor Changes in Tabes Dorsalis" (18; 100). During his studies Conan Doyle wrote several articles and stories that were published in various journals and magazines (15; 61).

In 1882 Conan Doyle moved to Portsmouth where he opened his own medical practice (17; 88-9). In 1885, Conan Doyle married Louise Hawkins and a year later, in 1886, Conan Doyle first started writing a story that featured Sherlock Holmes in 1886 (99 & 104). The first child of Conan Doyle and Louise was born in 1889, a daughter, Mary (Norman 19; Booth 128). In 1889, Conan Doyle wrote his second novel featuring Sherlock Holmes (Booth 132-133). It was to be published in an English version of the Lippincott's Monthly Magazine (132). In 1891 the family moved to London after a failed attempt of Conan Doyle to study in Vienna. Due to the fact that he did not have any patients in his practice in London, he decided to spend his time by writing a series of short stories featuring Sherlock Holmes. It is also here that Conan Doyle decided to kill off Holmes as he began to tire of him (138). In 1891, Conan Doyle decided to abandon his career as a doctor and pursue a career in writing instead (Norman 19; Booth 139 & 165). His son Kingsley was born in 1892 (20; 181). The family moved to Surrey when Louise contracted Tuberculosis.

During the Boer War in South Africa, Conan Doyle worked as a doctor at Longman hospital after he was deemed unfit to fight in the battle (84-5; 226-7). From this experience emerged a few war-related stories. After his second war-related story he was given the title knight Bachelor from King Edward VII for serving his country (85; 241) Conan Doyle decided to revive Holmes after many complaints from his readers. In 1906 his wife Louise died of Tuberculosis (Booth 258). Conan Doyle married Jean Blyth Leckie a year later (267). Together with his two children and his new wife, Conan Doyle moved to Sussex (279). Together they would have three children: Denis Percy, Adrian Malcolm and Lena Jean Annette (280). After Lena was born in 1912, Conan Doyle produced the novel *The Lost world* (285).

Conan Doyle wanted to join the war in 1914, but was again declared unfit to join and instead he made several suggestions to the War Office (Norman 99; Booth 295-297). Conan

Doyle was later given permission to visit the fronts (100; 302). Conan Doyle lost many family members to the war. Many were injured including his son Kingsley and due to his weakened state, Kingsley died of pneumonia not much later (104; 311). After 1918 Conan Doyle mainly wrote about the topic of spiritualism until he was in need of money and he began writing stories featuring Professor Challenger and Sherlock Holmes again (Booth 340). Conan Doyle died on 7 July 1930 in his home in Sussex (353).

1.2. The story

"The Adventure of the Retired Colourman" or simply "The Retired Colourman", was published alongside eleven other short stories in *The Case-book of Sherlock Holmes,* in 1927, after the stories had already been individually published in *Strand Magazine* (Pugh 103-113).

"The Retired Colourman" starts with Doctor Watson who enters the sitting room at Baker Street 221B to find Holmes. Doctor Watson tells about the stranger he encountered on his way in and the reader learns that he has asked Holmes to find his wife and Doctor Ernest, the man with whom she ran away, so that he may be able to retain his money that the couple took with them (Conan Doyle 1397). As Holmes is busy with a different case, he asks Watson to visit the client at his home, "[as] evidence taken on the spot has a special value" (1398).

Wanting to do his own investigation based on the findings of Doctor Watson, Holmes lures his partner and his client, Amberley, away. It does not take long for Holmes, together with another detective that has been hired by the family of Doctor Ernest, to ask the most important question: "What did you do with the bodies?" (1404). When Amberley tries to kill himself it is clear that he is not the victim in this case, but the criminal. Holmes and the other detective, Barker, take Amberley to Scotland Yard and Watson is left wondering how Holmes managed to piece everything together (1404). When Sherlock returns with an inspector the truth about everything is finally revealed (1405). After the inspector asks Holmes why

Amberley would want to hire him, Holmes answers that Amberley was overconfident in his believe that nobody would be able to discover that he committed murder (1408).

1.3. The Narrator

Watson is the first person narrator of the story. He tells the story in a chronological order; this means that Watson does not give any clues to the outcome of the story even though he is aware of it. This way the reader, as Watson was before them, is kept in the dark. Together with Watson as the character in the story, the reader is introduced to the client, the case, and to the evidence.

Due to the fact that the story is written from the point of view of Watson, the reader is never aware what Holmes is thinking, has discovered, or has deduced. It is only later when Holmes informs Watson of everything that he has learned and deduced that the reader is also informed of this. While Watson and Amberley were stuck in Little Purlington, Holmes went out and did some investigating. The reader is unaware of this because Watson himself is unaware of this. Watson, and with him the reader, is only informed of this when Holmes tells this to Watson and inspector MacKinnon later in the story. In this particular case it is impossible for Watson and the reader to come to the same conclusion as Holmes.

While it is understandable that Watson and the reader would be unaware of the thoughts of the other characters it appears as if Watson has no thoughts of himself. Watson mentions when Holmes is brooding, or in a certain mood that it is best to leave him alone, but he simply waits until Holmes is addressing him again. The reader is not invited to the thought process of Watson. It seems as if Watson is not even interested in the case or the thought patterns of his friend.

Using a narrator like Watson helps the author to keep certain facts a secret. If the reader was aware of the thought process of Sherlock Holmes, the story would not be as interesting as the reader would come to the conclusion at the same time as Holmes. In

addition, the reader cannot form a band with the characters via Holmes. Watson is responsible for influencing the reader. His feelings and observations of the characters will influence the reader. While it seems as if Watson is suspecting the tall, dark man that followed him home, Holmes recognises him and knows that this person is not a suspect. The reader is more likely to agree with Watson.

2. The story dissected

Every story can be dissected into different parts that each contribute to a whole. The short story “The Retired Colourman” can be dissected into six parts. Investigating these parts will help indicate how a classic detective novel is formed. The different parts are named: Introduction, Gathering clues, twist, confession, explanation, and calm.

2.1. Introduction

The first part in the story is the introduction of the main characters and the crime that needs to be solved. Because Holmes has already been established as a very competent detective in earlier stories, therefore his introduction in “The Retired Colourman” is rather short. Watson only reflects on Holmes’ mood, but it is Holmes that addresses Watson first when Watson enters 221B Baker Street. “’Did you see him’ [Holmes] asks” (Conan Doyle 1397). With this sentence Holmes manages to steer the conversation immediately to Josiah Amberley, his new client. During the conversation the reader also learns what kind of mystery Holmes needs to solve. Holmes has been asked to find Amberley’s wife and the young doctor she ran away with. With them they have taken Amberley’s savings and securities. In this specific case Holmes has to figure what the two people did to avoid being found.

The story is thus far a perfect example of a classical detective story in which the mystery or crime that the detective needs to solve is usually revealed at the beginning of the story, but only after the detective has been introduced (Cawelti 80). In this particular story this is the cae when Holmes shares early on that he needs to find two people that have run away.

The most important characters in a classical detective story are the detective, the victim and the criminal. The detective here is obviously Holmes, who is extremely clever and has some distinguishing qualities about him. The detective in a classical detective story is usually a bit eccentric, which aids him in noticing clues and pointing these out though neglecting to explain the significance behind them. Thus his friend Watson and the reader are left

wondering until he decides to reveal this information (94). When Holmes adds to the description of the tall, dark man that Watson describes, it appears as if the detective can read minds and is capable of performing magic tricks, this is also a common attribute for a detective in a classical detective story (94-5).

Amberley plays the victim, but is in actuality the criminal. Victims are usually important in detective stories, but in this case Amberley is not a common victim. He is merely pretending to be a victim. In most detective stories, the author makes sure to invoke sympathy for the victim, but in this case Amberley is often portrayed as being an unlikable man. This has the effect of ensuring the reader will not become too attached to him so that when the truth comes out they will feel no resentment or betrayal to his character being the criminal. The reader might feel an initial attachment to Amberley, but through further character development their feelings towards him will likely adapt. This is also true for the role of the criminal; what was first thought of as the criminal, turns out to be the victim.

There is also a brief mention of Scotland Yard in this introduction. Scotland Yard was unable to solve the crime and told Amberley to go to Holmes, which results in Holmes coming to the rescue and solving the case for Scotland Yard. There is usually always a character in a classical detective story that is unable to solve a case and thus needs help (96)

2.2. Gathering clues

The second part of the story is shortly introduced by Watson: “And so it was that on a summer afternoon I set forth to Lewisham” (Conan Doyle1398). Even though this part still takes place at Baker Street it is clear that the previous part has ended. Watson has been to Lewisham to speak with Amberley at his home called “The Haven”. In this part Watson has returned to tell Holmes of his observations. These are the first clues that the reader is being given. Amongst these initial clues are the strong-room in the home of Amberley, the theatre ticket of Amberley’s wife, and the fact that Amberley seems to be painting his house. It

becomes clear that these are not the only clues that Holmes has at his disposal. Holmes points out to Watson that he has forgotten to do some things while in Lewisham, but that he was able to gather information with the help of the telephone.

2.3. Twist

The next day in the study is the next part of the story. Holmes has left a note at the breakfast table in which he asks Watson to be available at three o'clock. When the hour arrived, Holmes returned to Baker Street followed shortly by Amberley who seeks advice regarding a telegram that he has received. Watson and Amberley travel to Little Purlington as requested by the author of the telegram, only to find out that the telegram is a forgery. It appears Watson and Amberley made the entire trip in vain. When they return to London the next day they find a note from Holmes asking them to join him in Lewisham. At this point in the story Amberley is portrayed as a really annoying man by the way that Watson describes him through his actions and demeanour.

2.4. Confession

This is the shortest part in the story. When Amberley and Watson arrive at "The Haven" they find Holmes and another man. Holmes introduces the man as a detective named Barker and he informs Amberley that they have the same question to ask him: "What did you do with the bodies" (Conan Doyle 1404). This very confronting question causes Amberley to make an attempt at his life. This is taken as a confession, so Holmes and Barker take Amberley to Scotland Yard.

2.5. Explanation

The next part begins when Holmes returns to "The Haven" with an inspector. It is only in this part of the story that Holmes explains how he came to the conclusion that Amberley was not the victim, but a murderer instead. The focus has shifted from Watson, who has taken the lead

of the story up until now, to Holmes. This is also a feature in the classical detective story. The detective remains in the background until he needs to point out how he came to his conclusions to the audience. In “The Retired Colourman”, Holmes shows Watson what he missed by pointing out simple clues in the strong-room of Amberley. This is a common technique used in a classical detective story. The narrator, and with him the reader, is confronted with his own oversight, which makes the detective’s intelligence even more impressive (Calwelti 89).

2.6. Calm

In the final part Watson and Holmes have returned to 221B Baker Street. The case has been solved and Holmes shows Watson a newspaper that printed the outcome of the story. The last sentence in the story tells the reader that peace has been restored. Many classical detective stories start with the calm of the detective being invaded and end with the calm being restored (82).

2.7. General observations

The story only takes place in three different locations. The first location is 221B Baker Street, the second location is “The Haven”, and the final location is in Little Purlington. Having only a few locations is common to a classic detective story (Symons 174; Cawelti 97). Each of the locations serves a purpose. 221B Baker Street is the home of Sherlock Holmes and a place where he will return to when the case is solved. “The Haven” is where the crime took part and represents a sort of chaos that the detective needs to bring order too. The detective will switch between these places until he has come to the solution (Cawelti 98).

3. Victorian era

As not all stories take place in the same period there might be some strange elements in a text that can be unclear at first. The Sherlock Holmes stories were written in a completely different period than the present. This period is referred to as the Victorian era, the name taken from Queen Victoria, who was ruler over Britain at that specific time, but while Queen Victoria ruled from 1837 to 1901, the boundaries of the Victorian era are not as clear. Linda Hughes states that the Victorian era may have already ended while Victoria was still ruling. Because of the many changes that occurred in Britain in the 1870s, a new era may already have started at that time (Tucker 35). However, according to Lawrence Poston, the Victorian era may have ended in 1887 or it might even have lasted until 1916. Poston also states that the Victorian era was already taking shape since 1780. She calls this the "Victorian Prelude" (4).

In 1780, the Industrial Revolution had already begun, and many of the well-known Victorian authors were born in this period and were greatly influenced by the rise of technology (4). With the help of workers and resources from its many colonies, England was experiencing growth. With England, the city of London was also growing. Business boomed, and with the help of new technologies, London grew from just one million inhabitants to six million in just one century. However, with the rapid addition of new inhabitants, the city turned into a maze, became quickly overcrowded as well as other additional problems that arose. The Londoners were faced with an increase in homelessness, drug abuse and even more crime (Sherlock Holmes, par. 2).

Halfway through the nineteenth century, several essays were published that discussed the poor condition of the people in the working class. These publications could have easily led to an uprising amongst the industrial workers; however, it never happened (Tucker 22). The Industrial Revolution had brought the working class diseases and a lack of clothing, medical

care, education, and decent housing. New and widespread outbreaks of diseases took lives in the overpopulated places in the city (Tucker 21; Sherlock Holmes, par 3).

After the publication of Darwin's book, *The Origin of Species,* many citizens started to doubt the word of the Bible, and after publications by various scientists that discussed science in combination with religion, the validity of some miracles in the New Testament were questioned, as they could now be solved with the help of the newly found sciences (27).

In 1870, the Foster Education Act was established, providing an elementary education for children. While everyone now was able to get an education, the prejudice against the poor did not disappear. With the publication of Darwin's other book, *The Descent of Man, and Selection in Relation to Sex,* men started looking at women a bit differently. They realised that if Darwin was right and evolution made sure that only the strongest survive, it would mean that women were also strong and that they should not be subordinate to men (42-43). A couple of years before the publication of Darwin's book, women had already been given some more rights, but they still were not allowed to vote (38). However, the book also strengthened the belief of the class-system. Those in the upper-class were of the opinion that they were superior to the lower classes and they claimed that Darwin's theory supported that belief (43).

The result of more educated people was the growth in the production of printed media (Tucker 35). Between 1860 and 1890, the number of different newspapers had grown from 30 to 150. There were several reasons why there was such a large growth: the abolishment of the tax and paper duties, the invention of the mechanical typesetting machines and the web rotary press, the improvement of transportations (54). As a result of the better distribution and faster production of the newspaper, they became cheaper and more available to the middle and working class (55).

During the time that the city grew, the river Thames in London became polluted and filled the city with a horrid smell. Not only was the water in a terrible condition in Victorian

Britain, but the burning of coal hid the city in a dense yellow fog that made it hard for people to see. The fog gave criminals the opportunity to surprise their victims, and most citizens were too afraid to go out at night. While the Metropolitan police had expanded since it was first formed, even they were not able to alleviate the fear among the Londoners. Most of the time, the Metropolitan Police was unsuccessful and people quickly lost faith in them (Sherlock Holmes, par. 3-7).

PART B

THEORY & ANALYSIS

4. Time

Many that read Sherlock Holmes, when the story was published, recognised the city in which they lived. The readers saw Holmes as their saviour; they saw him as someone that was able to stop the crime; someone that was not part of the police and that managed to solve almost every case. When Conan Doyle decided that he had had enough of Sherlock Holmes, many people demanded that he start writing stories that featured the detective again. The popularity of Sherlock Holmes has not dwindled since then. New films in which the detective is featured have been made in the last five years, and two television adaptations have also been made or are currently in progress. While the stories told in the films take place in Victorian England, both television adaptations are featured in this current century. But while *Sherlock* takes part in London, *Elementary*, a television show about Sherlock Holmes that is still in development, will have its setting in New York and it will also feature a female Dr. Watson (Izundu, par 1 & 5).

4.1. Time in Translation

In the article "De Brug bij Bommel herbouwen" Holmes wonders if a text, he uses a verse as an example, should be translated lexically, or syntactically (183). Should the translator be true to the metre and the rhyme of the verse or is it up to the translator to convey only the image. In the example Holmes uses he comes across a name that is understandable for the Dutch reader, but might not be for readers of a different country. What should a translator do about this and other cultural references in a text? A footnote could be added in which the necessary information is shared to the reader. A different option is replacing these cultural terms, but according to Holmes this would lead to more questions. If these cultural terms are changed to represent the target culture then why not change the historic setting to a more modern one too? The translator could also decide to only change the cultural setting, but to find a similar occurrence in history that took place in the new setting (184).

Holmes categorised all these questions and came to the realisation that they fit into three categories: Linguistic content, literary intertext, and the socio-cultural situation (185). These are the same categories he mentioned in his article "The Cross-temporal Factor in Verse Translation". Instead of literary intertext, Holmes uses the term literary system in this article. In the article Holmes states that the "cross-temporal" factor has been neglected in translation studies. However, according to him there are certain problems related to time that a translator can come across. Although his article is predominantly focused on verse, some of the problems also appear when translating other literary forms. According to Holmes, the task of the translator is to find a solution to these "inter-system incompatibilities" ("Cross-temporal" 103).

Problems related to the linguistic system are older spelling of words or the use of "temporal dialect" in the text (105). The socio-cultural system refers to the image of the story. Older stories usually contain images that were common then but that might be rare to come across now. The time that streets were mostly filled with horse carriages has passed. Instead coming across one is a rare occasion. Holmes divided the literary system into two different parts. First he addresses the verse and secondly he discusses the verse form (109). Both are not relevant to "The Retired Colourman". While the short story has lost its popularity, they can still be found and are still read.

Holmes never explains what a translator can do to deal with, or solve, these problems, he does make it clear that the translator can decide between historicising and modernising. The translator can either decide to keep all the historic elements of the text. However, the translator can also decide to modernise the text and change certain aspects of the story to a more modern notion (105). Holmes discovered that translators would decide to only modernise one or two of these systems and rarely would they modernise the socio-cultural system.

To categorise the choices that a translator can make, Holmes uses a cross. On one axis stands the difference between exoticising and naturalising and on the other axis stands historicising and modernising. On the ends are the extremes, but the translator could decide to modernise or naturalise only certain parts of the story. Holmes adds that modernisation is usually combined with naturalisation and historicisation with exoticising. The first combination he calls re-creative and the second retentive ("De Brug" 186).

4.2. References to the Victorian Era

Although "the Retired Colourman" was written at the end of the Victorian era, the novel contains certain elements that were common in other books, but also elements that refer to changes that happened in the Victorian era. The elements are connected to: the industrialisation; a sense of identity; Scotland Yard, and the medical profession.

4.2.1. Industrialisation

Many of the famous authors that are credited in the Victorian era were actually born during the time of the Industrial Revolution and they became influenced by the quick rise of technology (Tucker 4). Therefore characters in novels from the Victorian era often appeared as if they were machines. Even though the character Sherlock Holmes was created near the end of the Victorian Era he is often described as being more machine than human. In the stories, this was done by his companion Watson, but even Conan Doyle himself called Holmes a machine:

> I do not want to be ungrateful to Holmes, who has been a good friend to me in many ways. If I have sometimes been inclined to weary of him it is because his character admits of no light and shade. He is a calculating machine, and anything you add to that simply weakens the effect. (qtd. in Fox XX)

In “the Retired Colourman” Watson may not explicitly mention that Holmes resembles a machine, but there are some small clues left in the text. When Watson is describing a wall in detail, Holmes cuts him off and tells him: “I note that it was a high brick wall” (Conan Doyle 1398). Holmes is not interested in the exact details as long as he knows the basic facts. Later in the story Holmes even mentions that he is “quite impersonal” (1401). However, Holmes also appears to be human in this story. When explaining the case to Watson, Holmes mentions that the wife of Amberley, based on a picture, is “good-looking” (1397). Later in the story it even becomes clear that Holmes has an imagination. He seems to have some trouble with the case and when Watson asks him where the difficulties are, Holmes answers with: “In my imagination, perhaps”.

4.2.2. Identity

Stories filled with all kinds of surprises and uncommon situations grew in popularity during the Victorian era. Instead of using settings to which people could hardly relate, the authors brought the mysteries closer to the city and the people (Cox XV). A general feeling of the British identity had been lost as a result of colonisation. By changing the setting of the novel to a more local setting, people regained a sense of belonging. It also allowed the people to form a connection with the stories and the characters. The Sherlock Holmes adventures take place in a contemporary setting, usually focused in London and its surrounding suburbs (XX). The locations in “The Retired Colourman” are London, Lewisham, and Little Purlington. Little Purlington is not a place that is near London, but Holmes has deliberately looked for a place that is far away from London because he does not want Amberley interfering in his investigation.

The city that Conan Doyle describes in his Sherlock Holmes stories is a reflection of the actual city in which his readers lived. Because of the likeness of the fictional and the actual city, it was not hard for the reader to think that Sherlock Holmes might actually be

somewhere in the city (Sherlock Holmes, par. 11). The city that Holmes lived in was, just as the actual city, similar to a maze. Watson could not even find the house of Josiah Amberley. He had to ask a lounger in the street where it was located (Conan Doyle 1398). Holmes later seems to have no problem locating the house of Amberley (1406). Authors focused more on the plot while characters became less important (Cox XV). In the various adventures of Sherlock Holmes, Conan Doyle mostly focused on the two main characters and the plot so he could use them again, but he still made sure to make his stories short enough so that they could be read individually. A simple formula that could be used over and over again (XX).

4.2.3. Scotland Yard

In 1877, there was a scandal revolving around Scotland Yard (Watkins, par. 2). One of the many inspectors had been bribed, and instead of capturing the criminal, he repeatedly made sure that the criminal could escape captivity. When the criminal was finally arrested, the truth came out (Turf Fraud, par 2-3). The inhabitants of London lost their faith in the police. The choice of Conan Doyle to use a detective that worked as a consultant instead of being part of the police helped the popularity of the Sherlock Holmes stories. Conan Doyle strengthened this by describing any police officer that appeared in the story as someone that was incapable of solving a crime (Watkins, par 2). Holmes had to point out to them what really happened during the night/day of the crime, clearly showing that he is far more superior to them.

> "We don't seem to have got any real facts yet, Mr. Holmes. You say that the prisoner, in the presence of three witnesses, practically confessed by trying to commit suicide, that he had murdered his wife and her lover. What other facts have you?"
>
> "Have you arranged for a search?"
>
> "There are three constables on their way."

> "Then you will soon get the clearest fact of all. The bodies cannot be far away. Try the cellars and the garden. It should not take long to dig up the likely places. This house is older than the water-pipes. There must be a disused well somewhere. Try your luck there."
>
> "But how did you know of it, and how was it done?" (Conan Doyle 1405)

Not only did Conan Doyle portray the police as inadequate, he also made sure that the plot revolved around characters to which his readers could relate. Holmes saved the victims from normal people, usually those that were close to them. In "The Retired Colourman" Amberley has murdered his wife and a good friend that he played chess with. Holmes, in a way, became the protector of the upper-middle class. Instead of chaos, Holmes brings order to an ever changing world (Watkins, par 4). Holmes saves the day in "The Retired Colourman" by pointing out that the wife of Josiah Amberley and dr. Ray Ernest are actually the victims instead of the criminals.

4.2.4. Medical Profession

The nineteenth century also revolutionised medicine. Vaccinations were introduced, the practice of autopsy became routine, antiseptic surgery was introduced, and there was a new realisation of the spreading of germs. With new medical professions the medical industry boomed (Tucker 173). The technique that Holmes uses to solve his cases is a copy of the diagnostic technique used by medical professionals to identify diseases. Instead of using the technique to diagnose the disease, Holmes uses it to characterise the different individuals he meets (181).

The method that Holmes and the medical professionals used was not really a technique. Diseases can be found by combing multiple symptoms and instead of treating the patients for each different symptom, medical professionals would look at each and every symptom and connect these to the disease that was responsible. Holmes would first gather all

the facts of the case before he would come up with the solution. This way there would be less chance of being wrong. In “the Retired Colourman” Holmes has gathered a number of facts that combined lead to the solution of the case.

> “Why should this man at such a time be filling his house with strong odours? Obviously, to cover some other smell which he wished to conceal — some guilty smell which would suggest suspicions. Then came the idea of a room such as you see here with iron door and shutter — a hermetically sealed room. Put those two facts together, and whither do they lead? I could only determine that by examining the house myself. I was already certain that the case was serious, for I had examined the box-office chart at the Haymarket Theatre — another of Dr. Watson’s bull‘s-eyes — and ascertained that neither B thirty nor thirty-two of the upper circle had been occupied that night. Therefore, Amberley had not been to the theatre, and his alibi fell to the ground. (Conan Doyle 1406)

4.3. Translation Problems

While the above examples have a clear reference to the Victorian era, they were not really problems that had to be dealt with in the translation. There are not many problems that have to do with time and some of them also have a link to cultural differences instead of a time difference which makes it harder to place the problem in the correct category.

The word “cab” was difficult to translate. If the word came from a modern text it would be easily translated to “taxi”. The same translation could have been given to this word used in “The Retired Colourman”, but the image that might have formed for the reader might be different than the image that would have formed for the readers of the text in the Victorian era. “Cab” could also be used as the shortened version of cabriolet. Currently cabriolet represents a brand, but in the Victorian era this referred to a chaise, a two-wheeled vehicle drawn by a horse. It could also have referred to the “hansom cab” that was mostly used as a taxi would be nowadays. Translating cab to cabriolet would not work in the translation

because the readers of the target text might still get the different picture. A possible translation could be “huurrijtuig”, but this caused problems later when looking at the style of the different characters. “Taxi” would have been short enough, but as stated earlier this might give the wrong image. The final translation is “rijtuig”. While this might not convey the exact meaning it does give the right image.

The other problem that I came across had to do with the etiquette rules in the 1900s. In his book, *Informalisering, Manieren en Emoties Sinds, 1890* Cas Wouters explains how the Netherlands and Germany copied the etiquette rules of the British (165). The cultural factor would not proof to be much of a problem, but time would. Most people are unaware of the etiquette rules today and have no clue about the rules used in the 1900s. The problem I want to address is that of the calling card. These were presented first before a visit could be made (208). In “The Retired Colourman” Watson remarks that Holmes “took a soiled card from the table” (Conan Doyle 1397). This immediately made it clear that Amberley might not be a very respectable person. This hidden connotation gets lost in a direct translation, but it could be added in a footnote or in an endnote. Adding information about this in the story itself might bore and confuse the reader even more. Trying to incorporate it in the text could be done by adding a small line to Watson’s narrative, but as the story contains no stream of consciousness at all this might stand out too much. “Card” could also be changed to “note” to take away the association with the Victorian etiquette, but as Holmes later picks up an envelope that he scribbled some words on this would be a repetition that might also bore the reader.

Another problem related to the etiquette rules was the form of address. Watson and Holmes address each other by their last name. They have lived together and have worked together for quite a long time so using their first names would seem to be more logical. However, in the Victorian era young men often addressed each other by their last name and

when they were older they would usually continue doing this. A modern text would use the first names of the characters, but Watson's first name is not mentioned at all in the story. Because the story was published with eleven other short stories it is possible that his first name might have been mentioned in one of those, but this is not certain. Most people will probably know that his first name is John, but if this was just one story it would have been a problem. The names in the translation could have been changed to Sherlock and Holmes, or a small footnote could be added to explain why they address each other by their last name. In the end it does not really matter. The story does not revolve around the name of the characters.

Important to keep in mind is that the stories that feature Sherlock Holmes are very well known, and to change the setting of the story is a choice that is not to be taken lightly. Many who start reading a Sherlock Holmes story will most likely picture the detective as an English gentleman that smokes a pipe and plays the violin. Changing this image might stop the reader from finishing the story.

5. Place

Since this story was originally written in English and takes place in England it contains certain words, sayings and phrases that are unique to that country. Translating these would sometimes require an extra explanation, so the reader is able to understand them. There are times when a certain word, phrase or saying seems easily translatable as they appear to be similar to a word that is used in the target culture, but the meaning might be completely different. When we translate, two or maybe more cultures are mixed (Aixelá 52). The differences in these societies need to be translated for the reader of the translated text (54). According to Javier Franco Aixelá, there are two ways to do this. The first is called "conservation". In this method the strange or different cultural signs that appear in the source text will be unchanged in the target text. The second method is "naturalisation", in which the cultural signs will be replaced by cultural elements from the target language and culture (55).

5.1. Cultural-Specific Elements

Diederik Grit explains a cultural-specific element as a concrete and unique appearance of a categorical term that is specific to a certain country or culture and that exists as a complete or partial equivalence in a different land or culture. Grit also mentions that the words or terms that are used to describe these categorical terms can also be counted as a cultural-specific element (189). Aixelá on the other hand, states that a cultural-specific element does not exist on its own, but that it manifests from "any linguistically represented reference in a source text" that will result in a problem when trying to translate it to a target language. This can be because the element does not exist in the target culture or that it may hold a different value (Aixelá 57). What can make the translation of a cultural-specific element extra difficult is when it has hidden connotations that are easy to spot by the readers of the source culture, but not by the readers of the target culture. A translator should also try to translate the different

feelings and connotations that are brought to the surface as these can give the text a different meaning (Grit 190).

Cultural-specific elements appear, however, at very similar and in regular situations. For this reason, some categories that hold similar cultural-specific elements could be formed. Aixelá divided the cultural-specific elements in two different categories and he does this from the point of view of the translator. The two categories are simply called “proper nouns” and “common expressions”. The proper nouns contain the nouns that need to be translated in the text. Proper nouns are usually split into conventional and loaded. Loaded nouns consist of names that are usually linked to a person or object which bring up other connotations. The conventional nouns are the complete opposite and are seen as “meaningless”. The other category, common expressions, simply holds all the cultural-specific elements that did not fit in the category of proper nouns (Aixelá 59). While Aixelá splits the cultural-specific elements in to two different categories, Grit uses a different way of naming the different elements. Among them are historical terms, geographical terms, units and social cultural terms. Grit also claims that most of these cultural-specific elements are linked to historical events (189).

5.2. Translating a Cultural-Specific Element

A cultural-specific element can be translated in many different ways. As discussed before the translator can choose to conserve these elements. Conserving a cultural-specific element can be done in many different ways. The translator can choose to repeat them, which simply means that these elements will not be altered in the target text. Names like “Sherlock Holmes” or “Baker Street” are left unchanged in the target text. An archaic way of translating cultural-specific elements is called “orthographic adaptation” by Aixelá. This particular way of translating cultural-specific elements is only used when the two different cultures use different alphabets (Aixelá 61; Grit 192). A cultural-specific element can also be altered slightly in the target culture. In most cases, character names will remain the same, but names

of places and buildings are given the correct spelling that is used in the target language. This way, the cultural-specific element remains the same, but the linguistic aspect of the elements are changed (Aixelá 62; Grit 192). In "The Retired Colourman" the word "theatre" will changed into "theater".

A translator can also decide to clarify the cultural-specific element by using a footnote or an endnote. Aixelá calls this "extratextual gloss". While footnotes and endnotes are not that uncommon in essays, they are in literary texts and they might distract the reader too much. However, a simple example of using a footnote or endnote in a text might be to specify a certain word. In "The Retired Colourman", Holmes refers to the Yard. The translator can choose to specify the word "Yard" by adding in the footnote/endnote that Holmes is referring to "Scotland Yard" or simply, the police department. Instead of making it clear that Holmes is referring to Scotland Yard in a footnote or endnote, the translator can also make the decision to add this in the text itself. Instead of extratextual gloss, this would be an "intertextual gloss", and both are used in a similar way. Compared to an extratextual gloss these are usually a lot shorter and most of the time it is hard to spot these in a text as it is important that the flow of the text is not interrupted (Aixelá 62; Grit 193).

The other choice the translator has is substitution. With this choice, the translator attempts to substitute the cultural-specific elements to avoid the repetitiveness of certain words. Just as the conserving method, the translator can choose do to this in different ways. The translator can decide to keep the text exotic, but to exchange some of the cultural-specific elements with a reference that is easier for the reader of the target text to understand. Leaving the original term would just confuse the reader (Aixelá 63; Grit 192). In contrast to the "limited universalisation", there is also the "absolute universalisation" in which the translator cannot find a suitable substitute for the cultural-specific element. In this case, the translator can choose to generalise the element by using a more general term. In the story "The Retired

Colourman" the term "Junior Partner" does not have to be translated as it is a term that is also used in the Netherlands. The term can also be translated as "medefirmant" or "medewerker" to change the term to a Dutch term, but the fact that Amberley has worked at the company is still clear. Another choice is to completely naturalise the text. This means that the cultural-specific elements will alter completely so the text will no longer appear exotic. This is most commonly when a text is translated for children (Aixelá 63; Grit 193).

Sometimes a translator can also delete words that are used to further specify an object or a person. In some cases, this is done without the translator even realising it. Not only can words be deleted, they can also be added. Aixelá calls this "autonomous creation" and sometimes these added words do not even have a cultural reference in the source culture at all (Aixelá 64).

In his article Aixelá, mentions that the translator might not even be able to make the choice of changing the cultural-specific elements. Other factors could play a part in translating cultural-specific elements. Besides the translator, publishers can decide before the translator starts translating if the cultural-specific elements should be kept the way they are or if they should be changed (65). The intended reading public can also be of influence. A text that is translated for a young audience will be different than the same text meant for teenagers or adults (Aixelá 66; Grit 190). Besides the influence of people, the decision on how to translate a cultural-specific element can be changed by other factors. A text that has previously been translated might keep the translator from making different choices as the public is most likely to stick to the old translation and any references that are made about it. Books that are discussed more often and that have been widely read will most likely be changed less. However, there are cases in which the books are translated again because they want to honour the original text by translating it more accurately than the previous version (Aixelá 67). In some cases, a cultural-specific element that has been translated for quite a

number of times will be given the same translation as previously used. These translations are so common that the translator most likely will not think of a different option (68).

5.3. Translation Problems

The text contains a number of references to places and objects that cannot be found in the Netherlands. These all are hard to translate because the author must have decided to use these for a reason, but the readers of the target text might not be able to connect these names to the image that the author is trying to convey. In the story Holmes mentions his “Crockford”. A quick search online resulted in a book written by Douglas Crockford about JavaScript. Obviously the wrong book as JavaScript was not even invented in the early 1900s. Adding Sherlock Holmes to the search query proved to be fruitful and the mystery of the Crockford was solved. The Crockford is a clerical dictory that contains addresses and other information about clergymen. It also lists the addresses of the churches in Great Britain. Unfortunately, an equivalent of this book containing information about Dutch clergymen does not exist. While it is clear from the text that Holmes is looking up this vicar in his Crockford it can still be distracting to the readers of the target text. The best choice would be to substitute this cultural-specific element. “Adresboek” is a good alternative for “Crockford” as this would contain a name and an address. Another option could be “Namenboek”, but this might be confusing because it is associated with a book that contains possible baby names.

Not only did “Crockford” proof to be a problem. References to “Blue Anchor” and “Broadmoor” were also difficult to translate. An online search for “Blue Anchor” in combination with Sherlock Holmes only generated links to the story. A search for “Blue Anchor” on its own did give some results. There was a pub and a brewery that are named “Blue Anchor” and according to their websites they both existed in the 1900s. Holmes might have referred to one of these places and the reader at the time would have been able to make

the connection between the name and the location. Because it is unsure to what place Holmes is referring to it might be best to conserve the name and repeat it verbally in the target text. “Broadmoor” is quite a famous institution for the (criminal) insane. While the institution is still used today some readers of the target text might not be able to make the connection. The translation could be generalised by naming it a “gekkenhuis”, “dolhuis”, which was found in an English-Dutch dictionary from 1930, or “krankzinnigengesticht” but these do not quite convey the reputation that Broadmoor has. It might be possible to look for a Dutch institution that was used at the end of the nineteenth century, but the reader might not be able to make the connection.

Not only are names hard to translate. Some idioms can also be very difficult, especially when looking for an equivalent idiom in Dutch. Translating idioms can be done in different ways, but are always substituted in the target text. Translating each separate word in an idiom will result in a couple of words that make absolutely no sense to the target public. In “The Retired Colourman” the idiom “he made his little pile” is easy to understand for the readers of the source text, but “hij maakte zijn kleine berg” is confusing for target text readers. Translating the actual meaning that the author is trying to convey will result in: “hij verdiende een hoop geld” or other similar variations. There is also an expression in Dutch that can be used as a substitution. “Hij heeft zijn schaapjes op het droge” is the idiom that is used in Dutch. The translation has to fit in with the text and it is possible that the equivalent to the idiom is not the right choice.

Some idioms are quite similar to the Dutch equivalents. However, there is always the possibility of finding a “false friend”. Therefore it is important to look closely at each idiom and to be certain of the intention of the author and any other hidden connotations that the author might wish to convey.

6. Characters and Style

It is difficult to describe what style exactly is. Leech and Short wrote an entire book about style and in that book they were able to shorten a very broad definition of style to a smaller one. After several tries of coming up with a definition for style they decided to divide style into two different definitions they simply call $style_1$ and $style_2$. The first style refers to a stylistic characterization of an entire text, while the second style is used to look closer at a certain part of a text that could also have been expressed in an entirely different way (9-32). With the help of the definition given to $style_2$ by Leech and Short a closer look at the different styles of the characters in the story, and how their style differs from each other will be given.

Each author has a different style and it is possible to recognise a particular author by style alone. Therefore a style analysis of any text is very important before translating the text. While using the results of the style analysis the translator is able to convey the style of the author to the readers of the target text.

As discussed earlier, Watson is the first person narrator of the story. As he is the one recounting the story it is possible, and most likely, that the style of the other characters is altered a bit by his own style. While quoting, or recalling in Watson's case, the personal style of the other characters might still be present. To find these differences in style, the speech of each of the characters has to be analysed. There will also be a distinction between the character Watson and Watson the narrator. With the help of each individual style analysis of the characters a general analysis of the entire text can be made.

6.1. Narrator Watson

The parts that are told by the narrator give the story the feeling as if it is being remembered and retold by someone. The story is told in a chronological order, which keeps the story interesting. The narrator is only used to move the story forward and to connect the different

parts of the story together. If the narrator was not present the story would only consist of dialogue, which would make the story hard to follow for the reader.

Most of the verbs used are connected to a specific action taking place. The majority of these verbs are dynamic and indicate movement: “Holmes **took** a soiled card from the table” (Conan Doyle 1397), “He **handed** it over”, “[w]e were **launched** upon our journey” (1402), “The man **sprang** to his feet” (1404), “The inspector **examined** the pipe with interest” (1407). Whenever a stative verb is used by the narrator he immediately follows it up with a dynamic verb: “Holmes **lay** with his gaunt figure **stretched** in his deep chair, his pipe **curling** forth slow wreaths of acrid tobacco, while his eyelids **drooped** over his eyes… lazily” (1398).

Whenever the narrator is remembering or describing something that he came across during the case he uses a lot of adjectives. He even uses more than one adjective quite frequently: “[Sherlock Holmes] was in a **melancholy** and **philosophic** mood that morning” (1397), [T]wo **gray** eyes, as **bright** and **keen** as rapiers, transfixed me with their **searching** glance” (1398), “He was not **disappointed**, for presently the **old** fellow arrived with a very **worried** and **puzzled** expression upon his **austere** face” (1402). The function of the majority of the adjectives is to give a visual detail to the nouns: “[A] **misshapen** demon with a soul as **distorted** as his body”, “A **white** pellet fell from between his **gasping** lips” (1404). With the help of these adjectives the reader is giving a clear picture of the objects and characters that can be found in the story. What stands out is that the adjectives are rarely repeated in the text.

While the adjectives are part of the reason that the sentences of the narrator are quite long he is also rather fond of using multiple clauses in his sentences. The shortest sentences, not counting the many variations of the phrase “he said” that appear quite a number of times, that the narrator uses only contain three or four words and are devoid of any adjectives: “The inspector smiled” (1407), “The inspector looked puzzled” (1405). The shorter sentences

simply refer to the other characters and the actions they are taking. “He handed it over, and Holmes read it aloud” (1397), “Holmes assumed his sternest aspect” (1402).

The longest sentence contains sixty-eight words. Even between the two longest sentences there is a difference of twenty-six words. The longer sentences contain descriptions of places or descriptions of people. In the longest sentence, the narrator describes his friend and his friend’s behaviour. In the shorter sentences the narrator simply tells what was happening at that point in the story: “I heard his dry chuckle”, “Our client and I looked at each other in amazement” (1403). Because of the many variations of the phrase “he said”, the average length of the sentences used by the narrator is only twelve words.

The narrator also uses some similes to make it even clearer to the reader what or how something looked like at a specific moment: “[T]wo gray eyes, as bright and keen as rapiers, transfixed me…” (1398), “[A] misshapen demon with a soul as distorted as his body”, “Holmes sprang at his throat like a tiger” (1404).

6.2. Watson

As expected there are some similarities between Watson as the narrator and Watson as the character. If there were any large differences it would appear as if Watson was not really the narrator of the story. Similarities between Watson the character and Watson the narrator can be found in the extensive detail of Watson’s observations. He uses a lot of adjectives to describe objects and persons that he has come across: “He was a **tall**, **dark**, heavily **moustached**, rather **military-looking** man.” (1398), “I was struck by the **snaky** locks of **grizzled** hair which curled from under his **old** straw hat, and his face with its **fierce, eager** expression and the deeply **lined** features.” (1399).

Watson has the most extensive vocabulary of the characters. Just under half of the words he uses are unique. Disregarding the most common words in the English language would only increase this percentage.

Also similar to the part of the narrator is the use of similes. Here they are also used to enhance the visual image: “It really is a strong-room –like a bank–with [an] iron door and [a] shutter” (1400), “It is like some penurious patrician who has sunk into the company of his inferiors” (1398), “He seemed to me like a man who was literally bowed down by care. His back was curved as though he carried a heavy burden” (1399).

Different from the narrator, however, is the focus. Watson refers to himself more often. “**I** had hardly entered the gateway before **I** saw Mr. Amberley coming down the drive. **I** only had a glimpse of him this morning, and he certainly gave **me** the impression of a strange creature, but when **I** saw him in full light his appearance was even more abnormal” (1398).

What stands out is the sentence length when Watson tells Holmes about his trip to Lewisham. The fragment starts off with a couple of long sentences. It appears as if Watson was trying to impress Holmes with his skills in observation and he spends a long time trying to remember everything he came across. As the story progresses the sentences change from being quite extensive in length to very short sentences. When this happens Holmes either astonishes Watson with his knowledge and observations or Watson is informed by Holmes that he has “missed everything of importance” during his trip to Lewisham (1401).

> “Yes, one thing which struck me more than anything else. I had driven to the Blackheath Station and had caught my train there when, just as it was starting, I saw a man dart into the carriage next to my own. You know that I have a quick eye for faces, Holmes. It was undoubtedly the tall, dark man whom I had addressed in the street. I saw him once more at London Bridge, and then I lost him in the crowd. But I am convinced that he was following me.”
>
> “No doubt! No doubt!” said Holmes. “A tall, dark, heavily moustached man, you say, with gray-tinted sun-glasses?”

> "Holmes, you are a wizard. I did not say so, but he had gray-tinted sun-glasses."
>
> "And a Masonic tie-pin?"
>
> "Holmes!"
>
> "Quite simple, my dear Watson." (1400-1401)

What also stands out is the use of alliteration: "It is like some **p**enurious **p**atrician who has sunk into the company of his inferiors" (1398), "Right in the middle of them, a **l**ittle is**l**and of ancient **c**ulture and **c**omfort, lies this old home, **s**urrounded by a high **s**un-baked wall mottled with lichens and topped with moss", "[H]ad I not asked a lounger who was **s**moking in the **s**treet" (1398), "[A] **g**reat **p**ot of **g**reen **p**aint stood in the centre of the hall", "He had been **w**orking on the **w**oodwork" (1399), "Well, he was **p**ainting the **p**assage" (1400).

6.3. Sherlock Holmes

Half of the sentences in the story can be credited to Holmes. As the main character the focused is mostly on him and how he solved the case. Holmes uses a lot of abstract nouns in his sentences: "One would think his **future** was tolerably assured", "A **competence**, a wife, **leisure** it seemed a straight road which lay before him" (1397), "Ernest was frequently in the house, and an **intimacy** between him and Mrs. Amberley was a natural **sequence**, for you must admit that our unfortunate client has few outward **graces**, whatever his inner **virtues** may be" (1398). "I should be interested to have your **impression**" (1399), "I find your **narrative** most arresting", "Does it not strike you as a strange occupation in the **circumstances**?" (1400).

The interjection "well" is used quite a lot by Holmes. "Well" seems to be used by Holmes to gather his thoughts: "Well, I suppose I may call him so" (1397), "Well, the immediate question, my dear Watson, happens to be, What will you do?" (1398), "Well, leave it there" (1401), "Well, of course you will start at once" (1402), "Well, then came an incident

which was rather unexpected to myself" (1407), "Well, it's only a foot above the ground" (1408).

Holmes often repeats certain phrases or sentences: "That is remarkable most remarkable", "No doubt! No doubt!" (1400), "[A]nd yet! And yet!" (1401), "Well, well" (1408). Holmes also repeats certain phrases and sentences from the other characters: "Exactly, Watson. Pathetic and futile" (1397), "A tall, dark, heavily moustached man, you say, with gray-tinted sun-glasses?" (1400).

Both the interjection "well" and the repeating of certain phrases give the reader the impression that Holmes is really thinking things through. It also gives the added illusion that the character is real. In a natural dialogue people usually are looking for the correct words, have a slip of the tongue, or trail off at the end of a sentence.

There are a couple of imperative sentences that can be credited to Holmes. He mostly addresses these to Watson: "Cut out the poetry, Watson" (1398), "But proceed" (1399), "Come here!" (1406), "Now, look here!" (1408).

Like Watson, Holmes uses some similes; however, he uses them in a different way. Watson predominantly used them to enhance an image and Holmes uses them to make comparisons: "He has been sent on by the Yard. Just as medical men occasionally send their incurables to a quack", "And yet within two years he is, as you have seen, as broken and miserable a creature as crawls beneath the sun" (1397), "[T]he faithless spouse carried off the old man's deed-box as her personal luggage" (1398).

Holmes is the only character that asks rhetorical questions. There are quite a few of them throughout the story: "But is not all life pathetic and futile? Is not his story a microcosm of the whole?", "And what is left in our hands at the end?" (1397), "Can we find the lady? Can we save the money?" (1398), "Why should this man at such a time be filling his house with strong odours?", "[A]nd wither do they lead?" (1406).

6.4. Inspector MacKinnon

The inspector often refers to the entirety of Scotland Yard. He rarely uses the word "I" and "me", but mostly to "we" and "us": "But **we** get there all the same, Mr. Holmes", "Praise or blame can matter little to you, but it is very different to **us** when the newspapers begin to ask questions" (1405), "**We**'ll look out for it", "**We** verified that" (1408).

When the inspector is first introduced he spends most of the time defending Scotland Yard. This is clear in the words he uses and how he attempts to draw out his sentences in order to seem superior. He is also aided by the word "not": "**Don't** imagine that we had **not** formed our own views of this case, and that we would **not** have laid our hands on our man. You will excuse us for feeling sore when you jump in with methods which we **cannot** use, and so rob us of the credit" (1405). The many negations emphasise the point that the inspector is trying to make.

After the inspector is assured by Holmes that he will get all the credit for the case there is a clear change in the length and the tone of the sentences. Instead of defending Scotland Yard, the inspector is now more interested in the case. The inspector is left asking short questions and uttering short expressions: "But what next, Mr. Holmes?", "Why him? Why not us?" (1407), "Pooh! What an awful smell of paint!" (1406). When it appears as if Holmes has shared everything he knows about the case the inspector once again feels the need to be reassured that all the credit will go to Scotland Yard. At this particular point the sentences are a bit longer again. When Holmes reassures him, and even shares another little bit of evidence, the inspector appears much more at ease with Holmes and even manages to make a small joke at Holmes' expense: "He could say ... 'I have consulted not only the police but even Sherlock Holmes.' ... 'We must forgive you your "even," Mr. Holmes'" (1408).

6.5. Other characters

Barker, Josiah Amberley and the vicar do not say a lot in the story. Barker says a total of seven words in the entire story which makes it hard to say anything about him and his style. What stands out, however, is that he only uses words of one syllable. This solidifies Holmes' superiority to Barker. Amberley and the vicar do not use a lot of complex words. They both use a small amount of five and four syllable words.

Amberley uses the word "individual" (1399). Next to the single five syllable word there are also two words that contain four syllables: "especially", "ingratitude" (1399). Amberley in total has sixteen words that have three syllables, 55 words that have two syllables and 135 words that only have one syllable.

The vicar uses "investigated" and "questionable" (1403). Similar to Josiah Amberley the most words that the vicar uses only have one syllable. The phrases that the vicar uses are quite short. The longer sentences are split up by comma's which gives the sentences a feeling of being shorter than they are. The short sentences, or the feeling of short sentences, intensify the anger of the vicar. Watson mentions shortly that the vicar is saying things "angrily", but the short sentences used only enhances this.

6.6. The story

General observations of the story show, that the reader does not even once get a glimpse of any of the thoughts of the characters. Not even those of the narrator. The reader is told what the narrator remembers, but not what his thoughts were at the time. This reason for this is obviously linked to the unreliable narrator and to the author who wants to give the reader the opportunity to try and solve the case without being influenced by any character.

Also interesting is that the entire story can be split in two. One of the parts is everything told and explained by the narrator, while the second part is dialogue. Not once does a conversation take place between more than two people. If more characters are present

during a dialogue, they will be casually mentioned by one of the characters that is taking part in the conversation, or by the narrator.

6.7. Translation problems

The most challenging problem will be the long sentences used by Watson. The clauses in these sentences are related or refer to each other making it harder to split them in multiple sentences. However, Dutch sentences have the disadvantage of being longer than English sentences so translating these in one sentence might make them even more confusing.

With the exception of the longest sentence, used in the article that Watson reads at the end of the story, these longer sentences only appear when Watson is describing a person or an object after which he immediately continues with his dialogue or with another description of a different person or object. Taking these sentences apart will change the way how Watson expresses himself and it will alter the style of the text. The difference between long and short sentences will also be less prominent and certain impacts might be lost. Watson might not seem to be as put down by Holmes as in the source text.

One of these sentences comes from the newspaper article that Watson reads at the end of the story:

> The remarkable acumen by which Inspector MacKinnon deduced from the smell of paint that some other smell, that of gas, for example, might be concealed; the bold deduction that the strong-room might also be the death-chamber, and the subsequent inquiry which led to the discovery of the bodies in a disused well, cleverly concealed by a dogkennel, should live in the history of crime as a standing example of the intelligence of our professional detectives. (1408)

This sentence uses a lot of different clauses and it might need to be read more than once to understand it completely. The word “that” introduces a relative clause. The clause “of gas, for example” cannot stand on its own, but it refers to the word “smell”. Not only does this sentence contain a relative clause, but also a dependent clause: “cleverly concealed by a dogkennel”. The conjunction “and” is also used in this sentence. Both these clauses need to be attached to an independent clause. Another look at the sentence reveals that it contains a list of three items that are all linked together by the final part of the sentence. All the list items can be formed into their own sentences.

> Ten eerste, de opmerkelijke scherpzinnigheid waarmee inspecteur MacKinnon uit de verfgeur afleidde dat een andere geur, die van gas, bijvoorbeeld, verbloemd had kunnen worden. Daarbij de scherpe conclusie dat de kluis ook de doodskamer geweest had kunnen zijn. Samen met het navolgende onderzoek dat leidde tot de ontdekking van de lichamen in een put die niet meer gebruikt wordt, sluw bedekt geworden door een hondenhok, zal voortbestaan in de geschiedenis van de criminaliteit als een voorbeeld van de intelligentie van onze professionele agenten.

However, this is only one way of translating this sentence. In the above example we see how the sentence has been translated to more than one sentence. This translation did require some creativity to make the sentences grammatically correct. The translation below contains only one sentence. There was no need to add extra words to make the sentence clear for the reader of the target text. However, as with the English sentence it might need to be read more than once to form a complete picture.

> De opmerkelijke scherpzinnigheid waarmee inspecteur MacKinnon uit de verfgeur afleidde dat een andere geur, die van gas, bijvoorbeeld, verbloemd is geworden, de scherpe conclusie

> dat de kluis ook de doodskamer was geweest en het navolgende onderzoek dat leidde tot de ontdekking van de lichamen in een put die niet meer gebruikt wordt, sluw bedekt geworden door een hondenhok, zal voortbestaan in de geschiedenis van de criminaliteit als een voorbeeld van de intelligentie van onze professionele agenten.

Watson is responsible for most of the longer sentences in the story. He tries to put in a lot of detail. He is trying to convey a lot of information in a very short time.

> The house, too, was slatternly to the last degree, but the poor man seemed himself to be aware of it and to be trying to remedy it, for a great pot of green paint stood in the centre of the hall, and he was carrying a thick brush in his left hand. (1399)

This long sentence can be split in two quite easily, but the connection between the two sentences would be lost. While the reader could easily come to the conclusion that the man is painting the house, the man could also be painting a fence or any other object because the second sentence is not linked to the first.

> Het huis bevond zich ook in een slechte toestand, maar de arme man scheen zich er bewust van te zijn en probeerde het op te knappen. Een grote pot met groene verf stond in het midden van de hal en hij had een dikke kwast in zijn linkerhand.

In this case it is wise to leave the sentence as one sentence. The connection will remain and there can be no confusion.

> Het huis bevond zich ook in een slechte toestand, maar de arme man scheen er zich bewust van te zijn en probeerde het op te knappen, want er stond een grote pot met groene verf in het midden van de hal en hij had een dikke kwast in zijn linkerhand.

The best choice for translating these sentences is not simple to keep them long or to split them apart. For every complicated sentence this needs to be looked at separately. However, I do think it is wise to make a choice and to stick to this choice as often as possible.

Another problem is the use of alliteration. Watson uses the most alliteration, but even those used by Holmes might have been intentional. The alliteration in the sentence: "[A] **g**reat **p**ot of **g**reen **p**aint stood in the centre of the hall" will not give as many difficulties as it is easily translated to: "[E]en **g**rote pot met **g**roene verf". "Grote" and "groene" might both still start with the letter G, "pot" and "verf" do not share the same starting letter. The use of alliteration does not necessarily have to be at the exact same spot, but if possible the style of the character can be maintained by trying to alliterate at a different part of the story.

Sometimes alliteration comes easily. In the following sentence three words start with a "w": "Let us escape from this **w**eary **w**orkaday **w**orld by the side door of music" (1401). The translation of this sentence does not contain any alliteration: "Laten we deze drukke werkdag achter ons laten met behulp van muziek". However in some translated sentences it is easy to add alliteration. "This is evidently from a responsible person, the vicar of the place" (1402) was easily translated to: "Dit is overduidelijk van een betrouwbaar persoon, de **p**laatselijke **p**redikant" It is important not to force alliteration in the text because it is possible that they will already be translated automatically and looking at the translation closely might reveal more uses of alliteration than previously thought.

Translating the interjection "well" might also give some problems. The first translation that comes to mind would be "nou", but that might not work for every sentence. The interjection could be left out, or placed at a different spot in the sentence. The right interjection for a sentence needs to be added separately. It is possible to pick just one and use

this for every sentence, but it might not fit completely. Each sentence has to be looked at separately.

EN: "Well, I suppose I may call him so (1397)."

NL: "Ach, ik neem aan dat ik hem zo wel mag noemen."

NL: "Nou, ik denk dat ik hem zo wel mag noemen."

NL: "Ik neem aan dat ik hem zo wel mag noemen."

EN: "Well, leave it there" (1401),

NL: "We zullen het daar laten, Watson."

NL: "Ach, laten we het daar laten, Watson."

NL: "Laten we het daar maar even laten, Watson."

There are usually about three choices to pick from. Sometimes the interjection might seem forced in the translation and the best option would be to leave it out completely. However, as mentioned above this is a choice that needs to be made for each different occasion.

PART C
TRANSLATION

7. Het Avontuur van de Gepensioneerde Verffabrikant

Sherlock Holmes was die ochtend in een melancholische en filosofische stemming. Zijn waakzame praktische aard was onderhevig aan zulke reacties.

"Heb je hem gezien?" vroeg hij.

"Je bedoelt die oude man die net naar buiten ging?"

"Precies."

"Ja, ik kwam hem tegen bij de deur."

"Wat dacht je van hem?"

"Een zielig, armzalig, gebroken schepsel."

"Juist, Watson. Zielig en armzalig. Maar is niet ieder leven zielig en armzalig? Is zijn verhaal niet een microkosmos van het geheel? We reiken. We grijpen. En wat blijft er uiteindelijk in onze handen over? Een schaduw. Of nog veel erger dan een schaduw: ellende."

"Is hij één van je cliënten?"

"Ach, ik neem aan dat ik hem zo wel mag noemen. Hij is doorverwezen geworden door Scotland Yard[1]. Zoals medici zo nu en dan iemand die ze niet kunnen genezen naar een kwakzalver doorverwijzen. Onder de beredenering dat er niets meer is wat zij kunnen doen en dat wat er verder ook met de patiënt gebeurt, het niet erger met hem zal kunnen gaan."

"Wat is het probleem?"

Holmes pakte een nogal smerig kaartje[2] van tafel. "Josiah Amberley. Hij zegt dat hij een medefirmant[3] was van Brickfall and Amberley, die artistieke materialen fabriceren." Je kunt hun naam op verfdozen vinden. Hij vergaarde zijn fortuin[4], ging op eenenzestigjarige

[1] The addition of Scotland was briefly mentioned in chapter five. With the use of intertextual gloss Scotland was added to make it clear to the target text reader that Holmes is referring to Scotland Yard.
[2] I have already discussed this in chapter four. I could have translated "card" with "visitekaartje", but this is not exactly what this card is. The use and function of the card has to do with the Victorian etiquette rules.
[3] While junior partner is used quite commonly in the Netherlands now, I did not think it would fit in a text from 1927 and thus decided for "medefirmant".
[4] The source text contained one of the many idioms that can be found in the text. This particular idiom has been discussed in chapter five.

leeftijd met pensioen, kocht een huis in Lewisham en vestigde zich daar om uit te rusten van een leven lang hard ploeteren. Je zou denken dat zijn toekomst redelijk verzekerd was."

"Ja, dat klopt."

Holmes keek even naar wat aantekeningen die hij op de achterkant van een envelop had gekrabbeld.

"In 1896 met pensioen, Watson. Begin 1897 trouwde hij met een vrouw die twintig jaar jonger was dan hij – een aantrekkelijke vrouw zelfs, als de foto niet flatteert. Een vermogen, een vrouw, vrije tijd – alsof er een pad voor hem was uitgestippeld. Maar toch is hij binnen twee jaar, zoals je hebt gezien, het meest gebroken en ellendige wezen dat op aarde rondloopt."

"Maar wat is er dan gebeurd?"

"Het oude verhaal, Watson. Een verraderlijke vriend en een wispelturige vrouw. Het lijkt er op dat Amberley maar één hobby heeft en dat is schaken. Niet ver van hem vandaan in Lewisham woont een jonge dokter[5] die ook schaakt. Ik heb zijn naam genoteerd als dokter Ray Ernest. Ernest was regelmatig in het huis te vinden en een verhouding tussen hem en mevrouw Amberley was een natuurlijk vervolg, want je moet toegeven dat onze ongelukkige cliënt maar weinig uiterlijke tegemoetkomingen heeft, wat zijn innerlijke kwaliteiten ook mogen zijn." Het stel is er vorige week samen vandoor gegaan, bestemming onbekend. Daarbij heeft de ontrouwe echtgenote de aktekist van de oude man, met daarin een groot deel van zijn spaargeld, als bagage meegenomen. Kunnen wij de vrouw vinden? Kunnen wij zijn geld redden? Tot dusver een alledaags probleem, en toch is het van levensbelang voor Josiah Amberley.

"Wat ga je eraan doen?"

[5] The style of the story is very conversational. It almost feels like somebody is actually telling the story and for that reason words like "dokter" and "meneer" are fully written instead of using abbreviations.

"De belangrijkste vraag is, mijn beste Watson, wat ga jij eraan doen? Als je zo vriendelijk wilt zijn om mijn taak over te nemen[6]. Je weet dat ik het druk heb met de zaak van de twee Koptische patriarchen die vandaag ieder moment tot een eind kan komen. Ik heb echt geen tijd om naar Lewisham te gaan en toch heeft bewijs dat op locatie verzameld wordt een bijzondere waarde. De oude man stond erop dat ik moest komen, maar ik heb het probleem uitgelegd en hij is bereid om een vertegenwoordiger te ontmoeten."

"Maar natuurlijk," antwoordde ik. "Ik geef toe dat ik niet zie hoe ik van nut kan zijn, maar ik zal mijn best doen." En zo kwam het dat ik op een zomerse middag op weg ging naar Lewisham, me er niet van bewust dat deze zaak waar ik aan ging beginnen binnen een week het gesprek van de dag zou worden in heel Engeland.

Het was al laat in de avond toen ik naar Baker Street terugkeerde en verslag van mijn missie deed. Holmes lag met zijn magere lichaam uitgestrekt in zijn luie stoel, uit zijn pijp kronkelden trage kringen van sterke tabaksrook, terwijl zijn oogleden lui over zijn ogen vielen zodat het bijna leek alsof hij lag te slapen, maar bij iedere pauze of twijfelachtige passage van mijn verhaal kwamen ze half omhoog en werden twee grijze ogen, zo helder en scherp als degens, met hun zoekende blik op mij gericht.[7]

"The Haven is de naam van Josiah Amberley's huis," legde ik uit. "Ik denk dat het je wel zou interesseren, Holmes. Het is alsof een gierige patriciër tussen zijn minderwaardigen is gaan wonen." Je kent die buurt wel, de eentonige stenen straat, de saaie provinciale wegen. Precies in het midden ligt dit oude huis als een klein eiland van oude cultuur en comfort,

[6] "Understudy" is a word that is used in the Netherlands and most readers would understand the reason why it was used in this sentence, but it is not normally used in a setting like this.

[7] This is one of the longer sentences in the text. The narrator describes the behaviour of his companion. Originally I wanted to take out the second part of the sentence, "his pipe curling forth slow wreaths of tobacco" and translate the entire sentence into two sentences, but the text did not have quite the same dynamic if I added it before or after the other sentence so I decided to leave it in and translate it as one sentence.

omringd door een hoge zonverlichte muur die door korstmos is verkleurd en met een laag groene mos[8] is overdekt, het soort muur dat..."

"Dat is wel genoeg poëzie, Watson," zei Holmes streng. "Ik merk op dat het een hoge stenen muur was."

"Precies. Ik had niet kunnen weten waar The Haven was geweest als ik het niet aan een slenteraar gevraagd had die op straat stond te roken. Ik heb een reden om hem te noemen. Het was een lange, donkere man, die er nogal militair uitzag, met een dikke snor. Hij knikte als antwoord op mijn vraag en keek me aan met een vreemde zoekende blik, die me pas later weer te binnen schoot."

"Ik was de poort nog niet door toen ik meneer Amberley al de oprit af zag lopen. Ik had vanmorgen slechts een glimp van hem gehad en de indruk van een vreemd wezen gekregen, maar toen ik hem in het volle licht zag, was zijn verschijning nog abnormaler."

"Ik heb hem natuurlijk bestudeerd en toch ben ik geïnteresseerd naar jouw indruk" zei Holmes.

"Volgens mij was het een man die letterlijk gebukt gaat onder de zorgen." Zijn rug was gebogen alsof hij een zware last droeg. Toch was het niet de zwakkeling die ik eerst voor ogen had gehad, want zijn schouders en borst hadden de bouw van een reus, hoewel zijn figuur taps toenam in een paar spillebenen."

"Linkerschoen gerimpeld, rechterschoen glad."

"Dat is mij niet opgevallen."

"Nee, natuurlijk niet. Ik had zijn artificiële ledemaat[9] gezien. Maar ga verder."

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[8] Unfortunately "lichen" and "moss" translate to "korstmos" and "mos". It makes it harder to distinguish the two in the target text. For that reason I have chosen to use the verb "verkleuren" when referring to "korstmos". I also added the word "green" with "mos" in an attempt to keep the sentence as detailed in Dutch as it is in English.

[9] "Kunstbeen" would have been a correct translation, but the word seemed too common in contrast with "artificial limb".

"Ik werd verrast door de grijze slangachtige lokken die onder zijn strohoed uitkrulden en van zijn gezicht met die felle, vurige blik en diepgelijnde rimpels."

"Heel goed, Watson. Wat zei hij?"

"Hij begon zijn grieven uit te storten. We liepen samen de oprit op en ik keek even goed om me heen. Ik heb nog nooit een plek gezien die zo slecht onderhouden is geworden. De tuin was helemaal overwoekerd, het maakte op mij de indruk van wilde verwaarlozing waarbij de planten toestemming hadden gekregen om de weg van de natuur te vinden in plaats van de weg van de kunst. Hoe een fatsoenlijke vrouw zulke toestand ooit heeft kunnen tolereren weet ik niet. Het huis bevond zich ook in een slechte toestand, maar de arme man scheen er zich bewust van te zijn en probeerde het op te knappen, want er stond een grote pot met groene verf in het midden van de hal en hij had een dikke kwast in zijn linkerhand. Hij was bezig met het houtwerk."

"Hij nam me mee naar zijn armoedige studeerkamer en we hadden een lang gesprek. Natuurlijk was hij teleurgesteld dat je niet zelf was gekomen. 'Ik kon moeilijk verwachten,' zei hij, 'dat iemand zo bescheiden als ik, zeker na mijn zware financiële verlies, de volledige aandacht van iemand zo bekend als Sherlock Holmes kon krijgen.'"

"Ik verzekerde hem dat de financiële rol niet ter sprake was gekomen. 'Nee, natuurlijk niet, bij hem gaat het om kunst voor de kunst[10],' zei hij, 'maar zelfs over de artistieke kant van criminaliteit had hij hier misschien iets kunnen vinden om te bestuderen. En de menselijke natuur, dokter Watson... de ondankbaarheid van het alles! Wanneer heb ik ooit één van haar verzoeken genegeerd? Was er ooit een vrouw zo verwend? En die jongeman, hij had mijn eigen zoon kunnen zijn. Hij kon gaan en staan waar hij wou. En zie toch eens hoe ze me behandeld hebben. O, dokter. Watson, het is een verschrikkelijke, verschrikkelijke wereld!'"

[10] The English text uses an English translation for "l'art pour l'art" which was a French slogan from the early nineteenth century and literary means "art for art" (L'art pour l'art)

"Zo klonk zijn klaagzang voor een uur of langer. Hij had, zo blijkt, geen vermoeden van een complot. Ze woonden daar alleen, op een vrouw na die elke dag langskwam en om zes uur weer vertrok. Op die bewuste avond had de oude Amberley, die zijn vrouw wou verassen, twee kaartjes gekocht voor de bovenste ring van het Haymarket Theater[11]. Op het laatste moment had ze over hoofdpijn geklaagd en weigerde ze om mee te gaan. Hij was alleen gegaan. Daar was geen twijfel over mogelijk, omdat hij me het ongebruikte kaartje van zijn vrouw liet zien."

"Dat is opmerkelijk… zeer opmerkelijk," zei Holmes, die steeds meer interesse in de zaak begon te krijgen. "Ga alsjeblieft verder, Watson. Ik vind je verhaal erg interessant. Heb jij zelf dit kaartje bekeken? Je hebt toch niet toevallig het nummer kunnen zien?"

"Toevallig heb ik dat wel," antwoordde ik met een beetje trots. "Per toeval is het hetzelfde nummer als mijn oude schoolnummer, eenendertig, dat zal ik dus niet zo snel vergeten."

"Uitstekend Watson! Zijn plaats was dan dertig of tweeëndertig."

"Precies," antwoordde ik een beetje geheimzinnig. "En op rij B."

"Dat is zeer bevredigend. Wat heeft hij je nog meer verteld?"

"Hij liet me zijn kluis zien, zoals hij het noemde. Het is echt een kluis – zoals een bank – met een ijzeren deur en een raam, inbraakvrij beweerde hij. Het lijkt er echter op dat zijn vrouw een kopie van de sleutel had en met zijn tweeën hebben ze ongeveer zeven duizend pond in geld en aandelen meegenomen."

"Aandelen! Hoe zouden ze daar vanaf kunnen komen!?"

"Hij zei dat hij de politie een lijst gegeven heeft en dat hij hoopte dat ze onverkoopbaar zouden zijn. Hij was rond middernacht van het theater teruggekeerd en had het huis geplunderd aangetroffen, de deur en het raam stonden open en er was niemand te vinden.

[11] Also briefly discussed in chapter five. Only the spelling has been altered slightly.

Er was geen brief of bericht, en hij heeft sindsdien geen woord gehoord. Hij sloeg meteen alarm bij de politie."

Holmes zat een paar minuten te peinzen.

"Je zegt dat hij aan het schilderen was. Wat was hij aan het schilderen?"

"Hij was de gang aan het schilderen. Maar hij had de deur en het houtwerk van de kamer waarover ik sprak al gedaan."

"Vind jij het geen vreemde bezigheid onder deze omstandigheden?"

"'Je moet iets doen om een gebroken hart te verlichten.' Dat was zijn eigen verklaring. Het was zonder twijfel excentriek, maar het is duidelijk een excentrieke man. Hij verscheurde een foto van zijn vrouw waar ik bij zat; verscheurde het woest in een vlaag van passie. 'Ik wil haar vervloekte gezicht nooit meer zien,' brulde hij."

"Nog iets anders, Watson?"

"Ja, er was nog één ding wat ik nog veel vreemder vond. Ik was naar station Blackheath gereden en had mijn trein gehaald toen, net dat de trein vertrok, ik een man in de wagon naast die van mij zag springen. Je weet dat ik een oog voor gezichten heb, Holmes. Het was zonder enige twijfel de lange, donkere man die ik op straat had aangesproken. Ik zag hem nog een keer op London Bridge en daarna verloor ik hem in de menigte. Maar ik ben er van overtuigd dat hij me volgde."

"Zonder twijfel! Zonder twijfel!" zei Holmes. "Een lange, donkere man met een dikke snor, zeg je, met een grijsgetinte zonnebril?"

"Holmes, je bent een tovenaar. Ik heb het niet gezegd, maar hij droeg een grijsgetinte zonnebril."

"En een vrijmetselaarsdasspeld?"

"Holmes!"

"Het is niet zo moeilijk, mijn beste Watson. Maar laten we ons met de praktische zaken bezighouden. Ik moet toegeven dat deze zaak, die voor mij belachelijk simpel leek te zijn dat het nauwelijks mijn aandacht kon trekken, snel een heel ander aspect aanneemt. Het is waar dat, hoewel je tijdens je missie alles van belang hebt gemist, alles wat zich tot jouw aandacht heeft kunnen opdringen me tot serieuze gedachten aanzetten."

"Wat heb ik gemist?"

"Voel je niet gekwetst, mijn beste vriend. Je weet dat ik nogal onpersoonlijk ben. Niemand anders had het beter gekund. Sommige misschien niet eens zo goed. Maar het is duidelijk dat je wat belangrijke punten gemist hebt. Wat is de mening van de buren van deze Amberley en zijn vrouw? Dat is zeker van belang. En hoe zit het met dokter Ernest? Was hij de vrolijke casanova[12] die je zou verwachten? Met jouw aangeboren voordelen Watson, is elke vrouw je helpster en medeplichtige. Wat dacht je van het meisje van het postkantoor, of de vrouw van de groenteman? Ik kan voor me zien hoe je nietszeggendheden fluistert met de jongedame in the Blue Anchor[13], en harde feiten daarvoor in ruil krijgt. Dit alles heb je niet gedaan."

"Het kan nog steeds gedaan worden."

"Het is al gedaan. Dankzij de telefoon en de hulp van Scotland Yard kan ik meestal de belangrijkste informatie verkrijgen zonder deze kamer te verlaten. Om eerlijk te zijn bevestigt mijn informatie het verhaal van de man. Hij heeft de lokale reputatie van een vrek, eveneens als dat van een strenge en veeleisende echtgenoot. Dat hij een groot geldbedrag in zijn kluis had is zeker. Ook dat de jonge dokter Ernest, een ongetrouwde man, met Amberley schaakte en waarschijnlijk achter zijn rug om iets met zijn vrouw had. Het lijkt allemaal zo simpel en je zou denken dat er niets meer over te zeggen valt, maar toch… maar toch!"

"Waar bevindt zich het probleem?"

[12] "Lothario" is not a term commonly used in the Dutch language. "Casanova" has the same connotation as "Lothario" so there is no confusion for the target text reader.
[13] This is also discussed in chapter five. It is not completely clear what exactly Holmes is referencing to.

"Wellicht in mijn verbeelding. We zullen het daar laten, Watson. Laten we deze drukke werkdag achter ons laten met behulp van muziek. Carina zingt vanavond in the Albert Hall en we hebben nog steeds tijd om ons om te kleden, te dineren, en te genieten."

In de ochtend was ik al op tijd op, maar wat toastkruimels en twee lege eierschalen vertelden me dat mijn huisgenoot vroeger was. Ik vond een haastig gekrabbeld briefje op de tafel.

BESTE WATSON:

Er zijn een aantal punten die ik met meneer Josiah Amberley wil bespreken. Zodra ik dat gedaan heb kunnen we de zaak afsluiten… of niet. Ik zou je willen vragen of je rond drie uur beschikbaar wilt zijn, omdat ik verwacht dat ik je misschien nodig zal hebben.

S.H.

Ik zag de hele dag niets van Holmes, maar op het uur dat hij genoemd had keerde hij terug, ernstig, in gedachten verzonken en afstandelijk. Op zulke momenten was het verstandiger om hem met rust te laten.

"Is Amberley al hier geweest?"

"Nee."

"O! Ik verwacht hem."

Hij werd niet teleurgesteld want prompt arriveerde de oude man met een bezorgde en verwarde expressie op zijn sobere gezicht.

"Ik heb een telegram ontvangen, meneer Holmes. Ik kan er geen touw aan vastknopen." Hij gaf het aan hem en Holmes las het hardop voor.

"Kom onmiddellijk. Kan u informatie geven over uw recente verlies.

ELMAN

De Pastorie."

"Om tien over twee verzonden uit Little Purlington," zei Holmes. "Little Purlington ligt in Essex, geloof ik, niet ver van Frinton. U zult meteen moeten vertrekken. Dit is overduidelijk van een betrouwbaar persoon, de plaatselijke predikant[14]. Waar is het adresboek[15]? Juist, hier hebben we hem: J.C. Elman, predikant in Moosmoor en Little Purlington. Zoek de treintijden eens op Watson."

"Er vertrekt een trein om twintig over vijf vanuit Liverpool."

"Uitstekend. Je kunt het beste met hem meegaan Watson. Hij heeft misschien hulp of advies nodig. We zijn overduidelijk op een belangrijk punt in deze affaire beland."

Maar onze cliënt leek geen haast te hebben om te vertrekken.

"Dit is volkomen belachelijk, meneer Holmes," zei hij. "Wat kan deze man nou weten wat er gebeurd is. Het is zonde van de tijd en van het geld."

"Hij zou u geen telegram gestuurd hebben als hij niet iets wist. Stuur meteen een bericht dat jullie er aan komen."

"Ik denk niet dat ik zal gaan."

Holmes trok zijn strengste gezicht.

"Het zou een zeer slechte indruk maken op de politie en op mijzelf, meneer Amberley, als u een zo overduidelijke aanwijzing weigert op te volgen. Wij zouden daaruit opmaken dat u helemaal geen interesse heeft in dit onderzoek."

Onze cliënt leek geschrokken van deze suggestie.

"Maar, natuurlijk zal ik gaan als u er zo naar kijkt," zei hij. "In eerste instantie, lijkt het me belachelijk om aan te nemen dat deze geestelijke er iets van weet, maar als u denkt..."

"En dát doe ik," zei Holmes met nadruk en zo begonnen we onze reis. Holmes nam me nog even apart voordat we de kamer verlieten en gaf me wat advies waaruit bleek dat hij de zaak van belang beschouwde.

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[14] I have chosen for "predikant" here to keep some of the alliteration present in the story.

[15] Holmes mentions his "Crockford" which is a book that does not have an equivalent in the Netherlands. To make it clear that he is looking up information about this Elman I translated it to "adresboek".

“Wat je ook doet, zorg ervoor dat hij ook echt gaat,” zei hij. “Mocht hij ervandoor gaan of terugkeren ga dan naar de dichtstbijzijnde telefooncentrale en stuur enkel het woord: ‘gevlucht’. Ik zal er voor zorgen dat het me zal bereiken waar ik ook ben.”

Little Purlington is geen gemakkelijke plaats om te bereiken, want het ligt aan een zijspoor. Mijn herinnering aan de reis is niet erg aangenaam, het weer was warm, de trein langzaam en mijn reisgenoot nors en stil en wanneer hij iets zei dan was het om een sardonische opmerking te maken over de nutteloosheid van onze reis. Toen we uiteindelijk het kleine stationnetje bereikten was het nog een tweetal kilometer voordat we bij de kleine pastorie kwamen waar een grote, sombere, nogal pompeuze predikant ons in zijn studeerkamer ontving. Onze telegram lag voor hem.

“Nou, heren,” vroeg hij, “wat kan ik voor jullie doen?”

“We kwamen,” legde ik uit, “in antwoord op uw telegram.”

“Mijn telegram! Ik heb geen telegram verstuurd.”

“Ik bedoel de telegram die u aan meneer Josiah Amberley gestuurd heeft, betreffende zijn vrouw en geld.”

“Als dit een grap is, meneer, dan is het geen goede,” zei de predikant boos. “Ik heb nog nooit van de man die u noemt gehoord en ik heb aan niemand een telegram gestuurd.”

Onze cliënt en ik keken elkaar in verbazing aan.

“Misschien is het een vergissing,” zei ik. “Is er misschien nog een pastorie? Hier is de telegram, ondertekend door Elman en gedateerd van de pastorie.”

“Er is maar één pastorie, meneer en maar één predikant en dit telegram is een schandalige vervalsing. De herkomst zal door de politie worden onderzocht. Ondertussen is er geen enkele reden meer om dit gesprek voort te zetten.”

Dus bevonden meneer Amberley en ik ons langs de kant van de weg in wat wel het meest primitieve dorpje in Engeland leek. We begaven ons naar het telegraafkantoor, maar dat

was al gesloten. Er was echter wel een telefoon bij het kleine stationnetje en daarmee kwamen we in contact met Holmes die onze verbazing deelde na het horen van het resultaat van onze reis.

“Zeer opmerkzaam!” zei de verre stem. “Zeer merkwaardig! Ik ben bang, mijn beste Watson, dat er geen trein meer terug gaat vanavond. Ik heb je onbewust veroordeeld tot de gruwelen van een plattelandsherberg. Hoewel er altijd nog de natuur is Watson... de natuur en Josiah Amberley... je kunt met beiden in goed contact komen.” Ik hoorde zijn droge lachje terwijl hij ophing.

Het werd me al snel duidelijk dat de reputatie van vrek voor mijn reisgenoot niet onverdiend was. Hij had over de kosten van de reist gemopperd, had erop gestaan om derde klas te reizen en protesteerde nu over de hoogte van de hotelrekening. Toen we de volgende ochtend eindelijk in London arriveerden was het moeilijk om te zeggen wie van ons nu in de slechtste bui was.

“Je kunt het beste even langs Baker Street gaan,” zei ik. “Meneer Holmes heeft misschien verse instructies.”

“Als ze niet meer waard zijn dan de vorige dan zijn ze niet van veel nut,” zei Amberley met een kwaadaardige blik. Niettemin hield hij me gezelschap. Ik had Holmes al een telegram gestuurd met het uur van onze aankomst, maar er wachtte ons een bericht dat hij in Lewisham was en ons daar verwachtte. Dat was verassend, maar een nog grotere verassing was dat we hem niet alleen in de woonkamer van onze cliënt aantroffen. Een streng kijkende uitdrukkingsloze man zat naast hem, een donkere man met een grijsgetinte zonnebril en een grote vrijmetselaarsspeld op zijn das.

“Dit is mijn vriend meneer Barker,” zei Holmes. “Hij heeft ook aan uw zaak gewerkt, meneer Josiah Amberley, hoewel we dat onafhankelijk van elkaar hebben gedaan. Maar we hebben allebei dezelfde vraag die we u willen stellen!”

Meneer Amberley zette zich moeizaam neer. Hij voelde aankomend gevaar. Ik zag het in zijn gespannen ogen en de zenuwachtige trekken in zijn gezicht.

"Wat is de vraag meneer Holmes?"

"Alleen dit: Wat heb je[16] met de lichamen gedaan?"

De man sprong met een schorre schreeuw overeind. Hij klauwde met zijn bonige handen in de lucht. Zijn mond was open en voor een ogenblik leek hij wel op een vreselijke roofvogel. In een flits kregen we een glimp van de echte Josiah Amberley. Een misvormde demoon met een ziel net zo vervormd als zijn lichaam. Toen hij in zijn stoel terug viel klampte hij zijn hand tegen zijn lippen alsof hij moest hoesten. Holmes sprong naar zijn keel als een tijger en draaide zijn hoofd naar de grond. Een witte pil viel van zijn naar adem happende lippen.

"Geen uitwegen, Josiah Amberley. Het moet op een degelijke manier gedaan worden en in volgorde. Wat denk jij, Barker?"

"Ik heb een rijtuig[17] bij de deur," zei onze zwijgzame metgezel.

"Het is maar een paar honderd meter naar het bureau. We zullen samen gaan. Jij kunt hier blijven Watson. Ik zal binnen een half uur terug zijn."

De oude verffabrikant had de kracht van een leeuw in zijn grote lijf, maar hij was hulpeloos in de handen van de ervaren detectives. Kronkelend en draaiend werd hij naar het wachtende rijtuig gesleept en ik werd tot mijn eenzame wacht in het noodlottige huis achtergelaten. Holmes was eerder terug dan hij genoemd had en werd door een slimme, jonge politie-inspecteur[18] vergezeld.

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[16] It seemed unlikely that Holmes would still address Amberley with "u". At this point in the story he is certain that Amberely has been lying and is actually hiding something. This way it becomes clear that Holmes does not consider Amberley to be a respectable person.

[17] This was discussed in chapter four. Cab has a different connotation in this current day and age than it had in the early 1900s.

[18] The police force works slightly different in the Netherlands, especially in the 1900s. I have translated inspector with "inspecteur" to stay closer to the source text.

“Ik heb Barker achtergelaten met de formaliteiten,” zei Holmes. “Jij kende Barker nog niet, Watson. Hij is mijn gehate rivaal aan de kust van Surrey. Toen jij zei een lange donkere man was het niet moeilijk voor me om het plaatje compleet te maken. Hij heeft een aantal goede zaken op zijn naam staan is het niet inspecteur?”

“Hij heeft zich er zeker een aantal keren mee bemoeid,” antwoordde de inspecteur kortaf.

“Zijn methodes zijn, zonder twijfel, net zo ongewoon als die van mij. De ongewone methodes zijn soms handig weet u. U, bijvoorbeeld, met uw verplichte waarschuwing dat alles wat hij zegt tegen hem gebruikt kan worden, had deze schurk nooit tot een bekentenis kunnen bluffen.”

“Misschien niet. Maar we komen tot dezelfde resultaten, meneer Holmes. Denk niet dat we niet al onze eigen gedachten over deze zaak gevormd hadden en dat we de man niet hadden kunnen pakken. U moet ons excuseren dat we ons op onze teentjes getrapt voelen als u zich er mee gaat bemoeien met methodes die wij niet kunnen gebruiken en ons op die manier van onze eer berooft.”

“Zulke beroving zal er niet plaatsvinden, MacKinnon. Ik verzker u dat ik me vanaf nu van de zaak zal verwijderen en wat Barker betreft, hij heeft alleen gedaan wat ik van hem gevraagd heb.”

De inspecteur leek aanzienlijk opgelucht.

“Dat is erg aardig van u meneer Holmes. Lof of schuld betekent misschien weinig voor u, maar het is anders voor ons als de kranten vragen beginnen te stellen.”

“Vanzelfsprekend. Maar die zullen toch wel vragen stellen dus is het handig om antwoorden te hebben. Wat zou u bijvoorbeeld zeggen als de intelligente en ondernemende verslaggever u vraagt wat de precieze bewijzen waren waardoor u uw verdenkingen kreeg en die u uiteindelijk overtuigde tot de echte feiten? ”

De inspecteur keek verwarrend naar Holmes.

“We schijnen nog geen echte feiten te hebben, meneer Holmes. U zegt dat de gevangene in de aanwezigheid van drie getuigen door middel van een zelfmoordpoging praktisch bekend heeft tot het vermoorden van zijn vrouw en haar geliefde. Welke andere feiten heeft u?”

“Heeft u opdracht gegeven tot een huiszoeking?”

“Er zijn drie agenten onderweg.”

“Dan zult u binnenkort het duidelijkste bewijs van alles krijgen. De lichamen kunnen niet ver weg zijn. Probeer de kelder en de tuin. Het zou niet lang moeten duren om de meest waarschijnlijke plaatsen op te graven. Dit huis is ouder dan de waterleiding. Er moet ergens een waterput zijn die niet meer wordt gebruikt. Probeer het daar.”

“Maar hoe wist u ervan en hoe is het gebeurd?”

“Ik zal u eerst laten zien hoe het gebeurd is en dan zal ik u de uitleg geven die ik u verschuldigd ben en ook aan mijn vriend, die al te lang geleden heeft, maar die de hele tijd ontzettend waardevol is geweest. Maar eerst wil ik u inzicht geven in de mentaliteit van deze man. Het is een erg ongebruikelijke mentaliteit, zelfs zo dat ik denk dat zijn bestemming eerder Broadmoor[19] zal zijn dan op het schavot. Hij heeft in hoge mate het soort brein dat men associeert met een middeleeuws Italiaans karakter dan met de moderne Brit. Hij was een ellendige vrek die zijn vrouw het leven zo moeilijk maakte door zijn gierige aard dat ze een gemakkelijke prooi was voor iedere avonturier. Zo iemand kwam het toneel op in de persoon van deze schakende dokter. Amberley was een uistekende schaker, een kenmerk, Watson, van een sluw brein. Zoals alle vrekken was hij een jaloers man en zijn jaloezie werd een extreme mania. Terecht of niet, hij verdachte een intrige. Hij was vastbesloten om wraak te nemen en hij maakte zijn plannen met diabolische sluwheid. Kom mee!”

[19] This was discussed in chapter five. While it may be unclear to some readers what this refers to. It can easily be looked up.

Holmes leidde ons door de gang met zoveel zekerheid dat het leek alsof hij in het huis gewoond had en stopte bij de open deur van de kluis.

“Bah! Wat een afschuwelijke verflucht!” riep de inspecteur.

“Dat was onze eerste aanwijzing,” zei Holmes. “U kunt dokter Watson voor deze observatie bedanken ook al slaagde hij er niet in om tot de juiste conclusie te komen. Het zette mij op het juiste spoor. Waarom zou deze man op dit tijdstip zijn huis met een sterke geur vullen? Overduidelijk om een andere geur te maskeren, een schuldige geur die een verdenking kon opwekken. Toen kwam het idee van een kamer zoals u hier ziet met een ijzeren deur en raam, een hermetisch gesloten kamer. Tel de feiten bij elkaar op en wat is de uitkomst? Ik kon dit alleen bepalen door het huis zelf te onderzoeken. Ik was er al zeker van dat het een serieuze zaak was, omdat ik langs de kassa van het Haymarket Theater ben geweest... nog zo’n treffer van dokter Watson... en daar had vastgesteld dat noch dertig B, noch tweeëndertig B in de bovenste rang bezet waren geweest die nacht. Dus Amberley was niet in het theater geweest waardoor zijn alibi waardeloos was. Hij maakte een grote fout door mijn scherpzinnige vriend het nummer van het kaartje van zijn vrouw te laten zien. Het volgende probleem waar ik op stuitte, was hoe ik zijn huis kon onderzoeken. Ik stuurde iemand naar het meest onmogelijke plaatsje dat ik me maar kon bedenken en lokte mijn man daarheen op een tijdstip waarop hij onmogelijk nog terug kon komen. Dokter Watson ging met hem mee om te voorkomen dat het mis zou gaan. De naam van de goede predikant haalde ik natuurlijk uit het adresboek. Wordt het al wat duidelijker?”

“Het is meesterlijk,” zei de inspecteur vol ontzag.

“Nu ik niet bang hoefde ze zijn om gestoord te worden, begon ik met het inbreken in het huis. Inbreken is altijd een alternatieve beroepskeuze geweest had ik er iets om gegeven en ik betwijfel niet dat ik een van de beste zou zijn geweest. Kijk eens goed naar wat ik gevonden heb. Ziet u die gaspijp langs de plint lopen. Heel goed. Hij gaat omhoog in de hoek

van de muur en in deze hoek bevindt zich een kraantje. De pijp gaat verder in de kluis en zoals je ziet eindigt hij in de gipsen roos in het midden van het plafond waar het verborgen wordt door de versieringen. Dat uiteinde is helemaal open. Op ieder ogenblik kon de kamer gevuld worden met gas door buiten het kraantje open te draaien. Als de deur vergrendeld was en de kraan helemaal open zou iemand die in deze kleine kamer opgesloten zat nog geen twee minuten bij bewustzijn kunnen blijven. Met wat voor duivelse truc hij ze naar binnen heeft gelokt weet ik niet, maar toen ze eenmaal binnen waren, waren ze aan hem overgeleverd."

De inspecteur bekeek de pijp met interesse. "Een van onze agenten had vermeld dat het naar gas rook," zei hij, "maar de deur en het raam waren toen natuurlijk open en de verf… of ten minste een gedeelte daarvan... was er al. Volgens hem was hij de dag van tevoren al begonnen met schilderen. En toen, meneer Holmes?"

"Tja, toen gebeurde er iets wat ik ook niet verwacht had. Ik glipte in de vroege ochtend door het bijkeukenraam naar binnen toen ik een hand in mijn kraag voelde en een stem zei: 'Zo, schurk, wat doe jij daarbinnen?' Toen ik mijn hoofd kon draaien keek ik in de getinte bril van mijn vriend en rivaal, meneer Barker. Het was een vreemde ontmoeting en we moesten er beiden om lachen. Het bleek dat hij was ingehuurd door de familie van dokter Ray Ernest om wat onderzoek te doen en hij was tot dezelfde conclusie gekomen dat er iets niet klopte. Hij had het huis al enkele dagen in de gaten gehouden en hij had dokter Watson als een van de verdachten personen gezien die langs waren geweest. Hij kon Watson moeilijk arresteren, maar toen hij een man daadwerkelijk uit het bijkeukenraam zag klimmen, kon hij zich niet meer inhouden. Natuurlijk vertelde ik hem hoe de zaak ervoor stond en samen hebben we de zaak verder afgemaakt."

"Waarom met hem? Waarom niet met ons?"

"Omdat ik van plan was die kleine test uit te voeren die zo goed gelopen is. Ik was bang dat jullie niet zo ver zouden zijn gegaan."

De inspecteur glimlachte.

“Nou, misschien niet. Ik begrijp dat ik uw woord heb, meneer Holmes, dat u met de zaak stopt en dat u alle resultaten aan ons zult overhandigen.”

“Jazeker, dat doe ik altijd.”

“Namens het korps bedank ik u. Zoals u de zaak omschrijft, lijkt het allemaal overduidelijk en het vinden van de lichamen zal niet veel problemen opleveren.”

“Ik zal u nog een grimmig stukje bewijs laten zien,” zei Holmes, “en ik ben er zeker van dat Amberley het zelf niet gezien heeft. U krijgt resultaten, inspecteur, door altijd uzelf in de voeten van de ander te plaatsen en te bedenken wat u zou doen. Er is wat verbeelding voor nodig, maar het loont zich. Laten we veronderstellen dat u opgesloten zat in deze kleine kamer en nog minder dan twee minuten te leven had, maar dat u toch wraak wou nemen op de man die u waarschijnlijk aan de andere kant van de deur aan het sarren is. Wat zou u doen?”

“Een bericht achterlaten.”

“Precies. U zult anderen willen laten weten hoe u gestorven bent. Het heeft geen nut om het op papier te schrijven. Dat zou gevonden worden. Als u op de muur schrijft kan iemand het misschien zien. Kijk nu eens hier! Net boven de plint is met een paars onuitwisbaar potlood geschreven: ‘we zi...’ Dat is alles.”

“Wat maakt u daarvan?”

“Het is maar twintig centimeter van de grond. De arme man lag te sterven op de vloer toen hij het schreef. Hij verloor het bewustzijn voordat hij het af kon maken.”

“Hij was aan het schrijven, ‘We zijn vermoord.’”

“Dat is ook wat ik dacht. Als u een onuitwisbaar potlood op het lichaam vindt...”

“We zullen ernaar zoeken, daar kunt u zeker van zijn. Maar de aandelen dan? Er was duidelijk geen roof en toch bezat hij deze. Dat hebben we vastgesteld.”

"U kunt er zeker van zijn dat hij ze ergens op een veilige plek verstopt heeft. Zodra het voorval vergeten was, zou hij ze plotseling vinden en dan aankondigen dat het schuldige paar spijt had gekregen en de buit had teruggestuurd of het onderweg ergens had achtergelaten."

"U heeft overal aan gedacht," zei de inspecteur. "Natuurlijk moest hij ons erbij roepen, maar waarom hij naar u is gegaan, begrijp ik niet."

"Puur om op te kunnen scheppen!" antwoordde Holmes. "Hij vond zichzelf zo slim en hij was zo zeker van zichzelf dat hij dacht dat niemand hem iets kon maken. Hij kon tegen iedereen in de buurt die hem verdacht zeggen: 'Kijk toch eens wat ik allemaal gedaan heb. Ik heb niet alleen de politie om hulp gevraagd, maar zelfs Sherlock Holmes.'"

De inspecteur lachte.

"We zullen u, u 'zelfs' vergeven, meneer Holmes," zei hij, "het is een vakkundig stukje werk."

Enkele dagen later gooide mijn vriend me een kopie van de tweewekelijkse *North Surrey Observer*. Onder een aantal schreeuwende koppen die begonnen met "The Haven Horror" en eindigde met "Briljant politieonderzoek," bevond zich een kolom tekst met het eerste verslag van de zaak. De slotparagraaf is typerend voor het hele verhaal. Deze ging als volgt:

De opmerkelijke scherpzinnigheid waarmee inspecteur MacKinnon uit de verfgeur afleidde dat een andere geur, die van gas bijvoorbeeld, verbloemd is geworden, de scherpe conclusie dat de kluis ook de doodskamer was geweest en het navolgende onderzoek dat leidde tot de ontdekking van de lichamen in een put die niet meer gebruikt wordt en die sluw bedekt was geworden door een hondenhok zal in de geschiedenis van de criminaliteit voortbestaan als een voorbeeld van de intelligentie van onze professionele agenten.

"Ja, ja, MacKinnon is een goede jongen," zei Holmes met een tolerant lachje. "Je kunt het in onze archieven opbergen, Watson. Op een dag kan het echte verhaal verteld worden."

8. Conclusion

There is more than one answer to the question: What translation problems will a translator come across while translating the story, “The Adventure of the Retired Colourman”, how can an analysis resolve these problems and which solution is the best choice?

The references to the Victorian era are not particularly a translation problem. Conan Doyle did take advantage of the social changes and the industrial changes that occurred in real, but while these references may be lost to the modern day reader they do not hinder the translator in his or her job. Certain words did cause some problems because the image they generate might seem different than the image it would generate over a century ago.

A text that immediately conjures up a certain image is usually translated so the image will be maintained in the target text. The stories revolving around Sherlock Holmes are known to be in a Victorian setting and the reader will most likely expect certain references or behaviourisms that are connected to this period. Changing the setting of the story might give the prospective buyer reason not to buy or read the translation, because the story does not live up to its expectations. There are just a few key words in the story that actually refer to the period that the story takes place in. A date is mentioned in the story, and there is a reference to the Hansom cab, but other than just a few words there is not really a lot that ties this story to the Victorian era.

As mentioned in chapter five, there can be many outside influences that can change the way a translation is made. The published might have given the translator the assignment of completely naturalising the text. Although this is usually used for children´s literature it creates a different translation than a translation in which the translator is allowed to keep certain elements exotic. Elements that are usually transferred verbally to the target text are names of characters, buildings, streets, and companies. When a translator has to completely naturalise a text, he or she also needs to translate these words and this will alter the story

slightly. Sherlock Holmes would most likely not be called Sherlock Holmes and this also refers back to the expectation of the reader. The reader expects a story with a character named Sherlock Holmes and not with Altwin Hendriks for example.

A text analysis can give insights into the style of the author, but this can be translated differently. The most difficult problem of this text is the long sentences used mostly by Watson in the text. They contain quite a lot of clauses and they refer to each other or to just one of the clauses in the sentence. The translator needs to find out what clause refers to which other clause and how the clauses could be taken apart so he or she will not confuse the reader of the target text. These larger sentences occur in similar situations and the translator can decide to keep these long sentences or to change them into two shorter sentences or even into four or five sentences.

In the end the best translation choice is linked to the assignment that the translator has been given. There is not a particular assignment given for this translation, but it has been translated to be similar to the source text. This means that the long sentences have not been shortened in the target text and the exotic elements have also been kept in the translation.

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The Adventure of the Retired Colourman

Sherlock Holmes was in a melancholy and philosophic mood that morning. His alert practical nature was subject to such reactions.

"Did you see him?" he asked.

"You mean the old fellow who has just gone out?"

"Precisely."

"Yes, I met him at the door."

"What did you think of him?"

"A pathetic, futile, broken creature."

"Exactly, Watson. Pathetic and futile. But is not all life pathetic and futile? Is not his story a microcosm of the whole? We reach. We grasp. And what is left in our hands at the end? A shadow. Or worse than a shadow — misery."

"Is he one of your clients?"

"Well, I suppose I may call him so. He has been sent on by the Yard. Just as medical men occasionally send their incurables to a quack. They argue that they can do nothing more, and that whatever happens the patient can be no worse than he is."

"What is the matter?"

Holmes took a rather soiled card from the table. "Josiah Amberley. He says he was junior partner of Brickfall and Amberley, who are manufacturers of artistic materials. You will see their names upon paint-boxes. He made his little pile, retired from business at the age of sixty-one, bought a house at Lewisham, and settled down to rest after a life of ceaseless grind. One would think his future was tolerably assured."

"Yes, indeed."

Holmes glanced over some notes which he had scribbled upon the back of an envelope.

"Retired in 1896, Watson. Early in 1897 he married a woman twenty years younger than himself — a good-looking woman, too, if the photograph does not flatter. A competence, a wife, leisure — it seemed a straight road which lay before him. And yet within two years he is, as you have seen, as broken and miserable a creature as crawls beneath the sun."

"But what has happened?"

"The old story, Watson. A treacherous friend and a fickle wife. It would appear that Amberley has one hobby in life, and it is chess. Not far from him at Lewisham there lives a young doctor who is also a chess-player. I have noted his name as Dr. Ray Ernest. Ernest was frequently in the house, and an intimacy between him and Mrs. Amberley was a natural sequence, for you must admit that our unfortunate client has few outward graces, whatever his inner virtues may be. The couple went off together last week — destination untraced. What is more, the faithless spouse carried off the old man's deed-box as her personal luggage with a good part of his life's savings within. Can we find the lady? Can we save the money? A commonplace problem so far as it has developed, and yet a vital one for Josiah Amberley."

"What will you do about it?"

"Well, the immediate question, my dear Watson, happens to be, What will you do? — if you will be good enough to understudy me. You know that I am preoccupied with this case of the two Coptic Patriarchs, which should come to a head to-day. I really have not time to go out to Lewisham, and yet evidence taken on the spot has a special value. The old fellow was quite insistent that I should go, but I explained my difficulty. He is prepared to meet a representative."

"By all means," I answered. "I confess I don't see that I can be of much service, but I am willing to do my best." And so it was that on a summer afternoon I set forth to Lewisham, little dreaming that within a week the affair in which I was engaging would be the eager debate of all England.

It was late that evening before I returned to Baker Street and gave an account of my mission. Holmes lay with his gaunt figure stretched in his deep chair, his pipe curling forth slow wreaths of acrid tobacco, while his eyelids drooped over his eyes so lazily that he might almost have been asleep were it not that at any halt or questionable passage of my narrative they half lifted, and two gray eyes, as bright and keen as rapiers, transfixed me with their searching glance.

"The Haven is the name of Mr. Josiah Amberley's house," I explained. "I think it would interest you, Holmes. It is like some penurious patrician who has sunk into the company of his inferiors. You know that particular quarter, the monotonous brick streets, the weary suburban highways. Right in the middle of them, a little island of ancient culture and comfort, lies this old home, surrounded by a high sun-baked wall mottled with lichens and topped with moss, the sort of wall —"

"Cut out the poetry, Watson," said Holmes severely. "I note that it was a high brick wall."

"Exactly. I should not have known which was The Haven had I not asked a lounger who was smoking in the street. I have a reason for mentioning him. He was a tall, dark, heavily moustached, rather military-looking man. He nodded in answer to my inquiry and gave me a curiously questioning glance, which came back to my memory a little later.

"I had hardly entered the gateway before I saw Mr. Amberley coming down the drive. I only had a glimpse of him this morning, and he certainly gave me the impression of a strange creature, but when I saw him in full light his appearance was even more abnormal."

"I have, of course, studied it, and yet I should be interested to have your impression," said Holmes.

"He seemed to me like a man who was literally bowed down by care. His back was curved as though he carried a heavy burden. Yet he was not the weakling that I had at first

imagined, for his shoulders and chest have the framework of a giant, though his figure tapers away into a pair of spindled legs."

"Left shoe wrinkled, right one smooth."

"I did not observe that."

"No, you wouldn't. I spotted his artificial limb. But proceed."

"I was struck by the snaky locks of grizzled hair which curled from under his old straw hat, and his face with its fierce, eager expression and the deeply lined features."

"Very good, Watson. What did he say?"

"He began pouring out the story of his grievances. We walked down the drive together, and of course I took a good look round. I have never seen a worse-kept place. The garden was all running to seed, giving me an impression of wild neglect in which the plants had been allowed to find the way of Nature rather than of art. How any decent woman could have tolerated such a state of things, I don't know. The house, too, was slatternly to the last degree, but the poor man seemed himself to be aware of it and to be trying to remedy it, for a great pot of green paint stood in the centre of the hall, and he was carrying a thick brush in his left hand. He had been working on the woodwork.

"He took me into his dingy sanctum, and we had a long chat. Of course, he was disappointed that you had not come yourself. 'I hardly expected,' he said, 'that so humble an individual as myself, especially after my heavy financial loss, could obtain the complete attention of so famous a man as Mr. Sherlock Holmes.'

"I assured him that the financial question did not arise. 'No of course, it is art for art's sake with him,' said he, 'but even on the artistic side of crime he might have found something here to study. And human nature, Dr. Watson — the black ingratitude of it all! When did I ever refuse one of her requests? Was ever a woman so pampered? And that young man — he

might have been my own son. He had the run of my house. And yet see how they have treated me! Oh, Dr. Watson, it is a dreadful, dreadful world!'

"That was the burden of his song for an hour or more. He had, it seems, no suspicion of an intrigue. They lived alone save for a woman who comes in by the day and leaves every evening at six. On that particular evening old Amberley, wishing to give his wife a treat, had taken two upper circle seats at the Haymarket Theatre. At the last moment she had complained of a headache and had refused to go. He had gone alone. There seemed to be no doubt about the fact, for he produced the unused ticket which he had taken for his wife."

"That is remarkable — most remarkable," said Holmes, whose interest in the case seemed to be rising. "Pray continue, Watson. I find your narrative most arresting. Did you personally examine this ticket? You did not, perchance, take the number?"

"It so happens that I did," I answered with some pride. "It chanced to be my old school number, thirty-one, and so is stuck in my head."

"Excellent, Watson! His seat, then, was either thirty or thirty-two."

"Quite so," I answered with some mystification. "And on B row."

"That is most satisfactory. What else did he tell you?"

"He showed me his strong-room, as he called it. It really is a strong-room — like a bank — with iron door and shutter — burglarproof, as he claimed. However, the woman seems to have had a duplicate key, and between them they had carried off some seven thousand pounds' worth of cash and securities."

"Securities! How could they dispose of those?"

"He said that he had given the police a list and that he hoped they would be unsaleable. He had got back from the theatre about midnight and found the place plundered, the door and window open, and the fugitives gone. There was no letter or message, nor has he heard a word since. He at once gave the alarm to the police."

Holmes brooded for some minutes.

"You say he was painting. What was he painting?"

"Well, he was painting the passage. But he had already painted the door and woodwork of this room I spoke of."

"Does it not strike you as a strange occupation in the circumstances?"

" 'One must do something to ease an aching heart.' That was his own explanation. It was eccentric, no doubt, but he is clearly an eccentric man. He tore up one of his wife's photographs in my presence — tore it up furiously in a tempest of passion. 'I never wish to see her damned face again,' he shrieked."

"Anything more, Watson?"

"Yes, one thing which struck me more than anything else. I had driven to the Blackheath Station and had caught my train there when, just as it was starting, I saw a man dart into the carriage next to my own. You know that I have a quick eye for faces, Holmes. It was undoubtedly the tall, dark man whom I had addressed in the street. I saw him once more at London Bridge, and then I lost him in the crowd. But I am convinced that he was following me."

"No doubt! No doubt!" said Holmes. "A tall, dark, heavily moustached man, you say, with gray-tinted sun-glasses?"

"Holmes, you are a wizard. I did not say so, but he had gray-tinted sun-glasses."

"And a Masonic tie-pin?"

"Holmes!"

"Quite simple, my dear Watson. But let us get down to what is practical. I must admit to you that the case, which seemed to me to be so absurdly simple as to be hardly worth my notice, is rapidly assuming a very different aspect. It is true that though in your mission you

have missed everything of importance, yet even those things which have obtruded themselves upon your notice give rise to serious thought."

"What have I missed?"

"Don't be hurt, my dear fellow. You know that I am quite impersonal. No one else would have done better. Some possibly not so well. But clearly you have missed some vital points. What is the opinion of the neighbours about this man Amberley and his wife? That surely is of importance. What of Dr. Ernest? Was he the gay Lothario one would expect? With your natural advantages, Watson, every lady is your helper and accomplice. What about the girl at the post-office, or the wife of the greengrocer? I can picture you whispering soft nothings with the young lady at the Blue Anchor, and receiving hard somethings in exchange. All this you have left undone."

"It can still be done."

"It has been done. Thanks to the telephone and the help of the Yard, I can usually get my essentials without leaving this room. As a matter of fact, my information confirms the man's story. He has the local repute of being a miser as well as a harsh and exacting husband. That he had a large sum of money in that strong-room of his is certain. So also is it that young Dr. Ernest, an unmarried man, played chess with Amberley, and probably played the fool with his wife. All this seems plain sailing, and one would think that there was no more to be said — and yet! — and yet!"

"Where lies the difficulty?"

"In my imagination, perhaps. Well, leave it there, Watson. Let us escape from this weary workaday world by the side door of music. Carina sings to-night at the Albert Hall, and we still have time to dress, dine, and enjoy."

In the morning I was up betimes, but some toast crumbs and two empty eggshells told me that my companion was earlier still. I found a scribbled note upon the table.

DEAR WATSON:

There are one or two points of contact which I should wish to establish with Mr. Josiah Amberley. When I have done so we can dismiss the case — or not. I would only ask you to be on hand about three o'clock, as I conceive it possible that I may want you.

S.H.

I saw nothing of Holmes all day, but at the hour named he returned, grave, preoccupied, and aloof. At such times it was wiser to leave him to himself.

"Has Amberley been here yet?"

"No."

"Ah! I am expecting him."

He was not disappointed, for presently the old fellow arrived with a very worried and puzzled expression upon his austere face.

"I've had a telegram, Mr. Holmes. I can make nothing of it." He handed it over, and Holmes read it aloud.

"COME AT ONCE WITHOUT FAIL. CAN GIVE YOU INFORMATION AS TO YOUR RECENT LOSS.

"ELMAN.

"THE VICARAGE.

"Dispatched at 2:10 from Little Purlington," said Holmes. "Little Purlington is in Essex, I believe, not far from Frinton. Well, of course you will start at once. This is evidently from a responsible person, the vicar of the place. Where is my Crockford? Yes, here we have him: 'J. C. Elman, M. A., Living of Moosmoor cum Little Purlington.' Look up the trains, Watson."

"There is one at 5:20 from Liverpool Street."

"Excellent. You had best go with him, Watson. He may need help or advice. Clearly we have come to a crisis in this affair."

But our client seemed by no means eager to start.

"It's perfectly absurd, Mr. Holmes," he said. "What can this man possibly know of what has occurred? It is waste of time and money."

"He would not have telegraphed to you if he did not know something. Wire at once that you are coming."

"I don't think I shall go."

Holmes assumed his sternest aspect.

"It would make the worst possible impression both on the police and upon myself, Mr. Amberley, if when so obvious a clue arose you should refuse to follow it up. We should feel that you were not really in earnest in this investigation."

Our client seemed horrified at the suggestion.

"Why, of course I shall go if you look at it in that way," said he. "On the face of it, it seems absurd to suppose that this parson knows anything, but if you think —"

"I do think," said Holmes with emphasis, and so we were launched upon our journey. Holmes took me aside before we left the room and gave me one word of counsel, which showed that he considered the matter to be of importance. "Whatever you do, see that he really does go," said he. "Should he break away or return, get to the nearest telephone exchange and send the single word 'Bolted.' I will arrange here that it shall reach me wherever I am."

Little Purlington is not an easy place to reach, for it is on a branch line. My remembrance of the journey is not a pleasant one, for the weather was hot, the train slow, and my companion sullen and silent, hardly talking at all save to make an occasional sardonic

remark as to the futility of our proceedings. When we at last reached the little station it was a two-mile drive before we came to the Vicarage, where a big, solemn, rather pompous clergyman received us in his study. Our telegram lay before him.

"Well, gentlemen," he asked, "what can I do for you?"

"We came," I explained, "in answer to your wire."

"My wire! I sent no wire."

"I mean the wire which you sent to Mr. Josiah Amberley about his wife and his money."

"If this is a joke, sir, it is a very questionable one," said the vicar angrily. "I have never heard of the gentleman you name, and I have not sent a wire to anyone."

Our client and I looked at each other in amazement.

"Perhaps there is some mistake," said I; "are there perhaps two vicarages? Here is the wire itself, signed Elman and dated from the Vicarage."

"There is only one vicarage, sir, and only one vicar, and this wire is a scandalous forgery, the origin of which shall certainly be investigated by the police. Meanwhile, I can see no possible object in prolonging this interview."

So Mr. Amberley and I found ourselves on the roadside in what seemed to me to be the most primitive village in England. We made for the telegraph office, but it was already closed. There was a telephone, however, at the little Railway Arms, and by it I got into touch with Holmes, who shared in our amazement at the result of our journey.

"Most singular!" said the distant voice. "Most remarkable! I much fear, my dear Watson, that there is no return train to-night. I have unwittingly condemned you to the horrors of a country inn. However, there is always Nature, Watson — Nature and Josiah Amberley — you can be in close commune with both." I heard his dry chuckle as he turned away.

It was soon apparent to me that my companion's reputation as a miser was not undeserved. He had grumbled at the expense of the journey, had insisted upon travelling third-class, and was now clamorous in his objections to the hotel bill. Next morning, when we did at last arrive in London, it was hard to say which of us was in the worse humour.

"You had best take Baker Street as we pass," said I. "Mr. Holmes may have some fresh instructions."

"If they are not worth more than the last ones they are not of much use," said Amberley with a malevolent scowl. None the less, he kept me company. I had already warned Holmes by telegram of the hour of our arrival, but we found a message waiting that he was at Lewisham and would expect us there. That was a surprise, but an even greater one was to find that he was not alone in the sitting-room of our client. A stern-looking, impassive man sat beside him, a dark man with gray-tinted glasses and a large Masonic pin projecting from his tie.

"This is my friend Mr. Barker," said Holmes. "He has been interesting himself also in your business, Mr. Josiah Amberley, though we have been working independently. But we both have the same question to ask you!"

Mr. Amberley sat down heavily. He sensed impending danger. I read it in his straining eyes and his twitching features.

"What is the question, Mr. Holmes?"

"Only this: What did you do with the bodies?"

The man sprang to his feet with a hoarse scream. He clawed into the air with his bony hands. His mouth was open, and for the instant he looked like some horrible bird of prey. In a flash we got a glimpse of the real Josiah Amberley, a misshapen demon with a soul as distorted as his body. As he fell back into his chair he clapped his hand to his lips as if to stifle

a cough. Holmes sprang at his throat like a tiger and twisted his face towards the ground. A white pellet fell from between his gasping lips.

"No short cuts, Josiah Amberley. Things must be done decently and in order. What about it, Barker?"

"I have a cab at the door," said our taciturn companion.

"It is only a few hundred yards to the station. We will go together. You can stay here, Watson. I shall be back within half an hour."

The old colourman had the strength of a lion in that great trunk of his, but he was helpless in the hands of the two experienced man-handlers. Wriggling and twisting he was dragged to the waiting cab, and I was left to my solitary vigil in the ill-omened house. In less time than he had named, however, Holmes was back, in company with a smart young police inspector.

"I've left Barker to look after the formalities," said Holmes. "You had not met Barker, Watson. He is my hated rival upon the Surrey shore. When you said a tall dark man it was not difficult for me to complete the picture. He has several good cases to his credit, has he not, Inspector?"

"He has certainly interfered several times," the inspector answered with reserve.

"His methods are irregular, no doubt, like my own. The irregulars are useful sometimes, you know. You, for example, with your compulsory warning about whatever he said being used against him, could never have bluffed this rascal into what is virtually a confession."

"Perhaps not. But we get there all the same, Mr. Holmes. Don't imagine that we had not formed our own views of this case, and that we would not have laid our hands on our man. You will excuse us for feeling sore when you jump in with methods which we cannot use, and so rob us of the credit."

"There shall be no such robbery, MacKinnon. I assure you that I efface myself from now onward, and as to Barker, he has done nothing save what I told him."

The inspector seemed considerably relieved.

"That is very handsome of you, Mr. Holmes. Praise or blame can matter little to you, but it is very different to us when the newspapers begin to ask questions."

"Quite so. But they are pretty sure to ask questions anyhow, so it would be as well to have answers. What will you say, for example, when the intelligent and enterprising reporter asks you what the exact points were which aroused your suspicion, and finally gave you a certain conviction as to the real facts?"

The inspector looked puzzled.

"We don't seem to have got any real facts yet, Mr. Holmes. You say that the prisoner, in the presence of three witnesses, practically confessed by trying to commit suicide, that he had murdered his wife and her lover. What other facts have you?"

"Have you arranged for a search?"

"There are three constables on their way."

"Then you will soon get the clearest fact of all. The bodies cannot be far away. Try the cellars and the garden. It should not take long to dig up the likely places. This house is older than the water-pipes. There must be a disused well somewhere. Try your luck there."

"But how did you know of it, and how was it done?"

"I'll show you first how it was done, and then I will give the explanation which is due to you, and even more to my longsuffering friend here, who has been invaluable throughout. But, first, I would give you an insight into this man's mentality. It is a very unusual one — so much so that I think his destination is more likely to be Broadmoor than the scaffold. He has, to a high degree, the sort of mind which one associates with the mediaeval Italian nature rather than with the modern Briton. He was a miserable miser who made his wife so wretched

by his niggardly ways that she was a ready prey for any adventurer. Such a one came upon the scene in the person of this chess-playing doctor. Amberley excelled at chess — one mark, Watson, of a scheming mind. Like all misers, he was a jealous man, and his jealousy became a frantic mania. Rightly or wrongly, he suspected an intrigue. He determined to have his revenge, and he planned it with diabolical cleverness. Come here!"

Holmes led us along the passage with as much certainty as if he had lived in the house and halted at the open door of the strong-room.

"Pooh! What an awful smell of paint!" cried the inspector.

"That was our first clue," said Holmes. "You can thank Dr. Watson's observation for that, though he failed to draw the inference. It set my foot upon the trail. Why should this man at such a time be filling his house with strong odours? Obviously, to cover some other smell which he wished to conceal — some guilty smell which would suggest suspicions. Then came the idea of a room such as you see here with iron door and shutter — a hermetically sealed room. Put those two facts together, and whither do they lead? I could only determine that by examining the house myself. I was already certain that the case was serious, for I had examined the box-office chart at the Haymarket Theatre — another of Dr. Watson's bull's-eyes — and ascertained that neither B thirty nor thirty-two of the upper circle had been occupied that night. Therefore, Amberley had not been to the theatre, and his alibi fell to the ground. He made a bad slip when he allowed my astute friend to notice the number of the seat taken for his wife. The question now arose how I might be able to examine the house. I sent an agent to the most impossible village I could think of, and summoned my man to it at such an hour that he could not possibly get back. To prevent any miscarriage, Dr. Watson accompanied him. The good vicar's name I took, of course, out of my Crockford. Do I make it all clear to you?"

"It is masterly," said the inspector in an awed voice.

"There being no fear of interruption I proceeded to burgle the house. Burglary has always been an alternative profession had I cared to adopt it, and I have little doubt that I should have come to the front. Observe what I found. You see the gas-pipe along the skirting here. Very good. It rises in the angle of the wall, and there is a tap here in the corner. The pipe runs out into the strong-room, as you can see, and ends in that plaster rose in the centre of the ceiling, where it is concealed by the ornamentation. That end is wide open. At any moment by turning the outside tap the room could be flooded with gas. With door and shutter closed and the tap full on I would not give two minutes of conscious sensation to anyone shut up in that little chamber. By what devilish device he decoyed them there I do not know, but once inside the door they were at his mercy."

The inspector examined the pipe with interest. "One of our officers mentioned the smell of gas," said he, "but of course the window and door were open then, and the paint — or some of it — was already about. He had begun the work of painting the day before, according to his story. But what next, Mr. Holmes?"

"Well, then came an incident which was rather unexpected to myself. I was slipping through the pantry window in the early dawn when I felt a hand inside my collar, and a voice said: 'Now, you rascal, what are you doing in there?' When I could twist my head round I looked into the tinted spectacles of my friend and rival, Mr. Barker. It was a curious foregathering and set us both smiling. It seems that he had been engaged by Dr. Ray Ernest's family to make some investigations and had come to the same conclusion as to foul play. He had watched the house for some days and had spotted Dr. Watson as one of the obviously suspicious characters who had called there. He could hardly arrest Watson, but when he saw a man actually climbing out of the pantry window there came a limit to his restraint. Of course, I told him how matters stood and we continued the case together."

"Why him? Why not us?"

"Because it was in my mind to put that little test which answered so admirably. I fear you would not have gone so far."

The inspector smiled.

"Well, maybe not. I understand that I have your word, Mr. Holmes, that you step right out of the case now and that you turn all your results over to us."

"Certainly, that is always my custom."

"Well, in the name of the force I thank you. It seems a clear case, as you put it, and there can't be much difficulty over the bodies."

"I'll show you a grim little bit of evidence," said Holmes, "and I am sure Amberley himself never observed it. You'll get results, Inspector, by always putting yourself in the other fellow's place, and thinking what you would do yourself. It takes some imagination, but it pays. Now, we will suppose that you were shut up in this little room, had not two minutes to live, but wanted to get even with the fiend who was probably mocking at you from the other side of the door. What would you do?"

"Write a message."

"Exactly. You would like to tell people how you died. No use writing on paper. That would be seen. If you wrote on the wall someone might rest upon it. Now, look here! Just above the skirting is scribbled with a purple indelible pencil: 'We we —' That's all.''

"What do you make of that?"

"Well, it's only a foot above the ground. The poor devil was on the floor dying when he wrote it. He lost his senses before he could finish."

"He was writing, 'We were murdered.' "

"That's how I read it. If you find an indelible pencil on the body —"

"We'll look out for it, you may be sure. But those securities? Clearly there was no robbery at all. And yet he did possess those bonds. We verified that."

"You may be sure he has them hidden in a safe place. When the whole elopement had passed into history, he would suddenly discover them and announce that the guilty couple had relented and sent back the plunder or had dropped it on the way."

"You certainly seem to have met every difficulty," said the inspector. "Of course, he was bound to call us in, but why he should have gone to you I can't understand."

"Pure swank!" Holmes answered. "He felt so clever and so sure of himself that he imagined no one could touch him. He could say to any suspicious neighbour, 'Look at the steps I have taken. I have consulted not only the police but even Sherlock Holmes.' "

The inspector laughed.

"We must forgive you your 'even,' Mr. Holmes," said he "it's as workmanlike a job as I can remember."

A couple of days later my friend tossed across to me a copy of the bi-weekly North Surrey Observer. Under a series of flaming headlines, which began with "The Haven Horror" and ended with "Brilliant Police Investigation," there was a packed column of print which gave the first consecutive account of the affair. The concluding paragraph is typical of the whole. It ran thus:

> The remarkable acumen by which Inspector MacKinnon deduced from the smell of paint that some other smell, that of gas, for example, might be concealed; the bold deduction that the strong-room might also be the death-chamber, and the subsequent inquiry which led to the discovery of the bodies in a disused well, cleverly concealed by a dogkennel, should live in the history of crime as a standing example of the intelligence of our professional detectives.

"Well, well, MacKinnon is a good fellow," said Holmes with a tolerant smile. "You can file it in our archives, Watson. Some day the true story may be told."