

Week 9

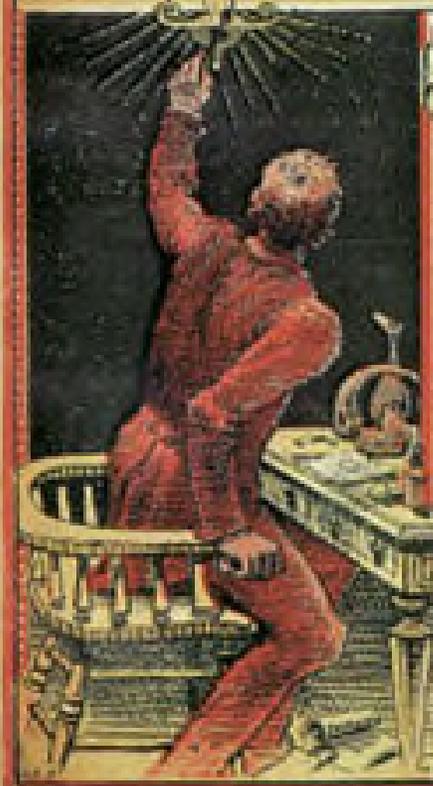
Sherlock Holmes:

The Case of the Short Stories

PRICE ONE SHILLING.

BEETON'S CHRISTMAS ANNUAL

A STUDY IN SCARLET



By A. CONAN DOYLE

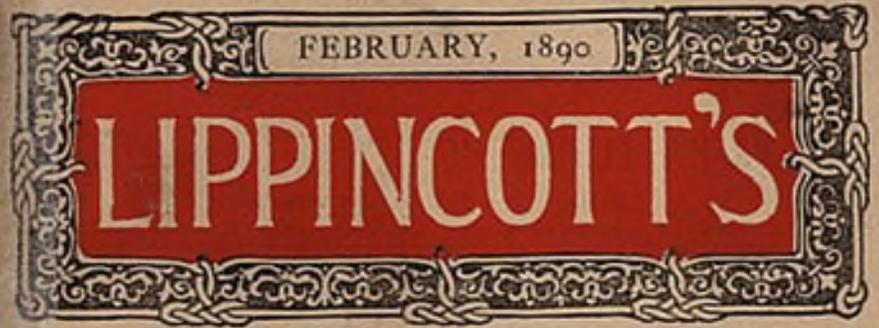
Containing also
 Two Original
DRAWING ROOM PLAYS
FOOD FOR POWDER
 By RANDRE
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THE FOUR LEAVED SHAMROCK
 By G. J. HAMILTON
 With ENGRAVINGS
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LONDON, NEW YORK
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THIS NUMBER CONTAINS THE SIGN OF THE FOUR

By A. CONAN DOYLE,
Author of "Mischance: His Statement," etc.

COMPLETE. *Mrs. Cannon*



FEBRUARY, 1890

MONTHLY MAGAZINE

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PRICE TWENTY-FIVE CENTS

J. B. LIPPINCOTT & CO. PHILADELPHIA:

LONDON: WARD, LOCK & CO.

PARIS: BRENTANO'S, 17 AVENUE DE L'OPERA.

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Publication Context

at “white-collar urban commuters, as well as the sizeable number of British citizens scattered throughout the empire” and was “available by mail order or at railway bookstalls for sixpence, and provided a cheap, entertaining assortment of light, short articles and stories perfect for a journey.”

(Clarke, “Doyle, Holmes and Victorian Publishing”, *Cambridge Companion*, 2019)

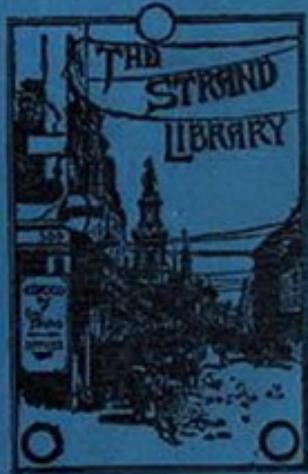


Publication Context

“Sherlock Holmes was the progeny of a fortuitous marriage between a new type of author, publication and reading public that emerged at the end of the nineteenth century. The Victorian *fin de siècle* was truly the age of the periodical press. The expensive and bulky triple-decker novel was dying; by 1897, the number of three-volume novels published annually in Britain had fallen to just four.”

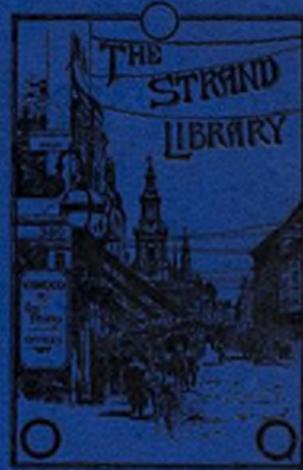
(Clarke, “Doyle, Holmes and Victorian Publishing”, *Cambridge Companion*, 2019)

THE
ADVENTURES OF
SHERLOCK HOLMES

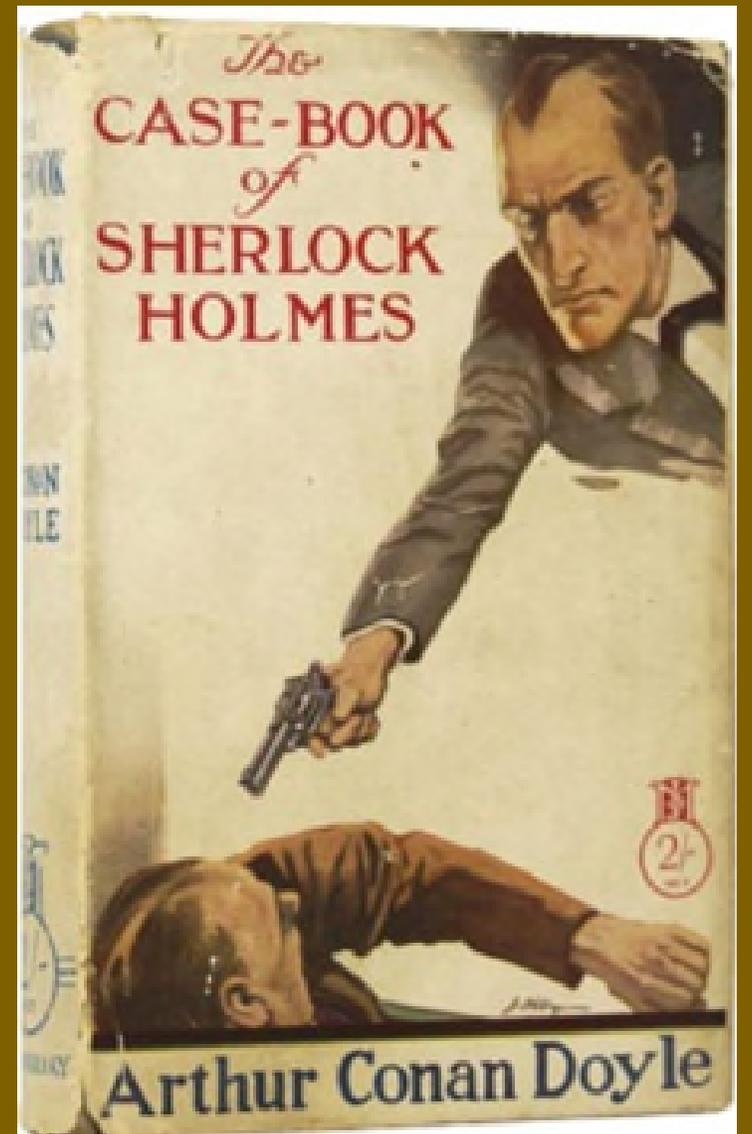


By A. CONAN DOYLE.

THE
MEMOIRS OF
SHERLOCK HOLMES



By A. CONAN DOYLE.





Publication Context

A number of monthly magazines were coming out at that time [1891], notable among which was the *Strand*, then, as now, under the editorship of Greenough Smith. Considering these various journals with their disconnected stories it had struck me that a single character running through a series, if it only engaged the attention of the reader, would bind that reader to that particular magazine. On the other hand, it had long seemed to me that the ordinary serial might be an impediment rather than a help to a magazine, since, sooner or later, one missed one number and afterwards it had lost all interest. Clearly the ideal compromise was a character which carried through, and yet installments which were each complete in themselves, so that the purchaser was always sure that he could relish the whole contents of the magazine. I believe that I was the first to realize this and the *Strand Magazine* the first to put it into practice.

Arthur Conan Doyle, *Memories and Adventures*, 1924

“the tricky epistemological game that is afoot between author and reader”

(Downes, “Sheer Luck Holmes”, 2016)

Moretti’s three criteria of success:

- **necessity** (meaningfully in terms of the crime(s) under investigation),
- **visibility** (available to the reader in timely fashion)
- **decodability** (intelligible to the alert reader)



“companion-chronicler. Let us call it the Watson Effect.”

(Downes, “Sheer Luck Holmes”, 2016)



“Ah, Watson,” said he, “I hoped that I might not be too late to catch you.”

“My dear fellow, pray come in.”

“You look surprised, and no wonder! Relieved, too, I fancy! Hum! You still smoke the Arcadia mixture of your bachelor days then! There’s no mistaking that fluffy ash upon your coat. It’s easy to tell that you have been accustomed to wear a uniform, Watson. You’ll never pass as a pure-bred civilian as long as you keep that habit of carrying your handkerchief in your sleeve. Could you put me up to-night?”

“With pleasure.”

“You told me that you had bachelor quarters for one, and I see that you have no gentleman visitor at present. Your hat-stand proclaims as much.”

“I shall be delighted if you will stay.”

“Thank you. I’ll fill the vacant peg then. Sorry to see that you’ve had the British workman in the house. He’s a token of evil. Not the drains, I hope?”

“No, the gas.”

“Ah! He has left two nail-marks from his boot upon your linoleum just where the light strikes it.

(The Crooked Man)



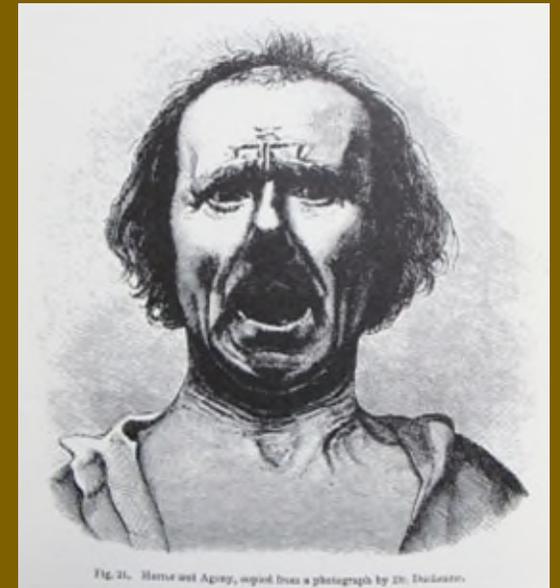
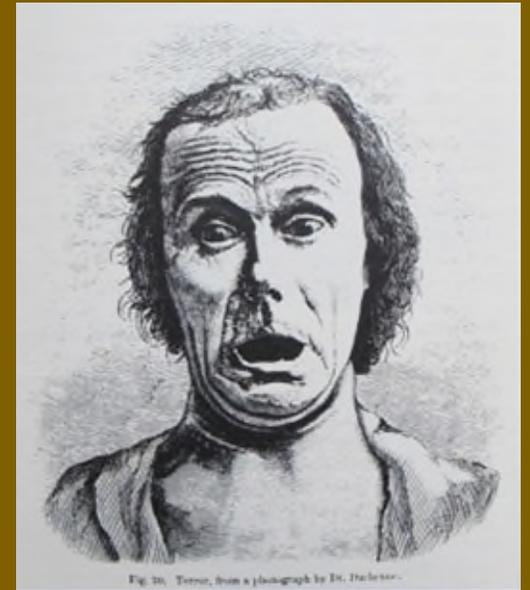
[Mary Morstan] “her expression was sweet and amiable, and her large blue eyes were singularly spiritual and sympathetic.”

[Sherlock] “He leaned forward in his chair with an expression of extraordinary concentration upon his clear-cut, hawklike features. ”

[Major Sholto] “At this instant a horrible change came over his expression; his eyes stared wildly, his jaw dropped, and he yelled, in a voice which I can never forget, ‘Keep him out! For Christ’s sake keep him out!’ We both stared round at the window behind us upon which his gaze was fixed. A face was looking in at us out of the darkness. We could see the whitening of the nose where it was pressed against the glass. It was a bearded, hairy face, with wild cruel eyes and an expression of concentrated malevolence.”

[Bartholomew Sholto] “I stooped to the hole, and recoiled in horror. Moonlight was streaming into the room, and it was bright with a vague and shifty radiance. Looking straight at me, and suspended, as it were, in the air, for all beneath was in shadow, there hung a face,—the very face of our companion Thaddeus. There was the same high, shining head, the same circular bristle of red hair, the same bloodless countenance. The features were set, however, in a horrible smile, a fixed and unnatural grin, which in that still and moonlit room was more jarring to the nerves than any scowl or contortion.”

(The Sign of the Four)



“There was one thing in the case which had made the deepest impression both upon the servants and the police. This was the contortion of the Colonel’s face. It had set, according to their account, into the most dreadful expression of fear and horror which a human countenance is capable of assuming. More than one person fainted at the mere sight of him, so terrible was the effect. It was quite certain that he had foreseen his fate, and that it had caused him the utmost horror.”

(The Crooked Man)

The wind was howling outside, and the rain was beating and splashing against the windows. Suddenly, amid all the hubbub of the gale, there burst forth the wild scream of a terrified woman. [...] my sister’s door was unlocked, and revolved slowly upon its hinges. I stared at it horror-stricken, not knowing what was about to issue from it. By the light of the corridor-lamp I saw my sister appear at the opening, her face blanched with terror, her hands groping for help, her whole figure swaying to and fro like that of a drunkard.

(Speckled Band)



Optography

“the evolution of criminal anthropology as a field of scientific research and the establishment of a professional national police force”

“While officers of the law focussed on the act of crime and its possible prevention, criminologists investigated the nature of criminality in order to identify its origins and causes. The figure of the literary detective partakes in both of these endeavours: Sherlock Holmes investigates criminal acts by drawing on theories of criminality that help him to *apprehend* (in both senses of the word) criminals and their crimes.”

(Stephan Karschay, “Doyle and the Criminal Body”
Cambridge Companion, 2019)

CRIMINALS, BEWARE THE HAWK-LIKE EYE!



THE ENDYING SHERLOCK HOLMES; MR. SAINTSBURY'S REPRESENTATION OF THE NAPOLEON OF DETECTIVES IN "THE SPOTTED BAND," AT THE ADRIEN.

In his representation of the Arabian Gentle Sherlock Holmes, Mr. St. A. Sainsbury has, it will be seen, found his modeling chiefly in the Mr. Sidney Paget illustrations in the stories as they appeared in the "Strand Magazine." (Illustrations, etc., and all the other familiar accessories on them. Mr. Sainsbury also thoughtfully took the gas, and he has had considerable experience in playing it in the apartment before the play was put on in London. It was so marked that the illustration "Sherlock Holmes" was first given in London in the *Illustration* in 1887 by Mr. William Wilson, who had previously produced that play in New York.

Illustration by John and Philip.

For the police, “the mastery of the criminal body necessitated a massive campaign of inscription, a transformation of the body’s signs into a text”

(Allan Sekula, 1986)

“the literary detective [...] is required by the logic of the detective narrative to see through the lies and disguises of a suspect systematically and provide a true picture of the criminal and an accurate account of the crime” but in so doing “defines the subject’s uniqueness by assuming the reducibility of every person to a specific image delineated in a set of physiological signs.”

(Ronald R. Thomas, 2003)



cuted in Russia by an omnipotent bureaucracy, have by their energy transformed uninhabitable regions into lands of extraordinary fertility. Still greater results might be obtained, if the abnormal tendencies of certain individuals were turned into useful channels, instead of being pent up until they manifest themselves in anti-social acts, and this beneficent and lofty task should devolve on teachers and protectors of such of the young as show physical and psychic anomalies at an early age.

The colonisation of wild regions and all professions (motoring, cycling, acrobatic and circus feats) which demand audacity, activity, love of adventure, and intense efforts followed by long periods of repose are eminently suited to criminals. There are cases on record in which young men have actually become thieves and even murderers in order to gain sufficient means to become comedians or professional cyclists, and there is every reason to suppose that these crimes would never have been committed had the youths been able to obtain the required sums honestly. On the other hand, men of bad character, ready to develop into criminals, often undergo a complete transformation when they find some outlet for their intelligence and aptitudes, in becoming pioneers in virgin regions or soldiers. War, the original, perpetual and exclusive occupation of our ancestors, is emi-

nently suited to the tendencies of criminals. All the characteristics of the criminal, impulsiveness, cynicism, physical and moral insensibility, and invulnerability are valuable qualities in the soldier in times of war, especially when waged against savage and barbarous nations, when cunning and ability have to be employed against primitive races who laugh at the rules and ethics of civilised warfare.

Amongst brigands, we find a few badly-armed individuals performing marvels of valour, and the leaders, although ignorant men, manifesting an intelligence and tactical skill that puts trained armies to shame. Could not the tendencies of criminals be used for the good of their country? The qualities developed in primitive races by constant warfare against the forces of nature are characteristic also of criminals. Let those whom nature has destined to reproduce impulsive and brutal instincts in a civil and industrial age be permitted to employ them in defending civilisation with true primitive valour against external and internal enemies, against barbarous peoples who would restrict its boundaries, or reactionary elements who seek to hinder its progress.

The Great Redeemer, who in pardoning the adulteress, said, "He that is without sin among you, let him first cast a stone at her," and the Prophet who foretold the day when the wolf and the lamb



Fig. 1. — SALVATORE A., brigand de la Calabre.



Fig. 2. — G. SANA DE GALLUCCIO, brigand.



Fig. 3. — CAVAAGLIÀ, dit Fusilli, assassin.



Fig. 4. — G. B. VENAFRO DE CASPOLI, brigand.



Fig. 5. — O....., voleur napolitain.



Fig. 6. — CARBONE, chef-brigand.

Criminal man, according to the classification of Cesare Lombroso (New York: Putnam, 1911)

Toxic Masculinities

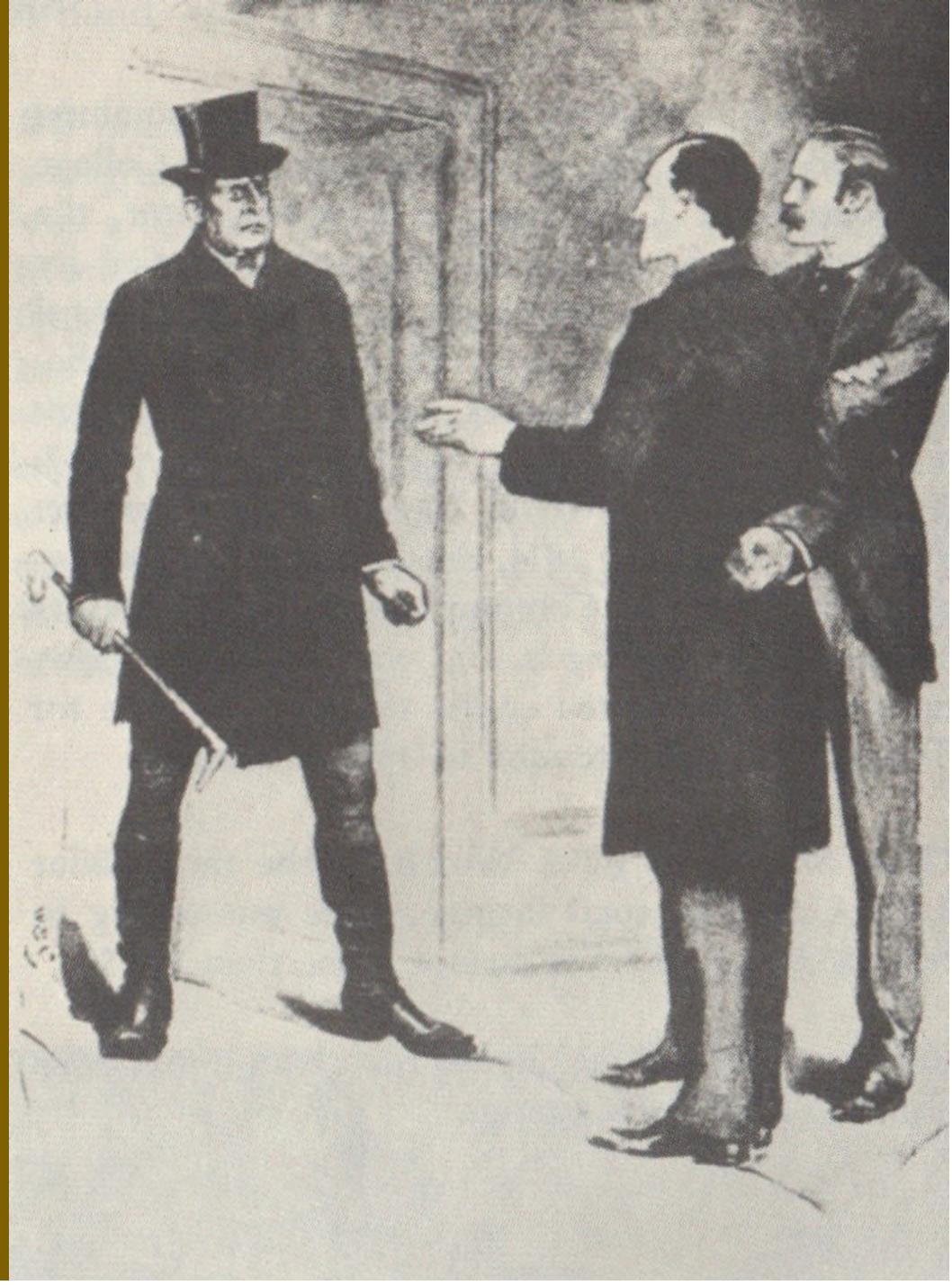
“In a fit of anger, however, caused by some robberies which had been perpetrated in the house, he beat his native butler to death and narrowly escaped a capital sentence”

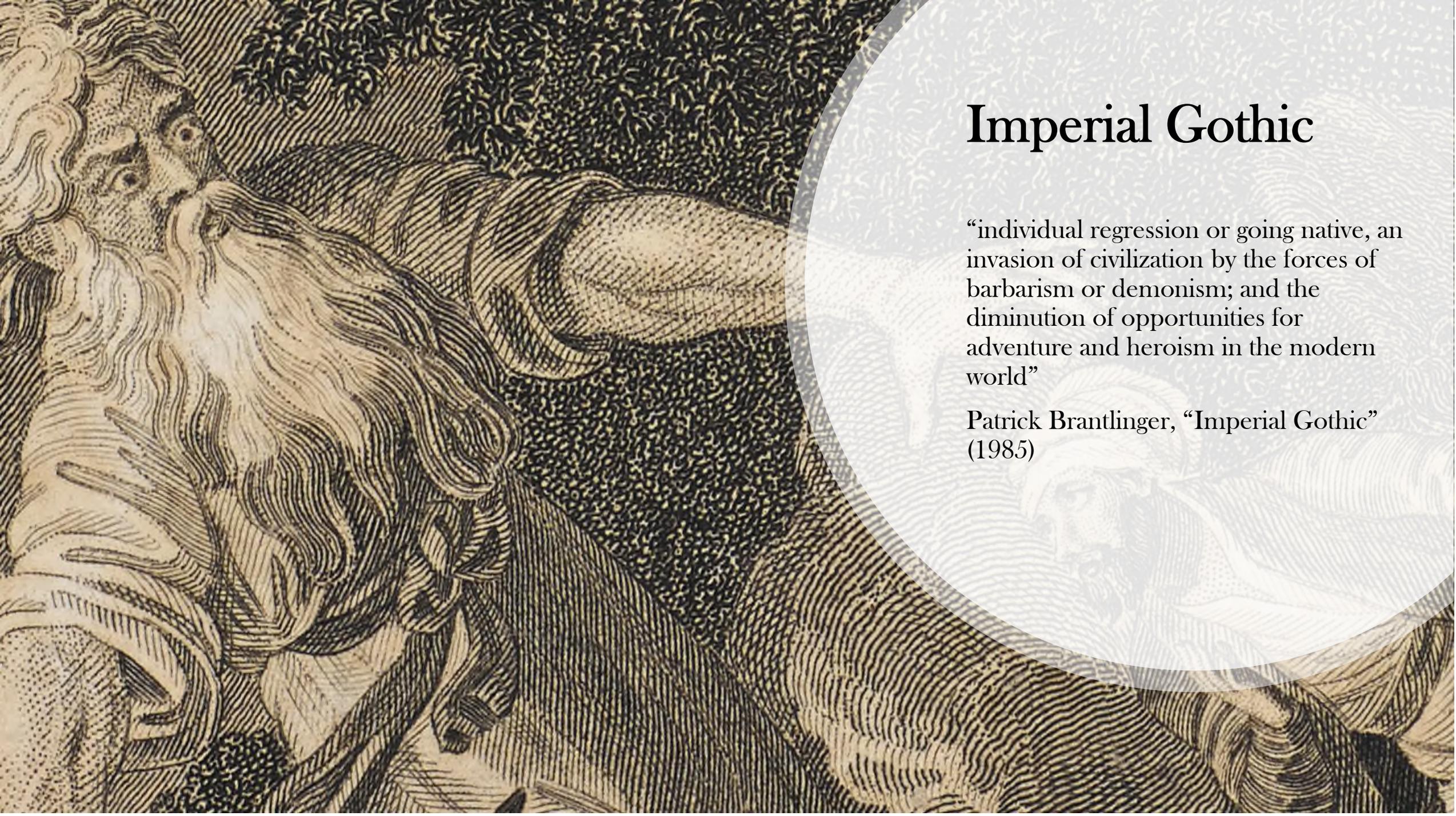
He stepped swiftly forward, seized the poker, and bent it into a curve with his huge brown hands.

“See that you keep yourself out of my grip,” he snarled, and hurling the twisted poker into the fireplace he strode out of the room.

“He seems a very amiable person,” said Holmes, laughing. “I am not quite so bulky, but if he had remained I might have shown him that my grip was not much more feeble than his own.” As he spoke he picked up the steel poker and, with a sudden effort, straightened it out again.

(The Speckled Band)





Imperial Gothic

“individual regression or going native, an invasion of civilization by the forces of barbarism or demonism; and the diminution of opportunities for adventure and heroism in the modern world”

Patrick Brantlinger, “Imperial Gothic”
(1985)

“Colonel Barclay himself seems to have had some singular traits in his character. He was a **dashing**, jovial old soldier in his usual mood, but there were occasions on which he seemed to show himself **capable of considerable violence and vindictiveness**. This side of his nature, however, appears never to have been turned towards his wife. Another fact, which had struck Major Murphy and three out of five of the other officers with whom I conversed, was the **singular sort of depression which came upon him at times**. As the major expressed it, the smile had often been struck from his mouth, as if by some invisible hand, when he has been joining the gayeties and chaff of the mess-table. For days on end, when the mood was on him, he has been **sunk in the deepest gloom**. This and a certain **tinge of superstition** were the only unusual traits in his character which his brother officers had observed. The latter peculiarity took the form of a dislike to being left alone, especially after dark. This **puerile feature in a nature which was conspicuously manly** had often given rise to comment and conjecture.

(The Crooked Man)

“In the overwhelming majority of cases we are told of the existence of a combination of factors, most prominent of which are acute or chronic physical illness (malaria, liver disease, various stages of syphilis and other sexually transmitted diseases, scurvy, typhoid, 'enteric' and 'zymotic' diseases), injuries (blows on the head), and alcoholism.

Disappointments, nostalgia, boredom, anxiety, trauma, aversion to and the stress of heat and dust, quarrels and incompatibility with comrades (on account of different class, educational, religious and ethnic backgrounds) could be read between the lines of the case reports, and were frequently part and parcel of representations of the legendary 'mad-dogs and Englishmen'.”

(Waltraud, 1996)

“A well-marked case of pseudo-leprosy or ichthyosis, a scale-like affection of the skin, unsightly, obstinate, but possibly curable, and certainly non-infective. Yes, Mr. Holmes, the coincidence is a remarkable one. But is it coincidence? Are there not subtle forces at work of which we know little? Are we assured that the apprehension from which this young man has no doubt suffered terribly since his exposure to its contagion may not produce a physical effect which simulates that which it fears?”

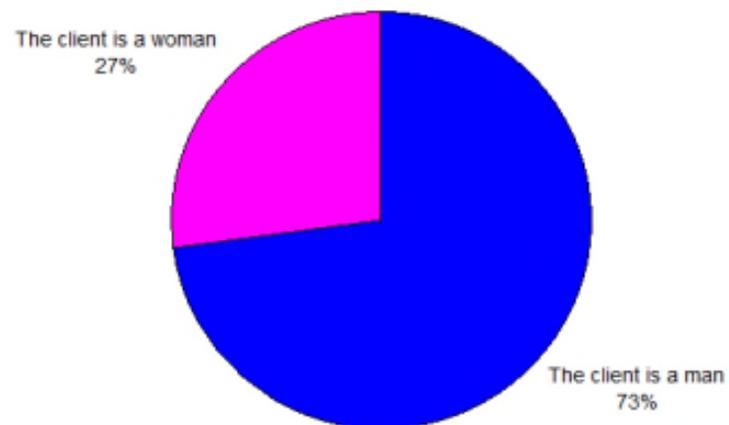
(The Blanched Soldier)

“It wasn't merely that ghastly face glimmering as white as cheese in the darkness. It was more subtle than that—something slinking, something furtive, something guilty—something **very unlike the frank, manly lad** that I had known. It left a feeling of horror in my mind.”

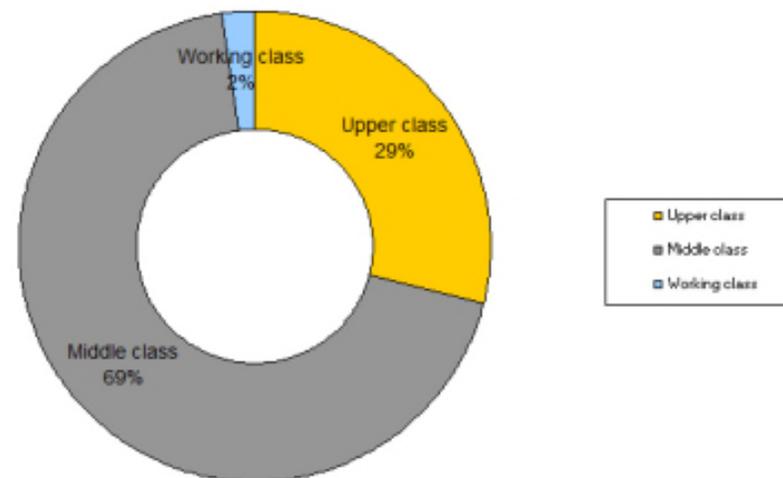
(The Blanched Soldier)



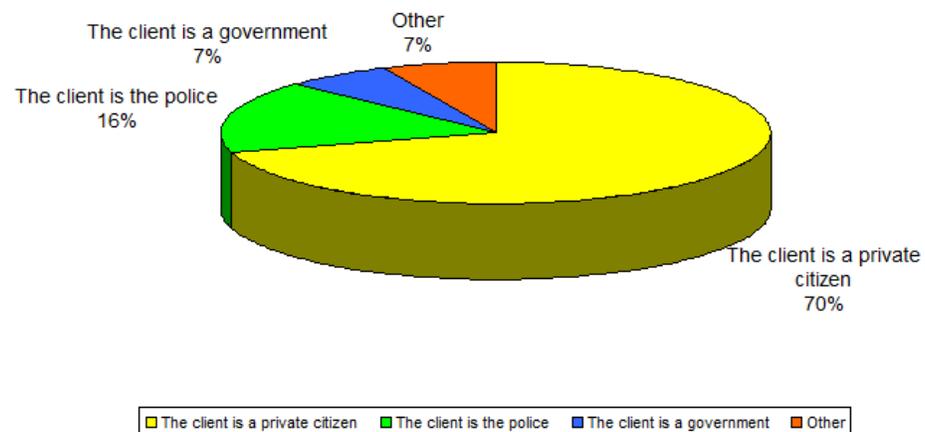
Demography of Canon 2: Sherlock Holmes' private clients by gender



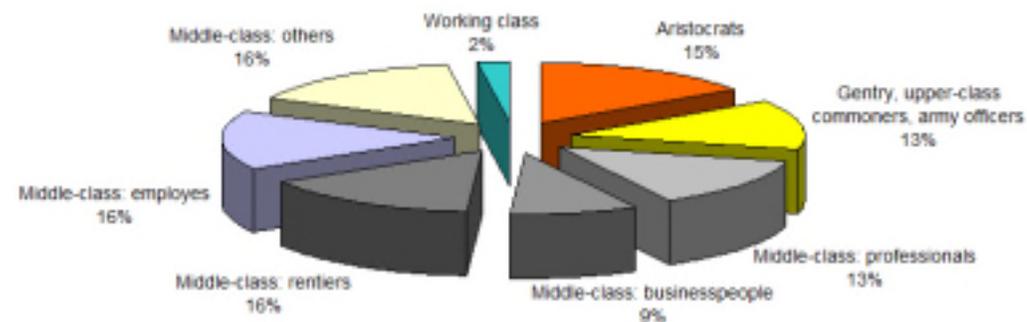
Demography of Canon 3: Sherlock Holmes' clients by status (1)



Demography of Canon 1: Sherlock Holmes' clients by typology



Demography of Canon 3: Sherlock Holmes' clients by status (2)



“ nineteenth-century writing made an especially significant contribution towards establishing an idea of a united English national identity, a cultural Englishness”

“by the time of the first Holmes publication in 1887 [...] dissenting voices were increasingly silenced, and a ‘New Imperialism’ was steadily emerging, more forcefully advocating renewed imperial expansion, especially to protect British interests against newly rising colonial powers such as the United States, France and Germany.”

“the Holmes stories take a two-pronged - and highly ideological - approach to the construction of national identity: traditional English, rural settings are juxtaposed with - or threatened by - an influx of foreign ‘Others’. In particular, the country house or ancestral manor house is repeatedly ‘Orientalised’ in Holmes’s cases: brought to quasi-ruin by descendants of old English families who have lived abroad and acquired strange and foreign ways, or inhabited by actual foreigners whose different and generally devious behaviours threaten the status quo of England.”

Christine Berberich, “Englishness and Rural England”
Cambridge Companion, 2019



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