Arthur Conan Doyle

Sherlock Holmes

Selected Stories

OXFORD WORLD'S CLASSICS

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SHERLOCK HOLMES

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SIR ARTHUR CONAN DOYLE was born in Edinburgh in 1859 to Irish Catholic parents. He was educated at Stonyhurst, the Jesuit college, and studied medicine at Edinburgh University, graduating in 1881. He practised medicine at Southsea in the 1880s as well as in a Greenland whaler, a West African trader, and (after twenty years' retirement) a Boer War hospital. His literary career began in 1879 with the publication of a short story in *Chambers's Journal*, and the first Sherlock Holmes adventure, *A Study in Scarlet*, was published in 1887. After moving to London Doyle began to publish Holmes short stories in the *Strand Magazine*: fifty-six stories featuring the detective appeared between 1892 and 1927. A master of short fiction, Doyle's other great series revolved around Brigadier Gerard and Napoleon, and he also wrote historical novels and supernatural and Gothic tales. He ran unsuccessfully for Parliament and became a leading public figure, as an enthusiastic cricketer, an activist against miscarriages of justice, and the foremost English publicist of spiritualism. He was knighted in 1902 and died at Crowborough, Sussex, in 1930.

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ARTHUR CONAN DOYLE

Sherlock Holmes

Selected Stories

Edited with an Introduction and Notes by

BARRY McCREA

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INTRODUCTION

Among the members of the Baker Street Irregulars, the most famous society of dedicated Holmes fans, a convention known as 'the game' requires one to treat Holmes as a real historical personage, Watson as his biographer, and Arthur Conan Doyle as the unimportant, even unreliable publisher of Watson's writings. The Irregulars' practice, playful as it is, points to a real truth about the Holmes stories: the huge gulf that separates Holmes and his creator. The stories are proof, if it was ever needed, that the writer and the work are wholly distinct entities. Doyle thought of the stories as a trivial and frivolous distraction from his real literary ambitions, and his several attempts to kill off his creation were all foiled. Holmes is a bohemian bachelor who abhors family life, whereas Doyle was a middle-class professional and devoted family man. The Holmes adventures are, along with the novels of Charles Dickens, the quintessential London stories, even though Doyle was a Scot who did not even know London that well (he had to use a Post Office map while writing them to help with street names and directions). Most of all, Holmes's unrelenting devotion to reason and hard facts, and his disdain for superstition, are at odds with the character of a man who devoted his greatest efforts to spiritualism and the paranormal; Doyle was a peculiar mixture of scientific rigour and a *naïveté* that at times bordered on philistinism (his conviction as to the authenticity of the infamous Cottingley fairy photos, for example—in which children had added paper cut-outs of dancing fairies to photographs of themselves in the garden—made him an object of some ridicule).

Doyle's first stories, written while he was studying medicine at the University of Edinburgh, were more in keeping with his idiosyncratic mix of the scientific and the supernatural. He had some modest success with them, but his breakthrough came with a short novel, *A Study in Scarlet*, stripped of his usual paranormal or Gothic flights of fancy, a highly rational crime-story narrated by one John Watson, a doctor just back from military duty in Afghanistan, who is wandering London in search of a flatmate. He ends up sharing with an eccentric private detective called Sherlock Holmes, a character partly modelled on Joseph Bell, who had been one of Doyle's teachers

at Edinburgh. Holmes asks Watson to accompany him in his investigation (the device of having the story narrated by the detective's live-in companion was borrowed from Edgar Allan Poe's creation C. Auguste Dupin). Doyle had no luck in getting his novella published until it was finally fished from the slush pile of a downmarket publishing house, Ward, Lock and Company, who specialized in cheap, sensationalist fiction. It was published in 1887 in *Beeton's Christmas Annual*. Doyle received a modest fee for the text and was forced to relinquish all copyright to the publishers.

A Study in Scarlet was well received, and although Doyle was more interested in promoting his long historical novel *Micah Clarke*, he accepted a commission from an American publisher to write another Holmes narrative, the short novel that became *The Sign of the Four*. Following this novel's success, Doyle hit upon a new genre for his detective: a series of short stories, each complete in itself, but involving the same principal characters of Holmes and his companion Watson. The first of these was 'A Scandal in Bohemia', and the stories were published serially in the *Strand Magazine* to immediate and enormous success. The first twelve stories were collected in 1892 in the volume *The Adventures of Sherlock Holmes*. Despite several efforts to give Holmes up—including asking for an extortionate fee, which he claimed he was sure no publisher would agree to, for the second dozen tales—Doyle continued to publish Holmes stories in the *Strand*, which were syndicated in American newspapers. Altogether the Holmes corpus consists of fifty-six short stories and four novels. In addition to *The Adventures*, four other collections of the stories were published: *The Memoirs of Sherlock Holmes* (1893), *The Return of Sherlock Holmes* (1905), *His Last Bow* (1917), and *The Case-Book of Sherlock Holmes* (1927).

The success of the Holmes stories allowed or forced Doyle to discontinue his ophthalmic practice and devote himself entirely to writing; they also made him, it goes without saying, a very wealthy man. But Holmes was a constant source of irritation and self-recrimination for Doyle, who longed to spend his energies on and garner his fame from historical novels, scientific and spiritualist research, and political writings. In 'The Final Problem', published in 1893, he sent Holmes tumbling over a ravine in Switzerland. He recorded the writing of it in his diary with the two words 'Killed Holmes', but left just enough ambiguity in the ending of the story to keep the door

open a sliver. In response to popular demand—and pressure from his mother—he wrote a further novel, set retrospectively, before Holmes meets Watson (*The Hound of the Baskervilles*, 1901). In 1903 he finally reversed Holmes's death, concocting a complicated story of Holmes's survival and intervening travels through Italy, Persia, Sudan, and France, a period known among Sherlockians as 'the great hiatus' and the subject of much conjecture. This allowed a final run of new stories.

However much his passions may have lain elsewhere, and however much his own sensibilities and world view were at odds with those of the detective, posterity, of course, remembers Doyle for Holmes. There is no need to rehearse the unrivalled mass appeal of Sherlock Holmes which has now spanned three different centuries and which, far from showing signs of diminishing, seems, if anything, to be blossoming. At the time of writing, three major filmed adaptations are running in parallel on television and in cinemas. Holmes's influence is palpable in all detective and crime fiction whether written or on screen. There is simply no other fictional character who comes close to having the cultural influence of Holmes. How can we account for the bewildering success of Doyle's creation? What is it about the stories that has caused them to exercise such an unparalleled and enduring hold on the popular imagination?

Part of it has to do with the distinctive socio-historical backdrop to the stories. Holmes is not an obvious product of Arthur Conan Doyle, but he is clearly a product of his times. The Holmes stories are in part the result of a confluence of nineteenth- and twentieth-century currents: faith in progress but also scepticism and fears of regression; the age of empire but also of the crime and disorder of huge industrial cities; neo-Gothic flights of romantic fantasy alongside new literary commitments to unsparing social realism; sensational crime fiction and decadent aestheticism. Many of the concerns that run through the stories are peculiarly relevant to our own age. Among them we might include rapid and widespread social change; perplexity about the economic system, how it works and how it affects the individual; newly emergent networks of information and power; the consequences of European colonial adventures coming home to roost; and, the defining word of our own times but a concept absolutely central to the Holmes stories, globalization. None of these concerns is ever addressed directly, and we are given no lectures, facts, or analysis. There are many long digressions in the stories but none of them is

political in nature (although Doyle himself was a passionately political man who stood for election to Parliament). The mechanism of the stories is to focus our attention entirely on the mystery while imperceptibly exposing us to social, economic, psychological, and historical realities.

At the same time, the fascination of the past is only part of the stories' draw. Many filmed adaptations recognize no limitations of historical period. The BBC television adaptation *Sherlock*, whose first series was broadcast in 2010, moves Holmes, Watson, and the plots themselves seamlessly to a world of mobile phones, iPads, and Google. There is something in the stories' form, as opposed to content, that has nothing to do with historical context but which draws us in wholly and inexplicably. The stories deal with the most primordial dynamics of storytelling: how information is withheld and revealed. Watson, supposedly the mere biographer and assistant of the great detective, is quietly central to the stories' appeal and to their underlying meaning. He is our way into the stories because we learn the facts more or less as he does (or at least as he chooses to reveal them to us; we cannot know something that Watson does not know), and because his blindness and puzzlement in the face of these facts mirror our own experience of reading the story. The sense that Watson incarnates of missing the big picture, of not 'getting' how everything *really* fits together, is part of our experience of life itself.

What everyone seems to be agreed upon—casual readers, diehard fans, and literary scholars alike—is that the whole of the stories adds up somehow to more than the sum of their parts. Even as they grab and hold our attention with the solving of crimes and enigmas, they expose us to other things entirely, and leave us with other, unsolved mysteries.

The 'Science of Deduction'

What we and Watson are missing, of course, is mastery of the fantastical method employed by Holmes, which he calls the 'science of deduction'. Like much else in the Holmes stories, the term and many of its characteristics are borrowed directly from Poe's Dupin who outlines its principles in the story 'The Murders in the Rue Morgue' (Doyle playfully acknowledges this source by having Holmes speak disparagingly of Dupin's methods). Holmes sees almost everything

and he understands everything he sees, often immediately. Watson sees the same things but he does not understand how they fit together. It is one of the sources of fellowship between ourselves and Watson that we never master Holmes's skill, and it is part of the stories' compulsive hold on our attention that we keep feeling we might.

The science of deduction has a literary genealogy but also a scientific one. The practice of reasoning back to a bigger picture, especially from small details or fragments, shows affinities with many strains of scientific thought in the late nineteenth century. As a medical student at Edinburgh, Doyle was exposed to forensic science, which was increasingly being used in the courtroom. In British India, fingerprinting as a means of identifying individuals was being pioneered for use among illiterate Indians. Alphonse Bertillon, a police investigator in Paris (and the son of a statistician), was a proponent of anthropometrics, the use of precise bodily measurements to describe criminals (and even supposedly to predict their behaviour). A parallel development in art history was pioneered by Giovanni Morelli, who proposed ascertaining the authenticity of Old Masters by looking for the artist's 'signature' in small details such as fingernails.

The Victorian enthusiasm for economic and industrial expansion was also dogged by darker fears of regression and degeneration, an unsettling anxiety about the origins and future of the human species, the worry that savage traits might return and reassert themselves once more. This interest in the use of science for detecting crime also took some troubling forms at the close of the century, notoriously in the eugenicist theories of the Italian criminologist Cesare Lombroso, who argued that criminals were born, not made, a 'type' which could be identified through certain hereditary physical features. For Lombroso, criminality and deviance were atavistic propensities that reasserted themselves through the generations. Holmes has sometimes been linked with Lombroso because of his supposed use of eugenicist theories to solve crimes, but when we look at the plots of the stories, we find that heredity plays no role at all in Holmes's investigations (and an attachment to genealogical inheritance is even considered to be vaguely suspect in itself). Rather than inherited traits (such as the swollen lips or enlarged jaws of Lombroso's deviants), Holmes's science of deduction is interested chiefly in how the body is shaped, not by genes, but by experience: how a typist's wrist is marked by her work ('A Case of Identity'), the particular way an

artillery officer's face is sunburnt ('The Greek Interpreter'), how a carpenter's hand is swollen ('The Red-Headed League'). When Holmes shows off his powers by 'reading' Henry Baker's hat in 'The Blue Carbuncle', he does draw one inference from phrenology (that Mr Baker must be intelligent because his head is so large), but the rest of what he deduces is based on the dents or accretions of lived experience—tallow-stains, accumulations of dust, snapped elastic. Clues come from the bumps and scratches of acting in the world rather than from the dark pool of inherited features.

In his actions, if not in his words, Holmes almost ignores heredity altogether. The anxieties of his age about origins and regression manifest themselves not in Holmes's methods but in the plots of the stories. The desire to read causes back from signs, the conviction that the circumstances of the present are symptoms of something in the distant past, were part of the general emphasis of Victorian thought and Watson's melancholy, lyrical flights (notably in *The Sign of the Four*) are an expression of it.

Psychoanalysis

The desire to understand the present by knowing the past, and the idea that the past is always liable to return, were key impulses in another new frontier of human knowledge which was emerging in the late nineteenth century along with criminology, forensic science, and biological evolution: psychoanalysis. Although his notebooks reveal an interest in the work of Jean-Martin Charcot, the French neurologist whose studies on mesmerism are credited with founding the field, Doyle was largely ignorant of the theories of Freud and certainly had more truck with spirits and mediums than with the unconscious. The stories similarly offer scant psychological insight, Holmes's own psychological speculations are generally flippant and superficial ('When a woman has been seriously wronged by a man she no longer oscillates, and the usual symptom is a broken bell wire', p. 126), and the 'science of deduction' takes no account of underlying mental states or suffering.

On other levels, however, the stories show powerful resonances with the Freudian age in which they were written. The nervous wrecks who ring the bell of 221B Baker Street and are ushered by Mrs Hudson into the consulting rooms, have something to tell and

something they are hiding. Holmes reveals what his 'patients' do not wish to reveal. He employs a special kind of listening in which minor details are of revelatory significance. Like a psychoanalyst, he asks questions that seem to have no relevance; he focuses on seemingly trivial details rather than the major facts of the story. Often, his clients do not understand their own story and they need Holmes to tell them what it means.

But it is in their structure most of all that the Holmes mysteries show affinities with psychoanalytic ideas. The mysteries are frequently structured around a surface disturbance in the present, which is ultimately explained by a forgotten or repressed traumatic backstory, one which only Holmes can reconstruct. In 'The Dancing Men', indecipherable scribbles suddenly appear scrawled around the family home, and they provoke a hysterical, traumatic response in Elsie Cubitt, the woman of the house. As with many of Freud's patients in Vienna, the husband comes in desperate hope of a cure for his wife's inexplicable mental distress. Like the mysterious symptoms investigated and treated by Freud and Jung, Holmes traces this graffiti, and Elsie Cubitt's response to it, back to a series of events in her early life. Elsie, it turns out, had grown up with her father's criminal gang in Chicago, and was engaged to one of its leaders, Abe Slaney; she fled to England, put America, her father, and the gang behind her, and became Mrs Hilton Cubitt with a quiet, genteel life in rural Norfolk. The crazed drawings that suddenly materialize in the Cubitts' property mean that Abe Slaney has returned, and with him, her suppressed past.

Empire

The psychoanalytic principle that what is repressed will return in an unfamiliar form structures the stories in many other ways too, most notably in the treatment of colonialism, empire, and wealth. They are not outwardly political stories, and at the outset we see only occasional signs of Britain's colonies, former colonies, and foreign wars. London's role as the centre of a network of current and former foreign possessions manifests itself in unremarked background details, such as the wounded or down-and-out veterans who crop up throughout the stories, from Watson himself, wounded in Afghanistan, to the clinical but heartbreaking description in 'The Greek Interpreter' of the widowed Royal Artillery officer, recently returned from India

and observed, without sentiment, by Holmes and Mycroft as he buys a toy for his motherless child (p. 248). Here, the effects of Britain's adventures overseas appear at home in reshaped bodies, as limps, comportment, or 'sun-baked skin', part of an unexplained backdrop. But as the investigations themselves go on, it is remarkable just how often they stumble upon the empire, just how often it is the consequences of Britain's colonial adventures that provide the answer to the mystery—indeed often turn out to *be* the mystery.

This is clearest in a single plotline that is repeated several times throughout the Holmes corpus. It is represented in this collection most clearly by 'The Dancing Men', but there are elements of it to be found in *The Sign of the Four*, 'The Speckled Band', and even in 'The Musgrave Ritual': Holmes is called in to deal with a disturbance within a noble English family, usually in their ancestral home. In the course of his investigations he uncovers a hidden story in the past, often linking the family's wealth to a violent secret society in the colonies or in the New World. The secret society is hunting down one of the family members (usually the head of the household or his wife) for transgressions committed or debts incurred during these colonial adventures (often the source of much-needed capital reinjected into the family back in England).

The details of the stories vary, of course. But what is consistent and notable is that the stories are often set in the most emblematically English of locations: aristocratic country houses, icons of an ageless connection between families and the soil of England, of the continuity of territory, race, and family. Hilton Cubitt in 'The Dancing Men' makes a point of explaining to Holmes that his people 'have been at Ridling Thorpe for a matter of five centuries' (p. 264). Sir Grimesby Roylott in 'The Speckled Band' is also a country aristocrat, 'the last survivor of one of the oldest Saxon families in England' (p. 205). But Sir Grimesby's military experience in India cannot be erased by a return to his ancestral manse: his stepdaughter tells Holmes that his violent temper had been 'intensified by his long residence in the tropics' (p. 206) and that he keeps deadly Indian animals on his ancestral estate; the traces of India are indelible even here in the deepest, oldest English countryside manors. In *The Sign of the Four*, the mark of India on England is signalled by the name of the house, Pondicherry Lodge. In this novel, the source of both the wealth and the mysteries Holmes is called in to solve is in the bloody Indian Mutiny of 1857

and the notorious penal colony on the Andaman Islands. In both *The Sign of the Four* and 'The Dancing Men' the backstory is not only to be found in the colonies or New World, but in an earlier crime. What seems to be an alien intrusion into feudal English continuity turns out to emanate from within the family.

The insistent tracing of crimes committed in England back to the colonies has provoked a great deal of postcolonial interpretation of the Holmes stories. Holmes and his investigations are frequently understood as encoding a Victorian fear of contamination from all the trafficking with the colonies. According to this mode of interpretation, Holmes would function both as an embodiment of this anxiety and a comforting salve for it: he identifies the source of contamination, and expunges it, purifying the nation and upholding the existing imperial social order. And if we take the personality and values of Holmes himself as our interpreter of the stories, such a case can easily be made. Holmes is certainly not an anti-imperialist or a class revolutionary. In 'His Last Bow', he infiltrates the Irish anti-colonial rebels as a British government informer. He shares no thoughts with us on the subject of British imperialism, and seems, like Doyle, to be a supporter of the regime.

But Holmes's work achieves quite different results. Its effect is to reveal the connections that remain otherwise hidden, or unspeakable. He shows that the origins of 'English' wealth, especially the cleanest, most apparently legitimate, and longest-standing, inherited money, is in fact generated far away from England, in sweat, labour, and violence. The stories, time and again, demonstrate that the sources and location of wealth are surprising and require investigation: jewels are hidden by manual labourers inside their cheap, mass-produced trinkets ('The Six Napoleons'), or in the gullet of geese destined to be eaten by the poor ('The Blue Carbuncle'). For all their apparently blind acceptance of capitalism and the social order, in the end the stories point to the idea that money is tainted and cannot be laundered. There is no such thing, the stories show us, as old or clean money.

The Metropolis and Social Class

Much of the wealth of late nineteenth-century London was produced abroad or far away, in mines and factories and plantations, but showed no signs of its origins. Holmes is an appealing figure in an overcrowded

world and a bewildering global economic system because he reveals unseen or disavowed connections. This is true of the relationships between Britain and its colonies and between labour and wealth, but also within the vast and still rapidly swelling London crowd. At the beginning of 'The Blue Carbuncle' Holmes tells Watson that he is investigating 'one of those whimsical little incidents which will happen when you have four million human beings all jostling each other within the space of a few square miles' (p. 184). London was not simply a huge city in the 1890s, but one that had mushroomed as a result of sudden in-migration, largely from the British provinces. Most of its inhabitants had previously lived in small towns, villages, or rural hamlets, and carried with them the expectations of that different model of life and community. Before the rise of big cities, the life experience of most people was, as Raymond Williams puts it, a 'knowable community',[1] a small world in which, even if an individual's family connections are not directly known, then they are likely to be quickly discoverable. The average migrant to late nineteenth-century London had left that kind of community to find himself cheek by jowl with millions of newly uprooted individuals from all over the country, with people whose family connections, history, and background were unknown.

This is part of the background impulse to the rise of the figure of the detective in nineteenth-century fiction. The London Metropolitan Police was founded in 1829, but did not have a detective branch until 1842, at the same time that Poe's Dupin first entered popular fiction. The introduction of a detective by Dickens, Inspector Bucket in *Bleak House* (1853), to help with the revelation of secrets necessary to the movement of the plot, and the runaway success of Émile Gaboriau's fictional policeman Lecoq (*Monsieur Lecoq*, 1868), are signs not only of a rise in urban crime, or of fear of it, but also of a society which feels its relationships are so hidden or unclear that they need a professional to investigate and uncover them. Holmes reveals new, unexpected connections and conjunctions generated from the new circumstances of metropolitan living. Part of his work is to show how the different social classes of the city, now at uncomfortably close quarters, are inextricably bound to one another, even if they imagine themselves to be worlds apart.

[1] The phrase is from Raymond Williams's book *The Country and the City* (Oxford: Oxford University Press, 1973).

Even those stories set in ancient feudal manors deep in the countryside, stories which on the surface have little or nothing to do with new urban classes and new ways of living, are on some level about this 'problem' of London. In 'The Musgrave Ritual', for example, we see not a single sight or sound of London: we are among long stone passages, ancient elms, suits of armour, family portraits. But the story is for all that a reflection on the new life of the metropolis, on social mobility and rapid social change. In it we see old models and systems of continuity, knowledge, property, and power starting to creak and fall apart in the face of new social cohabitations. Sir Reginald Musgrave, a 'scion of one of the very oldest families in the kingdom', calls upon his old college friend Holmes to help defend himself against his once-trusted butler, Brunton, whom he has surprised at night studying private Musgrave family papers. Musgrave's downfall is that, unlike his butler, and unlike Holmes, he is blind to the possibilities unleashed by accidents of adjacency. Brunton's physical intimacy with the Hurlstone estate allows him to unscramble an ancient aristocratic code and expropriate a lost family treasure. The sharing of the physical space of the metropolis at such close quarters means that social strata cannot be so easily kept apart from one another—or rather, their once-hidden interconnection is rendered more easily visible.

'The Musgrave Ritual' seems far from the alleyways and pawnshops of 'The Red-Headed League', in which the physical density of London's diverse buildings and their inhabitants is the setting and focus of the plot, but beneath the surface the two stories have a shared set of concerns. In 'The Red-Headed League', a classic 'city' tale, Holmes sees something invisible to the police, to the characters who are victims of the scam, and, of course, to the eternally astonished Watson—namely, that 'the line of fine shops and stately business premises . . . really abutted on the other side upon the faded and stagnant square' (p. 153). The fact that two neighbourhoods are physically next to each other is invisible to Watson because socially and imaginatively they are so far apart.

The effect of the stories is to show how people, places, spheres of life are connected, and this includes social classes. Holmes seems to have little personal sympathy or interest in the plight of Brunton the butler or Wilson the pawnbroker. We never hear Holmes railing for revolution or reflecting on his own privileged position in the late Victorian hierarchy. He boasts about offering services to all the

crowned heads of Europe, and we do meet at least one of these in 'A Scandal in Bohemia', but his clients come from a range of social classes, including the insecure Victorian lower middle class.

During the industrial nineteenth century, the middle classes expanded hugely and split into a variety of subdivisions, from the professionals at the top—doctors and lawyers—, through shopkeepers, clerks, and typists down to those barely out of the workhouse. Their fears and ambitions are in the background and unremarked upon by Holmes, Watson, or Doyle, yet they imperceptibly define the stories' context. Feudal manors or fretful baronets may provide settings or atmosphere for the Holmes mysteries, but the heart of their world is in this anxious, emergent class of clerical workers and small-time tradesmen. We feel the precise scale of their hopes and fears, and the sort of dangers and reversals of fortune to which they felt exposed. Told in a straightforward, almost simple way, without complex stylistic or formal devices, the stories operate on a principle which will be taken up in a different literary key just a few decades later by modernists such as James Joyce: that unremarkable lives and repetitive routines are worthy of scrutiny. It seems more logical to imagine that detective fiction attracts us with the escapist possibility of encountering fantastical characters and situations, and both Holmes and Watson encourage us to think this way. Holmes himself is so bored by regular life that he turns to cocaine. What Holmes is always waiting for, and what the stories are built around, are exceptional events: a murder ('The Speckled Band'), a theft ('The Blue Carbuncle'), unexplained or threatening behaviour ('The Musgrave Ritual'), a disappearance ('A Case of Identity'), the arrival of a mysterious letter (*The Sign of the Four*). While the stories offer on the face of it exceptions to the daily round, enigmas or threats that must be explained or righted, the sources of the mystery are always invisible. The strangeness is hidden somewhere within ordinary life. For the mystery to be solved or the criminal identified, commonplace doings and commonplace people, not usually worthy of enquiry, must be scrutinized.

Such characters are not chosen for the interest of their own lives or stories, but because they have an incidental role in the plot, they do not carry symbolic weight, sentimental associations, or individual psychological depth. They are mostly not centre stage, at least not for long. The story forgets about them as soon as they are of no more

service to the plot. But the result, paradoxically, is that they impress themselves on our consciousness in an unusual, affecting way. We get vivid, unfiltered snapshots of their quotidian reality, frozen, unsuspecting, at a single moment in their lives. This is not something that the reader notices consciously, but the inadvertent depiction of middle-class life through suspenseful mysteries is absolutely fundamental to the Holmes stories, to their strange grip on the imagination, to their meaning and their success.

Holmes himself has no interest in these personal stories for themselves, only insofar as they advance his investigation or provide opportunities to show off his powers of deduction. But as we read the stories collected in this volume, there passes before us a parade of the unexceptional denizens of late Victorian London—the typists, grooms, clerks, and pawnbroker's assistants, the details of whose day-to-day lives would otherwise have no reason to be narrated. One of the most moving examples must be Mr Henry Baker, the loss of whose goose in an altercation as he returns tipsily home from a Christmas party in the pub with his friends is the first event in 'The Blue Carbuncle'. Henry Baker never sees the jewel in question; he never even learns of its disappearance or of the fact that he was holding it under his arm. But the story begins with him, and more particularly with his hat, which has been found with the goose and brought to Holmes's attention. Holmes hands Watson the tattered hat, stained with tallow and ink, greasy with hair cream, battered around the edges, and asks him to deduce what he can about its owner. 'I can see nothing,' Watson says, handing the hat back. Holmes, however, gives a brutally compact and comprehensive mental sketch: the owner is a middle-aged, well-educated man, who was once well-off, but now, due to alcoholism, is in reduced circumstances, with the result that 'his wife has ceased to love him' (p. 186).

Watson, like ourselves, is astounded, until Holmes walks him through the steps of his deduction. Shortly afterwards, there is a ring at the door and in walks Henry Baker, whose demeanour and account of himself confirm—naturally—Holmes's conjectures in all their particulars: a red-nosed 'man of learning and letters who had had ill-usage at the hands of fortune' (p. 192). Holmes is interested in only one thing about the man, namely whether or not he is involved in the theft of Countess of Morcar's prize gem. Once cleared of guilt, unaware of the treasure he had been carrying, Mr Baker walks with

a fresh goose out of 221B Baker Street and out of the story. We never see him again and his name is not mentioned further.

'The Man with the Twisted Lip' begins with a similarly devastating miniature portrait of a Victorian middle-class couple blighted by addiction and misfortune, whose troubles start the adventure off but quickly fall out of the story's sphere of interest. Kate Whitney, a friend of Watson's wife, wakes the Watsons up in great distress in the middle of the night, as her husband, an opium addict, has been missing for days. Watson finds him, but is quickly distracted by Holmes into a more exciting adventure. On Holmes's instructions, Watson bundles the remorseful Mr Whitney in a taxi and he is driven off out of the East End and out of narrative existence.

The sense of the individual being subject to economic vicissitudes, either frightening or dazzling, is something we get, of course, throughout the work of Doyle's great predecessor, Dickens, in a fully elaborated narrative form. In Dickens we see characters ruined, or 'made', or rescued from misery or ruined again. In some ways the lack of a longer-term perspective or of psychological depth for the enormous supporting cast of the Holmes stories gives us a more superficial account of human character than we get in the great social novels of the nineteenth century. In detective fiction, complexity of character is sacrificed to plot. But precisely because they are cast out of the story as soon as they are of no more use to the plot, we are confronted in a short, sharp way with the consequences so feared by the Victorian middle classes, their dread of becoming superfluous, their terror of being forgotten by society.

A family somewhat higher on the social ladder, though still economically precarious, is at the centre of 'A Case of Identity', and in this case they are also central to the plot. Holmes's client, Mary Sutherland, whose fiancé has disappeared, is a member of a very new sector of turn-of-the-century society, professional women typists. We are given exact details of her economic situation, between remuneration for her work ('twopence a sheet, and I can often do from fifteen to twenty sheets in a day' (p. 128)) and her income from a capital settled on her by an uncle in New Zealand. Holmes's interest is in the puzzle—which he solves immediately—not in sociology or psychology. How typing affects Miss Sutherland's body is instantly clear to the detective and explicitly described ('The double line a little above [her] wrist, where the typewritist presses against

the table, was beautifully defined' (p. 133)), but how being a woman with an independent income influences her sense of who she is in the world is left for us to infer from the background details of the story. Ostensibly, the stepfather is trying to prevent Miss Sutherland from marrying and leaving home because he enjoys the use of her income while she is living with them, but even a not especially psychoanalytically inclined reader will sense that what is at issue is also her sexual freedom and her stepfather's jealousy of it. We know in the abstract that the nineteenth century was a moment of radical social upheaval in Britain; in this story, even with its rather outlandish and scarcely credible plot, we are made to feel the effects of social change in the individual as the protagonist hovers between complete patriarchal submission and a fragile economic independence. Miss Sutherland's income leaves uncertainty of many kinds about what exactly her role is: in this secondary sense, too, the story is, indeed, a vexed 'case of identity'.

Holmes resembles the criminals he chases, by his ability to perceive and understand adjacency: noticing that a pawnshop is connected to a bank, or understanding (in 'The Musgrave Ritual' for example) that the neighbour or servant derives special knowledge from being close by, or that a precious stone is concealed in the body of a poor man's Christmas goose. There is a combination of sociological and psychological ideas at work here. The pawnbroker and the banker, the servant and the aristocrat, the colony and the colonizer, may inhabit the same physical space or economic system, but these roles may also share the same psychological space: the pawnbroker dreams of being a gentleman, while the small-time merchant is tormented by visions of himself reduced to begging on the street. Changeability of economic circumstances means that the same body can have different social meanings at different times. But we are also shown that we harbour different people within ourselves, and in our unconscious minds we are kings, criminals, beggars, murderers, all at once.

Holmes at Home

This portrait of a struggling social class which Holmes's investigations reveal to the reader almost by accident suggests that the literary realism of Doyle's immediate predecessors, Dickens, Zola, and Flaubert, are part of the peculiar admixture of these apparently

lowbrow mysteries. But the stories themselves were written at the time of Wilde and Huysmans, and *fin-de-siècle* aestheticism is another vital ingredient in making the stories what they are. *The Sign of the Four* and *The Picture of Dorian Gray* were commissioned on the same evening, when Doyle and Oscar Wilde dined with the American editor John Marshall Stoddart at the Langham Hotel. The connection is more than a curious accident of publishing history. Holmes himself is instantly recognizable in his demeanour, outlook, and habits as a distinct Wildean type, the bachelor aesthete. He suffers from chronic ennui relieved only by cocaine or crime. His fascination is not for the well-being of his clients but for the elegance and beauty of his solutions—art for art's sake. He spurns social convention and rhythms; he sleeps all day, smokes all night, and declares (in 'The Red-Headed League'): 'My life is spent in one long effort to escape from the commonplaces of existence' (p. 161).

Holmes is most often called in to help where the family is failing or under threat, whether from scheming servants ('The Musgrave Ritual'), criminal gangs ('The Dancing Men', *The Sign of the Four*), or ruthless stepfathers ('A Case of Identity' and 'The Speckled Band'). Yet Holmes himself is a confirmed bachelor who lives, on and off, with a male companion. Watson, just as he intermediates between Holmes and the reader, is never fully part of either realm, the bohemian bachelor life he shares with Holmes or the heterosexual family world which he ostensibly joins when he marries Mary Morstan from *The Sign of the Four*. Over the course of the stories, Watson shuttles anxiously back and forth between them, supposedly living at home with Mary, but moving back to Baker Street whenever there is a crime to solve. We see little of Watson's married life; from the point of view of the reader, he is married to Holmes.

Is Holmes gay? The question is hard to avoid. Graham Robb marshals a surprisingly comprehensive array of evidence in favour of the idea that Doyle deliberately set out to portray him as such, though other readers passionately disagree.[2] What we can say for sure is that Holmes stands emblematically outside of the economy of marriage and reproduction. He is not *of* the world he investigates. The only ones who see the world the way Holmes does are the criminals and

[2] Graham Robb, *Strangers: Homosexual Love in the Nineteenth Century* (New York: Norton, 2005), 260–6.

family outsiders (in 'The Musgrave Ritual' Holmes literally walks in Brunton's footsteps).

Holmes's home life is far from a mere eccentric backdrop to the mysteries but part of their meaning. Despite the frequent shifting of the action to rural castles or far-flung colonies, what seems to engrave itself more than anything else on our reading memories is the domestic life of 221B Baker Street: Holmes and Watson sitting in their rooms, reading the newspapers, discussing Mrs Hudson's cooking, or waiting for the doorbell to ring and a stranger to arrive with a new mystery to solve.

221B Baker Street is inhabited by a 'couple' whose partnership cannot bear biological fruit, a household which will not leave a genetic legacy. By the same token, Holmes's professional eye is resolutely turned away from thoughts of the future. We never know what will become of Jabez Wilson or Mary Sutherland or Reginald Musgrave. The gaze of the stories is fixed firmly on the past, on how things turned out as they did, not on what they will or might become. Characters flash before us and vanish without leaving a clue as to their destiny. The mysteries, even when solved, leave us with a sense that underneath ordinary daily life there might always lie something old and dark and violent that will return in an unpredictable form. Where we find clarity and solace is not in the comfort of family life, the marriage and fertility that offers comfort in so many other kinds of narrative, but in the unconventional homestead of 221B Baker Street, a queer source of order from which the strangeness of the world, and how it came to be as it is, is visible with a unique kind of clarity.

NOTE ON THE TEXT

Most of the Sherlock Holmes stories were first published in the *Strand Magazine*, and subsequently collected in book editions. The publishing history of the individual stories can be found in the Explanatory Notes at the back of the book. The texts reprinted here are taken from the Oxford Sherlock Holmes (9 vols., 1993, general editor Owen Dudley Edwards), where further details of textual history can be found.

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A CHRONOLOGY OF ARTHUR CONAN DOYLE

	Life	*Historical and Cultural Background*
1859	Born Arthur Ignatius Conan Doyle on 22 May, son of Charles Altamont Doyle, painter, and Mary Foley, at 11 Picardy Place, Edinburgh.	Charles Darwin, *On the Origin of Species* Dickens, *A Tale of Two Cities*
1861–5		American Civil War.
1867	Leaves Edinburgh for England to start a Jesuit education at Hodder House.	Karl Marx, *Das Kapital*
1870	Enters Stonyhurst College, a Catholic school where he will remain for five years.	Jules Verne, *Twenty Thousand Leagues Under the Sea*
1870–1		Franco-Prussian War.
1871		Birth of Marcel Proust.
1874		First Impressionist exhibition in Paris.
1876	Enrols at Edinburgh University to study medicine. There he meets Dr Joseph Bell, on whom Sherlock Holmes was partly based. His father is sent to Blairerno, a nursing facility, to receive treatment for alcoholism and epilepsy.	Wagner's *Der Ring des Nibelungen* performed for the first time in its entirety.
1879	First publication, 'The Mystery of Sasassa Valley', appears in *Chambers's Journal*. Experiments on himself with gelseminum, and publishes the results in the *British Medical Journal*.	In Ireland, Michael Davitt founds the Land League. Henrik Ibsen, *A Doll's House*
1880	Serves as a ship's surgeon on the Greenland whaler *Hope* from February to September. In December publishes 'The American's Tale' in *London Society*.	Fyodor Dostoyevsky, *The Brothers Karamazov* Émile Zola, *Nana*

	Life	*Historical and Cultural Background*
1880–1		First Boer War.
1881	Stays with Irish relatives in Lismore, Co. Waterford.	
1881–2	Serves as a ship's doctor on the cargo steamer SS *Mayumba*.	
1882	Renounces the Catholic faith. Opens his own practice at 1 Bush Villas, Elm Grove, Southsea. Publishes short stories in *London Society*, including 'My Friend the Murderer' in its Christmas issue.	British invasion of Egypt. Sigmund Freud begins his medical career in a psychiatric clinic at Vienna General Hospital. Births of James Joyce and Virginia Woolf.
1884	'J. Habakuk Jephson's Statement' published in the *Cornhill Magazine*.	Mark Twain, *The Adventures of Huckleberry Finn*
1885	Death of John Hawkins, a former patient of ACD and the brother of his future wife, Louise Hawkins. In August ACD receives his MD with the thesis 'On Vasomotor Influences in Tabes Dorsalis', and marries Louise.	
1887	*A Study in Scarlet* published in *Beeton's Christmas Annual*.	
1888	*The Mystery of Cloomber* published in *The Pall Mall Budget*.	Jack the Ripper murders in Whitechapel, London. Rudyard Kipling, *The Man Who Would Be King*
1889	Birth of Mary Louise Conan Doyle, daughter of ACD and Louise. *Micah Clarke* is published by Longmans, Green & Co. ACD attends a dinner with Marshall Stoddart, editor of *Lippincott's Monthly Magazine*, Oscar Wilde, and Thomas Patrick Gill at the Langham Hotel, Portland Place, London, at which ACD is commissioned to write *The Sign of the Four*, and	Inauguration of Eiffel Tower. Nietzsche, *Thus Spoke Zarathustra*

	Life	*Historical and Cultural Background*
	Oscar Wilde *The Picture of Dorian Gray*. *The Firm of Girdlestone* published in the *People*.	
1890	Death of ACD's sister, Annette Mary Frances Conan Doyle, of influenza, aged 33, in Lisbon. *The Sign of the Four* published in *Lippincott's Monthly Magazine*. ACD leaves his practice in Southsea, Hampshire. First issue of the *Strand Magazine*.	
1891	Gives up medicine to dedicate himself to writing full time. *The White Company* is published in the *Cornhill Magazine*. *The Doings of Raffles Haw* is published in the *Pittsburgh Commercial Gazette*. The Sherlock Holmes stories begin to appear in the *Strand Magazine* with 'A Scandal in Bohemia'.	Death of Charles Stewart Parnell. Oscar Wilde, *The Picture of Dorian Gray*
1892	Birth of son, Arthur Alleyne Kingsley Conan Doyle, known as Kingsley. The *Strand Magazine* publishes the adventures of 'The Blue Carbuncle', 'The Speckled Band', 'The Engineer's Thumb', 'The Noble Bachelor', 'The Beryl Coronet', 'The Copper Beeches', and 'Silver Blaze'. *The Adventures of Sherlock Holmes* published in October by George Newnes, Ltd. *Harper's New Monthly Magazine* publishes 'Lot No. 249'.	Tchaikovsky's *Nutcracker Suite* premieres in St Petersburg. Rudyard Kipling, *Gunga Din*
1893	Louise Conan Doyle diagnosed with tuberculosis and given just a few months to live. ACD takes her to Davos, Switzerland. *The Refugees* published in *Harper's New Monthly Magazine*. Death of Charles Altamont	

	Life	*Historical and Cultural Background*
	Doyle at The Crighton Royal Institution, Dumfries. The *Strand Magazine* publishes the adventures of 'The Cardboard Box', 'The Yellow Face', 'The Stockbroker's Clerk', 'The *Gloria Scott*', 'The Musgrave Ritual', 'The Reigate Squire', 'The Crooked Man', 'The Resident Patient', 'The Greek Interpreter', 'The Naval Treaty', and 'The Final Problem'. *The Memoirs of Sherlock Holmes* published by George Newnes Ltd.	
1894	Travels to America and visits Chicago, Indianapolis, Cincinnati, Toledo, Detroit, and Milwaukee. *The Stark Munro Letters* published in the *Idler Magazine*. *The Parasite* published by Acme Library, Constable, London.	Rudyard Kipling, *The Jungle Book*
1894–1900		Dreyfus Affair.
1895		Trial and imprisonment of Oscar Wilde.
1896	Acts briefly as a war correspondent for the *Westminster Gazette*. *Rodney Stone* published in the *Strand Magazine*. *The Exploits of Brigadier Gerard* published by George Newnes Ltd.	Olympic Games revived in Athens. H. G. Wells, *The Island of Doctor Moreau*
1897	Meets Jean Leckie, who will become his second wife. *The Tragedy of Korosko* published in the *Strand Magazine.*	Bram Stoker, *Dracula* H. G. Wells, *The Invisible Man*
1898	Visits Rome with H. G. Wells, E. W. Hornung, and George Gissing. In December ACD and family celebrate moving into Undershaw with a fancy-dress ball at the Brecon Hill Hotel, with some of the guests dressed as characters from his works.	Henry James, *The Turn of the Screw* H. G. Wells, *The War of the Worlds*

	Life	*Historical and Cultural Background*
	'The Man with the Watches' and 'The Story of the Black Doctor' published by the *Strand Magazine*.	
1899	In January gives a speech, together with George Bernard Shaw, on 'Disarmament and Arbitration' at the Tsar's Peace Proposition held at Hindhead. On 12 June, *Sherlock Holmes*, a play written by both ACD and William Gillette, is performed at the Duke of York's Theatre, London. In December ACD applies to enlist in the army to fight against the Boers, but he is rejected because of his age. 'The Brown Hand' and 'The Croxley Master' published in the *Strand Magazine*.	Joseph Conrad, *Heart of Darkness* Sigmund Freud, *The Interpretation of Dreams*
1899–1902		Second Boer War
1900	From 21 March to 11 July, ACD serves with the Langman Hospital in South Africa. *The Great Boer War* published by Smith, Elder & Co. *Tit-Bits* publishes 'A Gaudy Death: Conan Doyle tells the True Story of Sherlock Holmes's End'. First film adaptation, *Sherlock Holmes Baffled*, with a running time of less than one minute.	Death of Oscar Wilde.
1901	Writes to Greenhough Smith asking for £100 per 1,000 words if Sherlock Holmes is the principal character in *The Hound of the Baskervilles*. The play *Sherlock Holmes* is performed at the Lyceum Theatre, London, Charles Chaplin appeared as the page. *The Hound of the Baskervilles* published in the *Strand Magazine*.	Death of Queen Victoria and accession of King Edward VII. Thomas Mann, *Buddenbrooks*

	Life	*Historical and Cultural Background*
1902	Knighted by King Edward VII for his pamphlet *The War in South Africa: Its Cause and Conduct*, which justified the UK's role in the Boer War.	André Gide, *The Immoralist* Henry James, *The Wings of the Dove*
1903–4	*Collier's Weekly* and the *Strand Magazine* publish the adventures of 'The Empty House', 'The Norwood Builder', 'The Dancing Men', 'The Solitary Cyclist', 'The Priory School', 'Black Peter', 'Charles Augustus Milverton', 'The Six Napoleons'. The *Strand Magazine* alone publishes the adventures of 'The Three Students', 'The Golden Pince-Nez', 'The Missing Quarter', 'The Abbey Grange', and 'The Second Stain'.	First flight of the Wright Brothers. Trans-Siberian Railway is completed. Henry James, *The Golden Bowl*
1904–5		Russo-Japanese War.
1905	Receives an honorary doctorate from Edinburgh University. *The Return of Sherlock Holmes* published by George Newnes Ltd., London. *Sir Nigel* published in the *Strand Magazine*.	Albert Einstein formulates his theory of relativity. Jack London, *White Fang*
1906	Louise Conan Doyle dies, aged 49, at Undershaw.	Earthquakes in San Francisco, California, and Valparaíso, Chile.
1907	Death of Bertram Fletcher Robinson. Bram Stoker visits Undershaw. ACD marries his second wife, Jean Leckie. He receives the Order of the Second Class of the Medjideh and his wife Jean receives the Order of the Chevekat from Sultan Abdul-Hamid in Constantinople.	

	Life	*Historical and Cultural Background*
1908	'The Adventure of Wisteria Lodge', Part 1 and Part 2, as well as 'The Adventure of the Bruce-Partington Plans', published in the *Strand Magazine*.	First commercial radio transmissions. Invention of the Ford Model T. E. M. Forster, *A Room with a View*
1909	Becomes seriously ill with an intestinal blockage, which requires an operation in January. Makes a speech in memory of Edgar Allan Poe at the Whitehall Rooms, Hotel Metropole, London. Birth of Denis Percy Stewart Conan Doyle, son of ACD and Jean.	
1910	Has lunch with President T. Roosevelt. Birth of Adrian Malcolm Conan Doyle, second son of ACD and Jean. 'The Terror of Blue John Gap' and 'The Adventure of the Devil's Foot' published in the *Strand Magazine*.	Accession of King George V. E. M. Forster, *Howards End*
1911	Together with Jean, participates in the Prince Henry of Prussia Motor Tour from Hamburg to London. Death of Dr Joseph Bell, inspiration for Sherlock Holmes. 'The Adventure of the Red Circle' and 'The Disappearance of Lady Frances Carfax' published in the *Strand Magazine*.	Gaston Leroux, *The Phantom of the Opera*
1912	Birth of daughter Lena Annette Jean Conan Doyle. *The Lost World* published in *Associated Sunday Magazines* and the *Strand Magazine*. *The Case of Oscar Slater*, a plea for a victim of a miscarriage of justice in Scotland, published by Hodder and Stoughton, London.	The Republic of China is established. Thomas Mann, *Death in Venice*
1912–13		Balkan Wars.

	Life	*Historical and Cultural Background*
1913	'The Adventure of the Dying Detective', 'The Poison Belt', 'How it Happened', and 'The Horror of the Heights' published in the *Strand Magazine*. In November, the film *The House of Temperley*, based on his novel *Rodney Stone*, opens at the West End Cinema, Coventry Street, London.	Guillaume Apollinaire, *Alcools* D. H. Lawrence, *Sons and Lovers* Proust, *Swann's Way* George Bernard Shaw, *Pygmalion* Igor Stravinsky, *Rite of Spring*
1914	Visits America and Canada from 20 May to 3 July. 'Danger!' published in the *Strand Magazine* in July. At the outbreak of the war on 4 August, ACD forms a local volunteer force, the Civilian National Reserve. *The Valley of Fear* published in the *Strand Magazine*. '"The War" As Seen By Sir Arthur Conan Doyle' published in the *New York Tribune*.	Assassination of Archduke Franz Ferdinand of Austria by Gavrilo Princip, in Sarajevo, precipitates the First World War. James Joyce, *Dubliners*
1916	In May and June ACD visits the western front, and meets with his brother, Innes Doyle, and his son, Kingsley. In July Kingsley is wounded at the battle of the Somme and sent home. ACD announces his full conversion to spiritualism in the psychic magazine *Light*.	Easter Rising in Ireland. Assassination of Rasputin. James Joyce, *A Portrait of the Artist as a Young Man*
1917	'His Last Bow' and 'Some Personalia about Mr Sherlock Holmes' published in the *Strand Magazine*. *His Last Bow* (collected stories) published by John Murray, London.	Bolshevik Revolution in Russia. T. S. Eliot, 'The Lovesong of J. Alfred Prufrock'
1918	Visits the western front in September. His son Kingsley dies in October. *Danger! and Other Stories* published by John Murray, London.	End of the First World War. Murder of Tsar Nicholas II and his family.

	Life	*Historical and Cultural Background*
1919	Death of his brother, Innes Doyle, at Halle, Belgium, from the Spanish Flu.	Treaty of Versailles. Establishment of the Weimar Republic.
1919–21		Irish War of Independence.
1920	Meets Houdini after watching his act at Portsmouth. Tours Australia and New Zealand with his family. In December, death of his mother, Mary Doyle (née Foley).	Sigmund Freud, 'Beyond the Pleasure Principle'
1921	In September makes a speech at the Stoll Convention Dinner to celebrate the Stoll films series of Sherlock Holmes. 'The Adventure of the Mazarin Stone' published in the *Strand Magazine*.	
1922		Death of Marcel Proust. Establishment of the Irish Free State. Benito Mussolini comes to power in Italy. Establishment of the USSR. James Joyce, *Ulysses* T. S. Eliot, *The Waste Land* Virginia Woolf, *Jacob's Room*
1922–3	Tours America from April to June, with lectures at Carnegie Hall, New York. Holds a seance in Atlantic City, with his wife Jean as the medium and Houdini attending. 'The Problem of the Thor Bridge', 'The Adventure of the Creeping Man', and *Memories and Adventures* published in the *Strand Magazine*.	
1924	'The Adventure of the Sussex Vampire' published in the *Strand Magazine*. The adventures of 'The Three Garridebs' and 'The Illustrious Client' published in *Collier's Weekly*. 'How Watson Learned the Trick' published in *The Book of the Queen's Dolls' House* by Methuen.	Deaths of Franz Kafka, Joseph Conrad, and Vladimir Lenin. Thomas Mann, *The Magic Mountain* E. M. Forster, *A Passage to India*

	Life	Historical and Cultural Background
1925		Virginia Woolf, *Mrs Dalloway*
1926	*The History of Spiritualism*, volumes 1 and 2, published by Cassell and Company Ltd., London. The adventures of 'The Three Gables', 'The Blanched Soldier', 'The Lion's Mane', and 'The Retired Colourman' published in *Liberty*.	Hirohito becomes emperor of Japan. Franz Kafka, *The Castle*
1927	Death of his sister, Bryan Mary Doyle (Dodo). *The Maracot Deep* and the adventures of 'The Veiled Lodger' and 'The Shoscombe Old Place' published in the *Strand Magazine*. *The Case-Book of Sherlock Holmes* published by John Murray, London.	Stalin becomes leader of the Soviet Union. Martin Heidegger, *Being and Time* Herman Hesse, *Steppenwolf* Marcel Proust, *Time Regained* Virginia Woolf, *To the Lighthouse*
1928–9	Tours South Africa, Rhodesia, and Kenya from November 1928 to March 1929, and the Netherlands, Denmark, Sweden, and Norway in October–November 1929. Has his first heart attack on his return. The next day speaks for Armistice Day at the Albert Hall, London, and later in the evening at the Queen's Hall. 'When the World Screamed' published in *Liberty*. 'The Disintegration Machine' published in the *Strand Magazine*. *The Complete Sherlock Holmes Short Stories*, *The Conan Doyle Stories*, *The Maracot Deep and Other Stories*, and *The Complete Sherlock Holmes Stories* published by John Murray, London.	Wall Street Crash and beginning of the Great Depression. Bertolt Brecht, *The Threepenny Opera* William Faulkner, *The Sound and the Fury* Ernest Hemingway, *A Farewell to Arms* D. H. Lawrence, *Lady Chatterley's Lover*
1930	On the morning of 7 July ACD dies at Windlesham, spiritualist funeral on 11 July. In September the *Strand Magazine* republishes *A Scandal in Bohemia*.	William Faulkner, *As I Lay Dying* Dashiell Hammett, *The Maltese Falcon*