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INFLUENCES OF THE SCOTTISH ENLIGHTENMENT IN THE SHERLOCK HOLMES STORIES OF SIR ARTHUR CONAN DOYLE

by

HELEN M. CAULEY

Under the Direction of Lynée Gaillet, Ph.D.

ABSTRACT

Scotland in the eighteenth and nineteenth centuries produced some of the most renowned thinkers and scholars whose works are still widely read and admired. This cadre of enlightened philosophers established a framework for critical thinking and reasoning, as well as a foundation for composition studies. One of the literary geniuses whose work drew on this expertise was Arthur Conan Doyle, best known for giving the world Sherlock Holmes in the late 1880s. But Doyle's contributions are more than mere stories; the Edinburgh native endowed his character with the philosophy he himself gleaned growing up in a culture that prized reasoning, critical thinking, elocution, and elegant composition. This dissertation explores the influences Doyle drew from the great minds of the Scottish Enlightenment and connects them to the character of Sherlock Holmes. In addition, it proposes that Holmes's philosophy establishes a basis for composition classes, where students are introduced to the concepts of critical thinking, reasoning, and logic, and the key role these concepts play in argumentative writing.

INDEX WORDS: Scottish Enlightenment, Sherlock Holmes, Doyle, detective, philosophy, composition

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by

HELEN M. CAULEY

A Dissertation Submitted in Partial Fulfillment of the Requirements for the Degree of

Doctor of Philosophy

in the College of Arts and Sciences

Georgia State University

2017

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Helen M. Cauley
2017

INFLUENCES OF THE SCOTTISH ENLIGHTENMENT IN THE SHERLOCK HOLMES STORIES OF SIR ARTHUR CONAN DOYLE

by

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Georgia State University

May 2017

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DEDICATION

With the utmost love and gratitude to E and T, whose accomplishments and dedication to making the world a better place inspire and humble me.

ACKNOWLEDGEMENTS

This work is a lifetime in the making, though I did not realize that fact until its completion. In the perfect lens of hindsight, I now see that its roots extend back to the Enlightenment and the dedication to education that motivated and inspired my Scottish ancestors. Those influences, passed through generations of McNeills, were embodied in my mother whose own life was committed to self-improvement and the education of her five children. I hope I have passed on a measure of the encouragement she provided.

Encouragement for this eight-year journey also came in the form of moral and sometimes financial support from my brothers John and Joseph, and sisters Alice and Marian. And no words can sufficiently express my gratitude to Ellen and Tom, my two children, who preceded me to Georgia State and then into the world of higher education, and whose advice and sometimes purely technical assistance proved invaluable. Go Panthers!

The debt I owe to the academic community that nurtured and guided me is enormous. Saying "thank you" seems an inadequate acknowledgement for the advice and steady direction you have provided. But given the constraints of this format, those words will have to suffice to honor the contributions of Dr. Mary Lou Odom, whose consistently warm encouragement smoothed my re-entry into academia after thirty-years; Dr. Malinda Snow, whose vast and superb knowledge of the English language I can only hope to master on a partial basis; and Dr. Ashley Holmes, whose sterling advice, always offered with a cheerful disposition, has proved invaluable for this work, as well as my teaching style (and sharing the surname of my fictional hero is an added bonus).

Lastly, my deepest appreciation goes to Dr. Lynée Gaillet, first, for believing that this journey into the Scottish Enlightenment was one worth taking, and second, for volunteering to take the trip with me. Thank you for shepherding me through not just this dissertation, but through five of the most memorable years of my life. Your unfailing support, from exactly the right advice for

any situation to your willingness to answer emails in the middle of the night, is a gold standard for the dedicated educator I aspire to be.

(As an homage to the character and his creator, this work is composed in the Baskerville Old Face font.)

TABLE OF CONTENTS

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ACKNOWLEDGEMENTS V

1 INTRODUCTION 1

2 A REVIEW OF RELATED READINGS 10

2.1 Selected journal essays 21

3 A DOYLE BIOGRAPHY 25

3.1 The early years 28

3.2 College and university 32

3.3 The Author as Physician 36

4 IN HIS OWN WORDS 39

4.1 Memories and Adventures 39

4.2 Through the Magic Door 46

5 THE SCOTTISH ENLIGHTENMENT: SHERLOCK AS PHILOSOPHER 57

6 INFLUENCES FROM DAVID HUME 71

6.1 Hume and Burton 72

6.2 Hume and Chivalry 78

6.3 Hume and Human Nature 80

6.4 Ethics and Error 86

6.5 Hume and Imagination 88

6.6 Hume and Doyle 92

7 CAMPBELL. BLAIR, AND CARLYLE 94

7.1 George Campbell (1719-1796) 95

7.2 Hugh Blair (1718-1800) 106

7.3 Thomas Carlyle (1795-1881) 111

8 SHERLOCK HOLMES: TEACHER OF RHETORIC AND COMPOSITION 124

8.1 Pop Culture in the Composition Classroom 130

8.2 The Case of the Illustrious Scholars 135

9 CONCLUSION 140

REFERENCES 145

APPENDICES 155

Appendix A 155

Appendix B 165

Appendix C 166

1 INTRODUCTION

"Conan Doyle's life deserves a careful and thorough academic treatment."

–Lellenberg

Few characters in literature can claim as enduring a connection to generations of readers as Sherlock Holmes. The detective's allure transcends the page, spreading into films, radio programs, television series, recorded readings, and video games that resonate with people across ages, genders, ethnicities, and literacy levels. When he debuted in the pages of *Beeton's Christmas Annual* in 1887, Holmes was embraced by a reading public who followed his serialized adventures as if he were a contemporary celebrity. In the intervening years, the mysteries he solved have circulated around the globe, and as of 2013, had been translated into ninety-nine languages ("Sherlock Holmes story"). More than four hundred official Sherlockian societies devote considerable energies to reading, parsing, and annotating every word of the fifty-six short stories and four novellas in which Holmes starred. Despite all the scrutiny the works have undergone, the foundations upon which they are based lend themselves to two key elements of investigation that have yet to be explored: first, their links to the Scottish Enlightenment, and second, their relevance to the contemporary composition classroom. This dissertation will examine how those links were established, how they surface in the Sherlockian stories, and how they can be used to teach critical thinking and reasoning in a composition classroom – all aspects of Doyle's work that have yet to be explored in current research.

Using Holmes as a role model for teaching those skills is a highly approachable method for a wide cross range of students, given that the character's charisma is so engrossing that even those who have never spent an evening with him, either in written form or in his myriad multi-modal

incarnations, are often able to identify the eccentric loner and his one remarkable characteristic: the unparalleled ability to observe, deduce, and induce information. His scientific method of problem-solving and building a case for his solution, tempered by a strong moralistic ethic, was a novel way of untangling complex crimes, but one well-suited to his era of the late nineteenth century. It is the keystone that makes him as popular today as he was in November 1887 when he burst onto the literary scene in "A Study in Scarlet" (Bunson x). That popularity endures to this day, spurred on by a spate of movies (starring actors including, most recently, Robert Downey, Jr., and Ian McKellen) and television series (*Sherlock, House, Elementary, Psych, Houdini and Doyle, George and Arthur*) that draw audiences from around the globe.

My own interest in Sherlock Holmes started when I first read the stories as a teenager. Doyle's works were among the modest collection of books my family owned, and I read and re-read them at leisure. In the late 1980s, I was fascinated by the BBC series *The Adventures of Sherlock Holmes* that drew dialogue directly from the written works. For several years in the 1990s, I served as president of the Confederates of Wisteria Lodge, the Atlanta chapter of the international Baker Street Irregulars, an erudite group of Sherlockian scholars – and, yes, fans – that for most of its existence counted only men in its membership. Still an active member of the Confederates, I have attended workshops, lectures, and meetings at home in Atlanta as well as in Chattanooga, St. Louis and New York that centered not only on the literature but also on the culture of the Victorian age. In 2014, I inaugurated and continue to lead a well-attended, monthly reading group at my local public library that delves in depth into the stories and their backgrounds. In July 2016, the head librarian, Virginia Everett, and I applied for and won a grant from The Beacon Society, another scion group of the Irregulars that promotes reading and scholarship around the Holmes stories. The Beacon funds allowed the library to purchase more printed, audio, and video versions for the public's use. In addition, in the middle of producing this

dissertation, I was named the Beacon Society's 2017 honoree for my efforts to introduce more readers to Doyle's original works.

Yet nowhere in my many Holmes encounters have I come across a discussion of Enlightenment influences in Doyle's detective writings. That connection arose in the summer of 2014 when I participated in a course on the Scottish Enlightenment Rhetoric at Georgia State University. Though the objective of the class was to explore the philosophies that directly impact the way composition and writing are taught in most American schools today, in the readings of David Hume (1711-1776), George Campbell (1719-1796), and Hugh Blair (1718-1800), I found the lessons I had already learned through Doyle's stories. Despite word choices and sentence structure that correlated to the time in which they were written, these essays, treatises, and lectures introduced main ideas that were easily approached by referencing the more familiar vernacular employed by the Edinburgh-born Doyle.

Holmes's words frequently echo the concepts and ideas espoused by Scottish Enlightenment scholars; many of the beliefs, theories, and ideals they debated and championed appear in summary or, in some cases, practically word for word in the Holmesian canon. The first and most vivid connection between two similar lines of thought struck me in a quote from Campbell's *The Philosophy of Rhetoric.* Though the Aberdeen-born scholar's thoughts echoed the written rhetoric of the Holmes stories, sharing the same aim Campbell proposed: to offer "a sketch of the human mind...to disclose its secret movements, tracing its principal channels of perception and action, as near as possible to their source" (Bizzell 807). Here are Campbell's words:

> Probability results from evidence and begets belief. Plausibility ariseth chiefly from consistency...from its being what is commonly called natural and feasible. Implausibility is in a certain degree, positive evidence against a narrative; whereas plausibility implies no positive evidence for it. (Bizzell 930)

Doyle rewords these ideas of probability and plausibility and applies them to Sherlock's reasoning when trying to discover the truth. The result is one of the most famous quotes from the Sherlockian canon, found in "The Sign of Four": "When you have eliminated the impossible, whatever remains, however improbable, must be the truth" (Vol. I 160).

Doyle also reformatted or used verbatim concepts around the value of keen observation and the importance of thoroughly-crafted, sound arguments that are expressed in the philosophical discussions of the Scot Thomas Carlyle (1795-1881), the Irish-born Jonathan Swift (1667-1745), and Briton Charles Darwin (1809-1882). A close reading of the Sherlock stories reveals that, undoubtedly, Doyle drew out of his own consciousness material taken directly from the great minds of his homeland, and that the philosophy, morality, and scientific inquisitiveness that constitute Holmes's character stem from Doyle's own education and experiences growing up and studying in a culture that prized reasoning, critical thinking, elocution, and elegant composition. By accident of his birth, Doyle was well-positioned to take full advantage of "Edinburgh's historic role as the cultural capital of an education-minded country" (Davie 72).

Curiosity about Doyle's connections to the Enlightenment scholars formed the basis of a project for the Scottish Enlightenment Rhetoric class that led to my discovering that, while much detailed research has gone into Doyle's fictional works and his life after dispatching Holmes to keep bees in Sussex in the 1926 story, "The Lion's Mane," little had been devoted to his early years growing up in Edinburgh where he had opportunities to read and learn about Enlightenment philosophy. Yet it is evident in the stories that Sherlock Holmes is well acquainted with this subject matter, and though many enjoy perpetuating the myth that Holmes is *not* a fictitious character, the only person who deserves credit for the detective's philosophical dialogue is Doyle alone. Despite this fact, the debate about whether or not Holmes existed in the flesh raged during Doyle's

lifetime, and many readers today enjoy furthering the fancy that he was, indeed a living person. Doyle acknowledged that he was often overshadowed by his detective, so much so that at one time, more people were convinced that Holmes was the living, breathing man, not the author. This included at least one tradesman who presented Doyle with a detailed invoice addressed to "Sir Sherlock Holmes" (*Memories* 94). In his autobiography, *Memories and Adventures,* Doyle recalls:

> That Sherlock Holmes was anything but mythical to many is shown by the fact that I have had many letters addressed to him with requests that I forward them. Watson has also had a number of letters in which he has been asked for the address or for the autograph of his more brilliant confrere. A press-cutting agency wrote to Watson asking whether Holmes would not wish to subscribe. When Holmes retired several elderly ladies were ready to keep house for him and one sought to ingratiate herself by assuring me that she knew all about bee-keeping and could "segregate the queen." I had considerable offers also for Holmes if he would examine and solve various family mysteries. (84)

Doyle also remarked, "It's incredible how realistic some people take this [imaginary character] to be" (Saler 600). Many of those "people" were Americans who embraced Holmes with a degree of fervor that inspired books, articles, and essays about every detail of the detective's life. In the 1930s and '40s, American author Christopher Morley contributed to the fiction that Holmes was a bona fide human being by publishing a number of articles attesting to that fact in the *Saturday Review of Literature* (Saler 601) and by founding the aforementioned Baker Street Irregulars (Bunson xiv). In his essay, "Clap if You Believe in Sherlock Holmes," Saler asserts that Holmes was the "first fictional creation that adults openly embraced as 'real' while deliberately minimizing or ignoring its creator" (601). That minimizing is still taking place, as indicated by a *New York Times* article on Scotland's 2014 independence referendum that identified the land of the clans as home to philosophical and literary geniuses "from the philosophers Adam Smith and David Hume to the

creators of Peter Pan and Sherlock Holmes" (Bennhold). It is as if the author has become a footnote in his own creation's story.

Despite claims, and possibly desires, that Doyle is the chronicler, not the originator, it is evident that Holmes is the invention of Doyle's creative genius. While The Irregulars may posit that the detective and the author are two separate entities, contemporary readers are apt to agree with the more pragmatic approach taken in the biography, *The Doctor, the Detective, and Arthur Conan Doyle.* Here, author Martin Booth points out that Doyle himself wrote in his autobiography, "A man cannot spin a character out of his own inner consciousness and make it really life-like unless he has some possibilities of that character within him" (112). Doyle also set the record straight in a letter published in London's *Daily News* on 9 December 1925, when he rebutted a writer who had contended Doyle did not possess Holmes's genius:

> He [the first writer] couples my name with Sherlock Holmes, and I presume that since I am the only begetter of that over-rated character I must have some strand of my nature which corresponds with him. Let me assume this. (*Letters to the Press* 312)

If we concur that it is Doyle who deserves the credit, then it is not a leap of deduction to assert that the philosophy, morality, and scientific inquisitiveness that constitute Holmes's character stem from Doyle's own education and experiences growing up and studying in Edinburgh.

Intrigued to uncover the lessons and influences that created Holmes's character, I set out to discover how much of Doyle's Scottish upbringing connected him to the great eighteenth- and nineteenth-century thinkers whose methods and theories are consistently practiced in the fifty-six short stories and four novels that constitute the Holmes canon. Initially, it appeared that making these links between Doyle's own scholarship and his fiction would be a relatively simple task. Library shelves sag under the weight of biographies, journals, and essays written about Doyle and

Holmes; databases and Internet websites abound with discussions and theories about the author and the detective. Yet of all that has been written, reviewed, discussed, debated, and gone over once again, the bulk of the material aims to dissect and parse every aspect of the Holmes alone, focusing on details appropriate for an influential man's biography. Sherlockian enthusiasts around the globe have contributed to the discourse, theorizing in *The Baker Street Journal* since 1946 and presenting papers at symposiums on every aspect of the characters, settings, and conversations in the stories. Nothing is too small or minute to be scrutinized, from the violin concerti Holmes favored to the type of tobacco he puffed, but the musings about Holmes's philosophy only touch lightly on his moralistic beliefs and his theories of analytical reasoning. My initial investigation uncovered a wealth of connections between Doyle and the great thinkers of his homeland that account for the direct parallels in his writing.

I also quickly discovered that this piece of Doyle's history is a story left untold by most of his biographers. While there are many short acknowledgements of his childhood as the son of a drunken, failed painter of a father and an education-advocating mother, most biographers gloss over his early years, spend a short time on his medical training at the University of Edinburgh, and quickly leap into the creation of Sherlock Holmes. It is apparent that the links between Doyle and Enlightenment philosophy have not been closely explored, a position reinforced by Jon Lellenberg in his introduction to the book, *The Quest for Sir Arthur Conan Doyle*: "Conan Doyle's life deserves a careful and thorough academic treatment, which only a few of his biographers have given to it, or to his literary output and the philosophy, character, and outlook that led to it" (11). In this dissertation, my objective is to explore those links more deeply through a close reading and comparison of three Enlightenment philosophers whom Doyle drew on – Hume, Campbell, and Blair – and the scholar Carlyle. Because a significant number of Doyle's personal letters, as well as his editorials in various newspapers, are in the public domain, source material was readily available

in books and online sources. One of the most recent collections, *Arthur Conan Doyle, A Life in Letters,* was compiled in 2007 and contains letters written primarily to his mother between 1867 and 1920. According to the editors, roughly one-thousand Doyle missives survived, though only a handful of his mother's replies exists. The letters remained in the family's possession until Doyle's youngest child, Jean, died in 1997, at which time they were donated to the British Library. In addition to family letters, the editors have included a few notes to close friends: Charlotte Drummond, whose letters are in the Sherlock Holmes Collection at the University of Minnesota; Amy Hoare, whose letters are part of the Henry W. and Albert A. Berg Collection of English and American Literature at the New York Public Library; and Margaret Ryan, the mother of Doyle's friend, James Ryan, whose letters are now in the British Library (Lellenberg). This book represents the first compilation of the author's correspondence, and I am indebted to the editors for undertaking the massive archival work required to produce such a collection. It has made my task easier, albeit a bit less thrilling than seeing the documents first-hand.

What makes these links between Doyle and the Enlightenment worth evaluating goes well beyond an interest in what some might consider "Sherlockian trivia." While the philosophic influences that appear in the Holmes stories certainly add to a richer appreciation for Doyle's literary work, they also provide a foundation for teaching critical thinking and reasoning skills to contemporary composition students. A composition course can follow the great detective's rhetorical style, including directives to hone brainstorming, observation, research, organization, writing, and revision skills. Just as those competencies catapulted Holmes to the top of his profession, they are equally prized in the contemporary world, not just in the university, but by employers who seek out candidates with proven abilities to see beyond the basics, to establish connections between seemingly disparate points, and to present their work in writing and speech that is documented, well-supported, and effectively worded. These same skills are what drives

today's entrepreneurial climate: We need look no farther than Jeff Bezos (Amazon) or Larry Page (Google) for outstanding examples of sharp thinkers who grasped a concept in a way no one had done before. For those who can capture Sherlock's creativity that stems from the lessons of the Enlightenment, the envelope has no edges.

Realizing that Doyle was born and raised in the "Athens of the North," and having glimpsed how he reconfigured Enlightenment thought for the Holmes stories, gave rise to the in-depth research that culminates in this dissertation. In many ways, the work was akin to following the clues and piecing together the connections to create a completed puzzle. As Sherlock himself might have said, "The game was afoot."

2 A REVIEW OF RELATED READINGS

"Holmes is the only fictional character who has ever been the subject of a full-length biography." *--Baring-Gould*

In the summer of 2014, after finishing a course in Scottish Enlightenment, I found that many of Arthur Conan Doyle's Sherlockian writings with which I was so familiar as detective stories were, in fact, imbued with sentiments and theories espoused by the three leading philosophers of that era: George Campbell, David Hume, and Hugh Blair. The ideas of Thomas Carlyle, who followed that generation of scholars, also appear in Doyle's works. Their concepts permeate the mysteries, including Holmes's employment of inductive and deductive reasoning, probability, imagination, analytical reasoning and critical thinking; his direct and effective speech; his use of language and rhetorical choices to achieve a particular purpose; and his moral commitment to truth. Taken as a whole, they define Holmes as an accomplished rhetorician. Given that Holmes's words came from Doyle's imagination, it is worth examining Doyle's upbringing, education, and writings to discover the source of those rhetorical abilities and to consider how they might be employed in a composition classroom.

In attempting to find the roots of Enlightenment influences in Doyle's life, I have researched the leading, though limited number, of biographies that trace his upbringing, early education, and years at the University of Edinburgh's medical school. It was logical to begin with any material that expounded on the time between Doyle's birth in 1859 and the debut of the first Holmes story, "A Study in Scarlet," in 1887. But I quickly discovered that information about this period of his life is scarce, and much of what is documented about Doyle's early years often only appears in the form of clues and hints as to how he became so astute at re-wording Enlightenment thinking. Yet put together, those clues form links in a chain: Doyle's own writings – personal letters, missives to the press, an autobiography, and an insightful treatise on great books – reference

a number of philosophers, written works, and publications he held dear. From these assorted materials, connections can be made that lead back to his Enlightenment ties. The most significant discovery was Doyle's close relationship to the family of John Hill Burton, the author of a definitive biography of Scottish scholar David Hume and himself a scholar in his own right. (This relationship will be more fully explored in Chapter Six.) Establishing such links required a careful reading of Doyle's personal writings as well as the Sherlock Holmes canon. It is a fortunate fact that I have been a devotee of Holmes for more than forty years, so rereading the stories was one of the many pleasures of this project.

For the most part, the materials purporting to tell Doyle's story are often focused sharply on Holmes, with Doyle the author as a footnote. Popular sources have followed the lead of many Doyle biographers: The *Encyclopaedia Britannica* entry summarizes Doyle's youth in two lines, and Doyle's Wikipedia entry (though hardly a credible source) devotes only eight sentences to his early life before jumping ahead to his professional writing career, which began while he was in medical school at the University of Edinburgh from l876 to 1881 (Wilson). The majority of those authors who have produced biographies do little more than focus on the creation of Doyle's famous character and the stories' devilishly clever plot lines that showcase Holmes's amazing powers of observation, reasoning, and deduction.

The definitive *Annotated Sherlock Holmes* by William Baring-Gould, originally published in 1967 and revised in 1992, is a treasure trove of thoroughly-researched information pertaining to almost every scene in the fifty-six short stories and four novellas that feature Holmes. But an introductory, 104-page chapter on Doyle is, in fact, a biography of Holmes; Doyle is identified as the man disguised as Dr. Watson, the stories' narrator. Brief mention is made about Doyle's having attended Stonyhurst College in Lancashire before returning to Edinburgh to take up medicine. But Baring-Gould's annotations, though often based solely on personal opinion, were

worth careful reading; in many cases, they identify the philosophical influences Doyle drew on to explain a line of dialogue or an observation. For example, it is noted for the text of "A Study in Scarlet" that references are made to Euclid, Charles Darwin, Alexander Pope, Thomas Carlyle, and Thomas Babington Macaulay, author of *The History of England from the Accession of James the Second* (157). This notation is confirmed in Doyle's autobiography in which he sings the praises of his favorite authors. Baring-Gould also quotes Doyle as saying that he made it a goal "to reduce this fascinating business" of observation into "something nearer an exact science" (8). This concept positions Doyle as a man of his era: an educated Scotsman in a world where scientific discoveries were bursting onto the scene with startling rapidity.

Baring-Gould's book was the Sherlockian bible from the time it was first printed in 1967. In 2005, author Leslie Klinger published *The New Annotated Sherlock Holmes* to mark the 150th anniversary of Holmes's birth in 1855, a date deduced and agreed upon by astute readers from clues scattered through the stories. In the introduction, Klinger does an admirable job of setting Holmes and Doyle in their time periods, recapping the industrial and colonial strides taking place across Britain and summing up the growing passion for turning the "study of" philosophy, history, and nature into the "science of." He fleshes out more details about Doyle's life, at least briefly mentioning his having attended the Hodder Preparatory School and Stonyhurst before enrolling at Edinburgh. Klinger also re-ordered the stories and updated the footnotes, enhancing them with years of scholarship, not just his own opinion. Many of the story annotations are similar to the Baring-Gould work but were still worth reviewing for updated insights into Doyle's early education.

Baring-Gould notes that after Doyle's death, the majority of books published about the author continued to dwell heavily on Holmes. In fact, he notes, "Holmes is the only fictional character who has ever been the subject of a full-length biography" (26). But there are a few works that do focus on Doyle. Two of the most noted biographies (based largely on author ethos) are

The Life of Sir Arthur Conan Doyle, penned in 1949 by the detective writer John Dickson Carr, and *The Adventures of Conan Doyle,* a 1976 work by British author Charles Higham. Here again, details about Doyle's early years are sketchy; both Carr and Higham skim through the author's youth in two chapters.

In 1983, Owen Dudley Edwards of the University of Edinburgh's history department compiled a Doyle biography based on meticulous research with an interesting perspective. In writing *The Quest for Sherlock Holmes: A Biographical Study of Arthur Conan Doyle*, Dudley Edwards conducted considerable archival research into both public and private holdings of Doyle's papers. He traveled from Edinburgh to Ireland, London, and points in between to document Doyle's lineage, residences, and writings. Some of his work draws on privately-held papers that have not been published in other source materials. In addition, Edwards presents Doyle's story through the lens of heroes: Chapter Two is "The Hero as Woman"; Chapter Three is "The Hero as Jesuit." The approach harkens to the hero theories of Carlyle that Doyle espoused later in his life and offered material that helped me make similar connections. Edwards also works diligently to uncover elements of Doyle's life hidden in the Holmes stories, even noting the mention in several tales of Carlyle and other philosophers Doyle was reading (127).

In 1997, British novelist and screenwriter Martin Booth took up the challenge again, publishing *The Doctor, the Detective and Arthur Conan Doyle* with three chapters devoted to Doyle's upbringing. In his introduction, Booth acknowledges that most previous biographies "have been either shallow or one-sided," and since no new books had been written about Doyle in twenty years, he felt compelled to revisit the subject. Booth sifted through Doyle's memories to compile a reading list of the materials Doyle enjoyed growing up, and he includes the story Doyle tells of being such an insatiable reader that the public library he frequented instituted a one-book-a-day policy in response to his multiple daily visits. Among Doyle's favorite authors were Americans

Washington Irving, James Fenimore Cooper, and Oliver Wendell Holmes; French author Jules Verne (read in the original language); and fellow countryman Sir Walter Scott (*Ivanhoe* and *Rob Roy*). In 1873, an uncle sent Doyle Macaulay's *The Lays of Ancient Rome* and *History of England*, and Booth notes that Doyle "rebelled against the Jesuits (at Stonyhurst) by reading a Protestant historian's work which was biased against Catholicism" (30). Booth also included a chapter that debates the on-going question of whether or not Doyle is himself Sherlock Holmes or the affable yet often clueless Dr. Watson.

In 1987, Jon Lellenberg edited a collection of essays that analyzed several existing Doyle biographies. *The Quest for Sir Arthur Conan Doyle: Thirteen Biographers in Search of a Life* provides insight into the most significant elements and the weakest points of different versions of Doyle's life story. Despite having close connections to his subject as a member of The Baker Street Irregulars and being the literary agent for Doyle's last surviving child, Dame Jean Doyle, Lellenberg organizes a surprisingly objective discussion. He even includes Dame Jean's honest evaluation of the collection, in which she adamantly states that the Higham book is rife with errors. She also takes issues with the fact that the essays in the Lellenberg book were written without the insight a family member might have brought to the material, implying that much has been overlooked or interpreted incorrectly, but she leaves readers dangling by not specifying the precise detail she refers to (p. xiii). In his introduction, Lellenberg agrees that "we know less than we would like" about Doyle's early upbringing and student days, yet studies about him continue to surface, even in academic circles: "Scholarly examinations of character and creator continue to appear in growing number," particularly around Holmes as an "observant, analytical hero" who offers "an unrivalled and largely overlooked source for the study of late-Victorian ideas, attitudes, and culture" (15).

The writers here also tackle the problems of Doyle's autobiography, *Memories and Adventures*, calling it "heavy on adventures and very selective in the memories presented" (37) and noting that "Doyle does not deal at length with his childhood, with the mysteries and pleasures of learning" (42). With the exception of Lellenberg's possible predisposition to be pro-Doyle, the other writers he recruited for this anthology offer honest evaluations and critiques of previous biographies.

Daniel Stashower's 1999 *Teller of Tales: The Life of Arthur Conan Doyle*, is another biography laced with tidbits drawn from Doyle's letters and autobiography. His book contained the first mention I found of two clues that led to excellent discoveries. The first was a brief mention of Doyle's presentation to the Portsmouth Literary and Scientific Society on Thomas Carlyle that reinforced Doyle's enthusiasm for the Scottish philosopher's work. A second was the first mention I found of *Through the Magic Door*, Doyle's lengthy, first-person essay that walks readers through his library of favorite books (and will be discussed at length in Chapter Four). Stashower included some lesser-known anecdotes as well: One is a poem Doyle produced in 1912 in response to the Americans he met on a speaking tour who were surprised that he did not resemble the drawings of Holmes created by artist Sidney Paget for the stories in *The Strand* magazine. "The doll and its maker," Doyle wrote, "are never identical" (279). Stashower also adds to the guessing-game around the inspiration for the name "Sherlock," speculating that it could have come from a Stonyhurst classmate or the mention of a William Sherlock in Macaulay's *History of England*, a work Doyle mentions reading and re-reading over the years.

Three books that I hoped would offer the most promising glimpse into Doyle's beginnings were written after 2007, the year when the bulk of Doyle's private papers were sold at auction. Though many items in that collection became the property of private owners, significant lots were acquired by the British Library, the city of Portsmouth (where Doyle opened his first medical

practice), the Royal College of Surgeons in Edinburgh, and the National Library of Scotland. Unfortunately, deep insights into Doyle's early life are not present in these three biographies: *The Man Who Created Sherlock Holmes* (2007), by Andrew Lycett, a writer and journalist; *Arthur Conan Doyle: Beyond Sherlock Holmes* (2007), by Andrew Norman, who has also published biographies of Agatha Christie, Beatrix Potter, Winston Churchill, and Charles Darwin, to name a few; and *The Adventures of Arthur Conan Doyle* (2008), by British journalist Russell Miller.

Lycett does the most detailed job, covering the phases of Doyle's life in 557 pages. Of particular interest is the information pertaining to the intersections his family had with some of the century's leading scholars. Of greatest importance is the relationship between Doyle's mother and the family of John Hill Burton, who wrote the definitive biography of Enlightenment philosopher David Hume, and Thomas Huxley, an outspoken supporter of Charles Darwin (21-22).

In his preface, biographer Norman clearly explains his rationale for taking on Doyle, stating that he set out to discover why the creator of a character such as the "inexorably logical Sherlock Holmes" became a firm believer in spiritualism (1). Doyle's youth is overshadowed by the story of his father's alcoholism, which Norman uses to lay the groundwork for an argument explaining Doyle's late-in-life obsession with spiritualism. The rest of Doyle's youth is summed up in a mere four pages in Chapter One, "Formative Years and Influences" (11-14).

Miller's work is particularly disappointing, given that he acknowledged having had extensive access to the collections at the British Library and the archives of the Portsmouth Museum in that English seaside town where a number of artifacts and documents connected to Doyle were donated by Richard Lancelyn Green, a leading Sherlockian scholar (who was mysteriously murdered in 2004, just as his attempts to block a private sale of Doyle's papers were coming to a head). Given his extensive research, a reader expects new insights into the character of Doyle as well as his detective, yet most of the information is captured in other biographies as well. Most of

Miller's attention is devoted to Doyle's Sherlockian writings and his later years as a spiritualist; Doyle's youth is summed up in forty-one pages, the first three of which are devoted to Holmes.

Since the beginning of 2016, two new biographies of Doyle have been published, and both share a similar focus: Doyle's preoccupation with spiritualism. In *No Better Place: Arthur Conan Doyle, Windlesham and Communication with the Other Side*, Alistair Duncan traces the final years of Doyle's life from 1907 until 1930 and his involvement with the spiritualist movement. Matt Wingett's *Conan Doyle and the Mysterious World of Light* examines Doyle's life in the years between 1887 and 1920 through the essays and letters he wrote for the London Spiritualist Alliance's *Light*, a magazine devoted to physic investigation that is still published today by the retitled College of Psychic Studies. Both Wingett and Duncan note that they were driven to research Doyle's later life and his devotion to spiritualism as a way to answer the question: How did the creative genius who gave the world the logical, data-driven mind of Sherlock Holmes come to believe in a movement as highly questionable as spiritualism, rife with fake mediums and staged séances? It's a complex question, especially given Doyle's denunciation of his Catholic faith and his admiration of Thomas Huxley, the man known as "Darwin's bulldog" who coined the word "agnostic" (Stashower 26). These new works, while offering little connection to my own research, do demonstrate an abiding interest in Doyle and his life, and his continuing popularity among contemporary readers and viewers.

Two books that focus on philosophy strengthen the premise that Enlightenment ideas are infused in the Holmes stories. *Sherlock Holmes and Philosophy: The Footprints of a Gigantic Mind* is the 2011 collection of thirty-three essays by scholars, film experts, and erudite contributors who are well-versed in the Sherlockian canon. Of particular interest are "A Sherlockian Scandal in Philosophy," in which author Kate Rufa argues that the "role of reason is to turn passive emotions into active effects" and shows how this is accomplished in the stories through Holmes's "objective,

analytical mind" (9). Another is Timothy Sexton's "Calculating Humanity" that casts Holmes as the "logically deductive genius searching for truth, justice, and the Victorian way," with a strong streak of morality to guide his efforts (24). Both of these writings dovetail with Enlightenment thinking about reasoning, truth, and the constancy of moral virtues.

"Action Man or Dreamy Detective" explores Holmes's ability to develop and refine arguments by critical questioning and his excellent manner of reasoning. Best of all, it concludes with a "Toolbox for Your Holmes," a practical, twelve-step framework for any research paper, argumentative or otherwise (53). This essay provided inspiration for the practical applications of Enlightenment/Sherlockian thinking in the composition classroom, translating Holmes's enlightened approaches into practical applications for argumentative writing, including "formulate the problem you set out to solve clearly and distinctly" and "aim at elegant chains of logical connections" (53).

Editors Philip Tallon and David Baggett assembled a similar collection of essays in the 2012 *The Philosophy of Sherlock Holmes*. Philosophy, theology, history, law, and sociology scholars turned their expertise to the Sherlockian stories, with three pieces standing out. Baggett's "Sherlock Holmes as Epistemologist" contends that Holmes's forte – logic – is the "language of philosophy," and that the detective employs an "expansive epistemological method" that makes him a "philosophical sleuth" who demonstrates an array of "intellectual virtues for us all to emulate to become better thinkers" (a critical component to argumentative writing) (9). Other applicable lessons point to Holmes's determination not to guess or speculate, actions that could undermine the facts. Rather, Baggett sees Holmes as a scientist who carefully considers his proposal, tests it, and the explains his discoveries.

In Massimo Pigliucci's "Sherlock's Reasoning Toolbox," the author traces Holmes's methods back to Aristotle's precepts of deductive argument then segues to Hume's thoughts on

inductive reasoning and how it can work as a way of explaining the world around us. This is precisely what Holmes does in a masterful way. In addition, Pigliucci is one of the few who makes a direct connection between the character and the creator, noting that Doyle was "well read and sensitive to the cultural debates of his time" and that he wrote the detective stories in the aftermath of the "great induction debate" conducted by leading thinkers of his day, including John Stuart Mill and Charles Darwin (54).

Lastly in this same book is Kyle Blanchette's "Eliminating the Impossible" that dovetails with teaching critical thinking and writing. He discusses the "power of presumptions: the more unaware and uncritical we are of our philosophical pre-commitments, the more likely they are to govern our thinking in a whole host of irrational ways" (82). As Holmes knows, predispositions and preconceived ideas about a case affect the way the explanation is built; this is the most common flaw in the thinking of the Scotland Yard detectives with whom Holmes works. He, conversely, is a master at recognizing and compartmentalizing his presumptions to keep them from influencing his scientific and logical investigations.

One of the most inspiring books I read for this project is psychologist Maria Konnikova's *Mastermind: How to Think Like Sherlock Holmes*. This 2013 work and its excerpts in *Scientific American* provided a treasure trove of ideas on which to base a composition course. The author, another self-described Holmes aficionado, takes an analytical approach to issues of bias, observation, pre-judgment, perspective, and common sense. Her knowledge of the brain's functions around critical thinking is applied to Sherlockian situations to demonstrate how readers can adapt a similar approach to refine their own thought processes. In many cases, those approaches also apply to the process of writing as well as thinking; in particular, there are passages that connect to cohesive narrative, audience, revision, and proofreading that are key elements of creating effective communication. Written in an approachable and direct manner that appeals to

contemporary readers and students, Konnikova's book often continues the conversation around writing and thinking started by the Enlightenment philosophers. In fact, she draws philosophy into her work as well, citing related words of wisdom from Francis Bacon (84) and David Thoreau (143).

Two additional books offered interesting reading for their subjects that drew peripheral connections to my research. The first, *Arthur and George*, is a fact-based historical fiction based on Doyle's involvement in the criminal case of George Edalji, a young attorney of Indian heritage who was wrongly accused of viciously mutilating animals in the countryside around his home. The case came to Doyle's attention during a dark period of his life following the death of his first wife. Author Julian Barnes relies on historical facts to recount Doyle's efforts that ultimately freed Edalji from jail. He also does not shy away from the reality of Doyle's situation at the time: a recent widower with a young woman waiting in the wings to be his second wife. The inclusion of details that other authors minimized or omitted made the Barnes book a bit more realistic than some biographies.

The second book, also an historical fiction, recounts the beginnings of the Scotland Yard detective force as told through the experiences of one its first members. *The Suspicions of Mr. Whicher: A Shocking Murder and the Undoing of a Great Victorian Detective* by Kate Summerscale follows Jonathan Whicher as he attempts to unravel the murder of a young boy in the Kent countryside. While the case is a gripping mystery, the book's bigger appeal for me was its depiction of Victorian society and its loathing for the concept of an interfering, nosy outsider into what it considered private, family affairs – even if they were murderous ones. However, that distaste for the detective shortly evolved into a fascination that gave birth to a new literary genre and paved the way for a character such as Sherlock Holmes.

2.1 Selected journal essays

While the selection of books and biographies delving into Doyle's life and work is not extensive, the range of journal articles that discuss the author and his creation is vast. However, most consider the character, not the author, in the context of literary studies, statistics, and logic. Philosophers have used Holmes as a touchpoint for analyzing nonexistence and reality: So many readers believed (and may possibly still do so) that Holmes was a living entity, though he is fictitious. Yet his existence is bolstered by the reality of there being an actual Baker Street and, at one time, a Victorian London. David Lewis explored such ideas in his 1978 essay, "Truth in Fiction," for the *American Philosophical Quarterly,* in which he creates mathematical formulae for evaluating the validity of facts in fiction, and in the Sherlockian stories in particular. While he notes that many of Doyle's tales lacked continuity and consistency, he accepts that what is "true in fiction may wax or wane," but readers should enjoy the stories with "the proper background" that "consists of the beliefs that generally prevailed in the community where the fiction originated" (44). Doyle's fiction sprang from the "Athens of the North," and it requires no leap of my imagination to identify the concepts of Enlightenment philosophy that surface in his stories.

Michael Saler explored similar ideas of Holmes's reality in his 2003 essay, "Clap If You Believe in Sherlock Holmes: Mass Culture and the Re-Enactment of Modernity." Though most of the focus here is on the early years of the twentieth century, the essay traces a long discussion about the public's firm believe that the detective was real, leading to much confusion for Doyle, who was often mistaken for a fictitious entity. Saler's exploration of this role reversal correlates to my theory that Doyle imbued his character with his own philosophies and beliefs that he learned as an heir of the Enlightenment tradition. Saler also argues that Holmes's enduring appeal can be traced to readers' seeking a return to "communal beliefs and higher ideals" that characterized the Victorian era. Particularly by the time of World War I, readers turned to Holmes as someone who "utilized

reason in a manner magical and adventurous, rather than in purely instrumental fashion" (604). Saler credits Doyle's ability to infuse his logic with imagination, making "analysis an adventure, quotidian facts an infinite source of wonder" (605). Hume can be proud knowing Doyle took to heart his teachings on imagination.

The 1992 "The Art of Observation: William Osler and the Method of Zadig" by Beth Belkin and Francis Neelon discusses the foundation of the science that is based on drawing conclusions and its importance and relevance to the medical field. Osler, the founder of Johns Hopkins Medical School, was an advocate for students' developing strong observational skills and drawing inferences from them. This approach mirrors Thomas Huxley's "retrospective prophecy" theory that grew out of a common-sense notion that similar effects have similar causes. The essay also explores these ideas as presented in Voltaire's *Zadig*, a 1747 novel in which the main character, Zadig, is a philosopher with the unique ability to make minute observations and understand their relevance to the real world. At the University of Edinburgh's medical school, Doyle studied under Dr. Joseph Bell, who credited Voltaire's work for his own interest in observation and deduction, skills he had honed to perfection. The authors here emphasize that these skills are "the métier of the detective and of the diagnostician. All observations pertinent to the case at hand must be discovered and assembled, and then all must be linked, using known mechanisms and the laws of science, in a plausible sequence that extends into the unseen, but nor unsurmisable past" (865). That is precisely Doyle, in his own persona as physician and in his role as the creator of Sherlock Holmes.

Christopher Clausen defended Holmes's knowledge of philosophy and literature in "Sherlock Holmes, Order, and the Late-Victorian Mind" (1984). Though the bulk of his work dwells on the literary aspects of the detective genre and its place in Victorian literature, Clausen takes time to refute a comment by Dr. Watson in the first story, "A Study in Scarlet," stating that

his roommate knows nothing about great literary works or philosophy in general. Clausen carefully enumerates a list of examples that showcases Holmes's intimate acquaintance with both subjects and notes that Holmes's use of observation and analysis allows him to arrive at deductions that, to the untrained critical thinkers, may appear magical. In fact, he is merely explaining mysteries through scientific reasoning, employing guidelines established by Enlightenment thinkers and reshaped by Doyle into compelling fiction.

Greg Sevik extends the conversation about Holmes's knowledge of philosophy in his 2013 essay, "Enlightenment, Counter-Enlightenment: Detection, Reason, and Genius in Tales of Edgar Allan Poe and Arthur Conan Doyle." He begins by outlining the many standard rules detective stories must adhere to, from valuing reason and science to setting the world right after "justice, order, and decency were momentarily suspended" (20). To do that, the genre offers a positive view of "scientific rationality" and relies heavily on many Enlightenment theories that "hold fast to the laws of reason" (24). For Sevik, Holmes manages to be both the romantic hero and the enlightened philosopher with the ability see the world as "consistent and predictable," a stance that, in fact, mimics Doyle's own character and the approach he took to the world around him, at least up until the First World War (25). Sevik brings Kant into the conversation, citing his idea that "Enlightenment consists not in conformity to a fixed set of rules but in the ability to employ reason without guidance from others – the ability to think critically" (25). That definition aligns perfectly with Holmes's approach to any conundrum and comes directly from Enlightenment scholars.

Neil Sargent's 2010 essay, "Mys-Reading the Past in Detective Fiction and Law" in *Law and Literature*, credits the Enlightenment philosophers with laying the foundation for detective fiction and Doyle's ability to create Holmes in particular. He zeroes in on how the detective character interprets the past, noting the Enlightenment idea that a critical thinker can "work backward from the traces of the past that remain in the present in order to explain the hidden causal principles

behind the mystery" (288). The investigator's main objective is to compare how the modern "hard-boiled" detectives such as Philip Marlowe and Sam Spade follow a different set of guidelines that make them characters in the action and not merely interpreters of the past. Sargent parses scenes from the Holmes stories to make his point, offering additional support for the argument that Doyle infused Enlightenment concepts into his detective.

In a 1929 review of *The Complete Sherlock Holmes* collection, T.S. Eliot observed: "Sherlock Holmes reminds us always of the pleasant externals of nineteenth-century London. I believe he may continue to do so even for those who cannot remember the nineteenth century" (Dickey). The fact that Doyle and Holmes are still topics of books and essays indicates that both authors and readers have yet to sate their curiosity about all aspects of Sherlockiana. At the same time, those biographers, readers, and even fans are also opening a door, whether they realize it or not, to an era not just of gaslights and hansom cabs, but to an age of reasoning, observing, thinking, and understanding that swept across Scotland a century before Doyle took up his pen. These timeless concepts are elemental to the success of the stories, and only Doyle, as a product of his time, could have produced them and set the standard for a new genre of literature.

3 A DOYLE BIOGRAPHY

"That philosopher, Master Arthur..."

--Michael Doyle, uncle of Arthur Conan

From 1880 through 1885, the medical school at the University of Edinburgh counted among its students one destined to become a household name, but not for his contributions to the field he sought to master. Instead, Arthur Conan Doyle established his place in posterity by creating Sherlock Holmes, the world's first consulting detective and a character so loved that his death at the Reichenbach Falls in 1893 inspired a nation-wide period of mourning ("Discovering Arthur"*)*. As was discussed in the previous chapter, many biographers move swiftly to this period in Doyle's life and focus on his accomplishments as a renowned mystery writer, devoting little attention to his early years and the factors that shaped and inspired his writing. However, it is important to take a closer look at Doyle's formative years to develop a deeper understanding of how his home life, early education, and the culture of enlightenment that permeated Edinburgh and played a key role in forming the creation of his great detective. An examination of this time in Doyle's life reveals important clues about his knowledge of Enlightenment philosophy that few biographers have explored.

It is no wonder that Holmes has a long history of overshadowing his creator. As the editors of *Arthur Conan Doyle: A Life in Letters* observe, "For many readers past and present, Sherlock Holmes is a far more vivid presence on the literary landscape than the versatile and intriguing man who created him" (15). That more people have heard of Holmes yet have few details about his creator is in part Doyle's own doing: His autobiography, *Memories and Adventures*, is a rather dull account of his life and masks many of the details that would have made the tome a memorable read. He disparages the public's fascination with Holmes and considers the collected stories far

less polished than his historical novels. He wrote tersely-worded letters to the press on issues that rankled him and in response to anyone who challenged his point of view. Alternatively, the daring adventures of Holmes were relished by British and American audiences who, incorrectly, assumed that the author of such tales was an equally dashing character. And given the way the stories were related, through the voice of an all-knowing narrator who addresses readers directly, it is easy to see why, at one time, more people believed in Holmes's existence than in Doyle's, a phenomenon the author himself acknowledged. To the constant barrage of letters and requests soliciting Holmes's assistance, Doyle remarked, "It's incredible how realistic some people take this [imaginary character] to be" (Saler 600).

Many of those "people" were Americans who embraced Holmes with a degree of fervor that inspired books, articles, and essays about every detail of the detective's life. In the 1930s and '40s, American author Christopher Morley contributed to the fiction that Holmes was a living, breathing man by publishing a number of articles attesting to that fact in the *Saturday Review of Literature* (Saler 601) and by founding The Baker Street Irregulars (Bunson xiv). In his essay "Clap if You Believe in Sherlock Holmes," Saler asserts that Holmes was the "first fictional creation that adults openly embraced as 'real' while deliberately minimizing or ignoring its creator" (601). That minimizing is still taking place, as noted in a *New York Times* article on Scotland's 2014 independence referendum that referenced Scottish philosophical and literary geniuses "from the philosophers Adam Smith and David Hume to the creators of Peter Pan and Sherlock Holmes," while specifically omitting the names J. M. Barrie and Doyle, indicating they are less remarkable than their creations (Bennhold).

Yet there is no doubt that the Enlightenment influences permeating the pages of the Sherlock Holmes stories came from Doyle's intellect. Despite claims and desires to the contrary, Holmes *is* the invention of Doyle's creative genius. While The Irregulars may enjoy the pretense

that the two are separate, sentient beings, contemporary readers are apt to agree with the more pragmatic approach taken in the biography, *The Doctor, the Detective, and Arthur Conan Doyle.* Here, author Martin Booth points out that Doyle himself wrote, "A man cannot spin a character out of his own inner consciousness and make it really life-like unless he has some possibilities of that character within him" (112). If we concur that it is Doyle who deserves the credit, then we may also assert that the philosophy, morality, and scientific inquisitiveness that constitute Holmes's character stem from Doyle's own upbringing and education. Therefore, discovering the role of the Enlightenment in Doyle's writing of the Sherlock Holmes series requires a fuller understanding of his early years. A review of what has been written about his life, explored more fully in Chapter One, supports my contention that not enough attention has be paid to his pre-Holmes years, but it is important to delve into this period to establish the foundation of the personal and educational background that Doyle drew on when creating his master detective. Following that foundation leads directly into the stories where Doyle's knowledge of Enlightenment principles was employed to develop not just a detective, but a master of rhetoric as well.

Information pertaining to the earliest years of Doyle's life, both compiled by biographers and recounted in his 1924 memoir, *Memories and Adventures,* is often superficial, briefly mentioning his years at Hodder Preparatory School and Stonyhurst College before rushing headlong into his time at the University of Edinburgh's medical school. Many biographies compress the period from Doyle's birth in 1859 to his arrival at Edinburgh's university in 1876 into a chapter or two, as is the case in Charles Higham's *The Adventures of Conan Doyle*, Michael Hardwick's *The Man Who Was Sherlock Holmes*, and John Dickson Carr's *The Life of Sir Arthur Conan Doyle*. The reason for the lack of details about Doyle's formative years can be attributed to more than a lack of interest. Certainly, this period of his life was not nearly as engaging as his time in medical school onward, making it less attractive a focus for biographers. For

many a Holmes scholar, the story begins with Doyle's introduction to Dr. Joseph Bell, an Edinburgh university professor and surgeon whose ability to observe symptoms and deduce causes was legendary in the medical community. In Doyle's memoirs, this introduction is where his life finally began, beyond the bonds of the Jesuit instructors at Hodder Preparatory and Stonyhurst, and the burdensome weight of poverty and family strife. Doyle's autobiography offers scant details about this time, downplaying and distancing him from the circumstances of a home life that were afflicted by a drunken and often absent father, and the narrow-mindedness of his Jesuit education. Yet those beginnings laid the foundation of his passion for science and truth that took him to medical school and, ultimately, to the creation of Sherlock Holmes.

3.1 The early years

The building blocks of Doyle's Enlightenment education can be found in the clues he did leave about his family connections, his love of reading, and his education, and by tracing them back to the intellectual culture that existed in Edinburgh during his formative years. At home, his mother, the Irish-born, Catholic Mary Foley Doyle, was an active and eager participant in erudite societies, literary circles, and lending libraries that grew out of Enlightenment beliefs around the value of educating the middle and working classes and affording them access to the tools for self-improvement. She turned those opportunities into a means of educating herself as well as her first-born son, Arthur. The Foleys were a family of clergymen, doctors, and educators; Mary's widowed mother had run a school to train governesses, and in Edinburgh, she took in boarders to supplement her income (Lycett 12). One of those lodgers was the Irish-Catholic Charles Doyle. Mary married him in Edinburgh in1855, when Charles had a bright future as a government employee as well as a budding artist and political cartoonist whose work would be exhibited at the Royal Scottish Academy's 1862 summer exhibition. Some biographers claim that his designs

included the fountain at Holyrood Palace and a window in the Glasgow cathedral (Stashower 21). His modest success, coming at a time when artistic endeavors were championed, drew the young couple into the orbit of many civic and cultural leaders, and Mary took advantage of those opportunities that introduced her to an array of intellectuals, thinkers, and scholars. An avid reader, she became an active member of the Philosophical Institution, an Edinburgh literary and debating society with an extensive library that she visited frequently. Among her acquaintances was Dr. John Brown, an author and medical professional who counted among his friends the American poet and physician Oliver Wendell Holmes (1809-1894). Brown is credited with introducing Mary to Holmes's poetry, which she later shared with her son and from which, most biographers agree, he took the surname for his famous detective (Lycett 21). Another society association brought her into contact with Thomas Huxley, an outspoken supporter of Charles Darwin and agnosticism, which Doyle embraced as an adult. At some point, it is clear that Doyle investigated the questions Darwin raised, since he put his thoughts into several passages in the Holmes stories where characters engage in the debate over evolution and the roles of nature and nurture. Throughout his early years, Doyle was known to haunt the city's public libraries, devouring works by Jules Verne, Washington Irving, James Fenimore Cooper, and Sir Walter Scott (Booth p.14). He recounts in his *Memories and Adventures* that one local lending institution notified his mother that books would not be "changed out more than twice a day" (8).

Another powerful influence in the young Doyle's life was the failure of his father, who, never having found firm success in the art world, indulged in drink and often left the family financially bereft. Mother and children received some support from Charles Doyle's more successful brothers, including Michael, who wrote to Mary in 1864 from Paris, encouraging her to continue overseeing educational options for "that philosopher, Master Arthur" (*A Life in Letters* 18). But finances were always strained, and the family moved frequently to find cheaper lodgings

and often accepted assistance from friends and relatives. Charles also disappeared for long periods and was ultimately institutionalized; he died on October 10, 1893, while a patient at the Crichton Royal Institution in southwest Scotland.

Throughout their married life, Mary Doyle was often left on her own to raise seven children, striving to keep a stable home with an intact family while her artist husband wrestled with unemployment and squandered what meager income he had on alcohol. His long and frequent sojourns away from home placed Mary in the position of being a de facto single parent, yet her husband's occasional visits to the Edinburgh domicile frequently resulted in a new baby. In 1865, Mary was raising nine-year-old Annette (born 1856) and seven-year-old Arthur (born 1859). Daughter Catherine had lived for only a short time in 1858, and daughter Mary (born 1861) died in 1863. By the mid-1860s, Mary was expecting another child, and Lottie was born in 1866.

Faced with the challenge of feeding a growing family on her own, to say nothing of handling the emotional upheaval at having lost two children, Mary Doyle agreed to a proposal made by her friend, Mary Hill Burton, that Arthur come to live with her at her home, Liberton Bank House. The two women had become acquainted through a local literary society (quite possibly the Watt Literary Association, of which Burton was honorary president), and given Mary Doyle's devout belief in the value of education, she was surely drawn to Burton for the roles she played as a leading advocate for changes in the educational system. Burton served as one of the first females on Edinburgh's Parochial and School Boards, and supported holding evening meetings so working people could attend. She rallied around numerous social causes, including women's suffrage and education for girls, and in 1869, she lobbied the leaders of the Watt Institution to admit women, a suggestion that "scandalized" the public with the notion of men and women mixing in the same classroom. She later became the first woman on the Institution's board and was named a Life Governor when it became Heriot-Watt College. The Institution was founded in 1821 as the

School of Arts of Edinburgh and is noted for being the "world's first Mechanics Institute, which revolutionised access to education in science and technology for ordinary people" — the embodiment of Enlightenment ideals. In 1852, the school changed its name to the Watt Institution and School of Arts; in 1855, it became Heriot-Watt College; and in 1966, it was named a university. Burton also bequeathed a financial sum to support women pursuing seats in Parliament ((("History").

In 1866, Mary Doyle accepted Mary Burton's offer to have seven-year-old Arthur live with her at Liberton, located at 1 Gilmerton Road ("Buildings at Risk"). The move provided the boy an emotional respite from the disadvantaged Doyle household and at the same time, offered a geographical edge: the house was about one-and-a-half miles from Newington Academy where Doyle was a pupil from 1866 to 1868 (Soroka).

This relationship to Mary Burton is significant for two reasons. First, it drew Doyle into a household frequented by other forward thinkers and educators, such as William Hamilton, an influential common-sense philosopher and lawyer whose work extended the science of logic. Second, it provided access to Mary's brother, Dr. John Hill Burton, an Aberdeen-born lawyer and writer who lived approximately four miles away at 12 Fettes Row. A prolific author who kept a well-stocked library of his own, Hill Burton wrote for the *Edinburgh Review,* was for a short time editor of *The Scotsman* newspaper, and published *Discussions on Philosophy, Literature and Education* in 1852. Most significantly, he was an ardent admirer of Enlightenment philosopher David Hume and was selected to write Hume's biography. The two-volume *Life and Correspondence of David Hume* was published in 1846 to great acclaim, since it represented the first time Hume's own writings and letters were chronologically collected and parsed to tell his life story. Though Doyle's own autobiography omits specifics of his friendship with the family, it is clear that he became close to them, so much so that he dedicated his 1890 novel, *The Firm of*

Girdlestone, to Hill Burton's son, William (born 1856), who until his death in 1899 remained a close Doyle friend. It is not difficult to deduce that Doyle's communion with the Burton family, led by a noted scholar with a publicly-acclaimed admiration for Hume, resulted, at some point, in his being introduced to Hume's philosophy, concepts, and writings.

The only reference Conan Doyle makes to this period in his life is a vague mention that his early years at school were brutal, spent among "rough boys" and Dickensian teachers (*Memories* 7). Whether or not he was thinking of Newington, readers are left to wonder. But it is a fact that Doyle's educational status changed significantly in 1869 when he left Edinburgh to study and board at the Hodder Preparatory School. He was just ten years old.

3.2 College and university

As a Catholic, Doyle was not permitted entry into the great British universities, and that ban was not lifted until the passage of the Universities Tests Act in 1871. But his mother was determined to secure her son an elite education. With the financial support of her derelict husband's paternal uncles, she scraped together the tuition for Doyle to attend the Jesuit-led Hodder Preparatory School attached to Stonyhurst College in Lancashire, roughly two hundred miles south of Edinburgh. Doyle's first three years were filled with "elements, figures rudiments grammar, syntax, poetry, and rhetoric" (*Memories* p.10) He was promoted from Hodder to Stonyhurst, where he described his studies as a "quasi-university course for 'gentlemen philosophers'" (Lycett 30). A history of the college published to mark its centenary offers a closer look at the curriculum that featured "logic, psychology, cosmology, and ethics," as well as rigorous language studies, politics, and economics (Gruggen 134). Doyle wrote in his memoirs that the Jesuits were "indisposed to any manifestation of the Enlightenment," indicating that he had some sense of what that manifestation was. Yet he managed to develop a "sense of scientific methods"

that led him back to Edinburgh and the medical field, where such approaches were championed (Lycett 32).

What Doyle did not take with him upon graduation in 1868 was his Catholic faith. By the time he arrived at the University of Edinburgh in October 1876, he had embraced agnosticism, though he maintained a strong commitment to the moral behavior and ethics most organized religion endorsed. This stance also plays out across the Holmes stories. While the character has no clear religious affiliation, scholars have speculated, logically, that he was either Catholic or Church of England. (Veiled references in the stories hint at Holmes's having attended either Oxford or Cambridge, which would mean he was of Protestant stock, since those universities were not open to Catholics.) Regardless of which organized religion he favored, Holmes was a man of high morals and standards, as demonstrated on many occasions. In the case of "The Man with the Twisted Lip," Holmes uncovers a wealthy landowner who deceives his family by pretending to be a businessman, when in fact, his "work" is being a London beggar. The faker claims no crime has been committed, but Holmes corrects him, pointing out that mistrust and deceit are just as serious: "No crime, but a very great error has been committed. You would have done better to have trusted your wife" (Vol. I 372). Some of Holmes's moral decisions were not popular with Watson, as in the case of "The Blue Carbuncle," when Holmes releases the thief the police have been unable to capture. He justifies his actions against his own standard: "I suppose that I am commuting a felony, but it is just possible that I am saving a soul. . .send him to jail now and you make him a jail-bird for life" (Vol. I 296). Holmes, ever confident in his own judgment, even takes on the role of judge and jury in "The Abbey Grange" by releasing the killer of an abusive husband on the reasoned moral grounds that the abuser deserved his fate.

The Scottish capital's leading institution of higher education reinforced for Doyle much of the philosophical upbringing he enjoyed with the Burtons and his mother's circle. Among its stellar

faculty were Professor Joseph Lister, whose work on antiseptics was groundbreaking, and Dr. Joseph Bell, a surgeon noted for his remarkable powers of observation. Bell supported the school's philosophy of educating its all-male students in practical medicine and was also an advocate for admitting women into the fold, writing in support of that cause in the *Edinburgh Medical Journal* that he edited. (He was a forward thinker on this point, since it was not until 1893 that the university had its first female graduates ["University of Edinburgh"]). Bell developed his expertise by studying Thomas Huxley's concept of "retrospective prophecy" – considering a condition and inferring its causes, an approach that grew out of a common-sense theory that similar effects have similar causes. This is the system Holmes explains to Watson in their first adventure, "A Study in Scarlet": "In solving a problem ... the grand thing is to be able to reason backwards. That is a very useful accomplishment, and a very easy one, but people do not practise it much. In the every-day affairs of life it is more useful to reason forwards, and so the other comes to be neglected" (Vol. I 115).

Bell himself acknowledged he was strongly influenced by Voltaire's *Zadig*, a 1747 novel in which the main character is a philosopher with the unique ability to make minute observations and understand their relevance to the real world. Belkin and Francis, writing in the *Annals of Internal Medicine* in 1992, describe this facility as "the métier of the detective and of the diagnostician; all observations pertinent to the case at hand must be discovered and assembled and then all must be linked, using known mechanisms and the laws of science, in a plausible sequence that extends into the unseen, but not unsurmisable, past" (865). Before graduating in 1882, Doyle worked in Bell's clinic where he absorbed his teacher's instruction on the importance of imagination, science, and reasoning in making deductions, and ultimately, diagnoses.

Bell is also a product of the Enlightenment era. Born in 1837, he was part of the Bell family of Dumfriesshire that traced its roots to the area back to the mid-1600s. Three generations

of Bell men before him attended Edinburgh's medical school and took their places among the city's elite medical practicing and teaching corps. His great-grandfather, Benjamin, was a correspondent of Adam Smith. Bell attended the Edinburgh Academy, where a classical education was promoted as a means of providing students an entry to positions in government, law, or international commerce (Liebow 19). Bell opted to follow the family tradition and went to study medicine at the university under Lister, graduating in 1859, the year of Doyle's birth. Twenty-two years later, Doyle entered the medical school and began working in the infirmary under Bell's direction. By then, Bell had established a reputation for having "natural curiosity and keen interest in The Method (keen clinical and common-sense observation)" as well as a particular liking in the writings of Thomas Carlyle (Liebow 48). His own writing always represented "a classical arrangement" and was remarkable for its "economy of words" (Liebow 59). As a teacher, he was noted for challenging students while also insisting on "observation, integrity, and professionalism" (Liebow 54). All of these characteristics that Bell possessed represent lessons from the Enlightenment, from the importance of observation to the value of a composition arranged in a classic format with introduction, supporting paragraphs, and a conclusion. In his autobiography and interviews, Doyle credited Bell as being the role model for Sherlock Holmes, and with that inspiration, Doyle's own adherence to Enlightenment principles was strengthened.

Prior to embarking on the practical side of his training, Doyle attended classes in botany, natural history, chemistry, anatomy, and physiology (Lycett 50). Always in need of funds, Doyle took a year off from his studies to serve as a medic on a whaling ship trawling the Arctic. The experience delayed his final exams until 1881, which he passed to earn Bachelor of Medicine and Master of Surgery designations. A transcript of his coursework is attached to Appendix A.

Throughout the years in Edinburgh and on the sea, Doyle remained a voracious reader, spending his spare pennies on books written by leading thinkers and philosophers of the

eighteenth and nineteenth centuries: Jonathan Swift, Joseph Addison, Thomas Babington Macaulay, Herbert Spencer, John Stuart Mill, and Charles Darwin (*Memories* 25). Doyle's insatiable desire for knowledge, coupled with Dr. Bell's tutelage, laid the groundwork for a fictional character who shared the same interest in science and reasoning.

3.3 The Author as Physician

Doyle's career as a medical professional began aboard a cargo ship leaving England for the west coast of Africa. Serving as the ship's surgeon afforded Doyle a glimpse into the British colonial empire that he drew on later in his fiction. When the voyage ended, he opted to establish a practice on land. His partnered with a former university friend who guaranteed a steady income in a practice in Plymouth, but the promises proved hollow, and Doyle was left looking for a situation. He selected Portsmouth where he set up consulting rooms, but again, he found establishing himself as a practitioner was more expensive than rewarding. For years he struggled, and to supplement his income, he began writing short stories and historical novels that met with modest success. The breakthrough came, though unrecognized at the time, in 1887 with the publication of "A Study in Scarlet," the first story featuring Sherlock Holmes. Four years later, he gave up the medical profession entirely to devote all of his time to writing, producing several historical novels, countless letters of personal correspondence, and opinion pieces to an array of newspapers. In 1902, Doyle was awarded a knighthood not for the Holmes stories, for which he is best remembered, but for a pamphlet he produced and self-published on *The War in South Africa: Its Cause and Conflict.*

While struggling to find footing as a physician or writer, Doyle's private life developed on more solid ground. In 1885, he married Louisa Hawkins, whose brother had been a patient who died under Doyle's care. Always loathe to part with the particulars of his personal life, Doyle

devoted less than a page to the event in his autobiography (*Memories* 59). The couple had two children, daughter Mary and son Kingsley, who was killed during the First World War. Neither Doyle's letters nor memoirs reveal any details about the ten-year relationship he conducted with the young Jean Leckie while his wife was slowly dying of tuberculosis. Soon after Louisa died, Jean became Doyle's second wife and gave him three children, the youngest of whom, Jean, closely guarded the Doyle estate until her death in 1997.

Near the end of his life, Doyle took what many of his friends and fans still do consider a questionable cause: spiritualism as a bona fide religion. Many biographers speculate this obsession followed the death of his first son in 1918, a time when many families, bereaved by losses suffered in World War I, turned to seers and mediums as a way to allay their grief. While Doyle's own writing does not make that specific connection, he did spend that last decade of his life alternately verifying and debunking the veracity of séances, manifestations, and automatic writing. His well-publicized declaration that a set of amateur photographs confirmed the existence of fairies led many to wonder how the creator of such a logical thinker as Sherlock Holmes could take such an illogical, and quite unfounded, position. At the same time, Doyle did put his own powers of observation and persuasion to work on a number of real-life mysteries, including the famous case of George Edalji, a young attorney of Indian descent who was erroneously found guilty of mutilating animals in his small village. Doyle took up the cause, eventually securing Edalji's release and laying the groundwork for the establishment of the British court of appeals.

The last Sherlock Holmes story appeared in 1927, bringing to forty the number of years Doyle entertained the reading public with his character's adventures. Doyle died on July 7, 1930, but many believe Holmes lives on, enjoying a quiet retirement in the English countryside where he devotes his efforts to nothing more strenuous than beekeeping. The continued popularity of Sherlock Holmes provides the final, ironic twist in the story of an author who longed for nothing

more but his character's ultimate demise. Fortunately, Holmes continues to offer readers, who may know little about Doyle, more than just a good yarn. The detective's dedication to observation, deduction, imagination, and organization can be traced to the era of Enlightenment from which the author's ideas sprang.

4 IN HIS OWN WORDS

"Each cover a true book enfolds the concentrated essence of a man."

--Sir Arthur Conan Doyle

Arthur Conan Doyle was a prolific writer in both the public and private arenas. While he is best known for his canon of stories featuring the famous detective, Sherlock Holmes, he left behind a larger legacy of written work that includes historical novels, essays, thousands of letters, and one memoir. A close reading of these personal accounts has provided a number of insights and connections to the author's mindset, opinions, and philosophies on a range of topics that extend far beyond his famous fiction. Through these works, it is also clear to see the reflections of Enlightenment thinking, in both the ideas expressed and the manner in which Doyle arranges his writing. This chapter will explore those connections through Doyle's own words.

4.1 Memories and Adventures

Doyle's autobiography, *Memories and Adventures,* was published six years before his death in 1930. Unfortunately, the 352-page volume has been discounted by Doyle scholars for its lack of detail, vague information, and, in some cases, minimal mention of key moments. For instance, Doyle skims quickly over a painful childhood during which his alcoholic father largely lived away from the household, and he ignores direct references to the years he lived with educator and family friend Mary Burton. His reminisces have been decried for being singularly selective and omitting some aspects of his life entirely; conspicuously absent is an account of Doyle's ten-year affair with the much younger woman who eventually became his second wife after his first died of tuberculosis. The author also avoids any discussion of the internal struggles he may have wrestled with when his beloved mother turned down his offers to live under his roof; she opted instead to

become a guest of a male friend who had once been her lodger. However, while it is the author's prerogative to withhold or gloss over salacious details of his own life story, it is harder to forgive his lack of analysis or reflection. Instead, what he offers here is a rather mundane recital of events, many without dates or locations. The book has been viewed largely as a tool for Doyle to explain his fascination with and belief in spiritualism, a faith he strongly nurtured in himself and his second wife in the final decade of his life. To add to the publication's weaknesses, the writing, at times, is banal and pompous.

In *Through the Magic Door*, Doyle's collection of detailed essays on writing and literature, he admits that recounting one's own life story is unusually challenging:

> To write a good autobiography. . .is the most difficult of all human compositions, calling for a mixture of tact, discretion, and frankness which make an almost impossible blend. The fact is that when the British author tells his own story he tries to make himself respectable, and the more respectable a man is the less interesting does he become. (23-24)

Ironically, Doyle lives up to his own evaluation and fails to achieve the level of biographic quality he admires, noting that one of his favorite works, Boswell's *Life of Johnson,* excels at "telling you just those little things that you want to know. How often you read the life of a man and are left without the remotest idea of his personality" (*Magic Door* 15). With few exceptions, that is precisely the position in which Doyle places readers of his autobiography.

However, for the purpose of exploring Doyle's connections to the Enlightenment culture of Edinburgh that continued to thrive through his youth, the initial chapters are compelling. Doyle does devote the first chapter to his ancestry and his blossoming passion for reading and writing, recalling that through age ten he had a passion for tales of chivalry and heroism, and was a voracious reader whose would have checked out more than two books a day from the local library,

had it been permitted (8). Chapter Two, "Under the Jesuits," provides some background on his formal education, but, after only eight pages, moves on to his European travels before beginning medical school in Edinburgh in 1876. Doyle briefly reviews his university years in Chapter Three, recollecting that "these were the years when Huxley, Tyndall, Herbert Spencer and John Stuart Mill were our chief philosophers," and that these thinkers were among those he dubbed "my pilots," a clear indication that Doyle was reading and attuned to philosophy and some of its leading scholars (25, 60). He makes a passing reference about reading a paper on Carlyle to the Portsmouth Literary and Scientific Society without offering any indication of when it was presented or what its contents were, but based on the time frame of the chapter, it was sometime in the 1880s (77).

Doyle devotes pages to his historical novels that he deemed to have considerably more literary value than the tossed-off Holmes stories. "I believe," he wrote, "that if I had never touched Holmes, who has tended to obscure my higher work, my position in literature would at the present moment be a more commanding one" (68). Those "higher" works include *The White Company* (1891) and *Sir Nigel* (1906), both set in the time of the Hundred Years War, and *Micah Clarke* (1889), a tale that takes place in the era of King James II. Doyle devoted tremendous care to a detailed recounting of the causes and effects of *The Great Boer War* (1900), a book that formed the basis of his pamphlet, *The War in South Africa: Its Causes and Conduct.* Those last two works, not any Sherlock Holmes story, earned Doyle a knighthood in 1902.

Memories and Adventures references Sherlock largely in relation to how the character kept the Doyle family solvent. Doyle admits that his historical writings were "less remunerative but more ambitious," and he makes no effort to disguise his fatigue with the "Holmes stories for which the public clamoured," while fearing that he was "in danger of being entirely identified with what I regarded as a lower stratum of literary achievement" (83-84). The solution? Holmes had to go. "I

determined to end the life of my hero," Doyle wrote (84). Readers thought otherwise, but the author stood fast:

> "You Brute!" was the beginning of the letter of remonstrance which one lady sent me, and I expect she spoke for others besides herself. I heard of many who wept. I fear I was utterly callous myself, and only glad to have a chance of opening out into new fields of imagination, for the temptation of high prices made it difficult to get one's thoughts away from Holmes. (84)

Yet Doyle did manage to have many years out of Sherlock's shadow. Long stretches of his autobiography recount financial struggles, travels in America and Europe, meetings with other literati such as Oscar Wilde and J.M. Barrie, and two criminal cases in which he took an active, investigative role (one that author Julian Barnes turned into a work of historical fiction, *Arthur and George*). Yet those passages get short shrift as Doyle hurries to arrive at his favorite topic: spiritualism and the continued existence of departed souls among the living. His deep convictions, scoffed at by most of his circle and the public as well, are presented in the end of the book as if he is testifying in defense of his beliefs.

One of the most insightful glimpses into Doyle's thoughts is expressed in a single paragraph as a response to a question he was doggedly asked: Do you have the same qualities as Sherlock Holmes, or are you more like Watson? In his response, readers can almost hear the weariness of having to address the same point over and over:

> I am well aware that it is one thing to grapple with a practical problem and quite another thing when you are allowed to solve it under your own conditions. I have no delusions about that. At the same time a man cannot spin a character out of his own inner consciousness and make it really lifelike unless he has some possibilities of that character within him – which is a dangerous admission for one who has drawn so many villains as I. (85)

Villains aside, Doyle takes ownership of Holmes, from which readers can deduce that he shared with that character many of his own sensibilities, philosophies, and moral standards. At the same time, he acknowledges, with a bit of frustration, the frequent confusion between himself as a living man and Holmes, the fictitious character:

> Shortly after I received a knighthood, I had a bill from a tradesman which was quite correct and businesslike in every detail save that is was made out to Sir Sherlock Holmes. I hope that I can stand a joke as well as my neighbours, but this particular piece of humor seemed rather misapplied and I wrote sharply on the subject. (93)

As reviewers have noted, Doyle's memoir is not introspective: "What actually made the man tick and what his real thoughts are not recorded here," author David Stuart Davies wrote in the introduction. "To discover that, we have to play detective and make decisions (and indeed, assumptions), assemble clues, and reach our own conclusions" (xi). Given the climate of his formative years, when education on all levels was promoted and encouraged, and believing Doyle's own claims about his love of reading, it comes as no surprise to find references to philosophers and thinkers such as Darwin and Carlyle in the Sherlock Holmes stories, since those writers were among part of Doyle's reading list. Davies defends Doyle's choices to be less than explicit about all his topics, but particularly in personal matters, adding that "Conan Doyle was too decent and honest to attempt to mislead the reader by deliberately altering facts or bending the truth, but he did commit the sin of omission" (vii). A reader who is aware of the events not covered in the recounting has a sense that Doyle is acutely conscious of his audience and is just not going to give them all the details they might hope to find. Instead, he sticks to a steady stream of facts along an often vague timeline with little analyzation of their significance.

One anthology provides a bit more background on Doyle's youth. *A Life in Letters,* edited and compiled in 2007 by Jon Lellenberg, Daniel Stashower, and Charles Foley, is a chronological collection of correspondence written to family members, mainly his mother, beginning in 1887 when he enrolled in the Hodder Preparatory School and continuing with remarkable prolificacy until his mother's death in 1920. Culled from family archives, it includes brief missives that mention his having performed well in "Greek, Latin and Natural Philosophy" (71) and his lack of success in the fields of mathematics and geometry. But the bulk of the letters written through the

end of his medical school days in 1881 are mundane, filled with trivial references to money, clothes, and domestic concerns. A passing reference is made in an 1883 letter to having delivered the aforementioned Carlyle paper to the Portsmouth society, but again, no exact dates or content details are included. And his indignation about being mistaken for Holmes comes through in a reply to his mother's request that he sign a letter as Sherlock: "What would I think if I saw that [Sir Walter] Scott had signed a letter 'Brian de Bois Gilbert.' He would sink points in my estimation" (325).

Unfortunately, no letters from Doyle's early years spent in the home of family friend Mary Burton are included, and many biographers doubt that any, in fact, do exist. Burton is only referenced once, in an 1871 letter to his father in which Doyle relates being "invited to a grand picnic by Mrs. Burton" (40).

Though the letters in this collection are often monotonous, their presentation is interspersed with editorial comments and biographical notes that offer context and explanations about the people and places mentioned. Those notes often refer to his mother's replies (which, in all likelihood, have not survived) and comments made in Doyle's autobiography, such as a reference to a "impressions of Carlyle and Oliver Wendell Holmes" (141). In addition, the editors often include passages from the Holmes stories to illustrate how Doyle's thoughts moved from the realm of personal to public. One concern with this collection is that, in all likelihood, sensitive information was deleted due to the editors' loyalties to the Doyle family, since the three have close ties to the Doyle legacy: Charles Foley is Doyle's great-nephew and the executor of the Doyle estate; Jon Lellenberg is the estate's U.S. representative; and Daniel Stashower has written a family-authorized biography, *The Life of Arthur Conan Doyle*.

A companion to the personal letters is *Letters to the Press*, published in 1986 by Richard Lancelyn Green and John Gibson, both collectors and scholars of Doyle's work. These missives,

written for a public audience, are formal compositions on a variety of issues that Doyle felt compelled to expound upon, including taxes, motorcars, consumption cures, and compulsory vaccinations. These are perhaps more insightful than his familial letters, since they demonstrate Doyle's thinking, rationale, and influences on a variety of issues. Every so often, one letter provides a gem of insight, such as his treatise on Carlyle's character and philosophy in a letter to the *Hampshire Post* in Portsmouth, in which he decries the idea that "Carlyle's influence is on the decline. Not only is it on the increase, but it has become the only modern influence among the younger generation" (19-20). (However, he does not carry the argument to its conclusion by elaborating on how that influence is manifest.) But the collection overall does demonstrate Doyle's facility for argument: He carefully follows prescribed composition guidelines that favored an introduction, supporting paragraphs, and a call-to-action conclusion. Most of the letters are carefully crafted to advocate or admonish on topics as localized as regional politics, as national as the question of Irish Home Rule, and as complex as the serious philosophical debates around the validity of the Bible. Other missives discuss the tragedy of the *Titanic* sinking, the possible use of submarines in warfare, the notion of building a tunnel under the English Channel, and the unfairness of British divorce laws. (That final topic is debated without any reference to Doyle's personal struggle through years of being married to an invalid while nurturing a relationship with another woman, a chapter of his life that remains closed to outside scrutiny in all his work.) While rarely heavy on philosophy, the letters do reveal a well-ordered, critically-thinking mind in possession of a particular faculty Sherlock Holmes prizes: imagination. Without that talent, he may not have ventured into discussions such as the role of submarines in modern warfare (a major factor in sea battles of World War II) or the construction of a Channel tunnel, a concept that was not realized until 1994.

4.2 Through the Magic Door

In 1907, Doyle wrote the extended essay, *Through the Magic Door*, in response to the question he was repeatedly asked throughout his life: Who are your favorite authors? At the time, he addressed the query, he was not writing any Holmes stories; the most recent collection, 13 adventures billed as *The Return of Sherlock Holmes*, had appeared first in *The Strand* magazine before being published as a book in 1905. But readers who could not get enough of Holmes and Doyle prompted his recollections on authors and books he cherished.

In a casual, conversational tone, Doyle answers the question in great detail, framing it in the form of a conversation with an old friend whom he invites into his inner sanctum of sacred texts. The reader is invited to relax on an overstuffed settee and listen in rapt attention as the author offers short commentaries of his most beloved literary possessions. What makes the work eminently remarkable is that it comes directly from Doyle's pen and provides insights into his philosophy and thought process in a way not explored in his *Memoirs*. It also offers a perspective of the author as an incredibly literate man of with "an inquiring and omnivorous mind" whose love of books began at an early age and who has drawn much of his inspiration from the written word. As he wrote in the first paragraph, "Each cover of a true book enfolds the concentrated essence of a man" (1). There is no clearer indication than from the author himself that Holmes is the embodiment of his creator.

Ironically, before embarking on a 77-page commentary on the glories of reading and writing, Doyle begins by decrying that "reading is made too easy nowadays, with cheap paper editions and free libraries. A man does not appreciate at its full worth the thing that comes to him without effort. Who now ever gets the thrill which Carlyle felt when he hurried home with six volumes of Gibbon's 'History' under his arm, his mind just starving for want of food, to devour them at the rate of one a day?" (2). This notion of books being readily accessible, and therefore

less appreciated, seems odd coming from a man whose educational foundation relied on Edinburgh's free libraries and literary societies, as well as second-hand book stalls where he spent his precious pence on well-thumbed volumes.

The introduction of *Magic Door* directly states that Doyle was very much a student of history and philosophy. He begins the tour of his library by pointing to "four volumes of Gordon's 'Tacitus', Sir William Temple's Essays, Addison's works, Swift's 'Tale of a Tub,' Clarendon's History, 'Gil Blas,' Buckingham's Poems, Churchill's Poems, 'Life of Bacon'" (2). These authors lived and wrote from 1628 to 1750, and though Thomas Gordon is the only Scotsman among them, the list indicates that Doyle was engaged in reading significant political and historical works as well as poetry. The *Adventures of Gil Blas*, an early 1700s novel, is the only volume of fiction mentioned, and it may have captured Doyle's attention because it was cited by Swift in 1731 and later quoted by one of Doyle's literary heroes, Oliver Wendell Holmes, in an 1857 essay. Doyle claims that if he could only possess one book, it would be Macaulay's *Essays*. His runner-up: Macaulay's *History of England*. Thomas Babington Macaulay (1800-1859) was a British scholar and statesman best known for his *History of England*, a four-volume work published from 1849 to 1861. The son of a Presbyterian minister from Scotland's Hebrides islands, Macaulay was a lawyer, abolitionist, historian, and prolific writer whose works often appeared in *The Edinburgh Review* ("Thomas Babington"). In fact, Doyle credits Macaulay's "short, vivid sentences, the broad sweep of allusion, the exact detail" that threw "a glamour round the subject" for elevating history and philosophy from the realm of schoolwork drudgery to "an enchanted land, a land of colour and beauty" (2). His favorite essays were Macaulay's musings on "the broad fields of literature and philosophy: Johnson, Walpole, Madame D'Arblay, Addison" (4). Doyle offers as a testament to his passion for Macaulay the story of how, during a visit to London when he was 16, the first thing he did was visit Macaulay's grave in Westminster Abbey.

Chapter Three of this volume is devoted to an analysis to the works of Scottish author Sir Walter Scott (1771-1832). Throughout, Doyle sprinkles his evaluations with names he has also read: Burns, Shelley, Keats, Bryon. He takes the same approach in Chapter Four that opens with a discussion of Boswell's *Life of Johnson* and the question: "If Boswell had not lived I wonder how much we should hear now of his huge friend? With Scotch persistence, he has succeeded in inoculating the whole world with his hero worship" (14). (The concept of "hero worship" is borrowed from Doyle's favorite, Carlyle, who wrote extensively on the roles of heroes in society; see Chapter Seven). In fact, Doyle follows in Boswell's footsteps by arranging the Holmes stories in a similar fashion: He has Watson, the "biographer," narrate Holmes's adventures as if they were actual events he is merely documenting for posterity, while at the same time inoculating the whole world with hero worship for the detective. Doyle references this relationship between biographer and subject in "A Scandal in Bohemia," when Dr. Watson attempts to excuse himself from Holmes's meeting with an illustrious client. Holmes abruptly stops him, saying, "Stay where you are. I am lost without my Boswell" (Vol. I 243). In "The Greek Interpreter," Holmes's brother, Mycroft, acknowledges Watson's worth as a biographer: "I hear of Sherlock everywhere since you became his chronicler" (Vol. I 685). In fact, Doyle's evaluation of the relationship between Boswell and Johnson parallels that enjoyed by Holmes and Watson:

> It was most natural that he [Boswell] should admire him. The relations between the two men were delightful and reflect all credit upon each. The one was a keen young Scot with a mind which was reverent and impressionable. The other was a figure from a past generation with his fame already made. (14)

While Doyle's characters are of a similar age, their first encounter in "A Study in Scarlet" finds them at opposite ends of the professional spectrum. Watson has just been decommissioned from his career as an army doctor and is at loose ends in London, looking for lodgings and a place to open a private practice. Holmes, on the other hand, has already established a reputation with

the police force and "private inquiry agencies" as an expert in the field of crime solving. Watson's accounts of their adventures serve to make Holmes known to the general public as well as Scotland Yard.

But it is not all hero worship for Boswell that Doyle expresses. He denounces the biographer's evaluations of Shakespeare ("'Hamlet' was gabble"), Swift ("'Gulliver's Travels' was poor stuff") and Voltaire ("illiterate"), along with "deists, like Hume, Priestley, or Gibbon" whom Doyle would not include in Boswell's list of dishonest of men. Doyle takes umbrage at Boswell's political stances that offer an opposite view of Scottish economic principles, particularly that "no country is richer on account of trade" and "when the balance of trade is against a country, the margin must be paid in coin." Doyle wonders if "Adam Smith was in the company when this proposition was laid down." He also writes disdainfully of Boswell's prejudices: "He disliked Scotsmen and loathed Americans" (16). Yet Doyle manages to find several redeeming qualities in Boswell that parallel Holmes:

> Memory was chief among them. He had read omnivorously, and all that he had read he remembered, not merely in the vague, general way in which we remember what we read, but with every particular of place and date. If it were poetry, he could quote it by the page, Latin or English. Such a memory has its enormous advantage, but it carries with it its corresponding defect. With the mind so crammed with other people's goods, how can you have room for any fresh manufactures of your own? (18)

Doyle addresses this issue of a crowded mind in "A Study in Scarlet," when Holmes explains his system of remembering obscure facts and figures, and how he maintains the capacity for original thought:

> I consider that a man's brain originally is like a little empty attic, and you have to stock it with such furniture as you choose. A fool takes in all the lumber of every sort that he comes across, so that the knowledge which might be useful to him gets crowded out, or at best is jumbled up with a lot of other things so that he has a difficulty in laying his hands upon it. Now the skilful [sic] workman is very careful indeed as to what he takes into his

> brain-attic. He will have nothing but the tools which may help him in doing his work, but of these he has a large assortment, and all in the most perfect order. It is a mistake to think that that little room has elastic walls and can distend to any extent. Depend upon it there comes a time when for every addition of knowledge you forget something that you knew before. It is of the highest importance, therefore, not to have useless facts elbowing out the useful ones. (Vol. I 13).

Throughout the Sherlock stories, Doyle references the detective's great brain. In "A Study in Scarlet," Holmes, chiding a skeptical Scotland Yard detective, says, "To a great mind, nothing is little" (Vol. I 49). In "The Mazarin Stone," Holmes informs his flat mate, "I am a brain, Watson. The rest of me is a mere appendix" (Vol. II 561). In "The Three Garridebs," Watson is touched by the compassion his friend expresses for the doctor's safety: "For the one and only time I caught a glimpse of a great heart as well as of a great brain" (Vol. II 624). Doyle also notes that a powerful brain would have made Boswell a great jurist. His estimation is as applicable to Holmes as it is to the biographer:

> His memory, his learning, his dignity, and his inherent sense of piety and justice, would have sent him straight to the top. His brain, working within its own limitations, was remarkable... Above all, he really was a very kind-hearted man, and that must count for much. (18)

Watson's faulty memory overlooks the fact that, indeed, on more than one occasion his companion demonstrated a great heart. The examples are plentiful. "The Blue Carbuncle," "The Abbey Grange," "The Devil's Foot," "The Copper Beeches," "The Second Stain," and "The Naval Treaty" are a few of the stories in which Holmes, out of kindness and consideration, acts as judge and jury to resolve the case without bringing it to the attention of the authorities. The same "inherent sense of piety and justice" Doyle credited to Boswell motivates Holmes to take pity on characters he considers essentially good or morally weak and to pass his own judgment well outside the confines of the law.

Doyle's final analysis of Boswell in this chapter eerily foretells the manner in which many readers approach the Sherlockian stories: "Say what you will of him, you can never open those four grey volumes without getting some mental stimulus, some desire for wider reading, some insight into human learning or character, which should leave you a better and wiser man" (18). That same description accounts for Holmes's enduring popularity among those discovering him for the first time, as well as those readers who go back to Baker Street at regular intervals.

In Chapter Four, Doyle waxes poetic about Edward Gibbon (1737-1794), the British historian noted for his *History of the Decline and Fall of the Roman Empire*, published in the late 1780s. Gibbon's works appeal to Doyle's love of history, a passion he explored in his own historical novels such as *Micah Clark* (1889) and *The Great Shadow and Other Napoleonic Tales* (1892). Doyle's estimation of Gibbon as a man is also reflected in Holmes's personality:

> He had every gift which a great scholar should have, an insatiable thirst for learning in every form, immense industry, a retentive memory and that broadly philosophic temperament which enables a man to rise above the partisan and to become the impartial critic of human affairs. (22)

As previously stated, Holmes had several cases in which he positioned himself as the impartial critic, passing judgment without any legal authority to do so. The detective's thirst for learning is exemplified in his massive collection of newspaper cuttings, stuffed into a number of notebooks and ledgers to which he makes frequent reference. Even without such resources, his memory rarely fails: In "The Six Napoleons," he astounds Watson and Inspector Lestrade with his in-depth knowledge of the London Mafia; in "The Resident Patient," Holmes's recollection of a decades-old bank robbery turns a suicide investigation into the solution of a murder.

The essay's Chapter Five makes a brief mention of George Borrow (1803-1881), the British author of only a few books, including his best-seller, *The Bible in Spain* (1843), and *Lavengro* (1851). A master linguist, Borrow was reputed to be fluent in one hundred languages

(*georgeborrow.org*). It is this facility with language that captures Doyle's attention, particularly as it related to Borrow's talent for capturing dialect and authentic dialogue, as well as constructing lyrical sentences. Doyle not only appreciated this talent; he also developed his own skill for capturing the nuances of spoken English, particularly among the various classes of characters who appear in the Holmes stories. In addition, his stellar vocabulary and ability to pen a memorable phrase are on display throughout his writing. After quoting extensively from Borrow's work and praising his contributions to history, Doyle moves to Chapter Six, in which he catalogues his favorite short stories. Though he does not count the Sherlock Holmes tales as great writing, Doyle does point to Edgar Allan Poe (1809-1849), Bret Harte (1836-1902), and fellow Scotsman and contemporary Robert Louis Stevenson (1850-1894) as the leaders in the genre. This selection is interesting for the type of short stories these writers produced: mysterious, sometimes shocking, and, in the case of Harte, somewhat historical in that they glorify the days of the California Gold Rush in a style Doyle admires as having "a symmetry and satisfying completeness" (33). He also credits Guy de Maupassant (1850-1893) as inspiring his own literary attempts to create a well-paced short piece, adding as an homage that "no man invents a style. It always derives back from some influence, or, as is more usual, it is a compromise between several influences" (36). In selecting these authors as his favorites, Doyle shows readers another link in the chain that led to the creation of Sherlock Holmes stories that follow a similar pattern of symmetry and completeness, beginning with a puzzle and always ending with the detective's expository speech about how he unraveled it.

In Chapter Seven, Doyle delves into the Victorian literature that he credits with influencing him the most. As with all the books he has already discussed, he notes that they make up a "little fibre also from my mind, very small, no doubt, and yet an intimate and essential art of what is now myself. Hereditary impulses, personal experiences, books – those are the three forces which go into the making of man" (38). He then compares and contrasts plots and characters in selected

works by Laurence Sterne (*Tristram Shandy),* Oliver Goldsmith (*The Vicar of Wakefield*), Madame d'Arblay (*Evelina*), Henry Fielding (*Tom Jones*), Samuel Richardson (*Clarissa Harlowe),* and Tobias Smollett (*Roderick Random).* The most intriguing part of his discussion is a sidebar on writing without lewdness:

> It is the easiest and cheapest of all methods of creating a spurious effect. The difficulty does not lie in doing it. The difficulty lies in avoiding it. But one tries to avoid it because on the face of it there is no reason why a writer should cease to be a gentleman, or that he should write for a woman's eyes that which he would be justly knocked down for having said in a woman's ears. But "you must draw the world as it is." Why must you? Surely it is just in selection and restraint that the artist is shown. (42)

This diversion explains the lack of "spurious effect" in the Holmes tales, where diabolical deeds are not described in blood-curdling detail, and sexual misconduct is mentioned with discreet innuendo. It also offers a glimpse into Doyle's approach to his *Memoirs* that are so vividly devoid of any ungentlemanly revelations.

Chapter Eight allows Doyle to indulge his passion for military histories. That theme continues into the ninth section as well, exploring in great detail the Napoleonic wars. Here he offers one observation that pinpoints what he prizes in a man: He describes Captain Alexander Mercer, a British commander during the Battle of Waterloo in 1815, as an "ice cold fighter, with a sense of discipline and decorum which prevented him from moving when a bombshell was fizzing between his feet, and yet a man of thoughtful and philosophic temperament, with a weakness for solitary musings, for children, and for flowers" (52). Doyle bestows the same characteristics on Holmes, noting in "The Final Problem" how the detective does not flinch when the dastardly Professor Moriarty corners him in the Baker Street flat and, later, at the Reichenbach Falls, where the two plummet to their deaths. Holmes takes several occasions throughout the stories to philosophize on a range of topics related to the crime at hand, offering thoughtful insights arrived

at during his "solitary musings" over three pipes or a quiet session of meditation. Holmes's affection for children is displayed in his kindness toward and encouragement of the Baker Street Irregulars, a band of street urchins whom he regularly employs to ferret information from cab drivers, merchants, and, in "The Sign of Four," boat owners along the banks of the Thames. Doyle even gives Holmes a philosophical soliloquy about flowers in "The Naval Treaty," when the detective waxes poetic about nature in a way that surprises Watson:

> "What a lovely thing a rose is!" He walked past the couch to the open window and held up the drooping stalk of a moss-rose, looking down at the dainty blend of crimson and green. It was a new phase of his character to me, for I had never before seen him show any keen interest in natural objects. "There is nothing in which deduction is so necessary as religion," said he, leaning with his back against the shutters. "It can be built up as an exact science by the reasoner. Our highest assurance of the goodness of Providence seems to me to rest in the flowers. All other things, our powers, our desires, our food, are all really necessary for our existence in the first instance. But this rose is an extra. Its smell and its color are an embellishment of life, not a condition of it. It is only goodness which gives extras, and so I say again that we have much to hope from the flowers." (Vol. I 715)

Doyle continues to talk of military matters in Chapter Nine, selecting his favorite books about Napoleon, an historical figure with whom he is clearly fascinated. He describes the emperor as "the mediaeval Italian," descended from the Borgias and the Medicis, "with all the stigmata clear upon him – the outward calm, the inward passion, the layer of snow above the volcano, everything which characterized the old despots of his native land . . . all raised to the dimensions of genius" (p. 55). It is not surprising, given this mix of admiration and repugnance, that Doyle dubbed Sherlock's archenemy, Professor James Moriarty, "the Napoleon of crime" in "The Final Problem" (Vol. I 740). Though that reference appears in the 1893 story, there is some debate over whether Doyle coined the phrase or if he heard it from Scotland Yard and Pinkerton detectives who may have used it to refer to Adam Worth, a notorious "gentleman thief" who, after years of

committing crimes in the United States, took on the persona of a gentrified landowner in England where he reputedly stole a famous Gainsborough painting of the Duchess of Devonshire in 1876 (Wolkomir).

In Chapters Ten and Eleven of the essay, in which he makes a passing reference to the brilliance of *The Origin of the Species,* Doyle devotes most of his attention to enthusing over books about chivalrous heroes. His fascination with knights and gallant deeds dated back to his youth, when his mother entertained him with fabricated tales of romantic, Medieval adventures. This fascination could also explain his expressed devotion to Carlyle, whose writings on heroes and hero worship made deep impressions on Doyle who in turn imparted heroic characteristics to Holmes. In Chapter Eleven he singles out Captain Robert Scott's 1905 *Voyage of the Discovery in the Antarctic*, "another book which shows the romance and the heroism which still linger upon the earth," describing the crew as follows:

> As one reads it, and reflects on what one reads, one seems to get a clear view of just those qualities which make the best kind of Briton. Every nation produces brave men. Every nation has men of energy. There is a certain type which mixes its bravery and its energy with a gentle modesty and a boyish good-humour, and it is just this type which is the highest. (66)

Doyle crafted his character out of this same heroic mold. Once referred to by Watson as "the best and wisest man whom I have ever known," Holmes embodies the traits of the chivalrous hero, a man of can-do spirit ("Sherlock has all the energy of the family," said brother Mycroft Holmes in "The Greek Interpreter"), boldness in the face of physical and mental challenges, and a humility that keeps his name out of the spotlight. In "The Naval Treaty," he scolds a young Scotland Yard detective, chiding him that "out of my last fifty-three cases, my name has only appeared in four," and also repeating a favorite mantra to Watson in "The Norwood Builder": "The work is its own reward" (Vol I 694, 755, 802).

In the essay's final chapter, Doyle discusses more contemporary writings, praising fellow-Scotsman Robert Louis Stevenson's use of adjectives and similes and American jurist Oliver Wendell Holmes for his facility with allusion and analogy to express "subtle, dainty, delicate thought" (73). But Doyle's final words on writing and literature stand out most as he closes: "As a rule, you only know your classics [authors] when they are in their graves" (77). Though the success of the Holmes stories brought Doyle fame in his lifetime, he never expected, nor wanted to be, remembered for the body of work he considered significantly more frivolous than his historic novels and essays. Doyle earned his place among the classics long before he went to his own grave in 1930, and his popularity has held fast over the eighty-seven years since, giving him the same place of honor among the literati who offer readers "noble, inspiriting text" (5). There can be no more fitting end to this section than to refer to the author's own words: "If I have put you on the track of anything which you did not know before, then verify it and pass it on" (77).

5 THE SCOTTISH ENLIGHTENMENT: SHERLOCK AS PHILOSOPHER

"The case is one where we have been compelled to reason backward from effects to causes." *--Arthur Conan Doyle, "The Cardboard Box"*

In his literary essay, *Through the Magic Door*, Doyle writes of the importance of history. It "ought to be the most interesting subject upon earth, the story of ourselves, or our forefathers, of the human race, the events which made us what we are" (58). As previous chapters have shown, Doyle's history, told in his autobiography, correspondence, and essays, offers a glimpse into the education, literature, and Scottish scholars and forefathers who shaped the man he was. This goal of this research is to discover the ways he revealed those influences through his most memorable character, Sherlock Holmes. Throughout the readings of the mystery stories, Doyle's Enlightenment heritage is evident. Acquired through his upbringing in the "Athens of the North," his schooling at Stonyhurst and the University of Edinburgh, and his life-long passion for reading, the Enlightenment philosophies of thought, style, and rhetoric burst forth from the lips of Holmes in the updated language of an educated, upper class Victorian gentleman. Holmes is created from Doyle's belief that "the "philosophic observer" who applies "fancy and imagination...can breathe the breath of life into the dry bones" of his subject (*Magic Door* 58).

In the case of Holmes, the "dry bones" are often the well-analyzed and parsed principles presented in the writings of David Hume, George Campbell, Hugh Blair, and Thomas Carlyle. Doyle repeatedly drew on their expertise to guide his hero, and in many cases, he rephrased the "dry bones" into approachable language the average reader could comprehend. In fact, Doyle's stories not only incorporate Enlightenment elements around subject matter; they also reflect the elements of stylistic arrangement that a persuasive piece must possess, as enumerated by the ancient philosophers and expanded upon by the Scottish scholars. He begins with an introduction

that captures the readers' attention, followed by a statement or outline of the mystery to be solved. The presentation of proofs and evidence is made throughout the body of the story, leading to a conclusion that often commences with a Scotland Yard detective refuting Holmes' points. The summation finds Holmes explaining the intricacies of his logic and the reasons why his solution is the only possible answer to the puzzle. The manner of the final presentation is adjusted to the audience and the message being delivered: In "The Speckled Band," Holmes is considerate and kind to the bereaved Miss Stoner whose stepfather is unmasked as a killer, but he is angry and combative with the bumbling jewel thief of "The Blue Carbuncle."

Before exploring the specifics links between these scholars and Doyle, we will take a brief diversion to examine the Enlightenment and how it significantly changed the culture of Scotland during the 1700s and left its mark on the subsequent century that Doyle joined upon his birth in 1859.

Long before the Enlightenment, the ancient Greeks and Romans employed classical rhetoric as the primary manner to shape opinions that, in turn, induced change. As Ong points out in *The Present State of Scholarship in the History of Rhetoric*, this was an enormously valuable skill to possess and hone, since, ultimately, changing opinions could also change history (2). Those who were working to master the nuances of rhetoric and critical thought had the guidelines set forth by Aristotle and Quintilian, who elaborated on the importance of the five canons – invention, arrangement, style, memory, and delivery – that supported reasoning and logic. During the Renaissance, this sort of philosophical reasoning fell out of favor, with many scholars going so far as to deem the approach "inconsequential" since it appeared to make no impact on behavior or belief (Ong 1). It is not until the Enlightenment that the precepts of classical rhetoric are taken up again, but with a different approach, one tempered by the times' proclivity for scientific investigation and analysis. The importance of rhetoric's oral components continued to have merit,

particularly for preachers, professors, and lawyers whose elocution and public speaking skills were vital to their professions. As Ferreira-Buckley notes in *The Present State*, "Boys and men of means continued to study political speeches, religious sermons, legal presentations" (115). But the rise of printed communication, devised through new systems that made the written word more available and affordable, began to shift the emphasis from the orality of rhetoric to written presentation. Scholarly attention turned to classes that established practices around composition and a "rethinking of rhetoric" that extended into textual analysis and interpretation (Ferreira-Buckley 116).

In this era, English entered its adolescence as the primary language of communication, largely as a result of the increasing availability of the printed word and expanding educational opportunities that were hallmarks of the Scottish culture. Though instruction in Latin and Greek continued as the custom in the elite universities such as Oxford and Cambridge, other institutions were pushing the classical tongues aside in favor of the study of English literature and language. The rush was on by scholars such as Swift, Smith, and Sheridan to establish some sort of standard around grammar, syntax, style, and diction. Debates and discussions broke out over correct pronunciation and meaning, engendering a boom in the business of dictionaries, grammars, guidelines, and lesson books. The discussion covered topics such as rules versus usage and the need for "perspicuity" instead of florid, overblown language. One of the first into the foray was John Locke ((1632-1704), who advocated for precise meanings of words that are "the signs of our ideas" (Bizzell 815). But Campbell (1719-1796), who wrote at length about audience, advocated for word choices based on the current usage, which he described as "the sole mistress of language" (Bizzell 900). The ideas on writing and speaking put forth by Blair (1718-1800) were among the most popular, aiming to "produce good men who will speak and write well in service of the community," which mirrored the objectives of classical rhetoric (Bizzell 947). Many of the

guidelines for composition and elocution established in this era influenced writing and speech instruction in practice today.

Concurrently, the drive toward a more democratic design of education developed momentum, giving rise to trade schools (and a bit of foreshadowing for "career training") that offered classes in English. As noted, this rise of English in the educational system had an ally in the inventions capable of more readily producing printed materials at affordable costs. The cheaper means of creating books, newspapers, pamphlets, and gazettes also gave new gravitas to the written word as a key means of communication, but materials needed to be in the language readers could comprehend. This renewed interest in speaking and writing was accompanied by a resurgent enthusiasm for the "new" – state-of-the art thinking around science, philosophy, and politics. Scientific approaches were favored, even in the areas of the arts, spurring a push toward common sense, individual reasoning, and logic. Though most scholars had an abiding appreciation of the ancient rhetors, many argued for the elimination of classic elements that did not reconcile with new psychological and scientific approaches to reason. For instance, Locke rejected the classic approach of syllogism, insisting on its "uselessness ... for discovering truth" (Bizzell 814). Adam Smith (1723-1790) spurned the idea of "trope and classical arrangement" in favor of the "natural expression and organization" (Bizzell 807). Campbell also claimed the five canon were not required, whittling down the key elements to those that evoked a passionate feeling in listeners and made a connection "between the action to which he would persuade them and the gratification of the desire or passion he excites" (Bizzell 899). At the same time, he did, however, argue in favor of common sense and deductive logic.

The increasing availability of educational opportunities and the printed word was creating a seismic shift in Scottish society. Into this culture of changing norms charged the Industrial Revolution, bringing with it the need for education in the lives of those who had heretofore been

excluded from the classroom. Lessons in literacy and elocution came from schools established for the working classes, as well as societies that promoted the arts. (Doyle biographer Booth reminds readers that Doyle's mother was a member of The Philosophical Institution, an Edinburgh literary and debating society (Booth 14).) These organizations often had at their cores a library that gave unprecedented access to a level of knowledge often reserved for the upper classes. This knowledge often extended beyond the scholarly, explains Murray Pittock in his essay, "Staff and Student: The Teaching of Rhetoric in the Scottish Universities," that describes the establishment and popularity of "societies for disputation" as not only a place to exchange ideas but to learn the niceties, manners, and mores associated with the middle class (114).

In *The Rhetorical Tradition: Readings from Classical Times to the Present*, editors Patricia Bizzell and Bruce Herzberg offer an excellent portrait of this period when Edinburgh was a "hotbed of genius," as Scottish scholar David Daiches and his co-editors declared in the title of their book (Daiches). Bizzell and Herzberg describe a city steeped in the culture of rhetoric, critical thinking, and philosophy, where the "psychological processes of perception, reflection, and communication" formed the basis of the philosophical and scientific search for truth (791). Imagination and the ability to reason were highly prized, particularly for their important roles in persuasion. This period also inspired the rise of epistemology, an approach that "appeals to the mental faculties in order to persuade" (792). Smith declared in 1748 that the primary purpose for mastering rhetorical skills was to facilitate the "transfer of ideas" in a clear and concise manner (806). At the same time, clergyman Campbell established the goal of creating a "sketch of the human mind…to disclose its secret movements, tracing its principal channels of perception and action" and of showing that "logic is based on the faculty of understanding" (807-808). Philosopher and scholar Hume (1711-1776) argued that truth comes from sensory perceptions, not revelation or testimony, while clergyman Richard Whately (1787-1863) continued the discussion into the next

century, penning his *Elements of Logic* to explain how "discovery is based on experience (observation, experiment, and testimony); reasoning, on argument and demonstration" (829, 1000). Whately links his theories back to the basics established by Cicero, Aristotle, and Quintilian and the classical inclusion of logic in making persuasive arguments.

At the universities, higher education took on the mantle of responsibility "for the nation's spiritual leadership" and "the moral ideals of Scottish life" (Davie xvi). Achieving this lofty goal was made possible by embracing the concept that "a path alike to science and literature lay through compulsory philosophy," so much so that "philosophy classrooms became the "heart and centre of the nation's culture" (Davie xvii). Coursework across the curriculum was infused with philosophical concepts that were deemed "an integral and indeed chief part of general education (Davie 5). That education was also expanding to include not just training for the legal, religious, or medical professions, but also the rising middle class, as "the universities began to see their mission as educating merchants and men of business, rather than churchmen and aristocrats" (Evans 206).

This cosmos of culture and education formed the backdrop for the arrival of Doyle on May 22, 1859. His initial schooling at an Edinburgh academy, his exposure to literary societies and the city's educated class through his mother's circle that included the likes of John Hill Burton, his insatiable craving for reading, and his subsequent years at the University of Edinburgh's medical school not only influenced his personal life and morals; these experiences also provided the source material from the world of rational thought, scientific endeavor, and moral philosophy that he honed into Holmes's theories and methods. (A transcript of Doyle's coursework at the university shows the range of courses he took during his years there; see Appendix A). Without Doyle's upbringing and education in Edinburgh, Holmes may have turned out to be a very different character indeed.

Doyle wrote on various occasions about the essayists, scholars, and writers who inspired him, and it is clear that he was knowledgeable about the topics he allows Holmes to enjoy, particularly philosophy, history, science, and reasoning. The construction and content of Doyle's stories indicate a distinct interest in and capability at managing the principles the Enlightenment writers advocated. But more so than the rhetorical lessons they offered, the Enlightenment philosophers and scholars, who broke new ground by leaving their homiletic roots and incorporating scientific inquiry and analysis into their lectures and writings, inspired Doyle toward his own breakthrough: the perfection of a new literary genre featuring a hero steeped in the moral and philosophical teachings of the Enlightenment. He moved the philosophic discussions around truth, human nature, logic, and reasoning into a Victorian setting where those ideas were not merely debated but put into physical practice. Where the philosophers and professors left off, Doyle carried the mantle of their ideas to a new generation that was captivated by a character possessed of eloquent speech, logical arguments, and a social and moral code of conduct befitting a heroic figure. Rather than sharing his philosophy through essays, treatises, or lectures, Doyle encapsulated his philosophy into the persona of Holmes, creating, for the Victorians, a modern-day rhetorician in the style of the Enlightenment. Holmes is a reasoner, a student of history, a logician, an astute observer, a practitioner of scientific inquiry and methodology. And he delivers his "sermons" at the finale of each mystery with the same intensity of a clergyman or professor enlightening listeners on the finer points of the issue. In fact, a strong case can be made for the Sherlock stories as argumentative appeals, composed around the five elements of rhetoric (invention, arrangement, style, memory, and delivery) and each taking a persuasive position on a particular moral or social issue. A match between the story and the lesson is easily identified. Consider these five examples:

- "The Man with the Twisted Lip" – the value of trust and honesty;

- "The Blue Carbuncle" – the importance of personal integrity and forgiveness;
- "The Red-Headed League" –the scourge of avarice;
- "The Creeping Man" – the peril of going against human nature;
- "The Final Problem" – the existence of evil and the duty of righteous men to battle against it.

And scattered throughout these same tales are cautionary subplots of alcoholism, infidelity, duplicity, adultery, jealousy, and any number of vices and corruptions. Rather than leaving the judgment of characters and their actions to the readers, Doyle never shies away from taking a position on the issue at hand, allowing Holmes to give voice to his disdain or appreciation for the actions of the story's participants and offering his personal homily on the merits of those characters' decisions.

Doyle preferred to categorize Holmes as a "philosophic observer" rather than a preacher or moralist. But it is revealed throughout the stories that Holmes is a bit of both. As a well-read, well-rounded student of philosophy, he adeptly used Enlightenment concepts to guide his work. The first clues to the character's exposure to these principles appear in "A Study in Scarlet," the story in which Holmes made his literary debut in November 1887. The tale lays the groundwork for the collaboration of Holmes and Watson, who become flat mates and fast friends by the time the mystery unraveled. Watson, a doctor and Afghanistan War veteran, documents the adventures of his insightful colleague, a role inspired by Scottish biographer James Boswell. Watson also acts as narrator, instructor, interpreter, and, occasionally, audience, putting into common language the formulae Holmes uses to arrive at seemingly fantastical conclusions.

But Watson's first impressions of Holmes are not favorable. In an attempt to analyze his roommate's character, he grades Holmes's knowledge on a range of subjects that read much like a

Stonyhurst curriculum: philosophy, literature, astronomy, botany, geology, and chemistry. He rates his friend's facility in philosophy as "nil." However, philosophy professor David Baggett's essay "Sherlock Holmes as Epistemologist" points out that Watson's initial estimation is proved false in subsequent stories and suggests that "either Doyle decided to flesh out his character some more, or Watson misjudged Sherlock," since "Holmes was a man of wisdom; and philosophy, etymologically and at its best, is the love of wisdom" (8). In addition, Holmes is devoted to logic, which Baggett describes as "the language of philosophy," and he demonstrates "healthy skepticism about appearances [that] tends to be a salient feature of any credible epistemologist" (9-10). Baggett also points out that Holmes possesses a quality discussed in many Enlightenment essays: imagination. It "enabled him to sift evidence and imagine their various possible interconnections until he could come to understand how they all best fit together. He wasn't content just with facts, but with how all locked and related to one another" (19). In fact, Holmes is so devoted to logic and reason, tempered with a healthy dose of skepticism, that Watson considers him "the most perfect reasoning and observing machine that the world has ever seen" (Vol. I 239). Holmes does not object to such a characterization, reminding his friend in "The Mazarin Stone": "I am a brain, Watson. The rest of me is a mere appendix" (Vol. II 561).

Over the arc of all the stories, Watson does step back from his original estimation of Holmes's philosophical ignorance, and subsequent adventures record examples of Holmes' citing ideas from philosophers such as Darwin and Carlyle. In "Sherlock Holmes: Order and the Late-Victorian Mind," Christopher Clausen notes that Holmes's philosophical bent is so strong that it inspired him to write a treatise on reasoning, logic, and deduction. The detective's own "Book of Life," quoted in "A Study in Scarlet," follows the nineteenth- century tradition that "applies scientific canons of reason and evidence to everyday life" (108). Clausen argues that Holmes's use of observation and analysis allows him to arrive at deductions that to untrained critical thinkers

may appear "magical," when in fact, he is merely explaining mysteries "through scientific reason"– a hallmark of the Enlightenment era (108). Holmes's ability to make that process appear spontaneous comes from years of practice, as he explains to Watson in "Scarlet": "From long habit the train of thoughts ran so swiftly through my mind that I arrived at the conclusion without being conscious of intermediate steps. There were such steps, however" (Vol. I 18). Carrie-Ann Bondi claims that these skills do define Holmes as "a philosophical detective," one who employs the key elements of "observation, deduction, and background knowledge" (155). In fact, she insists that having that philosophical bent is more important than merely being able to track down and interpret clues: "Becoming a 'philosophical detective' is essential in the pursuit of truth. Logical analysis can help detect falsehoods, but moving toward truth takes creativity of a sort that requires us to drop our mental blinders" (155). Again, that mix of imagination and skepticism that also keeps personal perspectives and emotions in check allows Holmes to drop his "blinders" and gives him an edge over the less critically-thinking police force. As he explains in "The Sign of Four": "Love is an emotional thing, and whatever is emotional is opposed to that true cold reason which I place above all things. I should never marry myself, lest I bias my judgment" (Vol. I 235). (This same emotional detachment is not without its destructive side, occasionally allowing Holmes to manipulate others' emotions while remaining aloof. One of the most painful examples of this manipulation occurs in "Charles Augustus Milverton," when Holmes feigns a romantic interest in Milverton's house maid, even going as far as to announce their engagement, all as a subterfuge to gain access to the property. He casually brushes off Watson's objections: "You can't help it, my dear Watson. You must play your cards as best you can when such a stake is on the table" (Vol. I 913). It was not one of his most ethical moments.) Holmes's refusal to speculate, coupled with his ability to compartmentalize his presumptions and keep his biases out of the equation, enables him to focus on scientific and logical investigations, not flights of fanciful guesswork. As he chides

Watson in "The Sign of Four": "I never guess. It is a shocking habit – destructive to the logical faculty" (Vol. I 129).

Literary scholar Greg Sevik is another who supports the contention that Holmes was extremely well-versed in Enlightenment thinking. Detective stories, he posits in his essay, "Enlightenment, Counter-Enlightenment," succeed by adhering to certain standards that value reason and science in order to set the world right after "justice, order, and decency were momentarily suspended" (20). To do that, Sevik says the mystery genre in general offers a positive view of "scientific rationality" that relies heavily on many Enlightenment theories that "hold fast to the laws of reason" (24). Sevik also views Holmes as both a romantic hero and enlightened philosopher with the ability to "employ reason without guidance from others - the ability to think critically" (25). Indeed, "Holmes appears the very model of an Enlightenment rationalist – designing chemistry experiments and developing his 'Science of Deduction'" (23). In case after case, when investigators are presented with the same information, it is Holmes's ability to excel at reasoning and critical thinking that leads to the solution of the mystery.

Timothy Sexton's treatise, "Calculating Humanity," contends that a mix of Enlightenment ideas brings Holmes to the stage as a "logically deductive genius searching for truth, justice, and the Victorian way" (24). Though very much a man of his era, Holmes takes his inspiration from Enlightenment thinking about reasoning toward truth and the constancy of moral virtues. Authors Sami Paavola and Lauri Jarvilehto's essay, "Action Man or Dreamy Detective," suggests that Holmes's talent for developing and refining arguments through critical questioning and solid reasoning is enhanced not only by his imagination but by a highly-developed facility for invention, another topic of the Enlightenment reasoning with close ties to imagination. The facility with which Holmes can connect seemingly disparate elements is a function of his critical-thinking skills, memory, and education that together earn him the title of "expert," as pointed out by psychology

researchers Didierjean Andre and Gobet Fernand: "Experts' perception is different to novices' in the sense that perceiving consists in mobilizing knowledge for structuring perceived scenes. Experts set themselves apart from novices by their knowledge and long-term memory" (10). Holmes regularly astounds the police and his audience by dredging long-forgotten facts out of his extensive knowledge base and linking them together to form the complete picture of the puzzle. Andre and Fernand offer evidence from the stories of Holmes's higher thought process as "he constantly attempts to link the investigation in progress to the situations stored in his episodic memory" by referencing such points as family (and pet) resemblances and similarities between past cases or behaviors (113). One prime example takes place in "The Priory School," in which Homes "makes it clear that his memory contains knowledge at a higher level of abstraction and generality" as he explains in detail the significant differences between two types of bicycle tires (113).

How did Holmes develop into such a philosophic detective? His abilities to reflect and occasionally rework Enlightenment principles can be traced back to a number of sources Doyle would have encountered in his philosophical upbringing. For example, the detective echoes John Locke's insistence that "the names of simple ideas are, of all others, the least liable to mistakes," and, therefore, elementary (Bizzell 823). Holmes uses his powers of observation, imagination, and critical thinking to reduce seemingly complex conundrums into simple solutions that are, for the most part, correct. As Holmes points out in "The Crooked Man," the skills that allow him to put simple names to the jumble of clues and motives are hardly magical, but rather, "elementary" (Vol. I 645).

Scholar and philosopher Francis Hutcheson, often credited as having launched the Scottish Enlightenment movement, is another source for Holmes's moral framework. As one example, consider the stance Hutcheson takes in his *Short Introduction to Moral Philosophy*, written in 1753 and explained here by authors James Golden and Edward Corbett:

> He observed that human nature consists of soul and body, and that the soul, in turn is comprised of two faculties, understanding and the will. Content to leave the principles of the body to physicians...he dealt only with the constituent elements of the soul. Hutcheson charged his students to use their conscience as a guide in analyzing their own sentiments, and then to employ the principle of sympathy in evaluating the actions of others. (11)

Holmes handles several cases in which his sentiments are guided strictly by his own conscience and an elevated (and occasionally, elitist) sense of right, wrong, and injustice. Sometimes those efforts are laudable, as when he lets the first-time offender James Ryder go undetected in the "Blue Carbuncle"; when he condones Dr. Sterndale's avenging the death of his innocent fiancée in "The Devil's Foot"; when he agrees that the servant protecting the young, cheating student should not be punished in "The Three Students"; or when he shakes hands with Captain Croker, who killed the wife-beater, Sir Eustace, in "The Abbey Grange." But there are also instances when Holmes clearly steps outside the limits of the law in the name of what he perceives as a just cause. In one case, his efforts to save a bride from being blackmailed by the evil Charles Augustus Milverton, and in another, his determination to recover a set of stolen submarine schematics lead to breaking and entering on private premises. In both cases, he even coerces the innocent Watson into abetting him, playing to his loyalties in "The Bruce-Partington Plans" to enlist his support: "It's not a time to stick at trifles. Think of Mycroft's note, of the Admiralty, the Cabinet, the exalted person who waits for news. We are bound to go" (Vol. II 419). When the murderer in "The Boscombe Valley Mystery" turns out to be the dying father of the heroine, Holmes grants him leave to remain on his deathbed, then without revealing his knowledge, showers Scotland Yard detectives with an array of plausible reasons why the man accused of the crime must be innocent. In other cases, Holmes uses the principle of sympathy not only to identify or commiserate with those in the right, but also to step into the mind of the villain to analyze motivations and explain actions. Holmes demonstrates this methodology in "The Musgrave Ritual"

as he attempts to piece together the events that led to the butler, Brunton, being buried in the cellar:

> I put myself in the man's place, and having first gauged his intelligence, I try to imagine how I should myself have proceeded under the same circumstances. In this case the matter was simplified by Brunton's intelligence being quite first-rate, so that it was unnecessary to make any allowance for the personal equation, as the astronomers have dubbed it. He knew something valuable was concealed. He had spotted the place. He found that stone which covered it was just too heavy for a man to move unaided. What would he do next? (Vol. I 620)

Significant signs of Holmes's Enlightenment expertise are also found in the writings of David Hume, who laid the foundation for subsequent Scottish philosophers. Many of his concepts form the bases for the tactics Holmes uses and relies on. Holmes particularly shows a knack for rewording the musings of Campbell, who credited Hume with being the inspiration for many of his own insights. Having Holmes embrace and espouse the tenets of the Enlightenment is one of the features that made him a popular character in Victorian times, when those ideals and ideas were actively embraced, and among following generations of readers who aspire to do the same. Philosopher David Lewis explores how the connection of the audience to a fictitious character often relies on the relatability of that character in his work, "Truth of Fiction," in which he states that a shared social ethic between reader and author is particularly strong in Doyle's Sherlock stories:

> The proper background, then, consists of the beliefs that generally prevailed in the community where the fiction originated: the beliefs of the author and his intended audience. And indeed the factual premises that seemed to us acceptable in reasoning about Sherlock Holmes were generally believed in the community of origin in the stories. (44)

By having Holmes espouse many of the Enlightenment concepts in a format that engaged and entertained readers, Doyle exposed – and continues to expose – generations of readers to the ideas that sprang from the Scottish Enlightenment.

6 INFLUENCES FROM DAVID HUME

"It is for us to find the connection."

--Arthur Conan Doyle, "The Second Stain"

This chapter provides a close examination of the connections between Hume and Doyle, a logical choice for two particular reasons. First, Hume is one of the cornerstone members of an erudite society of Scottish thinkers whose ideas rattled the philosophical world with their boldness. Many of Hume's assertions were so radical in the mid-1700s that he was painted as a heretic, though much of history has exonerated him from those claims. Second, Hume not only played a key role in the Enlightenment revolution; Doyle also came to have a connection with him that even the most skeptical investigators must admit resulted in a heightened awareness on the young Doyle's part of the distinguished scholar and his works. As previously related, Doyle spent two years in the care of Mary Burton, whose brother, the eminent author and scholar Dr. John Hill Burton, wrote Hume's definitive biography in 1846. The siblings' homes were a few miles apart, and Doyle came to know both households intimately. He formed a life-long bond with Hill Burton's son, to whom he dedicated one of his novels. It is hard to envision a scenario in which Doyle did not receive an introduction to Hume directly from that scholar's famous biographer, particularly in light of the fact that Doyle was a self-proclaimed voracious reader who would have found a treasure trove of books in both Burton households. What is evident is that much of the material in the Sherlock Holmes stories reflects the sentiments of Hume. In fact, Hume, as described in Burton's book, could be the template for the character of Holmes himself, as the two coincidentally share a remarkable number of similar traits and attitudes. But coincidence is something Holmes does not support, as he famously points out in "The Second Stain":

> The odds are enormous against it being a coincidence. No figures could express them. No, my dear Watson, the two events are connected – must be connected. It is for us to find the connection. (Vol. I 1042)

Those connections will be explored in this chapter.

6.1 Hume and Burton

Born in 1711 in Edinburgh, Hume lived a prolific life before dying in his hometown in 1786. His significant contributions to philosophy include *A Treatise of Human Nature* (1739-1740), *An Inquiry Concerning Human Understanding* (1748), and *An Inquiry Concerning the Principles of Morals* (1751). Though his writings are now considered foundations of the Scottish Enlightenment, they brought little acclaim or financial stability during his lifetime, and Hume was constantly searching for stable positions in academia and political service that would afford him a comfortable living. Those struggles are recounted in letters to family, friends, and colleagues, and curated after Hume's death by his nephew who eventually bequeathed the lot to the Royal Society of Edinburgh. Burton admits to having made several attempts to write Hume's story, but he was continually frustrated by the scope of the project. When Hume's collection of letters and essays came into the possession of the Royal Society, Burton requested and was granted access that allowed him to finish, finally, a thorough and detailed recounting of Hume's life and times (Burton Vol. I vi-x).

Burton finally accomplished his goal and published the *Life and Correspondence of David Hume* in 1846. This multi-volume work was welcomed with considerable acclaim as the first definitive biography of the Enlightenment scholar that drew on the subject's own letters and other writings to trace his life story. Burton also regularly interrupts the narrative to add his own commentary and analysis, and to highlight what he finds most compelling and important. He eschewed what could have been the easiest course of merely recounting Hume's life in dull, sequential recitation, and instead, he composed a readable tale that includes a thoughtful assessment of the scholar's possible intentions and objectives, presented before and after the letters

and diary entries that recount Hume's struggles to obtain university positions, to be accepted as a serious thinker, and to defend his work. Burton also weaves into the narrative commentary from Hume's contemporaries, both allies and enemies, and that inclusion serves to bring a sense of objectivity to his writing, though it is clear Burton is fond of his subject.

Burton establishes his veneration for Hume in the introduction, describing him as "a great intellect" who writes on topics that are "the most deeply interesting to mankind" (Vol. I viii). He deems Hume a "genius" who offers "his services in the cause of truth" and praises the "originality of his work, of the genius that inspired it, and of its great influence on human thought and action" (Vol. I 68). This thread of honoring his subject surfaces throughout the book, leaving readers with no doubt of the considerable esteem in which Burton held his subject.

Hume attended Doyle's future alma mater, the University of Edinburgh, and is credited as one of the first to apply scientific methods to philosophical concepts. At age seventeen, he gave up his study of the law for "the pursuits of philosophy and general learning," eventually making philosophy his "principal study" (Vol. I 26-35). As did Doyle, Hume studied under the Jesuits, but in France, where he also produced his groundbreaking *A Treatise of Human Nature*, published when he was just twenty-eight years old. This watershed work either enlightened or alienated, depending on the reader's perspective. In it, Hume posited that knowledge can be acquired only through experience, and that only through experience can facts be established (Vol. I 66). But Hume did not stop there: He extended this concept further, proclaiming that it opened matters of faith to severe scrutiny, since they could not be concretely experienced. This position put him at odds with church leaders who branded him an infidel. In a 1746 letter, Hume acknowledged that the backlash had not abated: "A popular clamour has been raised against me in Edinburgh, on account of skepticism, heterodoxy, and other hard names, which confound the ignorant" (Vol. I

178). Burton, writing a hundred years later, attempts to soften the public assessment of Hume's contributions:

> Nowhere is there a work of genius more completely authenticated, as the produce of the solitary labour of one mind; and when we reflect on the boldness and greatness of the undertaking, we have a picture of self-reliance calculated to inspire both awe and respect. The system seems to be characteristic of a lonely mind – of one which, though it had no enmity with its fellows, had yet little sympathy with them. It has few of the features that characterize a partaker in the ordinary hopes and fears, the joys and sorrows, of humanity; little to give impulse to the excitement of the enthusiast; nothing to dry the tear of the mourner. It exposes to poor human reason her own weakness and nakedness, and supplies her with no extrinsic support or protection. Such a work, coming from a man at the time of life when our sympathies with the world are strongest, and our anticipations brightest, would seem to indicate a mind rendered callous by hardship and disappointment. But it was not so with Hume. His coldness and isolation were in his theories alone; as a man he was frank, warm, and friendly. Though his philosophy is skeptical, his manner is frequently dogmatical, even to intolerance; and while illustrating the feebleness of all human reasoning, he seems as if he felt an innate infallibility in his own. (Vol. I 96-97)

Doyle's most famous character can be outlined by a similar description. Holmes is consistently referred to by both his colleague, Watson, and members of the public and police as a genius with an exceptional ability to observe and collate information ("You have an extraordinary genius for minutiae," Watson states in "The Sign of Four" (Vol. I 126).) Holmes is frequently described as a loner, apt to resort to cocaine to dispel his boredom, and satisfied to live without established social circles or family ties, save for the somewhat contentious relationship with his brother, Mycroft. He carved a unique yet solitary niche for himself, explaining to Watson in the same story that "I have chosen my own particular profession – or rather created it, for I am the only one in the world":

> The only unofficial consulting detective. I am the last and highest court of appeal in detection. When Gregson, or Lestrade, or Athelney Jones are out of their depths – which, by the way, is their normal state – the matter is laid before me. I examine the data, as an expert, and pronounce a specialist's opinion. I claim no credit in such cases. My name figures in no newspaper.

> The work itself, the pleasure of finding a field for my peculiar powers, is my highest reward. (Vol. I 124)

Holmes relies on no one but himself and pleases no one but himself, remaining a confirmed bachelor and sole proprietor of his consulting business. He admits in "The Devil's Foot," "I have never loved" (Vol. II 491). He is often curt and dismissive of his clients, from the British Prime Minister to the various damsels in distress who cross the threshold of his 221-B lodgings to seek his assistance. Even the highly attractive Mary Morstan, who eventually marries Dr. Watson, is given no special consideration: "It is of the first importance," Holmes tells his flat mate, "not to allow your judgment to be biased by personal qualities. A client is to me a mere unit, a factor in a problem. The emotional qualities are antagonistic to clear reasoning" (Vol. I 135). Hume set that standard for an analytic reasoner by exploring in his *Treatise* ways to maintain objectivity, pointing out that "reason requires such an impartial conduct" (Part III, Section I), and Holmes often models such a behavior before drawing his conclusions.

Yet to those who do come to know him, Holmes can be as warm, frank, and friendly as Hume was said to be, engendering feelings of gratitude and respect from both the police and clients alike. Even the usually smug Scotland Yard detective, Lestrade, is humble enough to admit, "We're not jealous of you at Scotland Yard. No, sir, we are very proud of you. And if you come down to-morrow, there's not a man, from the oldest inspector to the youngest constable, who would not be glad to shake you by the hand" (Vol. I 945). At the same time, most of the stories have that moment of resolution when Holmes explains his complex thinking with more than a tinge of superiority over detectives and friend Watson alike, making it clear that his system of logic is far superior, and like the Hume described above, "illustrating the feebleness of all human reasoning" and assured in the "innate infallibility in his own." Holmes can be as much of a paradox as Hume.

In an early letter dated 4 July 1727, Hume discusses Cicero and Virgil with life-long friend, Michael Ramsay: "The philosopher's wise man and poet's husbandman agree in peace of mind, in a liberty and independency on fortune, and contempt of riches, power and glory" (Burton Vol. I 14). In drawing this concept from the ancient philosophers, Hume also describes the central character of Sherlock Holmes. The detective's aim is always to establish order and peace out of chaos, even when acting independently of the police. In a number of cases, Holmes expresses his contempt for the moneyed, ruling class, berating the Duke of Holderness in "The Priory School" for not using all his connections to find his kidnapped child while shielding his bastard son, or scolding the smug bank manager, Mr. Merryweather, who is less distraught that the "The Red-Headed League" gang is making off with his bank's gold than the fact it was happening on "the first Saturday night for seven-and-twenty years that I have not had my rubber" {a version of bridge} (Vol. I 280). Holmes is often indifferent to royalty, deeming to work with the King of Bohemia in "A Scandal in Bohemia" only because of the complexity of the case, despite the nobleman's questionable character. (In the end, Holmes makes his distaste clear by refusing to shake the King's hand (Vol. I 262).) As to "glory," Holmes prefers to remain in the background as much as possible, reminding a young Scotland Yard detective in "The Naval Treaty" that "out of my last fifty-three cases my name has only appeared in four, and the police have all the credit in forty-nine" (Vol. I 719). And his work, Holmes tells Watson, "is its own reward" (Vol. I 802).

In fact, Hume's character, as summarized by Burton, could apply to Sherlock himself:

> In whatever light we may view his speculative opinions, we gather from the habits of his life, and from the indications we possess of his passing thoughts that he devotedly acted up to the principle, that his genius and power of application should be laid out with the greatest prospect of permanent advantage of mankind. He was an economist of all his talents from early youth: no memoir of a literary man presents a more cautious and vigilant husbandry of the mental powers and acquirements. There is no instance of a man of genius who has wasted less in idleness or in unavailing pursuits. Money was not his object, nor was temporary fame; though, of the means of independent livelihood, and a good repute among

> men, he never lost sight: but his ruling object of ambition, pursued in poverty and riches, in health and sickness, in laborious obscurity and amidst the blaze of fame, was to establish a permanent name, resting on the foundation of literary achievements, likely to live as long as human thought endured, and mental philosophy was studied. (Burton Vol. I 17-18)

Likewise, Holmes devoted his efforts to the greater good without working for reputation, compensation, or a sense of superiority. Many of his cases are, in fact, played out in private among the principals far from the spotlight of the press (until his biographer, Dr. Watson, made them public, at least). In both "A Case of Identity" and "The Speckled Band," Holmes comes to the aid of single ladies, both in jeopardy from the plotting of evil stepfathers. In "The Copper Beeches," he assists a young governess in uncovering the reasons behind her employer's bizarre behavior. When working, Holmes is whole-heartedly committed to the cause, often going without food or sleep to reach a solution. (Admittedly, in between cases he was known to be fond of a seven-percent solution of cocaine, but one might argue that Doyle inflicted his character with the obsession to keep him from becoming a demigod.) As to Holmes's literary ambitions, they did not rest with publicizing his triumphs to enhance his reputation; rather, he supported Watson's recounting of their adventures as a means of instructing others in the science of his art, even chiding Watson in "The Sign of Four" that to romanticize their adventures did a disservice to his objective:

> Detection is, or ought to be, an exact science, and should be treated in the same cold and unemotional manner. You have attempted to tinge it with romanticism, which produces much the same effect as if you worked a love-story or an elopement into the fifth proposition of Euclid. (Vol. I 125)

Holmes is always clear that his work and the lessons it demonstrates concerning logic, critical thinking, observation, and deduction are the source of all his motivation.

6.2 Hume and Chivalry

As a young man, Hume wrote at length about his fascination with knights and chivalry, an interest Doyle later shared, fondly recalling in his autobiography that his mother was an expert at spinning yarns about noble warriors. After college, Doyle became a devotee of Thomas Carlyle and his theory of heroes and man's purpose on Earth. In many ways, the character of Holmes is recreated as a Victorian-era knight, sharing characteristics with the cavalier described by Hume as a man who "fights, not like another man full or passion and resentment, but with the utmost civility mixed with his undaunted courage" and who "generously gives his antagonist his life" (Burton Vol. I 24). In 1762, Hume expanded on those ideas in an "Essay on the Feudal and Anglo-Norman Government and Manners," in which he wrote: "The virtuous knight fought not only in his own quarrel, but in that of the innocent, of the helpless, and, above all, of the fair, whom he supposed to be forever under the guardianship of his valiant arm" (Burton Vol. I 25). Again, Hume lays out a blueprint for Sherlock Holmes, who proves himself a courageous warrior on more than one occasion, even daring to break the law, if need be, to bring a criminal to justice. ("The Bruce-Partington Plans" and "Charles Augustus Milverton" are two notable examples of Holmes and Watson's engaging in escapades of illegal breaking-and-entering.) Holmes champions the cause of the son wrongly accused of patricide in "Boscombe Valley"; salvages the reputation and familial affection of the ex-convict falsely accused of taking a priceless jewel in "The Blue Carbuncle"; and rescues the asthmatic young lawyer from the clutches of his mother's spurned lover in "The Norwood Builder." Despite his frequent disdain for the female sex ("The motives of women are so inscrutable," he declares in "The Second Stain"), Holmes often takes up the cause of a fair lady: Violet Smith in "The Solitary Cyclist," Violet Hunter in "Copper Beeches," Mary Morstan in "The Sign of Four," and Helen Stoner in "The Speckled Band," are but a few (Vol. 1 1045). In "Thor Bridge," Holmes personifies the knight errant as he arrives in the prison to visit the framed

governess, Grace Dunbar, described by her smitten employer as "the best woman God ever made" (Vol. II 629). Readers can almost picture Holmes hoisting his sword high as he declares, "With the help of the god of justice I will give you a case which will make England ring!" (Vol. II 648). Ultimately, Holmes offers his life for the cause of righteousness, telling his evil archenemy, Professor James Moriarty, that if ending the criminal's scourge of London means having to die himself, he will gladly do so: "If I were assured of the former eventuality, I would, in the interests of the public, cheerfully accept the latter" (Vol. I 743). In "The Final Problem," Holmes and Moriarty face-off atop the Reichenbach Falls in Switzerland, engaging in a hand-to-hand struggle that (purportedly) results in the death of both hero and antagonist. (Spoiler alert: Holmes manages to escape, only to spend three years traveling the world until a remarkable murder finally draws him back to London – a literary tactic Doyle employed in 1903 to revive the character he had attempted to killed off ten years before).

Hume's biographer, Burton, offers two additional descriptions of Hume that echo in the Sherlock Holmes stories. He writes:

> Perhaps Hume had acquired absent habits about trifles. But he could transact important business with ability, and keep important secrets with strictness. There is a general propensity to find, in the nature and habits of abstruse thinkers, an innocent simplicity about the passing affairs of the world, which is often dispelled by a nearer view of their characters. Hume was careless about small matters; but in the serious transactions of life, he was sagacious, prompt, and energetic. (Vol.1 422)

In his narrative, Burton includes a litany of personal characteristics he believes Hume compiled in 1746. While some of the sixteen entries are self-deprecating ("very industrious, without serving either himself or others" and "a fool, capable of performances which few wise men can execute"), others are slightly sarcastic: "A very good man, the constant purpose of whose life is to do mischief." Several entries certainly would be included on a list describing Sherlock Holmes: "Would have no enemies, had he not courted them; very bashful, somewhat modest, no way

humble; sociable, though he lives in solitude" (Vol. I 226). Doyle compiled a similar list about Holmes in "A Study in Scarlet," when Dr. Watson, having just taken up residence at Baker Street, jots down what he knows about his peculiar flat mate. It follows Holmes's explanation that "all knowledge which he possessed was such as would be useful to him," and a conversation in which Watson is shocked by Holmes's asking who philosopher Thomas Carlyle "might be and what had he done" (Vol. 1 12). Watson's evaluation of Holmes's intelligence includes: "Knowledge of literature, philosophy, astronomy - nil. Politics – feeble; botany – variable. Geology – practical, but limited. Chemistry – profound. Anatomy – accurate, but unsystematic. Sensational literature – immense. Practical knowledge of British law" (Vol. I 13-14). Watson is proven incorrect in his evaluation throughout the rest of the canon when Holmes often displays a remarkable intimacy with philosophy and literature. In "The Red-Headed League," for instance, Holmes blithely quotes author Gustave Flaubert in French ("L'homme, c'est rien; l'oeuvre, c'est tout") and tosses out a Latin proverb ("Omne ignotum pro magnifico") (Vol. I 266, 287). In an odd connection, Doyle assembled a similar list in response to the "Proust quiz," questions Marcel Proust designed to help establish characterization. In replying, Doyle also opted for some of the sarcastic tone Hume used in creating his own list. When asked, "What is your favorite occupation?" Doyle tersely replied, "Work." His chief characteristic? "I don't know." His favorite characteristic in a man? "Manliness." In a woman? "Womanliness" ("Autobiographical"). (A copy of Doyle's list is included in Appendix B.)

6.3 Hume and Human Nature

Burton describes Hume as "one who has done more than any other man to show the feebleness of poor human reason," claiming that "Hume's theory of cause and effect has been of

great service to inductive philosophy" (Vol. I 82, 88). Burton explains why such a theory left Hume highly skeptical on the topic of miracles:

> The leading principle of this theory is, in conformity with its author's law of cause and effect, that where our experience has taught us that two things follow each other as cause and effect by an unvarying sequence, if we hear of an instance in which this has not been the case, we ought to doubt the truth of the narrative. In other words, if we are told of some circumstance having taken place out of the usual order of nature, we ought not to believe it; because the circumstance of the narrator having been deceived, or of his designedly telling a falsehood, is more probable than an event contradictory to all previous authenticated experience. It is a rule for marking the boundary and proper application of the inductive system, and one that is highly serviceable to science. (Vol. I 282)

Holmes takes the same skeptical stance when confronted with cases that, at first blush, appear to involve miraculous interventions from another realm. In "The Devil's Foot," he decries the Rev. Mr. Roundhay's claim that "my poor parish is devil-ridden!" and through astute observation, determines why and how three members of the same family tragically died. He likewise brushes aside Dr. Mortimer's suggestion that supernatural causes are the reason a "gigantic hound" murdered Sir Charles Baskerville, refusing to pit his brilliance against "the Father of Evil himself," preferring to solve the murder through research and reason (Vol. II 478, 22). In "The Sussex Vampire," while an entire household is prepared to vilify a new mother of being one of the undead, Holmes alone remains rooted in reality, observing and deducing family dynamics to arrive at a logical explanation for the woman's actions. His work is guided by his first response to the claim of vampires at work: "What have we to do with walking corpses who can only be held in their grave by stakes driven through their hearts? It's pure lunacy" (Vol. II 594). By focusing on the human aspects of the problem, Holmes taps into Hume's idea of applying inductive principles to what may appear to be emotional and spiritual mysteries. Burton interprets: "Human actions are as much the objects of inductive philosophy as the operations of nature; that they are equally regular, effect following cause as much in the operations of the passions as in those of the elements" (Vol. I

275). He then cites this passage from Hume's *Philosophical Essays concerning Human Understanding* to clarify:

> It is universally acknowledged, that there is a great uniformity among the actions of men, in all nations and ages, and that human nature remains still the same in its principles and operations. The same motives always produce the same actions; the same events follow from the same causes. Ambition, avarice, self-love, vanity, friendship, generosity, public spirit; these passions, mixed in various degrees, and distributed through society, have been, from the beginning of the world, and still are, the source of all the actions and enterprises which have ever been observed among mankind...Mankind are so much the same, in all times and places, that history informs us of nothing new or strange in this particular. Its chief use is only to discover the constant and universal principles of human nature, by showing men in all varieties of circumstances and situations, and furnishing us with materials from which we may form our observations, and become acquainted with the regular springs of human action and behaviour. (Vol. I 276)

Holmes holds fast to this theory, making a life's work of observing people, understanding their motivations, and applying his reasoning skills to deduce how those motivations play a role in the conundrum at hand. Some of his conclusions may seem politically incorrect to the contemporary reader: "Had there been women in the house, I would have suspected a mere vulgar intrigue" he suggests in "The Red-Headed League" (Vol. I 286) (though it is worth noting that contemporary police investigations are often guided by the personal relationships of the victims before all other avenues are explored). But the rationale for Holmes's comment goes to Hume's contention that a common set of motivations underlies most human actions. Most of Holmes's cases connect to the less desirable inspirations: the ambitious army officer who sends his best friend and love rival to the front to be killed in "The Crooked Man"; the scheming racehorse owner who hides the prize-winning horse "Silver Blaze" so that his own entry might win the big race; the greed of fathers who covet their daughters' inheritances in "A Case of Identity," "The Speckled Band," and "The Copper Beeches"; the self-loving Brunton, the butler of "The Musgrave Ritual" who considers himself better than his employer; the vanity of the aging Professor Presbury whose desire to be young and virile again turns him into "The Creeping Man"; the

avarice of Mr. Wilson, whose love of money leads him to hire a questionable employee willing to work at half wages and who accepts money from "The Red-Headed League," even when he suspects the payment based solely on the color of his hair is less than legitimate. Among the evildoers is a handful of characters whose actions do combine love and generosity: The battered wife of "The Abbey Grange" who lies to Holmes to protect the man she truly loves; the young lovers of "Boscombe Valley" who hide their true feelings but are compelled by that love to protect each other from scandal and false accusations of murder; and the misguided wife of the cabinet minister of "The Second Stain" who deals with a blackmailer rather than reveal past indiscretions, pleading with Holmes to keep her secret: "Oh, spare me, Mr. Holmes! Spare me! For heaven's sake, don't tell him! I love him so! I would not bring one shadow on his life, and this I know would break his noble heart" (Vol. I 1054). Readers will even find a sense of public spirit in the actions of the confederates of "Wisteria Lodge" who band together to bring a despot to justice.

Hume continues his analysis of human nature by suggesting how a person who observant and who has acquired some degree of life experience might refine the ability to understand and interpret the actions of others. Here again, Hume's direction appears to lay the groundwork for a character such as Sherlock Holmes:

> The benefit of that experience, acquired by long life and a variety of business and company, in order to instruct us in the principles of human nature, and regulate our future conduct, as well as speculation. By means of this guide we mount up to the knowledge of men's inclinations and motives, from their actions, expressions, and even gestures; and again descend to the interpretation of their actions, from our knowledge of their motives and inclinations. The general observations, treasured up by a course of experience, give us the clue of human nature, and teach us to unravel all its intricacies. Pretexts and appearances no longer deceive us (Burton Vol. I 277).

While Doyle offers few details about Holmes's life before Watson, even sidestepping the issue of which university he attended, references sprinkled throughout the stories suggest a man

who has accumulated a considerable body of experience that informs his analysis of human nature. Readers know he keeps a detailed cache of newspaper clippings, photos, indexes, and notes of past cases in a peculiar filing system that provides information to solve the Worthington bank robbery in "The Resident Patient" and the theft of the Black Pearl of the Borgias in "The Six Napoleons," in which Holmes references "looking up the dates in the old files of the paper" (Vol. I 943). He is a regular visitor to the British Museum and never hesitates to call on experts to learn more about a topic. On several occasions, he adopts a different persona to acquire experience and observe a problem from a different perspective. He employs that tactic twice in "A Scandal in Bohemia," appearing first as an out-of-work groomsman to learn about the inner workings of Irene Adler's household, and later as a cleric attacked by a mob to gain entrance to her home. In "The Norwood Builder," he takes on the guise of a homeless seafarer to gather information from another sailor camping out near the site of the crime. Holmes also claims authorship of several monographs and exhibits detailed knowledge on topics such as the various types of cigar ash, tattoos, secret writings, blood stains, fingerprints, shoe prints, and the "Polyphonic Motets of Lassus" (Vol. II 424). And as a keen observer of human nature, Holmes is able to make his own pronouncements on motivations. In "The Abbey Grange," he explains that the battered wife lies only to protect the man she really loves, to "shield him, and so showing that she loved him" (Vol. I 1032). In "The Creeping Man," he reminds Watson that solving the mystery of "The Copper Beeches" was possible by "watching the mind of a child to form a deduction as to the criminal habits of the very smug and respectable father" (Vol. II 654). But he doesn't stop there. In the same story, he extends his observations to pets to answer the question, "Why does Professor Presbury's wolfhound, Roy, endeavour to bite him?"

> My line of thoughts about dogs is analogous. A dog reflects the family life. Whoever saw a frisky dog in a gloomy family, or a sad dog in a happy one? Snarling people have snarling dogs, dangerous people have dangerous ones. And their

> passing moods may reflect the passing moods of others. (Vol. II 654).

Doyle appears to have torn this passage directly from Part III of Hume's *Treatise*, in which the scholar ponders knowledge and probability:

> The resemblance betwixt the actions of animals and those of men is so entire in this respect, that the very first action of the first animal we shall please to pitch on, will afford us an incontestable argument for the present doctrine. This doctrine is as useful as it is obvious, and furnishes us with a kind of touchstone, by which we may try every system in this species of philosophy. It is from the resemblance of the external actions of animals to those we ourselves perform, that we judge their internal likewise to resemble ours. (Part III, Section XVI)

Holmes used such an insight to solve the mystery of the man creeping around the Professor's estate. It was, in fact, the Professor himself, experiencing a violent reaction to a youth serum he had taken in hopes of making himself more attractive to the much younger woman he loved. It was that "untimely love affair," Holmes says, "which gave our impetuous professor the idea that he could only gain his wish by turning himself into a younger man. When one tries to rise above Nature one is liable to fall below it. The highest type of man may revert to the animal if he leaves the straight road of destiny" (Vol. II 672). While Holmes does not claim any talent to predict the future actions of nay one man, he does remind Watson that "you can say with precision what an average number will be up to. Individuals vary, but percentages remain constant" (Vol. I 202).

The detective also develops his expertise by heeding Hume's suggestion to "place himself in the same situation as the audience" (Bizzell 836), an approach Holmes takes on several occasions. In "The Blue Carbuncle," he emulates the goose-seller's love of betting to weasel out the information he wants; in "The Musgrave Ritual," he puts himself in the place of the Hurlstone butler to ascertain what drew the man from his room in the dead of night only to end up entombed in a deserted cellar. Holmes shares this advice with Inspector McKinnon in "The Retired

Colourman": "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" (Vol. II 735).

6.4 Ethics and Error

Doyle takes another cue from Hume when it comes to evaluating character and motivation. Though the detective might have his suspicions about, and in some cases, factual proof of, a person's evil intentions or deeds, he does have moments when he allows his better nature to guide his actions. As Hume suggests in his *Essays Moral and Political*, published in 1741: "It has also been found, as the experience of mankind increases, that people are no such dangerous monsters as they have been represented, and that 'tis in every respect better to guide them like rational creatures than to lead or drive them like brute beasts" (Burton Vol. I 138). Holmes follows that advice in "The Blue Carbuncle," when he sets the confessed, first-time thief free: "I suppose that I am committing a felony, but it is just possible that I am saving a soul. Send him to jail now, and you make him a jail-bird for life" (Vol. I 396). In "The Second Stain," Holmes agrees to overlook the theft committed by Lady Hilda, "going far to screen" her from the one-time breach in her otherwise impeccable moral code (Vol. I 1056). After identifying and confronting the murderer, Dr. Sterndale, in "The Devil's Foot," Holmes gives the avenging killer leave to return to his research in Africa and commiserates with the pain that drove him to commit a crime: "I have never loved, Watson, but if I did and if the woman I loved had met such an end, I might act even as our lawless lion-hunter has done" (Vol. II 491). After coaxing a confession from the murderous father in "The Boscombe Valley Mystery," Holmes lets him go free, choosing to believe the killer's claim that he resorted to violence to protect his daughter and realizing that the man had but a short time to live. Most notably, Holmes and Watson collude as judge and jury to absolve Captain

Croker from any guilt, despite the sailor's having bludgeoned an abusive husband to death in "The Abbey Grange":

> This is a very serious matter, though I am willing to admit that you acted under the most extreme provocation to which any man could be subjected. I am not sure that in defence of your life your action will not be pronounced legitimate. Meanwhile, I have so much sympathy for you that, if you choose to disappear in the next twenty-four hours, I will promise you that no one will hinder you. (Vol. I 1032)

Burton does caution, however, that human error is not to be ignored when analyzing reason and suggests that therein lies the most significant accomplishment of Hume's *A Treatise of Human Nature*:

> The greatest service which the Treatise has done to philosophy is that purely incidental one of teaching human reason its own weakness – of showing how easily the noblest fabric of human thought may be undermined by a destroying agency of power not greater than that of the constructive genius which has raised it. In this respect it has done to philosophy the invaluable service of teaching philosophers their own fallibility. In all the departments of thought, and not only in the world of thought but in that of action, the spirit of human infallibility is the greatest obstacle to truth and goodness. (Vol. I 90)

Doyle does not shy away from his character's fallibility. Though contemporary reincarnations would have television viewers and movie-goers believe that Holmes always solves the crime, catches the crook, and restores order out of chaos, achieving those ends often involves some miscalculation along the way. In a few cases, Holmes is not victorious at all. In "A Scandal in Bohemia," his enormous ego convinces him that the mystery has been solved, so he puts off retrieving the incriminating photo of Irene Adler and the Bohemian king – only to find that Adler has outwitted him in the end, taking the photo and leaving another in its place. In "The Solitary Cyclist," the heroine nearly meets a violent her end when Holmes's oversight of the railroad timetables delays him, forcing him to scramble to save her at the last minute. The final solution to "The Musgrave Ritual" is almost lost until Holmes is reminded that he skipped the last direction in the treasure hunt. At the start of the "Silver Blaze" Holmes snarls, "I made a blunder, my dear

Watson – which is, I am afraid, a more common occurrence than anyone would think who only knew me through your memoirs" (Vol. I 522). In two instances in "The Priory School," Holmes expresses frustration at his mistakes, calling himself a "blind beetle" and lamenting that he had been "warm, as the children say, at that inn; I seem to grow colder every step that I take away from it" (Vol. I 873-874). Holmes's most- quoted admission of fallibility comes in the same story, when Watson describes the detective's proposed solution as "impossible." "A most illuminating remark!" Holmes replies. "It is impossible as I state it, and therefore I must in some respect have stated it wrong" (Vol. I 870). Clearly, Holmes has learned Hume's contention, put forth in his essay, "Of the Standard of Taste," that "among a thousand different opinions which different men may entertain of the same subject there is one, and but one, that is just and true, and the only difficulty is to fix and ascertain it" (Bizzell 832). And as Holmes reminds Watson in "The Yellow Face," "Any truth is better than indefinite doubt" (Vol. I 562).

6.5 Hume and Imagination

Burton briefly explains select passages from Hume's *Treatise* and offers the reactions of others to the work, all couched in an introduction that admits "the Treatise is among the least systematic of philosophical works – that it has neither a definite and comprehensive plan, nor a logical arrangement" (Vol. I 66). But one specific part of the *Treatise* that finds its way into the Sherlockian canon is worth reviewing: the value of imagination, a facility whose chief asset, Hume states, is "the liberty to transpose and change its ideas" (Section III of Book I). In her book, *Hume's Imagination*, Mary Banwart points out that as the scholar "was interested in the analysis of ideas, he was also interested in the way we join simple ideas to form complex ones and in the way narrative or historical accounts of experience move us to act" (1). The ability to form those complex concepts is often linked to imagination, which Banwart defines as "the one free principle

of association [that] enables us to extend past experience into the future by finding new resemblances between ideas (97). She also points out that Hume describes imagination "as a constructive activity capable of reflection and discovery," and that activity is both conscious and deliberate: "Successful associations do not simply happen. According to Hume, they are something for which we are responsible" (66, 97). In other words, imagination is the ability to connect seemingly disparate ideas to create a new concept, and one that is often acquired through experience, observation, and an understanding of cause and effect. As Hume posits: "Our judgments concerning cause and effect are derived from habit and experience, and when we have been accustomed to see one object united to another, our imagination passes from the first to the second, by a natural transition" (Section XIII).

Sherlock Holmes possessed a powerful and well-honed imagination, the product of his continuing education, knowledge of the past, and astute observational skills. A key factor in his accepting or declining a case was often the level of difficulty it presented to his imagination, as Watson notes in "Black Peter":

> He frequently refused his help to the powerful and wealthy where the problem made no appeal to his sympathies, while he would devote weeks of most intense application to the affairs of some humble client whose case presented those strange and dramatic qualities which appealed to his imagination and challenged his ingenuity. (Vol. I 885)

For Holmes, the first challenge usually involved engaging his imagination to reorder otherwise random facts to form an appraisal of a client, victim, or witness. Examples of his capacity to do so, often within seconds, is part of the detective's enduring allure: By tapping the resources of his imagination, he can assess his subjects in a way that leaves his audience breathless. Just one such exercise occurs early in "The Red-Headed League" when Jabez Wilson arrives at 221-B with

nothing but a newspaper in his hands, yet it takes Holmes no time to learn key elements about his client and to explain what association of ideas led to his conclusions:

> "Beyond the obvious facts that he has at some time done manual labour, that he takes snuff, that he is a Freemason, that he has been in China, and that he had done a considerable amount of writing lately, I can deduce nothing else."
> "How in the name of good-fortune did you know all that, Mr. Holmes?" he asked. "How did you now, for example that I did manual labour? It's as true as gospel, for I began as a ship's carpenter."
> "Your hands, my dear sir. Your right hand is quite a size larger than your left. You have worked with it, and the muscles are more developed."
> "Well, the snuff, then, and the Freemasonry?"
> "I won't insult your intelligence by telling you how I read that, especially as, rather against the strict rules of your order, you use and arc-and-compass breastpin."
> "Ah, I forgot that. But the writing?"
> "What else can be indicated by that right cuff so very shiny for five inches, and the left one with the smooth patch near the elbow where you rest it upon the desk?"
> "Well, but China?"
> "The fish that you have tattooed immediately above your right wrist could only have been done in China. I have made a small study of tattoo marks and have even contributed to the literature of the subject. That trick of staining the fishes' scales of a delicate pink is quite peculiar to China. When, in addition, I see a Chinese coin hanging from your watch-chain, the matter becomes even more simple."
> Mr. Jabez Wilson laughed heavily. "Well, I never!" said he. "I thought at first that you had done something clever, but I see that there was nothing in it, after all."
> "I begin to think, Watson," said Holmes, "that I make a mistake in explaining. *Omne ignotum pro magnifio*, you know, and my poor little reputation, such as it is, will suffer shipwreck if I am so candid." (Vol. I 265-266)

Holmes also employs his imagination to make mental leaps between seemingly unrelated facts and ideas, then arranging them into a cause-and-effect series. One of his most famous cases, "Silver Blaze," hinged on his ability to connect several such random clues. In this story, a famous racehorse has disappeared, his trainer has been murdered, and Holmes is called in by an out-of-his-depth Inspector Gregson to find the animal and capture the killer before an upcoming big race. Among the mishmash of information Holmes uncovers are several sheep going lame weeks before the disappearance, the presence of an expensive dressmaker's bill in the dead man's pocket, and the curried mutton dish served at dinner on the night of the murder. One of the canon's most famous clues also appears here: the dog that did not bark in the night. While no one involved with

the mystery gave a second thought to the dog, Holmes alone connected the creature's lack of reaction as an indicator that the killer must have been known and not considered a threat; otherwise, the dog would have raised the alarm. But it is the curried mutton that Holmes calls "the first link in my chain of reasoning," putting in his mind the idea that a heavily spiced dish would mask the flavor of an opiate that would cause the stable hands to sleep through any disturbance in the night (Vol. I 543).

The ability to imaginatively re-associate disparate elements into orderly facts is a hallmark of Holmes's success and is on display at some level in every story. But there are also a few lapses, as in the "Thor Bridge" adventure when he admits that failing to exercise his imagination almost changed the outcome of a case involving a vindictive wife who made her suicide appear like a murder to implicate the young governess her husband had fallen in love with. "I feel Watson, that you will not improve any reputation which I may have acquired by adding the case to your annals. I have been sluggish in mind and wanting in that mixture of imagination and reality which is the basis of my art" (Vol. II 651). Imagination, for Holmes, elevates plodding detective work to an art form. Holmes reminds Watson of this point on more than one occasion when he comments on the imaginative skills among the various police officials he encounters. Most of these observations are negative, as in this assessment of Lestrade in "The Norwood Builder." The long-suffering Scotland Yard detective is eager to pin a murder on a young lawyer just because he visited the victim on the night of the crime:

> It strikes me, my good Lestrade, as being just a trifle too obvious. You do not add imagination to your other great qualities; but if you could for one moment put yourself in the place of this young man, would you choose the very night after the will had been made to commit your crime? Would it not seem dangerous to you to make so very close a relation between the two incidents? Again, would you choose an occasion when you are known to be in the house, when a servant has let you in? And finally, would you take the great pains to conceal the body and yet leave your own stick as a sign you were the criminal? Confess, Lestrade, that all this is very unlikely. (Vol. I 790)

Holmes is equally dismissive of the hapless Inspector Gregory, assigned to investigate the missing horse in "Silver Blaze." "Were he but gifted with imagination he might rise to great heights in his profession," Holmes says (Vol. I 527). His own ability to sew together the strands of seemingly unrelated ideas and events enables Holmes to devise a logical, and correct, solution to the mystery. "See the value of imagination," he points out to Watson. "It is the one quality which Gregory lacks. We imagined what might have happened, acted upon the supposition, and find ourselves justified" (Vol. I 535).

6.6 Hume and Doyle

While many of the precepts Hume explored in his writings permeate the character of Sherlock Holmes, the scholar's life also bears an odd juxtaposition to Doyle's own. After devoting so much time and work to his philosophical writings, Hume published *The History of Great Britain Volume I*, in 1754, and as Burton notes, "It laid the foundation of a title to that which all the genius and originality of his philosophical works would never have procured for him – the reputation of a popular author" (Vol. I 399). Ironically, much of Doyle's writing before Holmes burst into his imagination consisted of historical fiction that today is rarely read or discussed. Even his critically-acclaimed 1902 essay, "The War in South Africa: Its Cause and Conduct," which offered a defense of the British position in the Boer War and won Doyle a knighthood, has been largely relegated to obscurity. While those works generally remain out of the public's purview, the fictional tales of Sherlock Holmes that Doyle himself considered second rate are what has won him the "reputation of a popular author." Both Hume and Doyle preferred to be remembered for works less celebrated today, but despite their reputations in history, the two succeeded in a way that Burton prized: "Imaginative writers present us with descriptions of things which never, within

our own experience, have existed; of things which, we believe, never have had existence" (Vol.1 72). Certainly Hume and Doyle can claim such a distinction without dispute.

7 CAMPBELL. BLAIR, AND CARLYLE

"On the contrary, Watson, you can see everything. You fail, however, to reason from what you see." --*Arthur Conan Doyle, "The Blue Carbuncle"*

The previous chapter explored David Hume's philosophy and correlated how Doyle reworked Hume's concepts into the rhetoric we read in the Sherlock Holmes stories. However, the well-read, highly-educated Doyle did not limit his resources to Hume alone. The ideas of Enlightenment scholars George Campbell and Hugh Blair also bubble to the surface of Doyle's writings, in construction, style, paraphrase, and, on occasion, precise language. They also appear in the way Doyle organized the individual tales to showcases for Holmes's powers of persuasion. As Golden and Corbett relate, Campbell and Blair "recognized that effective ethical, logical, and emotional proof are essential to persuasion. They felt that a well-organized address should have interest, unity, coherence, and progression. They held that style should be characterized by perspicuity and vividness" (Golden 13). This approach is, in effect, the outline Doyle follows for every Holmes story, built around ethical, logical, or emotional proofs that persuade the readers of Holmes's truth. The tales also exhibit excellent organization, plotting, and pacing, delivering a complete package that begins with announcing the problem through parsing it, moves through solving it, and finally recaps the key issues in a final address to the audience. Doyle, as a master of the short story genre, tells his stories in clear, direct fashion highlighted by vivid details that make most of them remarkably memorable. Most his readers, or even those who have watched a film version, come to the end of "The Hound of the Baskervilles" with the horrifying image of those "footprints of a gigantic hound" seared on their memories (Vol. II, 19).

Linking the era of Enlightenment and Doyle's arrival as a Victorian author is Thomas Carlyle, one of the few philosophers whom Doyle mentions by name in his personal writings and

the Sherlockian canon. Though Doyle did not always agree with all the scholar's positions, he read and reread Carlyle's works to deepen his understanding of them, and he relies on Carlyle's theory of heroes to create the character of Holmes.

This chapter will delve into the connections between Sherlock Holmes and Campbell, Blair, and Carlyle.

7.1 George Campbell (1719-1796)

Born in Aberdeen, Campbell was ordained as a Church of Scotland minister before taking the helm of his alma mater, Mariscal College. He founded the Philosophical Society of Aberdeen, a group that drew much of its influence from Hume. In 1762, Campbell followed Hume's lead and offered his own thoughts on religion in a *Dissertation on Miracles*. Doyle, who took up the cause of Spiritualism later in his life, shared much common ground with Campbell's views on belief and testimony, but he also incorporated into his short stories a wealth of ideas Campbell explored in *The Philosophy of Rhetoric*. Published in 1776, this work lays out the elements of a convincing argument and relies heavily on the use of reasoning, both "scientific, as mathematical axioms or inductive generalizations" that form a conclusion through "a chain of logical links" (Bissell 898). The words "chain, logical, and links" appear with regularity throughout the Holmes canon.

Campbell begins his *Philosophy* with a chapter on "The Nature and Foundations of Eloquence" in which he states that all speech has four goals: "to enlighten the understanding, to please the imagination, to move the passions, or to influence the will" (Bizzell 902). Enlightenment principles champion education and instruction; imagination and eloquent style; the ability to rouse the passions with pathos; and forceful conviction on the part of the speaker. In the Sherlock Holmes stories, Doyle taps these directives in two ways.

First, the author allows Holmes to use these guidelines as a mean of explaining a situation or unraveling a puzzle for the confused audience, which might take the character of Watson, the Scotland Yard detective force, the client, or all three. The "enlightenment" element in many stories is dramatically played out in the final act when Holmes reveals all that the audience has not seen or grasped. A few notable examples of this tactic are the last scenes of "The Six Napoleons," when Holmes dazzles Watson and Inspector Lestrade with a detailed account of how he pieced together the sequence of events around the destruction of five sculptures; "Silver Blaze," when the mystery's solution is revealed to Watson and the horse's owner, Col. Ross; and "The Abbey Grange," when Holmes relates to Captain Crocker how he figured out the sailor's role in the death of the abusive husband. At other times, Holmes halts the narrative to explain his thought process or reveal his knowledge to keep the story moving, as he does while deciphering the peculiar code in "The Dancing Men" or when he recreates the murder scene of "The Devil's Foot."

Holmes also makes excellent use of imagination, in both his word choices and his ideas. Holmes and Watson frequently banter about the meaning of words, as is the case in the "Wisteria Lodge" adventure that opens with a debate around the meaning of "grotesque":

> "I suppose, Watson, we must look upon you as a man of letters," he said. "How do you define the word 'grotesque'?"
> "Strange – remarkable," I suggested.
> "He shook his head at my definition. "There is surely something more than that," said he, "some underlying suggestion of the tragic and the terrible. If you cast your mind back to some of those narratives with which you have afflicted along-suffering public, you will recognize how often the grotesque has deepened into the criminal." (Vol. II 326)

Holmes's imagination often allows him to find the precise words with which to woo his difficult witnesses or clients. In "The Blue Carbuncle," the presence of a betting form sticking out of the goose seller's pocket prompts a conversation around wagers that results in the vendor giving Holmes all the information he initially withheld. In "The Devil's Foot," he knows just the right

calming words and soothing tone of voice to put the distraught housekeeper at ease. And in a case of imagination crossing the line of decency, he takes on the language and persona of a working-class plumber to court Charles Augustus Milverton's housemaid merely to gain access to the household.

When it comes to "moving the passions" and "influencing the will," Doyle creates a character adept at mixing the perfect formula of emotional and logical arguments. His insinuation that the constable guarding the murder scene in "The Second Stain" has gotten the better of Lestrade sends the Scotland Yard inspector out in a huff to issue a stern reprimand. His persuasive insistence convinces Miss Harrison to spend the entire day shut up in the empty sick room to distract a thief in "The Naval Treaty." And on more than one occasion, his confidence encourages his clients, as he tells Miss Stoner in "The Speckled Band": "Be brave, for if you will do what I have told you, you may rest assured that we shall soon drive away the dangers that threaten you" (Vol. I 416).

Doyle also looks to Campbell's theories around writing and emulates the guidelines Campbell espoused. He follows Campbell's directive to compose works with a purpose of enlightening, showcasing imagination, stirring the passions, or influencing the will. Though Doyle can certainly be credited with other motives, such as the drive to entertain and the need to make money, readers can also interpret his works as reformatted lessons on Enlightenment principles of reasoning and logic, as well as the way to construct a good story. Clearly, Doyle's imagination is a vivid one; his use of language, his plot lines, and his characters are reflections of an inventive mind. And while he does not use his platform to rally around popular causes of the day (suffrage) or issues he took a personal role in addressing (Britain's divorce laws, for one), he does use the format of the short story to construct moral fables that support and reinforce the values of Victorian life. Readers of "The Man with the Twisted Lip" learn the importance of having faith in

their partners ("You would have done better to have trusted your wife" [Vol. I 372]) and of on-going education ("It is better to learn wisdom late than never to learn it at all" [Vol. I 369]). That last sentiment is stated more bluntly in "The Red Circle": "Education never ends, Watson. It is a series of lessons, with the greatest for the last" (Vol. II 387). In "Thor Bridge," Holmes reminds the rich employer that only proper relations should be shown to the attractive, young governess who attempts to instill a sense of philanthropy in her cold-hearted employer, pointing out that "a fortune for one man that was more than he needed should not be built on ten thousand ruined men who were left without the means of life" (Vol. II 638). Riddled with such observations and adages, the stories often offer a moral roadmap. Even when cases take the hero into the realm of illegal activity, Doyle uses the premises of right and honor to justify the means. On a larger scale, the stories also serve to inspire and influence readers to become more engaged in the principles of observation, logic, and reasoning.

Doyle, living in a post-Enlightenment era that still relied on those philosophical ideas, took Campbell's lessons on truth to heart and extended them to his character. As he declares through Holmes in "The Yellow Face," "Any truth is better than infinite doubt" (Vol. I 562). To Campbell, "the sole and ultimate end of logic is the eviction of truth. Pure logic regards only the subject, which is examined solely for the sake of information" (Bizzell 905). This approach is the core of the Sherlockian canon and detective/mystery fiction as a whole: In each case, Holmes is confronted with a conundrum or puzzle that needs unraveling to save a potential victim, protect national security, defend a client's honor, or, on occasion, simply satisfy his intellectual curiosity. The ultimate end is always the same: "the eviction of truth." Even in the few instances when Holmes cannot completely explain what took place, he is willing to accept a plausible theory that eliminates the bulk of any doubt. In "The Musgrave Ritual," he succeeds at solving the riddle of the ritual, finding the dead butler, and restoring the lost crown of Charles the First, but he can only

suppose what happened to the missing housemaid: "Of the woman nothing was ever heard, and the probability is that she got away out of England and carried herself and the memory of her crime to some land beyond the sea" (Vol. I 623). While Doyle uses this tactic to account for all the threads of the story, he also gives readers some plausible explanation that is "better than infinite doubt."

Doyle also imbues Holmes with the common-sense insights on human nature drawn from Campbell's concept of "knowledge common to all mankind." This knowledge allows the detective to draw parallels to proven theories of behavior and motivation (Bizzell 909). As Campbell writes, "Logical truth consisteth in the conformity of our conceptions to their archetypes in the nature of things," and following this precept, Holmes bases his conclusions on commonalities such as love, greed, fear, and jealousy (Bizzell 907). He correctly intuits that the reason Miss Turner of "Boscombe Valley" begs him to take up the case of young McCarthy, accused of killing his father, is because she loves him. As soon as he learns that Jonas Oldacre, "The Norwood Builder," is the spurned suitor of John Hector MacFarlane's mother, he correctly surmises that a devilish plot of revenge is unfolding. And the examples of Holmes's identifying greed are plentiful, from stepfathers angling to get control of daughters' incomes to two scheming gold miners who plan to swindle the niece of their dead coworker out of her legacy in "The Solitary Cyclist." Sometimes, he considers human nature as a product of probability, reminding Watson, "You can, for example, never foretell what any one man will do, but you can say with precision what an average number will be up to. Individuals vary, but percentages remain constant" (Vol. I 202).

These same scenarios follow Campbell's idea that common knowledge includes a consensus that "whatever has a beginning has a cause. When there is in the effect a manifest adjustment of the several parts to a certain end, there is intelligence in the cause. The course of nature will be the same tomorrow that it is today. The future will resemble the past" (Bizzell 909).

Along the same lines, Campbell states that "all reasoning necessarily supposes that there are certain principles in which we must acquiesce, and beyond which we cannot go – principles clearly discernible by their own light, which can derive no additional evidence from any thing besides. On the contrary supposition, the investigation of truth would be a needless and fruitless task" (Bizzell p. 911). Holmes relies on the data provided by the predictability of human nature, of the future resembling the past, and of established principles to reason through his cases. Without those foundational concepts, he is often at a loss to discover the truth. He makes this observation often, most notably in "A Scandal in Bohemia" when he declares: "It is a capital mistake to theorize before one has data" and in "The Copper Beeches": "Data! Data! Data! I cannot make bricks without clay" (Vol. I 242, 501). In addition, while he is willing to acknowledge probability, he rarely allows himself to be drawn into speculation: "I never guess," he tells Watson in "The Sign of Four." "It is a shocking habit, destructive to the logical faculty" (Vol. I 129).

Likewise, when it comes to reasoning, Campbell adds that the absence of "first truths" prohibits the existence of "second truths, nor third, nor indeed any truth at all" (Bizzell 911). Without this sequence of accepted facts, the detective cannot work out his puzzle or establish the truth. Campbell also notes that "what has a beginning has a cause. When there is in the effect a manifest adjustment of the several parts to a certain end, there is intelligence in the cause" (Bizzell 909). Applying this theory to his work in several cases, Holmes pinpoints the cause behind a series of seemingly unrelated facts. In the "Red-Headed League," he establishes that the formation of an exclusive club for red-haired gentlemen is, in fact, motivated by a scheme to rob a bank. After assembling a bizarre collection of data, including the stained knees of the assistant shop keeper and a pawnshop's location near a Bank of England branch, he links them all to a daring heist of French gold. Similarly, in "The Six Napoleons," a series of thefts and the violent destruction of plaster

Napoleon statues are, in fact, caused by the villain's attempt to reclaim the Black Pearl of the Borgias.

The ideas that "the course of nature will be the same tomorrow that is today, or the future will resemble the past" and that "the course of nature in time to come will be similar to what it hath been hitherto" (Bizzell 909, 912) are also lessons Doyle relies on to give Holmes a basis for his deductions in several cases. His recognition of the consistent behavior of the ego-centric African explorer in "The Devil's Foot" reveals a man self-confident enough to commit a revenge killing. His disbelief that the stingy and arrogant housekeeper in "The Norwood Builder" would offer aid to a homeless man uncovers a missing person and a murderer.

Campbell's instruction that "the discovery of the less general truths has the priority, not from their superior evidence, but solely from this consideration, that the less general are sooner objects of perception to us" is one Doyle also relies on to bolster Holmes's observational skills (Bizzell 908). The attention Holmes pays to the "less general" facts – those points of his investigation that break from the archetypes and stand out on their own –often provides a starting point from which he uncovers the crucial clue in a case. Doyle refers to these "less general truths" as "trifles" and addresses their significance at the beginning of "The Six Napoleons":

> The affair seems absurdly trifling, and yet I dare call nothing trivial when I reflect that some of my most classic cases have had the least promising commencement. You will remember, Watson, how the dreadful business of the Abernetty family was first brought to my notice by the depth which the parsley had sunk into the butter upon a hot day. (Vol. I 927)

Later in the story, when Lestrade is stumped by why the criminal chose the yard of an empty house to break one of the busts, Holmes points out the "trifle" of a streetlight making it an attractive spot. When Lestrade is uncertain how to handle that information, Holmes instructs him to "docket it. We may come on something later which will bear upon it" (Vol. I 932). In some

instances, the accumulation of such minor, seemingly unrelated clues acquires enough momentum to solve the case.

For Campbell, convincing arguments are based upon two kinds of reasoning, the first of which relies on scientific "principles such as mathematical axioms or inductive generalizations" that "demonstrate a conclusion by a chain of logical links" (Bizzell 898). In "A Study in Scarlet," Watson notes that Holmes's essay on logic claims that "his conclusions were as infallible as so many propositions of Euclid." Holmes also writes that "all life is a great chain, the nature of which is known whenever we are shown a single link of it," but Watson is highly skeptical, going as far as to call the science "far-fetched and exaggerated" (Vol. I 16). Holmes's theory states:

> From a drop of water, a logician could infer the possibility of an Atlantic or a Niagara without having seen or heard of one or the other. So all life is a great chain, the nature of which is known whenever we are shown a single link of it. Like all other arts, the Science of Deduction and Analysis is one which can only be acquired by long and patient study nor is life long enough to allow any mortal to attain the highest possible perfection in it. Before turning to those moral and mental aspects of the matter which present the greatest difficulties, let the enquirer begin by mastering more elementary problems. Let him, on meeting a fellow-mortal, learn at a glance to distinguish the history of the man, and the trade or profession to which he belongs. Puerile as such an exercise may seem, it sharpens the faculties of observation, and teaches one where to look and what to look for. By a man's finger nails, by his coat-sleeve, by his boot, by his trouser knees, by the callosities of his forefinger and thumb, by his expression, by his shirt cuffs—by each of these things a man's calling is plainly revealed. That all united should fail to enlighten the competent enquirer in any case is almost inconceivable. (Vol. I 16)

Campbell has much to say on the topic of deduction, a word that has become synonymous with the name Sherlock Holmes. His definition of the term matches the detective's approach:

> All rational or deductive evidence is derived from one or other of these two sources: from the invariable properties or relations of general ideas; or from the actual, though perhaps variable, connexions subsisting among things. The former we call demonstrative, the latter moral. Demonstration is built on pure intellection, and consisteth in an uninterrupted series of axioms. That propositions formerly demonstrated are taken into the series, doth not in the least invalidate this account;

> inasmuch as these propositions are all resolvable into axioms, and are admitted as links in the chain . . . Moral evidence is founded on the principles we have from consciousness and common sense, improved by experience. (Bizzell 912)

Holmes is a master of drawing on his wealth of accumulated knowledge and keen sense of observation to align a series of data-based axioms that form a chain leading to the solution of each mystery. In "The Abbey Grange," he connects sailors' knots, the dregs in a wine glass, and a battered wife to solve a murder. His ability to make connections where others cannot is also on display in "The Blue Carbuncle," in which he draws inferences from a battered felt hat to trace the theft of a precious jewel from a posh hotel. He establishes these chains of reasoning at a lightning-fast pace that often leaves his audience in awe – until the process is revealed. His first encounter with Watson in "A Study in Scarlet" puts the theory into action when he greets his new friend by stating, "You have been in Afghanistan, I perceive" (Vol. I 7). Later in the story, Watson musters the courage to ask for an explanation and learns Holmes's though process:

> I knew you came from Afghanistan. From long habit the train of thoughts ran so swiftly through my mind that I arrived at the conclusion without being conscious of intermediate steps. There were such steps, however. The train of reasoning ran, 'Here is a gentleman of a medical type but without the air of a military man. Clearly an army doctor then. He has just come from the tropics, for his face is dark and that is not the natural tint of his skin, for his wrists are fair. He has undergone hardship and sickness, as his haggard face says clearly. He left arm has been injured. He holds it in a stiff and unnatural manner. Where in the tropics could an English army doctor have seen much hardship and got his arm wounded? Clearly I Afghanistan. (Vol. I 18)

As Doyle learned to do as a medical student working under Joseph Bell, Holmes often puts his deductive skills to use in everyday situations, as revealed in the first two pages of "The Dancing Men," when he begins a conversation by asking, "So, Watson, you do not propose to invest in South African securities?"

> I gave a start of astonishment. Accustomed as I was to Holmes's curious faculties, this sudden intrusion into my most intimate thoughts was utterly inexplicable. "How on earth do you know that?" I asked.

> He wheeled round upon his stool, with a streaming test-tube in his hand, and a gleam of amusement in his deep-set eyes.
> "Now, Watson, confess yourself utterly taken aback," said he.
> "I am."
> "I ought to make you sign a paper to that effect."
> "Why?"
> "Because in five minutes you will say that it is all so absurdly simple."
> "I am sure that I shall say nothing of the kind."
> "You see, my dear Watson" – he propped his test-tube in the rack, and began to lecture with the air of a professor addressing his class – "it is not really difficult to construct a series of inferences, each dependent upon its predecessor and each simple in itself. If, after doing so, one simply knocks out all the central inferences and presents one's audience with the starting-point and the conclusion, one may produce a startling, though possibly a meretricious, effect." (Vol. I 806)

Holmes then fills in the "central inferences" – how the chalk-stained groove between Watson's left forefinger and thumb indicated he'd been playing billiards, how Watson only plays billiards with Thurston, how Watson had mentioned Thurston's invitation to invest in South African properties, and how Watson had not asked Holmes for the key to the drawer that held his checkbook. And as predicted, Watson exclaims, "How absurdly simple!" (Vol. I 807).

Campbell believes that "untrue events must be counterfeits of truth, and bear its image; for in cases wherein the proposed end can be rendered consistent with unbelief, it cannot be rendered compatible with incredibility" (Bizzell 906). Doyle updates Campbell's language and gives to Holmes as a guideline while investigating the abduction of Lord Salter from "The Priory School." While talking through the case with Watson, it becomes clear that their reconstruction of the event is "consistent with unbelief," or simply not plausible:

> "Let us continue our reconstruction. He meets his death five miles from the school – not by a bullet, mark you, which even a lad might conceivably discharge, but by a savage blow dealt by a vigorous arm. The lad, then, HAD a companion in his flight. And the flight was a swift one, since it took five miles before an expert cyclist could overtake them. Yet we survey the ground round the scene of the tragedy. What do we find? A few cattle-tracks, nothing more. I took a wide sweep round, and there is no path within fifty yards. Another cyclist could have had nothing to do with the actual murder, nor were there any human foot-marks."
> "Holmes," I cried, "this is impossible."

> "Admirable!" he said. "A most illuminating remark. It IS impossible as I state it, and therefore I must in some respect have stated it wrong." (Vol. I 870)

Holmes also recognizes the role of the impossible in several other cases, most famously in "The Sign of Four." In this story, Doyle rewords an important tenet of Campbell's philosophy that states: "Probability results from evidence and begets belief. Plausibility ariseth chiefly from consistency . . . from its being what is commonly called natural and feasible. Implausibility implies no positive evidence for it" (Bizzell 930). Doyle has Holmes say, "When you have eliminated the impossible, whatever remains, however improbable, must be the truth" (Vol. I 160). Doyle fully grasps the concepts of plausibility and probability and adeptly applies them to his detective's hypotheses. He also understands that Campbell's sensibility about chance plays no role in deductive thinking. As Campbell notes, chance "is often employed to denote a bare possibility of an event, when nothing is known either to produce or to hinder it" (Bizzell 922). In several cases, Holmes scoffs at chance, as he tells Watson in "The Second Stain" after news reports link a bizarre murder to a case of stolen state papers:

> "Well, Watson, what do you make of this?" asked Holmes, after a long pause.
> "It is an amazing coincidence."
> "A coincidence! Here is one of the three men whom we had named as possible actors in this drama, and he meets a violent death during the very hours when we know that that drama was being enacted. The odds are enormous against its being coincidence. No figures could express them. No, my dear Watson, the two events are connected—must be connected." (Vol. I 1041)

Campbell concludes his discussion on deductive evidence by reminding readers that it is comprised of "experience, analogy, and testimony," all elements that Holmes employs to solve his cases (Bizzell 923). In fact, Campbell's final thoughts on the matter precisely describe Holmes' characterization, as created by Doyle:

> This, though peculiarly the logician's province, is the foundation of all conviction and consequently of persuasion too. To attain either of these ends, the speaker

> must always assume the character of the close and candid reasoner; for though he may be an acute logician who is no orator, he will never be a consummate orator who is no logician. (Bizzell 923)

As small as Holmes's fictitious audience might have been (and in some cases, it was Watson alone), he consistently convinced his listeners that he held the superior solution to any case by winning them over with his rhetorical skills and logical thought process. Indeed, the resolutions to most of his cases hinge on that final scene when he steps into the spotlight and delivers his declarations – a feature of the mystery genre that has become a standard practice of fictional investigating detectives even today.

7.2 Hugh Blair (1718-1800)

The Edinburgh-born Blair attended the country's leading university there, enrolling in 1730 at the tender age of twelve and earning a master's degree nine years later. He also worked as a teacher and tutor before being ordained. He is chiefly renowned for his lectures on Belles Lettres, collected and published in 1783 after he retired from his post as Regius Professor of Rhetoric and Belles Lettres at his alma mater (Bizzell 947). But, as Golden and Corbett point out, Blair eschewed being intimately identified with one particular approach, and that may have contributed to his staying power (Golden 15). In addition, he is remembered as a staunch advocate of David Hume, supporting the philosopher against charges of heresy by Scottish religious leaders and drawing on Hume's writings for inspiration. Blair's position that people rely solely on feelings and sight instead of detailed observation and deep impressions echoes Hume's sentiments.

Blair's ideas and concepts surface through the Sherlock stories as a guide to effective writing. As a medical student, Doyle gave little thought to a career as a writer, but the academic environment at the University of Edinburgh, so strongly impacted by the Enlightenment, placed a high value on effective communication for the professional fields. In Blair's first Belles Lettres

lecture, he offers his guidance not just for speakers, but for writers and those who careers (the law, the pulpit) require the ability to communicate effectively, and his stylistic and philosophic approaches reverberate through Doyle's pen.

Blair's initial address not only makes a strong case for the importance of effective speech and composition; it also states that it is not enough to be "rich or splendid in expression" if the material is "barren or erroneous in thought" (Golden 31). Rather, strong writing relies on knowledge and science to "furnish the materials that form the body and substance of any valuable composition" (Golden 32). Those two elements are difficult to separate, since "true rhetoric and sound logic are very nearly allied" (Golden 33). Doyle follows Blair's advice in writing the Holmes stories. By the nature of being mysteries, the tales must rely heavily on well-organized and exacting prose that establishes the complete story arc in a relatively short number of pages. The main character champions both knowledge and science and uses them to solve the case, which he then presents to the audience in a summation that persuades readers that he alone holds the key to the puzzle. And without the guiding principles of logic, the same readers would find Holmes' answers lacking in consistency and credibility.

At the same time, Holmes possesses a highly-refined sense of reason that matches the definition created by Blair as "that power of the mind which in speculative matters discovers the truth, and in practical matters judges of the fitness of means to an end" (Golden 37). Holmes employs his vast knowledge base and his logical, reasoning mind for the public and private good. Readers are never unclear about his motives, even when he accomplishes his goal by stepping outside the legal limits, as he did when breaking into the villains' homes in "The Bruce Partington Plans" and "Charles Augustus Milverton." His actions are always driven by the desire to uncover the truth, and in so doing, restore order. It is a job he views as a duty and responsibility for the unique talents he possesses. Blair writes that "logical and ethical disquisitions move in a higher

sphere...the progress of the understanding in its search after knowledge, and the direction of the will in the proper pursuit of good. They point out to man the improvement of his nature as an intelligent being; and his duties as the subject of moral obligation" (Golden 34). While the Holmes stories certainly serve at least as a pleasant distraction, they also can be viewed as essays on ethics and morality. Many tales turn on elements of human frailty; had the character been of stronger metal, Holmes would have had no case at all. If the King of Bohemia had not had an illicit affair with Irene Adler, he would not have been the victim of blackmail. Had "The Resident Patient," Mr. Blessington, not lied about his past, he might have avoided being killed by a gang of bank thieves he testified against. If Jabez Wilson in "The Red-Headed League" or Dr. Roylott in "The Speckled Band" had not been so mercenary, they would not have crossed the threshold of 221-B Baker Street claiming to be victims. A list of moral lessons could easily be compiled for each of the fifty-six short stories and the four novels.

Blair had much to say on the matter of taste, and though he admits "taste" is a difficult concept to define, he devotes his entire second lecture to the topic. He considers it "the power of receiving pleasure from the beauties of nature and art," but immediately poses the question of whether taste is "an internal sense, or an exertion of reason" (Golden 37). He concludes that taste relates more strongly to sense, as in the way someone may be struck by natural beauty or a well-worded poem, and that it is rooted as much in "education and culture still more" than human nature (Golden 38). He also reduces the definition to two points: "delicacy and correctness" (Golden 41). Readers can find Blair's philosophy of taste reflected in the character of Sherlock Holmes, whom Doyle imbued with that internal recognition of beauty. Holmes found it in music: He was a devotee of classical composers, attending a violin recital by Wilma Norman-Neruda in "A Study in Scarlet" and rhapsodizing over her "attack and her bowing" and her interpretations of Chopin (Vol. I 37). In "The Red-Headed League," Watson describes Holmes as "an enthusiastic

musician, being himself not only a very capable performer but a composer of no ordinary merit" (Vol. I 278). Holmes later expresses an appreciation for literature and classical languages, spouting a Gustav Flaubert quote ("L'homme c'est rien; l'oeuvre c'est tout") at the end of "A Case of Identity" (Vol. I 287). He tells Watson in "The Greek Interpreter" that his grandmother was "the sister of Vernet, the French artist," which accounts for some of his artistic sensibility (Vol. I 683). And in a moment of oddly-placed introspection, Holmes interrupts Percy Phelps's story in "The Naval Treaty" to wax poetic about beauty and religion:

> Our highest assurance of the goodness of Providence seems to me to rest in the flowers. All other things, our powers, our desires, our food, are all really necessary for our existence in the first instance. But this rose is an extra. Its smell and its colour are an embellishment of life, not a condition of it. It is only goodness which gives extras, and so I say again that we have much to hope from the flowers. (Vol. I 714)

He makes a similar observation about nature in "The Sign of Four," telling Watson:

> How sweet the morning air is! See how that one little cloud floats like a pink feather from some gigantic flamingo. Now the red rim of the sun pushes itself over the London cloud-bank. It shines on a good many folk, but on none, I dare bet, who are on a stranger errand than you and I. How small we feel with our petty ambitions and strivings in the presence of the great elemental forces of Nature! (Vol. I 175)

Both of these speeches can also be viewed as Holmes's "delicate" or sensitive side, showing he is not immune to the beauty around him or his connection to it.

As for correctness, the instances when Holmes missteps are rare. His tone and approach to a client or witness are adapted to each circumstance; he knows to speak softly to and be solicitous of the distraught housekeeper whose beloved employer has been murdered in "The Devil's Foot." He is sympathetic and kind to Miss Stoner of "The Speckled Band," offering the frightened, shivering woman a seat by the fire and a cup of coffee. Yet his tone with the wealthy Neil Gibson of

"Thor Bridge" is unabashedly judgmental when the millionaire admits he had feelings for his children's beautiful governess:

> "I admit to you that I could not live under the same roof with such a woman and in daily contact with her without feeling a passionate regard for her. Do you blame me, Mr. Holmes?"
> "I do not blame you for feeling it. I should blame you if you expressed it, since this young lady was in a sense under your protection."
> "Well, maybe so," said the millionaire, though for a moment the reproof had brought the old angry gleam into his eyes. "I'm not pretending to be any better than I am. I guess all my life I've been a man that reached out his hand for what he wanted, and I never wanted anything more than the love and possession of that woman. I told her so."
> "Oh, you did, did you?" Holmes could look very formidable when he was moved. (Vol. II 636)

Still, it should be noted that Holmes's sense of correctness relied heavily on his own moral code and work ethic. Whereas Watson stands in the presence of the King of Bohemia, Holmes is unimpressed by the bombastic playboy who arrives in costume for a consultation. At the end of the story, he refuses to shake the king's hand. And while "The Second Stain" finds Watson fluttering around the flat in anticipation of the Prime Minister's visit, Holmes is unimpressed by the title, and even turns the minister out when he the information he requests is withheld. And as Holmes often reminds Watson when chided about his lack of sympathy, the clients do not come for his sympathy, but for his advice, and in a professional capacity, the demands of correctness do not include emotion.

Doyle heeds Blair's instructions to follow the path of "simplicity and conciseness," limiting his descriptions of people and places to a few precise words (Golden 61). His expansive vocabulary plays well into that approach, enabling him to put into a few well-chosen words what another writer might need a paragraph to explain. In this brief passage, he sets the scene for a trip to "The Copper Beeches" by keeping his word choices and details to a minimum without diluting the effect:

> It was an ideal spring day, a light blue sky, flecked with little fleecy white clouds drifting across from west to east. The sun was shining very brightly, and yet there was an exhilarating nip in the air, which set an edge to a man's energy. All over the countryside, away to the rolling hills around Aldershot, the little red and grey roofs of the farm-steadings peeped out from amid the light green of the new foliage. (Vol. I 502)

For a student of Blair, this passage is an example of writing that conveys a sense of place without the writer "calling on their readers to attend, invoking their muse, or breaking forth into general, unmeaning exclamations concerning the greatness, terribleness, or majesty of the object, which they are to describe" (Golden 65). Doyle's style reflects Blair's directives on the need for "perspicuity and precision," a lesson that also taught Doyle they key to a compelling short story: Less is more.

In an odd footnote, an episode in Doyle's personal life shared a peculiar connection with Blair's own experience. In 1920, Doyle was embroiled in a debate over whether photos that purportedly showed the existence of fairies were real or fake. The images were eventually debunked, but the final verdict was not issued until Doyle had written and spoken strongly about his belief in their veracity. Similarly, in the 1760s, Blair was involved in the controversy over James Macpherson's claim to have uncovered from the Scottish Highlands ancient manuscripts of poems, which he translated from ancient Erse and published. Blair was an enthusiastic supporter, but in 1805, the poems were proclaimed forgeries. Even those with great minds can be deceived.

7.3 Thomas Carlyle (1795-1881)

Born within a few years of Campbell and Blair's deaths, Thomas Carlyle is a favorite philosopher of Doyle, one he references reverently in his personal writings and in the Holmes stories. As a member of the post-Enlightenment generation, Carlyle carried on the tradition of philosophical thought and scholarly inquiry that continued to set the educational tone in Scotland

through Doyle's years at the University of Edinburgh. At the same time, through his own writings, Carlyle established a philosophical link to the Victorian era that led directly to Doyle who championed his ideas.

The Dumfriesshire-born Carlyle was raised in a family that considered education "a sacred thing," and he was encouraged from a young age to be a preacher (Lammond 12). It was also an environment in which action was prized. Carlyle biographer Louis Cazamian notes that the family's "will to survive and to acquire" extended to a "robust craving for physical health and for success; success on the material plane, on that of intellectual and literary achievement also" (7). There is no doubt the young Carlyle had a brilliant mind: like Blair, he was a boy when he entered the University of Edinburgh in 1809 at age 13, and he immediately excelled at courses in arts, mathematics, and philosophy. Opting not to become a minister, a decision that severely pained his parents, Carlyle realized he "could not believe in the New Testament or subscribe to the tenets of any Church, but he was far from having cast off all belief in God" (Lammond 17). Instead of taking up religious studies, he taught and tutored mathematics, and planned to make a living writing and translating. Despite his best efforts, his initial forays into the literary world were not successful, and he was continually frustrated by the lack of what he deemed as worthy projects. But the idea of actively pursuing success surfaced as a common theme in his writings.

In 1826, Carlyle married Jane Welsh, and their tumultuous relationship was revealed in the detailed diaries and letters she kept. She described her husband as a difficult and sickly man who rarely gave thought to her needs or preferences, yet she steadfastly stood by him. Though she enjoyed living in Edinburgh, the town her husband dubbed "this modern Athens," he insisted country life was best suited to his work (Lammond 44). Throughout their life-long marital upheaval, Carlyle produced several remarkable works, including the 1836 *Sartor Resartus*, a book whose story about the main character, Diogenes Teufelsdrockh, is told largely through the voice of

an anonymous editor. Much of the work is autobiographical, describing Carlyle's village upbringing and early education, and giving voice to his thoughts on a myriad of subjects, such as religion and Parliament. While shopping for a publisher, Carlyle encountered John Stuart Mill, who encouraged him to write a history of the French Revolution. Two volumes of that work were published in 1836 but did not bring the financial stability or acclaim Carlyle sought. That same year, *Sartor* was also in book form, having been previously published as a series of articles. By the end of the 1830s, Carlyle was giving lectures and writing journal articles, including several advocating for equal employment opportunities.

In 1840, Carlyle's lectures centered on the concept of heroes and heroism. Each of the eleven speeches focused on the hero in a different light – as poet, priest, man of letters, king, etc. Each talk was linked by Carlyle's belief that "this history of the world is the biography of great men" (Lammond 80). The lectures were published the following year as *Heroes, Hero-Worship, and the Heroic in History,* a collection that biographer D. Lammond asserts "exercised a considerable effect on his generation, and, in general, a wholesome effect. People were encouraged to live more nobly by the ideal that he held out to them" (81). Carlyle followed that ideal in at least one respect by founding the London Library.

Despite the popularity of *Heroes*, Carlyle struggled to maintain his prominence in the literary and philosophical arena. He wrote a number of pamphlets, journal articles, and biographies of Scottish author John Sterling, Norwegian kings, and Frederick the Great, yet fortune and happiness failed to follow. Some of his historical works were found to be full of inaccuracies, a fact that tainted his reputation, and the revelations by his wife of his ill-treatment left many readers with unfavorable impressions of the author as a man. As Lammond describes:

> Carlyle is a sad figure. While he cast off the belief of his parents, he retained the restraints of their narrow Calvinism, and behind the violent outburst, the didactic harangues, and the fierce denunciations we can hear Carlyle's fear and

> bewilderment . . . He longed passionately for happiness, yet was suspicious of it, for he seemed to believe that life was intended to be a stern trial and that happiness and vain pleasure were the same thing. (141)

Despite arriving after the trailblazers of the Enlightenment had established the movement, Carlyle nevertheless made significant contributions to Scottish thought through his philosophical writings. G.K. Chesterton and J.E. Williams, in their brief biography of Carlyle, caution readers not to discredit his significance because he was "surly" (26). Instead, they claim that Carlyle demonstrated "impatience with other men's ideas" but held "much more real sympathy with human problems and temptations in a page of this shaggy old malcontent than in whole libraries of constitutional history by dapper and polite rationalists" (26). They also declare that Carlyle left the world with one key contribution, possibly formed from his upbringing: "the philosophy of the man of action":

> The man of action, then, really has in this sane and limited sense a claim to a peculiar kind of allowance, in that it is of vital necessity to him that a certain limited grievance should be removed. It is easy enough to be the man who lives in a contented impotence; the man who luxuriates in an endless and satisfied defeat. He does not desire to be effective; he only desires to be right. He does not desire passionately that something should be done; he only desires that it should be triumphantly proved necessary. This is the real contribution of Carlyle. He revealed, entirely justly, and entirely to the profit of us all, the pathos of the practical man. (16)

This profile of "the man of action" certainly applies to Doyle, who proved to be an energetic soldier, heading out with a medical corps to the Boer War when he was 41; a (losing) candidate for political office in Edinburgh; and a crusader for both public and personal causes, including some that proved unworthy of his passionate support. He endowed Holmes with the same high-energy approach to life that amazed Holmes's brother, Mycroft, who explains to Sherlock in "The Bruce Partington Plans" why he can't solve a mystery himself: "Give me your details, and from an armchair, I will return you an excellent expert opinion. But to run here and

run there, to cross-question railway guards, and lie on my face with a lens to my eye – is it not my métier. No, you are the one man who can clear the matter up" (Vol. II 404).

In the early stages of his career, Doyle followed a religious and professional path not unlike the one taken by Carlyle himself. As Carlyle rejected the religious training of his youth, so did Doyle turn away from the Roman Catholic faith of his childhood. Doyle also struggled to find his footing in the professional world. A lackluster physician, he enjoyed little financial success until he hit on the idea of fictional detective devoted to the scientific method of solving crimes. Both men eventually did win the recognition and respect they sought, though both won acclaim for work they did not rank among their most valuable. Doyle believed his literary legacy would come from his historical stories, not serialized crime mysteries that owe much of their formation to the ideas Carlyle espoused.

The evidence that Doyle engaged directly with Carlyle's writings is in the descriptions of and appreciation for them in his autobiography and personal letters. In an 1881 journal kept during his travels to West Africa as a ship's surgeon aboard the *Mayumba*, Doyle notes this response to reading Carlyle: "A grand rugged intellect [but] I fancy Poetry, Art and all the little amenities of life were dead letters to him" (*A Life in Letters* 141). An 1883 letter to his mother mentions reading James Froude's *Life of Carlyle*, first published in 1882. In that letter, Doyle describes Carlyle as "a stiff backed, swine headed and altogether unlovable sort of a man," and he closes the note with "adios – Carlyle has started a fermentation in my soul and made me contentious" (*A Life in Letters* 206-207). The overall tone of the letter offers the sense that Doyle, though acknowledging Carlyle's shortcomings, was, at the same time, moved to think critically about his points. It is evident Doyle reconciled the "swine headed, unlovable" writer with the insightful philosopher by the time he began practicing in Portsmouth. By then, his estimation of the man had changed from one of contempt to admiration. In *Memories and Adventures*, he

recalls presenting a paper on Carlyle to the Portsmouth Literary and Scientific Society during the years he resided in that seaside town (77). Though Doyle is very vague with dates, we can deduce from a letter he dated 26 January 1886, and that was published three days later in Portsmouth's *Hampshire Post,* that the lecture was delivered within a brief time frame prior to these dates. The letter is a rebuttal to the reviews of his presentation that were less than favorable; in fact, Doyle describes them as a "sweeping and trenchant attack." He defends his remarks with a humorous approach, writing that the "cold douche of criticism" turned out to be "most bracing and invigorating," and perhaps the beginning of a lively discussion. But he takes a sterner tone by stating that the critics misinterpreted Carlyle and, like so many others, waited until after the philosopher's death in 1881 to level their brutal barbs at Carlyle's personal life instead of valuing his contributions. "Had he combined the licentiousness of Heine, the intemperance of Coleridge, and the vindictiveness of Landor, what harder terms could have been used?" Doyle asked before proceeding to quote a number of Carlyle's unpopular opinions of contemporary writers and scholars that were written in his journals and published posthumously. Doyle forgives Carlyle's musings, his temper, his intolerance for noise, and even the poor treatment of his wife under the heading of "redeeming vices." He explains Carlyle's "Gospel of Despair," claiming that "to point out and bewail evil is not to despair of it...This is wrong, and that is wrong, according to him: but all things are directed to an ultimate good end." Doyle also takes issue with the criticism that Carlyle's philosophy holds no sway over contemporary society, claiming instead that the philosopher's work "has become the only modern influence among the younger generations . . . The mere question of the merits of his teaching is one which time will settle" (*Letters to the Press* 19-21). The letter affirms that Doyle put aside his original assessment and instead took up thoughtful study of Carlyle's works.

Doyle also references Carlyle in his 1907 essay, *Behind the Magic Door*, in which he discusses his favorite authors and the works that influenced his own writing. In a discussion about why author George Meredith's books were less than successful, he blames an unconventional style, similar to the one Carlyle employed in *Sartor Resartus*. Doyle then uses Meredith's own words about a character's fondness for Carlyle to illustrate:

> 'His favorite author was one writing on heroes in a style resembling either early architecture or utter dilapidation so loose and rough it seemed. A wind-in-the orchard style that tumbled down here and there an appreciable fruit with uncouth bluster, sentences without commencements running to abrupt endings and smoke, like waves against a sea-wall, learned dictionary words giving a hand to street slang, and accents falling on them haphazard, like slant rays from driving clouds; all the pages in a breeze, the whole book producing a kind of electrical agitation in the mind and joints.' What a wonderful description and example of style! As a comment on Carlyle, and as a sample of Meredith, the passage is equally perfect. (44)

Elsewhere in the essay, Doyle quotes Carlyle's "Rest! Rest! Shall I not have all Eternity to rest in!" (5). Again, Doyle demonstrates that his knowledge of the scholar's writings is detailed, down to being able to quote passages.

Doyle also acquaints his detective story characters with Carlyle. The first time the philosopher's name surfaces in a Holmes story is in "A Study in Scarlet," when Watson expresses shock at Holmes's ignorance of the man: "Upon my quoting Thomas Carlyle, he inquired in the naivest way who he might be and what he had done" (Vol. I 12). Yet in "The Sign of Four," Watson tells Holmes that his study of nature began with Jean Paul Richter and led back to Carlyle, and the detective comments, "That was like following the brook to the parent lake" (Vol. I 176). That remark indicates that Holmes has enough knowledge of Carlyle to understand the inspiration he drew from German essayist and scholar Jean Paul Richter (1763-1825). (According to J.W. Smeed, Richter's works and philosophy have "long been regarded as a significant factor in Carlyle criticism" (226). Doyle, having read Carlyle's biography, would have been aware of that

connection.) And we may ponder whether Carlyle's eccentric character of the Diogenes Tuefelsdrockh was the inspiration for the Diogenes Club, home of Holmes's brilliant brother, Mycroft, and some of the oddest men in London.

Doyle has his hero following one of Carlyle's main economic precepts. "Work is the highest need of mankind," Carlyle contends, and there is "no sadder sight under the sun than a man willing to work and not permitted to use his strength" (Lammond 77). This is a directive Holmes takes to heart. "My mind rebels at stagnation," he exclaims in "The Sign of Four." "Give me work, give me the most abstruse cryptogram, or the most intricate analysis, and I am in my own proper atmosphere. I crave mental exaltation" (Vol. I 124). While Holmes requires work to stimulate his brain, rather than to sustain a family, his need for meaningful labor is repeated throughout the stories. Indeed, when the stretches between challenging cases drag on too long, he is apt to become despondent, whining to Watson, as he does in "The Copper Beeches," that his practice "seems to be degenerating into an agency for recovering lost lead pencils and giving advice to young ladies from boarding schools" (Vol. I 494). When the work eludes him completely, Holmes has moved from despondency to dependency, seeking his thrills in a seven-percent solution of cocaine. But at his most effective, Holmes actively takes part in Carlyle's "Gospel of Despair," not just pointing out and bemoaning evil, but working to counter it, with the final goal of rebalancing the scales of justice.

While Doyle professed his great respect for Carlyle, so much so that his most famous character speaks of him, the influences that Carlyle exerts in the stories are more powerful than a few passing remarks. Carlyle's philosophy, particularly around the concept of heroes and heroism, guides Doyle's pen less in precise language than in overarching design, creating a main character whose traits, morals, and personal philosophy fit into the framework Carlyle established as the foundation for great souls.

In his 1841 work, *On Heroes, Hero-Worship, and the Heroic in History*, Carlyle specifically examines the lives of notable men (Mahomet, Knox, Luther, Dante, Shakespeare, and Burns among them), while also generally laying the groundwork from which readers can gauge the criteria of what constitutes an heroic nature. The Hero can be "Poet, Prophet, King, Priest or what you will, according to the kind of world he finds himself born into," Carlyle states, adding that it is possible for a hero to be "all sorts of men" with different names, in different times, and in different places (p. 77). What he must possess is "the great heart, the clear-seeing eye" that sets him apart from others and allows him to "reveal to us that sacred mystery" that the less insightful humans cannot discern (77-78). He must be "a bringer of back of men to reality" (117).

In studying Carlyle's writing of heroes, a clear picture of Sherlock Holmes emerges. At the offset of his lectures, Carlyle begins with his outline of "Great Men," assuring his listeners that these are characters worth spending time with. We can learn from these idols merely by basking in their presence, and Carlyle repeats the metaphor of these beings of "light" with words such as "luminary, shining, and enlightened." These men are akin to a "flowing light-fountain of native original insight, of manhood and heroic nobleness" (22). As a society, Carlyle claims we worship the "great man" who is part of the a "*hero*archy" because "his word is the wise healing word which all can believe in" (29). At the same time, the hero can "furnish us with constant practical teaching and tell us for the day and hour what we are to do . . . an Able-man" (162). This desire to identify and idolize heroic action figures is sustainable across the ages, Carlyle claims, given the human predilection for choosing order over chaos and the willingness to esteem those who can achieve such clarity. This is precisely the job Doyle assigned to Holmes, and to accomplish the task in each story, he endowed him with the qualities of a hero that Carlyle enumerated. In the course of ordering a chaotic story back into reality, Holmes exhibits qualities of heroism that make others want to bask in his aura. His practical teaching leads both the cast of characters and the readers

through the confusion, instructing them each step of the way before clarity is restored. And with few exceptions, both groups esteem him as nothing less than a miracle worker.

Carlyle cautions listeners not to label a "Great Man" a god, even though he may possess godlike attributes. But the one attribute the hero must possess is sincerity, "the kind he cannot speak of, is not conscious of: nay, I suppose he is conscious rather of *in*sincerity" (53). This foundational characteristic of an "earnest soul" drives him to do what is right and just. "We may call him Poet, Prophet, God; in one way or other, we all feel that the words he utters are as no other man's words" (53). While Holmes's clients were often awed by his seemingly supernatural abilities, they learn through his explanations that there is scientific methodology behind his "fanciful" conclusions. Holmes is sincere in his pursuit of the truth, despite instances when he chooses not to act on that truth by sharing it with the police or other principals in the drama. Unraveling the enigma reboots Holmes's world, returning stability and banishing chaos, even if the chaos was known only to him and Watson. The detective's sincerity in seeking the truth also engenders hero-worship from his friends, colleagues, and clients, who look to him for his unique pronouncements – "no other man's words" – and the talent he alone brings to solving the case.

A man can attain hero status, Carlyle says, when "he joins himself to the great deep Law of the World, in spite of all superficial laws, temporary appearances, profit-and-loss calculations" (61). Holmes follows this advice precisely, focusing always on the end result (discovering truth) and not being distracted by obstacles in his way. He is not swayed by money, reminding Mr. Neil Gibson in "Thor Bridge" that he charges fixed rates that change only when he chooses to waive them entirely, or assuring Helen Stoner that he will get to the bottom of strange whistling in her bedroom without worrying about money at the outset of "The Speckled Band." He can see beyond appearances and correctly assess a person's true circumstances, most notably in the "Naval Treaty," when he explains that for all of Lord Holdhurst's luxurious trappings, his boots had been resoled – a certain

sign of having come upon hard times. Throughout the stories, there are multiple examples of Holmes's disregard for "superficial laws" that would send a petty, first-time offender to jail in "The Blue Carbuncle" or would unjustly indict the killer of an abusive husband in "The Abbey Grange." Holmes also recognizes there are places where the law is not enforced: When Watson remarks on the charm of hamlets viewed from their train window in "The Copper Beeches," Holmes points out the different sort of law that prevails behind the bucolic façade:

> Do you know, Watson, that it is one of the curses of a mind with a turn like mine that I must look at everything with reference to my own special subject. You look at these scattered houses, and you are impressed by their beauty. I look at them, and the only thought which comes to me is a feeling of their isolation and of the impunity with which crime may be committed here. (Vol. I 502)

Holmes's particular way of viewing the world establishes him as the all-knowing source in the stories, the godlike figure the other players turn to for direction, explanation, and interpretation of the world they do not understand.

Carlyle's hero can also be considered a man of science. His Great Men were "of such magnitude that they could not live on unrealities, - clouds, froth and all inanity gave way under them: there was no footing for them but on firm earth; no rest or regular motion for them, if they got not footing there" (149). In repeated scenes, Holmes draws his audience away from the fanciful and closer to cold reality, whether it be chiding Dr. Mortimer for his belief that a gigantic hound from hell caused the death of his patient, or reminding Dr. Watson that what he's read about vampires is "Rubbish! What have we to do with walking corpses who can only be held in their grave by stakes driven through their hearts? It's pure lunacy" (Vol. II 594).

In the character of Sherlock Holmes, readers will find Carlyle's hero in action. As a man of his Victorian era, Holmes is devoted to maintaining the civil society of the time that valued order, rational thinking, science, and a belief in the basic goodness of mankind. He is honored as a hero

by his friends and colleagues who willingly defer to his superior insight. Their admiration is frequently expressed and downplayed by Holmes, though he was most moved by the tribute paid to him by Scotland Yard detective Lestrade at the end of "The Six Napoleons":

> I've seen you handle a good many cases, Mr. Holmes, but I don't know that I ever knew a more workmanlike one than that. We're not jalousie of you at Scotland Yard. No, sir, we are very proud of you, and if you come down to-morrow, there's not a man, from the oldest inspector to the youngest constable, who wouldn't be glad to shake you by the hand. (Vol. I 945)

Watson sees Holmes the hero from a more personal perspective as his closest companion. Even when chiding Holmes for overtaxing his energies, he recognizes the detective's desire to restore order often takes its toll; Holmes is known to refuse food and abuse drugs when stressed. But those tendencies are outweighed by Holmes's sincerity, both to the cause and his friend. As the two embark on breaking into the blackmailer's home in "Charles Augustus Milverton," Watson is won over by the sincerity of his hero's intent:

> The high object of our mission, the consciousness that it was unselfish and chivalrous, the villainous character of our opponent, all added to the sporting interest of the adventure. Far from feeling guilty, I rejoiced and exulted in our dangers. (Vol. I 917)

Watson also is privy to revealing moments that demonstrate Holmes's heroism. One instance takes place at the end of "The Three Garidebs," when the criminal shoots Watson in the leg:

> It was worth a wound -- it was worth many wounds -- to know the depth of loyalty and love which lay behind that cold mask. The clear, hard eyes were dimmed for a moment, and the firm lips were shaking. For the one and only time I caught a glimpse of a great heart as well as of a great brain. All my years of humble but single-minded service culminated in that moment of revelation. (Vol. II 624)

As Watson so succinctly states at the end of "The Red-Headed League," "You are a benefactor of the race" (Vol. I 287), a hero who fits the framework for Carlyle's outline of what

constitutes a great man. Watson reminds readers directly that this is so, eulogizing Holmes in "The Final Problem" as "the best and the wisest man whom I have ever known" (Vol. I 755).

Readers have more than Watson's words to define Holmes the enduring hero. In an introduction to the *The Case-Book of Sherlock Holmes* in 1927, Doyle admitted it was difficult to end the life of his hero, particularly when the public refused to accept his demise at the end of "The Final Problem." The general clamor for more inspired Holmes's resurrection in "The Empty House," but by the time of the *Case-book*, Doyle was prepared to say his final farewell:

> One likes to think that there is some fantastic limbo for the children of imagination, some strange, impossible place where the beaux of Fielding may still make love to the belles of Richardson, where Scott's heroes still may strut, Dickens's delightful Cockneys still raise a laugh, and Thackeray's worldlings continue to carry on their reprehensible careers. Perhaps in some humble corner of such a Valhalla, Sherlock and his Watson may for a time find a place, while some more astute sleuth with some even less astute comrade may fill the stage which they have vacated. (Vol. II 512)

While Doyle wishes a heroic eternity for Holmes and Watson, the two have yet to attain their final rest. Holmes continues to draw new readers (and film-goers and television viewers) who admire him for his remarkable abilities that champion the cause of right. What better proof of Holmes's hero status exists than the fact that his timeless nature continues to appeal to generations, even those that have never heard the name Arthur Conan Doyle?

8 SHERLOCK HOLMES: TEACHER OF RHETORIC AND COMPOSITION

"Education never ends."

--Arthur Conan Doyle, "The Red Circle"

The preceding chapters have delved into the elements of Arthur Conan Doyle's upbringing, education, and familial connections that exerted their influences throughout his life as an author. A student of the post-Enlightenment era in Edinburgh, Doyle learned invaluable lessons that grew out of that renaissance when scholars applied scientific and philosophical principles to topics as varied as what constitutes all well-designed composition and how the ephemeral trait of taste can be determined. We have seen how he incorporated various ideas and approaches of that movement into his fiction, drawing on the works of Hume, Campbell, Blair, and Carlyle, in particular, to devise characters and situations, and to create the persona of an analytic detective who relies on philosophy, reasoning, and logic to restore order to a chaotic world. While this knowledge invites further study by rhetoricians, Enlightenment scholars, and literary analysts, it is particularly significant because it provides a sound basis for using Doyle's work to teach rhetoric and composition in the university setting. This chapter will argue that using Sherlock Holmes as the theme for a composition course can promote and improve student engagement and learning in a variety of lessons, even those as basic as vocabulary, organization, and grammar. I will also offer ideas and feedback from a syllabus I designed and taught at Georgia State that incorporated readings and videos from the Holmes library into daily lessons and assignments.

Many of the Enlightenment theories around writing, critical thinking, and reasoning have stood the test of time, appearing now as tenets of composition classrooms where students are learning the methods of persuasive, argumentative, and effective communication. The Holmes adventures follow the classical layout espoused by Enlightenment writers and speakers that begins

with an introduction of the issue and is followed by an analysis of the issue or problem over several paragraphs before ending with a conclusion that may summarize, express a call to action, or make a judgment. Throughout the process, the stories rely heavily on the detective's ability to observe, deduce, analyze, draw on outside sources, and think critically about each aspect of the situation before reaching a final determination. Though university composition students are not asked to solve a murder, theft, or case of blackmail, the methodology for parsing through a complex social or moral issue is established in the stories and sets an example that can be emulated in other writing contexts.

For example, Holmes's well-honed observational skills are often on display, giving readers a roadmap to follow when practicing a similar method. Composition students can apply the same techniques in ethnography assignments that require the study and investigation of a community or environment outside the classroom. Holmes's deductions and critical thinking skills can be transferred to the analysis of arguments, encouraging students to review all the data before making a judgment and offering specific examples that bolster the need for researching with reliable sources. Along with those features, what makes Sherlock a valuable composition tool is his power of reasoning. Many readers and viewers encountering Holmes for the first time often perceive his skill as magical, an ability that anyone of less striking intelligence could not conceivably emulate. However, a study of the influences that inspired Holmes's talents uncovers the methodology behind the magic. Its oldest roots stretch back to Aristotle and Quintilianus; its most recent are the ideas and concepts repositioned by scholars of the Scottish Enlightenment, which Doyle drew on frequently when establishing Holmes's character. Working with a classical core, Holmes adds the edge of science to his reasoning and offers expert examples that continue to have relevance for the contemporary composition classroom.

Specifically, Holmes's methodology when solving a case can be instrumental in understanding the writing process, which has been deemed by composition scholars and researchers to be a key component of a writing class. As Downs and Wardle wrote in 2007, an evaluation of individual writing processes can change "students' understanding about writing and thus. . . the ways they write" by shining the spotlight on "teaching realistic and useful concepts of writing – perhaps the most significant of which would be that writing is neither basic nor universal but content- and context-contingent and irreducibly complex" (553, 558). In 2010, Moran and Soiferman agreed with the value of having students evaluate their processes and advocated moving toward process-based courses in their essay, "How an Understanding of Cognition and Metacognition Translates into More Effective Writing Instruction." The two made strong connections between many ground-breaking authors in composition pedagogy, particularly Flowers and Hayes, who advocated in 1981 for a move away from product and toward process with "a set of distinctive thinking processes which writers orchestrate and organize during the act of composing" and "insights into how writers go about planning, generating, and revising" (3). That same year, Peter Elbow was preaching process in *Writing with Power: Techniques for Mastering the Writing Process* that covered the basics in depth. His 2000 *Everyone Can Write: Essays Toward a Hopeful Theory of Writing and Teaching Writing* offers a wealth of scholarly essays on the topic. I support the works of these scholars and recognize the value of a process-based course, particularly after having observed that at the first-year level, many students have not taken the time to reflect on their processes, no less analyze the contexts in which they write. Bringing that reflection into the classroom is key to overcoming a variety of stumbling blocks, from coming up with an idea to developing an argument. A course rooted in the process of writing, rather than the product, meets students where they are in their writing journeys and empowers them to improve on the writing skills they already possess and hone them for academia and beyond. In Doyle,

students will find an author who models the classic conventions and a character who uses those same conventions to argue for a specific solution. Though the detective is not writing down his results, readers can follow his journey through the classic steps of composition: defining and exploring the problem (brainstorming, prewriting), outlining the situation (drafting), revising (particularly in light of new information), polishing (putting the final pieces in place and completing the links in the chain), and delivering (revealing his solution). Holmes's invention is a mix of artistic and inartistic proofs, an approach supported by classical guidelines as well as by Blair, for whom invention equates to "knowledge of the subject" (Bizzell 810). Holmes's arrangement is a logical configuration of information that, eventually, takes his listeners (and Watson's readers) through the links of his reasoning during his final summation of a case, when his reasoned conclusions are always a master class in critical thinking, reasoning, and presentation. Students can observe and study this methodology, and apply it to their own writing to work through the mysteries of their own processes, first by breaking down and analyzing each step they encounter, and then by discovering solutions and approaches to writing dilemmas that work best for them, from invention through to a compelling conclusion. Perhaps the clearest lesson Holmes teaches is that building a case and arriving at a strong conclusion requires several steps; he doesn't solve the problem in one sitting, but rather follows a rigorous program of research and reasoning before delivering his summation and solution. This is also the work of effective writing.

Along with mastering writing skills, first-year students are learning, perhaps for the first time, the intricacies of rhetorical argument, the benchmarks of which were endorsed by the Council of Writing Program Administrators in 2008 as cornerstones of composition courses. The Council confirmed the value and importance of "rhetorical knowledge; critical thinking, reading, and writing; processes and conventions" which form the solid foundation of most first-year courses at the university level ("WPA"). While there are countless and varied ways of introducing the

material that teaches those lessons, we have in the Sherlock Holmes stories a character who model those skills, from conducting research and critically analyzing evidence to delivering a well-organized summary to relate their findings.

.Here are additional examples of how Sherlockian methodology can translate into teaching points:

- Oral presentations and vocabulary: Along with the written text of the stories, there exists a wealth of films, videos, and recordings featuring Holmes that gives visual and audible proof of how he blends language, tone, and sentence structure into his speech to win over his audience. These media often showcase how effective concise language can be and how skillfully manipulating it can achieve a desired effect. Doyle also imbued Holmes with a stellar vocabulary that students can incorporate into their own lexicons.

- Concise and clear language: The goal of any composition is to present the author's ideas in as clear and unequivocal a manner as possible. Holmes refines these elements according to many of Locke's precepts, employing them to discover what the philosopher considers "true knowledge." Locke writes that words should be used to "convey the precise notions of things, and to express in general propositions certain and undoubted truths," a hallmark of Holmes's style that is not embellished or frivolous, but adheres to facts and precise language to convey his ideas (Bizzell 817). This same approach guides writers in the production of clear and unequivocal meaning in their prose.

- Reasoning and critical thinking: Campbell contends that to convince, one must "appeal to reason," and the "logic of moral evidence is experience, analogy, testimony and probability" (Bizzell 808). Holmes's cases employ these tactics to reach a satisfactory solution, just as a writer using the same elements establishes a case that draws his or her points into a strong, final conclusion.

- Discovering the truth. The age-old plea of composition instructors is for students to write from a position of familiarity. The reason lies in truth: By writing about what we know, we are better equipped to produce honest and credible material. But much of "what we know" comes from observation, an ability Holmes honed to perfection. Many first-year composition texts, such as *Praxis, a Brief Rhetoric*, recommend observational exercises to help students "expand personal knowledge," and they make an excellent starting point for a discussion of Holmes and his methods (Clark 138).

- **Build a Holmes toolbox:** This suggestion, made by Paavola and Jarvilehto in an essay for *The Philosophy of Sherlock Holmes,* is a twelve-step guide based on Sherlockian precepts that easily applies to argumentative writing. Its highlights include clearly delineating what problem or issue will be discussed (a thesis statement); observing and investigating the subject (brainstorming and prewriting); building a collection of connected information (research); forming "elegant chains of logical connections" (both in the global sense as well as with written transitions); revising and refining, looking for bias and inaccurate information (53). It also encourages students to dig deeply into evidence rather than accepting the first superficial information they uncover, and to formulate specific research questions that will guide their search for that evidence. As the authors point out, the "secret" of Holmes's abilities "lies in his methods and practical skills" (52). Students who master these skills have a strong foundation to carry forth into the rest of their academic careers.

Basing a class around the Sherlock Holmes introduces a number of skill-building objectives that support the learning objectives of composition courses. The character's theories on observation, research, critical thinking, deduction, clarity, and facts correlate with the goals of a research-based writing course. These are also skills that students can incorporate into their knowledge base to be used throughout their academic and professional careers, demonstrating how classroom learning connects to the "big picture" beyond graduation. A composition course

centered on Holmes and his Enlightenment ideas takes the same approach, and it will also expand the conversation around the importance and influence of rhetoric. Through Doyle's character, this type of course can link insights of the past with the demands of the future.

8.1 Pop Culture in the Composition Classroom

Another strong argument for introducing Holmes as a role model in the composition classroom revolves around his current (and on-going) popularity in the cultural sphere. In the last several years, new audiences have discovered the character and the Holmes stories through a spate of films, books, television programs, and, perhaps most notably, the BBC production of *Sherlock!* Just how popular is Holmes? Consider this one phenomenon alone: In three seasons, *Sherlock!* has created an international legion of young, tech-savvy enthusiasts, many of whom are discovering Holmes for the first time. The opening episode of the third season aired in late 2013 in the U.K. and attracted 9.7 million viewers. In January 2014, for the U.S. debut of the same season, four million viewers tuned into public television stations to watch their hero and his best friend tackle a new set of conundrums (Plunkett). This success follows on the heels of the popular films *Sherlock Holmes* and *Sherlock Holmes: A Game of Shadows* with Robert Downey, Jr., who is about to star in a third film in that series ("Sherlock Holmes 3"). In February 2014, *Mr. Holmes*, starring Ian McKellan, was released to explore the detective's retirement years. Several television shows, including *Psych* and *House,* are based on a highly-intelligent character who uses analysis and critical thinking to solve crimes and enigmas. The 2013 fall finale of *Elementary*, a series that spun elements of Doyle's work in a contemporary American setting, drew 9.2 million viewers (Mitovich). Offscreen, British author and screenwriter Anthony Horowitz was given permission by the Doyle estate to keep Holmes alive in novel form. His first book was the 2012 *The House of Silk*, followed by *Moriarty*. Through April of 2015, the Museum of London drew record crowds

with "Sherlock Holmes: The Man Who Never Lived and Will Never Die." *New York Times* writer Roslyn Sulcas used a fitting term to describe the on-going fascination with all things Holmesian: "Sherlockmania."

Bringing a small slice of that mania into the classroom is not a new concept. Instructors have a long history of incorporating elements of Holmes into the curriculum and using his methodology as the basis of courses that teach philosophy, psychology, gender studies, history, law, forensics, mathematics, and even game theory, to name but a few. Almost forty years ago, scholar Ron Abrell, in his essay, "Mr. Sherlock Holmes: Teaching Exemplar Extraordinary," argued that the "constant, consistent, and careful way in which Holmes searched for the truth" was one worth exploring in a classroom setting (405). But as a pop culture icon, Holmes goes beyond merely setting an example. Researchers who have delved into the merits of courses that incorporate pop culture themes find they do more than provide a means of introducing multimodal aspects into the syllabus. In their 2015 essay, "Pop Culture Pedagogies: Process and Praxis," authors Julie Maudin and Jennifer Sandlin stated that drawing on elements of pop culture "can offer recognition of student individual identities and the things they value, thus motivating them to be more engaged in learning" (379). Its use can also help them evaluate and understand the world around them and their places is in it, since "popular culture itself has material consequences, as it helps constitute society and social life; through our engagements with popular culture, we learn what the world is, how to see the world, and how to experience and act within the world" (368). At the same time, Roslyn Weedman's "Mass Appeal: Pop Culture in the Composition Classroom" posits that engaging with pop culture through film and television "encourages students to come to terms with their own authority and experience, and perhaps even the obligation to understand the countless images confronting us daily," while at the same time having a positive impact on "student participation in a class they are required to take" (97). For composition students, many in their

early years of a collegiate career, being able to explore their own environments in their own voice can be a liberating experience and one that promotes engagement and enthusiasm.

Karen Fitts's essay "Ideology, Life Practices, and Pop Culture" also offers several compelling reasons to incorporate a pop culture connection into a writing course, but her strongest argument is that pop culture can provide a wealth of opportunities to develop critical thinking skills, an ability Holmes perfected and one that plays an important role in composition courses. In fact, the importance of critical thinking comes sharply into focus when students are asked to make connections around "life practices (e.g., watching a movie, listening to a political ad, conducting a romance, signing an informed consent medical document, and taking part in other cultural forms)" (91). Engaging in the social sphere can serve as a means of establishing audience, she claims, as students are forced to "look beyond their private worlds to the public issues, debates controversies, and concerns that create the contexts in which they write" (92). Lastly, her point that "scrutinizing the ways the words and images of popular culture shape what we as a society do, think, or believe" is an engaging way to bring compositions students out of the pre-packaged five-paragraph essay and into the more complex sphere of argumentative, research-based writing.

As a final argument for the value of pop culture in the composition classroom, Leslie Chilton's ideas in "It Came from Aristotle: Teaching Film with Rhetoric" support the notion that current entertainment media, particularly film, provide a metaphorical bridge between "two alien cultures" – the academic setting and the world beyond (15). Contemporary students "frequently have strong reactions to film – a least, far stronger than they might have about more literary texts," and watching a film or television program "summons embedded cultural notions of being out with friends for fun and relaxation" (15), which can ease the introduction of complex concepts in an approachable fashion. Holmes has a strong presence in film and television that can engage

students who might otherwise be less motivated to read written texts, but who may, in fact, be so intrigued by the media versions of the character that they are moved to pursue the original context.

Given these perspectives, I created an introductory composition course around the philosophy of this fictional character who espouses strong observational and critical thinking skills, as well as a devotion to data and research, that novice writers can draw on when working on their own research and writing. As explored above, the value of employing Sherlockian rhetoric in a contemporary composition class has multiple facets, beginning with using Holmes as a portal for students to consider his connections to rhetoric and composition. His presence extends well beyond the late-Victorian era and into the technology-charged 2000s, offering the ability to bring multimodality into the classroom with a mélange of materials, including films, television shows, podcasts, audio CDs, blogs, websites, and yes, books.

These ideas came together in a composition course I designed in the spring of 2015 and then taught three consecutive semesters. The classes turned out to be the liveliest I had ever led, highlighted by a significant degree of student engagement in both discussions and assignments. In each course, students had a varying degree of knowledge about Sherlock Holmes: some admitted to recognizing only the name, while others declared themselves devoted Sherlockians. The level of students' awareness of Holmes did not impact their ability to succeed, since the course was construction to use the character only as a conduit to other lessons and not as a literary focus.

Incorporating this pop-culture icon into the coursework brought a new level of energy and motivation to papers and class discussions that I had not experienced in previous courses in which I relied heavily on a single text book. The availability of multimedia materials broke up the usual "read the text, do an exercise" approach and provided visual, and often humorous, examples of how theoretical concepts from the text translated into practical use. One of the strongest connections students made was through a video clip of Holmes instructing Watson on critical

thinking. The short scene from "The Blue Carbuncle" demonstrates how observations can support inferences and help an investigator uncover the truth, but since most of Watson's inferences are incorrect, Holmes humorously schools him on the process, explaining his reasoning at each step. The clip has always engendered active discussions around assumptions, fallacies, and truth, with a bit of Victorian history mixed in. Holmes provided a reference point that breathed life into the material, often inspiring "aha" moments when students saw the link between what they'd read and what they watched.

Much of the success I've had with this course certainly stems from my passion for Doyle and Holmes. The delight I demonstrated for the material was contagious and came through in the assignments, instruction, and discussions. The difference was discernable within the first few days: one student commented on the second day of class that he knew this composition course was going to be good because none of his other instructors had such a fun-to-read syllabus. Students and I connected over Holmes in a way I had not experienced with other textbooks, and their positive reactions to and recognition of my enthusiasm resulted in classes I looked forward to teaching and they looked forwarded to attending (my Holmes classes also exhibited higher attendance rates than my previous courses).Their comments on the end-of-term survey I conducted verified what I was observing: many wrote that composition had turned out to be their favorite class, though many admitted that at first, they dreaded having to take a required writing class. Simply put, Holmes made this course fun.

I still look forward to teaching this syllabus at every opportunity and making changes to update the material. For instance, given that so many students are fans of forensics, I may add more of those references where possible. It's a natural fit: Holmes is a forensic investigator whose brain is his most precious tool, and that connection could be made in various ways. An observation assignment, for example, could be redesigned as a CSI investigation that demands keen

observation and the ability to resist forming conclusions before data are collected. In each semester, new opportunities exist to tweak the exercises, assignments, and readings with contemporary references that resonate with students and keep the course topical. Also, I plan to incorporate several of the stories as supplemental readings, not as literary studies but as texts for rhetorical analysis around the Enlightenment concepts they feature. Best of all, of the stories are available online and in most libraries, so accessing them adds no more cost to students' book fees.

8.2 The Case of the Illustrious Scholars

The coursework was built around the lessons laid out in Georgia State's *Guide to First-Year Writing* and supplemented with additional readings and viewings that showcased Holmes's abilities. Several texts were taken from a series on Sherlockian philosophy published in *Scientific American* and the book *Mastermind: How to Think Like Sherlock Holmes*, both written by Maria Konnikova; the others offered students examples of how thinking outside the box can result in research papers and essays that are engaging as well as informative. An excellent example of this approach is Tom Standage's *The Victorian Internet* that compares the hoopla around the telegraph to today's obsession with the Web. Another is a scathing restaurant review from *The New York Times* that uses primary and secondary sources, as well as startling metaphors, to build a case for what the critic saw as the worst eatery in town. (Those readings could easily be replaced with an essay on a current topic or issue that was effectively written to model lessons on reasoning, critical thinking, and evidence.) Students were required to write short, weekly essays that analyzed the construction of these readings, discussed what rhetorical tactics the authors employed, and evaluated how well those tactics succeeded in making an effective argument. By coupling the outside readings with chapters from the text, students made more concrete connections to the lessons, be they on fallacies or researching primary sources. Prior to this course, when I required

student responses, the submissions were often brief and superficial, whereas the responses to the Holmes material produced more engaging and thoughtful material that frequently reflected the students' amusement at a fictional character employing the methods they were studying.

Drawing on the wealth of media that features Holmes, I created short, daily lessons based on excerpts from the stories that highlighted a specific point. For example, the opening scene of "The Dancing Men" provided a masterful lesson in observation and deduction that was read and analyzed in in class. Other examples of reasoning, logic, and the dangers of forming positions without sufficient data were drawn from one of the various television versions of "The Red-Headed League" and "The Six Napoleons," as well as scenes from *Sherlock!* that utilized the same material. Since many of these clips have a humorous edge, they created moments of lighthearted learning that impacted the mood of the class.

At the beginning of each semester, students were asked to fill out a brief survey that included questions around the aspects of their writing they would like to improve. "Vocabulary" always garnered significant attention, and to help students build their word power, I opened each class with a "Sherlockian Smart Word of the Day." Using words drawn from the original texts, we discussed the meaning of *abstemious, effusive, obstinacy,* and *vacuous*, as well as strong verbs such as *connive* and *remonstrate*. Students wrote their own sentences and then several read their inventions aloud, which often engendered discussions around nuanced meanings. While there was no vocabulary test, it was gratifying to see many of the words appear in subsequent papers and essays. The Holmes phenomenon has also spawned a number of online grammar lessons that I incorporated into the classroom, and the one that always drew the most reaction was a video clip of Benedict Cumberbatch's Sherlock hilariously correcting the subject/verb agreement and past participles of a prospective client. About halfway through the scene, students not only began laughing; they also jumped ahead to correct the errors before Sherlock had a chance.

The written assignments for the Holmes-based course provided the strongest link to the material. The first paper was designed to draw specific connections between observation, critical thinking, and evidence by conducting a mini-ethnographic "scene investigation." Students were asked to observe a community or location of which they had no prior knowledge, take detailed notes, write a summary of their findings, and devise a few questions they wanted to pursue in regard to their topics. After compiling their reports, they researched or conducted interviews to find answers to questions those observations raised. In addition, students took at least five photographs of their subjects that became the core of an oral presentation made in Sherlockian fashion, with a beginning, analysis of evidence, and a firm conclusion. The assignment also gave students, usually in their first year at the university, the opportunity to explore their new community, make connections with locations or organizations they wanted to learn more about, and to share that information with classmates. It was rare that any two students observed the same group or site, which resulted in oral reports that kept the audience's attention. It also resulted in papers that were written with authentic voice, demonstrating the writers' engagement with the subjects they had selected to investigate.

Before beginning that assignment, in-class exercises focused on making observations had students study a photograph of a young woman pushing a baby stroller and discuss the differences between observations and conclusions – a discussion that always proved lively and engaging as they debated what they assumed they saw and what was actually part of the image. Was the woman the mother, the nanny, an aunt, or an abductor? Was there even a baby in the stroller, since no hands, feet, or face were visible. Unfailingly, more than half the class had jumped to forming conclusions without visual evidence. (In contrast, I conducted the same exercise with members of a local women's club who ranged in age from the mid-20s through the 70s, and not one of them

concluded the woman was the mother. They were much more open to the possibilities that could exist without concrete data.)

Holmes's approach to looking at a situation or problem from a different angle inspired another assignment that required students to select a problem or issue that affected them personally and that they wanted to change. There was rarely a shortage of ideas for this topic, and subjects varied from the need for a diverging diamond to manage traffic at a busy intersection to the lack of parking on campus. The papers were composed as letters addressed to the key person who could effect a change to the situation, and extra points were awarded for letters that were sent and answered. In one semester, several students offered suggestions for changes to dining hall menus and hours, and the gracious head of food services asked one student to come in for a meeting to discuss her ideas; others received replies informing them that the service hours had been reviewed and were going to change (which they did the following term). Though the initial reaction to this assignment was sometimes skeptical that their arguments could have significant impact, that doubt was replaced with surprise and elation when students received answers to their letters. Being able to compose a compelling argument for change proved empowering.

In the three semesters I taught his syllabus, no student admitted to finding Holmes irrelevant or uninteresting. On the contrary, many expressed enthusiasm for the chance to talk about a character they knew largely through his television presence and the contemporary *Sherlock!* series in particular. On several occasions, students were anxious to tell me that they had spent the weekend reading the original stories and were enthralled. Though they may not have realized they were reading Enlightenment theories, I was still delighted that they were inspired to seek out the original texts just for their narrative value alone.

Through teaching this course, I quickly learned that, indeed, Holmes provides the opportunity for students to examine the characteristics that make the detective a marvel and to

practice the same approaches as they develop as creative and critical thinkers in their own rights. Holmes as an Enlightenment rhetorician presents an ideal that can not only be emulated but recreated, as *Sherlock!* writer and producer Mark Gatiss pointed out: "[Holmes] has an achievable superpower. You read it or watch it, and you think, 'Maybe I could be as clever as Sherlock Holmes'" (Sulcas). Rather than producing merely clever students, drawing on Holmesian concepts has the potential of creating more illustrious students. (A complete syllabus can be found in Appendix C.)

9 CONCLUSION

"The best and wisest man whom I have ever known."

--Arthur Conan Doyle

This research has explored a number of topics, beginning with the life of Sir Arthur Conan Doyle, his professional and private writings, and principles and guidelines established by Scottish Enlightenment philosophers he drew upon to create his most memorable character, Sherlock Holmes. While this research offers a new lens through which to view Doyle's work, its primary purpose is to support the inclusion of Doyle's mysteries in a composition classroom where they can serve as viable resources. By studying the manner in which Doyle's character utilizes Enlightenment principles such as reasoning, critical thinking, and observation skills to solve a problem, students can discover a methodology that dovetails with the lessons of rhetorical argument.

This research also has secondary significance as well for a variety of audiences. To begin with, this investigation provides those studying and researching Doyle and the Enlightenment a new resource of material to explore how the guiding principles of those eighteenth-century philosophers are put into practice. While Doyle has been dissected through a variety of lenses, I have yet to find one that considers the lessons he drew from his Enlightenment ancestors. Although I have drawn those lessons from approximately a third of the Holmes canon, there are many more stories remaining that are worth reading through an Enlightenment perspective.

For scholars of rhetorical theory and practice, analyzing the manner in which Doyle constructs and manipulates language for a specific audience and purpose is the very nature of rhetorical studies. I have argued that, by reworking the original writings of Enlightenment scholars, Doyle presents the same philosophies for a new audience of Victorian readers. In a similar vein,

the producers of the contemporary BBC show, *Sherlock!*, have gone a step further, reworking and updating Doyle's original story texts for a twenty-first century audience, again repackaging, as it were, Enlightenment ideas. (While the television writers do include many of the original lines from Doyle, they also add humor that plays on Doyle's words, an approach that contemporary viewers find engaging and readers of Doyle find delightfully twisted. As an example, Doyle's Sherlock tells Watson, "I am lost with my Boswell," while the Benedict Cumberbatch character tells his flat mate, "I am lost without my blogger.") This contemporary interpretation of Doyle's work has found a massive following that, in many cases, is just beginning to uncover their idol's backstory and the roots that lead to Doyle's pen. In that way, the pop culture phenomenon offers those who may not know Doyle exists a way to engage with Enlightenment-inspired texts, as well as the texts of the stories themselves. Through the current popularity of Holmes, I believe Doyle has found a new, and hopefully growing, contingent of readers who are delving into his written work for the first time, and a fuller study of those rhetorical connections is worth pursuing.

In addition, a close study of Doyle and his influences warrants attention from audiences of both literary and pop culture scholars. For too long, Doyle has been identified as having "fans" rather than "readers," and his status as a "popular" writer of mass-consumed material has excluded from the circle of great Victorian writers. Lists that include Oscar Wilde (1854-1900), Robert Louis Stevenson (1850-1894), and Thomas Hardy (1840-1928) usually omit any mention of Doyle, though he produced a vast body of work whose continued popularity surpasses the contributions of those three. Perhaps Doyle suffers from a choice of first medium: having his work serialized in a popular magazine before being published in book form relegated it to the class of Victorian pulp fiction that could easily be read in one sitting. Yet his imaginative stories rival Stevenson in their sometimes grotesque and bizarre topics, Hardy for the memorable heroes and heroines, and Wilde for an ability to turn a phrase. (In fact, an intriguing study might consider how many

frequently repeated adages first came to life on the lips of Sherlock Holmes compared to Wilde himself. Will more people recognize the dog that did not bark in the night, or the suggestion that a poet can survive everything but a misprint?) Doyle's sharply written, precise prose is able to survive sharp scrutiny by those willing to read it with a critical eye. In fact, most writers will agree that the greatest challenge to their talent is often writing in shorter forms; a short story of the ilk Doyle produced has the hallmarks of Enlightenment-favored perspicuity that made his stories enjoyable for the masses, not just the literary elite. But as Doyle himself came to learn, his abilities were often overshadowed by Holmes himself, and as the author of a character with a legion of reader-fans, he continues to occupy a peculiar position in the public consciousness.

Those same "fans" constantly blurred the line between author and character, and Doyle's style of presenting the Holmes stories as fact rather than fiction only fueled the notion that his characters did, in fact, exist. The fact that readers identified Holmes as a real person rather than a hero of literature may have adversely affected the reception of Doyle's works. However, Doyle may well have been emulating Daniel Defoe, who claimed not to be writing novels at all and hid behind his characters. That was the case in 1719 with *Robinson Crusoe*, a classic that was accepted as a recounting of facts rather than a fictional work. The first-person narrator contributed to the reality of the writing from the first sentence: "I was born in the year 1622" (3). Charles Dickens followed a similar suit in 1850, publishing in *David Copperfield* what can easily be refuted as fiction and interpreted as an autobiography that commences with the memorable line, "Whether I shall turn out to be the hero of my own life, or whether that station will be held by anybody else, these pages must show" (13). Readers were also sympathetic to the life story of *Jane Eyre* (1847), so much so that they confused the heroine with her author, Charlotte Bronte. In framing the Holmes stories as true adventures related by a reliable narrator intimately acquainted with the hero, Doyle also laid the groundwork for his readers to overlook his contributions and, instead,

they rushed to attribute the language, the reasoning, and the art of deduction to Holmes himself. This distinction between author and character, as explored in the beginning of this work, has been propagated by contemporary authors of Holmes's stories as well as literary/fan societies that contend Doyle was merely the literary agent who published Watson's accounts of the detective's cases. But behind the reams of pages written to dissect and discuss every nuance of Holmes's character lie the original texts which have yet to be parsed for the literary contribution they are. In this dissertation, I have worked to relate to those texts on a level that has yet to be explored, and one that surely is worthy of continued study and attention. Another line of inquiry would be a comparison of "popular" versus "scholarly" literature as it pertains to Doyle and his contemporaries.

But the main reason why this research has significance lies in its application in the contemporary classroom. Considered as works that reformat the lessons of Enlightenment, the Holmes stories move beyond being merely fan literature and instead become a conduit for teaching those same lessons. At the same time, the pop culture aspect of Sherlock Holmes makes him an approachable reference for contemporary students and provides a wealth of ways beyond text in which students can analyze his methodology. That same pop-culture popularity makes Holmes an engaging teacher, one who can meet students where their interests lie. Making an enlightened hero the focus of a composition course adds a dimension that a themed course around a more general topic (food or death, for example) may not be able to offer.

The connection between Doyle and the contemporary classroom has been linked in three ways. First, it established Doyle as a writer who was directly influenced by the Enlightenment scholars whose ideals and theories continued to permeate the educational and social structure of Edinburgh that Doyle knew almost a century later. Second, reviewing specific Enlightenment works and comparing them to Doyle's Sherlock Holmes's stories demonstrated that Doyle

reconfigured the rhetoric of the Enlightenment for his Victorian audience, giving his character many of the same ethical, practical, and rhetorical traits favored by the likes of Hume, Campbell, and Blair, as well as Carlyle, who followed that generation of scholars. That link between Enlightenment scholars and Doyle provides the ethos that supports introducing his work as means of teaching composition.

Lastly, the research drawn from this knowledge established a way to introduce those same traits to the course syllabus that allows students to engage with Doyle and Holmes to study and master key Enlightenment elements such as observation, deduction, reasoning, critical thinking, well-organized composition, and effective speech. Reading, watching, or listening to Doyle's work through an Enlightenment lens provides examples of the lessons composition aims to impart, and those specific competencies that can be tied directly to assignments and exercises. And due to the on-going popularity of Holmes in film, television, and recorded readings, using his character as an instructional tool also introduces a variety of media beyond the texts. These multimodal elements open the door to further investigation of Doyle as a source of lessons in composition and delivery, as well as practical ways to employ the principles of reasoning, observation, and deduction. Through Doyle, students can move beyond a mere appreciation of Holmes's talents and begin to incorporate his techniques into their own work, changing not just the way they approach a writing assignment, but impacting the way they observe the world. Holmes the enlightened Victorian provides a model worth studying, since he was, as Doyle in the pen of Watson reminds us, "the best and wisest man whom I have ever known."

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APPENDICES

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Appendix A

CENTRE FOR RESEARCH COLLECTIONS
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AUTHOR: University of Edinburgh

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Hospital

UNIVERSITY OF EDINBURGH.

MEDICAL DEGREES.

FINAL MEDICAL EXAMINATION.

Candidate's Name in full Arthur Conan Doyle.

Date of Examination Summer 1881.

Birthplace.	Date of Birth.	Edinburgh Address.	Permanent Address.
Edinburgh.	May 22nd 1859.	15 Lonsdale Terrace.	

PRELIMINARY EXAMINATION.

Board or Boards at which Preliminary Examination passed, or Degree in Arts and University, as the case may be.	Date or Dates of Examination, or of Degree in Arts.	Preliminary Subjects Passed.
		Greek - Latin -
London Matric		French - Mathematics
1875.		Euclid - Practical
		Philosophy - English
		Chemistry

COURSE OF STUDY.

See Directions, Page 4.

Class.	No. of Lectures in the Course.	Date of the Course.	Teacher's Name.	Name of University.	Name of Medical School.	Fee Paid to Extra-Academical Teacher in Edinburgh.
Botany	50.	76-77	Prof Balfour.	Edinburgh		
Natural History	50	76-77.	Prof W Thomson.	Edinburgh		
Chemistry	100.	76-77.	Prof Crum Brown.	Edinburgh		
Practical Chemistry		76-77.	Dr Cubbin	Edinburgh.		

COURSE OF STUDY—*continued.*

Class.	No. of Lectures in the Course.	Date of the Course.	Teacher's Name.	Name of University.	Name of Medical School.	Fee Paid to Extra-Academical Teacher in Edinburgh.
Anatomy	100.	76.77.	Prof Turner	Edinburgh		
Practical Anatomy		76.77. 78.79.	Prof Turner Dr Ewart.	Edinburgh Prents House.		
Institutes of Medicine	100	76.77 77.78 78.79.	Prof Rutherford.	Edinburgh		
Materia Medica	100	78.79.	Prof Fraser	Edinburgh		
Practical Pharmacy		77.78.	Dr McKay		New Town Dispensary.	
Pathology	100	78.79.	Dr Saunders	Edinburgh		
Surgery	100	77.78.	Dr Bell.		Extra-Acad Lecturer.	£4 " 4
Clinical Surgery	6 Months.	78.79.	Dr Bell.		Extra-Acad Lecturer.	£4 " 4
Midwifery	100	79.80.	Prof Simpson	Edinburgh		

UNIVERSITY OF EDINBURGH.

MEDICAL DEGREES.

PRELIMINARY EXAMINATION.

Candidate's Name, Arthur Conan Doyle

Address, 2. Argyle Park Terrace, Edinburgh

Date. March 1877.	English.	Latin.	Arithmetic.	Elements of Mathematics.	Elements of Mechanics	Greek.	French.	German.	Higher Mathematics.	Natural Philosophy.	Logic.	Moral Philosophy.
							S	B				
	Matriculation of London University											March 1875 S.

2

Name, Arthur Conan Doyle

FIRST PROFESSIONAL EXAMINATION.

WRITTEN EXERCISES.

Date.	Botany.	Natural History.	Chemistry.	Chemical Testing.	Remarks.
April 1878	S+	S+	S	B	

ORAL EXAMINATION. Date, April 6 1878

Botany — Microscopic Structure of Vegetable tissue.
Prof: Balfour — Leguminosæ. 3 dyn: — Tropæolaceæ. —
Dr. Clapham — Ribes — Cornus — Umbelliferæ —
V.

Nat Hist — Structure of Echinus — Madreporic
Dr. Ni Walsh — tubercle — Nervous system — Embryonal vesicle
Dr. McMorran — system — Development — Blastoderm —
B — Characters of Amphibia.
Chemistry — Oxides of Nitrogen. Nitric acid. NH_3
Dr. Crum Brown — Nitric acid + Metals.
+ Mr. Dobbie.
S

Passed

3

Name, Arthur C. Doyle

SECOND PROFESSIONAL EXAMINATION.

WRITTEN EXERCISES.

Date.	Anatomy.	Institutes of Medicine.	Materia Medica.	Pathology.	Remarks.
April 187 4	S	S	B	S+	

ORAL EXAMINATION. Date, April 14. 1879.

Anatomy Prof Dunn McKiene

S

Sub maxillary region. Submaxillary ganglion. Pterygo maxillary region. Sphenic - Vessels of Thorax - Muscles of Respiration. Nerves of Neck. Elbow & Wrist. Carpal joints - Tendons in front - Carpal bones - Radius - Vertebrae & mammae time

Institutes of Medicine

S

Testing for sugar & bile in urine. Tooth, Mucous membrane, muscle, skin. Glosso-pharyngeal Nerve - Paralysis of facial nerve - Ptosis. Pulse

Mat. Medica Dr Brunton Dr Fraser.

B.

Specimens. Hydrocyanic acid. Atropia. Podocarpus pinnatus. Arsenic

Pathology Dr Cunningham & Mr Sanders.

S+

Tubercle in lung - in meninges - Round celled Sarcoma - Atrophy - Fatty heart - Fractures - (Mich) Round celled Sarcoma - Fatty liver - Granular liver -

Passed

W.T.

4

Name, A. C. Doyle

FINAL PROFESSIONAL EXAMINATION.

WRITTEN EXERCISES.

Date.	Surgery.	Midwifery.	Practice of Physic.	Medical Jurisprudence.	Clinical Surgery.	Clinical Medicine.	Remarks.
June 1881	S	S	B	S	S-	S	

ORAL EXAMINATION. Date, 9 June 1881

Materia Medica
Dr Redwood
Dr Maclagan
S

Acting place in hospitals. Vaccination. Position of drugs. Shape of drugs. Vaccination of drugs. Hydrocyanic acid. Glycerines and preps. Tartar emetic. Belladonna. State of case in an hour. Stethoscope.

Midwifery.
Dr Keller
Simpson.
S+

Forceps: varieties: indications for use: mode of application working. Twins: methods. Osteo-malacia. Operations required. Contractions: pelvis minor. Presentation: meaning: varieties. Positions: of head: relative frequency favourable & unfavourable. Face Cases: causes: diagnosis.

Practical Physic
Dr Duffield
Gibbons
B

Osteo-arthritis. Renal Calculus. Cystitis of pregnancy. Cirrhosis of liver. Tests. Glycosuria. Pa. Tests.

11 June 1881

Surgery
Prof. Spence
Dr Dunsmure
S.

Dislocation of the ankle. Fracture simulating dislocation. Oblique fracture of tibia how treated. Wound of femoral artery how treated. Eczema of ear how treated. Thecal Bursitis. Ganglion. Retro pharyngeal abscess.

Pass

COURSE OF STUDY—*continued.*

Class.	No. of Lectures in the Course.	Date of the Course.	Teacher's Name.	Name of University.	Name of Medical School.	Fee Paid to Extra-Academical Teacher in Edinburgh.
Practical Midwifery	20 Cases.	78.79 79.80. 80.81.	Mr Stokes FRCS.	Birmingham.		
Practice of Physic	100.	79.80.	Prof Stewart	Edinburgh		
Clinical Medicine	6 mths.	79.80.	Prof Stewart &c.	"		
Medical Jurisprudence	50.	79.80.	Dr Little John.		College of Surgeons	£4.. 4 ✓
Hospital	Perpetual.	76.77. 77.78 78 79 79.80 80.81.		"		
Dispensary	2 years out-door practice	77.78 78.79.	Mr Stokes FRCS.	Birmingham.		
Vaccination	6 wks.	80.81.	Dr Husband			

Each Candidate must sign the following Declaration; and in any case where the Candidate cannot produce a Certificate of Birth, he must make the declaration in presence of a Magistrate or Justice of the Peace:—

I, Arthur Conan Doyle. hereby declare that the preceding statement is a true and accurate account of my Medical Education, &c., that I was born at Edinburgh on the 22nd day of May 1858, and that I shall not, on the 1st day of August, 18 , being the date on which I propose to Graduate, be under Articles of Apprenticeship to any Surgeon or other Master.

(Signature) Arthur Conan Doyle.

(Place and Date) April 22nd/81

DIRECTIONS FOR FILLING UP SCHEDULE, &c.

No Candidate will be admitted to the Final Medical Examination who has not been engaged in Medical and Surgical Study for four years. The Medical Session of each year, or *Annus Medicus*, is constituted by attendance on at least two Courses of not less than one hundred Lectures each, or by attendance on one such Course, and on two Courses of not less than fifty Lectures each; with the exception of the Clinical Courses, in which Lectures are to be given at least twice a week during the prescribed periods.

The Sessional year is reckoned from 1st November to 1st November, and the Winter Session should be stated thus,—"1873–74"; the Summer Session thus,—"1873, Summer."

In the Table titled "Course of Study." Candidates are required to state each Course attended; the number of Lectures in the Course; the date of attendance; the name of the University or Medical School; the Teacher's Name; and, in the case of an Extra-Academical Teacher in Edinburgh, the Fee certified to have been paid at the time of entering the Class. Candidates are also required to insert any additional Medical Classes not included in the foregoing Schedule, and a statement of their Studies in Literature and Philosophy, accompanied with proper Certificates.

The Lectures of Extra-Academical Teachers only qualify to the extent of four Courses, and in making up two Extra-Academical years; one of the four Courses must be six months' Practical Anatomy, with Hospital Attendance.

This Schedule must be completely and correctly filled up and returned along with the Candidate's Certificate of Birth, and Matriculation Tickets, and Class Tickets and Certificates, arranged in the order in which they appear in the foregoing Schedule, and the Fee paid,—all *at least ten days before* the date of Examination. Class Tickets and Certificates for the Subjects of the First and Second Professional Examinations are not required to be produced.

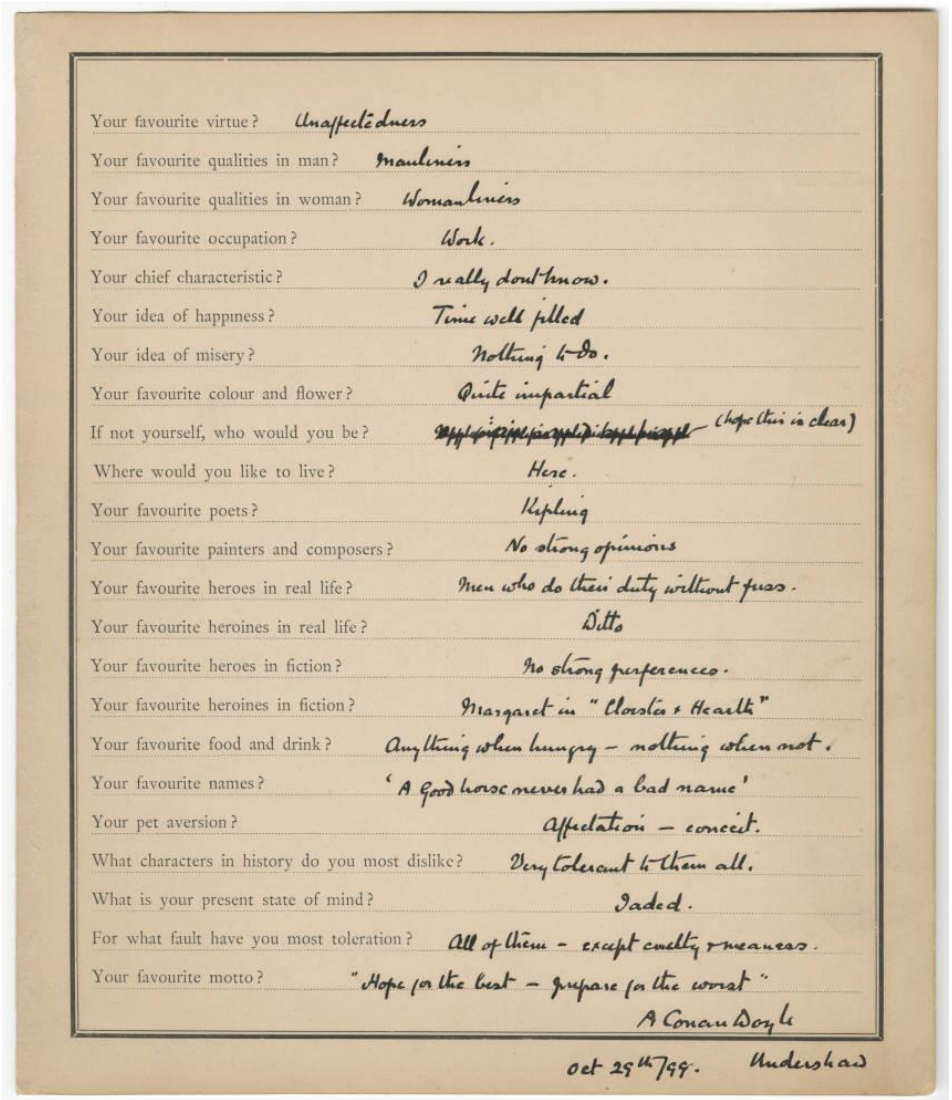
Any Candidate at this Examination found unqualified cannot be again admitted to Examination unless he has studied during another year two of the subjects prescribed in the Medical Curriculum, either in this, or in some other qualifying School of Medicine.

The Degree of Doctor of Medicine may be conferred on any Candidate who has obtained the Degree of Bachelor of Medicine, and is of the age of twenty-four years, and can prove by production of Certificates that he has been engaged, subsequently to his having received the Degree of Bachelor of Medicine, for at least two years in attendance on an Hospital, or in the Military or Naval Medical Services, or in Medical and Surgical Practice: Provided always that the Degree of Doctor of Medicine shall not be conferred on any person unless he be a Graduate of Arts (not being an Honorary Graduate) in one of the Universities of England, Scotland, or Ireland, or in any Colonial or Foreign University, specially recognised for this purpose by the University Court, or unless he shall, before or at the time of his obtaining the Degree of Bachelor of Medicine, or thereafter, have passed a satisfactory Examination in Greek, and in Logic or Moral Philosophy, and in one at least of the following subjects—namely, French, German, Higher Mathematics, and Natural Philosophy: And provided also that the Candidate for the Degree of Doctor of Medicine shall, on or before the 30th April of the year in which he proposes to Graduate, submit to the Medical Faculty a Thesis, certified by him to have been composed by himself, and which shall be approved by the Faculty, on any branch of knowledge comprised in the Professional Examinations for the Degree of Bachelor of Medicine, which he may have made a subject of Study after having received that Degree. No Thesis will be approved by the Medical Faculty which does not contain either the results of original observations in Practical Medicine, Surgery, Midwifery, or some of the Sciences embraced in the Curriculum for the Bachelor's Degree; or else a full digest and critical exposition of the opinions and researches of others on the subject selected by the Candidate, accompanied by precise references to the publications quoted, so that due verification may be facilitated.

Candidates, settled for a period of years in foreign parts, who have complied with all the regulations for the Degree of M.D. (under the new Statutes), but who cannot appear personally to receive the Degree, may, on satisfying the Senatus to that effect, by production of sufficient official Testimonials, have the Degree conferred on them in absence.

For further information, see the Statutes of the University relative to Graduation in Medicine and Surgery, published in the "University Calendar."

Appendix B



Your favourite virtue? Unaffectedness

Your favourite qualities in man? Manliness

Your favourite qualities in woman? Womanliness

Your favourite occupation? Work.

Your chief characteristic? I really dont know.

Your idea of happiness? Time well filled

Your idea of misery? Nothing to do.

Your favourite colour and flower? Quite impartial

If not yourself, who would you be? ~~[illegible]~~ (hope this is clear)

Where would you like to live? Here.

Your favourite poets? Kipling

Your favourite painters and composers? No strong opinions

Your favourite heroes in real life? Men who do their duty without fuss.

Your favourite heroines in real life? Ditto

Your favourite heroes in fiction? No strong preferences.

Your favourite heroines in fiction? Margaret in "Cloister & Hearth"

Your favourite food and drink? Anything when hungry – nothing when not.

Your favourite names? 'A Good horse never had a bad name'

Your pet aversion? Affectation – conceit.

What characters in history do you most dislike? Very tolerant to them all.

What is your present state of mind? Jaded.

For what fault have you most toleration? All of them – except cruelty & meanness.

Your favourite motto? "Hope for the best – prepare for the worst"

A Conan Doyle

Oct 25th/99. Undershaw

Harry Ransom Center, The University of Texas at Austin

Appendix C

Syllabus for Sherlock Holmes and the Adventure of the Illustrious Scholars

Course objectives

Sherlock Holmes, the world's first consulting detective, hurtled to his death in the churning waters of the Reichenbach Falls during a fatal struggle with his nemesis, the infamous Professor James Moriarty. Holmes's long-time colleague and biographer, Dr. John Watson, wrote of the tragedy: "An examination by experts leaves little doubt that a personal contest between the two men ended, as it could hardly fail to end in such a situation, in their reeling over, locked in each other's arms. Any attempt at recovering the bodies was absolutely hopeless." Dr. Watson also praised Holmes, calling him the "best and wisest man whom I have ever known" ("The Final Problem").

Anyone who has read the Holmes stories or seen any of the BBC television productions knows the secret: The detective didn't *really* die. Not only did he live long enough to take up bee-keeping in Sussex during his retirement, the legacy of his work lives on, thanks to the good doctor's dedication to documenting the work of his friend and one-time flat mate. The world has a record of Holmes's adventures, recounted in fifty-six short stories and four novellas. Although Holmes himself decried these reports as having "degraded what should have been a course of lectures into a series of tales" ("Copper Beeches"), they have proved to be invaluable resources for those who aspire to improve their powers of critical thinking, observation, and deduction.

But what can the world's first consulting detective teach contemporary writers about research and composing? In the great volume of scholarly inquiry into the life and times of this brilliant British brain, there is no discussion of his having struggled to identify research questions, outline drafts, participate in peer review, or finish printing the final product just minutes before it was due to his instructor.

We do know that Holmes's elite education (at either Cambridge or Oxford; the records are indeterminate) prepared him well, arming him with an array of skills that proved invaluable to his crime- and enigma-solving work. These same skills, shifted from the late 1890s into 2016, offer a wealth of ways to improve writing and researching, as well as the highly-prized ability to make observations, synthesize information, and draw fact-based conclusions.

For instance, we can deduce that he would have been highly supportive of having others read and offer feedback on our work. "Nothing," he said in "Silver Blaze," "clears up a case so much as stating it to another person." To find a strong introduction or starting point, he suggests that we focus on "what is out of the common" as it is "usually a guide rather than a hindrance" ("Study in Scarlet"). He encourages brainstorming and investigation before writing, reminding us in several instances that "it is a capital mistake to theorize before one has data" ("A Scandal in Bohemia"). He admonishes writers and speakers alike to use strong, declarative sentences unencumbered by empty words or meaningless language that detract from a clear purpose, because "any truth is better than indefinite doubt" ("Yellow Face"). Finding the facts that make those statements definitive requires research and critical thinking, because without those foundations, we are merely guessing. And that, Holmes chides, "is a shocking habit – destructive to the logical faculty" ("Sign of Four").

In this course, we will follow the great detective's directives to hone our brainstorming, observation, research, organization, writing, and revision skills. Just as those competencies catapulted Holmes to the top of his profession, they are equally prized in the contemporary world, not just in the university, but by employers who seek out candidates with proven abilities to see beyond the basics, to establish connections between seemingly disparate points, and to present their work in writing and speech that is documented, well-supported, and effectively worded. These same skills are what drives today's entrepreneurial climate: We need look no farther than

Jeff Bezos (Amazon) or Larry Page (Google) for outstanding examples of sharp thinkers who grasped a concept in a way no one had done before. For those who can capture Sherlock's creativity, the envelope has no edges.

The goals of this course mesh with the objectives of the English department:

By the end of this course, you will be able to analyze, evaluate, document, and draw inferences from various sources, both primary and secondary. You will also identify, select, and analyze appropriate research methods, research questions, and evidence for specific rhetorical situations. Using the rhetorical situation of text, audience, and purpose as a guide, you will learn how to perform research driven by your research questions. You will use argumentative strategies and genres in order to engage various audiences. You will learn to integrate others' ideas with your own and properly document all sources. You will learn grammatical, stylistic, and mechanical formats and conventions appropriate to rhetorical situations and audience constraints.

The Sign of Four Rs: Succeding in Composition

Recognize: Writing is work. Thinking is work. Research and reading are work. Holmes is noted for devoting significant periods of time to his process, often starting by smoking three pipes while contemplating a plan of action (note: medical research warns against this approach; go with green tea). The best results come from time and effort devoted to them. Writing a draft the night before it is due is not working – it's triage. Many students have had, on some occasion, successfully written a paper the night before it was due and scored a great grade. That is rarely the case in Composition, where assignments are longer and more complex. Build enough time into each assignment for research, reading, writing, feedback, revision, editing, and proofreading.

Resolve: Complete assignments to the best of your ability using guidelines learned through class lessons and texts. This includes meeting deadlines and following directions, whether they are for a paper or a presentation. Many times, it's not the writing or content that misses the mark; it's the lack of attention to details. Though Holmes almost always solved the mysteries he encountered, he had a few near-misses by not following directions: In "The Musgrave Ritual," the body of the

butler would still be rotting under the flagstones if he had not been reminded by Dr. Watson to follow the treasure hunt's last clue: "And so under."

React: Be an active learner. Take notes for future reference. Complete the readings and assignments. Participate in class conversation. Ask for clarification on points that are not clear to you. (Studies have shown that if you have a question, at least half your fellow classmates have the same one and are too shy to ask it.) No matter how obscure the questions seemed to others, Holmes never hesitated to ask for the information he needed.

Request: While you may not have the resources of Scotland Yard at your beck and call, there are many support systems in place to help you suceed. Services such as the Writing Studio, ESL tutoring center, and tech support exist to ensure that you have the tools you need to do well in all your classes. In addition, I am available by email, during office hours, and by appointment to discuss any questions or concerns you may have.

Required tools

- A flashdrive or cloud drive to backup your work; do not leave it just on your hard drive.
- Student ID card loaded with money for printing.
- A notebook with detachable pages for note-taking and in-class assignments.
- A stapler to use on multiple-page assignments. This handy gadget was invented in the 1700s, and it is quite possible that Holmes's biographer, Dr. Watson, used it to keep his manuscripts together. Great concept!

B-keeping in Composition

- Be responsible for reading, understanding, and asking for clarification of this syllabus. Keep it in your notebook for this class, so you will always have a handy reference. Please refer to it first to find answers to general questions.

- Be responsible for following the guidelines set forth for this class and the university as listed below.

- Be in communication: Alert me of any problems or concerns you may have that will affect your performance or attendance at any time during the semester. Please do not hestitate to make me aware of any issues you may have regarding any aspect of this course or your ability to participate.

Attendance/lateness

Holmes did not solve cases by sitting by his coal fire. He was actively and energetically engaged in the process. The same applies to class: It is the action scene of the story. The writing and work we will do in each session and the material we cover cannot be duplicted or made up. In addition, assignments that involve group activities hinge on everyone being present.

At the same time, life happens, and sometimes class cannot be a priority. However, you must notify me as soon as you know of any extenuating situation that is going to impact your attendance. Please note that "extenuating" does not incude having multiple grandmothers on their deathbeds the day before a paper is due.

Being on time is not only polite to other students, it's an excellent habit to refine. It was a critical component of life in England's Victorian age, when the country was the envy of others for its remarkably well-run transportation system of trains, both above and below ground. The preciseness of their timetables was so exact, it was printed in travel guides that Holmes regularly refered to. Missing the train often meant major complications in a case. The same goes for class: If you are late – arriving any time after the start of class – it's not only disruptive to your day; it also interrupts the class. In addition, leaving early will also count against attendance. Just read what

happened to Harold Latimer when he tried to exit the moving train to avoid being captured by Holmes in "The Greek Interpreter." Gruesome.

Class casebook

- ***WEEK BY WEEK:*** This section shows a breakdown of what you need to prepare for each week. It will also be updated to provide the most current information or any schedule changes. A copy of that schedule is included at the end of this syllabus.

- ***ASSIGNMENTS:*** This folder explains all the graded assignments, including draft and final due dates and rubrics.

- ***READINGS:*** This section is the repository for the assigned readings throughout the semester.

- ***WRITING TIPS:*** *Techniques and tips covered in class will be posted here for your continued reference.*

Grading standards

The final grade for this course will be calculated using the following components:

First paper	10 %
Oral presentation of first paper	5%
Second paper	15%
Third paper	20%
Fourth paper	25 %
Annotated Bibliography	15%
Reading evaluations (10)	10 %

Good news: No quizzes! Bad news: No make-up tests. If papers are not turned in, they cannot be re-done and submitted later. Also, note that writing is an individual, creative process, and each writer has his/her own unique style. However, each assignment has specific guidelines and

expectations that must be followed. How well the assignment is fulfilled will be gauged on a detailed rubric that will accompany the assignment.

Here is a sample of the formula to calculate your grades on this percentage basis:

First assignment: B (85) worth 10 percent – multiply 85 x .10 = 8.5.

Second assignment: C (75) worth 15 percent – multiple 75 x .15 = 11.25.

Possible grades are A+ (100), A (95), A- (92), B+ (88), B (85), B- (82), C+ (78), C (75), C- (72), D+ (68), D (65), D- (62), F (50), and zero.

At the end of the semester, the final point total will determine your overall grade. Keep in mind that you must earn at least a C in 1102 to continue onto the next requirement.

Late work

A tardy client once told Holmes, "The trains were very awkward" ("Six Napoleons"). Excuses for late work have improved immeasurably since the 1880s. They may now include: "My flashdrive a) was eaten by my pet boa constrictor; b) fell into that double mocha nonfat latte; c) was in my pocket when I left for class, honest." "I saved my paper on my laptop and forgot to bring it to campus to print out." "None of the printers – not one! – on campus is working."

The litany of reasons why a paper does not get turned in on time stretches into infinity. I am happy to entertain your excuse and add it to the continuum of disasters that plague students on deadline. But the bottom line is, anything turned it after the due date and time is late and will receive a reduction of one letter grade. After twenty-four hours, it earns the status of "missing," and receives a zero. Anticipate delays, and complete your work before showing up for class.

And few final thoughts

This course syllabus provides a general plan for the course; deviations may be necessary as the semester progresses.

15-Week Class Schedule for Composition 1102

Week 1

Day 1

-Icebreaker

- Review syllabus and class schedule

- Writing attitudes survey

Day 2

- Review Readings assignment. First response due one week from today at the start of class.

- Review Assignment 1 (Mini-ethnography)

- Myth Busters game about composition

- Elegant English: *Sherlock!* gives a grammar lesson – clip on YouTube

- Sherlockian Smart Word – write your own sentence

Week 2

Day 1

- Read and respond #1: "Don't Just See; Observe," from *Scientific American*

- Text reading: "How to Conduct Ethnographic Research" and "How to Write an Ethnography" from Readings Folder on D2l

- Sherlockian Lesson #1: "The Resident Patient"
- Observation exercise

- Sherlockian Smart Word – write your own sentence

Day 2

- Be prepared to discuss plans for ethnographic study

- Review rubric for papers and oral presentations

- Sherlockian Lesson #2: "The Red-Headed League"

- Sherlockian Smart Word – write your own sentence

Week 3

Day 1

- Read and respond #2: "Don't Decide before You Decide," from *Scientific American*

- Sherlockian Lesson #3: "The Second Stain"

- Exercise on introductions and endings

- Sherlockian Smart Word – write your own sentence

Day 2

- Assignment 1 Draft due for peer review

- revision methods

-- Sherlockian Smart Word – write your own sentence

Week 4

Day 1

- Read and respond #3: "Breadth of Knowledge," from *Scientific American*

- Sherlockian Lesson #4: "A Scandal in Bohemia"

- Reliable sources and credibility exercise

- Sherlockian Smart Word – write your own sentence

Day 2

- Assignment 1 due at start of class

- Review Assignment 2 (critical analysis)

- Sherlockian Lesson #5: "The Norwood Builder"

- Sherlockian Smart Word – write your own sentence

Week 5

Day 1

- Oral presentations

Day 2

- Oral presentations

Week 6

Day 1

- Read and respond #4: "Perspective is everything "from *Scientific American*

- Sherlockian Lesson #6: "The Blue Carbuncle"

- Sherlockian Smart Word – write your own sentence

Day 2

- Draft of Assignment 2 due for peer review

- Lessons from Assignment #1

- Quoting, paraphrasing, summarizing exercise

- Sherlockian Smart Word – write your own sentence

Week 7

Day 1

- Read and respond #5: "Don't judge a man by his face" from *Scientific American*

- Sherlockian Lesson #7: "The Man with the Twisted Lip"

- Citations and Works Cited page exercise

- Sherlockian Smart Word – write your own sentence

Day 2

- Assignment 2 due at start of class

- Review Assignment 3 (Persuasive proposal)

- Sherlockian Lesson #8: "A Scandal in Bohemia"

- This bugs me exercise

- Sherlockian Smart Word – write your own sentence

Week 8

Day 1

- Conferences

- Read and respond #6: "Headphones changed the world" from *The Atlantic*

Day 2

- Conferences

Week 9

Day 1

- Read and respond #7: "Think outside the box" TED talk

- Review Chapter 4

- Sherlockian Lesson #9: "Silver Blaze"

- Sherlockian Smart Word – write your own sentence

Day 2

- Draft of Assignment 3 due for peer review

- Sherlockian Smart Word – write your own sentence

Week 10

Day 1

- Read and respond #8: "History of Censorship" by Atkins

- Sherlockian Lesson #10*: "*The Dancing Men"

- Sherlockian Smart Word – write your own sentence

Day 2

- Assignment 3 due at start of class

- Review Assignment 4 (Annotated Bibliography and Research Paper)

- Sherlockian Lesson #11: "The Priory School"

- How to create an Annotated Bibliography

- Sherlockian Smart Word – write your own sentence

Week 11

Day 1

- Read and respond #9: "The Victorian Internet," by Tom Standage

- Sherlockian Lesson #12: "The Bruce Partington Plans"

- Searching for Annotated sources

- Sherlockian Smart Word – write your own sentence

Day 2

- Sherlockian Lesson #13: "The Greek Interpreter"

- Sherlockian Smart Word – write your own sentence

Week 12

Day 1

- Read and respond #10: A well-supported opinion from *The New York Times*

- Sherlockian Lesson #14: "The Naval Treaty"

- Sherlockian Smart Word – write your own sentence

Day 2

- Sherlockian Lesson #15: "The Illustrious Client"

- Sherlockian Smart Word – write your own sentence

Week 13

Day 1

- Draft of Annotated Bibliography due

- Sherlockian Smart Word – write your own sentence

Day 2

- Sherlockian Lesson #16: "The Sign of Four"

- Sherlockian Smart Word – write your own sentence

Week 14

Day 1

- Annotated Bibliography due

- Sherlockian Lesson #17: "The Empty House"

- Sherlockian Smart Word – write your own sentence

Day 2

- Sherlockian Lesson #18: "A Study in Scarlet"

- Sherlockian Smart Word – write your own sentence

Week 15

Day 1

- Draft of Assignment 4 due for content peer review

Day 2

- Draft of Assignment 4 for line editing and proofreading