

# INVESTIGATING SHERLOCK HOLMES



*Stue*



Organized by the Touring Exhibitions Program, University Art Museum, University of Minnesota, Minneapolis, and funded in part by the National Endowment for the Humanities, a Federal agency in Washington, D.C. A portion of the Art Museum's general operating funds for this fiscal year has been provided through a grant from the Institute of Museum Services, a Federal agency that offers general operating support to the nation's museums.



## ACKNOWLEDGMENTS

Sherlock Holmes, in choosing Dr. John H. Watson as his associate, showed that he appreciated the value of collaborations. In the same tradition, this exhibition is the result of collaboration between the Special Collections and Rare Books division of the University of Minnesota Libraries, the University Art Museum, and the National Endowment for the Humanities, which generously provided funding for the project.

Austin McLean, Curator of Special Collections, played a key role in the early planning of the exhibition and was very cooperative during all stages of its preparation. Many valuable suggestions were made by Professor E.W. McDiarmid, who has overseen the development of the Mary Kahler and Philip S. Hench Collection in the Library and is the "Siger-son" of The Norwegian Explorers, the local Sherlock Holmes society.

The exhibition has been drawn primarily from the Hench Collection — one of the largest collections of Sherlock Holmes material in the country. A noted physician as well as a collector of Sherlockiana, Dr. Hench received a Nobel Prize in 1950 for his role in the development of cortisone. Other lenders to the exhibition are J. Randolph Cox and Andrew Malec.

Lyndel King, Director of the University Art Museum, was involved in all phases of the project, from its inception through its completion. I was especially fortunate to work closely with Rebecca Keim, the Museum's Assistant Director for Outreach in the Arts and the Humanities, without whose talent, direction, and aesthetic sensibilities this exhibition could never have been completed. Valerie Tyrdik, Curator/Editor, perceptively edited both the catalogue and the many captions in the exhibition, contributing greatly to their readability.

Ann Milbradt, Outreach Program Assistant, was responsible for typing the manuscript and other written materials for the project, and Cori Kulzer, Accounts Specialist, prepared budget reports. The framing and installation of the works was completed under the able direction of William Lampe by staff members Ian Dudley and John Sonderegger, who were assisted by Jim Becker and Tim White.

My research for the exhibition was made easier through the assistance of fellow Sherlock Holmes and detective fiction enthusiasts. Particularly generous with their time and expertise were Peter E. Blau, Professor Richard E. Brown, J. Randolph Cox, and Dr. C. Paul Martin. Any Sherlockian researcher owes a great debt to the work of previous scholars, some of whose books are cited in the bibliography of this catalogue. Additionally, I profited from frequent consultation of several other major works in the field: Richard Lancelyn Green and John Michael Gibson's *A Bibliography of A. Conan Doyle* (1983); Green's subsequent compilation, *The Uncollected Sherlock Holmes* (1983); and Ronald Burt De Waal's two bibliographies, *The World Bibliography of Sherlock Holmes and Doctor Watson* (1974) and *The International Sherlock Holmes* (1980).

I also wish to express my gratitude to my wife, Kathleen Hilden Malec, whose support made my continued involvement with this project possible. Had Sherlock Holmes known her, he would certainly have modified his celebrated views of the opposite sex.

A.M.

# INVESTIGATING SHERLOCK HOLMES



Since his first appearance in *A Study in Scarlet* in 1887, Sherlock Holmes and accounts of his crime-solving adventures have captured the imagination of readers throughout the world. The methods and personality of Holmes — careful observation, deductive reasoning, scientific investigation, sense of fair play, and a flair for the dramatic — have made him one of the most believable and immediately identifiable fictional characters ever created. Indeed, the Holmes persona has become so familiar that many people believe he was a living person and are surprised to learn that the detective was the literary invention of Sir Arthur Conan Doyle, a British writer and physician. Doyle saw his own life and career become increasingly dominated by the specter of Holmes, leading to a comparative neglect of his other writings and activities.

Rarely has a fictional character been so enthusiastically embraced by the public. Holmes has been adapted countless times for stage, film, radio, and television. His influence can even be found in advertisements, greeting cards, cartoons, children's toys, and games. Today the Sherlock Holmes stories are perhaps more popular than ever before. The 1970s were marked by an upsurge of interest in Holmes and his experiences, a trend which shows no signs of diminishing. This exhibition explores Holmes's renewed celebrity as well as the master detective's continuing and universal appeal.

Arthur Conan Doyle was born in Edinburgh, Scotland on May 22, 1859, the second child of Charles Doyle, a civil servant and artist, and Mary Foley Doyle. The family was far from wealthy and had to subsist on the small salary Charles Doyle drew from his position as a clerk and architect in the Scottish Office of Public Works, supplemented by the occasional sale of a painting or illustration. Chronically ill and able to provide less and less support for a family which grew to include ten children, Charles Doyle died in an asylum in 1893. From his father the young Doyle inherited an appreciation for the fantastic and supernatural, which would later manifest itself in his fiction and his involvement with the spiritualism movement. The family was held together by Doyle's mother, who instilled in her son a love for England's past that would greatly influence his subsequent literary preferences and attitudes toward life.

At the urging of his mother, Doyle attended the medical school of Edinburgh University between 1876 and 1881, graduating with the degrees of Bachelor of Medicine and Master of Surgery; an advanced M.D. degree followed in 1885. While a student Doyle served as an outpatient clerk for Dr. Joseph Bell, a distinguished surgeon who lectured

at the university. Bell taught his students the importance of minute observation in the formulating of diagnoses. He often amazed them by making deductions about patients' private lives and occupations based on the smallest pieces of evidence, which he claimed were visible to the trained eye. Doyle also began to pursue his literary interests during this period, and in 1879 his short story "The Mystery of Sassassa Valley" was published in *Chamber's Journal*.

At first Doyle regarded writing merely as a means of supplementing his medical income. In 1882, he established himself as a general practitioner in Southsea, a suburb of Portsmouth, England. There he gradually built up a respectable practice (it is a popular misconception that Doyle was a failure as a doctor), married Louise Hawkins in 1885, and saw the birth of his first child, Mary Louise, in 1889. He continued writing, devoting himself for the most part to short stories of crime, adventure, and the macabre, but also penning tales and scholarly articles on medical subjects.

In 1886 Doyle wrote his first Sherlock Holmes story, a novelette he titled *A Study in Scarlet*. Although the character of Holmes was based in part on Joseph Bell, Doyle's former teacher, the author also owed a considerable debt to previous detective story writers, principally Edgar Allan Poe, who in 1841 had introduced the amateur detective, the Chevalier C. August Dupin, in his "Murders in the Rue Morgue." Like Dupin, Holmes possessed great powers of observation and deduction and a vast store of esoteric knowledge useful in solving mysteries which baffled the police. Other similarities between the two detectives were a preference for an unconventional way of life and a close association with a colleague of only average intelligence who also served as the narrator of the story. Dupin's chronicler was never named, but in Holmes's case the role was taken by Dr. John H. Watson, who has become just as famous as the great detective.

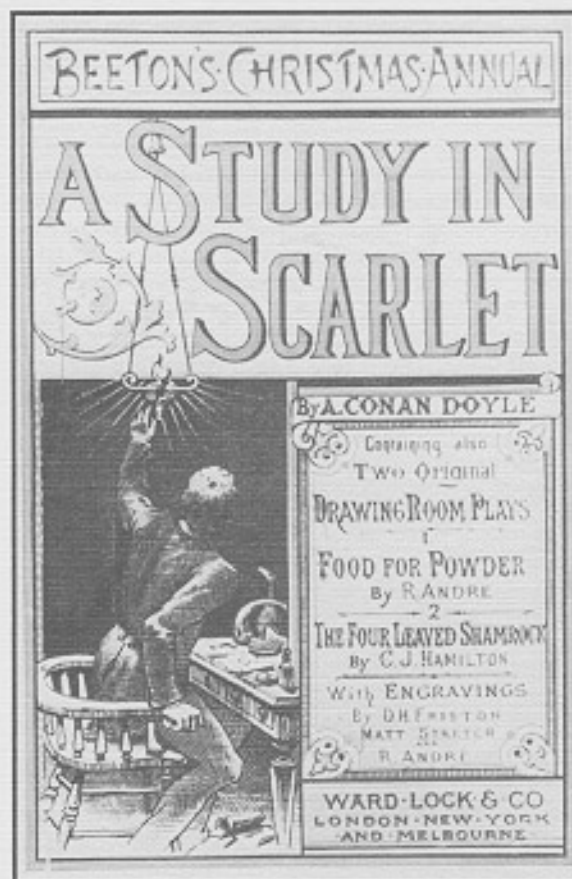
In Holmes, Doyle presented a character far more human than Dupin, who despite his brilliance remained a rather two-dimensional thinking machine. Doyle gave his detective a number of charming eccentricities and other traits which made him more believable, including playing the violin and changes of mood from deep lethargy to periods of frenetic energy. Holmes was depicted as a hero working outside, but on behalf of, the official establishment. *A Study in Scarlet* and the stories that followed involved seemingly inexplicable events occurring in actual places, a combination that yielded both dramatic impact and an aura of

reality. Doyle's presentation of the tale as an extract from "the Reminiscences of John H. Watson, M.D." and the use of a first person narrative also contributed to the sense of realism. Watson is "everyman," the ordinary individual who shares the reader's amazement at Holmes's abilities. Through Watson one is magically transported to the sitting room at 221B Baker Street and made to feel a part of the adventures taking place.

Although in retrospect the appeal of the Holmes stories seems obvious, their potential was not immediately apparent to Doyle or his contemporaries. *A Study in Scarlet* was rejected by three publishers before the London firm of Ward, Lock & Company agreed to pay Doyle £25 for the complete copyright. Doyle reluctantly accepted this meager sum, for at the time Sherlock Holmes meant no more to him than any of his other characters. The firm brought out the story in 1887 as the main feature of its *Beeton's Christmas Annual* and published it as a separate book the following year. The tale received little notice but did come to the attention of the editors of *Lippincott's Monthly Magazine*, a Philadelphia-based periodical published in a London edition by Ward, Lock & Company. *Lippincott's* commissioned Doyle to write a second Holmes novel, *The Sign of the Four*, which appeared in the February 1890 issue of the magazine and was published as a book later the same year.\* *Lippincott's* was directed at a fairly small, literary audience, and *The Sign of the Four* also did not generate a great deal of excitement.

By this time Doyle was becoming bored with his general practice at Southsea and sought to establish himself as an eye specialist in London. The move proved to be ill-advised, for he could attract no patients. Fortunately, some of Doyle's other literary efforts, notably *Micab Clarke* (1889), his first historical novel, were beginning to enjoy a measure of success, and in June 1891 he gave up medicine to live by his pen.

Doyle did not give up on Sherlock Holmes, however. Having noticed that readers often lost interest in serialized stories if they missed an installment, he decided to write a continuing series of short tales, each complete in itself, featuring Holmes and Watson as the central characters. He sent them to *The Strand Magazine*, a new periodical already enjoying great success due to its mixture of popular fiction and editorial content and extensive use of illustrations. The first Holmes short story, "A Scandal in Bohemia," appeared in the July 1891 issue. The author's decision to switch to this shorter form for his new Holmes tales was an inspired one. Each story could be read at one sitting and offered something new to the reader — from the fantastically



Facsimile of *Beeton's Christmas Annual* 1887.

improbable humor of "The Red-Headed League" to the stark horror of "The Speckled Band." In *The Strand* Sherlock Holmes had at last found his audience, and the series soon had a large following.

An extraordinarily close association between Doyle and *The Strand* developed, and all of Doyle's subsequent Holmes stories and many of his other writings first appeared in England in its pages. The twelve tales in the initial series, known collectively as *The Adventures of Sherlock Holmes*, were published as a book in 1892. Another series of short tales followed, compiled as *The Memoirs of Sherlock Holmes* in 1894.

Holmes's adventures also rapidly gained popularity in the United States, reaching the public by a variety of routes. The *Adventures* and the *Memoirs* series were published in the New York edition of *The Strand Magazine*; the *Memoirs* also appeared in *Harper's Weekly* and *McClure's Magazine*. All of the short stories, along with the two previous Sherlock Holmes novels, were reprinted in various American newspapers as well. Harper & Brothers, then one of the leading publishers in America, brought out its own editions of *The Adventures of Sherlock Holmes* and *The Memoirs of Sherlock Holmes* in the same years as the first English edi-

\* Some of the stories are known under variant titles. For example, *The Sign of the Four* has usually been published in England as *The Sign of Four*.

tions. Meanwhile, J.B. Lippincott Company published the "authorized" editions of *A Study in Scarlet* in 1890 and *The Sign of the Four* in 1893. These two novels, along with some of the first Sherlock Holmes short stories, were published before the International Copyright Agreement of 1891 went into effect. As a result, numerous unauthorized reprint editions appeared, a situation Doyle deplored, though it did help to build the vast following his detective has enjoyed ever since.

## CHAMPION OF THE UNDERDOG

One of Doyle's most notable traits was his willingness to help others, often at considerable personal sacrifice. He championed the reform of divorce laws in England, supported efforts to expose the exploitation of the native population by trading companies in the Belgian Congo, and fought to rectify injustices in the British penal system. His reputation as a detective story writer led many to seek his assistance in solving real-life mysteries, of which the most famous was the case of Oscar Slater.

In 1912 Doyle was approached by the attorneys of Oscar Slater, who in 1909 had been convicted of murdering an elderly woman in Glasgow. The verdict rested in part on evidence that Slater had pawned a diamond brooch belonging to the dead woman. Although Slater's brooch turned out to be a different one, and despite some irregularities in the testimony against him, Slater was condemned to death, a sentence later commuted to life imprisonment.

After conducting a personal investigation, Doyle became convinced that a miscarriage of justice had occurred. He wrote extensively on the subject, demolishing the official case against Slater. His efforts inspired a newspaper campaign that led to Slater's release in 1927 and the overturning of his conviction the following year. Although he received a settlement, the embittered Slater refused to reimburse Doyle for any of the legal costs the author had incurred. However, Doyle consoled himself with the knowledge that the case had led to the establishment of the Scottish Court of Appeals, thus reducing the possibility of similar injustices in the future.

Another celebrated case which benefited from Doyle's involvement was that of George Edalji, who in 1903 had been imprisoned for committing nighttime cattle mutilations. Doyle, using his experience in ophthalmology, was able to prove that Edalji could not see well enough at night to have traveled over the rough terrain where the crimes took place. When Doyle published his findings, the publicity generated caused the case to be reopened, and Edalji was exonerated.

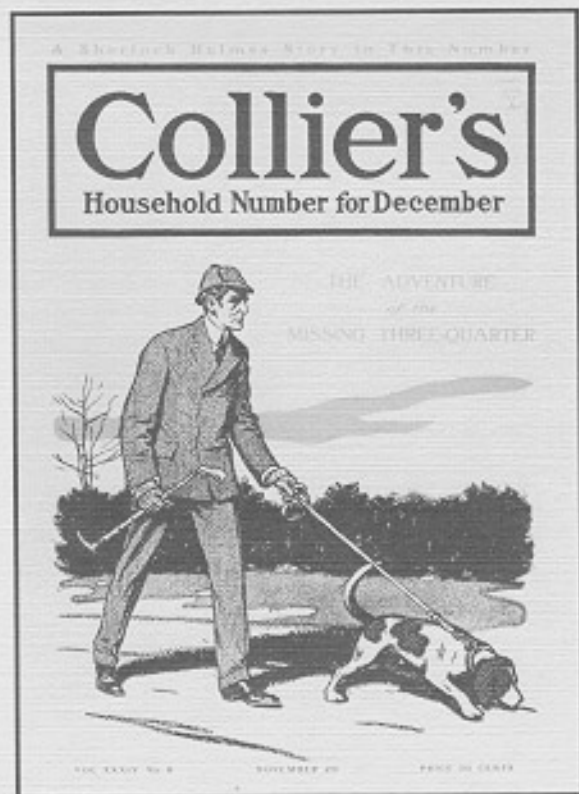
After years of comparative literary obscurity, Arthur Conan Doyle at last became an author of international repute. However, he began to worry that the popularity of Holmes would eclipse the recognition of his more "serious" work, particularly his historical novels, and he decided to do away with the master detective. In "The Adventure of the Final Problem" (the last of the *Memoirs* series), Holmes supposedly plunged over the brink of the Reichenbach Falls in Switzerland in the grip of his nemesis, Professor Moriarty.

Doyle turned a deaf ear to the universal cries of consternation this drastic action evoked, partly because personal concerns and other literary activities occupied much of his time. In 1892 his second child, Alleyn Kingsley, was born. This next year his wife contracted tuberculosis and was given only a few months to live. However, through personal care and extended stays in favorable climates, including visits to Egypt for the winters of 1895 and 1896, Doyle managed to prolong her life for thirteen years. In addition, Doyle, accompanied by his brother Innes, journeyed to the United States in 1894 to deliver a series of lectures and readings from his own works. He arrived to find that Americans wanted to hear of little else but Sherlock Holmes.

During the next few years there were indications that Doyle was wavering in his decision to have no more to do with Sherlock Holmes. In 1896 he wrote a brief Sherlockian parody called "The Field Bazaar," and he made oblique references to the detective in "The Story of the Lost Special" and "The Story of the Man With the Watches," two tales from his *Round the Fire* series which ran in *The Strand Magazine* between 1898 and 1899. In 1897 Doyle wrote a play featuring the detective. The manuscript was sent to Charles Frohman, the well-known theatrical producer, who in turn passed it along to William Gillette, one of the leading actors in America. With Doyle's permission, Gillette substantially rewrote the drama, tailoring it to his own talents.

When the play, entitled *Sherlock Holmes*, premiered in Buffalo, New York in 1899, Gillette, in the lead role, scored the greatest triumph of his career. Over the succeeding four decades Gillette performed the role hundreds of times on stage in this country and abroad. To the public of his day, William Gillette was Sherlock Holmes. The actor drew together a number of the familiar aspects of Holmes's appearance still associated with the character today, such as the deerstalker cap, garish dressing gown, and curved pipe (which Gillette is said to have adopted because it did not obscure his handsome features). So successfully did Gillette graft his play upon the Sherlock Holmes legend that many subsequent adaptations, particularly films, combined elements from his drama with those of the original stories.

Doyle's decision about whether to revive Holmes was further delayed by a turn in world events. The outbreak of the Boer War in 1899 prompted Doyle to spend several months in South Africa caring for injured soldiers. Doyle labored heroically under terrible conditions even though he, like most of the staff, was stricken with typhoid fever. He also found time to gather notes for a history of the struggle, published in 1900 as *The Great Boer War*. In response to the strong anti-British sentiment prevalent after the war, Doyle wrote a propagandist pamphlet defending England's position. *The War in South Africa: Its Cause and Conduct* (1902) was widely circulated and translated into a number of major European languages. Doyle's efforts on behalf of the British cause led to his knighthood in 1902.



Cover from *Collier's Weekly*, November 26, 1904.

On the ship home from South Africa, Doyle struck up a friendship with Bertram Fletcher Robinson, a newspaper correspondent who subsequently told him of the strange legends surrounding a family in Devonshire said to be haunted by a spectral hound. Intrigued by the tale, Doyle decided to write a novel about it featuring Sherlock Holmes, but he carefully dated the adventure *before* the fateful Reichenbach encounter, thereby avoiding the appearance of having truly revived the detective. The result was *The Hound of the Baskervilles*, which became the best known of all the Sherlock Holmes stories. Public response was enormous when the

novel was serialized in both the London and New York editions of *The Strand Magazine* between 1901 and 1902. When issued in book form in 1902, the novel became an immediate bestseller, and it became clear to Doyle that the public would never tire of Sherlock Holmes.

Induced by large offers from *Collier's Weekly* in the United States and *The Strand Magazine* in England, Doyle at last brought Holmes back for good. He began writing a new series of thirteen stories, *The Return of Sherlock Holmes*, which appeared in the two periodicals between 1903 and 1905, and was published in book form in 1905. In the first story of the series, "The Adventure of the Empty House," Holmes explained to an astounded Watson that he had not really fallen into the Reichenbach Falls with Moriarty but rather had only made it appear so in order to pursue the Professor's minions in safety. The explanation seemed somewhat contrived, but such considerations were swept aside by the wave of exaltation which greeted the detective's resurrection.

Doyle continued to write Sherlock Holmes stories, though at a slower rate, almost to the end of his life. Another novel, *The Valley of Fear*, appeared in 1915, followed by two more collections of short stories, *His Last Bow* (1917) and *The Case Book of Sherlock Holmes* (1927). Doyle also wrote two more Sherlock Holmes plays, *The Speckled Band* (1910) and *The Crown Diamond* (1921), and one more brief Sherlockian parody, "How Watson Learned the Trick" (1924).

Numerous critics have noted a decline in the quality of the later Holmes tales. As Doyle became tired of the character he tended to repeat plot devices he had used earlier. Most of the stories were still set in the late Victorian period, but now that Doyle himself was living in the Edwardian age, they seemed to ring less true. With occasional exceptions, Doyle's later efforts lacked the inventiveness which had characterized the earlier Holmes adventures.

Doyle's fame as an author turned him into an influential public figure, one willing to crusade against social injustices, as in the cases of George Edalji and Oscar Slater. His private life demanded much of his attention as well. In 1906 his first wife succumbed to tuberculosis, and the following year he married Jean Leckie, who bore him three more children — Denis in 1909, Adrian in 1910, and Lena Jean in 1912.

In 1914 Doyle and his new family made an extended journey across Canada by rail, returning to find England preparing for World War I. Rejected from active service because of his age, he kept busy by organizing a civilian rifle corps for defense of the home front and contributed to the war effort with his pen. In addition to a number of propaganda pamphlets, Doyle wrote *A Visit to Three Fronts* (1916), his account of the war in France and Italy where he was sent as an impartial observer, and *The*

*British Campaign in France and Flanders*, a six-volume history published between 1916 and 1920.

During the war years Doyle converted to spiritualism and entered what he considered to be the most important phase of his life. Long interested in psychic phenomena, he believed that in spiritualism he had at last found a religion with a rational basis. Spiritualism offered a means of communicating with departed souls and promised that they would provide guidance to help the living prepare for a new and better sphere of existence. Doyle's conversion surprised many, and he subsequently endured a great deal of ridicule from those who could not believe that the creator of Sherlock Holmes would be deluded by the absurd occurrences of the seance room. Though Doyle admitted that the movement was badly tainted by fraud (Doyle himself played a part in exposing several fake mediums), he believed there was enough evidence of legitimate psychic phenomena to establish the existence of an afterlife. With this proven to his satisfaction, his central concern shifted from the investigation of the phenomena to the philosophical aspects of the religion.

Doyle became one of the best-known champions of spiritualism of his day. He wrote extensively on the subject, including several books and pamphlets as well as numerous articles, introductions, and hundreds of letters to the press. He established a psychic bookshop and museum to distribute his own works and those of other spiritualists and entered into vigorous debates with such notable opponents of the movement as the famous magician Harry Houdini. Most of all Doyle lectured, throughout England and on tours to Australia and New Zealand (1920-21), North America (in 1922 and again in 1923), Africa (1928), and Scandinavia and Holland (1929), publishing accounts of his experiences along the way. When he died on July 7, 1930, the official cause was heart failure. However, there was little doubt that his death had been hastened by extreme overwork and his refusal to consider his own health and welfare as he labored for the cause of spiritualism.

Sir Arthur Conan Doyle had difficulty appraising his own work. He could never understand why the Sherlock Holmes stories, the almost effortless products of his pen, were more highly regarded and popular than the historical novels upon which he worked so diligently. The ease with which Doyle composed his Holmes tales provides a clue. Doyle has often been described as a born storyteller, at his best when doing what came naturally — writing about the people and times he knew through personal experience. He possessed an instinctive ability to capture the spirit of his age and express it lucidly and without pretension. Few other detective stories can be returned to with such pleasure once the reader is familiar with the plot and the

mystery's solution. Subtleties of language and nuances of character emerge each time a Holmes book is reopened, making the tenth reading as enjoyable as the first. Taken as a whole, the tales form a rich tapestry, a view of the world as it perhaps never was but could have been.

## DOYLE'S OTHER FICTION

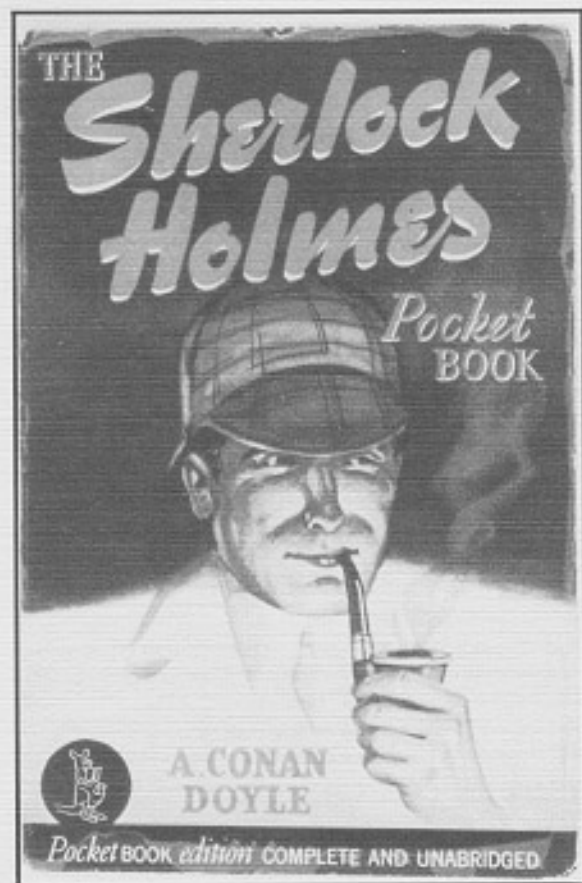
Despite the great popularity of his Sherlock Holmes tales, Doyle believed that his literary reputation would rest on his historical fiction. *Micah Clarke* (1889), his first historical novel, dealt with the Puritans and the Monmouth rebellion and was a critical success. Among those which followed, *The White Company* (1891), set in the fourteenth century during the reign of the Plantagenets, became the best known of Doyle's historical novels and was the author's favorite. Also notable was a series of short stories featuring the Brigadier Etienne Gerard, a comically arrogant cavalry officer whose adventures were set in Napoleonic France.

Doyle was proficient in other fields of literature as well. His training as a physician is evident in a number of fictional works with medical themes, including his semi-autobiographical novel *The Stark Munro Letters* (1895) and *Round the Red Lamp: Being Facts and Fancies of Medical Life* (1894), a collection of short stories based in part on his own experiences. A penchant for the supernatural and unusual is apparent in such tales as his "Round the Fire" series, twelve stories which appeared in *The Strand Magazine* between 1898 and 1899. Doyle was also a pioneer science fiction writer. *The Lost World* (1912) introduced the brilliant and egotistical Professor George Challenger as the leader of a band of scientists who, with their journalist narrator, discover a prehistoric world upon a hidden South American plateau. At the time, Challenger's popularity rivaled that of Sherlock Holmes, and the character was subsequently featured in two more novels and two short stories.

*Investigating Sherlock Holmes* traces the development of the Holmes legend and explains the role the detective played in the life of his creator through a selection of books and periodicals, original and reproduced illustrations, photographs, and memorabilia. The full range of Doyle's life and writings is represented, showing that, however famous his detective became, the Sherlock Holmes stories were only a small part of Doyle's output. First-edition books and magazines demonstrate ways in which the Holmes tales were initially put before the public, while reprint editions and foreign translations indicate the wide exposure achieved by the stories. The contributions of various artists and actors to the Sherlock Holmes legend are exam-

ined, revealing how such widely recognized attributes of the detective as his deerstalker cap and curved pipe became integral parts of the modern conception of the character. Considered as well are the Holmes tales as a social document of the Victorian and Edwardian eras, Doyle's important contributions to the development of the detective story, and the extent to which Sherlock Holmes has become an archetype in popular culture — a symbol representing the triumph of logical thought, truth, and justice.

Andrew Malec  
Guest Curator



*The Sherlock Holmes Pocket Book*, 1941.

## EXHIBITION CHECKLIST

Works are listed in order of their presentation in the exhibition.

Note: All works on loan from the Mary Kahler and Philip S. Hench Collection in Special Collections and Rare Books, University of Minnesota Libraries, Minneapolis, are noted by the abbreviated credit line The Hench Collection, University of Minnesota Libraries.

# SIR ARTHUR CONAN DOYLE

Although the Sherlock Holmes stories brought Sir Arthur Conan Doyle the greater part of his fame and fortune, he would rather have been remembered for his many other writings and accomplishments. Starting his professional life as a physician, Doyle gave up medicine for literature only after he had established a reputation as a historical novelist and gained wide recognition through his Holmes tales. In addition to Sherlock Holmes, Doyle created a number of other popular characters, including the Brigadier Etienne Gerard and Professor George Challenger.

Doyle's fame as an author turned him into a public figure, one willing to work for the betterment of his fellow men, often through further efforts of his pen. He labored for the British cause with historical and propagandist works about the Boer War and World War I, wrote on behalf of the exploited natives of the Belgian Congo, and turned detective for such real-life criminal cases as that of Oscar Slater. In later life, the spiritualism movement became Doyle's obsession, and he developed into one of the religion's greatest champions. However, despite the great diversity of his literary output and activities, Doyle never could quite escape the shadow cast by his immortal Sherlock Holmes.

**Doyle upon graduation from the Medical School of Edinburgh University, 1881.** Photograph from *Conan Doyle: His Life and Art* by Hesketh Pearson. London: Methuen & Co., 1943.

**Dr. Joseph Bell (1837-1911),** regarded by many as the prototype for Sherlock Holmes. Photograph from *Dr. Joe Bell: Model for Sherlock Holmes* by Ely M. Liebow. Bowling Green, Ohio: Popular Press, 1982.

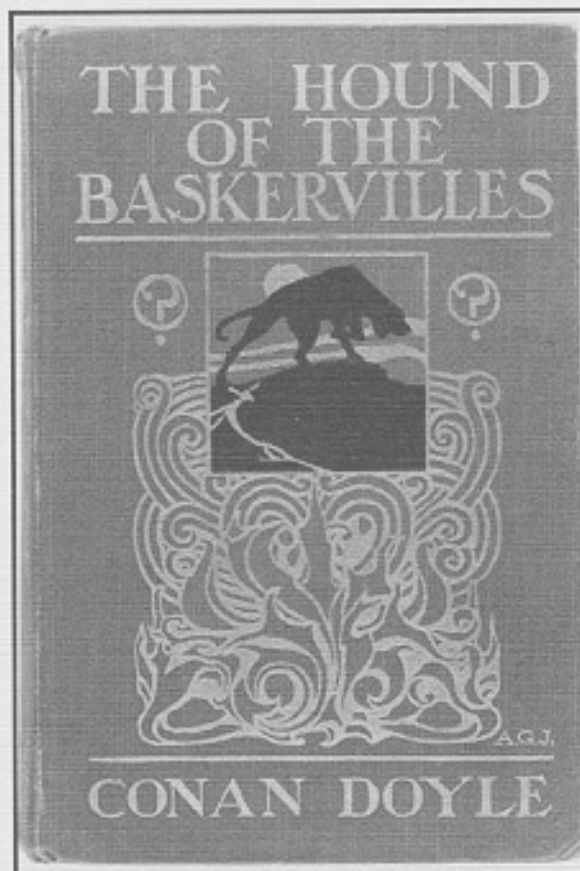
**Young Dr. Doyle writing in his study at Southsea, England.** Photograph from *Conan Doyle* by Pierre Nordon. New York: Holt, Rinehart and Winston, 1967.

**No. 1 Bush Villas, Southsea, 1900,** where Doyle wrote the first Sherlock Holmes story. Photograph from *Medical Casebook of Doctor Arthur Conan Doyle* by Alvin E. Rodin and Jack D. Key. Malabar, Florida: Krieger, 1984. Courtesy of Jack D. Key.

**Page of Doyle's notes for *A Study in Scarlet*.** Photograph from *Sir Arthur Conan Doyle Archives* by Lew David Feldman. New York: House of El Dieff, 1970.

***The Great Boer War*** by Arthur Conan Doyle. First American Edition. New York: McClure, Phillips & Co., 1900. The Hensch Collection, University of Minnesota Libraries

**Doyle with the staff of Langman Volunteer Hospital in South Africa during the Boer War, 1900.** Photograph from *Memories and Adventures* by Arthur Conan Doyle. Boston: Little, Brown & Co., 1924.



*The Hound of the Baskervilles*, 1902.

***Great Britain and the Next War*** by Arthur Conan Doyle. Boston: Small, Maynard & Co., 1914. The Hensch Collection, University of Minnesota Libraries

***The Crime of the Congo*** by Arthur Conan Doyle. First American Edition. New York: Doubleday, Page & Co., 1909. The Hensch Collection, University of Minnesota Libraries

**Oscar Slater, whose unjust murder conviction Doyle helped to overturn.** Photograph from *The Man Who Was Sherlock Holmes* by Michael and Mollie Hardwick. Garden City, N.Y.: Doubleday & Co., 1964.

***The Vital Message*** by Arthur Conan Doyle. First American Edition. New York: George H. Doran Co., 1919. The Hensch Collection, University of Minnesota Libraries

**Doyle and his wife on the lecture platform at the Melbourne (Australia) Town Hall, November 12, 1920.** Photograph from *The Wanderings of a Spiritualist* by Arthur Conan Doyle. London: Hodder and Stoughton, 1921.

**Illustration of Gerard** by W.B. Wollen. Reproduced from *The Exploits of Brigadier Gerard* by Arthur Conan Doyle. First English Edition. London: George Newnes, 1896.

*The White Company* by Arthur Conan Doyle  
Boston: Allyn and Bacon, c. 1927  
The Hensch Collection, University of Minnesota  
Libraries

**Doyle and friends dressed as Professor George Challenger and associates.** Photograph of frontispiece from *The Lost World* by Arthur Conan Doyle. First English Edition. London: Hodder and Stoughton, 1912.

**Caricature of Doyle chained to Sherlock Holmes** by Bernard Partridge, for May 12, 1926 issue of *Punch* magazine. Reproduced from postcard of original drawing.

**Drawing by Doyle depicting his life and accomplishments.** c. 1930. Reproduced from *Conan Doyle* by Pierre Nordon. London: John Murray, 1966.

**Doyle in the garden of his cottage in New Forest, England,** 1929. Photograph from *Arthur Conan Doyle: A Memoir* by John Lamond. London: John Murray, 1931.



## THE SHERLOCK HOLMES CANON

The Sherlock Holmes canon consists of four novels and fifty-six short stories in five volumes: *A Study in Scarlet* (1887); *The Sign of the Four* (1890); *The Adventures of Sherlock Holmes* (1892); *The Memoirs of Sherlock Holmes* (1894); *The Hound of the Baskervilles* (1902); *The Return of Sherlock Holmes* (1905); *The Valley of Fear* (1915); *His Last Bow* (1917); and *The Case Book of Sherlock Holmes* (1927). All of the detective's adventures were first serialized in periodicals or newspapers before appearing in book form. The tales have been reprinted countless times in a wide variety of editions and have been translated into nearly sixty languages. Doyle also wrote two plays featuring Holmes (*The Speckled Band* in 1910 and *The Crown Diamond* in 1921), two Sherlockian parodies ("The Field Bazaar" and "How Watson Learned the Trick"), and a number of articles discussing his famous detective. The books and periodicals included in this section show some of the diverse ways the Sherlock Holmes stories have appeared before the public.

**Facsimile of Beeton's Christmas Annual** London: Ward, Lock & Co., 1887  
Prepared in 1960 and distributed by the Baker Street Irregulars, Inc. and the Sherlock Holmes Society of London  
The Hensch Collection, University of Minnesota  
Libraries

*Lippincott's Monthly Magazine*, February 1890 (American Edition)  
The Hensch Collection, University of Minnesota  
Libraries

*The Strand Magazine*, December 1893  
The Hensch Collection, University of Minnesota  
Libraries

**Holmes and Moriarty struggling above Reichenbach Falls.** Illustration by Sidney Paget for "The Adventure of the Final Problem." Reproduced from *The Strand Magazine*, December 1893.

*The Hound of the Baskervilles* by Arthur Conan Doyle  
First English Edition. London: George Newnes, 1902  
The Hensch Collection, University of Minnesota  
Libraries

**Cover from Collier's Weekly**, November 26, 1904  
Illustration by Frederic Dorr Steele  
The Hensch Collection, University of Minnesota  
Libraries

*The Return of Sherlock Holmes* by Arthur Conan Doyle  
First American Edition. New York: McClure, Phillips & Co., 1905  
The Hensch Collection, University of Minnesota  
Libraries

*The Case Book of Sherlock Holmes* by Arthur Conan Doyle  
First American Edition. New York: George H. Doran Co., 1927  
The Hensch Collection, University of Minnesota  
Libraries

*Tales of Sherlock Holmes* by Arthur Conan Doyle  
New York: Grosset & Dunlap, c. 1940  
The Hensch Collection, University of Minnesota  
Libraries

*The Sherlock Holmes Pocket Book*  
New York: Pocket Books, 1941  
The Hensch Collection, University of Minnesota  
Libraries

*The Speckled Band: An Adventure of Sherlock Holmes*, a play by Arthur Conan Doyle  
First American Edition. New York: Samuel French, 1912  
The Hench Collection, University of Minnesota Libraries

*Serlok Holms* by Arthur Conan Doyle  
Athens: B. Damianakou & Cie., n.d.  
The Hench Collection, University of Minnesota Libraries

*Sherlock Holmes äventyr* by Arthur Conan Doyle  
Stockholm: Nordiska Förlaget 1911, Volume 3  
The Hench Collection, University of Minnesota Libraries

*O último adeus de Sherlock Holmes* by Arthur Conan Doyle  
São Paulo: Edições Melhoramentos, 1954  
The Hench Collection, University of Minnesota Libraries

*Die tanzenden Münchchen und andere Detektivgeschichten* by Arthur Conan Doyle  
Stuttgart: Robert Lutz, 1906  
The Hench Collection, University of Minnesota Libraries



## HOLMES AND HIS TIMES

Although Doyle never thought of his Holmes adventures as social documents, they provide an insightful look at life in the Victorian and Edwardian eras. Doyle envisioned Holmes and Watson as most at home in the Victorian age and set the majority of stories between 1881, the year in which the pair are generally agreed to have met, and 1903, about the time Holmes retired to the Sussex Downs to keep bees. However, the stories, written over a forty-year period, also reflect some of the changes occurring in society during this time, changes which influenced Doyle as profoundly as they did his contemporaries.

The Holmes tales are appealing because they involve thrilling adventures taking place at real locations. The places, people, things, events, and ideas presented in the stories were immediately familiar to Doyle's original audience and create a sense of nostalgia in readers today. The narratives so successfully capture the character and spirit of their time that many people have believed, and indeed still do believe, that Holmes and Watson actually lived.

**Two Christmas cards, 1960s**  
Featuring maps of London and England showing locations visited by Holmes, drawn by Julian Wolff, M.D.  
Lent by Andrew Malec

*In the Footsteps of Sherlock Holmes* by Michael Harrison  
First Edition. London: Cassell & Co., 1958  
The Hench Collection, University of Minnesota Libraries

**A sampling of character types in Sherlock Holmes stories.** Illustrations by Sidney Paget.

Violet Hunter, a governess in "The Adventure of the Copper Beeches." Reproduced from *The Strand Magazine*, June 1892.

Hilton Soames, a tutor in "The Adventure of the Three Students." Reproduced from *The Strand Magazine*, June 1904.

Reginald Musgrave, a member of one of the oldest families in England, in "The Adventure of the Musgrave Ritual." Reproduced from *The Strand Magazine*, May 1893.

Mary Sutherland, a typist in "A Case of Identity." Reproduced from *The Strand Magazine*, September 1891.

Jabez Wilson, a pawnbroker in "The Adventure of the Red-Headed League." Reproduced from *The Strand Magazine*, August 1891.

Trelawney Hope, Secretary for European Affairs, and the Premier Lord Bellinger in "The Adventure of the Second Stain." Reproduced from *The Strand Magazine*, December 1904.

**Scotland Yard headquarters on the Victoria Embankment, 1890s.** Illustration from *Sherlock Holmes: The Man and His World* by H.R.F. Keating. New York: Charles Scribner's Sons, 1979.

**Chemical laboratory in St. Bartholomew's Hospital, London, late 19th century.** Photograph from *In the Footsteps of Sherlock Holmes* by Michael Harrison. Revised Edition. New York: Drake Publishers, 1972.

**Simpson's Tavern & Divan, c. 1900.** Photograph from *In the Footsteps of Sherlock Holmes* by Michael Harrison. London: Cassell & Co., 1958.

**The Surrey countryside.** Photograph from *The Encyclopaedia Sherlockiana* by Jack Tracy. Garden City, N.Y.: Doubleday & Co., 1977.

**The Strand, one of London's major thoroughfares.** c. 1898. Photograph from *Sherlock Holmes: The Man and His World* by H.R.F. Keating. New York: Charles Scribner's Sons, 1979.

**London's East End,** late 19th century. Photograph from *The Encyclopaedia Sherlockiana* by Jack Tracy. Garden City, N.Y.: Doubleday & Co., 1977.

**Covent Garden Market,** 1887. Illustration from *In the Footsteps of Sherlock Holmes* by Michael Harrison. Revised Edition. New York: Drake Publishers, 1972.

**The British Museum,** late 19th century. Photograph from *The London of Sherlock Holmes* by Michael Harrison. New York: Drake Publishers, 1972.

**Grimspound Bog, Dartmoor.** Photograph from *In the Footsteps of Sherlock Holmes* by Michael Harrison. Revised Edition. New York: Drake Publishers, 1972.

**Four-wheeler cabs, or "growlers," outside a railway station.** c. 1880. Photograph from *In the Footsteps of Sherlock Holmes* by Michael Harrison. London: Cassell & Co., 1958.

**Holmes and Watson on Regent Street.** Illustration by Sidney Paget for *The Hound of the Baskervilles*. Reproduced from *The Strand Magazine*, September 1901.

**King's Cross Station in London,** late 19th century. Illustration from *The Encyclopaedia Sherlockiana* by Jack Tracy. Garden City, N.Y.: Doubleday & Co., 1977.

**Baker Street, seen from the northeast corner of Portman Square.** 1890s. Photograph from *In the Footsteps of Sherlock Holmes* by Michael Harrison. Revised Edition. New York: Drake Publishers, 1972.

**Reconstruction of Holmes's sitting room at 221B Baker Street,** created for the Festival of Britain, 1951. Reproduced from postcard.

**221B, a sonnet by Vincent Starrett,** first published in 1942 and distributed in 1968 at a dinner of the Baker Street Irregulars. Courtesy of the Hench Collection, University of Minnesota Libraries.

**German Benz automobile,** 1912-14. Photograph from *Sherlock Holmes: The Man and His World* by H.R.F. Keating. New York: Charles Scribner's Sons, 1979.

**Holmes using a telephone installed in his Baker Street rooms.** Illustration by Howard Elcock for "The Adventure of the Three Garridebs." Reproduced from *The Strand Magazine*, January 1925.

**Sherlock Holmes Map of England poster.** Millbrae, California: Celestial Arts, 1976. Lent by Andrew Malec



## THE DETECTIVE STORY

The detective story as a distinct form of literature was invented in the mid-nineteenth century by Edgar Allan Poe and further developed by such authors as Emile Gaboriau. However, Arthur Conan Doyle was the first to make the form attractive to a wide range of readers. The major elements of the detective story that Doyle either invented or popularized include:

the tradition of the amateur detective working outside an established police force

the concept of the omniscient detective who possesses enormous stores of knowledge particularly relating to the detection of crime

the use of logical deductions to solve mysteries

the detective with a personal code of honor who will see justice done even if it means bending or breaking the law

the detective as scientist

the detective in association with a person(s) of lesser intellect who may serve as his assistant and, in some cases, as narrator

the detective with personal eccentricities and hobbies not related to his primary occupation

the introduction of a master criminal who is the detective's intellectual equal and frequent foe

Doyle's literary style and the devices he used greatly influenced future writers of detective stories. The variety of books included here demonstrates the role of the Sherlock Holmes stories in the development of detective fiction and shows how other authors have borrowed and adapted elements of the Holmes formula in their own works.

**Edgar Allan Poe (1809-1849).** Photograph from *Murder for Pleasure: The Life and Times of the Detective Story* by Howard Haycraft. New York: D. Appleton-Century Co., 1941.

**Cover for *The Lerogue Case*** by Emile Gaboriau. Reproduced from *Murder for Pleasure: The Life and Times of the Detective Story* by Howard Haycraft. New York: D. Appleton-Century Co., 1941.

*The Mystery of a Hansom Cab* by Fergus Hume  
South Yarra, Victoria: Currey O'Neil, 1882  
Lent by Andrew Malec

*Martin Hewitt, Investigator* by Arthur Morrison  
First English Edition. London: Ward, Lock & Co., 1894  
Lent by J. Randolph Cox

*Dr. Thorndyke's Cases* by R. Austin Freeman  
First American Edition. New York: Dodd, Mead & Co.,  
1931  
Lent by J. Randolph Cox

*Raffles: The Amateur Cracksman* by E.W. Hornung  
London: Chatto & Windus, 1972  
The Hench Collection, University of Minnesota  
Libraries

*Arsène Lupin versus Holmlock Shears* by Maurice  
Leblanc, translated by Alexander Teixeira de Mattos  
First English Edition. London: Grant Richards, 1909  
The Hench Collection, University of Minnesota  
Libraries

Cover from *The Armchair Detective*, Summer 1983  
Illustration of Father Brown by Frank G. Jefferies  
Lent anonymously

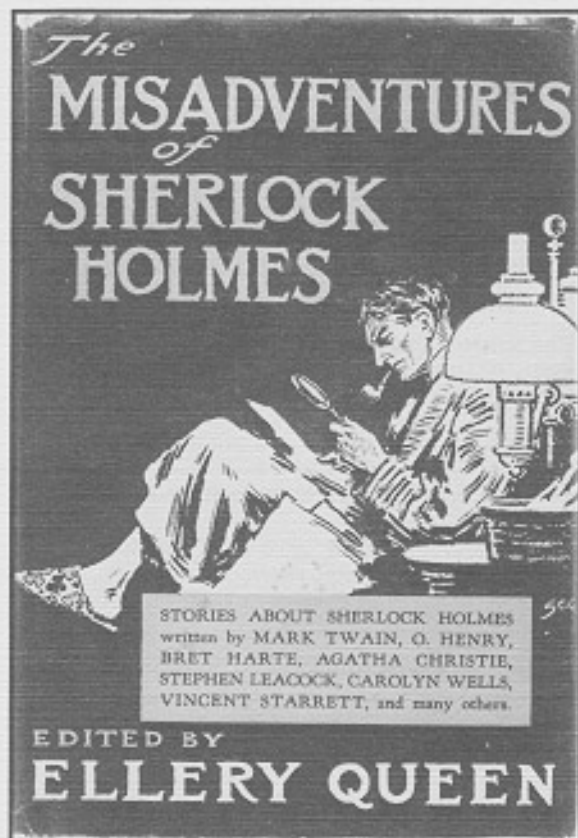
Agatha Christie (1890-1976). Photograph from  
*Agatha Christie: First Lady of Crime*, edited by H.R.F.  
Keating. New York: Holt, Rinehart and Winston, 1977.

*Whose Body?* by Dorothy Sayers  
First American Edition. New York: Boni and Liveright,  
1923  
Lent by J. Randolph Cox

*The Garden Murder Case* by S.S. Van Dine  
First Edition. New York: Charles Scribner's Sons, 1935  
Lent by J. Randolph Cox

Humphrey Bogart as Sam Spade in *The Maltese  
Falcon*, written and directed by John Huston, 1941.  
Reproduced from movie still by Freelance, Inc., 1972.

*The Maltese Falcon* by Dashiell Hammett  
New York: Vintage Books, 1972  
Lent by Andrew Malec



*The Misadventures of Sherlock Holmes*, 1944.

*The Roman Hat Mystery* by Ellery Queen  
New York: Grosset & Dunlap, 1929  
Lent by J. Randolph Cox

Rex Stout (1886-1975). Photograph from *The  
Armchair Detective*, Winter 1979.



## ILLUSTRATING SHERLOCK HOLMES

Illustrators of the Sherlock Holmes stories have always been at a disadvantage because Doyle never described his detective in much detail. A physical description included in *A Study in Scarlet*, the first tale, gave the most complete information that Doyle ever provided on the subject. Later stories offered

further clues to Holmes's appearance, but these were usually brief and sometimes contradictory. In his memoirs Doyle stated that all drawings of Holmes were "very unlike my own original idea of the man." He noted that artists had made Holmes more handsome than he had imagined but added that "from the point of view of my lady readers it was as well." Doyle's remarks referred to the English portraits with which he was familiar, but they are also applicable to the work of American illustrators.

After false starts by such British artists as D.H. Friston and Charles Kerr, the English model of Holmes was established by Sidney Paget in the pages of *The Strand Magazine*. A distinctly American interpretation of the detective did not appear until 1903, when *The Return of Sherlock Holmes* series began to appear in *Collier's Weekly* with illustrations by Frederic Dorr Steele. These two artists, along with others who gave visual form to Doyle's creation, have enlivened our reading of the tales and greatly contributed to Holmes's lasting popularity.

**Holmes and Watson examining the German word *Rache* written on a wall in blood.** Illustration by D.H. Friston for *A Study in Scarlet*. Reproduced from *Beeton's Christmas Annual*, 1887.

**Sherlock Holmes.** Illustration by Charles Kerr. Reproduced from *The Sign of Four* by Arthur Conan Doyle. First English Edition. London: Spencer Blackett, 1890.

**Holmes and Watson before the fireplace at 221B Baker Street.** Illustration by Sidney Paget for "A Scandal in Bohemia." Reproduced from *The Strand Magazine*, July 1891.

**Holmes lashing out at a snake descending a bell pull.** Illustration by Sidney Paget for "The Adventure of the Speckled Band." Reproduced from *The Strand Magazine*, February 1892.

**Holmes and Watson in a railway carriage.** Illustration by Sidney Paget for "The Adventure of Silver Blaze." Reproduced from *The Strand Magazine*, December 1892.

**Holmes and Watson relaxing together in their Baker Street rooms.** Illustration by Sidney Paget for "The Adventure of the Greek Interpreter." Reproduced from *The Strand Magazine*, September 1893.

**Professor James Moriarty, "the Napoleon of Crime."** Illustration by Sidney Paget for "The Adventure of the Final Problem." Reproduced from *The Strand Magazine*, December 1893.

**Holmes holding a straight-stemmed pipe.** Illustration by Arthur Twiddle for "The Singular Experience of Mr. J. Scott Eccles." Reproduced from *The Strand Magazine*, September 1908.

**Holmes and Watson confronting the villain Henry "Holy" Peters.** Illustration by Alec Ball for "The Disappearance of Lady Frances Carfax." Reproduced from *The Strand Magazine*, December 1911.

**Holmes examining the cipher.** Frontispiece illustration by Frank Wiles for *The Valley of Fear*. Reproduced from *The Strand Magazine*, September 1914.

**Cover for *Collier's Weekly*, February 27, 1904.** Illustration by Frederic Dorr Steele. The Hench Collection, University of Minnesota Libraries

**Holmes contemplating.** Illustration by Frederic Dorr Steele (based on photograph of gas chamber scene in Gillette's play) for "The Adventure of the Six Napoleons." Reproduced from *Collier's Weekly*, April 30, 1904.

**Holmes and Watson examining the spot where the body of Cadogan West was found.** Illustration by Frederic Dorr Steele for "The Adventure of the Bruce-Partington Plans." Reproduced from *Collier's Weekly*, December 12, 1908.

**Study for portrait of Charles Augustus Milverton.** n.d. Original illustration by Frederic Dorr Steele for "The Adventure of Charles Augustus Milverton" The Hench Collection, University of Minnesota Libraries

**Study for "The Adventure of the Dancing Men,"** c. 1914. Original illustration by Frederic Dorr Steele for Limited Editions Club reprint of Holmes canon. The Hench Collection, University of Minnesota Libraries

**Poster for 1929-32 farewell tour of William Gillette's play, *Sherlock Holmes*** Color lithograph by Frederic Dorr Steele. The Hench Collection, University of Minnesota Libraries

**Holmes and Watson examining the pipe left behind by their client, Grant Munro.** Illustration by William H. Hyde for "The Adventure of the Yellow Face." Reproduced from *Harper's Weekly*, February 11, 1893.

**Sherlock Holmes leaning against fireplace mantel.** Illustration by Charles Raymond Macauley. Reproduced from *The Return of Sherlock Holmes* by Arthur Conan Doyle. First American Edition. New York: McClure, Phillips & Co., 1905.

**Holmes and Watson.** Frontispiece illustration by Arthur I. Keller. Reproduced from *The Valley of Fear* by Arthur Conan Doyle. First American Edition. New York: George H. Doran Co., 1915.

**Holmes with bandaged head and Watson examining ancient bowl.** Illustration by John Richard Hanagan for "The Adventure of the Illustrious Client." Reproduced from *Collier's Weekly*, November 8, 1924.



# HOLMES IN OTHER MEDIA

Many people know Sherlock Holmes best through the numerous portrayals in films and on stage, radio, and television. There have been over 150 Sherlock Holmes movies, dozens of plays (not including many shorter skits and burlesques), over 700 radio programs, and several television series. No other fictional character has appeared in these media so many times.

Although most of these Holmes adaptations were produced in England and the United States, examples can be found from many other countries as well. Many of the 60 original Sherlock Holmes stories have been adapted a number of times. Sometimes elements from two or more stories have been blended; in other cases, incidents only suggested in the tales have been elaborated upon. Occasionally, an entirely new plot not found in Doyle's stories is introduced. Adaptations may even borrow from each other, as when a Holmes play is turned into a movie. As a result, it is not always easy to tell which of Holmes's most famous traits were actually invented, or suggested, by Doyle and which represent contributions to the legend by the various actors who have played the detective. Though there is a wide range in quality, these "re-creations" in other media have been largely responsible for perpetuating and molding the myth of Sherlock Holmes.

"Celebrity" Cabinet card portrait of William Gillette (1853-1937) as Sherlock Holmes, c. 1900  
The Hench Collection, University of Minnesota Libraries

Photograph of a scene from Act II of Gillette's drama. From *Tales of Sherlock Holmes* by Arthur Conan Doyle. New York: Grosset & Dunlap, c. 1911.

Playbill for *Baker Street: A Musical Adventure of Sherlock Holmes*, February 1965  
Lent by Andrew Malec

*Sherlock Holmes and the Affair of the Amorous Regent*, a two-act drama by Minneapolis playwright John Fenn  
Minneapolis: Playwest Press, 1977  
The Hench Collection, University of Minnesota Libraries

Promotional card for Sherlock Holmes series broadcast on American television during 1954-55  
The Hench Collection, University of Minnesota Libraries

Jeremy Brett and David Burke as Holmes and Watson in a 1984 British Sherlock Holmes television series. Photograph from *The Sherlock Holmes Journal*, Summer 1984.

Eille Norwood, the most important screen Holmes of the silent era. Photograph from *Sherlock Holmes on the Screen* by Robert W. Pohle, Jr. and Douglas C. Hart. New York: A.S. Barnes & Co., 1977.

The many disguises of Sherlock Holmes as interpreted on the screen by Eille Norwood. Photograph from *The Films of Sherlock Holmes* by Chris Steinbrunner and Norman Michaels. Seacacus, N.J.: Citadel Press, 1978.

Advertisement for the 1922 silent film *Sherlock Holmes* starring John Barrymore. Reproduced from *Sherlock Holmes in America* by Bill Blackbeard. New York: Harry N. Abrams, 1981.

Arthur Wontner in *The Sign of Four*, 1932. Photograph from *Sherlock Holmes on the Screen* by Robert W. Pohle, Jr. and Douglas C. Hart. New York: A.S. Barnes & Co., 1977.

Clive Brook in *Sherlock Holmes*, 1932. Photograph from *The Sherlock Holmes File* by Michael Pointer. New York: Clarkson N. Potter, 1976.

Basil Rathbone and Nigel Bruce in *The Adventures of Sherlock Holmes*, 1939. Photograph from *The Sherlock Holmes Calendar 1976*. New York: Drake Publishers, 1975.

Rathbone and Bruce in *Sherlock Holmes Faces Death*, 1943. Photograph from *The Films of Sherlock Holmes* by Chris Steinbrunner and Norman Michaels. Seacacus, N.J.: Citadel Press, 1978.

Christopher Plummer as Holmes and James Mason as Watson in *Murder by Decree*, 1979. Reproduced from movie still by Avco Embassy Pictures.

Edith Meiser, author of over 300 Holmes radio scripts, honored at the University of Minnesota, Minneapolis, Summer 1983. Photograph by J. Scott Hopkins.

*The Hound of the Baskervilles* by Arthur Conan Doyle  
The G. Washington Edition. New York: Doubleday, Doran & Co., c. 1930  
The Hench Collection, University of Minnesota Libraries

Sir John Gielgud and Sir Ralph Richardson, who portrayed Holmes and Watson on radio in England and the United States, 1954-55. Photograph from *The Minneapolis Star and Tribune*, January 2, 1983.



# THE HOLMES PHENOMENON

Sherlock Holmes is one of the most immediately recognizable figures in popular culture. The mere suggestion of Holmes's attire — the deerstalker cap, pipe, and magnifying glass — brings to mind logical thought, truth, and justice. The image of Holmes has been adapted countless times for innumerable purposes. Today, as in the past, one finds the influence of this fictional character in advertisements, greeting cards, games, cartoons, and other commonly encountered objects.

Over the years, devoted Holmes enthusiasts have banded together into societies for the appreciation and study of the stories. Starting in the 1930s with the Baker Street Irregulars in the United States and the Sherlock Holmes Society of London in England, more than 300 such organizations have been formed. Many take their names from story titles or from characters, things, places, and events mentioned in the tales. For example, the Norwegian Explorers of Minnesota, founded in 1948, refers to the disguise Holmes assumed while the world thought him dead at the hands of Moriarty. These societies and their members are responsible for many memorials, books, and journals dedicated to Holmes, as well as numerous parodies and pastiches. In the 1970s, a remarkable upsurge of interest in the master detective occurred — a phenomenon referred to as "the Sherlock Holmes boom" — which resulted in a large number of new Sherlockian societies, publications, media adaptations, and memorabilia.

*The Memoirs of Schlock Homes: A Bagel Street Dozen* by Robert L. Fish  
New York: The Bobbs-Merrill Co., 1974  
The Hench Collection, University of Minnesota Libraries

*"In Re: Sherlock Holmes": The Adventures of Solar Pons* by August Derleth  
Sauk City, Wis.: Mycroft and Moran, 1945  
The Hench Collection, University of Minnesota Libraries

*The Misadventures of Sherlock Holmes*, edited by Ellery Queen  
Boston: Little, Brown & Co., 1944  
The Hench Collection, University of Minnesota Libraries

*The Seven-Per-Cent Solution* by Nicholas Meyer  
New York: E.P. Dutton & Co., 1974  
The Hench Collection, University of Minnesota Libraries

*The Private Life of Sherlock Holmes* by Vincent Starrett  
First Edition. New York: The Macmillan Co., 1933  
The Hench Collection, University of Minnesota Libraries

The premier issue of *The Baker Street Journal*, 1946  
The Hench Collection, University of Minnesota Libraries

*The Sherlock Holmes Journal*, Autumn 1978  
The Hench Collection, University of Minnesota Libraries

Plaque erected near the Reichenbach Falls on June 25, 1957, by the Norwegian Explorers of Minnesota and the Sherlock Holmes Society of London to mark the site where Holmes supposedly fell to his death in "The Adventure of the Final Problem." Photograph courtesy of the Hench Collection, University of Minnesota Libraries.

Re-enactment of the battle between Holmes and Moriarty at Reichenbach Falls, a key event on the "Tour of Switzerland in the Footsteps of Sherlock Holmes," sponsored by the Sherlock Holmes Society of London, Spring 1968. Photograph from Pictorial Supplement to *The Sherlock Holmes Journal*, Summer 1968.



"The Adventure of the Final Problem," *The Strand Magazine*, December, 1893.

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**Advertisement for Tydol Gasoline**, drawn by O. Soglow, from August 14, 1935 issue of the *New York Sun*. Reproduced from *Sherlock Holmes in America* by Bill Blackbeard. New York: Harry N. Abrams, 1981.

**Advertisement for Bond Clothes, from September 16, 1943 issue of the San Francisco Examiner**. Reproduced from *Sherlock Holmes in America* by Bill Blackbeard. New York: Harry N. Abrams, 1981.

**Sherlock Holmes poster**, c. 1980

Distributed by Munising Paper to advertise Texoprint and Kimbura lines of durable synthetic papers. The Hench Collection, University of Minnesota Libraries

**Sherlock Holmes comic strip**

Written by Edith Meiser and illustrated by Frank Giacoia  
Syndicated through *The New York Herald Tribune*, 1954-56  
The Hench Collection, University of Minnesota Libraries

**Political cartoon by Bill Maudlin**, from January 26, 1966 issue of the *Los Angeles Times*. Reproduced from "The Comic Life of Sherlock Holmes" by Ronald Burt De Waal, *The American Book Collector*, November-December 1975.

**Cartoon by F. Folkes**, from September 12, 1973 issue of *Punch Magazine*. Reproduced from "The Comic Life of Sherlock Holmes" by Ronald Burt De Waal, *The American Book Collector*, November-December 1975.

**Hallmark greeting card**, c. 1980

Drawn by Charles Schulz, featuring Snoopy as the master detective  
Lent by Andrew Malec

**Sherlock Hemlock and the Great Twiddlebug Mystery** by Betty Lou as told to Sir Arthur Conan Rubberduque

A Sesame Street Book, Western Publishing Co., c. 1972  
Lent by Andrew Malec

**Sherlock Hemlock toy figure**, 1970s

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Graphic Design: The Art Farm

Cover: Frederic Dorr Steele's Poster for 1929-32 farewell tour of William Gillette's *Sherlock Holmes*.