



DEMONIC WORLD OF IMAGERY IN SHERLOCK HOLMES NOVELS: AN ARCHETYPAL READING

STISHIN K PAUL

Research Scholar, Department of English, St. Joseph's College (Autonomous)
Tiruchirappalli, India



Article Info:

Article Received:19/04/2015

Revised on:28/04/2015

Accepted on:02/05/2015

ABSTRACT

Detective fiction as a genre of fiction came into existence during the Victorian age. It is generally agreed that it is with the trio of Dupin story of Edgar Allan Poe in 1840s—"The Murders in the Rue Morgue" (1841), "The Mystery of Marie Rogêt" (1842-43), "The Purloined Letter" (1844)—this particular genre started and he is known as the progenitor of the detective fiction. However, it was the writings of Sir Arthur Conan Doyle that gave wide popularity to this specific genre through the character Sherlock Holmes, a fictional character created by Doyle. His Sherlock Holmes, a fictitious sleuth and an embodiment of superhuman intelligence, and Watson, the auxiliary to Holmes received world-wide acceptance. Roger Lancelyn Green in his article "Doyle, Sir Arthur Conan" asserts the same: "There are a few characters of fiction who step out of their books and become known almost universally . . . and probably the best known of them all is Sherlock Holmes who has been described as 'the most famous man who never lived'" (88). Doyle has written four novels in the Holmes series besides a number of short stories, viz., *A Study in Scarlet* (1887), *The Sign of Four* (1890), *The Hound of the Baskervilles* (1902), and *The Valley of Fear* (1915). This article attempts to study these novels of Doyle in the light of archetypal criticism to see how the world of imagery suggested by Northrop Frye to the ironic fiction suits the imagery of the novels.

Key words: Archetypal Criticism, Demonic World, Detective Fiction, Fate

©KY Publication

Archetypal criticism is that branch of literary criticism which holds the conviction that the archetypes determine the form and function of a literary work. In the field of literary criticism, the term archetype stands for the "recurrent narrative designs, patterns of action, character types, themes, and images which are identifiable in a wide variety of works of literature, as well as in myths, dreams, and even social rituals" (Abrams 23). It was Maud Bodkin's *Archetypal Patterns in Poetry* in 1934 which gave impetus to the archetypal study of literature. The main exponent of this type of literary criticism was Northrop Frye, a Canadian literary theorist,

whose *Anatomy of Criticism* constitutes the basic structure of archetypal criticism.

According to Frye, the images in the ironic comedy have great affinity with the demonic world and the detective fiction, as an ironic comedy, contains the images of the demonic world. Frye states: "We notice in ironic comedy that the demonic world is never far away" (*Anatomy* 178). He viewed that the demonic imagery presents before the reader "a world that the desire totally rejects." Frye explains: "Opposed to apocalyptic symbolism [demonic imagery] is the presentation of the world that desire totally rejects: the world of the

nightmare and the scapegoat, of bondage and pain and confusion ..." (*Anatomy* 147). It uses the images that imitate the apocalyptic images in the real world and this article is the exploration of the demonic imagery found in four Sherlock Holmes novels of Arthur Conan Doyle.

Frye has the opinion that the images of "inscrutable fate or external necessity" materialize the demonic divine world (*Anatomy* 147). A close study of the novels of Holmes will illumine the presence of the image of fate. The image is very strong in *A Study in Scarlet* where there are six direct references to the term in the novel. In the report on the murder of Drebber in the *Standard* newspaper which presents his death as a fate., there is the first reference to it. Its report goes on, ". . . Nothing more is known of them until Mr. Drebber's body was, as recorded, discovered in an empty house in the Brixton Road, many miles from Euston. How he came there, or how he met his fate, are questions which are still involved in mystery . . ." (Doyle 46).

The term 'fate' reappears in the second part of the novel where John Ferrier thinks of his fate and the fate of his daughter after driving out the elders' sons. "In the whole history of the settlement there had never been such a case of rank disobedience to the authority of the Elders. If minor errors were punished so sternly, what would be the fate of this arch rebel?" he thinks (Doyle 87). The story also speaks of the fate of Lucy Ferrier who had to undergo a hateful marriage and dies of the mental agony caused by it. Finally the novel gives the description of the fate of Jefferson Hope who lost his life due to aortic aneurism. Watson describes his death as an act of justice from the highest judge. "A higher Judge had taken the matter in hand, and Jefferson Hope had been summoned before a tribunal where strict justice would be meted out to him" (Doyle 114).

In the view of Frye, the invisibly powerful gods use the machinery of fate with the purpose of enforcing natural and moral laws. He says, "The machinery of fate is administered by a set of remote invisible gods, whose freedom and pleasure are ironic because they exclude man, and who intervene in human affairs chiefly to safeguard their own

prerogatives. They demand sacrifices, punish presumption, and enforce obedience to natural and moral law as an end in itself" (*Anatomy* 147).

The novel *The Sign of Four* describes Major Sholto as the only man who knows the fate of Mr. Arthur Morstan. Thaddeus details the death of Mr. Morstan as he heard it from his father. He says: "Never for an instant did we suspect that he had the whole secret hidden in his own breast,—that of all men he alone knew the fate of Arthur Morstan" (Doyle 144). Further, Watson speaks of their escape from the evil fate that they faced during their chase after *aurora* caused from the blundering of the tug "with three barges in tow." They had to make a great struggle to avoid collision (Doyle 203). Jonathan Small also speaks of the fate as he describes his escape. According to him, it is the fate which brought Pathan, the convict-guard in front of him; so that he could take revenge on him for the insult and torture that he had to suffer in prison from him. Small explains his revenge on Pathan: "It was as if fate had placed him in my way that I might pay my debt before I left the island" (Doyle 232).

The first reference to the concept of fate in *The Hound of the Baskervilles* is there in the remark of Holmes made on the arrival of Dr. Mortimer. He considers Mortimer's visit as "the dramatic moment of fate" as he does not know the intention behind it (Doyle 7). As the story goes on, his prophecy becomes true as that visit initiated him to fight against the fate of the Baskerville people. Mortimer tells Holmes that Sir Charles was aware of the awful fate that fell on his family in the form of a terrible hound. Dr. Mortimer Speaks of Sir Charles, "Incredible as it may appear to you, Mr. Holmes, he was honestly convinced that a dreadful fate overhung his family, and certainly the records which he was able to give of his ancestors were not encouraging" (Doyle 17).

Mortimer's reluctance to take Sir Henry to the Baskervilles confirms his belief in the evil fate that has fallen on the Baskerville. He says to Holmes: "And yet, consider that every Baskerville who goes there meets with an evil fate. I feel sure that if Sir Charles could have spoken with me before his death he would have warned me against bringing this, the last of the old race, and the heir to great wealth, to

that deadly place" (Doyle 22-23). In the story of Stapleton about his former occupation of running a school, he sticks on the fate fell over the school in the form of an epidemic that took the lives of three boys and forced their exile (Doyle 68). Knowing that Stapleton was responsible for the murder of Charles and of Selden, and was also planning to end the life of Henry, Watson reacts that he will not allow Stapleton to surrender to his fate, rather will treat him in his own way. Mistaking the murdered man is Henry, Watson reacts, "The brute! the brute! . . . Oh Holmes, I shall never forgive myself for having left him to his fate" (Doyle 123).

In *The Valley of Fear*, in the light of the warning received from Porlock about a disaster that was going to fall on a man named Mr. Douglas, Holmes shares his assumptions regarding the murder of Douglas, with MacDonald. According to him, there is a role for Professor Moriarty in the fate of Douglas. He accounts, "In the first place, I may tell you that Moriarty rules with a rod of iron over his people. His discipline is tremendous. There is only one punishment in his code. It is death. Now we might suppose that this murdered man – this Douglas whose approaching fate was known by one of the arch-criminal's subordinates – had in some way betrayed the chief" (Doyle 177).

Watson also expresses his conviction in fate in the beginning of the third chapter where he gives an account of the murder scene. Watson calls the room of murder as the room of Fate. Watson states, "The village sergeant, a tall, formal, melancholy man, still held his vigil in the room of Fate" (Doyle 194). The punishment of McGinty and his collaborators were also presented as their fate saying, "McGinty met his fate upon the scaffold, cringing and whining when the last hour came. Eight of his chief followers shared his fate" (Doyle 318).

The demonic human world, according to Frye, "is a society held together by a kind of molecular tension of egos, a loyalty to the group or the leader which diminishes the individual, or, at best, contrasts his pleasure with his duty or honor" (*Anatomy* 147). In the individual level, this demonic human world provides the man-hunter and *pharmakos* images. An analysis of the character of Holmes will reveal that he represents the demonic

human world in the individual level. Holmes valued duty at the expense of his pleasure. The best example of this statement is there in *The Sign of Four*. In the novel, after the departure of Miss Morstan, Watson takes Holmes's attention to the attractiveness of her. But Holmes does not show any interest in her. He says lethargically that he did not notice her. Criticizing Holmes's character Watson says, "You really are an automaton— a calculating-machine! . . . There is something positively inhuman in you at times." Justifying his attitude Holmes replies that he does not want to bias his judgment with her personal qualities and a client is "a mere unit, a factor in problem" for him (Doyle 135). When Watson informed Holmes of his intention to marry Miss Morstan, his reaction was this: "I really cannot congratulate you." He gives the reason for his reaction, "But 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" (Doyle 235).

The *pharmakos* or scapegoat images in the novels of Holmes are many. The list includes the names of Jefferson Hope, the murderer of Drebber and Stangerson; Jonathan Small and his accomplice Tongo, the murderers of Bartholomew Sholto; Jack Stapleton, the slayer of Sir Charles; and Mr. Douglas, the murderer of Ted Baldwin. At the same time, all the victims of their crime, except Sir Charles, can also be considered as the *pharmakos*. All of them were annihilated from the society with the purpose of strengthening the society, as proposed by Frye. According to him, the hero and the *pharmakos* constitute two opposite poles in the individual level and the *pharmakos* is wiped out of the society to strengthen the society (*Anatomy* 148).

In the sexual level, the demonic human world presents erotic emotion as "a fierce destructive passion that works against loyalty or frustrates the one who possesses it" (*Anatomy* 149). Such an image can be found in *A Study in Scarlet* in the character of Enoch J. Drebber who shows his passion towards Alice, the daughter of his house owner, Madame Charpentier. He tried to molest her and was driven out of the house by her brother, Arthur. Jefferson Hope also had a passion towards Lucy Ferrier. But he could not accomplish his wish as

she was forcefully taken from him and married to Enoch J. Drebber. His frustration takes the form of revenge against Drebber and ends up in the destruction of Drebber and Stangerson as well as him. The woman's wedding ring that found in the scene of murder is a symbol of his frustration and loss.

In *The Sign of Four*, the sexual desire becomes a destructive force in the life of Jonathan Small. Small describes: "At last, however, when I was about eighteen, I gave them no more trouble, for I got into a mess over a girl, and could only get out of it again by taking the queen's shilling and joining the third Buffs, which was just starting for India" (Doyle 214). It is there he lost one of his legs and had to undergo life-time imprisonment participating in a murder. One of the reasons of the destruction of Mr. Stapleton in *The Hound of the Baskervilles* was also his erotic desire. He kept a secret passion on Mrs. Lyons and promised her that he will marry her. But his disloyalty was found out by his wife Beryl and her frustration in her husband's treatment of her prompted her to take revenge on him. As a result of her revenge, he lost his life in the deep mud in the moor. His disloyalty also manifested to Mrs. Lyons as she came to know that he was a married man and the woman, whom he had introduced as his sister was actually his wife. This forced her to give her testimony against him.

There is a competition between McMurdo and Ted Baldwin in *The Valley of Fear* for the satisfaction of their erotic passion and the object of their desire is Ettie Shafter. Defeating Baldwin, McMurdo wins her heart which made Baldwin a rival to McMurdo. In his attempt to avenge McMurdo, he even goes to the extreme of challenging his Boss and takes his life near to death. His destruction is complete as he was murdered by Mr. Douglas, the current identity of McMurdo, in his attempt to retaliate him. The image of wedding ring in the novel symbolizes McMurdo's success and his frustration.

In the social level, the mob represents the demonic human world. According to Frye this mob is in search of a *pharmakos*. In the novels of Holmes, the mob is represented by the court and magistrates. At the end of Hope's account of the

events, the inspector says, "On Thursday the prisoner will be brought before the magistrates, and your attendance will be required" (114). Jonathan Small in *The Sign of Four* is also taken for his trial. *The Hound of the Baskervilles* also provides the image of the court. Watson asks Holmes to take Stapleton to the court with the evidences that he has. But Holmes rejects this idea saying that the court needs proof and the evidences that were in his hand will be rejected as weak ones. Holmes says to Watson, "We should be laughed out of court if we came with such a story and such evidence" (Doyle 128). In *The Valley of Fear*, Mr. Douglas as well as McGinty and his Scowrers had to face the trial. When the former is relieved of the punishment, McGinty and the other Scowrer leaders got the punishment. It is written, "The police trial had passed, in which the case of John Douglas was referred to a higher court. So had the Quarter Sessions, at which he was acquitted as having acted in self-defense" (Doyle 319).

Frye held that the demonic animal world is portrayed by the images of "monsters or beasts of prey. The wolf, the traditional enemy of the sheep, the tiger, the vulture, the cold and earth-bound serpent, and the dragon are all common" (*Anatomy* 149). All the four novels of Holmes portray the demonic animal world in the image of hound. In *A Study in Scarlet*, there exist the images of hound and wolf as metaphors. He introduces himself to the Constable John Rance as a hound and not a wolf (Doyle 36). Enoch Drebber is also called hound by Arthur as he forced Alice to accompany him (Doyle 109). Lestrade refers himself as a hound saying "the old hound is the best, when all is said and done" (Doyle 29). Observing Holmes's procedures in collecting data, Watson feels that his friend is a hound that goes after its prey. Watson says, "As I watched him I was irresistibly reminded of a pure-blooded well-trained foxhound as it dashes backwards and forwards through the covert, whining in its eagerness, until it comes across the lost scent" (Doyle 29). Watson again refers Holmes as a hound, watching his behaviour in their journey from the house of Rance. He writes, "Leaning back in the cab, this amateur bloodhound carolled away like a lark while I meditated upon the many-sidedness of

the human mind" (Doyle 38). The avenging Jefferson Hope is metaphorically compared to a blood hound. "Year passed into year, his black hair turned grizzled, but still he wandered on, a human bloodhound, with his mind wholly set upon the one object upon which he had devoted his life" (Doyle 102).

In the novel *The Sign of Four*, the hound is present as a metaphor as well as a real animal. As a metaphor, Watson refers Holmes to blood-hound. Noticing Holmes's close examination of the room of the murder, Watson thinks, "So swift, silent, and furtive were his movements, like those of a trained blood-hound picking out a scent, that I could not but think what a terrible criminal he would have made had he turned his energy and sagacity against the law, instead of exerting them in its defense" (Doyle 161). The novel speaks of a trained hound Toby which was brought for tracing the escape path of the murderers. Metaphorically, the Andaman islander Tonga is also considered as a "little hell-hound" (Doyle 208).

The Hound of the Baskervilles gives the real presence of an atrocious hound that has befallen on the Baskerville people as a disaster. Watson gives a description of the hound of Stapleton, "A hound it was, an enormous coal-black hound, but not such a hound as mortal eyes have ever seen. Fire burst from its open mouth, its eyes glowed with a smouldering glare, its muzzle and hackles and dewlap were outlined in flickering flame" (Doyle 143). According to Christopher Clausen, "The phosphorescent hound itself, hurtling inexorably across the foggy wastes of Dartmoor after its victim, is the most powerful figure of horror in all the literature of crime, an apparition worthy to threaten not just the existing order of society but the order of the rational mind itself" (116).

In *The Valley of Fear*, the image of hound has got a metaphorical aspect as it is used to indicate the Scowrers who were going after Mr. Douglas to accomplish their revenge on him. Douglas reveals the reason behind his drama of murder. "I thought I'd dodge your British law; for I was not sure how I stood under it, and also I saw my chance to throw these hounds once for all off my track" (Doyle 234). McMurdo uses the image to refer the police men. When he was asked by Scanlan

about the warning he got from the patrolmen after he left the train, McMurdo replies: "Well, yes. I told the hounds what I thought of them" (Doyle 249). Ettie Shafter also uses this image to indicate the Scowrers and asks McMurdo to meet McGinty in order to keep those hounds from his track (Doyle 255). The Bodymaster McGinty is also considered as a blood hound. The description about McGinty goes like this: "McGinty had instruments enough already; but he recognized that this was a supremely able one. He felt like a man holding a fierce bloodhound in leash. There were curs to do the smaller work; but some day he would slip this creature upon its prey" (Doyle 288-89). The image of wolf also occurs in the novel. Douglas calls Ted Baldwin as a wolf who comes after him. He says of Baldwin, "It was the worst enemy I had among them all – one who has been after me like a hungry wolf after a caribou all these years" (Doyle 235).

The demonic vegetable world is pictured by the image of the sinister garden in Holmes novels. In *A Study in Scarlet*, the garden is mentioned in relation to the murder of Drebber. Hope led his victim through the garden to the house of his death. Holmes shares that it is tracing the footprints in the mud of the garden path he could presume the murderer (Doyle 116). The image of garden exists also in the confession of Jonathan Small on the death of Major Sholto. Small explains, "One day, however, I got word that he was dying. I hurried at once to the garden, mad that he should slip out of my clutches like that, and, looking through the window, I saw him lying in his bed, with his sons on each side of him" (Doyle 233). There is also the image of poisoned thorn in the novel that caused the murder of young Sholto. Watson gives the reason for the murder of Bartholomew, "Death from some powerful vegetable alkaloid . . . some strychnine-like substance which would produce tetanus" (Doyle 162).

Considering the death of Sir Charles in *The Hound of the Baskervilles*, the reader can find the existence of the image of garden. Mrs. Lyons requested him to meet her in the garden. She gives the reason for Watson's question "But why a rendezvous in the garden instead of a visit to the house?" Her purpose was to avoid a public scandal.

She retorts, "Do you think a woman could go alone at that hour to a bachelor's house?" (Doyle 107). It was while he was awaiting her in the garden gate, he was attacked by the hound. Another image that stands for the vegetable world in the novel is the image of moor. It is a place of fate and death in the novel. The ill-fate that had spread over the Baskervilles fell on Charles on the moor. The death of Selden was also on the moor.

The garden image is also found in *The Valley of fear* in connection with the murder of Mr. Douglas. The manor, where the murder took place, also has a garden attached to it. Watson speaks of it as an old fashioned garden (Doyle 193). In the garden Watson sees Barker and Mrs. Douglas as immersed in a conversation without having much grief regarding the murder. The cycle which is supposed to be used by the murderer was found out as hidden behind the clump of evergreens. Besides both *The Hound of the Baskervilles* and *The Valley of fear* contain the image of scaffold which is the modified form of vegetable world as suggested by Frye. Mrs. Barrymore in *The Hound of the Baskervilles* expresses her relief in the escape of her youngest brother Selden from the scaffold; whereas, *The Valley of fear* gives the details of the death of McGinty on the scaffold.

The inorganic world in the novels is found in the image of prison. Frye states: "Corresponding to the temple or One Building of the apocalypse, we have the prison or dungeon, the sealed furnace of heat without light, like the City of Dis in Dante" (Doyle 150). In *A Study in Scarlet*, Hope was taken as a prisoner to Scotland Yard, after he was arrested for murdering Drebber and Stangerson and died in his cell due to aneurism at the end of the novel. He had to undergo imprisonment before in his life, while he was hunting his prey. Hope says, "That evening Jefferson Hope was taken into custody, and not being able to find sureties, was detained for some weeks" (Doyle 103). The image of prison frequently comes in the description of Small about his early life in *The Sign of Four*. He had been sentenced for a life-time imprisonment for murdering Achmet and sent to jail in Agra. Later, he was shifted to Madras prison from where he was sent to the prison in Blair Island in the Andaman

(Doyle 226). It is there he came in touch with Major Sholto and Mr. Morstan who were in charge of the prisoners.

The Princetown convict prison in the fourteen miles vicinity from the Baskerville Hall constitutes the inorganic world in *The Hound of the Baskervilles* (Doyle 26). In *The Valley of Fear*, there is a scene of the arrest and imprisonment of McMurdo. He was arrested and sent to jail for beating old Editor Stanger of *Herald*. It is written, "After a short, formal examination from the inspector in charge he was put into the common cell" (Doyle 287). McGinty also envisages prison as he was informed of the Pinkerton detective who is on their way. "Drink and politics had made the Boss a very rich as well as powerful man. The more terrible, therefore, seemed that glimpse of the prison or the gallows which had risen before him the night before" (Doyle 311). Besides the image of prison, the images of the house of the murder of Drebber, the Pondicherry Lodge of Bartholomew Sholto, the old fashioned Manor of Baskerville, and the Manor of Mr. Douglas in Birlstone with moats and drawbridge will serve to create a demonic inorganic world in the novels of Holmes.

The image of the world of fire in *A Study in Scarlet* is found in the picture of a fireplace in the house of murder. Watson notices, "It was a large square room, looking all the larger from the absence of all furniture. . . . Opposite the door was a showy fireplace, surmounted by a mantelpiece of imitation white marble. On one corner of this was stuck the stump of a red wax candle. The solitary window was so dirty that the light was hazy and uncertain, giving a dull grey tinge to everything . . ." (Doyle 25). There is also the image of smouldering fire and Holmes sits beside it fully dissolved in his thought. The fire that smoulders resembles his thinking. The blazing fire around which Hope, Lucy and Mr. Ferrier gathered is the symbol of the inner passion of Hope and Lucy.

The Sign of Four contains the image of furnace to refer to the world of fire. The increasing intensity of the roar of the furnace represents the burning quest of the hunters for their *pharmakos*. The hound with a fiery mouth and blazing teeth, which has also a glittering body, forms the image of the fire world in the third novel. In *The Valley of*

Fear, the Vermissa Valley, where the main occupation of the people is coal mining contains the images of the world of fire. Here is the description of the Valley: "The country had been a place of terror; but the town was in its way even more depressing. Down that long valley there was at least a certain gloomy grandeur in the huge fires and the clouds of drifting smoke, while the strength and industry of man found fitting monuments in the hills which he had spilled by the side of his monstrous excavations" (Doyle 244). There is also the image of the "red glow of the furnaces," and all these images show the difficult life of the people.

According to Frye, the world of water in the demonic world can be viewed as "the water of death, often identified with spilled blood" (*Anatomy* 150). Coming to the novels of Holmes, there is the mention of "numerous gout and splashes of blood" that lay on the floor of the murder which was later explained as streamed from Hope's nose in *A Study in Scarlet* (Doyle 26). *The Sign of Four* provides the image of a man running with smears of blood across his face in his attempt to escape from the murderers. Small explains: "I turned my lantern down the long, straight passage, and there was the fat man, running like the wind, with a smear of blood across his face, and close at his heels, bounding like a tiger, the great black-bearded Sikh, with a knife flashing in his hand" (Doyle 223). The image of blood is also found in *The Hound of the Baskervilles*. The dreadful hound is presented as a blood hound and Watson describes how their blood froze at the sight of the hound. Holmes also identifies the death of Charles as a cold-blooded murder. In *The Valley of Fear*, the old Editor Stanger of *Herald* falls down to McMurdo's feet in his attempt to escape from the attackers. As the attack ended he could see the old man with white hair patched with blood (Doyle 277). There is also the image of blood-mottled figure which increases the intensity of Demonic water world (Doyle 297).

To conclude, since detective fiction belongs to the ironic comedy, most of the images belong to the demonic world which is the replication of the apocalyptic world in a realistic fashion. Thus, there is the image of fate which constitutes the demonic divine world and the characters of man-hunter and

scapegoat represent the demonic human world in the individual level. In the sexual level, the demonic human world is reflected in the characters guided by their quest for woman and end in disaster. The demonic human world in the social level is found in the image of the judiciary in the novels of Holmes. The demonic animal world is seen in the image of the hound in the novels of Holmes, which has got a real and metaphorical realization in the novels. The demonic vegetative world is represented by the image of garden and the demonic inorganic world is reflected in the image of prison and ancient manors in the novels. Demonic world of water in the novels is seen in the image of the blood and the fire world is depicted through the images of burning furnace and the hound with blazing mouth and glittering teeth.

WORKS CITED

- Abrams, M.H., and Geoffrey Galt Harpham. *A Handbook of Literary Terms*. New Delhi: Cengage Learning India Private Limited, 2009. Print.
- Clausen, Christopher. "Sherlock Holmes, Order, and the Late-Victorian Mind." *The Georgia Review* 38. 1 (1984):104-23. JSTOR.Web. 11 Mar. 2015.
- Doyle, Arthur Conan. *A Study in Scarlet* in *Sherlock Holmes: The Complete Novels and Stories*. Introd. Loren D. Estleman. Vol. 1. New York: Bantam Dell, 1986. 1- 120. Print.
- Doyle, Arthur Conan. *The Hound of the Baskervilles* in *Sherlock Holmes: The Complete Novels and Stories*. Introd. Loren D. Estleman. Vol. 2. New York: Bantam Dell, 1986. 1- 159. Print.
- Doyle, Arthur Conan. *The Sign of Four* in *Sherlock Holmes: The Complete Novels and Stories*. Introd. Loren D. Estleman. Vol. 1. New York: Bantam Dell, 1986. 121- 236. Print.
- Doyle, Arthur Conan. *The Valley of Fear* in *Sherlock Holmes: The Complete Novels and Stories*. Introd. Loren D. Estleman. Vol. 2. New York: Bantam Dell, 1986. 161- 321. Print.
- Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton: Princeton University Press, 1957. Print.
- Green, Roger Lancelyn. "Doyle, Sir Arthur Conan." *The Novel to 1900*. Ed. James Vinson. Introd. A.O.J. Cockshut. London: The Macmillan, 1980. 86-90. Print.