NOT SO ELEMENTARY: AN EXAMINATION OF TRENDS IN A CENTURY OF SHERLOCK HOLMES ADAPTATIONS

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This study examines changes over time in 40 different Sherlock Holmes films and 39 television series and movies spanning from 1900 to 2017. Quantitative observations were mixed with a qualitative examination. Perceptions of law enforcement became more positive over time, the types of crime did not vary, and representation of race and gender improved over time with incrementally positive changes in the representation of queer, mentally ill, and physically handicapped individuals. The exact nature of these trends is discussed. Additionally, the trends of different decades are explored and compared. Sherlock Holmes is mostly used as a vehicle for storytelling rather than for the salacious crimes that he solves, making the identification of perceptions of crime in different decades difficult. The reasons for why different Sherlock Holmes projects were created in different eras and for different purposes are discussed.

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CHAPTER 1

INTRODUCTION

Introduction to Sherlock Holmes

"Elementary, my dear Watson." A simple phrase that has resonated with viewers for nearly a hundred years, it has become a prized catchphrase for the preeminent consulting detective Sherlock Holmes and most frequently precedes the utterance of a dazzling and seemingly impossible explanation for a problem that becomes increasingly obvious as it is described. While the phrase is never actually used in any of the original Sir Arthur Conan Doyle stories, it, like the deer stalker hat and the curved pipe favored by the detective, is a staple of the character that still remains to this day, either to be embraced or subverted. The popular detective has been a part of the English literary tradition since his first appearance in 1887 and has influenced storytelling and detective fiction for most of that time.

Sir Arthur Conan Doyle's creation very quickly made the jump from page to the screen with an on-screen debut in 1900 in the budding world of film. Even to this day the Holmes character continues to be depicted, with a flurry of recent Holmes portrayals from a high-profile duology of movies featuring Robert Downey Jr. and Jude Law to a lavishly produced BBC series, a currently-airing CBS series, and a film featuring Ian McKellen, all within the past decade. And while this much activity in such a short span of time is impressive for a single literary figure, it is far from the most active period in the character's history. Holmes has been depicted on television and film over 250 times, earning the character the record for most portrayed human literary character in 2012 (Polasek, 2013).

Despite such a lengthy and impressive track record, Sherlock Holmes has not been the subject of much serious study in the field of criminology. Media and crime studies as a whole are

a relatively recent area of interest in criminology so it should not surprise too much that Sherlock Holmes has not received a great deal of study. Given the sheer breadth of time the character has been portrayed as well as the number of different adaptations the media canon of Sherlock Holmes is an excellent candidate for study. Before looking too closely at the research benefits and potentials of Sherlock Holmes it is important to first understand the history and character.

Historical Background of Sherlock Holmes

Sir Arthur Conan Doyle was a physician by trade and largely pursued his career as an author because of the free time he enjoyed while he was attempting to establish his practice early on. One of his professors at Edinburgh University was Dr. Joseph Bell, a man to whom many have attributed much of Sherlock Holmes's logical wizardry. He was reportedly capable of making astonishingly accurate suppositions about a patient's medical history based off almost no information whatsoever (Klinger, 2005).

The character of Sherlock Holmes was first released to the world in the novel *A Study in Scarlet* in 1887. A second novel, *The Sign of Four*, followed this one in 1890. The following year, Doyle began publishing regular short stories featuring Sherlock Holmes and Dr. John Watson in the *Strand Magazine*. Twenty-four such short stories were published between 1891 and 1893 and were collected into two twelve-story collections titled *The Adventures of Sherlock Holmes*, released in 1892, and *The Memoirs of Sherlock Holmes*, released in 1893 (Klinger, 2005). The twenty-fourth story, titled "The Final Problem" pitted Holmes against Professor James Moriarty and resulted in the deaths of the two characters, supposed by Watson in a plummet off of the Reichenbach Falls. Doyle earned his knighthood in 1902 for his treatise supporting Great Britain's decisions concerning the Boer War, in which Doyle had served as a

medical doctor in Bloemfontein. He also published his third Holmes novel that same year called *The Hound of the Baskervilles,* set prior to Holmes's demise. Just a year later, he returned the character to life in "The Adventure of the Empty House" and published twelve more stories in rapid sequence that were collected together in 1905 into a volume under the title *The Return of Sherlock Holmes*. Holmes is left in the final story of that collection "retired from London and betaken…to study and bee-farming," once again creating the impression that Doyle was done with the character (Doyle, 2003, p. 208). He resumed writing short stories of Holmes in 1908 however, writing eight that eventually comprised *His Last Bow*, published as a collection in 1917. Doyle actually took a break from writing the last few stories to write the final Holmes novel, *The Valley of Fear*, begun immediately prior to the beginning of the First World War and completed in May of 1915. Though the title of the previous short story collection would indicate a closing of the tale of Sherlock Holmes, Doyle continued intermittently publishing Holmes stories over the course of the following decade, eventually collecting the twelve stories in 1927 into a collection titled *The Case Book of Sherlock Holmes*. Sir Arthur Conan Doyle died July 7, 1930, ending his line of canonically published Sherlock Holmes stories. The legacy of England's most famous detective was however seemingly enshrined for all time: from plays to films to radio to early television broadcasts, the character's legacy endures even to this day.

Despite being such a popular character, Sir Arthur Conan Doyle rather despised his creation. He regularly expressed his desire to kill his character and eventually did so to much public dismay (Klinger, 2005). When asked by a friend to resurrect the character, he responded by saying, "I have had such an overdose of him that I feel towards him as I do towards *pâté de foie gras*, of which I once ate too much, so that the name of it gives me a sickly feeling to this day" (Stashower, 1999, p. 149). This then naturally begs the question of why Doyle even wrote

the character in the first place. The answer, as it so often is, comes down to money. Though initially paid £25 per story, Doyle's price rose from £35 per story after his fourth short story, an excellent price for him given that each story only took about a week to write (Freeman, 2003). Delighted at the increase in sales their magazine was receiving, his publisher immediately agreed to this price hike. After the sixth was published, Doyle was already tired of the character and contemplated in his letters to his mother killing the character off (Klinger, 2005). He was convinced however to instead ask for a raise to £50 per story which he felt he would not receive but was immediately granted (Freeman, 2003). After the incredible success of the first twelve stories, the *Strand* requested ever more Sherlock Holmes stories from Doyle. He once again asked for a price he considered ludicrously high, £1,000 for twelve stories. His request was immediately granted (Klinger, 2005). Following the death of Holmes and the drought of stories that accompanied, Doyle eventually relented on his strict death sentence for Sherlock Holmes and published *The Hound of the Baskervilles* in the *Strand* in monthly installments. This proved to be a financial boon to both the magazine and Doyle, with the first installment selling an extra 30,000 copies. Eager readers even lined up outside the printer's doors on Southampton Street in order to get a copy before it went to the newsstands or bookstores (Freeman, 2003).

The earliest images of Sherlock Holmes actually appeared alongside the stories themselves. The *Strand* included illustrations with all of their stories and Sherlock Holmes was no exception. The character was illustrated by Sidney Paget, the lesser known brother of illustrator Walter Paget who was already famous for his illustrations in *The Illustrated London News* (Gelly 2011). Sidney Paget helped give an early idea of precisely what Holmes looked like and was largely responsible for the iconic image of Holmes wearing a deerstalker hat. He included illustrations of the detective in such headwear in both "The Boscombe Valley Mystery"

and “Silver Blaze” despite Doyle including no such descriptions of Holmes wearing anything of the sort (Freeman, 2003).

Another essential bit of Holmes iconography that was never featured in the original stories is the curved stem pipe. Curved stem pipes were largely unknown in England at the time the Sherlock Holmes stories were being published and were more commonly seen in America. The iconic pipe was popularized by early Holmes American stage and film actor William Gillette who could not keep the canonically accurate straight stemmed pipe in his mouth while talking. He used a long, curved stem pipe instead with which he had a greater deal of success. Then when the Holmes stories were published in the American magazine *Collier’s Magazine*, American illustrator Frederic Steele based most of his illustrations off Gillette’s appearance which was already iconic at that time, forever enshrining the curved stem pipe as the pipe of choice for Holmes (Freeman, 2003).

While all of this historical information is useful in understanding exactly how the character of Sherlock Holmes came about and what he meant to Sir Arthur Conan Doyle and his reading audience, there is still the matter of the exact nature of Sherlock Holmes and who he is. Sherlock Holmes is a “consulting detective” which in the context of the stories means that he frequently consults the police on their investigations and fills in gaps in their knowledge as to how best to proceed. He also takes private clients that come to him because of his prominence in the fictional world. He is aided in his cases by his friend and confidant Dr. John Watson, a former military surgeon who is just returning from the war due to an injury.[1] He is introduced to Holmes through an old friend from school when Watson remarks that he needs an apartment but

[1] Watson’s wound appears in the first Holmes story *A Study in Scarlet* in his shoulder but then somehow this wound exists in his leg in *The Sign of Four*. The changing location of this wound has been the subject of much scrutiny and has been prodded at in various adaptations, but ultimately, it seems as though Doyle was lazy or forgetful and simply didn’t remember where Watson’s wound was located and couldn’t be bothered to look it up.

can’t afford the rent and so needs a roommate. The friend directs him to Holmes who is also looking for a roommate and after a stunning logical deduction about Watson’s career, they agree to view the apartments at 221B Baker Street. And the rest is history. Despite what is frequently portrayed, Holmes and Watson don’t actually live together for that long in the original stories as Watson gets married and moves out after *The Sign of Four*, the second published Sherlock Holmes work. Still, Watson finds quite a bit of time to visit his friend and tag along for their curious cases. In addition to being Holmes’s friend and companion, Watson also serves as Holmes’s chronicler, serving as the fictional author of the Sherlock Holmes stories. Doyle is now frequently referred to as simply being Watson’s “literary agent” by diehard fans of the series that like to engage in some of the roleplaying that the stories provides (Poore, 2013).

The basic format of a Sherlock Holmes story goes something like this: a client visits Holmes and/or Watson and has a problem. Holmes proceeds to make some kind of deduction about that individual to establish both for the client and the reader his intellectual prowess and his powers of deduction. After hearing the details of the case, Holmes then usually already has an idea of the solution to the mystery and so he sets about either setting a trap to close out the case or to gather more data to determine the exact nature of the problem. Then the detective duo inevitably solves the case and Holmes explains it in great detail to Watson so that he, and thus the reader, can understand exactly what happened. While a great deal more goes into each story and the formula outlined here is not applicable in all cases, it is important to understand the basic format of a Sherlock Holmes story before embarking any further into the world of Doyle’s greatest creation.

Research Questions

The impact of Sherlock Holmes can still be felt to this day, as seen by the recent flurry of Sherlock Holmes adaptations as well as series such as *House, M.D.* or virtually any detective show. Because of its unique position as the driving force behind most detective fiction as well as its continued prominence for more than a hundred years, it is an excellent candidate for research. The question then just becomes what exactly to study. The primary research question for this study is:

1) How have TV and film adaptations of Sherlock Holmes changed over time?
2) How might these adaptations reflect people's views on crime and the criminal justice system?

While broad, these questions allows for a great deal of freedom in pursuing any potential trends that may emerge when looking at the similarities and differences over time of Sherlock Holmes adaptations. While topics like what crimes are portrayed, how Sherlock interacts with the police, how and exactly what forensic methods are shown, the emerging role of technology, and many others will likely crop up, it is important at the outset not to overly narrow the topic of study and potentially miss out on a finding as a result. Instead, this method allows for the most prominent themes to emerge naturally and to be addressed more fully. Additionally, the second question helps to focus a portion of the study on the exact impact that these media adaptations could potentially have on their viewing audience.

Conclusion

Sherlock Holmes remains as relevant and popular today as he was back when he first broke onto the scene in 1887. While many film studies and literary scholars have examined Sherlock Holmes, there is a tremendous lack of criminological research about the world's

greatest detective. This current study seeks to take the look at TV and film adaptations of Sherlock Holmes and track exactly what changes over time. These changes are important because media often affects people's perceptions and opinions on the criminal justice system which can ultimately determine the shape and direction of criminal justice policy. The proceeding chapter looks at the current film studies scholarship to provide background on what exactly has been discussed previously about Holmes on screen. Criminology research that deals with media and crime is also reviewed to outline what we know about how media and crime interact and how to study this.

CHAPTER 2

REVIEW OF THE LITERATURE

Introduction

While the field of criminology is not replete with media studies of Sherlock Holmes, journals that concern themselves with literature and film studies have focused on this topic in the past. As such, while not necessarily useful for looking at the perceptions of crime as seen through adaptations of Sherlock Holmes, these articles do provide some useful background information about what exactly the conversation about Sherlock Holmes has been focused on in the past. Of particular interest were discussions of queer, gender, and racial representation in Holmes adaptations and stories, the exact nature of the serial story, and how Holmes stories have interacted with fans over time. The one criminological topic that has been discussed at length that is relevant to the proposed research here is the CSI effect.

Queer, Gender, and Racial Representation

Representation is a topic that has cropped up more and more in popular discussions about media. Representation put plainly is having someone in a story that looks like the viewer or has a similar life experience. This may mean that a character is gay or that they are Black or Asian or that they have experienced some kind of trauma in their past. Representation is important in media because it helps the audience to better relate to the characters and thus has a greater impact on them that they will then take away even after they stop consuming the media that affected them (Hsu, 2007). An early recorded example of this is from 1927 when the British film critic G.A. Atkinson proclaimed in his column in the *Daily Express* that British film audiences

became “temporary American citizens” when viewing films to the point that they had come to “regard the British film as a foreign film” (as cited in Glancy, 2006, p. 461).

While most discussions about women in Sherlock Holmes have focused on the lack of them, there has been some discussion about women in adaptations of Sherlock Holmes.[2] Amanda Field (2008) does so when examining female villains in four Universal Sherlock Holmes films in *The Spider Woman* (1944), *The Pearl of Death* (1944), *The Woman in Green* (1945), and *Dressed to Kill* (1946) in “Feline, Not Canine: The Rise of the Female Arch-Villain in the 1940s Sherlock Holmes Films from Universal.” She posits that the inclusion of women as villains in these films corresponds to an increase of female presence in the work force and is in fact a response to this threat to masculinity. This kind of misogynistic rise in women’s presence tracks well with the original Conan Doyle stories which largely confined women to traditional, domestic feminine roles (Aviram, 2011). Such a threat to masculine dominance thus had to be answered by the man who knew crime best: Sherlock Holmes. By having him show that women were just as capable as men of committing crime, he then showed the world the dangers of allowing women to enjoy equal status. Since this time, women have largely maintained their absent role from Holmes media (with the exception of “the woman” Irene Adler, the pre-eminent foil and love interest of choice for many adaptations) until *Elementary*. This show has been celebrated for its inclusion of a female, Asian-American Watson played by Lucy Liu, a choice that helps carry *Elementary* and its contemporary shows into the post-millennial era of television (Polasek, 2013).

[2] The only prominent female characters in Doyle’s stories are the matronly Mrs. Hudson, a figure that reinforces traditional values about women, Watson’s wife, Mary Morstan, a character that has traditionally functioned to reduce claims of any homoeroticism between Holmes and Watson, which given her relative absence after her introduction to the stories she fails to do, and Irene Adler, often considered as Holmes’s foil and love interest.

Race has long had a troubled history with Sherlock Holmes narratives as Sir Arthur Conan Doyle had a seemingly sympathetic view toward other races but was also a staunch supporter of his then-imperialist nation. As such, even within his own stories Doyle frequently made conflicting imperialist statements, most often using repressed colonial figures returning from abroad (Siddiqi, 2006). Further confusion on race continues in his story "The Yellow Face," which features a portrayal of interracial marriage and a child of mixed race being immediately accepted by her new stepfather, an event that is praised by Holmes. However in "The Three Gables" a Black boxer is portrayed in stereotypical and often comic fashion, addressing Sherlock as "Masser Holmes" and frequently exclaiming "So help me the Lord!" Doyle tried to use the Black boxer, Steve Dixie, for comedic effect by utilizing popular comedic stereotypes about Black people at the time but ultimately failed in his execution. These stories have been viewed as further evidence of Doyle's complicated relationship with race and his progressive (at the time), if inconsistent values (Cunningham, 1994).

Racial representation in Holmes TV and film adaptations has been somewhat lacking (largely due to the frequent absence of any people of color), a feature shared by the detective genre as a whole. In Philippa Gate's "Always a Partner in Crime: Black Masculinity in the Hollywood Detective Film," various 1980s and 1990s detective films featuring Black characters are discussed. Using an exhaustive list of films, Gates shows that Black detectives are primarily featured in "buddy cop" films and rarely get the screen all to themselves. In fact, Gates suggests that the initial portrayal of Black men in buddy cop movies was primarily a reaction to second wave feminism by pairing a white, male detective with a black, male detective rather than the female love interest of the past (Gates, 2004). Later, the Black cop was placed alongside a female character and was often relegated to the role of sidekick while the female cop did the lead

character-like actions like shootouts, killing bad guys, investigating, etc. Gates ultimately states that Black police characters are usually framed in terms of their white counterparts and are frequently put in a kind of "protective custody" by the main white character of the film. This means that the white audience then can identify with that black character from the point of view of the white character, something they know as that is the majority of the representation they experience, rather than having to struggle to identify with the "otherness" of a black point of view. While Sherlock Holmes does not contain a great deal of people of color, the introduction of an Asian-American Watson in *Elementary* as well as the post-millennial push for the inclusion of characters of color in all media means that racial representation may be on the rise in Holmes media and as such is an important aspect to take note of and understand how these characters are framed in the narrative.

The final aspect of representation that frequently is discussed in scholarly circles (and non-scholarly ones) is that of queer representation in Sherlock Holmes. Both his seemingly homoerotic relationship with his partner Watson as well as Holmes's expressed asexuality have often been the topic of discussion (Redmond, 1984; Barlaam, 2011; Graham & Garlen, 2012; Kosofsky Sedgwick, 1985; Kestner, 1997). Judith Fathallah (2015) discusses at length the problems with queer representation in "Moriarty's Ghost: Or the queer disruption of the BBC's *Sherlock*," pointing out that the show frequently queerbaits the audience, a strategy that involves the "writers and network attempt[ing] to gain the attention of queer viewers via hints, jokes, gestures, and symbolism suggesting a queer relationship between two characters, and then emphatically denying and laughing off the possibility" (p. 491). This is done with both Holmes and Watson throughout the show, with both characters frequently making comments or jokes about how everyone assumes they are a couple. Even Irene Adler, a character that is often

portrayed as a potential love interest for Holmes, is portrayed as a queer character who, seemingly through the magical qualities of Sherlock, falls for a man because the show is enamored with its own heteronormativity to the point where anything straying too far from this has to be immediately corrected.

Holmes's asexuality is also a topic of discussion as he is one of the most prominent literary, television, and film characters that professes no interest in women at all. While some films and shows have subverted this either for thematic reasons or to better conform to traditional storytelling standards, the character of Holmes is primarily seen as an asexual gentleman who actively makes derogatory and misogynistic comments about women to reassure the audience that he is comfortable without them (Przybylo & Cooper, 2014). While canonically asexual and frequently portrayed as heterosexual, Holmes is most frequently portrayed, by volume, as homosexual in fan fictions, particularly "slash fiction." Slash fiction's name "arose from the convention of using the slash punctuation marks to separate the lovers' names or initials" and frequently features characters that are heterosexual but "find themselves falling in love with their male companion/friend/partner" in slash fiction (Salmon, 2008, p. 161). This largely falls under the label of fandom, as these are fan created works, but it is still important to note here that there is a good deal of queer Sherlock Holmes fiction, albeit in the fan-created arena.

While other aspects like drug addiction, aging, feminism, mental health, and more are represented in Sherlock Holmes media, most of what has been discussed in the scholarly realm concerns female, racial, and queer representation (Small, 2015; Pamboukian, 2017; Meldrum, 2015; Zheng & Wilkinson, 2016). Other discussions that have been thoroughly covered concern the nature of Sherlock Holmes as a serial story and the challenges of adapting such a work.

Serial Stories and Adapting Holmes

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

Sir Arthur Conan Doyle clearly knew what he was doing when he endeavored to implement his character into a serial narrative. He took a character that had performed relatively well in novel form and placed him and Watson into a continuing narrative that required absolutely no prior knowledge of the character or previous events. As discussed earlier when talking about the basic formula for a Sherlock Holmes story, Doyle crafted his narratives in such a way that he reintroduced the character of Holmes and his deductive abilities to the reader during every story and gives only passing references on occasion to previous adventures. This allowed long-time readers to enjoy the stories and occasionally receive references to stories they had read but also allowed new readers to read the newest Holmes story and not have to read the entire canon to enjoy it. This exploitation of the serial is part of what has led to the lasting success of Holmes and remains a topic of scholarly discussion.

Discussions about seriality as a narrative technique have also resulted in assertions about other storytelling techniques that result in a cohesive and compelling narrative. One such technique is that of nesting the narration. This is when the reader is reading an account written by the author that contains another narrative within, such as when Watson “writes” his account of events and includes another character telling a story or includes the reading of a letter. This kind

of narrative nesting is so common in Sherlock Holmes stories that it actually becomes discomforting when other authors attempt to tell Holmes stories and fail to make use of the technique (Sebeok, 1991). Susan Bassnett (2013) attributes a great deal of the success of the Holmes stories to "the shifts of perspective that we find in the stories… all of which demand attention and directly involve the reader in the process of solving they mystery" (p. 331).

Separate from the narrative techniques employed in the actual stories are the nature of the publishing of the stories, that of a serial work. While the serial was a very common publishing technique at the time, popularized by Charles Dickens and his serial publication of *The Pickwick Papers* in 1836, it commonly featured sections of a novel published over a span of time. As Doyle stated, this created a situation where if a reader missed an issue of the magazine, then they were out of luck and would be lost trying to follow the story and so would likely give up on it. Instead, Doyle created a character that embarked on monthly adventures that were entirely self-contained. This allowed for consistent readership by long-time fans as well as for new readers to jump on the bandwagon anytime they wanted. It also meant that anybody who missed an issue of the *Strand* would not be hopelessly lost and could continue with the next issue. This also gave Doyle an excellent excuse to continue writing stories if he so desired. Because each story was an individual, self-contained tale, there were potentially infinite stories to tell about the detective, unlike in a serialized novel (Wiltse, 1998).

One of the benefits of the serial narrative is that it allows audiences to think of themselves as "agents of narrative continuation" (Kelleter, 2017, p. 100). By engaging with an ongoing narrative, readers and viewers are in a sense becoming part of that story because they get to see it unfold over time. This is important for the stories themselves because serials are a kind of evolving narrative where "these narratives register their reception and engage it in the act

of storytelling itself" (p. 100). This can lead to changes and alterations based on fan feedback, such as when Sherlock Holmes was brought back to life. These changes give audience members a feeling of importance both by their ability to influence the course of the narrative as well as experience the story as an ongoing observer. This unique facet of the serial, along with the relative proximity of early film to the success of serials, led to the adoption of this format by many early film studios (Mayer, 2017). The Stoll Film Company actually took the same approach that Doyle did when producing their Sherlock Holmes films and released their 45 Holmes short films on a weekly basis (Morris, 2007). This remains to this day the most complete rendering of the Holmes canon and has clear parallels with later television serial productions.

Adapting and Altering the Story

Adaptation is one of the most troublesome problems that Sherlock Holmes television and films have faced over time and given people's almost religious desire for period appropriate, canonically accurate Holmes adaptations, many studios and producers have warily approached Holmes adaptations over time, fearful of altering the formula or magic too much. Adaptation is in itself a unique challenge for the media industry that varies for any individual story. The Stoll Film Company's adaptations of the Holmes stories were largely sparked by a desire to see a British intellectual property in the hands of a British film company flourish both in Britain and abroad, a goal that they achieved (Morris, 2007). The later 1965 BBC series also attempted to retain the Englishness of the stories and their adaptation to their detriment. The series was unpopular when it aired resulting in a lack of proper archiving thereby causing the majority of the series to be lost to time and the series as a whole to be doomed to relative obscurity (Hewett, 2016). Other ventures like the recent BBC series *Sherlock* have endeavored to create a "quality"

television show that has higher production values, a better script, better actors, all at the cost of fewer and more infrequent episode (Hills, 2015).

One of the problems with adapting material from a source has always been what exactly to change and what to keep the same. A fundamental issue with changing a story from being read to being viewed is that some things work in a written format that don't work on screen. For example, the nested narrative nature of most Holmes stories, while making for excellent reading, does not exactly lend itself handily to television or filmmaking. While it may be interesting to read Watson retelling 10 pages of a client's tortured backstory, watching a person talk about said tortured backstory for 15 minutes is not the most compelling experience. One solution for this is to not even adapt the story but rather character traits, something that was done with the *House, M.D.* series. This show took some of the most basic elements of the Holmes character, his logical, deductive capabilities, his British nationality, and his occasional disdain for those of lower intelligence and grafted these traits onto Hugh Laurie's House. The sardonic and outright rude doctor solves puzzling medical mysteries much in the same way that Holmes does, using the available patient history and symptoms to give a diagnosis that never ends up being the initial culprit of Lupus (Koch, 2008).[3] The medical profession was actually a perfect fit for Holmes's logical abilities given the medical origin of the character in Dr. Joseph Bell as well as the inherent similarities between diagnosing a medical condition and solving a criminal case (McCrory, 2006). Ashley Polasek even claims that the advent of *House, M.D.* paved the way on television for Holmes in the post-millennial era following the comprehensive and critically acclaimed Granada Studios production of Sherlock Holmes featuring Jeremy Brett (Polasek, 2013). In the wake of such a well-received and painstakingly period accurate production, the

[3] With the exception of Season 4, Episode 8's "You Don't Want to Know" in which the diagnosis finally was Lupus.

response was largely to alter key elements of the Holmes narrative to make it work in a post-millennial world.

One major change that occurs in modern retellings of Holmes stories is that there is an increased focus on the entire nation of the United Kingdom as well as on domestic security in a post-9/11 and post-7/7 London Underground bombing world (Rives-East, 2015). This is not without precedent as Holmes deals with issues of national security in the original Doyle stories in both “The Adventure of the Naval Treaty” and “The Adventures of the Stain,” but recent stories have also shifted the exact role of the detective in these matters in what Alex Macleod calls “critical security analysis” (Macleod, 2014). Macleod claims that the modern detective is not a part of traditional security services but instead serves as an extension of those services, existing to provide critical analysis and pointing to flaws in that security that need to be patched.

Another difference is in the Robert Downey Jr. Sherlock Holmes outing in 2009 and 2011. These adaptations are set in the classical Victorian period but are framed with a more steampunk sensibility with an emphasis on the inventions of then-modern society as well as Downey’s penchant for wearing stylish hats and goggles, along with a more muted color palette. This steampunk setting, an aesthetic movement that is inspired by Victorian era steampowered machinery and often emphasizes clockwork machinery and the more aspirational, inventive aspects of Victorian society, serves to bring Sherlock Holmes out of the Victorian setting and helps make it contemporary and modern for a post-millennial audience (Polasek, 2013). Garrett Stewart argues that this kind of retrofit of the Victorian period is neither new nor unexpected. The Victorian era is one with great nostalgic resonance for modern society because it was the era of the Industrial Revolution and a time of great progress, spawning a great deal of new modern conveniences as well as many of the literary genres that persist to this day like detective fiction,

science fantasy and fiction, and the Western (Stewart, 1995). As such, it is natural for modern creators to want to take this classical period that we as a society have a great deal of affection for and mold it to become more palatable in the modern context. Given the strength of British imperialism at this time which is strongly associated with racism, as well as the inability of women to vote, the rise in poverty and income inequality, child labor, and more it is unsurprising that this period needs to be cleaned up a bit to be acceptable in modern times.

Roberta Pearson argues that one of the reasons Sherlock Holmes has endured and retained relevance is because he is a realistic character, as opposed to a fantastical one. Pearson argues that this allows for him to function in fantastic world as well as the real world, meaning that as long as the core character of Holmes remains intact, he can be transplanted to any time period or setting possible, even to something as farfetched as the futuristic 22nd century like in *Sherlock Holmes in the 22nd Century* (Pearson, 2017). This is also achieved in *Elementary* and the BBC's *Sherlock* by placing it in modern times, with *Sherlock* in particular emphasizing how Holmes utilizes modern technology to help him solve crimes. Thomas Leitch (2012) expands on a similar idea in his *Film Adaptation and its Discontents*, stating that when adaptations take a "writerly" rather than a "readerly" approach they are far more successful as his view is that "texts remain alive only to the extent that they can be rewritten" (p. 12). Nancy West and Karen Laird list six changes that are necessary for a modern adaptation: 1) popularization, meaning that the show has to find a way to distinguish itself from its literary roots and appeal to a mainstream audience, 2) sexual candidness, a fairly self-explanatory quality that is more necessary in the modern age than in the more repressed Victorian era, 3) visual flamboyance, 4) radical rewritings, 5) repetition, which here means to take what has worked in previous adaptation and use those elements, and 6) melodrama, an element that the authors argue has come to be expected in the

modern age of cinema and television and will help liven up stuffy Victorian media (West & Laird, 2011).

Sherlock in the Pantheon of Detectives

Another area of scholarly research that has received a deal of scrutiny is Sherlock Holmes's place in history alongside other famous fictional detectives. While not the first fictional detective, Holmes by far popularized the character type and single handedly created the genre of crime fiction that continues to enjoy a great deal of success to this day. The first widely credited fictional detective would be Edgar Allen Poe's C. August Dupin, first featured in the 1841 story "The Murders in the Rue Morgue." After Dupin came Charles Dickens' Inspector Bucket in *Bleak House* in 1852, followed by Émile Gaboriau's Monsieur Lecoq in 1866 in *L'Affaire Lerouge*, and then Sergeant Cuff in Wilkie Collins's *The Moonstone* in 1868 (Rieber, 2014). Dupin and Lecoq actually enjoy the privilege of being referenced in *A Study in Scarlet* where Holmes finds Dupin to be "a very inferior fellow" whose "breaking in on his friends' thoughts with an apropos remark after a quarter of an hour's silence is really very showy and superficial" and believes Lecoq to be "a miserable bungler" in what he calls "a text-book for detectives to teach them what to avoid" (Doyle, 2003, p. 19). This metatextual nod to previous detectives demonstrates Doyle's own knowledge of the genre as well as his cribbing of previous fictional detectives methods as a form of acknowledgement for his audience. These detectives established the formula that Doyle used: an amateur detective with some idiosyncrasies, is occasionally employed by the police, and solves crimes through what Poe calls "ratiocination" and informed guessing (Rieber, 2014). John Cawelti (1976) explains the formula of the classical detective story as functioning in "six main phases…: (a) introduction of the detective; (b) crime

and clues; (c) investigation; (d) announcement and solution; (e) explanation of the solution; (f) denouement" (p. 81-82).

One important thing about the publication of Doyle's Holmes stories is that when they were beginning to be published, the London police force was not well regarded at all. In fact, the year after the publication of the first Holmes novel was the beginning of the Jack the Ripper Whitechapel murders that created a great deal of anxiety and displeasure in the populace (Shpayer-Makov, 1990). As a result, Doyle includes several references to the inadequacies of the official police force and frequently has Holmes or Watson make disparaging remarks about their abilities. As time progressed though, particularly after the turn of the century, perceptions of police detectives improved because of a concerted effort by English police officers to clean up their image and improve. Doyle's presentation of the police then becomes substantially less negative, with far fewer negative remarks about their abilities and occasionally even painting them in a positive light (Shpayer-Makov, 2011).

After the emergence of Holmes, the classic detective was set in stone. A formula that originated in Poe, Dickens, Gaboriau, and Collins was refined and made mainstream in Sherlock Holmes. From there, the detective character remained static until the early film era. The 1930s detective became a "sophisticated dandy who moves smoothly in a posh world of society nightlife…Murder and crime merely serve as a context for a puzzle to be wittily solved" a description that still fits Holmes somewhat, though while a gentleman, he is far from a dandy (Cattrysse, 2017, p. 656). The 1940s era of film and novels saw the emergence of the hardboiled detective, a character that "distrusted authority as much as his readers did" while "still reinforc[ing] the ideals of individual action and responsibility" (Riley, 2009, p. 920). After the hardboiled detective came more modern shows featuring detectives like Dragnet with detectives

that epitomized procedure and a lawful society (Arntfield, 2011). Following this came the reaction to such a rigid system of morals with *Miami Vice* and *True Blue*, shows that emphasize the haziness of morality in police work (Arntfield, 2011). After this arose the standardized, professional police procedural with *Law & Order* and the crime scene detectives of *CSI* and *NCIS*. Throughout all of this time, the various clichés for detectives have continued to be exploited and utilized with the hardboiled noir detective and the classic detective primarily enjoying their non-contemporaneous usage. Sherlock Holmes continues to fascinate and astonish audiences and readers and will likely continue to do so for as long as writers and producers find ways to make him relatable and fresh for new audiences.

Interaction with Fans

Fandoms are not an entirely new phenomenon. In fact, one of the first major cultural fandoms to crop up was the one around Sherlock Holmes and Doyle's stories. Readership for the *Strand Magazine* in which these stories were published doubled during the time that the Holmes stories were featured and, as the story goes, caused fans to wear mourning crepe around their hats in the streets following the detective's demise (Wiltse, 1998). So great was the demand for the character (and Doyle's need for income it would seem) that the character was revived through miraculous means of his heretofore unknown master of the martial art of baritsu.[4] The strength of this fandom persists to this day with thousands of clubs and societies dedicated to a shared love of Doyle and all things Sherlock. As such, it should come as no surprise that a fair bit of scholarship exists around fans and Sherlock Holmes. The articles are primarily concerned

[4] This was in fact a mistake on Doyle's part; He misspelled the martial art of "Bartitsu", the creation of a British gentleman who had traveled abroad in Japan and determined to create his own system of martial arts. The name is a combination of the creator's name, Edward William Barton-Wright and "jujitsu". The exact reason why this error exists is not known, but given the existence of a popular martial art at the time that was spelled almost identically, it is safe to say that some kind of simple error occurred in the spelling of this word.

with how exactly the fandom interacts with the world at large and with the work itself and then how the popularity of Sherlock Holmes has affected and induced tourism in international fans.

Ludi Price and Lyn Robinson (2017; 2016) establish three aspects of fan information behavior in their "'Being in a Knowledge Space': Information Behaviour of Cult Media Fan Communities": information gatekeeping, classifying and tagging, and entrepreneurship and economic activity. Of these, the first is the most important as it establishes the fandom as the primary point of contact for a greater discussion about the work. Information gatekeeping means that fans are the primary individuals who control whether or not information about their fandom ekes out into the mainstream world. This creates an extra layer for anyone attempting to embrace Holmes stories as they have to both engage with the work they wish to consume as well as the greater Holmes community in order to better appreciate it. This can also have the effect that fan culture and media will overlap and create a convergence so that the two begin to resemble one another and it becomes difficult to distinguish them, like in the case of Holmes's curved pipe or deerstalker hat or his on-again, off-again gay joke relationship with Watson in *Sherlock* (Poore, 2013; Leitch, 2008). It is important to understand that fans have a great deal of power over the work itself and with a piece of media like Holmes where anyone can take those stories and adapt or change how they want (with the exception of a few stories list here that are still copyrighted under the Doyle estate until 2023), this kind of power increases even more and is exercised. As such, it can often be difficult to distinguish between what is a fan-created work and what is professionally produced content made by fans.

Other scholarship has looked at how fans interact with source material. Lesley Goodman (2015) sees fans as the harshest possible critics of a work to the point that their complaints constitute its own "distinctive mode of interpretation and theoretical approach to texts and

authors" that "privileges the coherence of the fictional universe while downplaying the authority of the text and insisting that the author is not dead, but a failure and a disappointment" (p. 663). Fan readings of a work constitute its own unique form of criticism and often focus on the consistency of the universe they have created. Separate from how fans interact with the work is how they react to those involved in the creation of said work. Matt Hills (2004) argues that recognition is in the eye of the beholder and that even absent mainstream success, subcultural cult stars enjoy a form of celebrity within that subculture. Even more impactful than this is how fans interacting with a story can result in changes to the story or the characters. Frank Kelleter (2017) terms this the recursive serial, where the story is altered continually because of either fan intervention or because the story went in a direction not intended at the outset. This often takes the form of side characters becoming main cast members on television shows or a particularly praised villain becoming a series villain. For Sherlock Holmes, as has been discussed previously, this meant resurrecting the detective due to fan outrage.

While interactions with mainstream culture, the work itself, and the stars who create it are important, there is still the question of how that affects the real world. For Sherlock Holmes and other massively important franchises like The Lord of the Rings or Harry Potter, this often takes the form of popular-media-induced tourism. This may seem very curious because just because you may be a big fan of the Avengers movie doesn't mean that you endeavor to visit New York just to visit the areas in which the Avengers fight or see the shawarma restaurant visited after the climactic fight. Ann-Sophie Barwich (2013) argues in "Science and Fiction: Analysing the Concept of Fiction in Science and Its Limits" that this is an over-interpretation on the part of media tourists, that while they do not expect to actually see Sherlock Holmes when they visit Baker Street, they view the location as an actor in the fictional discourse and so by visiting that

location, they are in a sense viewing a fictional element of the story in real life. This kind of tourism turns a real place in a fictional story into something real again and because it was in that fiction, it has that fictional quality to it that makes it special in the eyes of the tourist.

Christina Lee (2014) argues something similar in "'Welcome to London': Spectral Spaces in Sherlock Holmes's Metropolis" where she states that "Sherlock tourism works by way of engaging one in and with interstitial spaces-between what is there and what is imagined, between the past and present" (p. 188). Again, this argues that these locations are essentially the shared space between the stories and the real world and so by accessing these places in the real world, these tourists are also accessing some bit of those fictional places and those stories. Stijn Reijnders (2010) gives this phenomenon the name of *lieux d'imagination* – "places of the imagination which, for certain groups in society, serve as physical points of reference to an imagined world." By "visiting these locations and focusing on them, tourists are able to construct and subsequently cross a symbolic boundary between an 'imagined' and a 'real' world" (p. 48). This kind of tourism is supported by empirical data that find certain tourists express a media property as their primary reason for visiting a location or country and that an association exists between viewing a television show or film and wanting to visit that location (Young & Young, 2008; Beeton, 2005; Tooke & Baker, 1996; Connell, 2005). In one such study, 14.8% of tourists from a tour group stated that media was what first made them interested in visiting the United Kingdom with Harry Potter and Sherlock Holmes being two of the most popular media properties listed (Iwashita, 2006).

CSI

While Sherlock Holmes does not often employ some of the more technologically advanced methods of crimefighting that *CSI* enjoys, he does still use elements of forensic science that, at least in the Victorian and Edwardian eras, were groundbreaking. As such, and as the spiritual predecessor to *CSI* and its effect on popular thought for how criminal investigations are conducted, it is important to understand exactly how *CSI* and the CSI effect are viewed in the scholarly community, both in terms of the validity of this effect as well as the theoretical underpinnings for its existence.

CSI is one of those shows that unexpectedly became cultural phenomenon. The show began in 2000 as an attempt to introduce a more "scientific" police procedural, taking advantage of the increased interest in law enforcement created by *Law and Order*. Since then, it has exploded in popularity and had an unforeseen and far reaching impact on the real world. The CSI effect as it is known is the when jurors who watch the CSI franchise bring "heightened expectations about the role of forensic evidence and the authority of science into the courtroom" (Littlefield, 2011, p. 135). The term originated in 2004 with Cather's "The CSI Effect: Fake TV and its Impact on Jurors in Criminal Cases" and was subsequently made mainstream in a *US News and World* Report (Roane, 2005). Though the CSI effect has been discredited by research (Shelton et al., 2006; Tyler, 2006), it remains a topic of discussion to this day and still impacts discussions of the interaction between fictional media and people's perceptions of crime.

One of the primary theories that has been offered to explain how a television show could alter someone's perception of reality is cultivation theory. It states that "when people are exposed to media content or other socialization agents, they gradually come to cultivate or adopt beliefs about the world that coincide with the images they have been viewing or messages they

have been hearing" (Gerbner et al., 1994, p. 22). This has since been applied to CSI in several different ways. Podlas (2006) has suggested that *CSI* does shape viewers' perceptions of forensic science via notions of program-specific cultivation while Brewer and Ley (2010) and Shrum (2002) state that cultivation effects can occur when programs like *CSI* "prime" bits of information so that they are more readily accessible in the viewers' memories and thus affects their judgments. Ley, Jankowksi, and Brewer (2012) argue that the quick turnaround of DNA evidence on *CSI* leads to unrealistic expectations about the speed of DNA testing and the nonexistence of a DNA backlog.

Schweitzer and Saks (2007) acknowledge "that public expectations of science are born of fictional portrayals of science, rather than of science reality, has long been thought to be true of forensic science, where public beliefs have long been shaped by fiction at least since Doyle penned *Sherlock Holmes*" (p. 359). Laura Snyder (2004) points out that while "Sherlock Holmes did not invent forensic science… he probably did more than any other person, fictional or not, to portray it as a valuable tool in criminal detection" (p. 108). And while Holmes was not the first fictional detective to employ forensic science in his investigations as has been discussed, he did popularize the genre and so opened the public's eyes to these techniques on a larger scale. Ellen Burton Harrington (2007) discusses exactly why readers and viewers prefer these kinds of investigations even though they have little resemblance to the real world, both in the realms of CSI and Sherlock Holmes, and argues that "readers and viewers alike are encouraged to set aside scientific skepticism and immerse themselves in a fantastic world where ambiguous or disruptive identities can be fixed by the traces of DNA left by the individual; a world where crime can be solved, the truth known with certitude, and order restored" (p. 366).

Conclusion

No criminological research to date has looked at the complete catalogue of Sherlock Holmes films and TV shows. Much has been written in other fields about the original Arthur Conan Doyle stories as well as these adaptations though. This study seeks to take some of that insight and that which can be gleaned using a criminological lens and apply that to analyzing these adaptations.

CHAPTER 3

METHODOLOGY

As is typical in an analysis of media, this study will need to be primarily qualitative in nature. A qualitative analysis allows for a greater degree of flexibility in exploring the exact nature of a given topic and more practically, is more suited to the task. While a portion of this study will be quantitative, the brunt of it will be qualitative to better identify the scope and exact nature of the change that will be examined. A qualitative analysis presents its own host of problems like a lack of replicability and generalizability as well as the additional effort required of the researcher. These are problems with any qualitative research unfortunately, but are not as great a problem for a media survey as for a qualitative study that involves human subjects. Qualitative analysis is the standard for media and crime studies, however and provides the degree of freedom and versatility that is needed here and so is the necessary approach for this study as well.

Research Questions

1) How have film and TV adaptations of Sherlock Holmes changed over time?
2) How might these adaptations reflect people's views on crime and the criminal justice system?

These questions focus most importantly on the two most relevant aspects of a longitudinal media study, attempting to track the changes over time and then exactly what those changes might mean. Determining the exact nature of the changes over time will help to better determine the potential factors that played into the various changes or non-changes. Figuring out exactly how these adaptations potentially reflect people's view on crime is equally important because of the close tie between people's perceptions of media and their opinions on the criminal

justice system, which can often influence the shape of criminal justice policy. Though fairly broad, these questions will help shape the direction of the analysis while also allowing for the themes of the canon to emerge naturally.

The first section of this chapter provides detailed information regarding how exactly the population used for this study was discovered. The section then goes on to detail exactly how the precise sample was reached. The following section discusses the data analysis plan. The concluding section of this chapter discusses the current study's limitations.

Finding the Population and Selecting the Sample

While determining the population was a relatively simple matter of selecting TV and film adaptations (and thus excluding radio adaptations, video game adaptations, comic book adaptations, stage play adaptations, book and short story adaptations, etc.), discovering exactly which films and shows belonged in that group was not a simple task. Given the lengthy history of the Sherlock Holmes media canon, establishing exactly how many films and TV shows belonged in the population required extensive research. The search began as matters typically do, on Wikipedia. The article page on Holmes adaptations provided a starting point and yielded 111 films and 40 TV shows. From there, a Google search for a list of TV and film adaptations of Sherlock Holmes led to The Arthur Conan Doyle Encyclopedia which had a more complete list that yielded 166 films and 86 TV shows, many of which overlapped with the list already created from the Wikipedia page. Finally, the book *Sherlock Holmes on Screen: The Complete Film and TV History* was used to help fill in any gaps from the existing list and provided 144 films and 60 TV shows, 8 films and 13 TV appearance of which were new to the list. The final population list has 174 films and 99 TV shows, a complete list of which is available in Appendices A, B, and C.

As the population list was created a makeshift form of organization also accompanied it, as can be seen on the completed list. The year the work was released was included, the title of the work, the director on films and the writer on TV, the actor who portrayed Sherlock, the actor who portrayed Watson, some quick reference notes, where the work can be viewed or obtained, and the runtime are all categories for the list. The quick reference notes include things like the country of origin for the production, a potential brief summary or some other feature that distinguishes that particular adaptation, potential availability if not all episodes of the work are available, and other various bits of information that popped out when finding these works. The quick reference notes were partially to keep track of the country of origin but also to help quickly remind myself as to what each different adaptation was since they often share similar names. The availability category was included early on when it became clear that many of the early Holmes films are now lost (like many of the films of that era) and so I needed a quick way to determine which films and shows to which I had ready access. This category was also helpful for sorting through the various foreign iterations of Sherlock Holmes stories as many of these are available in some way but only in the original language with subtitles or just in the original language with no subtitles. Lastly, from a practicality standpoint, I needed to know how I was going to get my hands on some 100+ films and TV shows and so doing some preliminary digging into exactly which ones I could and could not access was necessary and was sure to be invaluable later down the line. The runtime category was included mostly to determine the total runtime of all of the films and shows to calculate the feasibility of viewing all of the works. And while within the realm of possibility, the total runtime of all of the TV and film adaptations that I was able to find totaled over 400 hours, which does not even take into account the films and TV shows for which

I could not find an accurate runtime. In other words, this would be a truly monumental task if every single adaptation was included in this study.

Thankfully, tracking down all of the TV and film adaptations was about determining the overall population to be worked with. From there, a sample needed to be derived. While a randomly selected sampling method like the Unified Film Population Identification Methodology would be ideal, because of the far reaching nature of this population, dating from 1900 to 2017, and the limited availability of many of these films a convenience sample was necessary (Wilson, 2009). A couple of parameters were set that readily reduced the number of works to be watched and analyzed. The first concerned availability, as it didn't make sense to include films and shows that were lost, so only shows and films that could be acquired or viewed with reasonable ease were included in the sample. The second parameter was the country of origin. Because the primary focus of this research is about how it relates to criminal justice, it would make little sense to focus on a Japanese or Soviet-era Russian adaptation of Sherlock Holmes as I have next to no knowledge of those country's systems of criminal justice. This also helps with the language barrier as many of the foreign adaptations either do not offer subtitles or have extremely limited availability in regards to which adaptations have subtitles. American adaptations were included in the sample since it has the system of criminal justice and culture with which I am most familiar. England is the progenitor of both the character of Sherlock Holmes and the United States so British adaptations were included in the sample due to its roughly comparable philosophy of criminal justice and culture as well as its storied place in history with Sherlock Holmes. Thus the final sample was comprised of readily available British and American TV and film adaptations of Sherlock Holmes.

Table 1

Sample of Film Adaptations of Sherlock Holmes

Year	Title	Director	Sherlock Actor	Availability	Runtime
1900	Sherlock Holmes Baffled	Arthur Marvin	Unknown	Youtube	30 sec.
1916	Sherlock Holmes*	Arthur Berthelet	William Gillette	DVD	116 min.
1921	The Dying Detective	Maurice Elvey	Eille Norwood	Youtube	28 min.
1921	The Devil's Foot	Maurice Elvey	Eille Norwood	Youtube	28 min.
	The Man with the Twisted Lip	Maurice Elvey	Eille Norwood	Youtube	26 min.
1922	Sherlock Holmes	Albert Parker	John Barrymore	Youtube	85 min.
		End of the Silent Era			
1931	The Sleeping Cardinal	Leslie S. Hiscott	Arthur Wontner	Youtube	84 min
1931	The Speckled Band	Jack Raymond	Raymond Massey	Youtube	90 min
1932	The Sign of Four	Graham Cutts	Arthur Wontner	Youtube	75 min.
1933	A Study in Scarlet	Edwin L. Marin	Reginald Owen	Youtube	71 min
1935	The Triumph of Sherlock Holmes	Leslie S. Hiscott	Arthur Wontner	Youtube	84 min.
1937	Silver Blaze	Thomas Bentley	Arthur Wontner	Youtube	71 min.
1939	The Hound of the Baskervilles*	Sidney Lanfield	Basil Rathbone	Youtube	80 min.
1939	The Adventures of Sherlock Holmes	Alfred L. Werker	Basil Rathbone	Youtube	85 min.
1942	Sherlock Holmes and the Voice of Terror	John Rawlins	Basil Rathbone	Youtube	65 min.
1942	Sherlock Holmes and the Secret Weapon	Roy William Neill	Basil Rathbone	Youtube	68 min.
1943	Sherlock Holmes in Washington	Roy William Neill	Basil Rathbone	Youtube	71 min.
1943	Sherlock Holmes Faces Death	Roy William Neill	Basil Rathbone	Youtube	68 min.
1944	The Spider Woman	Roy William Neill	Basil Rathbone	Youtube	63 min.
1944	The Scarlet Claw	Roy William Neill	Basil Rathbone	Youtube	74 min
1944	The Pearl of Death	Roy William Neill	Basil Rathbone	Youtube	69 min.
1945	The House of Fear	Roy William Neill	Basil Rathbone	Youtube	69 min.
1945	The Woman in Green	Roy William Neill	Basil Rathbone	Youtube	68 min.
1945	Pursuit to Algiers	Roy William Neill	Basil Rathbone	Youtube	63 min.
1946	Terror by Night	Roy William Neill	Basil Rathbone	Youtube	60 min.
1946	Dressed to Kill	Roy William Neill	Basil Rathbone	Youtube	75 min.
1959	The Hound of the Baskervilles	Terence Fisher	Peter Cushing	Dailymotion	87 min.
1965	A Study in Terror	James Hill	John Neville	DVD	95 min.

(table continues)

Year	Title	Director	Sherlock Actor	Availability	Runtime
1970	The Private Life of Sherlock Holmes	Billy Wilder	Robert Stephens	DVD	125 min.
1971	They Might Be Giants	Anthony Harvey	Justin Playfair	Netlfix	98 min.
1975	The Adventure of Sherlock Holmes' Smarter Brother	Gene Wilder	Douglas Wilmer	Youtube	91 min.
1976	The Seven-Per-Cent Solution	Herbert Ross	Nicol Williamson	DVD	113 min.
1979	Murder by Decree	Bob Clark	Christopher Plummer	Rent on Youtube	124 min.
1985	Young Sherlock Holmes	Barry Levinson	Nicholas Rowe	DVD	109 min.
1986	The Great Mouse Detective	John Musker, Ron Clements	Barrie Ingham	Rent on Youtube	74 min.
1988	Without a Clue	Thom Eberhardt	Michael Caine	Youtube	107 min.
2009	Sherlock Holmes*	Guy Ritchie	Robert Downey Jr.	DVD	128 min.
2010	Sherlock Holmes	Paul Bales	Ben Snyder	Rent on Youtube	90 min.
2011	Sherlock Holmes: A Game of Shadows	Guy Ritchie	Robert Downey Jr.	DVD	129 min.
2015	Mr. Holmes	Bill Condon	Ian McKellen	Amazon prime streaming	104 min.

Table 2

Sample of TV Adaptations of Sherlock Holmes

Year	Title	Director	Sherlock Actor	Availability	Runtime
1949	The Adventure of the Speckled Band	Walter Doniger	Alan Napier	Youtube	26 min.
1951	The Man Who Disappeared		John Longden	Youtube	26 min.
1954-1955	Sherlock Holmes*	Sheldon Reynolds	Ronald Howard	All on YT	39x 26 min.
1964-1968	Sherlock Holmes	Various	Douglas Wilmer (S1) Peter Cushing (S2)	Some on YT	13x 50 min. 6x 50 min.
1975	The Interior Motive	Various	Leonard Nimoy	Youtube	20 min.
1976	The Return of the World's Greatest Detective	Dean Hargrove, Roland Kibbee	Larry Hagman	Youtube	70 min.
1976	Sherlock Holmes in New York	Alvin Sapinsley	Roger Moore	Youtube	95 min.
1977	The Strange Case of the End of Civilization as We Know It	Various	John Cleese	Youtube	54 min.
1977	Silver Blaze	Julian Bond	Christopher Plummer	Youtube	30 min.
1979-1980	Sherlock Holmes and Doctor Watson	Various	Geoffrey Whitehead	Youtube	24x 24 min.
1982	The Hound of the Baskervilles		Tom Baker	Youtube	4x 30 min.
1982	Young Sherlock: The Mystery of the Manor House		Guy Henry	Youtube	1x 50 min, 7 x 25 min.

(table continues)

Year	Title	Director	Sherlock Actor	Availability	Runtime
1983	The Baker Street Boys		Roger Ostime	Youtube	8x 28 min.
1983	The Sign of Four	Charles Edward Pogue	Ian Richardson	Youtube	92 min.
1983	The Hound of the Baskervilles	Charles Edward Pogue	Ian Richardson	DVD	100 min.
1984	The Masks of Death	John Elder, N.J. Crisp	Peter Cushing	Youtube	72 min.
1984-1985	The Adventures of Sherlock Holmes		Jeremy Brett	Youtube	13x 51 min.
1986-1988	The Return of Sherlock Holmes		Jeremy Brett	Youtube	11x 51 min., 2x 100 min.
1987	The Return of Sherlock Holmes	Bob Shayne	Michael Pennington	Youtube	90 min.
1990	Hands of a Murderer	Charles Edward Pogue	Edward Woodward	Youtube	90 min.
1991	The Crucifer of Blood	Paul Giovanni, Fraser Heston	Chalton Heston	Rent on Youtube	90 min.
1991	Sherlock Holmes and the Leading Lady	Bob Shayne	Christopher Lee	Youtube	187 min.
1991-1993	The Case-Book of Sherlock Holmes		Jeremy Brett	Youtube	6x 51 min., 3x 100 min.
1992	Incident at Victoria Falls	Bob Shayne	Christopher Lee	DVD	188 min.
1993	Sherlock Holmes Returns	Kenneth Johnson	Anthony Higgins	Youtube	96 min.
1993	The Hound of London	Craig Bowlsby	Patrick Macnee	Youtube	72 min.
1994	The Memoirs of Sherlock Holmes		Jeremy Brett	Youtube	6x 51 min.
1997-2000	The Adventures of Shirley Holmes*	Various	Meredith Henderson	Youtube	52x 24 min.
1999-2001	Sherlock Holmes in the 22nd Century		Jason Gray-Stanford	Youtube	26x 22 min.
2000	The Hound of the Baskervilles	Joe Wiesenfeld	Matt Frewer	DVD	86 min.
2001	The Sign of Four	Joe Wiesenfeld	Matt Frewer	DVD	84 min.
2001	The Royal Scandal	Joe Wiesenfeld	Matt Frewer	DVD	84 min.
2001	The Case of the Whitechapel Vampire	Joe Wiesenfeld	Matt Frewer	DVD	84 min.
2002	The Hound of the Baskervilles	Allan Cubitt	Richard Roxburgh	DVD	100 min.
2002	Sherlock: A Case of Evil	Piers Ashworth	James d'Arcy	Amazon Prime streaming	90 min.
2004	Sherlock Holmes and the Case of the Silk Stocking	Allan Cubitt	Rupert Everett	Youtube	99 min.
2007	Sherlock Holmes and the Baker Street Irregulars	Richard Kurti, Bev Doyle	Jonathon Pryce	DVD	114 min.
2010-2017	Sherlock*	Steven Moffat	Benedict Cumberbatch	Netflix	13x 90 min.
2012-	Elementary	Robert Doherty	Jonny Lee Miller	DVD	96x 42 min.

* = One of the titles viewed when creating the code sheet. For television series, the first episode in the series only was viewed.

The sample includes 40 films and 39 television shows spanning from 1900 to the present day. The films begin in 1900 with the first appearance of Sherlock Holmes, include six silent films, and run up to the most recent film outing in 2015 featuring Ian McKellen. The television shows start in 1949 and run through 2017. The total runtime for the sample is 17,989 minutes or right under 300 hours. While still a hefty portion of viewing, this sample is well within the realm of possibility in terms of time investment. Table 1 includes the film adaptations and Table 2 includes the television adaptations that will be viewed and discussed for this study. While Guest et al. (2006) found that for most qualitative research a sample size of twelve achieves adequate saturation and yields over 90% of thematic codes, because of the unique nature of this sample and the fact that it spans over 100 years, it is important to try to look at as much of this sample as possible to look at how exactly changes have occurred over time and when those changes occurred or started to occur.

Data Analysis

A thematic content analysis of the selected sample of TV and film adaptations of Sherlock Holmes will need to be conducted which is "a research technique for objective, systematic and quantitative description of the manifest content of communication" (Rosenberry & Vicker, 2009, p. 42). A thematic content analysis "pays attention to unique themes that illustrate the range of meanings of the phenomenon rather than the statistic significance of the occurrence of particular text or concepts" (Zhang & Wildemuth, 2009, p. 309). Berg (2001) argued that "content analysis can be effective in a qualitative analysis – that "counts" of textual elements merely provide a means of identifying, organizing, indexing, and retrieving data" (p. 242). This kind of thematic content analysis is not uncommon and is one of the primary ways

criminologists have approached the study of film and TV media and crime (Deutsch & Cavender, 2008; Wilson et al., 2009; Wilson & Blackburn, 2014).

To begin with, three films from three different decades and an episode from three different seasons were viewed to create a code sheet. Only six were used, but this still provides approximately 80% of codes present (Guest et. al, 2006). Additionally, notes were taken alongside coding variables to catch variables not present on the code sheet. Because only one researcher is working on this study, no measures of inter-coder reliability can be implemented. The code sheet was divided into three sections: 1) elements of adaptation: what time period it is set in, if the story is original or based on a Conan Doyle story, which characters are present, etc., 2) crime statistics: the types of crimes committed (by both the criminals and Watson and Holmes) and demographic details about the criminals and victims, 3) elements of criminal investigation and forensic science.

Using code sheets allows for a more systematic analysis as well as more efficient coding (Bertrand & Hughes, 2005). Utilizing digital and DVD copies of these films and TV shows allows for pausing or rewinding which results in better notetaking, something that was frequently used to capture exact lines of dialogue or specific time stamps of various important elements. Themes for the qualitative section will partially be derived from the literature discussed previously such as queer, gender, and racial representation, changes made when adapting the material, and the influence of *CSI*. Additional themes will emerge from the data, owing to the more open-ended nature of the research questions.

The analysis section is divided into three sections. The first section is a compilation of the quantitative data, a section that can be readily compared to other analyses of crime media. The second and third sections present qualitative data. The second presents the more nuanced,

qualitative observations that occurred during the viewing of the TV shows and films and attempts to illuminate the various themes that were revealed. This often took the form of exactly how the director or showrunners adapted a story to the screen or how Holmes was portrayed or more obscure things like the role of London in the story. The third and final section of analysis attempts to look at the precise nature of change over time in the Holmes adaptations. This section will primarily be looking at similarities and differences in the adaptations over the course of time and presenting them in a coherent and readable format.

As far as the actual viewing of materials, the proposed viewing order is to watch all of the films chronologically followed by the TV shows chronologically. As this study is primarily concerned with changes over time, the most important aspect of this is that everything should be viewed chronologically so that any changes over time may become more readily apparent. Though a perfectly chronological order would dictate interspersing TV shows with the films at the 1949 mark, it makes more sense to divide the two mediums in an effort to more easily spot the differences between the two. As film and TV are vastly different entities that originate, are produced, and are distributed in immensely different ways, it is more important to divide the two than to watch all of the adaptations in a strict chronological order. This will hopefully provide the best perspective on potential patterns in-media as well as any similarities or differences inter-media.

Limitations

Some limitations exist in this study, most of which stem from the qualitative nature of this research. The primary limitation is that the data will be the result of a single person viewing and analyzing these adaptations of Sherlock Holmes. While the methodology is repeatable, the

results are not because they will be unintentionally influenced by a variety of factors including previous experiences with Sherlock Holmes and various forms of media, personal biases, knowledge of criminal justice, knowledge of history, and any other factors that can result from a single individual taking it upon themselves to conduct a qualitative study, especially one that looks at media and crime. Even for the quantitative portions of this study, only having one researcher eliminates any possible inter-coder reliability, limiting the results of that section, if not necessarily the methodology.

Another limitation of this study is unrelated to any qualitative aspects of this study and instead deals with the particular subject material. While there are several strengths for selecting Sherlock Holmes as the media adaptation of choice that have already been outlined, there are also a few risks associated with this. The greatest one is that because of its lengthy and storied history, it may have created its own microcosm of specific philosophy of criminal justice. That is to say that because Sherlock Holmes has been around for so long and was the force that largely made detective stories and fictional tales of the police mainstream it may have created an idea of detective work and criminal justice that is completely divorced from reality and instead steeped in the tropes of the subgenre. And while this may be a valid finding, it also marks Sherlock Holmes as a less than ideal selection for viewing perceptions of criminal justice in media over time.

CHAPTER 4

RESULTS

Introduction

As discussed previously, most of the themes for this section come from the literature. Other themes emerged from the films and television series and provide a more comprehensive look at the trends in Sherlock Holmes adaptations and the perceptions of criminal justice over time. The themes that will be discussed include: queer representation, gender representation, racial representation, other elements of representation such as drug abuse and mental health, alterations made when adapting a Holmes narrative, how shows utilize and highlight certain tropes of Sherlock Holmes stories, and the use of technology such as forensic science over time. The following section covers the quantitative data collected while viewing the Holmes adaptations from the sample.

Quantitative Analysis

The collected data about Sherlock Holmes adaptations confirms quite a bit of commonly held knowledge about Holmes media while also revealing some new and interesting tidbits. Before diving into the numbers, it is important to note some things about the data. One is that because of how the data was coded, with each individual episode of a television series counting as a separate entity, certain long-running television shows like *Elementary* (2012-present) with its 96 episodes or *The Adventures of Shirley Holmes* (1997-2000) with 52 episodes have a far greater presence than a single Holmes film. It was important to include these television shows in their entirety however for the sake of a more complete analysis of the data, particularly in the qualitative section. By considering the projects as a whole, a more cohesive and all-

encompassing vision of the themes was able to emerge, creating a more complete analysis. This also means unfortunately that the direct percentages are not entirely representative of the entirety of the sample with some shows have a greater weight than others.

Another important note is that there were a total of 379 films and television episodes. For categories that exceeded this number, like crimes, criminals, and victims, this is because multiple of these things were present in single films or episodes. A single episode of *Elementary* for example might have had three crimes, two criminals, and four victims.

For the presence of characters, it is hardly surprising to find that Sherlock Holmes is present in nearly every single Holmes project in this sample. He is only missing from 5 episodes or films, giving him an overall presence of 98.68%. Watson is nearly equally present at 97.89%, only absent from 8 episodes or films. Lestrade is the most popular secondary character at 33.77%, followed by Gregson at 23.75%, owing almost entirely to his presence in nearly every episode of *Elementary*. Both characters are police officers and so it makes sense that they have a strong presence in many Holmes projects. Mrs. Hudson is present in 18.73% of projects, a respectable percentage given her relative unimportance and lack of significant role in Holmes stories. Moriarty is present in 16.09% of Holmes projects, an unsurprisingly high number for a single villain since many projects use him as Holmes's perpetual rival and arch-villain. Mycroft, Mary Morstan, and Irene Adler all enjoy a fairly small presence in Holmes projects, present in less than 10% of all Holmes projects – 7.92%, 4.22%, and 3.17%, respectively.

There are a healthy number of original Holmes stories, at 68.87%, though a good deal of these are from long-running television shows. The most popular time period is a contemporary setting at 49.08% followed by the Victorian era at 43.80%, giving an almost equal divide

between the two eras. The future only accounts for 6.86% of Holmes adaptation settings. *Mr. Holmes* (2015) is the sole setting in the other category with a post-World War II setting of 1947.

Table 3

Character Appearances

Character		Number	Proportion	Percent
Sherlock Holmes	Present	374	.987	98.68%
	Not Present	5	.013	1.32%
	Total	379	1	100%
John Watson	Present	371	.98	97.89%
	Not Present	8	.021	2.11%
	Total	379	1	100%
Mrs. Hudson	Present	71	.187	18.73%
	Not Present	308	.813	81.27%
	Total	379	1	100%
Lestrade	Present	128	.338	33.77%
	Not Present	251	.662	66.23%
	Total	379	1	100%
Gregson	Present	90	.237	23.75%
	Not Present	289	.763	76.25%
	Total	379	1	100%
Irene Adler	Present	12	.032	3.17%
	Not Present	367	.968	96.83%
	Total	379	1	100%
Mary Morstan	Present	16	.042	4.22%
	Not Present	363	.958	95.78%
	Total	379	1	100%
Moriarty	Present	61	.161	16.09%
	Not Present	318	.839	83.91%
	Total	379	1	100%
Mycroft	Present	30	.079	7.92%
	Not Present	349	.921	92.08%
	Total	379	1	100%

Table 4

Adapted

Based On Doyle Story?	Number	Proportion	Percent
Yes	118	.311	31.13%
No	261	.689	68.87%
Total	379	1	100%

Table 5

Time Period

Time Period	Number	Proportion	Percent
Victorian Era	166	.438	43.80%
Contemporary	186	.491	49.08%
Future	26	.069	6.86%
Other	1	.003	0.26%
Total	379	1	100%

Table 6

Location

Location	Number	Proportion	Percent
London	150	.396	39.58%
British Countryside	56	.148	14.76%
United States	102	.269	26.91%
Other European Countries	11	.029	2.90%
Canada	52	.137	13.72%
The Moon	3	.008	0.79%
Other	5	.013	1.32%
Total	379	1	100%

Table 7

Tropes

Trope		Number	Proportion	Percent
"Elementary my dear Watson"	Present	41	.108	10.82%
	Not Present	338	.892	89.18%
	Total	379	1	100%
"The game's afoot"	Present	34	.090	8.97%
	Not Present	345	.910	91.03%
	Total	379	1	100%
Holmes plays violin	Present	52	.137	13.72%
	Not Present	327	.862	86.28
	Total	379	1	100%
Deerstalker hat	Present	150	.396	39.58%
	Not Present	229	.604	60.42%
	Total	379	1	100%
Curved Pipe	Present	155	.409	40.90%
	Not Present	224	.591	59.10%
	Total	379	1	100%
Drug use by Holmes	Present	19	.050	5.01%
	Not Present	360	.950	94.99%
	Total	379	1	100%

Table 8

Crimes Committed by Criminal

Crime	Number	Proportion	Percent
Homicide	228	.388	38.84%
Kidnapping	61	.104	10.39%
Rape	3	.005	0.51%
Burglary	62	.106	10.56%
Robbery	26	.044	4.43%
Arson	4	.007	0.68%
Bombing	20	.034	3.41%
Assault	80	.136	13.63%
Counterfeiting	3	.005	0.51%

(table continues)

Crime	Number	Proportion	Percent
Equine theft	4	.007	0.68%
Espionage	4	.007	0.68%
Blackmail	15	.026	2.56%
Attempted coup d'état	3	.005	0.51%
Torture	3	.005	0.51%
Suicide	3	.005	0.51%
Fraud	7	.012	1.19%
Money scam	4	.007	0.68%
Other	37	.063	6.30%
None	20	.034	3.41%
Total	587	1	100%

Table 9

Crimes Committed by Holmes or Watson

Holmes/Watson Crime	Number	Proportion	Percent
Homicide	29	.075	7.51%
Kidnapping	2	.005	0.52%
Burglary	3	.008	0.78%
Robbery	4	.010	1.04%
Assault	16	.041	4.15%
Blackmail	1	.003	0.26%
Vandalism	1	.003	0.26%
Trespassing	16	.041	4.15%
Piracy	1	.003	0.26%
Car crash	1	.003	0.26%
Carjacking	1	.003	0.26%
None	311	.806	80.57%
Total	386	1	100%

Table 10

Criminal Demographics

Criminal Demographics		Number	Proportion	Percent
Sex	Male	420	.766	76.64%
	Female	117	.214	21.35%
	Unknown	1	.002	0.18%
	None	10	.018	1.82%
	Total	548	1	100%
Race	White	489	.892	89.23%
	Black	10	.018	1.82%
	Latino	16	.029	2.92%
	Asian	12	.022	2.19%
	Middle Eastern	8	.015	1.46%
	Native American	1	.002	0.18%
	Anthropomorphized Rat	1	.002	0.18%
	Anthropomorphized Bat	1	.002	0.18%
	None	10	.018	1.82%
	Total	548	1	100%
Nationality	British	253	.462	46.17%
	American	197	.359	35.95%
	Other European	36	.066	6.57%
	Asian	9	.016	1.64%
	African	2	.004	0.36%
	South American	6	.011	1.09%
	Russian	22	.040	4.01%
	Australian	4	.007	0.73%
	Middle Eastern	6	.011	1.09%
	Native American	1	.002	0.18%
	New Zealand	1	.002	0.18%
	Unknown	1	.002	0.18%
	None	10	.018	1.82%
	Total	548	1	100%
Relationship to Victim	Stranger	317	.578	57.85%
	Acquaintance	143	.261	26.09%
	Family	74	.135	13.50%
	Criminal is Victim	4	.007	0.73%
	None	10	.018	1.82%
	Total	548	1	100%

Table 11

Victim Demographics

Victim Demographics		Number	Proportion	Percent
Sex	Male	461	.615	61.55%
	Female	192	.256	25.63%
	Unknown	59	.079	7.88%
	None	37	.049	4.93%
	Total	749	1	100%
Race	White	577	.770	77.04%
	Black	21	.028	2.80%
	Latino	13	.017	1.74%
	Asian	26	.035	3.47%
	Middle Eastern	4	.005	0.53%
	Native American	1	.002	0.17%
	Unknown	70	.093	9.35%
	None	37	.049	4.94%
	Total	749	1	100%
Nationality	British	327	.437	43.66%
	American	246	.328	32.84%
	Other European	34	.045	4.54%
	Asian	8	.011	1.07%
	African	1	.002	0.17%
	South American	7	.009	0.93%
	Russian	7	.009	0.93%
	Australian	3	.004	0.40%
	Middle Eastern	3	.004	0.40%
	Native American	1	.002	0.17%
	Jewish	1	.002	0.17%
	Unknown	74	.099	9.88%
	None	37	.049	4.94%
	Total	749	1	100%

Table 12

Holmes and Firearms

Does Holmes Fire a Gun?	Number	Proportion	Percent
Yes	26	.069	6.86%
No	353	.931	93.14%
Total	379	1	100%

Table 13

Holmes Killings

Does Holmes Kill Anyone?	Number	Proportion	Percent
Yes	29	.077	7.65%
No	350	.923	92.35%
Total	379	1	100%

Table 14

Weapon Used by Criminal

Weapon	Number	Proportion	Percent
Gun	92	.206	20.58%
Knife	47	.105	10.51%
Hands	45	.101	10.07%
Rope	3	.007	0.67%
Vehicle	11	.025	2.46%
Poison	39	.087	8.72%
Snake	7	.016	1.57%
Dog	8	.018	1.79%
Horse	2	.004	0.45%
Animals other than 3 listed above	5	.011	1.11%
Animal subtotal	22	.049	4.92%
Robot	3	.007	0.67%

(table continues)

Weapon	Number	Proportion	Percent
Bomb	20	.045	4.47%
Fall	4	.009	0.89%
Club	14	.031	3.13%
Drugs	11	.025	2.46%
Garden Rake	3	.007	0.67%
Rock	3	.007	0.67%
Drowning	3	.007	0.67%
Fire	4	.009	0.89%
Unknown	4	.009	0.89%
Other	22	.049	4.92%
Nonspecific blunt force trauma	3	.007	0.67%
None	94	.210	21.03%
Total	447	1	100%

Table 15

Holmes's Cooperation with Police

Holmes Cooperates with Police	Number	Proportion	Percent
Yes	265	.699	69.92%
No	114	.301	30.08%
Total	379	1	100%

Table 16

Crime Introduction

Crime Introduced By	Number	Proportion	Percent
Client	161	.425	42.48%
Police	132	.348	34.83%
Sherlock Holmes	65	.172	17.15%
John Watson	13	.034	3.43%
Baker Street Boys	3	.008	0.79%
Mycroft	5	.013	1.32%
Total	379	1	100%

Table 17

Criminal Apprehension

Criminal Arrested at End	Number	Proportion	Percent
Yes	227	.599	59.89%
No	152	.401	40.11%
Total	379	1	100%

Table 18

Forensic Elements

Forensic Elements	Number	Proportion	Percent
Microscope	24	.047	4.73%
Chemical test	29	.057	5.72%
Fingerprints	32	.063	6.31%
Footprints	47	.093	9.27%
Magnifying glass	66	.130	13.02%
Forensic lab	3	.006	0.59%
Ballistics test	11	.022	2.17%
Crime scene photography	12	.024	2.37%
Blood analysis	4	.008	0.79%
Hair	3	.006	0.59%
Video evidence	3	.006	0.59%
Forensics team	6	.012	1.18%
DNA	26	.051	5.13%
Evidence markers	13	.026	2.56%
Handwriting analysis	3	.006	0.59%
Other	28	.055	5.52%
None	197	.389	38.86%
Total	507	1	100%

Table 19

Other Elements of Criminal Justice System

Elements of CJ other than Police	Number	Proportion	Percent
None	323	.852	85.22%
Yes	56	.148	14.78%
Warrant	18	.047	4.75%
Prison	14	.037	3.69%
Trial	9	.024	2.37%
Immunity deal	2	.005	0.53%
Court sentence	5	.013	1.32%
Judge	2	.005	0.53%
Death penalty	4	.011	1.06%
Sex offender registry	1	.003	0.26%
Total	379	1	100%

No Holmes adaptations have dared travel to the distant past or even any earlier than the original time period of Holmes, and only *Sherlock Holmes in the 22nd Century* (1999-2001) has attempted a futuristic setting. Most adaptations seem content playing around with the original Victorian era of Doyle's stories and then transplanting Holmes into the modern age.

Of the tropes measured in these adaptations, the curved pipe and deerstalker hat take the prize for most appearances, present in 40.90% and 39.58% adaptations respectively. This makes sense as these two items are iconic and readily identifiable as belonging to Sherlock Holmes. The other tropes, while still present quite a bit of the time, are not as intrinsically attached to the character as the pipe and deerstalker. Holmes plays the violin in 13.72% of adaptations and uses drugs in 5.01% of them. He also uses his favorite catchphrases "elementary my dear Watson" and "the game's afoot" 10.82% and 8.97% of the time. These appearances are actually a bit lower than one might expect from the sample given the strong association many people have

with some of these tropes and the Holmes character. Recent adaptations have sought to break away from these older tropes in recent years which may have explain the lower percentages, something that is discussed in greater detail in the qualitative analysis section.

London was overwhelmingly the primary setting for Holmes film and television shows at 39.58%. Taken with projects set in the British countryside, Britain was the country in which the story was set in 54.35% of Holmes adaptations. The United States was the second most popular locale, owing almost entirely to the 95 episodes of *Elementary* set in the country, at 26.91%. Canada, the country in which all 52 episodes of *The Adventures of Shirley Holmes* is set, is the setting for 13.72% of the projects from this sample. The moon was a popular enough setting, appearing in three episodes of *Sherlock Holmes in the 22nd Century* for 0.79% of settings. Other European countries accounted for 2.90% of settings while the other category, including locations like international waters or South Africa, took up 1.32% of locations.

Crimes were a particularly eye opening category to examine. Predictably enough, homicide was the most popular crime, comprising 38.84% of all crimes in the sample. The crime that appeared the second most often was assault with 13.63% of crimes. The non-violent crime of burglary was 10.56% of crimes in the sample, the most prevalent non-violent crime on the list. Robbery took up 4.43% of crimes while bombings were 3.41% of crimes. Rape occurred in a shockingly low number of adaptations with only three total appearances, making up just 0.51% of crimes, alongside the likes of counterfeiting, attempted coups d'état, torture, and suicide. Crimes like arson, equine theft, espionage, and money scams were all more prevalent than rape at 0.68% of crimes. While the low number of rapes can be explained away in Holmes adaptations set in the Victorian era, with 49.08% of adaptations set in the modern era, one might expect more tales of sexual assault. There seems to be a reluctance to tackle this crime in Sherlock Holmes

adaptations, speaking to a potential blind spot in the detective's resume of crime solving. No crimes were committed 20 times, comprising 3.41% of crimes.

Holmes and Watson are generally law abiding citizens in their stories, but occasionally take the law into their own hands for the greater good. In 7.51% of instances, this means homicide, though nearly all of these are justifiable as they are in the defense of Holmes's own life or in the defense of another. 4.15% of these cases are assaults, another hazard of the dangerous aspect of Holmes's job and the less than savory nature of those with whom he is forced to interact. Holmes and/or Watson break into a residence in 4.15% of cases, often to acquire evidence without the owner's knowledge or permission or to save another person. Theft is not entirely out of the question, with 0.78% of their crimes being burglaries and 1.04% robberies. Only one instance of piracy exists, in an episode of *Sherlock* when Holmes commandeers a sea vessel, making up 0.26% of Holmes's crimes. No crime was committed by the duo most of the time, with 80.57% of crimes not actually being any crime at all.

The demographics of the criminals are generally what one would expect. A full 76.64% of the criminals are male while 21.35% are female. One criminal's gender was unknown for 0.18% of criminals and there were no criminals for 1.82% of cases. As expected, males dominate this category, comprising over three quarters of the criminals instances. Having 21.35% of criminals be female is actually fairly representative of reality where women made up 25.38% of arrests in 2010 (Snyder, 2012).

Criminals are overwhelmingly white in Holmes adaptations – 89.23% of all criminals. Latino criminals make up 2.92% of criminals and are the second most common followed by Asian criminals at 2.19%. Black criminals follow at 1.82% and then Middle Eastern criminals at 1.46%. Native Americans, anthropomorphized rats, and anthropomorphized bats each make up

0.18% of criminals, or just a single incident each. *The Great Mouse Detective* (1986) features a cast of mouse characters who face off against the villain Rattigan, a rat who also employs a bat as his henchman, providing this rather odd category. These statistics are heavily weighted toward white criminals, though this makes more sense when one considers that many adaptations take place in Britain where the population is mostly white. One might expect Black criminals to have a higher representation among criminals given the high prevalence of black crime in the United States and the considerable number of adaptations that are set there. The most notable feature here is mostly just that criminals are almost always white in Sherlock Holmes adaptations.

The nationality statistics reveal a bit more about the demographics of the criminals in these adaptations, where 46.17% of them are British and 35.95% American. A full 6.57% are from another European country like France or Germany and 4.01% are Russian. The remainder are from a smattering of other locations like Asian countries, African countries, Australia, or New Zealand. Given the British setting occurs for 54.35% of Holmes adaptations and the American for 26.91%, the criminal statistics seem to be fairly even with those figures, though there are several instances of American criminals in Britain and British criminals in America in these stories. Once again, the statistics back up expectation where British and American criminals are by far the most common with less than 20% originating from other countries.

The relationship to victims is the one section where the numbers deviate from reality in any significant way, with stranger crimes being committed 57.85% of the time, crimes against an acquaintance 26.09% of the time, and the criminal and victim being family members in 13.50% of instances. In 0.73% of cases, the criminal and victim were identical. This occurred for the four instances of suicides. While family and acquaintance crimes are the most common type of crime in the real world, for the world of Sherlock Holmes it seems that stranger crime is the most

prevalent, and by a fair margin. This more than any other demographic characteristic speaks to the Hollywoodization of crime in these adaptations.

The demographics of the victims match up reasonably well with those of the criminals. Men make up 61.55% of victims and women 25.63%. The sex of the victim was unknown in 7.88% of cases with no victim in 4.93% of cases. Like with criminals, most victims are male here with women again occupying about a fourth of the cases. For the victims, getting an exact identification of different characteristics was not always as simple as with the criminal and so more victims were filed under the unknown category for each demographic category.

A full 77.04% of victims were white, 3.47% were Asian, 2.80% Black, 1.74% Latino, and 0.53% Middle Eastern. Only a single case had a Native American victim for 0.17% of victims. The race of the victim was unknown for 9.35% of victims. Like with the criminals, most of the victims were white, followed by the other races at much lower percentages. While Latinos were the second most common race for criminals at 2.92% of criminals, they are the fourth most common race for victims at just 1.74% of victims. Other than this, the demographics for victims largely match that of the criminals in terms of distribution and proportion.

The British and Americans are again the most represented nationality for victims at 43.66% and 32.84% of victims. The next closest nationality is for those from other European nations at 4.54% of victim nationalities. While 4.01% of criminals were Russian, only 0.93% of victims are Russian. Non-European and non-American nationalities only make up 4.14% of nationalities, providing an overwhelming European and American nationality bias, which is to be expected since nearly all of the Holmes stories in the sample take place in North America and Europe, particularly Great Britain.

The weapons used to commit crimes in these adaptations are actually fairly varied. Guns of course are the most prevalent choice of weapon at 20.58% of weapons used. Knives are next in usage at 10.51%, which again makes sense because of the availability of these two weapons. Hands were used for 10.07% of crimes as a weapon while poison was used for an impressive 8.72% of weapon usages. Animals were the next most used weapon of choice at 4.92%, with snakes making up 1.57% of weapons used and dogs making up 1.79%. These two particular animals are used because they are used in the stories "The Adventure of the Speckled Band" and *The Hound of the Baskervilles,* so any time these original Sir Arthur Conan Doyle stories are adapted, these animals are used as weapons. Robots were used for a shocking 0.67% of weapons. Bombs were used for 4.47% of weapons, clubs for 3.13%, and drugs for 2.46%. A weapon was not used 21.03% of the time, largely because not all crimes committed in these projects require a weapon. Blackmail, burglary, and fraud are all crimes that can be completed without the use of a weapon as well as several others, so it makes sense that a weapon was not used in the commission of every crime. The greatest takeaway here is that there is a great deal of variety in weapons selected, not every crime requires a weapon, and guns, knives, and hands are the most common weapons selected in these adaptations.

Holmes fires a gun in 6.86% of his appearances in this sample. He kills an individual in 7.65% of instances. In some instances, Holmes fires a gun but does not kill anyone. In other very specific instances, usually adaptations of *The Hound of the Baskervilles,* Holmes fires his gun and kills a dog, which does not constitute a person. In other cases, he kills someone but does not use a gun to do so. Most of the time though, Holmes does not kill people.

Given Holmes's prominent place in history as a driving force behind making forensic science mainstream, it is odd that no tangible forensic science is used in 38.86% of all instances.

The magnifying glass is easily the most prevalent device, occupying 13.02% of all forensic elements, followed by footprints at 9.27% and fingerprints at 6.31%. A generic chemical test comprises 5.72% of forensic elements while the more specific blood analysis makes up 0.79%. A ballistics test makes up 2.17% of these elements. Photography occurs 2.37% of the time and video evidence is used 0.59% of the time. DNA evidence is used 5.13% of the time, taking the spot of fifth most used forensic element. A microscope was used 4.73% of the time. The rather esoteric and unreliable method of handwriting was even used in 0.59% of cases. The prevalence of the magnifying glass makes sense given how closely tied it is with Holmes's methods. The other forensic elements are generic enough and can be applied in enough instances that it is a bit odd that they are not used more frequently. DNA has a low frequency of appearance because of its relatively recent utility and the fact that many adaptations are set in a time where this method was not available. Given the recent rash of modern adaptations, the 5.13% of DNA occurrences is understandable, coming close to the percentage of appearances of fingerprints. As Holmes adaptations continue to be made, it is likely that DNA will become used with ever-increasing frequency and will likely outstrip most other methods in the future.

Holmes cooperates with the police in 69.92% of his cases. In the 30.08% where he does not, he is not necessarily disregarding the police's wishes or actively working against them. There are just some cases where Holmes solves the entire thing and a police presence is not required. In other cases, Holmes does actively disobey and attempt to thwart the police, occasionally even letting a criminal go free when he deems it to be the right thing to do. Additional dimensions could be added in future research to determine the cases in which Holmes simply does not utilize the police and the ones where he actively works against them.

Given this high level of cooperation with the police, it is hardly surprising that they are one of the most frequent contributor's of crimes to Holmes's case log. Police introduced cases 34.83% of the time, the second most for any one entity. The most frequent contributor of crimes was a client, usually someone who has been victimized or is directly related to one of the victims or the criminal. Clients introduced the crime of the story to Holmes and Watson 42.48% of the time. Holmes discovered or made himself aware of the crime in 17.15%, far ahead of his partner's 3.43%. The Baker Street Boys and Mycroft round this off with 0.79% and 1.32% of crime introductions respectively. Given Holmes's traditional status as a private detective, it is hardly surprising that a client typically introduces the case, followed closely behind by the police in cases where they require Holmes's expertise. It seems as though Holmes and Watson are not in great need of finding their own cases and they are typically presented to them. Only 20.58% of the time is either of them required to find a case on their own.

A criminal is arrested in 59.89% of Holmes's cases. The 40.11% of the time where a criminal is not arrested, they may be killed by Holmes or the police, they may intentionally be let go by Holmes, or in rare instances, they may simply get the better of Holmes and escape. Because of the variety of possibilities here, additional options for this category should be added in the future to get a better idea of how many criminals are killed, how many are arrested, and how many are just let go.

Sherlock Holmes adaptations stick primarily to dealing with law enforcement, but they do occasionally stray into other avenues of law enforcement. For these situations, a place on the code sheet was left to specify these particular topics that cropped up. In 4.75% of these adaptations, a warrant was used to search someone's residence, to compel a DNA or blood sample, or to arrest someone. Criminals weasel their way out of a sentence in 0.53% of cases

with an immunity deal. A full trial, or some version of it, is seen in just 2.37% of cases. A judge is seen outside of the context of a trial in just 0.53% of the sample. While criminals are often arrested in Holmes adaptations, they are rarely actually seen in prison, something seen in only 3.69% of cases. Criminals are only ever sentenced 1.32% of cases. Criminals are bound for an execution in 1.06% of cases, typically in a case where Holmes sets out to prove their innocence. The sex offender registry makes an appearance in only a single instance, comprising 0.26% of cases.

The trends for these adaptations are particularly revelatory. Holmes and Watson are the most prominent characters as one might expect, immediately followed by Lestrade and Gregson, the two police officer side characters. This indicates a fairly large police presence in these projects, something confirmed by the high percentage of cases introduced by the police and the high level of cooperation with police by Holmes. While he is billed as a private detective, he also frequently consults with the police, a fact that is borne out in the data. The clearance rate is a little lower than one might expect at just about 60%, though this is likely due to the high number of cases where the criminal is killed either by Holmes or law enforcement. The tropes used in these adaptations were varied and used less often than expected. The curved pipe and the deerstalker hat were the most favored Holmes tropes, indicating the clear association these symbols have with Holmes for creators and audiences alike. If a director wants to readily communicate that someone is Sherlock Holmes, the easiest way to do that is with the pipe and deerstalker hat.

Violent crimes were the most common types of crimes committed, with homicide taking the top spot for crimes. It seems that Holmes adaptations favor sensationalized crimes that readily grip the detective and viewer and shy away from more commonly committed property

crimes. Given the high number of homicides, it is a bit surprising that guns are not used more frequently, though this can be readily explained by the large number of adaptations set in Britain, a country with much stricter gun laws than the United States and a lower gun homicide rate. Hands, knives, and poisons are substituted when a gun is not used, representing a total percentage of use combined that was higher than gun uses in these adaptations.

Forensic elements were present more than half of the time, with a magnifying glass, fingerprints, footprints, chemical tests, and DNA being used most frequently. The exact nature of the appearance rates of these elements has already been discussed, but it is important to reiterate the increasingly prominent nature of DNA evidence in later adaptations. Starting in the late 1990s, DNA became a key tool in Holmes's arsenal and will likely to continue to be for the foreseeable future. The large use of the magnifying glass can be explained by its fairly iconic association with Holmes. Like the deerstalker hat and curved pipe, it is one of the primary ways that people identify the detective specifically as Holmes and so it is no surprise that is used often.

These Holmes adaptations also mostly restricted depictions of the criminal justice system to just law enforcement. Occasional mentions of the courts, judges, warrants, and prisons exist, but the overwhelming majority of adaptations focus strictly on the police and just the police. This is particularly troubling given the illegal methods that Holmes frequently utilizes to capture his adversaries, often relying on police entrapment or illegally obtained evidence. If these stories wanted to accurately portray Holmes's stories, the court cases that resulted from most of his investigations would likely be thrown out due to violations of civil rights and the highly irregular use of a private consultant for police work. As a result, nearly all adaptations completely avoid this topic and focus just on the law enforcement side of the investigation and let the viewer believe that it will result in an open-and-shut court case.

The demographics for criminals and victims are fairly representative for sex and nationality. Given the high number of adaptations set in Britain, the criminals and victims being primarily British makes sense. The overwhelming presence of white criminals and victims can partially be explained by the number of British adaptations, but given the almost 27% of stories set in the United States and the high incarceration for Blacks and Latinos in the United States, Whites seem to be more represented as both criminals and victims than they should. The criminals are also complete strangers a higher degree of the time than one would expect, especially given the violent nature of most of the crimes committed in these stories.

It seems that the majority of the findings present a Hollywoodized depiction of crime and criminal investigations, one in which the criminals are primarily white strangers committing violent crimes who are foiled thanks to intelligent investigators and the occasional assistance of technology. The consequences of any civil rights violations that almost certainly arise during the investigation are never explored and every arrested criminal is treated as though they are guaranteed a lengthy prison sentence. While certain projects do occasionally stray from this pattern, the majority conform to it and provide a snapshot of crime that is inaccurate. The picture of life presented is propagated primarily to meet viewer's expectations of Hollywood crime and to provide an entertaining experience. Realism is never the greatest concern for viewers or creators and that shines through when one takes a closer look at the numbers.

Queer Representation

Unsurprisingly, there is not a great deal of queer representation in Sherlock Holmes adaptations. The first mention of anything resembling this occurs in the 1970 film *The Private Life of Sherlock Holmes* when Holmes gets out of conceiving a child with the premiere ballerina

of the Imperial Russian Ballet by implying that he is gay. The evidence he provides is that he has lived as a bachelor alone with another bachelor for over five years, leading them to draw the conclusion that he and Watson are gay together. This is followed by a scene in which Watson is dancing with Russian ballerinas in an after-party and they are slowly replaced by male dancers because they think he is attracted to men. The very first occurrence of queer representation is as an extended gag that is used to laugh at Watson.

Sherlock (2010-present) also pays some lip service to the idea of queer representation, again largely in the form of jokes. Holmes and Watson are continually confused for a couple, usually with the assurance that the individual in question is perfectly fine with homosexual relationships. Watson continually insists that he is not gay, and nearly every single episode in the series has at least one joke about Holmes and Watson being in a relationship. The first seven episodes of the series contain at least one each in fact, after which Watson's marriage reduces the frequency of these jokes. While on the surface this kind of casual mentioning of gay relationships can potentially be a positive force because of the normalization of gay relationships that it potentially breeds, it also reduces the potential of a Holmes-Watson relationship to a punchline.

There are very persuasive arguments about why Holmes and Watson, especially on *Sherlock*, are actually a couple, but the overwhelming evidence provided by the show indicates that they are not. Watson only ever dates women and ends up marrying a woman. Sherlock on the other hand never dates anyone and only has any kind of romantic interest in Irene Adler, a woman. The majority of queer representation on *Sherlock* is spent alluding to the potential for the characters to get together while consciously avoiding that distinct possibility. This creates an odd situation whereby acknowledging the hypothetical is more damaging than never addressing

it in the first place as it reduces the potential relationship between Holmes and Watson as nothing more than a joke.

Irene Adler presents as a gay woman in *Sherlock*, serving as a dominatrix for those willing to pay for her services. Holmes is hired by the Crown because one of the princesses slept with her and she took photos, photos which she uses to begin blackmailing the British government. Over the course of the investigation, she has a few brief encounters with Holmes and she falls in love with him, despite her professed homosexuality. Somehow, exposure to Holmes's massive intellect and ego managed to turn her straight and she falls for him, something that the show never really cares to explain because it seems to think that the rationale is self-evident. For most romances, a great deal of explanation is not required, but for a character that alleges to be gay and then falls for a different gendered individual, more explanation is required. This singularly confusing event, combined with the tasteless and relentless gay jokes about Sherlock and Watson contribute to a continual atmosphere that is not conducive to positive queer representation.

Jim Moriarty's character is introduced in *Sherlock* as Molly Hooper's boyfriend. Upon looking at him, Sherlock comments that he is gay, owing to his intense level of personal grooming, his visible designer underwear that is visible above the waistline, and the fact that he leaves his number for Sherlock. This is later revealed to be a ploy by Moriarty to have a bit of fun with Sherlock, with Moriarty stating that he was "playing gay." Despite this seeming denial of his homosexuality, Moriarty continues to flirt with Sherlock and presents queer coded actions and dialogue that indicate his homosexuality. In "The Abominable Bride," Moriarty sticks a gun in his mouth and licks it in an act mimicking fellatio while talking to Holmes. In "The Final Problem," Moriarty comments that one of his bodyguards has, "got more stamina but he's less

caring in the afterglow" in a deliberate and explicit reference to his own potential homosexuality (Gatiss, Moffat, & Caron, 2017). Moriarty is never confirmed as queer or not, but his character definitely plays around with his sexuality and other's perceptions of his sexuality.

Sherlock's long-forgotten sister that appears in "The Final Problem" also gives out hints about her queerness. When Sherlock interviews her, she tells him that she had sex with one of her nurses who cared for her. The follow exchange occurs:

> Eurus: One of the nurses got careless. I liked it. Messy, though. People are so breakable.
>
> Sherlock: I take it he didn't consent.
>
> Eurus: He?
>
> Sherlock: She?
>
> Eurus: Afraid I didn't notice in the heat of the moment and afterwards ... well, you couldn't really tell. (Gatiss et al., 2017)

Eurus doesn't express any particular sexual preference and makes her sexual desires seem like an extension of her psychosis, where she is completely unable to determine another person's consent, gender, or pain. She is so crazy that she doesn't care about the gender of her sexual partners, making her fluid sexuality an aspect of her insanity. This is yet another damaging portrayal of queerness, making it an extension of mental illness.

While a character does not need to have a confirmed sexuality to be well-rounded character, Moriarty falls into a dangerous category of queerbaiting on *Sherlock* that often reaches unhealthy and damaging levels of negative queer representation. Queerbaiting as defined in the second chapter is an, "attempt to gain the attention of queer viewers via hints, jokes, gestures, and symbolism suggesting a queer relationship between two characters, and then emphatically denying and laughing off the possibility" (Fathallah, 2015, p. 491). This is done with Moriarty and Sherlock and Sherlock and Watson on a number of occasions and represents the majority of the queer representation of the show. Characters will act in a way that is highly suggestive of a

queer interaction and then the show will emphatically deny this. One of the most egregious examples of this takes place in “The Empty Hearse” when Moriarty and Sherlock lean in for a kiss, only for the scene to quickly change to a Sherlock fan club meeting where fans are discussing the possible ways that Sherlock escaped his death at the end of “The Reichenbach Fall.” The theory being proposed is by an overweight female fan and pokes fun at fans who desperately pine for a romance between Holmes and Moriarty. And just like previous interactions between the two, they get close enough to a queer interaction to tease fans while still maintaining plausible deniability. This kind of queer representation is in some ways more damaging than no queer representation because it reduces queer interactions and relationships to a joke and yet another marketing tool to gain new audience members.

There are incidental examples of queerness in *Sherlock* however that are not damaging. John Watson’s sister Harry was married to a woman, though they divorced for an undisclosed reason. The other instance is in “The Hounds of Baskerville” when the innkeepers in Dartmoor, Billy and Gary, are a gay couple. Other than these two incidents of completely incidental characters that are either only mentioned by name or appear for a couple of small scenes in one episode, the majority of the queer representation is by villains or in the constant gay jokes about Sherlock and Watson.

Elementary finds the first positive queer representation as well as the widest representation, encompassing gay, bisexual, and transgender individuals. The prison guard for Moriarty is a gay man, a precaution taken to prevent her from seducing him. Alistair Moore, a childhood actor of Holmes, is also a gay man as revealed to the audience when he dies and Holmes goes to talk to his partner. A geologist specialist that Watson brings on for a case is named Gay and is herself gay which she says helps “save time.” A ballerina client is bisexual,

something that is not known to everyone. She only presents to the public as straight but also carried on relationships with other female ballerinas to pressure them into stepping down from roles so that she could take them, a point that becomes crucial in her case. A driver for one of Holmes and Watson's clients is also gay. Ms. Hudson is a transgender woman, a fact that is made apparent to the audience by commenting on the prominence of her Adam's apple. Aside from this rather brusque outing of her transgender status, no other mention is made. After her introductory scene, she simply becomes Ms. Hudson, their weekly cleaning lady who does a better job of organizing the books than Holmes. A gay assistant district attorney is responsible for a murder in an episode in which her wife also commits a murder. Watson also butts heads with a gay female detective who doesn't like that Holmes and Watson consult for the NYPD. For all of these characters, their queer nature is only an aspect of them and does not define their entire existence on the show. *Elementary* does a good job of including queer characters, providing more positive representation, but not making the entirety of their character about their queerness. The show avoids reducing these individuals to this one aspect of their identity and in doing so, allows for more inclusive and better representation.

Racial Representation

The original Sherlock Holmes stories had problems with racial representation that unfortunately have been outright adapted at certain points. The biggest offender for this is with the character of Tonga, a character from *The Sign of Four*. Tonga is from the Andaman Islands, situated between India and Myanmar, and is incredibly short in stature, measuring no taller than a small child. Because of his race and height, Tonga has had a terrifying number of poor representations on-screen. In the 1932 film *The Sign of Four*, Tonga is played by a Black actor

who portrays Tonga as imbecilic. In the 1968 *Sherlock Holmes* television series, Tonga is played by a white woman who is painted a darker color. The 1983 TV film *The Sign of Four* sees Tonga played by a little person who is again painted a darker color with what appear to be prosthetic teeth to give the impression that he is far more savage in appearance. The 1986-1988 Granada Television series *The Return of Sherlock Holmes* has Tonga played by a child with a dark face prosthetic along with wild hair on his head, facial hair, and jagged teeth to again indicate saveageness and a certain level of barbarism. *The Crucifer of Blood*, a 1991 television film, again has Tonga played by a child with slightly darker painted skin and even has the child crawl around on all fours. The child also wears a turban to emphasize Tonga's Asian otherness. Finally, in the 2001 TV film *The Sign of Four*, Tonga is played by a Taiwanese actor who just has some tattoos applied on his forehead to make him look more tribal. All of the actors who have portrayed Tonga have been white with the exception of the 2001 appearance, creating an unfortunate situation where most actors have had to artificially darken their skins to play a character. Blackface has a lengthy and troubling past and was frequently used to denigrate and belittle individuals of color, often portraying them as intellectually and socially inferior. To undergo a similar process for a character that is intended to be uncivilized and savage in appearance and demeanor conjures up these very same connotations. By having Tonga played almost exclusively by white actors, Sherlock Holmes adaptations have fed into racist stereotypes and history, creating a situation where one of the most prominent characters of color in Sherlock Holmes media is depicted in an insulting and obviously racist way (See Appendix E for examples).

Portrayals of people of color extend beyond just Tonga. In the 1943 Basil Rathbone film *Sherlock Holmes in Washington*, Holmes enlists the help of a black steward to aid him in

reconstructing a crime scene. The steward is extremely servile and even gives a couple of "yes sirs" that while not outright racist, does still fall into the racist servant stereotype of post-Civil War African-Americans. Holmes also disguises himself as a member of another race on several occasions, such as in the 1943 film *The Spider Woman* where Holmes disguises himself as an Indian man, complete with body paint and stereotypical accent. Holmes also disguises himself as a Chinese man in *The Great Mouse Detective* (1986), *Sherlock Holmes*: *A Game of Shadows* (2011), and *The Crucifer of Blood* (1991), always with the stereotypical Fu Manchu moustache. In *The Crucifer of Blood*, Holmes is even disguising himself as the proprietor of an opium den, a stereotypically Chinese enterprise in the Victorian era. Needless to say, Holmes has a habit of playing with race in uncomfortable ways using makeup and fake hair that is often racially insensitive and that plays on outdated stereotypes. The episode "The Case of the Texas Cowgirl" from the 1954 television series *Sherlock Holmes* features a Native American circus performer who at one point mimes him scalping Lestrade and who smokes a peace pipe with Holmes, Watson, and Lestrade. Portrayals of people of color in these adaptations are infrequent and when they do occur prior to the turn of the century, they are often insensitive and offensive.

One positive bit of racial representation prior to the new millennium is in the 1933 film *A Study in Scarlet*. The character of Mrs. Pyke has a rough introduction when she is described by Lestrade as, "an Oriental, an Asiatic. In fact, she's Chinese" (Bischoff, 1933). She thankfully does not wear stereotypical Chinese garb and largely dresses and speaks like an English lady of the period. Mrs. Pike also happens to be one of the villains of the film, in cahoots with her white husband to kill their friends to steal money owed to their collective group. The film is impressive for its inclusion of an interracial couple in 1933 and for its lack of stereotypical Chinese dressings. The film could have very easily made Mrs. Pyke's heritage a crucial part of her

character, but other than a particularly unfortunate and dated identification by Lestrade, her character is treated with the exact same respect and dignity as her white husband.

One pleasant addition to racial representation in Holmes media is the character Alicia Gianelli, a part-Native-American, part-Italian girl in the 1997-2000 series *The Adventures of Shirley Holmes*. Alicia is Shirley's best girlfriend in the series and gets plenty of screentime. She has an obsession with fashion and boys and doesn't always understand why Shirley is so obsessed with mysteries. Her mixed heritage is only a focus in a single episode, "The Case of the Cunning Coyote," an episode in which some ancestral bones from the local Native American tribe of which Alicia is a part are stolen. This episode features Native American traditions and people in a respectful and informative way, as one would expect from a show aimed at young children and teenagers. Alicia is a consistent presence in the series, adding the first persistent person of color as a cast member for an ongoing Sherlock Holmes show. Her race is never an issue and only serves to better inform aspects of her character like her fascination with different clothing styles and adopting styles from many different cultures.

Wiggins, the classic named member of the Baker Street Irregulars, is black in *Sherlock Holmes in the 22nd Century* (1999-2001). Given the show's futuristic setting, an increasingly diverse cast is hardly surprising. Other members of the Irregulars include a cockney-accented Deidre and a paraplegic Tennyson, while a female Inspector Lestrade and a free-thinking robot that styles itself after Watson also tag along for cases.

One of the characters in *Sherlock Holmes and The Baker Street Irregulars*, a 2007 BBC TV film, is Tealeaf, a Chinese-British girl who is part of the Irregulars and conceals her gender because of "how they treat girls in China." She is used as a translator at one point during the case, helping translate the words of a Chinese man bearing a Fu Manchu mustache. Given her name

and her role in the story, Tealeaf is not exactly the most positive representation of late Victorian Chinese-British women.

Sherlock (2010-present) also has a troubled history with portrayals of race. While it does give a prominent role to a woman of color, Detective Sergeant Sally Donovan, who is often on the case alongside Lestrade when Watson and Holmes show up, she is also the voice of skepticism on the show, serving as one of the essential ingredients to Holmes's downfall in "The Reichenbach Fall." She is also introduced via slut-shaming when Holmes makes a negative comment about the state of her knees and that fact that she is conducting an affair with the married forensic technician Anderson. Donovan is a pseudo-villain for the first two seasons of the show, serving as an antagonist and constant source of annoyance for the viewer because of her lack of faith in Sherlock and her constant naysaying about him.

The remainder of the people of color that appear on *Sherlock* are almost all true villains in their own right. By far the most damaging role of the entire series comes in "The Blind Banker" when a traditional Chinese circus is a front for an international gang called the Black Lotus, complete with an acrobat called "The Spider" who scales walls and gets into hard-to-reach areas to kill his victims. One non-villainous Chinese woman is portrayed in this episode as well, Soo Lin Yao, a Chinese immigrant who is a former member of the Black Lotus. Soo Lin works at the National Antiquities Museum in London and cares for an ancient pottery set, complete with traditional dress. She is eventually killed by her brother, "The Spider," before she can reveal too much about the Black Lotus to Holmes and Watson. By the end of the episode, Watson and his girlfriend are kidnapped by the Black Lotus and set to be killed by General Shan, one of the leaders of the Black Lotus, until Holmes rescues them. Accents and modes of dress are stereotypically Chinese under the guise of "tradition," speaking to the show's inability to

include people of color in a natural way and instead resorting to making a big spectacle of it. Here, that spectacle is a literal circus. A homicide victim in “The Great Game” and an antagonist in “The Six Thatchers” are also people of color but take on extremely minor roles. For the most part, *Sherlock* avoids non-white races. When people of color are seen on screen, they are either incredibly antagonistic toward the main characters, like Donovan, or are over-the-top villainous, complete with headdress, accent, and monologuing, as in the case of General Shan. Either way, *Sherlock* has a number of negative portrayals of people of color that are unexpectedly negative for such a recent and well-written show.

Elementary has the most positive racial representation of any Sherlock Holmes adaptation to date. Watson is played by Lucy Liu, an Asian-American woman, and Detective Marcus Bell, one of the two primary police points of contact for Holmes and Watson in the NYPD, is played by Jon Michael Hill, a Black male. Additionally, Holmes’s sponsor in his drug recovery program is Alfredo Llamosa, another black male. Victims and criminals are also frequently played by people of color, though at rates that do not necessarily reflect reality, as discussed in the quantitative analysis section. By having Watson played by a person of color, there is a strong non-white presence in nearly every scene, providing a Chinese-American perspective that is rarely seen in Sherlock Holmes media. Watson’s Chinese heritage is infrequently referenced but does take center stage on a couple of occasions, usually when her mother or other family members come up in conversation. Detective Bell and Alfredo’s race never come into play in the course of the show. *Elementary* plays to the strength of its American setting by introducing a more diverse and multicultural backdrop against which Holmes and Watson solve crimes. By changing Watson’s race to Chinese-American and introducing a few African-American characters to the show, *Elementary* goes the extra mile that is not seen in any

other Holmes media to date, allowing for increased positive racial representation. The show doesn't do anything groundbreaking with their portrayals of race; there are no special storylines where Watson, Alfredo, or Detective Bell's race are a key component to solving the case. Instead, the show makes these characters people of color and allows them to be people, avoiding harmful stereotypes and creating storylines around their personal history and personality rather than their race.

Gender Representation

Given that Sherlock Holmes was originally written in the last 19th century, it should come as no surprise that there are some sexist and old-fashioned ideas about gender in Sherlock Holmes. Women have no place in the work place in this time period and are often reduced to the landlady role, as is the perpetual case for Mrs. Hudson, or are the victim. The sole exception to this is Irene Adler, "the woman," the only person to have bested Sherlock Holmes. Even she is reduced to a sexist stereotype though, having acquired her blackmail through feminine wiles (read: her body). After besting Holmes, she doesn't continue on to a glorious life of crime but instead settles down with a new husband, content with a domestic life despite her clearly clever and extraordinary nature. Most Sherlock Holmes adaptations feature the following characters: Mrs. Hudson, Irene Adler, Mary Morstan, the woman whom Watson marries at the end of *The Sign of Four*, and the various victims and clients in cases.

It only takes until the second film in the sample for a woman to make an appearance, in the 1916 *Sherlock Holmes* film based on the classic William Gillette stage play. Alice Faulkner, an original character for the play and film is at the center of the plot for the film. She hides letters from her dead sister that contain incriminating information about the prince of a large empire.

Both the prince and Moriarty want these letters and so Holmes is sent in to retrieve them for the prince and stop Moriarty, which he does. In the process, he and Alice fall in love. Alice's primary purpose in this film is to serve as a damsel in distress, a plot device who knows the location of the important letters, and as a love interest for the protagonist. The 1922 *Sherlock Holmes* film is based on the exact same play and treats Alice almost identically to the 1916 version. Alice is there to look pretty, move the plot along, and then to kiss Holmes at the end.

The 1932 adaptation *The Sign of Four* includes the character Mary Morstan and just like the original story, has her fall in love with Watson. In this version though, Mary is also kidnapped toward the end of the adventure by Jonathon Small and Tonga, reverting to the damsel in distress trope. After being rescued by the respectable male Holmes and Watson, she and Watson confess their love for one another and vow to get married. Mary's purpose in this story is to introduce the case, get kidnapped to provide motivation for the protagonists, and then to marry Watson at the end as a form of prize for a job well done.

Adaptations of *The Hound of the Baskervilles* also typically suffer from a bad case of the woman as a trophy for a job well done. Mrs. Stapleton, already a married woman in the story, falls in love with Sir Henry Baskerville and in most adaptations of the story resists her husband who is trying to kill Sir Henry. She is often chained up or prevented from interfering in some way until she is rescued by Holmes and Watson. She also typically marries Sir Henry at the end of the story once her husband dies in the Grimpen Mire. One notable exception to this pattern is the 1959 film adapting this story in which Miss Stapleton is not Mr. Stapleton's wife but instead his daughter and instead of resisting his efforts to kill Sir Henry to acquire the Baskerville fortune she actively assists him. Her seduction of Sir Henry is part of their plan and she uses this to lure him out into the Grimpen Mire late at night with the intention of killing him, only to be

thwarted by Holmes and Watson's timely arrival. After being chased, she drowns in the Mire, a fate typically reserved for Mr. Stapleton. In most instances of this story, Mrs. Stapleton is treated like both a damsel in distress to be rescued by Holmes and Watson as well as a prize to be won by Sir Henry at the end of the film. The 1959 adaptation breaks from this tradition however and has Miss Stapleton playing the role of seductress, actively involved in the plot against Sir Henry's life and using her feminine charms to entice the heir to the Baskerville fortune.

Sherlock Holmes and the Voice of Terror (1942) contains one of the most puzzling and disturbing portrayals of a woman in the entirety of the Holmes media canon, Kitty. Her husband is killed trying to relay information to Holmes and so she is roped into the case. She becomes invaluable when she gets information they need by making emotional appeals to various men in bars, appealing to their sense of patriotism. After this helpful action, Kitty is kidnapped by Nazis, the villains of the film and remains in their custody until the end of the film when Holmes tracks them down and rescues her. After a long explanation about the exact nature of the Nazi's plot, one of the Nazis angrily shoots Kitty and attempts to flee, losing his own life in the process. After finding out she is dead, the men in charge, including Holmes and Watson, crowd around her body and Holmes says, "This girl merits our deepest gratitude. Our country is honored in having had such loyalty and devotion" to which one of the men responds, "We'll remember" before unceremoniously changing the subject (Benedict, 1942). The scene feels horribly absurd, with a bunch of men crowding around a dead girl's body after she is gunned down for no apparent reason and talking about her brave sacrifice for their country. The scene reads as a patronizing attempt to demonstrate the utility of women in the war effort but utterly fails to do so because of its tone deaf murder of Kitty for no reason whatsoever. Nobody sheds a tear at her death and everybody continues on like normal. Kitty exists in the movie just to have a woman

there and then is disposed of at the end with no regard at all for whether or not the move makes sense.

Women are also capable of villainy, as demonstrated by Mrs. Pyke in the 1933 film *A Study in Scarlet*. In it, she and her husband go about killing their friends to obtain money owed to their collective group. A woman is also the villain in the 1943 Basil Rathbone film *The Spider Woman*, Adrea Spedding, a woman that Holmes calls "a female Moriarty" for her ingenuity and villainy. She causes men to kill themselves while in their pajamas (curiously spelled the British way of "pyjama" in the newspapers), a method that Holmes calls "subtle and cruel; feline not canine," allowing him to deduce that the suspect they are looking for is female (Neill, 1944). He and Spedding encounter each other on a couple of occasions and engage in some particularly pointed barbs during a verbal sparring session. Eventually, Spedding manages to get the upper hand and restrains Holmes behind an arcade cardboard figure of Hitler. He manages to escape before Lestrade and Watson shoot him and helps arrest Spedding. In a somewhat rare instance, a woman is the villain of the entire case and she manages to apprehend one of the male detectives, Holmes, as part of the underutilized gentleman in distress trope. In the 1945 film *The Woman in Green*, Lydia Marlowe plays a female hypnotist who assists Moriarty in blackmailing a group of young men into believing they committed heinous murders. She ends up hypnotizing Holmes and bringing him to Moriarty, only for them to discover that Holmes was faking his capture. A woman is at the center of the plot of *Dressed to Kill* (1946) where Holmes must track down three music boxes that contain the location to the stolen £5 Bank of London plates.

A rich woman holds the Star of Rhodesia in the 1946 *Terror by Night*. Her son is killed and the Star, a 423 karat stone, is stolen, kicking off the train murder mystery. She is predictably snooty and faux-refined, as befits a woman of high status. Her presence in the film seems to

mostly just be to own the diamond and look down on everyone in her vicinity. Her son, who is portrayed in a much more positive light, is killed on the train and the Star taken, setting off the entire mystery.

Women feature in *A Study in Terror* (1965) and *Murder by Decree* (1979) in the worst possible way, as both films focus on Holmes solving the case of Jack the Ripper. Nearly all of the women in both films are prostitutes, killed by the famed serial killer on the streets of Whitechapel. *Murder by Decree* is particularly special because it posits that the Jack the Ripper murders were actually a cover-up by the Crown to conceal the secret marriage and child of Prince Albert Victor with a member of the working class commonwealth. Upon discovering that her child is in danger, Annie hides the child. She tells her prostitute friends about the child's existence and so they are killed by the Crown to protect the secret of the prince's heir. Annie is then found and institutionalized for her crime of falling in love with the wrong man and treated as a crazy woman when she is in fact just a bereaved mother who misses her child and husband.

Sherlock again falls in love with a woman in *The Private Life of Sherlock Holmes* (1970), this one a client who comes to him with amnesia, a headwound, and his address in her pocket. They traipse across England and eventually discover the presence of a submersible, concealed by the British government in what can only be described as a plot in the vein of Scooby Doo. The submersible is powered by sulphuric acid batteries which require canaries to ride in the sub to detect escaping gas, and need to be piloted by little people because of the size of the craft. The sub is then disguised as the Loch Ness Monster to conceal its true nature from the public and divert any attention that may have come on the project. Once all of this is discovered, the woman who has been accompanying Holmes and Watson reveals herself to be a German spy. She expresses her sadness that things couldn't work out between them and he seems to wish that they

could be together. The film ends with a report of her death for espionage in Japan and Holmes hopping up on cocaine to deal with the grief.

They Might be Giants (1971) features the only overt relationship between a Holmes and Watson. “Holmes” is a rich man who has a psychotic break and believes that he is actually Sherlock Holmes. Watson is his psychiatrist and she accompanies him as he tries to get to the center of a conspiracy he believes he has discovered. Over the course of their adventure they get quite close and even have a dinner date at one point. Holmes even says, “I know girls; no means yes” in reference to Watson’s continued rejections of his advances, a line that is quite dated and conjures up immediate feelings of sexual assault (Foreman, 1971). Holmes and Watson end the movie after professing their love for one another and staring the false reality they’ve constructed, symbolized by a stagecoach in which Moriarty is riding that they literally see and hear. The film does a poor job of representing women well, serving Watson up as a female sacrifice to Holmes’s lust that does favors for neither character and only distracts from the far more interesting themes about the nature of reality. This film tries to use a romantic relationship between Holmes and Watson as a way of building up the two characters and making them more likeable to the audience.

The Adventure of Sherlock Holmes’ Smarter Brother (1975) contains a horrifying scene in which Sigerson Holmes, Sherlock’s younger brother and the protagonist of the film, gropes a woman’s breasts to arouse her in order to have her divulge information. The film is supposed to be a comedy and believes that this is funny. Somehow, either due to the fact that Gene Wilder wrote, directed, and starred in the film or to the strength of his personality, Sigerson ends up with the girl at the end of the film, starting off their relationship with a chipper and wholly unnecessary dance number.

The crux of *The Seven-Per-Cent Solution* (1976) is that Holmes has deep, unresolved issues from his childhood that fuel his addiction to cocaine. He goes to Sigmund Freud to discover exactly what they are and through psychotherapy and hypnosis, Holmes discovers that his mother was having an affair with Holmes's tutor Moriarty. His father discovered the two being intimate and killed his wife, Holmes's mother, all in front of Sherlock. From this, he develops a deep mistrust of women as well as a pathological hatred and paranoia of Professor Moriarty. This film's plot is entirely reliant on Holmes's adulterous mother informing his misogyny later in life. Also along the way he discovers a woman who is a cocaine addict and forced back into the habit by an Austrian baron. She is also kidnapped at the end of the film. While the film attempts to pose Holmes's mistrust of women as irrational, but basing it off of his mother's infidelity, the film does a disservice to women, portraying them as untrustworthy harlots who exist to betray the men in their lives. Holmes's mother gets her just desserts in the film's eyes and is killed by her husband in a bit of perverted misogyny where the wife is punished for cheating on the husband but the man she cheats with is let off scot-free. The fact that the only other prominent woman in the film is a reformed cocaine addict who was forced back into the lifestyle without her consent and who is later kidnapped to provide incentive to the male members of the cast to solve the case quickly further damages any potential positive attributions one may have for this film's portrayal of women. On the whole, they are shown to be deceitful, sinful, helpless, and entirely dependent on men for their abuse and salvation. No woman has a sense of agency in the film, even Mary Morstan whose fleeting appearance on the film exists only as a sounding board for Watson's idea to take Holmes to Freud, resulting in a disappointing outing for women who are treated despicably and exist solely for the sake of the men in the film.

In *Young Sherlock Holmes* (1985), Sherlock has a girlfriend while in boarding school that he has feelings for over the course of the entire film which culminates in a kiss toward the end of the film. Unfortunately, Elizabeth is killed by Professor Moriarty which serves to cause Holmes to become more emotionally distant. This film also seeks to explore the exact reasons for Holmes's mistrust of women, the answer of which here is that Holmes fell in love as a young man and the loss of that love wounded him so greatly as to keep all future women at arm's length.

This fate for one of only two main female characters in the film (with the other one being a villain) is regrettable and helps to perpetuate the role of women in Holmes media as either a villain or a prize to be won or lost. Elizabeth's primary purpose in the film is to die to further Sherlock's characterization so that he reaches the endgame of caring less about other people. While Elizabeth does get her own enjoyable moments and is a character with her won feelings and thoughts, she lacks any sense of agency and largely exists to serve as Holmes's love interest and as the vehicle for characterization.

The Great Mouse Detective (1986) has a fairly positive representation of a young girl, Olivia Flaversham, the client for the film. She hires Basil and Dawson, the mouse equivalents to Holmes and Watson, to find her kidnapped father and accompanies them on their journey, softening Holmes's heart along the way in a heartwarming story suitable for a Disney movie complete with stellar animation and a classically evil villain. Olivia serves a dual purpose, serving both as the representative for women and girls in the film as well as for young people, the target demographic of the film. As such, she is quite a nosy young girl, often asking questions, getting into Basil's face to find out exactly what is going on, and most vitally of all, stealing the heart of Toby the bloodhound who instantly falls in love with her. Olivia is a positive portrayal of a young girl that is not viewed as a prize to be won but rather as an individual

character with a certain depth that even Basil and Dawson don't reach. Her relationship with her father is also a defining trait in the film, something that is rarely examined in Holmes media. The moral compromises that Hiram Flaversham makes to get back to his little girl are gut wrenching and readily forgiven by the audience. Olivia is a positive portrayal of a young girl because she exists in the story outside of her purpose in moving the plot along. She brings the case to Basil and Dawson and then she sets about proving her utility to them, finding clues, giving Toby treats when he deserves them, and asking all of the nosy questions that the audience also wants answers to. Olivia is a more fleshed out female character than many in Holmes media and that is one of the reasons that she shines so brightly.

Without a Clue (1988) also features a female client turned turncoat. She is hired by Moriarty to lure Holmes to him into a trap but Holmes is able to defeat him. This has a fairly standard portrayal of a deceitful woman, one who gains Holmes and Watson's trust only to then betray it. This plays right into the mistrust of women that is built into Holmes's character and only serves to give more negative portrayals of women in Holmes media.

Guy Ritchie's *Sherlock Holmes* (2009) takes a number of creative and different decisions when it comes to Mary Morstan and Irene Adler. Irene is in love with Holmes and he with her. They engage in quite a bit of flirting over the course of the first film and at one point she handcuffs him to a bed. Mary Morstan is a more traditional Victorian woman, though with a fiery enough spirit, splashing wine in Holme's face on their first meeting because of his rude behavior. In *Sherlock Holmes: A Game of Shadows* (2011), Irene is quickly dispatched and killed by Moriarty, used primarily to create emotional stakes for Holmes to become invested in the case. Mary is physically thrown out of a train by Holmes, a train that was intended to bear Watson and his bride to their honeymoon location, to keep her out of danger. This film does introduce a new

female character, Madame Sizma, that accompanies Holmes and Watson on their journey and helps them navigate the French countryside.

Mary, despite being introduced as John's fiancé, comes into her own as a character that is capable of more than just being a housewife. She is in fact instrumental in taking down Moriarty in the second film, deciphering Moriarty's codebook with Holmes's instructions and directing the police to where his wealth is stored. She also has a personality that at first appears to be the standard meek, subservient Victorian woman but is quickly revealed to be full of spirit and fire as seen when she ends her first conversation with Holmes by splashing wine in his face. Though still a secondary character in this version, her depiction expertly straddles the line between an accurate Victorian wife and still possessing enough traits of a modern woman to avoid alienating audiences. She is traditional in a lot of ways but still maintains her own personality so that she doesn't just fade into the background in every scene in which she appears. The one problem with her depiction is in the second film when Holmes pushes her off of a train (which she and Watson boarded to honeymoon) and takes her place at Watson's place. Though done under the pretext of keeping her safe while they pursue Moriarty, it is still disturbing to see a male character physically remove a female character from a fair portion of the film under the pretext of her safety, effectively saying that she cannot handle the strain of adventure. While posed as a character all her own, Mary's character arc over the course of both films is unfortunately entirely dictated by the male characters in her path. Her depiction is far better than other strictly Victorian portrayals of Mary so while her character does have some issues, it does progress a bit.

Mrs. Hudson sees a radical departure from other adaptations, depicting a middle-aged woman rather than an older woman and one with a hateful relationship with Holmes. In her introductory scene, Holmes accuses her of poisoning the tea and derisively refers to her as the

nanny. She later expresses her concern for her safety once Watson moves out after his nuptials. She and Watson seem to get along, though much more in the sense that she views Holmes as insane and talking to Watson is like talking to a therapist about trauma. Mrs. Hudson does not have a tremendous presence in these films and has a curiously venomous relationship with Holmes. No real reason is provided for Mrs. Hudson being so mistreated, though it could be inferred Holmes is lashing out at everyone around him because he doesn't want Watson to move out. If this is the case, then he is effectively just making Mrs. Hudson a punching bag because of his sour mood. Mrs. Hudson does not get a terribly prominent role in these movies and when she does, it is usually as the butt of a particularly cruel joke.

Irene Adler also plays a prominent role in Ritchie's Holmes films, serving both as a side antagonist and love interest. During the first film she works for Moriarty, unbeknownst to Holmes, aiding Holmes at various points with the ultimate goal of acquiring the radio transmitter for her employer. During the course of the film, she engages in various acts of flirtation, going so far as to handcuff Holmes naked to a bed after she drugs him. They even kiss on a couple of occasions and the affection they feel for one another is evident. On the whole, Adler is given a prominent role in the first film and occupies the space of capable female protagonist that is able to get down and dirty with the boys in the trenches. She carries a gun and fires it a few times and wears trousers to better move around. She falls prey to some of the basic female tropes though, getting captured and used as bait for Holmes during the first film in a classic damsel in distress scenario and then getting killed by Moriarty at the beginning of the second film to demonstrate just how evil he is and how far he's willing to go. This both demonstrates the seriousness of the male villain threat while simultaneously giving the male protagonist an emotional catalyst to become invested in the case. Like with Mary, this character is given several positive attributes

that make her a more capable character than one might expect from a purely Victorian experience, but she ultimately falls prey to some of the more egregious and damaging female tropes.

A brand new female character is introduced in *Sherlock Holmes: A Game of Shadows*, Madame Simza, a French gypsy that is inextricably tied to Moriarty's plot. She is the brother of one of his henchmen and used to work for the anarchist group that built bombs for Moriarty. Over the course of the film, she goes from reluctant tag-along to a full fledged member of their group, taking Holmes and Watson on a trip across Europe with the help of her gypsy troupe. She proves quite capable in her own right, keeping up with the boys as they flee from gun and mortar fire. She also aids in their investigation, sussing out some answers when they could not and discovering the location of her brother right before he assassinates a European diplomat. She is not nearly as clever as Irene Adler and her character often relies on gypsy stereotypes, but never fell prey to the same tropes that Adler did, presenting a strong character that is undeniably female but feels as though she belongs alongside the main cast of characters, even with the otherness that her gypsy heritage lends.

Women are treated for the most part with respect in Ritchie's films. Irene Adler is unfortunately killed at the beginning of *Sherlock Holmes: A Game of Shadows* and immediately replaced with another capable female character and Mary is physically thrown out of harm's way by Holmes, but the entirety of their characters is generally positive. Ritchie shows that just because a film takes place in the Victorian era does not preclude it from having positive portrayals of women.

One particularly notable episode from the 1954-199 television series *Sherlock Holmes* is "The Case of the Carless Suffragette." The episode starts out with a suffragette outside of Baker

Street causing a ruckus by handcuffing herself to a lamppost. After a brief conversation, she comes into Holmes's apartment and tells her story. She is part of a group of suffragettes who regularly work to get women the vote. Their most recent effort was to make a demonstration by blowing up a lion in Trafalgar Square. To acquire said bomb, they advertise for a bombmaker in the newspaper and receive an inquiry from a Russian anarchist. After talking to him about what materials they require, they visit a chemist and buy all of the materials necessary to build a bomb and return them to the Russian anarchist to build the bomb aimed at destroying a bit of public property. And if this didn't already sound ludicrous enough, the bomb is "accidentally" misplaced by one of the suffragettes which replaces the croquette ball of a member of Parliament. He then hits the bomb and it blows up, killing him. It turns out that this member of Parliament is related to one of the suffragette's and she killed him because her house had an odd condition that if a female member is next in line when the head dies, she is given the title. Thus, she assassinated a sitting member of Parliament with a bomb intended to blow up a public space built by a Russian anarchist found by advertising in the newspaper. As someone who has lived the majority of his life in a post-9/11 world, so much of this episode defies all expectations for something that could occur in reality.

The episode does try to give some positive consideration to women's suffrage, itself a safe move given that American women received the right to vote over three decades before this episode aired, with Holmes commenting, "What's the worst that could happen? That can't do any worse than we have already" (Early, Early, & Previn, 1955). This brief consideration is a far cry though from a terroristic plot aided by America's most bitter rival at the time, all under the guise of additional rights for women. The episode depicts many women willing to go to extreme measures to get what they want and then being surprised when one member of their committee is

willing to go the extra step and assassinate someone. It is insulting to women who legitimately fought for the right to vote and to women as a whole to so poorly represent them as conniving and inconsiderate shrews who put their own needs and desire for power ahead of everyone else. If the episode had framed the motivation behind the crime as anything but suffrage, the use of a female villain would not have been noteworthy. Because the crux of the episode was about women receiving equal treatment from men, the use of a terroristic plot device and the surrounding commentary about women in power becomes tone deaf and insulting. The idea of a woman in power is so frightening to this show that it depicts the act only as the result of a ridiculously convoluted and unimaginable plot, something that could never happen in reality and plays out like a bad joke throughout. No amount of positive female empowerment lip service by Holmes can atone for the negative sentiments that the basic plot of the episode propagates.

The Return of the World's Greatest Detective (1976) sees the return of a female Watson alongside a mentally ill Sherlock Holmes in the present day. The film is a loose remake of *They Might be Giants* and really only takes its cues in the premise. Watson and Holmes do not fall in love in this version and Watson is regularly portrayed having to fight for her right to stay as Holmes's doctor, something she believes she needs to continue doing for his own good. Watson even encourages Holmes in his fantasies, supplying him with a deerstalker hat and coat and an apartment complete with a landlady that he takes to calling Mrs. Hudson, even though that isn't her name. Thankfully, Watson is portrayed as a fairly average member of the populace, struggling at her job to get the approval to stay on with Holmes when her colleagues believe that playing along with his fantasies will harm him in the long run. She also poses all of the questions that a normal Watson would, serving as the voice of the audience at any point where there is

confusion or a need for clarification. All in all, Watson is pretty much just like any other Watson, she just happens to be a woman.

Sherlock Holmes in New York (1976) is unique for the singular inclusion of a love child of Irene Adler and Sherlock Holmes named Scott. The boy was conceived nearly a decade prior to the events of the film and is kidnapped to apply leverage to Adler. Holmes rescues him and has some tender moments with Irene who largely just serves as a concerned mother figure for the majority of the film. The film ends with Holmes inquiring as to Scott's interests to which Irene responds "music and solving puzzles." The odd part of this film is that Irene is posed as a mother, something that has never been done before or since. Typically, Irene is viewed as Holmes's love interest, his intellectual equal, or some combination of the two. Here, she is those things, but they play second fiddle to her motherhood. Her desire to get her son back is all-consuming and she does everything in her power to get him back. Though portrayed a bit helplessly, this Irene Adler exposes a side to the character never previously seen and demonstrates one of the many benefits about focusing on female characters. Her motherhood is her character's primary defining trait in this film which is appropriate since the film seems to assume some manner of familiarity with the source material. As such, the film is working against those preconceived notions to present its own picture of Irene Adler, one that is a loving and doting mother and who desperately wants her son back. By portraying Adler in such a manner, the film manages to fill a gap that previously existed in Holmes media, showing the strength and depth of female character's and their ability to evolve and change over time.

The Strange Case of the End of Civilisation as We Know It (1977) is the first Holmes adaptation to feature a female Moriarty, this time portrayed as a modern day descendant of the original Moriarty. She pits wits against the descendants of Holmes and Watson, serving as their

secretary to learn their secrets. She eventually reveals herself, shoots Holmes 39 times and Watson once and then sets off to end the world, something that she will seemingly accomplish with Holmes and Watson dying. This TV film is quite different in that it seems to be the only time that Moriarty wins in any kind of permanent fashion, and it happens to be the time that she is portrayed as a woman. If anything, this film goes to great lengths to show exactly how superior Moriarty is and how utterly incompetent Holmes and Watson are. The jokes are not gendered and are not intended to laugh at the absurdity of a incompetent male figure or a competent male one. Instead, the character's genders are merely one aspect of the character. Moriarty happens to be a woman and because she is the intellectual superior to Holmes in this film, she triumphs at the end.

The 1987 television film *The Return of Sherlock Holmes* sees the return of a female Watson. In this version, Holmes places himself into a cryogenic sleep to prevent his death. He was infected with the bubonic plague by Moriarty and froze himself to be awakened in the future when the plague could hopefully be cured. Watson actually works as a private investigator in this film but is quickly overshadowed by Holmes. Though he has quite a few moments where his lack of knowledge about the present day causes him to make incorrect deductions, his reasoning and intellect remain as sharp as ever and so he is able to solve the case at hand. Watson does not end up falling in love with Holmes in the film but does go on a couple of dates with a man she meets in a store during the course of their investigation. Her date turns out to be an FBI agent that was assigned to tail Holmes and Watson which quickly ends their relationship. Watson also was married for seven months, a fact that surprises Holmes because she retained her maiden name even during and after her marriage. While Watson is supposed to be a capable investigator in her own right, occasionally pointing out errors Holmes makes because of his lack of

familiarity with the modern era, because Holmes is Holmes and the film is named after him, he quickly overtakes her and becomes the primary focus of the film. A great deal of her backstory focuses on her relationships with men, with her ancestor John Watson as well as her ex-husband.

The Crucifer of Blood (1991) is based on Doyle's original *The Sign of Four*, with the biggest change of changing Mary Morstan to Irene St. Claire, an original character for the TV film. She has all of the same traits as Mary from the original story: she is the client of the story, she has been sent pearls from a mysterious treasure her father once had, and she flirts constantly with Watson, played by a much, much older man. The age difference between Richard Johnson, who plays Watson, and Susannah Harker, who plays Irene, is 38 years, a gap that is never accounted for or even noted over the course of the film. When Irene is given her family's treasure at the end of the film, she shows her true colors and reveals that she killed a key witness in the case, all to get her hands on the treasure. Watson then asks for "one last kiss of unspeakable hatred" before Irene shoots him (Giovanni, 1991). Again, like in *Without a Clue* or *The Private Life of Sherlock Holmes*, a woman comes to Holmes and Watson under false pretenses and exploits that trust to get what she wants. She also exploits her sexuality against a much older Watson in an attempt to gain his trust, utilizing the fullest extent of her feminine wiles to get her family's treasure. The ending of the film takes place with Irene in a low cut red dress, reveling in her riches, only to be thwarted by Holmes at the last second. This film commits many of the cardinal sins of female representation: a a) deceitful woman who b) uses her sexuality to get what she wants, including by wearing a revealing dress for a much older man and who c) is the true villain of the film.

Sherlock Holmes and the Leading Lady (1991) once again sees Holmes and Irene Adler fall in love, though this time the love is never consummated. Holmes is a much older detective

and has long harbored his feelings for Adler which he is only able to express in an unsent letter that is sent at the end of the film. Irene is never kidnapped in this film thankfully and largely just occupies her time as an opera singer and an object for Holmes to desire. Watson teases Holmes about wanting to marry Adler and leaves the state of his relationship with her ambiguous at the end of the film. Adler's relationship with Holmes is shown in a wholesome light and is but only one facet of her character in the film, providing a suitably rounded version of her character.

The Adventures of Shirley Holmes (1997-1999) is a breath of fresh air when it comes to female representation. Holmes is a woman for the first time ever, has other female friends, and has problems that do not just stem from her femaleness. Shirley displays the traditional Holmes capacity for deduction, though tamped down a bit and honed more on trivial matters, as befits the more modest nature of the show. While a normal Sherlock Holmes is solving murders and maybe even saving Great Britain, Shirley's big accomplishments are things like reinstating mathematics in the Sussex curriculum. Moriarty is also female in this series for the second time ever, with the name Molly Hardy, a clear play on words. As Holmes's accomplishments are toned down for the show as befits her more modest status in the world, Moriarty's schemes are equally modest, usually involving some plot to advance her in the world in some way. In one episode, this is a ploy to get herself accepted into a U.N. internship program while in another it is sabotaging a peer's student body campaign so that Molly can take over as president. The show also gracefully deals with the pubescent sexual awakening of the various characters. Shirley and her Watson stand-in, Bo, both awkwardly express a brief consideration of feelings for one another and then quickly decide to remain as friends. Both characters engage in romances with other characters in a manner that never distracts from the plot but instead exists as its own side story. Men and

women are never viewed as objects to be won, with an infrequent number of damsel in distress situations that are very evenly shared with gentleman in distress situations.

From the corridors of a Canadian boarding school we then travel to the future in the 1999-2001 television series *Sherlock Holmes in the 22nd Century*. Holmes is a revitalized version of the original, brought back to life by futuristic science at the behest of Inspector Beth Lestrade, a female descendant of the original Lestrade. This adds a much needed female voice to the duo of Holmes and Watson, though she is often more just a voice of brash and reckless behavior despite officially representing New Scotland Yard. One of Holmes's Baker Street Irregulars is also a young girl, Deidre, who gets into about as much trouble as she helps fix. As one might expect of a children's show, the fact that these characters are female never enters into the discussion and they are treated as the equals of their male counterparts, providing a wholesome and positive portrayal of men and women for young kids to look up to and model.

From the future, we move back to the streets of Victorian London and examine the street urchins that comprise the Baker Street Irregulars in their self-named television movie from 2007. Two of the Irregulars are female, though one of them Tealeaf, conceals this fact from everyone around her. She claims that she has always hidden her feminine nature because of how girls are treated in China, but given how well the Irregulars treat the openly female member of their gang, this point seems largely irrelevant. Additionally, Tealeaf is rather bad at hiding her feminine nature, taking a greater interest in a pair of earrings and clothing that some of her male counterparts would as a way of hinting to the audience her true nature. The film treats Tealeaf in a fairly sexist fashion, giving her an assumed male identity to escape the misogynistic cruelty of her homeland with no real explanation of why she feels the need to hide who she is from the other Irregulars. This, alongside her stereotypical and sexist overwhelming desire for jewelry and

clothing, paints a picture of a life that highlights and praises maleness but finds femininity something to be hidden away.

One of the more troubling aspects of *Sherlock* is the shows uneven track record when it comes to female characters. For the most part, women are treated as disposable objects on the show, usually making brief appearances for the sake of humor or flavor. The second appearance by a woman on the show is Detective Sergeant Donovan, a thoroughly unlikable character who casts doubts about the intentions of the protagonist for whom the show is named. Additionally, Sherlock makes a disparaging remark about the state of Donovan's knees and notes that she is having an affair with the married forensic technician Anderson. The next woman we see is dead, the victim at the crime scene Watson and Holmes are entering. She is dressed all in pink, a clear indicator of her womanhood for a show obsessed with reducing women to their most basic of attributes, and also regularly had affairs with many men, despite her married status. She also scrawled the name of her dead child into the floorboards, a password to her phone that proves to be a vital clue later in the case. The first episode does not establish a strong track record for its treatment of women, going from an aggressively unpleasant mistress who casts doubts on the protagonist to a dead woman whose most notable attributes are the color of her clothes, her frequent affairs, and her deceased child.

Watson is also shown to have a rotating door of girlfriends as Sherlock comments on when he struggles to remember the name of John's current entanglement, "Sarah was the doctor and then there was the one with the spots and then the one with the nose and then who was after the boring teacher?" (Gattis, Moffat, & McGuigan, 2012). John eventually settles down though with Mary, one of the few bright lights in this series in terms of positive female representation. She is shown to be capable, extremely intelligent, and cares for John almost as much as Sherlock.

She complements Holmes and Watson extremely well and is a good match for the two of them, constantly teasing at the pair in ways that only she can get away with. She is also portrayed as a liar though, having made up her past, name, and every aspect of her identity in an attempt to escape her life from before. Mary also unfortunately faces the same fate as many female characters in Holmes adaptations and is killed at the beginning of season 4 in "The Six Thatchers." She does so by saving Sherlock and thus "choosing" her death, but the reality of the situation is that her death is primarily constructed as an artificial means of creating tension between Holmes and Watson and seeding distrust and strife between them to then later repair that damage and strengthen their bond. Like Elizabeth in *Young Sherlock Holmes*, Mary serves primarily to move the narrative about two men forward, with her death serving that ultimate purpose after a fairly illustrious time on the show as a supporting member of the main cast. While her time in life was well spent on the show, her death demonstrates the casual disregard for the female perspective that the show so readily casts aside and disregards almost entirely.

"A Scandal in Belgravia" features Irene Adler as the primary antagonist, a classic staple from the original Doyle story. And like the original adventure, Adler has blackmail on a member of royalty. Instead of just a photograph confirming her relationship with said royalty, she has photographs of an explicit nature. Adler is a "dominatrix" in *Sherlock*, making her living mixing pleasure and pain for those willing to pay. While her status as a sex worker is not an inherently sexist move, the actions of her character reveal the true extent of the writer's regard for Adler. Irene bluntly tells John that she is gay and yet is clearly enamored with Sherlock over the course of the entire episode, a fact that is actually the key to the entire case. She flaunts herself at Sherlock, baring her naked body at Sherlock upon their first encounter as a means of flummoxing him, a move that, for a show that shows that hyper-intelligence and deduction are

their own forms of superpower, is remarkably degrading and reductionary for Irene. Her occupation as a dominatrix indicates a willingness to explore non-traditional avenues of conversation about sex, a welcome addition to the Holmes media canon, but while the show does place Adler standing above Holmes at one point, whipping him to retrieve her phone, it only places Adler as the one in control in this one instance.

Whereas Irene Adler is originally depicted as the one person to have bested Holmes in Doyle's story, here she fails to best Sherlock and instead grovels at his feet, begging for mercy by the end. She is cast aside and is seen about to be executed in the conclusion to the episode, sending one final text message of farewell to Sherlock. A text alert sounds and she realizes that Sherlock is there with her and he sets about killing her would-be executors, serving as her knight in shining armor that springs into action to rescue her. Her intellectual talents are further diminished in this adaptation by having her use Moriarty as a consultant, rather than creating a villainous scheme of her own, further reducing her remarkable capabilities and her own agency. For a character that originally thrives on her intelligence and ingenuity, the Irene Adler of *Sherlock* is reduced to a sex object that uses her body to make her way in the world and is turned straight by the magnificence and brilliance of Sherlock. Her accomplishments are not her own and in her greatest moment of need, it is a man, a man whom she has fallen in love with despite her homosexuality, who comes to her aid rather than her own inner strength or ingenuity. *Sherlock*'s treatment of Adler reveals a shockingly sexist approach to the character under the guise of a progressive agenda, featuring a woman who claims her own agency because of the free use of her body on her own terms, despite the fact that it is in fact two male writers who dictate this aspect of her character. While occupation is all about dominating other people, she finds herself consistently at the mercy of others like Moriarty and Sherlock. "The woman"

ultimately falls flat because she lacks any real threat, is a potentially homophobic character because of her sexual "conversion," relies on men for every significant thing in her life, and has to frequently fall back on her feminine wiles (read: her body) to get what she wants in a show that has her character stating, "brainy is the new sexy."

Sherlock also has a problem with vindictive women, women who are burned by a man and then do everything in their power to burn the one responsible for this. In "The Reichenbach Fall," this happens to Kitty Riley, a journalist who tries to get close to Sherlock for a story but is immediately rebuffed and informed of how middling and overreaching she is. Embarrassed by the strong rejection she faces at Sherlock's hands, she later comes back with evidence provided by Moriarty under an alias that completely discredits Sherlock and uses his own insults against him. While she did not look for the story as a means of revenge, she is shown as relishing her victory over the detective and retains all of the qualities of the vindictive female character. This character type reoccurs in "His Last Vow" when Sherlock enters into a relationship with Janine Hawkins under false pretenses, pretending to be interested in her because she served as a bridesmaid at Mary's wedding. In reality though, Holmes enters into the relationship to get close to her because she is Charles Augustus Magnussen's secretary and can gain him entry to the man's office. Upon finding this out, the two split up and she sells her story of a whirlwind romance to several tabloids, stating that the proceeds from the story bought her a nice cottage in Sussex Downs. In giving their farewells, the two exchange barbs with Holmes calling her "a grasping, opportunistic, publicity-hungry, tabloid whore," a truly curious insult given the fact that she only sought out the publicity and money after Sherlock proceeded to break her heart. She was perfectly happy with the relationship until she realized that it was all a sham and decided to profit off it. The use of the word whore is particularly curious given its sex-laden

connotations and the fact that Janine confirms the two of them never had sex. Such loaded wording is dicey and off-putting for a show that already has a shaky track record with its treatment of women. Janine is but another case of the vindictive woman whose primary purpose is to prove some point or move the plot along and then get her revenge in some way.

One character whose entire existence on the show is largely just to be abused by Sherlock is poor Molly Hooper. Molly is a coroner and hopelessly in love with Sherlock, a fact that is readily apparent to the audience from her first encounter with him on screen. He however is clueless of her feelings for him until the first episode of the second season when he deduces that a Christmas gift she spent extra attention for was for a new lover, a present he discovers is intended for him. Molly is frequently degraded and overlooked by Sherlock and everyone around him, treating Molly as a character to be ignored until a punching bag is needed. In "The Great Game" Molly finally gets a new boyfriend, a man that Sherlock quickly deduces to be gay much to her disappointment. At the end of the episode, the audience and Sherlock also discover that Molly's boyfriend turned out to be none other than Moriarty. Molly was given a boyfriend of her own, only get laughed at for him being gay and subsequently ridiculed for dating a dangerous psychopath as demonstrated by the following exchange:

> Molly: Jim wasn't actually my boyfriend. We went out three times. I ended it.
>
> Sherlock: Yes, and he stole the Crown Jewels, broke into the Bank of England and organized a prison break at Pentonville. For the sake of law and order I suggest you avoid all future attempts at a relationship, Molly. (Gattis, Moffat, & Haynes, 2012)

Because of her dating Moriarty and falling for Sherlock, the joke then becomes that her "type" is sociopaths. When she starts dating a new guy, Tom, in season 3, this joke is made on a couple of occasions, with the conclusion ultimately that he is not a sociopath, something that Sherlock deems is safer for the nation.

Despite this rather childish treatment of Molly's romantic life, the show does give a fair amount of meaningful lines to indicate Molly's true meaning to Sherlock. In "The Reichenbach Fall" when Sherlock has to kill himself, Molly is the person he chooses to confide in, not John. He says to Molly, "You're wrong, you know. You do count. You've always counted and I've always trusted you" (Gattis et. al, 2012). She then helps him fake his death in some way and keeps his secret until he returns to London three years later. When he does, Sherlock takes her out for a day and lets her be his Watson, taking notes and traveling along as his companion. When they part, Sherlock says, "Moriarty slipped up, he made a mistake. Because the one person he thought didn't matter at all to me was the one person who mattered most. You made it all possible… I hope you'll be very happy, Molly Hooper. You deserve it. After all not all the men you fall for turn out to be sociopaths" (Gattis, Moffat, & Lovering, 2014). Sherlock delivers an extremely sincere compliment that, while slipping in another joke about her dating sociopaths, is as genuine and vulnerable as Sherlock ever gets. Thus it is a shame when Sherlock is forced to get Molly to admit her love for Sherlock in "The Final Problem," a cruel punishment for both the characters and the audience, a clever bit of psychological manipulation that exploits four seasons worth of abuse and compounds it exponentially in a single moment. Sherlock's gut-wrenching extraction of her confession to him is painful as an audience member, not only for its awkwardness, but also for its sincerity and the pain that Molly feels. She is a truly sympathetic character, so frequently forgotten and neglected yet utterly necessary for Holmes to continue to be so successful. To see her laid low in such a brutal fashion so quickly with no preamble is devastating and speaks to the strong emotional bond that she develops with Sherlock as well as the immeasurable cruelty that the show is willing to deliver to her at a moment's notice. While she does receive some redeeming moments of appreciation, Molly is primarily treated as a

laughing stock and punching bag, a woman who foolishly fell in love with Sherlock and doesn't know how to move on and continues to date sociopaths. Despite her obvious skill as a coroner, her primary role on the show is to receive abuse. Molly deserves better from the show because she makes it all possible. She is the one person who everyone doesn't think matters but ends up mattering the most.

The final mistreated female character on the show is Eurus, Sherlock's forgotten younger sister. He represses his memories of her at an early age because she murdered his childhood friend Victor Trevor[5] and made threats against Sherlock's life. She is then locked in a prison on an island for her entire adult life. Mycroft is in charge of her care and goes so far as to fake her death so that their parents don't worry about her safe keeping. After a while, she decides that enough is enough and reaches out to Sherlock and gets him to come play with her. The entire episode then is dedicated to her machinations, a series of increasingly cruel and psychologically taxing trials that test Sherlock, John, and Mycroft to their limits, all for the purposes of making Eurus happy. At the conclusion of the case, Sherlock finds Eurus in their childhood home and manages to stop her by connecting to her emotionally:

> Sherlock Holmes: Look how brilliant you are. Your mind has created the perfect metaphor. You're high above us, all alone in the sky, and you understand everything except how to land. Now, I'm just an idiot, but I'm on the ground. I can bring you home.
>
> Eurus Holmes: No. No, no. It's too late.
>
> Sherlock Holmes: No, it's not. It's not too late.
>
> Eurus Holmes: Every time I close my eyes, I'm on the plane. I'm lost. Lost in the sky and no one can hear me.
>
> Sherlock Holmes: Open your eyes. I am here. You're not lost anymore. Now... you... you just... you just went the wrong way last time, that's all. This time, get it right. (Gattis et. al, 2017)

[5] Victor Trevor is an original Arthur Conan Doyle character and a friend of Holmes's from his university that is talked about in "The Adventure of the Gloria Scott." The case has Holmes solve a problem of Trevor's, and uses him as a sort of proto-Watson, bouncing ideas off of him and using him as a sounding board.

Eurus is a mentally insane individual who killed her brother's childhood best friend because she wanted him to play with her instead. She then tricked him into coming to her prison island and kidnapping his new best friend, Watson, because she still felt neglected. Eurus's story is just that of a lonely woman, one who is tragically lonely because of her exceptional gifts. She tries to connect with the only person who might understand her and is rebuffed as a child. It is only in her adulthood that she gains any kind of relationship with her brother, albeit after many murders, kidnappings, attempted murders, bombings, and evil maneuverings. While it is Sherlock's highly emotional nature that enables him to calm Eurus down and end the case, it is also a highly unnecessary development. Eurus is a highly capable, intelligent woman, an "era-defining genius beyond Sir Isaac Newton" according to Mycroft, and yet she still remains entirely dependent on the male figures in her life (Gattis et. al, 2017). Her care is provided by Mycroft and the only emotional connection she has desired her entire life comes from her brother. She should not be forced to live an isolated existence away from all men, but it is highly irregular and insulting to have her entire character arc simply be that she needs Sherlock's love. Eurus is yet another case of an extremely capable, intelligent woman being treated as so much less.

Coming out at nearly the same time as *Sherlock*, *Elementary* (2012-present) does a far better job of representing women. To start off with, Watson is played by Lucy Liu, an Asian-American woman, who is a constant reminder of the positive representation on the show. She begins as Holmes's sober companion, an individual who accompanies an addict to ensure that they don't relapse. This relationship morphs into a partnership when Watson becomes Holmes's protégé, eventually taking over as the primary consulting detective for the NYPD when Holmes leaves for London. She is every bit as capable as Holmes, possessing the requisite skills to be an

excellent detective and make the deductions that make both of them invaluable tools for the NYPD, and she is personable, able to mesh well with people in a way that Holmes never can.

Watson is still a sexual being and enjoys her fair share of relationships over the course of four seasons, including one notable relationship with Mycroft. She sleeps with him a couple of times and seems to be developing real feelings for him before he unceremoniously fakes his own death to escape actual death. She also tragically breaks up with her boyfriend of a few months and subsequently watches him die in front of her after he takes a drink of a poisoned beverage intended for her. Overall though, she quickly realizes the dangers and boredoms of traditional relationships, coming to the conclusion that "normal" people may not hold her interest as they did before she became a detective. Once she is able to quickly read people, always know when they are lying, and readily ascertain everyone's deepest flaws immediately upon meeting them, having any kind of long term relationship is a difficulty to say the least. She does not however ever entertain any kind of romantic relationship with Holmes. Other characters assume that the two of them are a couple, though with much less frequency than in *Sherlock*.

One notable aspect of Watson in this show is that she has a family. Her mother and father are both featured in separate episodes. She actually comes from a broken home, with a father that left her mother quickly because of his schizophrenia that he managed poorly, going back to live on the streets. Her mother remarried to an author. Holmes's mother is shown to be a concerned and nosy mother that eventually comes around to Watson's life choices as a sober companion and later detective. She seems to legitimately want what is best for Watson but has a difficult time properly expressing this. Watson's stepfather is shown when he writes a book featuring a British know-it-all detective who helps solve crimes for the NYPD with his Asian-American sidekick. In his books, the two also have sex in some explicit scenes. Watson gets angry about

this but eventually sees the act as a way of praising her work and reaching out to her after several years of non-communication. Watson also has a brother that is perfectly ordinary and appears in a few episodes. Her family is mostly notable because it is just a fairly ordinary aspect of Watson's life, something that barely even warrants any special attention on the show other than to show how normal Watson's life is before meeting Holmes. It does however give us a small glimpse into a divorced family with an added look at the impact of untreated mental illness on a family unit.

Watson's biggest character arc on the show is really just realizing how capable and brilliant she is in her own right. After initially rejecting Holmes's offer to become his apprentice, she accepts and begins learning from the master detective. By the end of the second season, she is a fully fledged detective in her own right and even takes over consulting duties with the NYPD when Holmes leaves New York for several months. When he comes back in fact, there is quite a bit of friction when he attempts to reestablish himself as the NYPD's premier consulting detective. Because Watson doesn't have the baggage of Holmes and is quite a bit easier to deal with as a person, she is the department's clear favorite with Gregson stating that there will be a problem if Holmes's presence chases her off. Once she is educated properly, Watson becomes a detective so capable that the NYPD is willing to turn its nose up at Holmes to keep her on, a clear testament to her abilities and her more favorable disposition. This change, while a seemingly obvious choice for the character, had for some reason never been attempted before and is a refreshing decision that shows just how effective such a change can be. Watson loses nothing by not just being Holmes's docile companion and gains so much by becoming his equal. This change also adds extra depth to her character and allows her to relate to Holmes on a much deeper and different level than any previous Watson. While her character being an Asian-

American woman is a pleasant change from an endless onslaught of white, male Watson's, it is the addition of capability to the character that makes Lucy Liu's Joan Watson a delight to behold and a step above nearly all other Watson's.

One entirely new addition to the series is Kitty Winter, a new protégé that Holmes picks up in London between seasons two and three while he is away from New York. When he returns, he brings Kitty with him and tries to better her by showing the progress that Watson made under his tutelage. Kitty is also a sexual assault survivor. She was kidnapped, tortured, and raped while in London, managing to escape and get to the police before she was killed like the rest of the rapist's victims. She thus takes on Holmes's teachings as a means of finding and punishing her rapist. Kitty has a knack for a lot of detective work, though she initially resents Holmes for constantly comparing her to Watson and forcing her to do an increased amount of grunt work once they get stateside. One of the most valuable parts of Kitty's presence is that it adds more diversity to the main cast, finally giving Watson another woman to talk to on a regular basis. While *Elementary* does an exemplary job of allowing Watson to be her own woman and function in the same way as her male counterparts, she also has no other women to talk to with the exceptions of victims, suspects, and Moriarty. Of the regular and recurring cast members though, nearly all are men, leaving Watson to navigate a man's world all by herself, so it is refreshing to see her have another woman to talk to, even if it is only for half a season. Making Kitty Holmes's protégé also creates the additional angle of a kind of competitive rivalry between the two, with Kitty feeling like she is just an inferior version of Watson. Watson for her part doesn't feel this competition and does everything she can to support and help Kitty, urging her to go to a support group, something Kitty reluctantly does and which helps her with her trauma.

Kitty is forced to confront her past trauma when a corpse washes up on New York's shoreline bearing the exact same marks of torture she does, an indication that her attacker has moved from London to New York. After figuring out his identity and tracking down his location, she kidnaps him and plans to kill him. Holmes finds her before she is able to kill him and strongly cautions her against ruining her life by killing the man. Kitty responds by splashing acid in the man's face, permanently scarring him, one of the primary methods by which he lured women. Much like Holmes and Sebastian Moran, when faced with the person she believed to be the agent of her torture, she reacted and attacked. She did not kill him, but she made it so that he would never forget her and never be able to hurt another woman like he hurt her. In many ways, Kitty is the story of failure in *Elementary*, albeit failure that everyone can relate to. She finds her attacker and she makes him hurt. She doesn't make him hurt as much as she initially wanted to, but she still gets her revenge and when she does so, she leaves the country, forced to flee from the authorities with whom she spent her most recent months working with.

Kitty is part of a severely underrepresented group in Sherlock Holmes media: sexual assault survivors. While homicide and forms of theft are far and away the most common types of crime perpetrated in Holmes adaptations, sexual assault is one of the most infrequent, behind bombings even. Part of this is likely due to the time period in which most Holmes adaptations were made, having been created in an era in which sexual assault was not as readily discussed or featured. Kitty though comes onto the scene and takes up for sexual assault victims, showing both that her past does not define her but also that it had a severe and deleterious effect on her. She is more than just her victimization, training under Holmes to become a detective, but she also has to attend support group meetings and immediately chases after her attacker as soon as she gets the opportunity. Kitty is conflicted character that ultimately loses a good part of her

battle, but the audience is not supposed to judge her too harshly for that act because of the brutal nature of her trauma. And such judgment is not warranted.

For a show so focused on demonstrating the power of the police and the effect of proper procedure, it also constantly has Holmes and Watson entering residences unlawfully and obtaining evidence without a warrant. At the end of the day, *Elementary* is about telling stories and Kitty's story demands some form of justice. She delivers it swiftly and deals with the consequences and is not seen again. While her character is more than just her victimization, her character arc is not and so once she has dealt with it, she moves on and seeks other causes of justice elsewhere. Kitty's absence in the fourth season is keenly felt as Watson once more must make do with all of the men in her life. Kitty was a good experiment for the show that provided a peek into the perspective of a sexual assault survivor as well as pointing to some of the deficiencies of the show in not giving Watson enough women to talk to. As an added bonus, Kitty being Holmes's protégé also added some good back-and-forth with Kitty, Watson, and Holmes as the three compare the apprentices and their performance. Kitty added another female voice to the show and helped strengthen the first half of the third season and is one of the finer additions to the Sherlock Holmes media canon.

For the third time ever, Moriarty is played by a woman. Jamie Moriarty, played by Natalie Dormer, is as brilliant and conniving as ever in *Elementary*. The real brilliance of her villainy is exhibited in her entrance to the show. For nearly the entirety of the first season, Holmes is driven by revenge against Moriarty, believing that she killed the love of his life, Irene Adler. He eventually finds her and rescues her, unharmed but with traumatic memory loss. Very quickly though, it is revealed that Irene is in fact Moriarty and that she played Holmes for their whole relationship. Holmes is completely devastated by the news and realizes that everything he

thought he knew about her is false. To make matters worse, the loss of Irene is what drove him to drugs in the first place, so her faking her own death is a double stab in the back for him. Moriarty's motives remain as mundane as ever unfortunately, primarily driven by greed and a thrill for the chase. She toyed with Holmes mostly because of how similar they are in mindset and capability, something that is spoken about but not as fully fleshed out as in *Sherlock*. The primary impact of Moriarty's appearance is in the build-up to revealing Irene and then the subsequent revelation that Irene and Moriarty are one and the same people. The twist is one of the few times that the show plays around with traditional expectations for a Sherlock Holmes show, utilizing what audiences think they expect to then deliver something entirely new and surprising. And much like with Watson being a woman, they decided to gender-swap Moriarty, creating an interesting and fresh new flirtatious dynamic between Holmes and Moriarty that has only previously existed in *Sherlock* because of Andrew Scott's potentially gay portrayal of Moriarty. The dynamic between the Moriarty and Holmes on *Elementary* is all about a relationship that was consummated and shared, one built on a false trust of the other and that was subsequently stolen. It lends to a compelling first season finale and a truly despicable Moriarty that is capable of evil and betrayal on a level never before conceived of in a Sherlock Holmes adaptation.

Other Elements of Representation

Given the varied time period in which various pieces of Holmes adaptations were produced and the evolving standards of decency in civilized society, aspects of representation have also crept into Sherlock Holmes media that might never have been previously considered.

Among this representation is the portrayal of mental health, of drug use and abuse, of disabilities, and of autism.

Though Sherlock Holmes was always depicted as a cocaine user in the original Sir Arthur Conan Doyle stories, this element quickly became underplayed as the long-term effects of the drug became known in Doyle's time. Since then, given the all-ages approach to many Holmes adaptations, his drug use has also been either downplayed severely or even completely excised. Though Holmes is portrayed as using cocaine in his 1964-1968 television series *Sherlock Holmes*, in the 1991 TV film *Crucifer of Blood*, in the 1993 TV film *The Hound of London*, in the 2002 TV film adaptation *The Hound of the Baskervilles*, and the 2004 TV film *Sherlock Holmes and the Case of the Silk Stocking*, none of these portrayals include more than an incidental inclusion of a shot of cocaine or a simple mention of Holmes's habit by himself or Watson.

The first Holmes adaptation that tackles drug abuse in a serious way is the 1970 film *The Private Life of Sherlock Holmes*. In it, Holmes argues that despite what Watson may write, he uses a five-per-cent solution of cocaine, not the more concentrated seven. Watson writes Holmes as a "hopeless dope addict" according to Holmes, which infuriates him (Diamond & Wilder, 1970). Despite this berating, Holmes is shown later that scene to take a solution of cocaine to ease his troubled mind. At the end of the film, after Mycroft informs Sherlock about the death of the German spy that he had fallen in love with, Holmes resorts to cocaine again as a way to deal with his grief.

The Seven-Per-Cent Solution (1976), as one would expect from the title, also prominently deals with Holmes's cocaine abuse. His severe addiction to the substance is the impetus for the film's plot and has Watson transport a drug-addled and paranoid Holmes from London to Vienna

in an attempt to cure his condition. Watson takes his friend to the knowledgeable Sigmund Freud who is able to help Holmes overcome his withdrawals, beat his cocaine habit, and come to terms with early childhood trauma that resulted in his mistrust of women, paranoia about Professors Moriarty, and his desire to rectify injustice.

Jeremy Brett's Sherlock Holmes Granada Television series (1984-1994) also takes the unusual step of curing Holmes of his cocaine addiction. This alteration was made because of the healthy juvenile audience the show enjoyed. The creators feared that portraying long-term drug use in any light was a bad idea so they had Holmes kick his habit after struggling with it over the course of the episode "The Devil's Foot." They even reached out to Doyle's daughter, Dame Jean Conan Doyle, who approved of the move. Holmes's cocaine use up to that point had never been portrayed in a positive light and often had melancholy music, somber looks from Holmes, and lectures from Watson about destroying a great mind attached to it. The change is still a notable one and Holmes never uses drugs again for the remainder of the series, a clear departure from the constantly doping Holmes of Doyle's stories in a series that strives for accuracy in every other element of the original stories.

Sherlock (2010-present) takes the idea of a high-minded cocaine user who partakes purely as a way to relieve boredom and throws serious doubt on that theory, instead posing Holmes as a petty drug user who is never willing to acknowledge his habit. The first hints of this occur in the first episode of the series "A Study in Pink" when Scotland Yard breaks into 221B Baker Street under the false pretenses of a drug bust to obtain evidence that Holmes has concealed from them. John calls this move ludicrous and Sherlock tries to subtly dissuade him from this line of argument, implying that he does have drugs in the apartment. Then in "A Scandal in Belgravia," after informing Sherlock of the supposed death of Irene Adler, Mycroft

phones Watson and tells him to stay with Sherlock because it is “a danger night.” Then, the entire plot of “The Abominable Bride” is that Holmes is flitting between the Victorian era and the present day in his mind, all due to an extreme overdose of drugs. Mycroft informs John and the viewer that every time Sherlock uses, he has to make a list of everything he takes and the amount as per his agreement with Mycroft. When pressured about his drug use by Watson and Mycroft, he yells, “I’m not an addict. I’m a user. I alleviate boredom and occasionally heighten my thought processes” (Gattis, Moffat, & Mackinnon, 2016). In the following episode, “The Six Thatchers,” Sherlock is first shown to the audience in a drug den while Watson goes looking for a young neighbor of his that is also a drug addict.

Drug use and abuse permeates every single episode of *Elementary* (2012-present). It is the premise for Watson’s presence in Holmes’s life and the crux of most of Holmes’s day-to-day struggles. That being said, Holmes is only ever shown using drugs in a single episode, when he relapses at the end of the third season in “A Controlled Descent.” Other aspects of drug abuse like support group meetings, sober companions, sponsors, milestone tokens for sobriety, and many other facets of recovery are constantly shown on the series.

Mental health is a topic that is never remotely touched in Sir Arthur Conan Doyle’s original Sherlock Holmes stories. As such, few adaptations have attempted to include any kind of representation of mental health issues. The first among these is *They Might Be Giants* (1971) in which Sherlock Holmes is a wealthy American gentleman who has a psychotic break after the death of his wife and believes that he is the real Sherlock Holmes. Despite having a psychologist Dr. Watson, the film takes an artistic approach instead of a realistic one to Holmes’s condition and has Watson indulge the man’s fantasies. The film even ends with Watson growing to believe

Holmes's paranoia about Moriarty and includes a scene that indicates that Watson has come to accept the fragility of reality as readily as Holmes.

By including famed psychotherapist Sigmund Freud, it would be impossible for *The Seven-Per-Cent Solution* (1976) to avoid the topic of mental health. The film takes a more classical approach to psychology, utilizing Freud's own theories of psychosexual development to explain away Holmes's problems. Freud discerns after several rounds of hypnosis and psychoanalysis that an early childhood trauma resulted in Holmes's intense mistrust of women, his paranoia about Professors Moriarty, and his desire to rectify injustice. This trauma was seeing his father kill his mother for sleeping with his tutor, Professor Moriarty. The film also takes care to include plenty of phallic imagery throughout the film like overt shots of snakes, trains, large towers, ropes, worms, etc.

Murder by Decree (1979) lends a sympathetic look at Victorian mental health and the complete disregard people of that era with mental health issues were given. In a pivotal scene of the film, Holmes visits an insane asylum and finds the woman who is the center of his entire case. She was falsely institutionalized to cover up a royal conspiracy and the head of the asylum was paid off to maintain his silence. Holmes is angered in the extreme by the conditions of the asylum as well as the false imprisonment of the woman and savagely beats the head of the facility in anger, a rare display of emotion from Holmes.

The Adventures of Shirley Holmes (1997-2000) features a depressed man in "The Case of the Liberated Beasts." The man believes that he is Noah and so he has been rescuing animals and placing them on his handmade ark, including a kidnapped woman. His depression is not the cause of his biblical state but rather a bite from a komodo dragon that causes him to enter a feverish state. At the end of the episode Shirley gives a voiceover in which she says, "Abe's fever

is down and he doesn't think he's Noah anymore. The doctor says he has an illness called depression. Amy says Abe will always follow his own special path, but he needs some taking care of" (Nielsen & Paizs, 1997). This episode features the first named instance of depression in any Holmes adaptation, in a children's show even.

Elementary does its own part in representing the mentally ill through Watson's father, a schizophrenic man. He was only briefly a part of Watson's life before he went off of his meds and ended up on the streets where he remains for the majority of Watson's life. Watson works out of several homeless shelters and soup kitchens in the hope that one day she may run across her father and do some good in his life. This depressing depiction of schizophrenia is unfortunately all too real as many individuals with mental health issues, especially ones with intense medication like schizophrenia or bipolar disorder, have serious problems when they get off their medication and many end up on the streets. Watson's father being a schizophrenic man also highlights one of the biggest problems with the homeless – many homeless individuals have serious untreated or undertreated mental health issues that cannot be reliably treated while they live on the streets. *Elementary* does its part to better represent this often forgotten population and raise awareness for the need to help them like Watson. As with many of its characters, it provides an aspirational look into a better society through the lens of Watson's generosity and familial concern.

One of the severely underrepresented and forgotten populations rarely shown in any Sherlock Holmes adaptations are those with physical disabilities. An elderly man in a wheelchair appears in the *Sherlock Holmes and Doctor Watson* (1979-1980) episode "The Case of McGruder's Million" as well as the television film *The Crucifer of Blood* (1991). In the first, the wheelchair informs Holmes that the man claiming to be McGruder is actually an impostor

because of scuff marks on his shoes that would not be there on a truly infirm man. In the latter, the wheelchair is used as a repository for treasure, a portable storage space that Major Ross always takes with him to keep the treasure safe. *Sherlock Holmes and the 22nd Century* (1999-2001) has the most frequent appearance of a character with disabilities. Tennyson, a paraplegic in a futuristic floating wheelchair who communicates only through electronic beeps, is a member of Holmes's Baker Street Irregulars and is a computer wizard, frequently consulting on any crimes involving technology, hacking, or video games. Despite Holmes's 19th century upbringing, he is able to convincingly communicate with the electronic beepings of Tennyson.

Another element of representation that is sorely underrepresented but that is beginning to see more motion is in the arena of autism. *Sherlock* unsurprisingly has Watson deliver a snide joke about this when Lestrade says, "I suppose he likes having all the same faces back together. Appeals to his... his..." to which Watson supplies "Asperger's?" (Gattis, Moffat, & McGuigan, 2012). Many fans of the show have theorized that Holmes has some form of autism due to his antisocial behavior and savant-like intelligence, but rather than engage in any sort of meaningful conversation about this, the show merely acknowledges the possibility once in a silly joke that devalues and belittles the possibility. Autism is the butt of a joke rather than actually having any kind of meaningful representation, giving *Sherlock* yet another instance of shoddy representation in an attempt to please fans over valuing good writing or inclusion.

The character of Fiona from *Elementary* however is a better example of introducing an autistic character on the show, albeit with an uncomfortable introduction. Fiona Helbron is a brilliant programmer who is on the autism spectrum. She is also a suspect in a homicide investigation and Holmes and Watson go to interview her. Before they do, they talk to her boss who let them know that she is "different" without expanding on exactly what that means. As

soon as they start talking to her, she exhibits stereotypical signs of being on the spectrum like a stilted speech pattern, avoiding eye contact, and a lack of awareness of social cues. She quickly informs Holmes and Watson that she is neuroatypical, itself a positive bit of representation as neuroatypical is a word with far less negative stigma attached to it. When interrogating Fiona about her potential role in the homicide being investigated, Holmes chooses to request Fiona to tell him that the sky is green. She asks why and refuses repeatedly, stating that she can't say that the sky is green because it is not. The show uses her autism as a functional lie detector and creates an incredibly awkward and exploitative exchange between Fiona and Holmes that exonerates her from the crime.

After this rough introductory scene, Fiona is shown at a cat café indulging in the pleasant companionship of several felines for comfort where she has a pleasant and flirtatious conversation with Holmes. This progresses several episodes later when they begin dating. Fiona becomes an occasionally recurring character whose autism is a constant aspect of her character, but not as her only defining trait. At one point, she breaks up with Holmes because she feels that he treats her differently because she is autistic. Holmes comes back to her and explains that instead of treating her differently because she is neuroatypical, he treats her different because he feels differently about her than other women. He explains that he has only ever had one serious relationship in the past and that it ended poorly and that he doesn't want to ruin his relationship with Fiona. The show handles most situations with Fiona in a deft and apropos manner. *Elementary* does an adequate job of representing autism that, while a bit coarse and unnerving in its introduction and stereotypical in its presentation, is still a good step forward in representing those on the spectrum and is hopefully indicative of better things to come in the future.

Elementary also features Kitty, a sexual assault survivor, a group that sees next to no representation in Holmes adaptations. Her journey was already discussed in detail in the gender representation section, but it bears noting that her presence and arc as a sexual assault survivor, detailing the exact nature of her trauma and its long-term impacts on her are a positive step forward in portraying sexual assault survivors.

Overcoming and Embracing Tropes

One strength of adapting Sherlock Holmes is the history built into the character. Because the character has existed for over a century with several hundred adaptations, there are many established conventions and tropes that are now inherent to the medium. Particularly clever filmmakers and TV showrunners have thus occasionally taken opportunities to indulge or subvert those tropes. Statistics on the use of the more popular tropes was covered in the quantitative analysis section, so it is the subversion of Holmes tropes that is of far greater interest in this section.

One of the first examples of subverting Sherlock Holmes tropes is toward the beginning of the third Basil Rathbone Holmes film, *Sherlock Holmes and the Voice of Terror* (1942), the first film in the series to take place in the 1940s. Holmes and Watson are about to head outside to investigate their case and Holmes begins putting on his classic deerstalker hat. Watson stops him and says, “No, no, no. You promised” (Benedict, 1942). This small scene pokes fun at the traditional headwear of Holmes and wags its finger at the audience, playfully pointing out just one of the many ways that the film differs from traditional Holmes stories. Here, the film uses a small subverted expectation of something as simple as the hat that Holmes wears to point to the distinctly different time period and to prime the viewer for other changes that are to come.

The Private Life of Sherlock Holmes (1970) spends a great of its opening half hour tearing down popular Holmes tropes. Early on, Holmes complains loudly to Watson that he is forced to wear the deerstalker hat and coat, not because he actually wants to, but because the reading public has come to expect it from him because of Watson's stories. Watson also writes Holmes as though he is a violin virtuoso, even garnering him an invitation to play with a symphony, yet Holmes claims he's barely fit for a second-rate orchestra. He also complains that Watson depicts him as a misogynist, something that he inadvertently confirms when he follows this complain up with, "I don't dislike women, I merely distrust them. The twinkle in the eye and the arsenic in the soup" (Diamond & Wilder, 1970). Holmes also dislikes that Watson depicts him as "a hopeless dope addict" as he feels he only occasionally takes a 5% solution. Watson then contends that it is a 7% solution and Holmes vehemently maintains that it is only a 5% solution. This film takes some of its greatest pleasure in examining some of the more extravagant claims made in the Sir Arthur Conan Doyle stories and assigning them to artistic license by Watson in relaying his and Holmes's adventures. In doing so, the film takes a more sympathetic and personal look at Holmes, one who is human on the one hand but also seemingly inhuman with his standard dazzling powers of deduction and intelligence.

The Private Life of Sherlock Holmes plays around with some of the more standard tropes of the Holmes mythos both as a means of establishing itself as a different and to create a more nuanced, believable version of Holmes. Of course he doesn't wear the goofy deerstalker hat voluntarily, it looks ridiculous. He can't play the violin brilliantly but is instead a talented amateur. Holmes also wants to argue that he has his drug addiction under control, though given his repeated administrations of cocaine over the course of the film, this is left in doubt in the mind of the viewer. Rather than merely playing around with tropes to be clever or just to show

how different it is, things that this film undoubtedly does do and appears to take great pleasure in doing, this film chooses to meaningfully play around with standard Holmes tropes to create a more personal and realistic version of Holmes that feels and thinks a lot more like a normal human being. This helps to endear him to the audience more, even when he is a complete and utter ass, and to make the impact of the final scene when he learns of his love's death all the greater.

The Seven-Per-Cent Solution (1976) bases its entire plot on a subversion of a standard Holmes trope, this time of the intense rivalry between Holmes and Moriarty, posing it as a delusional paranoia that only takes place in Holmes's mind as the result of childhood trauma. In doing this, the film both gets to highlight its love for Freud and to provide a new insight into a character that everyone thinks they know already. By framing the entire encounter around Holmes's cocaine addiction as well, the filmmaker creates stakes that feel real for Holmes because his life is at stake. If the secret of his addiction is not discovered it will surely ruin him. The fact that it also explains nearly every other aspect of his life is perhaps the tidiness of filmmaking combined with an unrealistic appreciation for the power of Freud's psychoanalysis. Either way, this film utilizes a well known trope, the rivalry between Holmes and Moriarty, and makes it their own by creating a unique explanation for this phenomenon that requires a cross-continent trip, a duel on top of a train, some hypnosis, and several visions about snakes.

The Strange Case of the End of Civilisation as We Know It (1977) plays around with a trope even more essential to the Holmes character than his precious deerstalker hat: his intelligence. As a spoof comedy, the film takes endless delight in having John Cleese, who plays Holmes in the film, muck up just about every situation that he encounters. Though he is only the descendent of the famed detective, he is called in to combat the descendant of Moriarty who has

claimed they will end the world. Holmes calmly sits by and solves his crossword puzzle while a bevy of literary, film, and television detectives are killed by Moriarty. At the end of the film, Holmes proudly stands up to Moriarty, whom he never unmasked but voluntarily revealed herself, and takes 39 shots to the chest. He proclaims that her bullets were switched out with blanks, only to discover that they were not in fact switched out and so he keels over, dying at the end of the film. Here, the filmmakers subvert the trope of the all-knowing and ever-competent Holmes in order to create situations that are more conducive to humor, adapting the character to a genre for which he was never envisioned.

In *The Return of Sherlock Holmes* (1987), Holmes is a man out of time, having been woken up from a self-induced cryogenic sleep of nearly a century. As a result, his deductions are frequently incorrect, dated by his lack of knowledge about the current era. In one instance, the following exchange occurs when Holmes tries to make deductions about a letter left at the scene of a burglary:

> Holmes: The stroke is unusually thick. This was written by a man who stands more than six feet tall is of great strength and probably weighs some fifteen stone, more than 200 pounds. He's poor since he uses paper of the coarsest variety, he lives in Boston, in fact in this very neighborhood since the note is unfolded. And he wears a cheap cologne.
>
> Watson: Holmes, that's absolutely incredible.
>
> Hudson: It's incredible all right. (sarcastic)
>
> Madam, you doubt my conclusions?
>
> Hudson: First of all, the police took the original note to analyze, I copied it down myself. I may be overweight, but I'm not six feet tall, and I'm not a man. The stroke is thick because I wrote it with a felt tip pen and the paper is coarse because you are holding a photocopy. And that cheap cologne is *my perfume* [emphasis in the original]. (Gilliot & Shayne, 1987)

Holmes is shown to be quite rusty, completely missing every significant facet of his deduction, misgendering and missizing Mrs. Hudson while also mistaking the writing implement and scent of her aromatic compound. Here, the film uses Holmes's incorrect deductions on

repeated occasions to reinforce the idea that he is off his game and thrown off by the jump forward in time, helping emphasize the idea of him as a man out of time. This accentuates his isolation in the time period and also makes him more reliant on Watson than he might normally be in a typical Sherlock Holmes story. This film subverts standard tropes about Holmes's deduction skills in order to establish their time setting, like in the Rathbone film, and to create a need for the working relationship between Holmes and Watson outside of the traditional companion-detective roles.

Much like *The Private Life of Sherlock Holmes*, *Without a Clue* (1988) takes a great deal of pride in upending popular notions about Sherlock Holmes for the purposes of its own story. The premise of the film is that Watson is actually the true genius behind Holmes. He hired an actor to be Holmes because he was under consideration for a staff position at a hospital and he didn't want his association with the police to affect his chances. Once he failed to get the position, he planned to drop the Holmes actor and begin taking the credit all for himself, but the Holmes persona really caught on so he just kept providing Holmes with all of the answers and letting him take the credit. This plot creates for a great deal of fun as it makes any scene in which Holmes has to use his powers of observation or his skills of deduction a tense conversation between Watson and Holmes where the latter is fishing for the correct answer and only stumbles upon it once the former decides to dole it out. Despite this, everyone around them is oblivious to the true nature of their working relationship, creating a great deal of resentment in Watson toward Holmes, who feels he is underappreciated when his gifts are actually the ones that keep food on the table, and Holmes feels resentment toward Watson because he feels that Watson doesn't value him properly. He is also drunk a great deal of the time which does not help his decision making skills. This film takes the audience's preconceived notions about exactly who

Holmes is and what his relationship with Watson is and completely upends this to create an enjoyable and unexpected adventure. This is also a comedy, which easily works because of Holmes's buffoonery due to his complete and utter lack of skills. Like *The Strange Case of the End of Civilisation as We Know It*, this film plays around with the idea of an incompetent Holmes for comedic effect but also adds in a healthy dash of supremely competent Watson to create a workable but damaged relationship. This film also works so well because rather than completely destroying all notions about Holmes and Watson, it instead just flips the roles to create a new dynamic that has never been seen on screen before which also creates a heap of opportunities for laughs and gaffes.

Elementary (20120-present) almost never meaningfully engages with classic Holmes tropes. In the second episode "While You Were Sleeping," Holmes lights his violin on fire as a way of separating himself from the past, but other than this singular instance, Johnny Lee Miller's Holmes never really subverts or indulges in any of the classic Holmes tropes. This seems to be a conscious effort on the part of the series to stay away from other Holmes stories and instead create a realistic world where Sherlock Holmes never existed and is just a somewhat normal person with remarkable capabilities living in the modern age. When other adaptations play with these tropes, they are acknowledging the existence of other Holmes media and playing into a metatextual conversation by essentially saying either "we're like them in this way" or "we're completely different for these reasons." Faced with this choice, *Elementary* chooses neither option and instead only adopts Holmes's name, some of his supporting characters, and the traditional ideals of the detective. This allows for a modern retelling of Holmes that doesn't rely on previous iterations and requires no previous knowledge going in to fully appreciate the

show. By refusing to play into these tropes, this show manages to make itself stand out by staunchly distancing itself from previous attempts at adapting Sherlock Holmes.

Steven Moffat and Mark Gatiss have stated in interviews that they took direct inspiration from *The Private Life of Sherlock Holmes* when adapting *Sherlock* (2010-present), something that can readily seen in their fascination with Holmes's deerstalker hat and Sherlock's reticence to wear it in the BBC series. The hat becomes emblematic of many of the classic Holmes tropes that the series likes to play with, a constant reminder of the legacy left by Sir Arthur Conan Doyle, one the writers pay constant homage to while still trying to give their own vision of Holmes. Here, the joke is done more for comedic purposes and to point out that show is definitely not the classic version of Holmes. As the show progresses and the hat becomes its own in-universe reference where Sherlock has unwittingly become attached to the hat, the joke plays more as a meta-acknowledgement that something that started off as a classic Holmes reference has taken a life of its own. While the writers initially endeavored to have Sherlock only wear the hat as a goofy nod to the silliness of seeing such a hat in the modern age and to point out the disparity between the Victorian era of the original Holmes and the Sherlock of the modern era, it then becomes a nod to the space that Sherlock and the detective in the silly hat has carved out in the present day.

Sherlock also does not smoke a pipe like his traditional counterpart, instead opting for the more practical cigarette on several occasions, though he staunchly states in the opening episode that he is trying to quit, as evidenced by his nicotine patches. He even says how it is "impossible to maintain a smoking habit in London these days" in a nod to the difference in tolerances toward smoking between the Victorian and modern eras (Gattis, Moffat, & McGuigan, 2010). In the same episode, Holmes also calls the case that he and Watson are working on a "three patch

problem," an homage to the classic "three pipe problem" that originates in Doyle's stories. Much like the deerstalker hat, the lack of a curved pipe and the replacement with nicotine patches and cigarettes is largely done to point out the differences between *Sherlock* and the classic Doyle stories, specifically the time periods in which they take place.

Rather than writing stories for a magazine in *Sherlock,* Watson instead records the details of his adventures with Sherlock on a blog. This again is a modern update that makes sense and again speaks to the modern setting.

Mrs. Hudson's role is another trope that *Sherlock* plays around with. In the first episode, "A Study in Pink," Mrs. Hudson explicitly tells Watson "I'm not your housekeeper," an insistence that she maintains through most of her scenes. In "The Abominable Bride," she goes one step further and tells John, "I'm your landlady, not a plot device" in reference to his stories. Despite her insistence, she constantly cleans up after Sherlock and John, brings them food, makes them tea or other beverages, especially when there is company, and brings clients up to them. The show largely only pays lip service to the idea of Mrs. Hudson not inhabiting her traditional role in the story, mostly just giving her the exact same spot to fill as a standard Holmes story. By the same token, the show does do a couple of things to distinguish this Mrs. Hudson from the normal depiction of her. For one, in "A Scandal in Belgravia" when Mrs. Hudson is assaulted and tied up, Sherlock takes great offense to her treatment and repeatedly drops her attacker out of the second story window, breaking the man's ribs, fracturing his skulls, and puncturing one of his lungs. After the attack, it is revealed that Mrs. Hudson concealed the bit of evidence that the men had come to steal and Holmes jokes that without Mrs. Hudson keeping guard of Baker Street, England would fall. In "The Lying Detective," Mrs. Hudson takes a doped up Sherlock out of his apartment at gun point, stuffs him into the trunk of her

Lamborghini, and takes him to John, breaking several traffic laws that results in a veritable police escort of pursuing law enforcement. Though *Sherlock* attempts to create a Mrs. Hudson that is more than just a landlady and housekeeper for Watson and Sherlock, her role on the show mostly is just that of landlady and housekeeper, with a few notable exceptions. Here, the show attempts to break from the established trope for one of their characters and mostly fails.

One update that serves as a modern update as well as a commonsense tweak is the transformation of Holmes's Baker Street Irregulars composed entirely of street urchin children into Sherlock's Homeless Network, a group of homeless adults that Sherlock pays to accomplish various tasks for him. This serves the purpose of a) making Sherlock not look so heartless as to only take advantage of a bunch of homeless children only when he needs them and otherwise not pay attention to them, b) helping to avoid any potentially difficult conversations about the large number of homeless children by instead focusing on homeless adults, and c) changing the name to more directly address the group's homeless status instead of giving them a campy, cute name to help deflect from their impoverished status. Though the use of homeless orphan street urchins may not have been frowned upon in Doyle's day, now this kind of thing would almost definitely be seen as a cruel kind of child exploitation and more concern would be generated from the audience about why Sherlock didn't do more to get them out of poverty than to just exploit them. It feels odd enough seeing Holmes pay a homeless woman $100 to carry a message for him; it would be endlessly more awkward if instead he was paying a ten year old girl $100 to run a message halfway across London. Thus, this change of a classic Holmes trope was largely initiated as a means of conforming to evolved social standards about opinions on exploited homeless child labor.

One seemingly minor change to a classic Holmes quote takes on a life of its own as the season's progress. In the first episode of the first season, Sherlock says "the game is on" once the case has made itself suitably interesting to him and he has begun to work. This is a modification of the traditional quote "the game is afoot," itself a quote from Shakespeare's *King Henry IV* and *King Henry V*. Though he does use the original quote in the fourth season, he largely restrains himself to the less formal "the game is on" when he begins to dedicatedly work on a case. Rather than just using it as a catchphrase to indicate that Sherlock has moved from his ennui to a state of manic obsessive working, the show uses it to give the viewer an insight into exactly how Sherlock views his work. Rather than seeing it as a way to save lives or protect the public, he sees it as a game that he is playing and he is the only one who can sufficiently solve the puzzles to gain the prize. And for Sherlock, the thrill of the chase is as good as drugs, supplanting his need for substances for a time.

By the same token, John is not entirely convinced of the idea of Sherlock as a puzzle solver, calling this into question in "The Sign of Three" when a man's life is in danger and Sherlock needs to break into a room to rescue him. In an attempt to goad Sherlock into action, John yells, "You are not a puzzle solver; you never have been. You're a drama queen. Now there is a man in there who's about to die. The game is on. Solve it!" (Gattis, Moffat, & McCarthy, 2014). Though the sincerity of his words can be doubted given the extreme circumstances under which they are delivered, the straight forward and honest nature of John on the show would indicate that this is truly how he views his friend. And it's an interesting lens under which to examine Sherlock. Rather than viewing the famed detective as a puzzle solver, he is instead just a drama queen who is in desperate need of attention and an audience. This tracks well with what is known both about the canonical Holmes from Doyle's stories and the Sherlock from the show

of the same name. Holmes has always had a flair for the dramatic, favoring disguises and dramatic reveals of the villain all at once, giving long explanations about exactly how their dastardly machinations resulted in the predicament precipitating the case being worked on. Sherlock is also like this, constantly feeling the need to flex his intellectual prowess to the nearest human being with ears, giving deductions for the sake of hearing his own voice at times, even when it is not needed or desired.

Both of these explanations are equally valid explanations for Sherlock's behavior on the show and are not even mutually exclusive. Sherlock very well may just be a dramatic puzzle solver, one that loves to get a reaction and receive praise for a job well done. Both of these facets of his personality have strong roots in Doyle's stories and are slightly modified for the purposes of the show in ways that differ greatly from other trope modifications. Instead of pointing to a different time period, these modifications point to a similar but different version of Holmes, one that retains some of the flair for the dramatic and penchant for puzzle solving, but that has more to him than just that one thing. He may seem like he is just about "the game," but he has something else under the surface.

This deeper interior to the personality of Sherlock extends well beyond just his theatricality and puzzle solving nature. One of the most significant arcs over the course of the entire show is how Sherlock goes from a cold, seemingly emotionless, deductive, puzzle-solving automaton to an emotional person who feels deeply for those around him. Despite his claims of high-functioning sociopathy and constant appearance of emotional independence, Holmes is completely and utterly dependent on Watson. The bond that he forms with his friend goes so far beyond what he shares with anyone else that it completely reshapes Sherlock's life. One of the first clear indicators the audience sees of this relationship is at the end of "The Great Game"

when Sherlock saves Watson from getting blown up by Moriarty. The villain straps an explosive vest to Watson. Watson, being the capable and dependable soldier-companion charges Moriarty wearing the vest and puts him into a headlock, telling Holmes to run while he has Moriarty restrained. Moriarty prepared for such an action however and installed snipers in the room and so after a conversation laden with threats and innuendo, Moriarty leaves the scene, vest unexploded. Holmes then runs forward to Watson and hurriedly strips the vest off of his beloved friend. Holmes awkwardly thanks Watson for being willing to sacrifice his life for him and John responds with the terrible joke, “You ripping my clothes off in a darkened swimming pool. People might talk,” one of many instances of a gay joke about the two characters. The concern that Holmes feels and the genuine gratitude he feels at seeing how willing Watson was to risk his life for his friend appear to genuinely move him and the audience is afforded a rare look into Holmes’s closely guarded emotional state.

Holmes later exhibits his genuine concern in “A Scandal in Belgravia” when Mrs. Hudson is attacked by men trying to thwart Sherlock. He rescues her and subdues her assailant, then making a phone call to Lestrade while the attacker is subdued, “Lestrade? We've had a break-in at Baker Street. Send your least irritating officers and an ambulance. Oh, no, no, no, no, we're fine. No, it's the, uh, it's the burglar, he's got himself rather badly injured. Oh, a few broken ribs, fractured skull, suspected punctured lung. He fell out of a window” (Gattis, Moffat, & McGuigan, 2012). When Lestrade arrives on the scene, Lestrade inquires exactly how many times the man fell out of the window. Sherlock calmly replies that he lost count. Though he closely guards his emotions, he is prone to outbursts of affection and guardianship. Here, he responds in a calm, but emotionally drive manner, throwing a man repeatedly from a second story window until he sustains enough injuries to satisfy Sherlock’s ire.

More intense concern is later felt in “The Reichenbach Fall” when Holmes is forced to kill himself to save Watson, Mrs. Hudson, and Lestrade. Sherlock calls John on the phone and tearfully tries to convince him that everything Sherlock has done has been fraudulent. He tries to complete Moriarty’s efforts to discredit him in the hope that John will distance himself from Sherlock’s legacy and be safe once he is out of the picture. John as the irrationally faithful companion refuses and maintains his faith in Sherlock, even after his supposed death, leaving scars that last for the entire three years Sherlock takes to dismantle Moriarty’s criminal network and return to John.

Though the return of Sherlock has an extremely rocky beginning, John and Sherlock eventually reconnect with one another and John asks Sherlock to be the best man at his wedding, an unprecedented act in Sherlock’s life. In doing so, John confesses that Sherlock is one of the two most important people in his life and that he wants to enjoy his wedding day with both him and Mary, the love of his life. Sherlock’s best man speech is particularly illuminating about Sherlock’s emotional state, quoted in its entirety below:

> All emotions — in particular, love — stand opposed to the pure, cold reason I hold above all things. A wedding is, in my considered opinion, nothing short of a celebration of all that is false and specious and irrational and sentimental in this ailing morally compromised world. Today we honour the death-watch beetle that is the doom of our society and, in time – one feels certain – our entire species. But anyway...let’s talk about John.
>
> If I burden myself with a little help mate during my adventures, this is not out of sentiment of caprice. It is that he has many fine qualities of his own that he has overlooked in his obsession with me. Indeed, any reputation I have for mental acuity and sharpness comes, in truth, from the extraordinary contrast John so selflessly provides.
>
> It is a fact, I believe, that brides tend to favour exceptionally plain bridesmaids for their big day. There is a certain analogy there, I feel. And contrast is, after all, God’s own plan to enhance the beauty of his creation, or it would be if God were not a ludicrous fantasy designed to provide a career opportunity for the family idiot.
>
> The point I’m trying to make is that I am the most unpleasant, rude, ignorant, and all-around obnoxious arsehole that anyone could possibly have the misfortune to meet. I am dismissive of the virtuous, unaware of the beautiful, and uncomprehending in the face of

> the happy. So if I didn't understand I was being asked to be the best man, it is because I never expected to be anybody's best friend, and certainly not the best friend of the bravest and kindest and wisest human being I have ever had the good fortune of knowing. John, I am a ridiculous man, redeemed only by the warmth and constancy of your friendship. But as I am apparently your best friend, I cannot congratulate you on your choice of companion.
>
> Actually, now I can. Mary, when I say you deserve this man, it is the highest compliment of which I am capable. John, you have endured war, and injury, and tragic loss — so sorry again about that last one. So know this: Today, you sit between the woman you have made your wife and the man you have saved. In short, the two people who love you most in all this world. And I know I speak for Mary as well when I say we will never let you down, and we have a lifetime ahead to prove that. (Gattis, Moffat, & McCarthy, 2014)

Sherlock begins his speech in exactly the manner one would expect from him, railing against the foolishness of emotional weakness and the idiotic routines and rituals of normal people. However, this is all a ruse by Sherlock, proving later in the speech that he really does understand the value of people and consciously chooses to ignore it. He does not do that however with the two most important people in his life: John and Mary. They become a beacon of goodness and connection that he never expected to achieve and so he does everything in how power to protect them to an almost ludicrous degree. This can partly be seen in the wedding preparations for the episode. In an attempt to make the wedding day perfect, Sherlock conducts interviews with certain individuals, like a former boyfriend of Mary's that serves as an usher. Holmes berates him for cyberstalking Mary and deduces that the man is still in love with Mary and assures him that he will be watching for any inappropriate interactions with Mary. He also obsesses over the seating, the invitations, the music, dancing, the guest list, and every aspect of the wedding stressed about by the traditional bridezilla. Upon discovering that Mary is pregnant, Sherlock vows to do everything in his power to protect Mary, John, and the unborn Rosamund.

Sherlock later delivers on this promise in "His Last Vow" when Mary's past is compromised by Charles Augustus Magnussen. Fearful of what could happen if these secrets are

used to manipulate John and by extension Sherlock, he endeavors to tackle the world's pre-eminent blackmailer and winds up killing him in cold blood by shooting him in the head, a crime for which he is exiled from the country. Willing to put aside his country and freedom, Sherlock demonstrates his willingness to go to any lengths to protect his friends. Though he does not readily form bonds with others, when he does, they are unbreakable and he will move heaven and earth to protect those he loves.

Sherlock is further baffled by his own emotions when Mary sacrifices her own life by jumping in front a bullet intended for him. He later tells John that "in saving my life, she conferred a value on it. It is a currency I do not know how to spend" (Gattis, Moffat, & Hurran, 2017). He eventually repairs his shattered relationship with John and sets out to be the best possible godfather for Rosamund and the best possible friend that a high functioning sociopath can manage for a friend.

Finally, in "The Final Problem," Holmes and Watson are faced with an unprecedented threat the likes of which they have never seen on the side of evil. An unknown Holmes sibling, Eurus, has escaped from prison and is set to do irreparable harm to Sherlock, John, Mycroft, and the nation of Great Britain. In discussing how to best deal with the situation, the following conversation occurs:

> Mycroft: This is a private matter.
> Sherlock: John stays.
> Mycroft: This is family.
> Sherlock: That's why he stays. (Gattis et. al, 2017)

By the end of the fourth season, Sherlock is ready to admit to himself and the world that he views John as his family and that even through the worst of times, he wants John by his side.

During the same episode, Eurus manipulates Sherlock in one of the cruelest ways imaginable. She forces him to call Molly Hooper, one of his only other friends in the world who has harbored a not-so-secret love of Sherlock the entire time she has known him, and forces him to get her to say, “I love you” to him. Though a confusingly contrived scenario, the impact of forcing one of his few friends to divulge a secret in such an underhanded fashion destroys Sherlock. He is devastated and has an emotional outburst, one of only two that are ever seen on the show. And unlike his encounter with Mrs. Hudson’s assailant, Sherlock is fire rather than ice on this occasion, smashing a coffin to bits in his rage at his bitter betrayal of Molly. Eurus sees all of this and simply comments, “Look what you did to her. Look what you did to yourself, all those complicated little emotions. I lost count. Emotional context, it destroys you, every time” (Gattis et. al, 2017). Knowing how emotional Sherlock truly is, Eurus attacks him in the most effective way possible, exploiting his connections to other people. Though he frequently makes snide comments about sentiment with his equally detached brother, Sherlock himself is full of sentiment, just only for those in his closest circle of friends. For each one of those people though, he would be willing to go to hell and back to see them happy and safe.

Emotional context is what makes Cumberbatch’s Sherlock strong. While he gives an exterior appearance of high-functioning sociopathy and a general indifference to the actions of others, he secretly cares, something that becomes ever more apparent as the series progresses. While this weakness is exploited in small part by Moriarty when he straps a bomb to John, it is not until Magnussen and Eurus that we see a full-scale use of Sherlock’s emotional connection to others as a means of compromising him. And while it does weaken his ability to solve cases and slay dragons, he remains stronger for it, a more compelling and relatable character than just an unfeeling, purely rational detective machine. The series delivers on providing a hyper-intelligent,

antisocial detective, but it quickly reveals that there is far more to Sherlock than he gives off. At the end of the day, he is far more normal than he would like to commit and the series readily commits to fully exploring just what that means and how deeply his normalcy reaches.

Adapting and Altering Holmes

When the very first Sherlock Holmes story was published in 1887, it is unlikely that Sir Arthur Conan Doyle envisioned his character existing well beyond on his lifetime by way of another medium. This is the case however and film and television adaptations have long overtaken the original Conan Doyle stories, providing a varied and plentiful array of stories that both pay homage, directly adapt, and experiment with Doyle's classic detective. One of the reasons that the detective has endured for so long is because of how well he made the transition to the silver screen. As such, it is important to look at the exact ways that adaptations have been forced to alter Holmes's narrative to better suit the medium.

The very first Sherlock Holmes film, *Sherlock Holmes Baffled*, created in 1900, is an incredibly rudimentary short film, clocking in at just 45 seconds and contains virtually none of the classical elements of either a Sherlock Holmes story or of a film. The basic plot is that Sherlock walks in and finds a burglar stealing from his apartment. The thief then disappears and Holmes appears baffled and then the thief reappears, further confusing Holmes. After a brief chase around the dining room table, the burglar disappears for a final time and Holmes is left puzzled. There is virtually no plot to the story whatsoever, no detection, and no real resolution to the story at all. Regardless, the film is important because of its historical place as the first Sherlock Holmes film adaptation and does contain some of the barest elements of a Holmes story: Holmes and a crime. This is a pattern that is essential for virtually any Sherlock Holmes story so it should hardly come as a surprise that even the most basic of stories would have a

crime. Perhaps more surprising is the fact that Holmes is forced to discover the crime in progress rather than discovering it by means of detection or logical deduction. Given the limitations of film at the time though, it would seem likely that the basic nature of the plot and storytelling is largely due to these technical restraints. This film does help to boil down the most barebone elements of a Sherlock Holmes story. Nearly every adaptation after this one will inevitably contain both Sherlock Holmes and a crime as the two are inextricably linked. It is tough to tell a Sherlock Holmes story with no crime and tough to have a crime in a Sherlock Holmes story without him popping up eventually.

After *Sherlock Holmes Baffled* came *Sherlock Holmes*, a 1916 film starring William Gillette that is adapted from Gillette's stage play that made him famous as a Holmes actor. The film itself is split into four episodes and has an abundance of title cards that provide the dialogue and basic plot points. The film draws various elements from some Holmes stories like "The Final Problem" and "A Scandal in Bohemia" but alters details from them to suit its own narrative. The story is largely original and sees Holmes facing Moriarty, solving a prince's dilemma, and falling in love with a damsel in distress. As one would expect, many elements from the character are forced to change from Doyle's stories, but many are also retained. Holmes is still a highly intelligent and methodical detective that fights for good. The largest divergence from Doyle's Holmes canon is the fact that Holmes falls in love with a woman at the end of the film, something that has already been discussed. This film established some of the difficulties of translating Holmes directly to the screen, namely that of including the mountains of dialogue that would normally be required of a Sherlock Holmes story. While quite a bit can be communicated visually to the viewer, Holmes does like to talk a great deal and some of his more elaborate deductions absolutely require words. This film makes do with a healthy number of title cards, but

this measure feels very much like a stop-gap and weakens the potential impact of silent Sherlock Holmes films. Still, the film does a great deal with the more limited resources available to it. It takes some elements from previously established canon while embellishing details of its own. And as an added bonus, rather than adapting Doyle's stories, this film is adapting a stage play that draws from Doyle's stories.

Sherlock Holmes and the Sleeping Cardinal (1931) is a terrible film and a mediocre Sherlock Holmes story, but it takes the dramatic step of adding sound. While most silent films had music in the form of live orchestras, none had dialogue, something that this film adds, a vital necessity for Holmes because of his outspoken and verbose nature. The film itself is a middling adaptation of "The Final Problem" and "The Empty House," but the addition of dialogue demonstrates the potential of Sherlock Holmes films for the medium as a whole and shows the difficulties that early filmmakers still had with the character. Holmes still doesn't have a lot of personality outside of being a know-it-all and comes off as a shallow, one-sided god-like detective figure that will always triumph over evil. So not a whole lot differs from Doyle's interpretation of the character. The film is fairly faithful in its adaptation of the source material, though it does transplant the characters into 1928, something that is not terribly unreasonable given the close proximity to the Victorian and Edwardian eras, the primary periods in which Holmes stories are set. The greatest addition here though is undoubtedly that of sound and the new difficulties this creates for filmmakers. Now pre-recorded music, dialogue, background audio, and a bevy of other concerns exist rather than just worrying about the story, the actors, and the visuals.

Sherlock Holmes and the Voice of Terror (1942) makes a critical change in Sherlock Holmes storytelling that helped Basil Rathbone and the Universal Sherlock Holmes films

maintain their relevancy and carve out a spot in Holmes history. The film was the first starring Basil Rathbone to both be set in the modern era of the 1940s and to include an original story. Both of these had been done previously, but the tumultuous times in which these films are set as well as the war-centered focus of the first few films makes this change one of the more novel ones.

A Study in Terror (1965) and *Murder by Decree* (1979) also created original stories for Sherlock Holmes, both taking a slice at exactly how the famed detective would handle an investigation into the famed Jack the Ripper serial killings. *A Study in Terror* takes a more banal, disturbed individual approach that while in keeping with the standards of a typical Holmes story is nowhere near as thrilling as *Murder by Decree*'s royal conspiracy approach. The film poses the Jack the Ripper killings as a cover-up to avoid a royal scandal involving a working class woman having a royal heir with one of the British princes. The film strongly speaks to themes of government corruption and conspiracy with a stronger condemnation from Holmes than is usually seen.

The Private Life of Sherlock Holmes (1970), as discussed in the previous section, takes a number of shots at standard Holmes tropes and even theorizes that many of the attributes of Holmes's character are not actually features of the character but rather facets of the character as envisioned and recorded by Watson. This novel approach reframes the discussion about Holmes to one of the actual person of Holmes rather than the legend that everyone knows. This helps create a new and fresh experience that helps the introduction to this film stand apart from many of the other Holmes films. Unfortunately, a silly mystery better suited to an episode of Scooby Doo rather than Sir Arthur Conan Doyle mire down an otherwise insightful and fascinating look at the famous detective.

They Might Be Giants (1971) changes the game by not choosing to adapting Sherlock Holmes at all. Instead, the character of Holmes is a delusional man who had a psychotic break and believes that he is the literary character Holmes played out in real life. This allows the film to engage with many of the tried and true tropes of the Sherlock Holmes mythos in much the same way as *The Private Life of Sherlock Holmes*, but instead of making fun of these things, the film instead seems to revere them and cast doubts about the veracity of reality. *The Return of the World's Greatest Detective* (1976), a loose television remake of *They Might Be Giants*, uses the exact same premise though emphasizing reality and sanity less and more just using the setup as an excuse to transplant Holmes to the modern day. *Sherlock Holmes Returns* (1987) utilizes a similar premise of a Sherlock Holmes out of time, though this one is actually Sherlock Holmes, frozen cryogenically to avoid death. The purpose for this television movie was mostly just to transplant Holmes to the modern era and to actually play around with the real character rather than a simple facsimile. This also allows the movie to mess with Holmes and his out-of-date references that lead to incorrect deductions as discussed previously.

Gene Wilder takes an admirable swipe at Sherlock Holmes comedy in his *The Adventure of Sherlock Holmes' Smarter Brother*, released in 1975. In it, Wilder plays Sigerson, the younger, more incompetent brother of Sherlock that somehow gets wrapped up in foiling a plot by a similarly incompetent Moriarty. Nothing is sacred in this film and nearly everything is played for laughs to mixed results. Rather than trying to create a comedy just out of the characters of Holmes and Watson, Wilder instead opted to create an entirely new character and instead make fun of the process surrounding a typical Holmes mystery. Information is obtained by groping an informant's breast to arouse her. Moriarty is terrible at math. A dead drop occurs on stage during an opera. Even the climactic fencing duel at the end of the film ends with Moriarty plunging to

his death thanks to the chiming of the bell and the resulting reverberations. Additionally, the film inserts a number of wholly unnecessary song and dance numbers for no apparent reason. The film takes the world of Sherlock Holmes rather than the characters and attempts to adapt that for comedic purposes, something that it rarely achieves.

The Strange Case of the End of Civilization as We Know It (1976) on the other hand is a much more successful comedy by way of its absurd over-the-top humor and its jokes at the expense of Holmes and Watson. Rather than creating new characters in the time period of Holmes, the film instead features descendants of Holmes and Watson in the present day, possessing absolutely none of the skills one would normally associate with the characters. Watson is a ridiculously incompetent medical man and Holmes has virtually no detecting skills whatsoever. This subversion, combined with a healthy dash of British humor, turns this film into a much more compelling comedy that never even tries to take itself seriously. Aided by the comedic chops of the legendary John Cleese, of Monty Python fame, this film pokes fun at Sherlock Holmes and the detective genre as a whole. At one point, Holmes takes a corpse wrapped in foil on the bus. And no, it doesn't make much more sense in the context of the film, but it is amusing nonetheless. By using versions of familiar characters, this film is able to create a much closer connection with the audience and target its humor more meaningfully. There is still a large amount of odd 70s British humor, but the attempt to create a comedy from the characters of Holmes and Watson is much more successful than Gene Wilder's outing.

The Seven-Per-Cent Solution (1976) takes the time honored character of Sherlock Holmes and attempts to mash him up with a historical figure of similar talents: Sigmund Freud. The result is one that works remarkably well. Freud's talents for pyschotherapy work in a world where a man can identify a sibling's drinking patterns based on the indentations on a pocket

watch. Additionally, the film allows Freud's psychoanalysis to take center stage by making an unconscious struggle within Holmes takes center stage for the plot. His cocaine addiction and paranoia about Moriarty take its toll, forcing Watson to drag Holmes across the Channel to Vienna to seek Freud's help. The film both makes use of old Holmes tropes as expounded upon in the previous section and of a cherished if controversial historical figure. Freud's research has long been the subject of much debate and speculation, something that the film is never concerned with engaging in. Instead, it treats his findings as gospel, with an infallible diagnosis of Holmes that solves his problems every bit as much as Holmes's deductions solve crime. While the film often verges into the territory of a fan service-laden tribute film mashup to Freud and Holmes, by focusing all key elements of the film on psychological concerns that are readily curable, the film accomplishes its goal of providing a Sherlock Holmes and Sigmund Freud crossover film.

Young Sherlock Holmes (1985) and *Young Sherlock: The Mystery of the Manor House* (1982) take a similar approach to adapting the character of Holmes. The former is a film that attempts to provide clever explanations for many of Holmes's classic identifiers, like his distrust of women, his deerstalker hat, his curved pipe, his magnifying glass, and his rivalry with Professor Moriarty while the latter is a television mini-series takes a more conservative approach, simply using the young age of Holmes to provide a never before seen Holmes mystery. *Young Sherlock Holmes* takes an "everything and the kitchen sink" approach to its film, cramming as much of the Holmes mythos into the story as it can to great effect, creating an enjoyable story that provides plausible if occasionally stretching explanations for a great deal of Sherlock Holmes's traits.

Young Sherlock: The Mystery of the Manor House instead treats a younger Holmes as just a miniaturized of the classic Holmes character, one that is every bit as tenacious and intelligent

as his older self, if less respected by his peers. This creates a situation where Holmes is shown attempting to stomach small talk during family dinner one minute and the next investigating a murder, creating a curious mixture of juvenile banality and typical investigation. The combination is often an unsuccessful one that demonstrates a less deft command of the Holmes mythos and creates a less gripping narrative than that of its filmic counterpart. Both ventures utilize a younger, leaner Holmes that is far more eager, far more tenacious than his older counterpart, likely in an attempt to reach a younger audience. In doing so, both of these projects show just how many universal aspects of the Holmes character exist. Almost no modifications are required to make the character younger aside from just de-aging his peers to create relatable situations. The younger Holmes character is still a much needed and greatly appreciated character, allowing young people to see themselves in the character of Sherlock Holmes and demonstrating that there are no age restrictions on intelligence. This experiment shows the timelessness and agelessness of the Holmes character and the extent of the ground never previously treaded by other adaptations.

A separate endeavor to grasp a younger audience was underway at almost the exact same time as these two younger Sherlock Holmes ventures in the form of a Disney animated film. *The Great Mouse Detective* was released in the years immediately preceding the Disney Renaissance, marking a precursor to the prosperity that helped lift Disney Animation Studios from its doldrums and back into the public limelight as a studio of innovation and creativity. For its own part, the 1986 film takes the beloved characters of Sherlock Holmes and Dr. John Watson and transplant them onto mice. Moriarty is Rattigan, a villainous rat that does not want to admit that he is a rat, instead pretending to the world that he is a genteel mouse of larger stature. The odd speciesism angle aside, the film takes an enjoyable romp through a fairly standard cartoonish

look at how Holmes and Watson conduct business in the mouse world. Toby, the beloved bloodhound from *The Sign of Four,* doubles as both tracking dog and mode of transportation. Everything is of course larger because of the character's diminished stature, creating an entire miniaturized version of London that caters specifically to mousekind. The film takes no real risks and avoids the singing and dancing numbers of Disney animated film of the following decade, instead providing a fairly standard children's film approach of taking a beloved property, converting it into animal form (alongside some pseudo-clever adjustments to suit this world, a la Toby or a matchbox and cloth used as a blimp), and then profiting from the juvenile attention it receives. The lack of originality in approach is by no means a shot at the animation of the film which, though not nearly as spectacular as some of their later efforts, is still far smoother and more attractive than the animation from nearly any other studio. *The Great Mouse Detective* is an excellent introduction to the character of Sherlock Holmes for a young child, providing a mouse-sized adventure and homages aplenty to Doyle's classic stories and characters.

Without a Clue (1988) is yet another attempt at cracking the Holmes-comedy formula, this time by again posing Sherlock Holmes as an incompetent detective. Rather than having all characters involved lacking the requisite skills of a consulting detective, this iteration instead portrays John Watson as the brains of the organization with Holmes just a paid actor to take the heat off of Watson. This surprisingly subtle twist on the classic formula provides opportunities for humor in heaps, making it so that everyone around Holmes expects him to always perform flawlessly, something that he is only able to accomplish thanks to Holmes. In doing so, the film also puts a fascinating emphasis on the relationship between Holmes and Watson, exploring the necessity of their connection and their ultimate reliance on one another. By creating a world in which Watson is the brains and Holmes just the pretty face, this film allows for humor in looking

at Holmes struggle to be the detective everyone thinks he already is while also allowing for a normal Holmes mystery that needs to be solved by Watson. Rather than purely relying on humor, this film instead enhances its scenes with humor, often prizing plot and character over cheap laughs, resulting in the most successful of humor and Holmes up to this point.

Guy Ritchie's Sherlock Holmes films *Sherlock Holmes* (2009) and *Sherlock Holmes: A Game of Shadows* given a sleeker, more modern look at the famed detective, electing to adapt most of the standard Holmes character traits and slapping on a modern dash of paint. This includes things like extensive use of CGI to build up a steampunk-revised vision of Victorian London, dialogue full of quips and humor, and fight scenes that speak both to Holmes's brutality as well as his intellect. Everything about these films ooze high budget, well-produced Hollywood films of the modern era, giving the most convincing superhero rendition of Holmes so far. Holmes is still an antisocial boor, prone to bouts of anger and unlikeable tendencies, but he still manages to maintain a close relationship with Jude Law's Watson, creating one of the more memorable Watson-Holmes pairings to date. The two truly feel like a pair that have adventured for many years together, frequently fighting like an old married couple and nagging each other about the other's bad habits. One thing that this film does that virtually no other Holmes film does is utilize CGI in any significant way. Here, it is used to expand the world and create a different vision of London that better fits the aesthetic Guy Ritchie was reaching for, one that emphasizes innovation and industrialization, science and progress. The fight scenes are also quite spectacular. Before attacking, Robert Downey Jr. provides a voiceover as Holmes, listing all of his moves and their effects on his intended target, as well as the likely response of his victim and the proper counter. Then the scene plays out in real time to devastating effect for Holmes's victim. Guy Ritchie demonstrates the readiness of Sherlock Holmes to confidently inhabit the

modern age, showing how CGI, snappier dialogue and stronger character connections, and modern fight choreography can be used to bring the detective into the present day in terms of presentation while still maintaining his Victorian identity.

Ian McKellen's outing as Sherlock Holmes in *Mr. Holmes* (2015) finds him as an ailing, 93-year-old in 1947 quickly losing his memory. His character is very much cut in the mold of Doyle's Holmes, with an acerbic approach to social situations and a constant air of superiority. McKellen's portrayal of a dementia addled Holmes is what truly makes this version of Holmes stand out, showing the grislier side of a retired Sherlock Holmes. His mind has not slowed down at all, still capable of making dazzling displays of deduction and insight, but he does not always know where he is or who he is with. The film also finally shows Holmes as a retired beekeeper, something long promised by Doyle back in "The Adventure of the Lion's Mane," attempting to record his adventures with Watson as they actually happened, without the literary embellishments his partner of which his partner was so fond. The film succeeds because of its dedication to a canonically accurate Holmes with the simple but devastating twist of dementia. Holmes is all about his mind and with an unreliable memory, his very identity comes into question, creating a fascinating character study of the detective that has never been seen before.

The 1954-1955 television series *Sherlock Holmes* and the 1979-1980 series *Sherlock Holmes and Doctor Watson* both endeavored to tell original Sherlock Holmes stories on a weekly basis, something that they accomplished with mixed results. Some of the mysteries are fun to watch if poorly thought out while others are just a mess of poorly constructed events and details. The latter series was produced by Sheldon Reynolds, one of the directors of the 1954-1955 series, who directly remade some of the original's episodes for his series. The most remarkable part of both series in terms of adaptation is simply the attempt to create original

stories on a weekly basis, something later accomplished by *Elementary* with far more success and acclaim.

The Interior Motive (1975) remains one of the most unique outings for Sherlock Holmes as no crime is committed during it. In fact, the entire program is a creation of the Corporation for Public Broadcasting for Kentucky public schools and features Leonard Nimoy as Holmes solving basic scientific puzzles as proof to a scientific society of certain principles. These include things like the magnetic nature of the Earth's poles and the temperature, density, and composition of the Earth's core, most of which he determines by testing the speed at which waves move through a model of the Earth. The television program is instructive in nature, merely using the character of Holmes to educate as a plausible front for investigating basic phenomena about the Earth. By using Holmes, the creators were likely hoping to better engage the children at whom the program was aimed in order to better hold their attention. This also explains the casting of Leonard Nimoy as Holmes, a man closely associated with logic and scientific principles owing to his tenure on *Star Trek*. Rather than adapting the stories of Doyle or even the character of Holmes, this program essentially just takes the brand name of Holmes and applies that to a scientific program in the hopes that it will create an educational broadcast that kids will watch and pay attention to.

The Baker Street Boys (1983) and *The Baker Street irregulars* (2007) both take the unusual approach of minimizing the impact of Sherlock Holmes and instead focusing entirely on his street urchin gang that he occasionally relies on to solve cases. The former show never shows Holmes's face, relying instead on shadowy entrances and notes passed along to Wiggins to relay the relevant information from Holmes. The latter show has Holmes enjoying an increased presence, directing the Irregulars from 221B Baker street where he is being held under house

arrest. Both reframe their mysteries around an often overlooked organization within the Holmes universe to great effect, creating original mysteries that are solvable only thanks to the ingenuity of Wiggins and his Irregular compatriots. The focus on the Irregulars is a clever marketing move given the younger ages of the Irregulars, naturally lowering the age demographic of the targeted audience. Both series demonstrate the strength of focusing on minor aspects of the Holmes canon and bringing them to the forefront. In doing so, both series create entirely new experiences that help younger audiences to better connect with Sherlock Holmes and provides entertainment for older audiences.

Another series that aims to entertain and connect with younger audiences is the 1997-2000 television series *The Adventures of Shirley Holmes*, a series that takes the deductive and intellectual capabilities of Sherlock Holmes and puts them into his teenage descendant Shirley Holmes. She is a precocious and intelligent young woman who attends Sussex Academy in Canada, solving all of the mysteries and crimes that pop up in her life. She frequently goes out looking for trouble and usually has no trouble finding it, much to the irritation of her constant companion Bo Sawchuk as well as her father and grandmother. This series accomplishes much by lowering the scope of the series while simultaneously lowering the ages of all participants in each episode. Shirley rarely encounters truly sinister plots and is never forced to solve a homicide, a mainstay of most Holmes media projects. One of her cases sees Shirley pitted against the school librarian who becomes convinced that she is a witch and begins to terrorize Sussex with her witchcraft. Another case has Shirley tracking down a gang of girls that mugged Bo and stole his jacket. Most crime is petty in nature and devoid of the more adult and disturbing aspects of typical criminality. Despite this, the show still readily tackles many serious topics like illegal immigration, mental illness, PTSD, Native American culture, gangs, Rwandan genocide,

and government corruption. Just because the crimes are more PG in nature doesn't necessarily mean that the themes are not as adult and tough as any normal television series. In fact, because of the younger age of the viewing audience, many of the episodes take on a more didactic tone, attempting to gently instruct about certain topics depending on the week. The show as a whole succeeds because of the younger age of its cast as well its more youthful outlook on the world, one that sees the more horrible parts but still sees the good and positive in everything.

Sherlock Holmes in the 22nd Century (1999-2001) takes another stab at an animated Sherlock Holmes show, this time as a weekly adventure set in the futuristic year of 2103 in New London. Here, the animation is a necessity because of the science fiction setting that readily lends itself to an animated format, allowing for robots, flying cars, trips to the moon and more, all on a reasonable budget. The show opts to adapt Doyle's original stories and modify certain elements to fit the futuristic setting, like having the hound from *The Hound in the Baskervilles* actually be a combination of hologram trickery and robotics. The greatest strength by far of the show is its attempt to render as faithfully as possible the original Arthur Conan Doyle stories, just in the future. Elements are required to change because of the time shift, but the stories are about as true to the original as one could expect in a society that can freely travel to the moon and transit around the world in flying cars. Additionally, all of the story modifications exist to further the setting, using the cases as a means of worldbuilding. One early instance of this is in "The Scales of Justice," an adaptation of "The Adventure of the Speckled Band" where instead of using a snake to kill his stepdaughters, Dr. Roylott instead uses biotechnology to transform himself into a snake to commit his crimes. The show adapts the original stories and then alters the elements to suit the unique time period in which the series is set to create one of the most

cohesive and creative period pieces of any bit of Sherlock Holmes media to date, except here the period piece is a snapshot of the future.

Sherlock and *Elementary* both utilize the idea of a modern Sherlock Holmes with no gimmicks. This is not a cryogenically preserved Holmes but instead just a modern man who bears the name and skillset of Doyle's detective. *Sherlock* uses this to tell the story of a high-functioning sociopath that eventually grows to love, a puzzle solver and a drama queen that grows to care for other people as his association with John Watson continues. Along the way, he also gets to solve plenty of clever crimes that provide a great romp through the mind of Sherlock in some of the most ingenious cases and solutions of any Holmes media. *Elementary* takes an entirely different tack, approaching the Holmes character by selecting key bits of his canonical character and emphasizing those. As such, Johnny Lee Miller's Holmes is an intense drug addict, one who is only on the first steps to recovery in the opening episode of the series. Joan Watson is his sober companion, assigned to help him maintain his sobriety and keep him in check. Holmes is also a beekeeper and a bit of a social recluse, usually only venturing out for murders and support group meetings. Both series succeed because of their use of a modern setting with purpose. *Sherlock* shows how a person of Sherlock Holmes's sensibilities would stick out in the modern era while also having a great deal of fun showing how he would use modern technology to his advantage. *Elementary* shows the extent of a drug addict's problem, giving the most incisive look at Holmes's drug addiction while also showing exactly how a regular partnership with a police department might look for Sherlock Holmes. This show also takes place in the United States, giving Holmes plenty of opportunity to play around in a setting rarely seen by the detective.

Many different Holmes films, television movies, and series have explored different aspects of the Holmes canon. Some have chosen to directly adapt Doyle's stories while others opted for wholly original stories. Other stories have placed Holmes in a different time period. These changes and alterations in adaptation reveal the versatility of Sherlock Holmes, able to be transplanted to any time period under a variety of imaginative circumstances and still come out recognizable. Often times it is the specific aspects that are lifted or modified for different adaptations that reveal the purpose of any given adaptation. All art exists for a reason and by looking at the differences between these adaptations, the reason for an adaptation's existence can be determined. Often this is just to tap into a previously untapped market by using a different setting or cast, allowing for fresh takes on Sherlock Holmes. Whatever the case may be, these differences in adaptations reveal the breadth of Holmes projects over time as well as the difficulty of adapting the detective from prose to the screen.

Forensic Science

Sherlock Holmes was in many ways the beginning of the use of forensic science in criminal investigations, particularly in how media portrays police work. Because of his influence, police departments became increasingly concerned with physical evidence and began to worry about obtaining more than just a confession. Despite this history, much of Sherlock Holmes's forensic history is rooted in his traditional way of doing things. The majority of Holmes adaptations keep his forensic routine simple, keeping him largely confined to just a magnifying glass and occasionally a chemistry set on which he conducts obfuscated tests. He also fairly frequently tracks criminals using their bootprints and on occasion examines evidence under a microscope. Though they receive occasional mention, a fingerprint is the key to cracking a case

in just one story, “The Adventure of the Norwood Builder.” DNA evidence also obviously does not feature in the original Sir Arthur Conan Doyle stories, though infrequent mentions of blood tests do occur. The forensic science of Doyle’s original Sherlock Holmes stories remains rudimentary however, a trait that was largely passed on to Holmes adaptations.

Nearly all adaptations that stay faithful to the original source material use only the simple tools that Doyle gives Holmes, a magnifying glass typically being his primary source of information gathering. A favorite of many of the filmmakers and television set dressers is to include an overly large chemistry set at which Holmes sits while conversing with Watson whenever they are in 221B Baker Street in an attempt to demonstrate his science-minded approach to investigations. Rarely do these chemical tests play a part in the actual investigation however and typically rely on Holmes piecing together strings of seemingly unrelated evidence in a bit of logical wizardry. Some exceptions do exist however and reveal something potentially quite intriguing for the future of Holmes adaptations.

One of the first pieces of Holmes media to use non-standard forensic science was *Sherlock Holmes and the Voice of Terror* (1942). In examining the Nazi broadcasts that are plaguing Great Britain, Holmes investigates the sound waves of the broadcasts using an oscilloscope and determines that the broadcasts are pre-recorded by comparing the sound waves of a live radio broadcast with a recording. In doing so, he is able to determine that these messages are delivered ahead of the terrorist attacks that accompany the broadcasts and begins hunting down the Nazis that deliver and receive these recordings. This vital bit of information is the first break in the case and occurs because Holmes scientifically approaches the case, utilizing a test and an approach that no one before him attempted. In doing so, Holmes breaks from the decades-long tradition of sleuthing with just a magnifying glass and his wits, instead utilizing the

modern inventions of the era to aid his investigation. This in fact is as true to the character as just using a magnifying glass and footprints as Doyle's Holmes also used the best forensic science available to him at the time. In the Victorian era though, there was little in the way of forensic science so his approach was somewhat limited in terms of resources. A Holmes of the 1940s though uses 1940s technology to help solve a 1940s crime, helping to both establish him solidly as a man of science and to further establish the time period for the viewer.

Another Basil Rathbone film *Sherlock Holmes in Washington* (1943) demonstrates its technological savviness by giving Holmes access to a crime laboratory in Washington. While in America's capital he begins to hunt down a murderer and in doing so, is given access to a police laboratory to conduct a microscopic analysis of the evidence. When he is given access he tells the detective, "I beg your pardon Lieutenant Grogan. You see, I'm so accustomed to working quite alone in my lodgings in Baker Street that I sometimes forget the more modern scientific methods so particularly effective here in America," a line that almost certainly seems designed to stroke the egos of American audiences (Neill, 1943). The lab technicians are unable to find any evidence so Holmes double checks their work, discovering a splinter of wood they missed. He then examines it under a microscope, is able to determine the type of wood and its origin, and then uses this information to track down the location of the pawn shop from which the wood came. Though a bit more nebulous than the oscilloscope, this film does at least pay lip service to modern forensic science and has Holmes conducting a bit of it himself, even if he does just resort to a magnifying glass and microscope much like his Victorian counterpart. Nevertheless, Rathbone's Holmes once again demonstrates his modern knowledge of forensic science and uses it to help propel his investigation forward.

While it is set in a mouse version of the Victorian era, *The Great Mouse Detective* (1986) does still contain its own bit of forensic science toward the beginning of the film. Basil, the mouse Holmes, is attempting to prove that Rattigan committed a murder and has both the bullet used to kill the victim and what he believes is the murder weapon. With this evidence in hand, he conducts a ballistics test for the viewer, firing a new bullet from the revolver and compares the expended round to that of the original round. He rotates both bullets underneath a microscope and compares the grooves on the bullets and discovers that they differ, exonerating Rattigan. This scene is used to establish Basil as a scientific mind as well as to demonstrate his strong rivalry with Rattigan. Though Basil is unable to bag Rattigan thanks to this evidence, the girl that arrives at his doorstep prior to his ballistics test has a case that directly ties Rattigan to criminal endeavors, tying Basil's activities immediately prior to the start of the film with those of the opening moments. The case is but a continuation of Basil's continued pursuit of Rattigan and one that he embarks upon with fervor. Here, the ballistics test is shown to the viewer to help quickly establish character traits for Basil and to introduce the audience quickly to the cast of characters they will be facing. As an added bonus, the ballistics test itself is rendered in 3D, one of the few mixtures of the method in a predominantly 2D animated film.

The Return of the World's Greatest Detective (1976), despite its modern setting, does not make use of forensic science in many notable ways. After a car crash, the police detective on the scene tells one of the officers to get some evidence to "the plastic guys." At a later point, the same police detective tells Holmes he'll "get the fingerprint boys out here" to which Holmes responds "To a motel? There are hundreds of fingerprints here" (Hargrove & Kibbe, 1976). Other than these cursory mentions though, the film largely just relies on the standard magnifying glass and deductive reasoning.

Sherlock Holmes Returns (1993), another adaptation of Holmes in the modern era, also gives a cursory mention of forensic science when Holmes is given a tour of the police station. During it, the officer points out the division, stating the department has "a whole wing for forensics and pathology. This is the best SID in the country. Scientific Investigation Division. These guys are aces" (Johnson, Grodnik, & Sian, 1993). Holmes appears disturbed by this division and later states that an entire division is now devoted to what he used to specialize in. Rather than feel flattered and proud of the advancements of technology, this development instead helps to further isolate Holmes from the time period and creates increased feelings of alienation. Holmes no longer feels needed in this time period, something that he has constantly shoved in his face by his constant and consistent misappraisals of evidence and subsequent failed deductions. Forensic science is used in this film primarily as a method of furthering Holmes's character and establishing his place in his new time period. More specifically, this helps point to Holmes's lack of real purpose in the time period, something that he struggles to find over the course of the film and is the primary thrust of his character arc. Forensic science does not serve any practical utility in this movie in terms of solving the case but is instead used to help with the characterization of Holmes.

The Adventures of Shirley Holmes (1997-2000) marks a turning point for Sherlock Holmes adaptations. Rather than using forensic science as a storytelling device to characterize Holmes or to establish the setting, the show instead uses modern forensic evidence as a means of investigation. Nearly every case has some bit of DNA evidence, fingerprinting, fiber comparisons, hair comparisons, blood tests, and a variety of other modern forensic techniques. Shirley frequently puts on latex gloves and carefully bags up evidence to examine later in proper laboratory conditions, evidence that frequently frustrates for its inability to illuminate suspects or

enlightens for its clear cut and decisive identifiers. Forensic evidence is never the singular key to solving a case but it is frequently a step in the right direction, pointing to suspects that are later interviewed. Another important facet of the forensics practiced on this show is the frequent use of computers to discover and verify information. Shirley and Bo frequently look up information online, find people who otherwise would have stayed hidden, and examine records to compare to evidence they have. Shirley also frequently takes photographs of important evidence, either with a small camera in a pen to take secretive photos or with a Polaroid camera when she has more time. Shirley even imparts some of her knowledge onto Bo, teaching him what whorls are in "The Case of the Ruby Ring" after also instructing him on how to best dust for and lift fingerprints. Forensic evidence is a vital part of *The Adventures of Shirley Holmes* and is intentionally shown to the viewer on a frequent basis. The reason for this is not certain, but will be a major point of discussion later. This show though does the best job up to this point of portraying Holmes as a collector of physical evidence, going to great lengths to show Shirley collecting, examining, and comparing physical evidence, often even going so far as to compare the evidence she has with existing records. Forensic science is not merely a characterization tool on *The Adventures of Shirley Holmes* but goes a step further and becomes an essential tool in her repertoire for tackling investigations and nabbing bad guys.

Sherlock Holmes in the 22nd Century (1999-2001) takes a similar approach to *The Adventures of Shirley Holmes* by emphasizing forensic evidence as part of Holmes's investigative process. DNA evidence is frequently used to identify criminals, fingerprints are regularly lifted, and chemical tests run to confirm the composition of various clues. Watson is a robot in this show and as such is a walking laboratory, able to quickly scan materials and run tests as needed. The show thankfully never tries to create its own futuristic forensic science,

instead sticking with the tried and true methods of the 20th and 21st centuries. Because it takes place in the future though, a great deal of weight is given to DNA evidence and fingerprints, with nearly every single episode including at least one of the two as part of Holmes's process to catch criminals. Holmes also regularly makes use of computers in this show, often checking the history of something he missed in his time away from the world or cross-referencing details he learned from a witness with official records. Since the show has a science fiction setting, it is able to cheat a little but by having Watson frequently run tests on the go, eschewing the need for a full team of forensic technicians. Sometimes though, Holmes runs the tests himself back at their apartment on Baker Street, something that appears as simple as putting the evidence into a tray and hitting a nice big "analyze" button on the computer. Despite some of these shortcuts, the show still attempts to faithfully include physical evidence in nearly every case to supplement Holmes's deductions, offering a hopeful future in which evidence is far easier to analyze in a shorter amount of time and where this evidence is conclusive enough to ensure a conviction.

Sherlock (2010-present) takes a different approach from *The Adventures of Shirley Holmes* and *Sherlock Holmes in the 22nd Century*, making physical evidence the purview of the official police department while Holmes relies on his more traditional physical tracking down of the criminal. One instance of this is in the first episode, "A Study in Pink," when Holmes and Watson arrive to the scene of a murder after receiving a call from Lestrade. Other officers are there collecting evidence, taking photographs, and generally doing the job that media portrays a police department to do for a grisly murder. Watson is told to put on coveralls, latex gloves, and coverings for his shoes to avoid disturbing the scene. Holmes is told to do the same, but he of course ignores this because he believes that he won't disturb anything. The police are frequently seen at the scene of crimes that Holmes and Watson arrive at, collecting evidence and

interviewing witnesses like they should, only to have Holmes then lead them on a completely tangential and seemingly meaningless chase that of course ends up being the key to solving the case. Though the show never gives explicit confirmation of this fact, it seems likely that the police are still obligated to collect evidence like they normally would to provide evidence to make convictions stick. While Holmes does a good job of creating implausible theories that are entirely correct, he often does so with very little actual proof of the crime or the method of commission, leaving those niggling little details to Scotland Yard. The show also uses forensic evidence in conversations between Holmes and Lestrade when Scotland Yard believes they know exactly how a crime was committed and by what type of person. Holmes then disabuses Lestrade of his carefully crafted theory and corrects him on how to properly interpret the evidence, providing his own theory that inevitably turns out to be true. In this way, physical evidence is also used to show just how clever and intelligent Holmes is, far more so than Scotland Yard. Forensic evidence is used both as window dressing and as a means of demonstrating Sherlock's cleverness, something the show enjoys doing as much as possible. It has its place in kickstarting the investigation but it rarely results in a lead that Holmes wouldn't have discovered by some other means.

When the evidence does provide those kinds of rare leads, it is usually only because of a deduction that only Holmes could have made. In "The Reichenbach Fall," Sherlock narrows down the location of two kidnapped children by examining the materials left behind in the kidnapper's bootprint, a combination of chalk, asphalt, brick dust, vegetation and PGPR, a substance used in manufacturing chocolate. He then looks for the locations in England where those five substances are found in the same place and comes up with a disused sweet's factory in Addlestone less than a minute after discovering the fifth substance. While this evidence was

available to the police, only Sherlock was able to stitch it together in the correct fashion, allowing Scotland Yard to successfully rescue the children. *Sherlock* makes frequent and varied use of physical evidence, treating it as disposable window dressing, essential information to solve a case, and everything in between. There is no consistent treatment of evidence on the show, but it does exist and it exists regularly on the show.

Elementary (2012-present) takes a more wholesale approach to forensic science, integrating it much more regularly into individual cases and frequently highlighting how various bits of evidence make or break certain cases. As a show cut of the same cloth as other police procedurals like *Law and Order* or *CSI*, it is hardly surprising that physical evidence is used in the episodes primarily to obtain confessions and ensure convictions of suspects. It is also usually the starting point for any crime, with the NYPD discovering the crime, calling Holmes, and then having him give his evaluation of the evidence along with a plan of attack in regards to how best to proceed. DNA evidence is regularly used on the show with an unrealistically fast turn around of a few hours as well as blood, hair, fiber, soil, dental, and various other types of evidence. Holmes is rarely the one to gather this evidence, instead relying on those trained within the police department to do their jobs and then work from the results they obtain. This is a clear departure from other Holmes media, where Holmes oftentimes criticizes the police and collects his own evidence, often disparaging the police for their oversights. On *Elementary*, the only evidence Holmes typically collects is photographic in nature, taking photos on his smartphone for quick reference later on. Holmes's relationship with the NYPD is vastly different from that of any other Holmes and the police department, one that is built around trust and a mutual respect for the other's skills and what they bring to the table. Holmes is often let into interrogations of witnesses and suspects and lets Captain Gregson or Detective Bell lead almost always, deferring

to their increased experience in the realm of interrogation. He occasionally interjects as necessary with pointed questions, but for the most part, he lets the police do the police work while Holmes does the work that he does best. And on *Elementary*, that work is connecting the dots that no one else was even looking for. Like Holmes does on *Sherlock*, Holmes here finds solutions that no one even pauses to consider and that is his strength for the NYPD. He is able to close cases that no one else can which is why Gregson is willing to put up with Holmes's harsh attitude and lack of concern for rules or procedure.

Elementary integrates forensic evidence into the show in much the way one would expect from a police procedural. Evidence is often the key to solving a case, that evidence usually relies on DNA, and the tests that are run can usually be completed in a couple of hours. *Elementary* does the most comprehensive job of any Sherlock Holmes media to date of showing off modern forensic techniques and making them crucial to the conclusion of a case. That being said, there is still room for Sherlock Holmes in the show. He usually swoops in early on and helps define the course of the investigation, dictating who the first suspects might be and exactly how the crime may have occurred. This show finds a good balance of having a professional, competent police department and a necessary, consulting detective who work together to solve crimes using the best evidence they can find paired with the best science they have.

Summary of Themes

As outlined by the evidence above, there are a number of serious problems with how Sherlock Holmes media has been written in the past, from poor representation to bad or lazy adaptations to an overreliance on tropes. Despite this, there is still hope for Sherlock Holmes. The detective has increasingly been portrayed in inventive and increasingly respectful ways over

the past few decades that indicate a willingness by creators to go the extra mile to create a version of Holmes that will satisfy more viewers and offer a vision of the detective that contributes something new and meaningful.

Though positive queer representation is part of a fairly recent movement, great strides have already been taken, particularly in *Elementary*. Various gay characters, a transgender character, and a couple of bisexual characters show the extent of the shows commitment to diversity, plugging in LGBT characters without the appearance of pandering. None of the character's central focus is their queerness; it is merely an aspect of their identity. This is the strongest possible way to represent various groups, so it is reassuring that the show has this element figured out. Some of the introductions for the characters can be a bit rough, like the outing of Ms. Hudson's transgender status, but the show takes excellent first steps that point to a potentially positive future for Holmes media.

On the other side of the equation though is *Sherlock*, a show that treats gayness as a joke. The idea of Watson and Holmes being gay together is always the butt of a joke, resulting in a homophobic take on the characters that could have been treated with a great deal of care and respect. Rather than demonizing their potential love for one another, the writers could have embraced it and given the world the first gay pairing of Holmes and Watson. Alternatively, they could have just left the entire thing alone and never mentioned the possibility of the two becoming a couple. By constantly mentioning the possibility, the show instead makes it painfully clear to the audience that the two can never and will never be together because that is a laughable future. Additionally, the instances of queerbaiting one the show, especially between Moriarty and Holmes, indicate an unhealthy relationship between queerness and *Sherlock*.

Where *Elementary* represents the more positive side of queer representation in Holmes media, *Sherlock* represents the bad. While its jokes may be well intentioned, the bludgeoning effect they have on potential queer representation has the opposite effect, minimizing the impact of this representation and treating it like a laughable possibility. The future for queer representation in Holmes is uncertain because of how few examples there are in the past. The hope though is that future projects take after *Elementary* and learn from the mistakes of previous attempts. For now though, there has not been a lot of queer representation in Sherlock Holmes television and film adaptations, as seen by the only three examples from the entire sample. Queer representation remains a low priority for Holmes media, though if the current climate of increased representation in all media persists, this is likely to change.

Racial representation is fairly clear cut in Holmes adaptations with definitive examples of offensive and stereotypically racist portrayals of certain races but has seen a much more deliberate shift in portrayal in recent decades. Where once the Fu Manchu moustache and blackface were regularly seen in Holmes adaptations, now there are healthy presentations of an Asian-American Watson working alongside a Black detective as well as a range of other races and ethnicities of people. Holmes himself has only ever been white in English adaptations of Holmes, but that is certainly not out of the question in the future. Thanks to positive examples of racial representation in *The Adventures of Shirley Holmes*, *Sherlock Holmes in the 22nd Century*, and *Elementary*, there may be a shift in how Holmes media treats people of color. Offensive portrayals of people of color have persisted in adaptations released after some of these projects set in the Victorian era, but it is this specific distinction that matters. Non-period pieces have avoided offensive stereotypes (with the notable exception of *Sherlock*, a show fraught with poor representation of non-white, non-straight, non-male characters), instead demonstrating some of

the more positive and productive ways that people of color can be portrayed in Holmes media. Even the long-running Jeremy Brett series never include stereotypical or offensive portrayals of people of color, instead opting to mostly just focus on an all-white cast. When characters of color did appear, they were frequently from one of the British colonies, as befits the period accurate approach of the show.

There are distinct and clear examples of positive racial representation in Holmes adaptations that hopefully continues into the future. As racial diversity becomes a pivotal issue in Hollywood, as seen with the #OscarsSoWhite movement, these portrayals will likely improve. And in fact Holmes adaptations already have some excellent examples of how to include a wide variety of races and ethnicities of people without making that the entire point of the show. Watson being played by Chinese-American Lucy Liu may have been a major part of the early marketing push for *Elementary*, but it does not receive a great deal of attention on the show, instead allowing her skills and character to flourish on her own merits. This is the hope for future portrayals of people of color and marks a significant change in racial attitudes and portrayals from the early days of overt racism, imperialism, and horrifying stereotypes.

When Sherlock Holmes was originally written, women could not vote, either in Great Britain or the United States. Well a lot has changed since then and women have made their voices be heard, embracing different waves of feminism over the decades. As such, the portrayal of women has become increasingly positive over time. Women are mostly viewed as objects for men, there to be kidnapped by the villain and rescued by the heroic Sherlock Holmes and Dr. Watson or a sexual prize to be earned at the end of a difficult, lengthy case. Starting in the 1970s though, women started to be written as their own capable characters. *They Might Be Giants, The Return of the World's Greatest Detective, The Return of Sherlock Holmes*, and *Sherlock Holmes*

Returns all see a working woman in Watson. A therapist in the first two and a detective in the latter, Watson has a job all of her own that she utilizes over the course of these various films to assist Holmes. For the detective Watson, she even is able to give Holmes some advice on his cases, a rarity for the character. *The Adventures of Shirley Holmes* sees a female Holmes and female Moriarty in a take on the characters that pits them against one another in private school during their teenage years, never diminishing them for their gender or reducing them to just that one aspect. *Sherlock Holmes in the 22nd Century* features a female Detective Inspector Lestrade and has Holmes working alongside several women that aid in his investigations. Even the Victorian era Guy Ritchie Holmes films manage to include female characters that are a significant improvement over many female characters portrayed in that era. Finally, *Elementary* has a bevy of wonderful, capable women that regularly pop up during investigations. And of course Watson herself is no slouch on the show, going from Holmes's sober companion to his protégé/apprentice to a full fledged detective in her own right.

As one might expect from a hundred years of progress, the depiction of women in Sherlock Holmes media has improved over time. They've gone from simple objects existing solely for male characters to fully fleshed out characters in their own right. While there are still questionable portrayals of women, it seems as though Holmes adaptations are on a positive course in terms of female representation. Two future projects in the works right now help address this very thing, one a TV series from HBO Asia called *Miss Sherlock* featuring a female Holmes and Watson set in modern-day Tokyo and the other a film featuring Sherlock Holmes's sister Enola. The Enola Holmes film will be based on a Scholastic Book series by Nancy Springer and will feature Millie Bobby Brown of *Stranger Things* acclaim as the titular character. Given the current political climate and the rabid desire for increased and better representation of women in

Hollywood, it is almost a certainty that more Holmes adaptations will increasingly feature women in places of prominence as more than just objects for male affection.

Another promising avenue of representation for Holmes adaptations is for drug addiction, autism, physical handicaps, and sexual assault survivors. All of these elements have seen some degree of experimentation in recent years with drug addiction being one of the favorites because of Holmes's canonical fondness for cocaine. And while there are far fewer people advocating for an increased voice for those with autism or who are sexual assault survivors, these things do highlight a need to examine the current deficiencies of Holmes adaptations as well as revealing the numerous avenues of storytelling still available to Holmes stories. Arthur Conan Doyle was really good at telling stories, but he largely just told one story over and over again. There is room for a great deal of variety for Holmes, as revealed in the wide range of adaptations already created. These few veins of non-traditional representation show a future where even more people may see themselves reflected in Sherlock Holmes stories. Though the exact nature of this representation is largely undiscovered, there is a great deal of room for exploration that can tailor stories to better suit people of all creeds and walks of life.

One aspect of Holmes adaptations that has been well tested and experimented with is that of trope manipulation and subversion. Since the time of Basil Rathbone in the 1940s Holmes films have been playing with audience's expectations of what exactly constitutes a Sherlock Holmes project to great effect. By playing to or subverting these tropes a writer is able to quickly get the audience to trust them while also often demonstrating exactly how their exact project will differ from the traditional Holmes. When Rathbone doesn't pick up the deerstalker hat, the audience is clued in on the fact that *Sherlock Holmes and the Voice of Terror* endeavors to do something different from the previous films. In this way, trope subversion and adherence has

been used to great effect for decades in a variety of Holmes films, in both television and film, and likely will continue to be used for such a purpose until audiences get tired of it. Given the wholehearted embrace of the *Sherlock* fandom and seeing Benedict Cumberbatch in his silly deerstalker hat, that is unlikely to occur at any point in the near future.

Films have also taken the basic elements of Sherlock Holmes and brilliantly applied him to various genres. Holmes works well as a PSA on drugs, as an educational teacher, as a futuristic detective, as a juvenile coming-of-age story, as an intellectual romp through modern London, and in any conceivable variety of scenarios. The only limit is one's imagination. Sherlock Holmes can be whatever he needs to be for anyone as long as writers are willing to write him differently. At this point in time, it seems as though audiences have begun to grow a bit tired of rote adaptations of Doyle's stories. After all, Jeremy Brett's superior run as the consulting detective was the most thorough and comprehensive to date, and there is little need to tread that old ground again. Instead, writers and directors have applied themselves to new challenges for Holmes, putting him into steampunk settings, into the future, and increasingly into the modern age. Three of the longest running recent Holmes projects are set in the modern era, demonstrating an apparent shift in what people want to see from the detective. No longer does just having him run around with a curved pipe and deerstalker satisfy audiences; they want to see how he would react in the modern era, to see him in their shoes. In this setting, Holmes has thrived. *The Adventures of Shirley Holmes*, *Sherlock*, and *Elementary* remain some of the best Holmes adaptations to date because of their willingness to get in there and mix things up. Nothing is sacred for these shows, allowing for a greater variety of writing and chances for things that have never been seen before in a Holmes project.

Almost one third, 31.13%, of stories from this sample were directly adapted from Sherlock Holmes stories. Inside of those adaptations, there is not a whole lot of variety. There are subtle variations to exactly how Holmes is portrayed or minor plot details, but for the most part, if a film or television series adapts an Arthur Conan Doyle story, they try to remain relatively faithful to the original source material, regardless of when the project in question was created. There have however also been quite a few original stories in the past couple of decades, indicating a continued willingness to play around with Sherlock Holmes and put him in new and unforeseen circumstances. When Doyle was writing his stories, it is highly doubtful that he would ever envision his detective on the streets of New York as a recovering junkie alongside an Asian-American female Watson, but that is one of the joys of Sherlock Holmes. He can be almost anywhere and anytime. As long as he retains enough of his original elements, the exact nature and number which is up for interpretation as seen in adaptations where Holmes is incompetent or entirely changed from his original character, his character can live on.

The final avenue of change for Holmes adaptations has been their treatment of forensic science. Sherlock Holmes has always been on the bleeding edge of forensic science, popularizing its use in media and leading the charge for a more scientific and evidence-based method of investigation. Despite this reputation, it is rather surprising how stagnant portrayals of forensic science have been in Sherlock Holmes media. Any film or television series depicting Holmes in the Victorian era almost entirely relies on the magnifying glass as the primary tool of investigation. A chemistry set can often be seen prominently in Holmes's apartment, but even this receives infrequent actual use and almost never with any specificity as to the actual tests being performed. Fingerprints were not an unknown quantity in the Victorian era and yet only features prominently into a single case in Doyle's stories. For direct adaptations of Doyle's work,

this also means that this is the only time fingerprints are used in a significant fashion. Even for original stories set in the Victorian era though, there is very little forensic evidence used outside of just footprints, a magnifying glass, and the occasional unnamed chemical test. It is only in modern adaptations of Sherlock Holmes that one finds any kind of new demonstrations of forensic science, regardless of when a film or show was produced.

Modern adaptations of Sherlock Holmes began using modern technology almost as soon as Holmes broke out of the Victorian era. Using this technology helped to distinguish the setting from the traditional Victorian period and establish these modern adaptations as something different in the eyes of the audience. Basil Rathbone's Holmes films do this immediately in *Sherlock Holmes and the Voice of Terror* with his use of an oscilloscope, and then later in *Sherlock Holmes in Washington* when Holmes makes use of a forensic laboratory to examine evidence. Outside of these two examples though, the majority of Rathbone's modern Holmes adaptations, of which there are twelve, make little use of modern forensic science. Subsequent modern adaptations like *The Return of the World's Greatest Detective* and *Sherlock Holmes Returns* make use of various modern forensic methods, but do not employ them in any way that matters. It is only near the turn of the century that modern Holmes adaptations begin making a concerted effort to include forensic science as an integral part of the investigation, starting with *The Adventure of Shirley Holmes* and continuing in the futuristic *Sherlock Holmes in the 22nd Century* as well as the modern *Sherlock* and *Elementary*. DNA evidence, proper evidence collection, dusting for fingerprints, creating plaster molds of footprints, running tests to compare fibers and hairs, and other tests are regularly run on these shows as a part of the regular process of catching criminals.

What is particularly interesting here is that *CSI* did not start airing until 2000, three years after *The Adventures of Shirley Holmes*. It would seem that concurrently airing crime shows of the time may have also used similar forensic techniques that made the show such a breakaway success. Other shows at the time may have been regularly making use of similar forensic techniques but it wasn't until *CSI* that this technology grabbed a hold of the social psyche, creating an increased and irrational expectation of physical evidence and science in criminal cases. *Elementary,* one of the few shows that aired after *CSI* clearly take cues from the show, making sure that their forensic technicians are in clear sight at every crime scene, that there are crime scene markers on the ground, that a photographer is going around taking pictures, and that DNA evidence is regularly used as a clincher in interrogations. Even *Sherlock* which doesn't adhere to the traditional police procedural formula takes great pains to demonstrate its forensic savviness as early as the first episode of the series. It seems that modern crime shows in a post-*CSI* world are as if not more affected than court rooms. While they may have made use of modern technology regardless of the show, people's expectations of how police conduct investigations has fundamentally shifted and people want to see that portrayed in their media. In that regard, modern Sherlock Holmes adaptations have answered the call, placing an increased emphasis on forensic evidence, the explicit gathering of such evidence, and the use of that evidence to clear cases.

One other note about forensic evidence is the curiosity that programs aimed primarily at a juvenile audience seem to take greater care to portray the thoughtful and deliberate acquisition and examination of evidence than programs created for an adult audience. *The Great Mouse Detective* dedicates nearly a full minute of its hour and fourteen minute runtime to a ballistics test. The film even shows the viewer exactly what Basil sees underneath the microscope in a

surprising but welcome change. *The Adventures of Shirley Holmes* goes to similar lengths, always showing Shirley or Bo putting on gloves before collecting evidence, carefully placing said evidence into designated baggies, dusting for fingerprints, and allowing time on the show for Shirley to actually compare the fingerprints to suspect's. *Sherlock Holmes in the 22nd Century* has a similar arrangement, often giving extreme closeups to important bits of evidence right as Holmes runs across it, inevitably to save it for later and potentially run some manner of test on it. *Young Sherlock Holmes* dedicates several minutes to Holmes examining evidence under his microscope and comparing it to scientific records available in the library. All of these projects carefully and deliberately show the process that detectives go through to collect and examine evidence in a much more methodical and consistent way than most adult Holmes programs. It is likely that the young age of the intended demographic created an enhanced awareness by the writers and producers to meaningfully demonstrate proper evidence collection and examination as a means of educating and emboldening young people. It is one thing to hear detectives go on and on about how evidence is vital to a solid case, but it is something else entirely to see that happen in front of you. These juvenile-targeted projects stand apart from their adult counterparts for their portrayals of forensic science and evidence collection and demonstrate to young viewers more accurately the care, planning, and knowledge required to properly tackle an investigation.

CHAPTER 5

DISCUSSION

The primary question at hand here are the exact nature of change in Sherlock Holmes adaptations. One of the most important changes has been the treatment of non-white, non-male characters. Where once people of color existed as villains utilizing offensive stereotypes and racially charged costuming techniques like blackface, now they exist as supporting characters, criminals, witnesses, love interests, and everything in between. Where women were once relegated to love interests and damsels in distress, now they occupy the full range of character options, much like people of color. Representation for queer people and marginalized groups is still lacking in a lot of ways and is likely to see similar transformations and improvements over time. The most important factor for this is that representation has become a discussion point and something that is considered when creating a film or television show. No longer does an all-male, all-white cast satisfy audiences and it is highly unlikely that Sherlock Holmes adaptations will consist of that kind of cast again.

Surprisingly, the actual types of crimes committed do not change that much over time in Holmes adaptations. Homicide is still overwhelmingly represented followed by assault followed by burglary. Despite some initial inroads to depicting sexual assault and rape on-screen, Sherlock Holmes adaptations have largely ignored that crime with the exception of a few serial rapists and the character of Kitty on *Elementary*. Arson and bombing also see a healthy on-screen presence, taking up 0.68% and 3.41% of crimes depicted, respectively. While some of the methods used to execute crimes may vary in rare instances, like in the episode of *Elementary* “The View from Olympus” when a killer uses data from a ride-sharing service like Uber or Lyft to stalk his victim, the majority of crimes are still just homicides committed the old-fashioned way, usually with a

gun. Shows like *The Adventures of Shirley Holmes* and *Elementary* frequently take a "very special episode" approach to certain topics like PTSD, domestic abuse, genocide, and depression, among a variety of other issues. Within the same basic framework of a Holmes story, these shows still manage to bring something new to the table and deliver an innovative and educational message, often warning against or raising awareness about certain topics.

One way in which crimes have changed over time within Holmes adaptations has been the demographics of the criminals and victims. Most of Doyle's stories featured a crime committed by a British male against another British male. As such, many of the direct adaptations of Doyle's work have an identical demographic makeup. In shows that are not set in the Victorian era or even in Britain, these demographics change noticeably. Despite this change, criminals and victims are still overwhelmingly white and overwhelmingly male.

One perception of the criminal justice system that can clearly be traced in Sherlock Holmes adaptations is feelings about the police. As noted in the review of the literature, Sir Arthur Conan Doyle was initially very critical of Scotland Yard, portraying them as inept and badly in need of someone of the caliber of Holmes. His position was bolstered by Scotland Yard's lack of progress on the Jack the Ripper case that occurred while Sherlock Holmes was being written. Doyle's position changed over time though and the police began to be portrayed more positively toward the end of Holmes's tenure in the 1920s. Despite this shift, for the first part of Holmes's existence, the police were not highly regarded. Detective Inspector Lestrade in particular has frequently been the subject of much ridicule and criticism on the part of directors and writers. The 1954-1955 series *Sherlock Holmes* in particular paints Lestrade in a particularly unflattering light, using Holmes and Watson to solve all of the cases that he can't handle, which is most of them. He also can be seen just wantonly wasting time, drinking on the job, and

bungling just about every single aspect of his job that matters. When not portrayed as completely incompetent, the police instead are just a nuisance, a force to be ignored by Holmes until an arrest needs to be made. This position continues even in *The Return of the World's Greatest Detective* (1976) when a perfectly ordinary and somewhat simple police officer is transformed into the brilliant and unstoppable Sherlock Holmes from a head injury. Characters around him comment that he was once a subpar officer prone to mistakes and generally just not the sharpest knife in the drawer. However, once he becomes Holmes he is inestimably more useful than the police, solving crimes that completely bewilder and stump the police. In this example, the police only become more competent and successful when they literally become Sherlock Holmes.

This disrespect and generally negative portrayal continues until around the turn of the century, particularly with *Sherlock Holmes and the 22nd Century* (1999-2001). Holmes is teamed up with the police on a permanent basis, working alongside Lestrade and the department-owned robot patterned after Watson. Though Holmes is still New Scotland Yard's intellectual superior, he does assign Lestrade some responsibility and seems to have more respect for her abilities than in previous adaptations. This positive attitude toward the police continues in *Sherlock* and *Elementary*. Though Sherlock is frequently dismissive and rude toward Scotland Yard in the former, they are depicted as highly competent and professional individuals, conducting their police work in the background to Sherlock's story. Sherlock's respect for Lestrade increases over the seasons as well, with him finally bothering to learn the Inspector's first name by the end of the fourth season (a running gag was that Sherlock would constantly get his name wrong because he didn't consider it significant; Lestrade's first name is Greg). And then in *Elementary*, Holmes explicitly compliments the NYPD on their capabilities, particularly Captain Gregson and Detective Marcus Bell. Holmes often lets the detectives lead on cases and usually just steers

them in the right direction or corrects them on false assumptions. The final product of every case is the culmination of everyone's work rather than just Holmes's, a welcome change from the one-man show of intellect that Holmes normally is forced to play. Owing to a wave of increased professionalism in real-world policing as well as an increased portrayal of a modern Holmes, adaptations from the late 1990s onward have increasingly portrayed a more reliable, capable, and effective police force than ever before, a trend that will likely continue in the future. Particularly bold Holmes adaptations may attempt to deal with modern policing issues like police use of force and racial tensions between the police and the community, though given the police's largely secondary role in most Holmes media, this is unlikely. Nevertheless, there is a clear and distinct line after which nearly all major portrayals of the police are painted in a positive light, at least for adaptations based in the modern era.

Sherlock Holmes adaptations have also taken a more proactive stance on forensic science in adaptations, shifting the focus from just a man with a magnifying glass to a full blown crime scene unit. This includes additions like DNA, blood testing, fiber comparisons, hair comparisons, and fingerprinting. Like with perceptions of the police, concerted portrayals of forensic science did not begin appearing until the late 1990s with *The Adventures of Shirley Holmes*. However, it should be noted that this show and *Sherlock Holmes in the 22nd Century* predate *CSI* and so were unlikely to be affected by the show's reliance on forensic science and the subsequent cultural shift in the public's expectations for the absolute requirement of physical evidence for every case. As a result, it could be theorized that this general CSI effect was seizing crime media at the time and many shows were making greater use of modern forensic technology to tell their stories. It was only once *CSI* came along though that it grabbed ahold of mainstream attention and became part of the cultural zeitgeist. It is still safe to say that the depiction of forensic science in

Sherlock Holmes adaptations remained rudimentary for the most part until the late 1990s, and again, only became more technically advanced in modern adaptations. The old Victorian detective still makes do with just his magnifying glass, his wits, and the occasional ambiguous chemical test, even in films as recent as the 2009 and 2011 *Sherlock Holmes* and *Sherlock Holmes: A Game of Shadows*. The desire for accuracy in portraying the Victorian era seems to dominate the thinking of those wishing to portray Holmes's methods and to never stray too far from Doyle's original process for Holmes lest the creator's be seen as posers. Modern adaptations though are willing to embrace technological change, viewing Holmes as a scientist and a modernist that has always used the latest tools at his disposal. As such, when he is placed in the modern age or in the future, he uses the best science available to him regularly to solve crimes. The rise of forensic science in Holmes adaptations tracks well with its introduction into society at large, with DNA making its entrance onto the court scene in the late 1980s and early 1990s. Holmes adaptations took a few years to respond, but once they did, they have continued to portray increasingly advanced forensic science and with increasing frequency and necessity. No longer will an audience credibly believe that a man solely armed with a magnifying lens can produce enough evidence to convince a jury that a homicide was committed and Holmes adaptations of the modern era have responded with an increased prevalence of forensic science.

There are some very loose trends that can be observed when looking at the sample as a whole. The 1940s Holmes films were strongly affected by the war, first for their use as propaganda films and then later as pieces of escapism. The war prominently featured into the first couple of Basil Rathbone Holmes films not based on Doyle's stories and then slowly faded into the backdrop only to be completely forgotten by the fifth original outing. From there on out, Rathbone's films were complete escapist works of media, intending to transport audiences away

from the struggles and concerns of the world and into a simpler fantasy where a single man armed with his wits was enough to tackle any problem he faced. This response was likely due to the increasing pressure felt by the United States and the rest of the world as the Second World War stretched on. This escapism lasted past the end of the war, into 1946 with the fourteenth and final Rathbone film *Dressed to Kill*. The 1940s was a time that was largely shaped by the greatest conflict the world has ever known and so it should come as no surprise that Hollywood films were equally affected. Holmes was drafted into the war effort in his first few outings in the decade thanks to strong pressure from the War Information Office. After this obligation was fulfilled however, Holmes went back to the pure escapism of modern literature.

The 1950s really only see one significant Holmes project with the 1954-1955 *Sherlock Holmes* so it would be difficult to draw any conclusions about the era from the one television series. It is notable however that the show is largely defined by its campy dialogue, use of jokes and gags, and overall light-hearted mood that often betrays the darker, more serious aspects of the show, namely that it deals with some particularly harsh and unforgiving crimes.

The 1970s sees a rash of Sherlock Holmes adaptations like *The Private Life of Sherlock Holmes*, *They Might Be Giants*, *The Seven-Per-Cent Solution*, *The Return of the World's Greatest Detective*, and *Murder by Decree*. These films give a clearer picture into the decade and the cultural thought going on at the time, showing a society that was increasingly fascinated with subverting old expectations, as many of the Holmes projects of this time play around with traditional tropes of the Holmes canon. Additionally, there is an increased focus on psychological problems as well as increased presence of women in professional roles. *They Might Be Giants* and *The Return of the World's Greatest Detective* feature a female Watson as a psychologist while *The Seven-Per-Cent Solution* prominently features Sigmund Freud

diagnosing and resolving Holmes's cocaine addiction. *Murder by Decree* takes a strong stance on government corruption, ending with a lengthy diatribe by Holmes against the British government for their corruption and for actively harming their citizens. These films demonstrate an increased awareness of potential social issues and display them prominently, as is done with psychological issues, women in the workplace, and government corruption. They also demonstrate an understanding of the original Arthur Conan Doyle material while still being willing to modify and subvert certain aspects to tell the stories they want to tell. This period is marked by an increased willingness to experiment as well as keen awareness of various social elements that make their way into these films. In the wave of Watergate and decreased trust in government, it is hardly surprising that this plays into a Holmes adaptation from the same time. Given the advent of second-wave feminism around the same time, it makes perfect sense that these films would also feature an increased frequency of women in the workplace. The hippie counterculture movement led to an increased interest in drug addiction and psychology. The films of this era feel very timely and reflect strongly the ideals and current events of the era in which these projects were produced. Media creators influence society, but they are also influenced by the goings on of society itself, so it is important to trace the influences of each era to determine why different elements become more prominent over time.

The 1980s largely tread old ground in terms of Holmes adaptations, delivering a comedy, a few children's movies, and several middling original stories. The most important project of this era has helped to define Holmes films and television series ever since. Jeremy Brett's four Sherlock Holmes series, adapting 41 of Doyle's original stories with stunning accuracy and attention to detail, have forever shifted the landscape for Holmes adaptations. Where direct adaptations were common prior to Brett's lengthy run as Holmes, afterward four of the next

fourteen projects were direct adaptations, three of them coming from the same rune of Hallmark Channel Holmes films. There has been an increased reluctance to touch direct adaptations of Holmes and instead films and television series have opted to change up the formula. *The Adventures of Shirley Holmes* is a modern day adaptation featuring a female Holmes, *Sherlock Holmes in the 22nd Century* is set in the future as the title would indicate, Guy Ritchie's two Sherlock Holmes films lean heavily on a steampunk aesthetic and modernize the dialogue, combat, and relationship between Holmes and Watson, the 2010 *Sherlock Holmes* film is a true steampunk story complete with goggles, mechanized monsters, and science gone awry, *Mr. Holmes* features a frail and dementia-addled Holmes in 1947, *Sherlock* is set in the modern era with a smart-mouthed high functioning sociopath as Holmes, and *Elementary* is a modern adaptation with a drug addicted Holmes in America. Following Brett's success as the detective, virtually nobody has wanted to get near direct adaptations of Holmes, instead choosing to change up their stories in new and different ways. In many ways, one of the greatest successes of Brett's run on Holms is how it forced other creators to experiment even more with Sherlock Holmes to deliver some of the most different and interesting adaptations to date. The other great contribution of course was providing the most faithful adaptation of Doyle's stories to date, something that had been previously attempted, but never on the scale, with the accuracy, and with the budget of the Granada Television series.

The late 1990s and onward is a period of rapid change and experimentation, with an ever-increasing number of adaptations placed firmly in the modern era. This brings along several changes that have been discussed in detail already like an increase in positive representation of people of color and women as well as explorations of representation for queer people. There is also an increased focus on physical evidence and forensic science as one of the primary means of

solving cases. Additionally, police are viewed more positively and are shown as a professional and capable force that readily combats crime. One of the biggest features of adaptations of this era is the increased presence of technology, portraying an increased use of forensic science as well as modern conveniences like cell phones, especially smartphones, and the Internet as a means of discovering and double checking information. Like other eras, adaptations of this era strongly reflect values of this time, namely an increased desire for physical evidence in criminal investigations, the rampant growth of technology use, and an increased need to represent more groups of people in media. Adaptations of this time also feature the highest production values of any Holmes adaptations ever, with the 2009 *Sherlock Holmes* film alone having a budget of $90 million. Only time will tell the direction for Holmes adaptations from this point on. Given the recent track record of these projects, it is likely that they will increasingly represent more groups of people and continue to take bolder risks in an attempt to continue to bring in and engage audiences.

Limitations and Suggestion for Future Research

The primary limitation of this study is the fact that it was conducted by a single person. This severely limits the perspective of the analysis provided and potentially biases the results to my particular experiences, prior knowledge, and even preferences in media. There also was no inter-coder reliability when filling out the code sheets.

Another limitation is the qualitative nature of the majority of this study, limiting the applicability of these results beyond the scope of what has been presented. The qualitative nature of the analysis provided allowed for a deeper look at the data and encouraged an organic revelation of various themes to emerge from the data. This also means that potential themes

could have potentially been missed, though this was largely mitigated by the large sample size. Qualitative research is always limited in scope, but because of the nature of media and crime studies, it was the best tool available for this particular study.

One unforeseen limitation was the overrepresentation of television series in the quantitative analysis. Complete television series were viewed in order to gain a full understanding of each Holmes adaptation and to avoid missing any relevant details. However, this also means that certain shows, such as *Elementary* with its 96 episodes, represented a great deal more of the frequencies provided than say *A Study in Terror* which only counted a single time.

This study has provided a brand new research opportunity within media and crime studies. As such, there are plenty of potential additions, modifications, and offshoots one could take from this study. One modification would be to include different types of Holmes adaptations to create a more complete data set. This could mean including novels, radio adaptations, video games, and other different media types. It could also mean including foreign adaptations and potentially comparing those to the American and British adaptations to see if there are similarities and differences in how the adaptations portray various aspects of crime and criminal justice. One could also compare Sherlock Holmes to other detectives across time and see what the differences in methods, setting, and crimes solved say about the different projects.

Another new research opportunity concerns the origin of the CSI effect in media. Given the rise of DNA evidence in the courtroom in the 1980s and the 1990s, it is unsurprising that it would quickly find its way into media. It is also known that the biggest contributor to the CSI effect is *CSI*, but this was not the first show to integrate forensic evidence into the procedural aspects of the show. Thus, a study could be conducted to trace the earliest origins of these new

forensic elements in media of the 1980s and 1990s as a precursor to *CSI* and see how these forces potentially shaped the creation and implementation of forensic science in *CSI*.

Other changes would be to include additional points of data capture about certain elements, like whether or not a criminal is caught, killed, or released or if Holmes actively works against the police or simply does not utilize them. There is always more data that can be gathered and this study is no exception.

Conclusion

The reach of Sherlock Holmes is undeniable. He has firmly planted himself as the quintessential detective in cultural thought, with a grasp extending over the course of more than a century, in written fiction, in radio, in film, in television, in video games, and in countless other forms of media. If a new media were to come along tomorrow, it is almost a certainty that at some point Holmes would be adapted for that media. Examining the exact nature of how Holmes interacts with cultural thought at any given moment is certainly a bold proposition, but one that is a reasonable task given the frequency of adaptations and the plethora of adaptations available.

This study was primarily concerned with the precise nature of changes in Sherlock Holmes television and film adaptations over time, and exactly how those changes reflect potentially evolving thoughts about crime and criminal justice. The results are straightforward enough, though attempting to explain the exact reason behind them is another matter entirely. Views on police seem to have largely remained negative for the majority of time covered by Holmes adaptations until the turn of the century. The post-millennial era has seen a wave of positive portrayals of police officers that indicate a turnaround in opinions on the police and their professional utility. Given current charged sentiments about law enforcement, it will be

interesting to track this pattern and see if there is any deviation in upcoming Holmes adaptations. Crimes portrayed in Holmes adaptations have stayed the same for the entirety of the time period, though the demographics of criminals and victims have changed over time. This is largely due to a shift from a purely British setting to a mixture of American and British settings as well as recent pushes for increased representation in media. This increased representation reaches beyond just criminals and victims, reaching to main as well as supporting cast members, creating a far more diverse environment for recent Holmes adaptations. The final change has been in the portrayal of forensic science and an increasing reliance on physical evidence in these adaptations. This change has been seen most acutely in recent modern adaptations.

An increased need for forensic evidence in recent years makes sense given the advent of DNA technology and a bevy of crime shows that show people how physical evidence can clinch a case. As such, these changes are just giving people what they expect from a modern crime show. The changes in attitudes about the police are also fairly self-explanatory. Law enforcement was not viewed favorably for a long period of time and though attempts to professionalize and modernize were implemented in law enforcement long before the 1990s, this is the point where these changes can first clearly be seen. A complete lack of deviation in crimes committed in these projects is somewhat surprising. One might expect to see for instance sexual assault to see a significant increased portrayal, but Sherlock Holmes adaptations would appear to stick to safer and more traditional crimes, particularly homicide, assault, and robbery.

Overall, it seems that adaptations of Sherlock Holmes set in the modern era tend to experiment a bit more with the demographics of various actors and with the technology and forensic science used. Adaptations set in the Victorian era however remain faithful to many of the core tenets of Doyle's Sherlock Holmes, eschewing many of the modern forensic techniques

and relying instead on the trusty magnifying lens, tracking footprints, and Holmes's powers of deduction. Adaptations set in the Victorian period seem to strive to recreate the storied past of that era, to remind people of the ingenuity, intelligence, progress, and bright future that time held for humanity. While often overlooking the more controversial or darker aspects of the period, these adaptations nevertheless address fundamental human needs and remind us as a whole of a simpler, more pleasant, and aspirational time, less corrupted by the apathy and hopelessness that permeates modern society. Adaptations in the modern take the opportunity of their setting to highlight many of the modern advancements in technology, emphasizing how differently a modern Holmes can handle a situation thanks to modern conveniences. These adaptations also highlight the diversity of modern society, a multicultural message that advocates for an increased number of perspectives and experiences to broaden one's outlook. Neither of these approaches is necessarily superior over the other but instead highlight different facets of society and different needs from the storyteller in crafting their narrative.

This thesis has helped to fill in a gap in the criminological literature that had not previously been explored. It helps to shed light on the interaction between public opinion and media as evidenced by the evolving perceptions of law enforcement and also demonstrates the immutable nature of crime in Sherlock Holmes. No real variation was discovered in the crimes portrayed in these adaptations with only occasional change in the methods used, often employing more technologically advanced means if the adaptation uses a modern setting. This study has also shown that Sherlock Holmes is sometimes used just as a storytelling tool to tell enjoyable or utilitarian stories, such as the propagandistic and escapist use of Holmes in the World War II era. The findings of this study have helped to further shed a light on the interaction between crime

and media, identify and fill a gap in the literature, and provide additional avenues of study for the future.

Media affects how people think about the world and the world affects how media is written. This circular cycle has existed since the time of Gilgamesh and continues to this day. It should come as no surprise then that Sherlock Holmes is no exemption to this rule, seeing a distinct and significant impact in his portrayal over time. These changes provide an insight into the potential cultural thought over time as seen through the lens of Sherlock Holmes television and film adaptations. Media and crime is an important new avenue of criminological research so it is vital that studies like this one continue to examine different paths of inquiry to illuminate more clearly the exact nature of how society and media interact.

Sir Arthur Conan Doyle may have been dead for 88 years, but his legacy lives on. Sherlock Holmes has outlasted the reluctant author of the world's greatest and most famous detective and created a rabid following that ensures he will never fade from the spotlight. This popularity created a unique opportunity to track changes in thought over time by looking at adaptations featuring the detective. Holmes's enduring legacy has shown that there have been a great deal of changes in criminological thought over the past century. By the same token, the detective also represents an older, more traditional way of viewing crime and society as a whole. This charming simplicity as well as the seemingly infinite number of variations it provides has helped Holmes to last for more than a century and will likely keep him in business for the next few to come. As long as there is a crime or a mystery, Holmes will be on the case. The game calls and there is only one man in the world who can always suss out a solution. His name is Sherlock Holmes and his address is 221B Baker Street.

APPENDIX A

ENGLISH FILM POPULATION OF SHERLOCK HOLMES ADAPTATIONS

Year	Title	Director	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
1900	Sherlock Holmes Baffled	Arthur Marvin	Unknown	Unknown	First Sherlock film appearance; First detective film; 30 seconds long; Full clip available on Wikipedia page	Youtube	30 sec.
1905	Adventures of Sherlock Holmes; or, Held for Ransom	J. Stuart Blackton	Maurice Costello	J. Barney Sherry	First "serious" attempt at a Sherlock movie; A lost film so not really available		
1908	Sherlock Holmes in the Great Murder Mystery				American silent film; First apparance of Dr. Watson; Presumed lost		
1912-1913	Sherlock Holmes		George Treville	Mr. Moyse	Franco-British silent films		
	The Speckled Band						
	The Beryl Coronet						
	The Reigate Squires						
	The Copper Beeches				Available on youtube	Youtube	
	A Mystery of Boscombe Vale						
	The Stolen Papers						
	Silver Blaze						
	The Musgrave Ritual				Available on youtube	Youtube	
1913	Sherlock Holmes solves the Sign of Four	Lloyd Longergan	Harry Benham	Charles Gunn		Unknown/lost	
1914	A Study in Scarlet	George Pearson	James Braginton		British silent film;	Lost	
1914	A Study in Scarlet	Francis Ford	Francis Ford	John Ford	American silent film	Presumed lost	
1916	The Valley of Fear	Alexander Butler/ Fred Paul	H.A. Saintsbury	Arthur M. Cullin	Silent British film	Presumed lost	
1916	Sherlock Holmes	Arthur Berthelet	William Gillette	Edward Fielding	American silent film; Adapted from Gillette's 1899 Holmes' play	Possibly - more digging	117 min.
1921	The Adventures of Sherlock Holmes	Maurice Elvey	Eille Norwood	Hubert Willis	Silent British short films; ~30 minutes		

Year	Title	Director	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
	The Dying Detective					Youtube	25 min.
	The Devil's Foot					Youtube	27 min.
	A Case of Identity						
	The Yellow Face						
	The Red-Headed League						
	The Resident Patient'						
	A Scandal in Bohemia						
	The Man with the Twisted Lip						
	The Beryl Coronet						
	The Noble Bachelor						
	The Copper Beeches						
	The Empty House						
	The Tiger of San Pedro						
	The Priory School						
	The Solitary Cyclist						
1921	The Hound of the Baskervilles	Maurice Elvey	Eille Norwood	Hubert Willis	Silent British film		
1922	The Further Adventures of Sherlock Holmes	Gerge W. Ridgewell	Eille Norwood	Hubert Willis	Silent British films		
	Charles Augustus Milverton						
	The Abbey Grange						
	The Norwood Builder						
	The Reigate Squires						
	The Naval Treaty						
	The Second Stain						

Year	Title	Director	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
	The Red Circle						
	The Six Napoleons						
	Black Peter						
	The Bruce Partington Plans						
	The Stockbroker's Clerk						
	The Boscombe Valley Mystery						
	The Musgrave Ritual						
	The Golden Prince-Nez						
	The Greek Interpreter						
1922	Sherlock Holmes	Albert Parker	John Barrymore	Roland Young	Silent American film; 1.5 hours	Youtube	
1923	The Further Adventures of Sherlock Holmes	Gerge W. Ridgewell	Eille Norwood	Hubert Willis	Silent British films		
	Silver Blaze						
	The Speckled Band						
	The Gloria Scott						
	The Blue Carbuncle						
	The Engineer's Thumb						
	His Last Bow						
	The Cardboard Box						
	The Disappearance of Lady Frances Carfax						
	The Three Students						
	The Missing Three Quarter						
	The Mystery of Thor Bridge						

Year	Title	Director	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
	The Stone of Mazarin						
	The Mystery of the Dancing Men						
	The Crooked Man						
	The Final Problem						
1923	The Sign of Four	Maurice Elvey	Eille Norwood	Hubert Willis			
End of the Silent Era							
1929	The Return of Sherlock Holmes	Basil Dean	Clive Brook	Henry Reeves-Smith	First speaking Sherlock movie; First movie with phrase "elementary my dear Watson"; American		71 min
1930	Paramount on Parade	Various	Clive Brook	N/A	Musical; One of 20 sequences features Sherlock called "Murder Will Out"; American		
1931	The Sleeping Cardinal	Leslie S. Hiscott	Arthur Wontner	Ian Fleming	British film	Youtube	84 min
1931	The Speckled Band	Jack Raymond	Raymond Massey	Athole Steward	British film	Youtube	90 min
1932	The Hound of the Baskervilles	Gareth Gundrey	Robert Rendel	Frederick Lloyd	British film		72 min
1932	Sherlock Holmes	William K. Howard	Clive Brook	Reginald Owen	American film		68 min.
1932	The Missing Rembrandt	Leslie S. Hiscott	Arthur Wontner	Ian Fleming	British film		
1932	The Sign of Four	Graham Cutts	Arthur Wontner	Ian Hunter	British film	Youtube	75 min.
1933	A Study in Scarlet	Edwin L. Marin	Reginald Owen	Warburton Gamble	American film	Youtube	71 min
1935	The Triumph of Sherlock Holmes	Leslie S. Hiscott	Arthur Wontner	Ian Fleming	British film	Youtube	84 min.
1937	Silver Blaze	Thomas Bentley	Arthur Wontner	Ian Fleming	British film	Youtube	71 min.
1939	The Hound of the Baskervilles	Sidney Lanfield	Basil Rathbone	Nigel Bruce	American film; First Rathbone Sherlock	Youtube	80 min.

Year	Title	Director	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
					film		
1939	The Adventures of Sherlock Holmes	Alfred L. Werker	Basil Rathbone	Nigel Bruce		Youtube	85 min.
1942	Sherlock Holmes and the Voice of Terror	John Rawlins	Basil Rathbone	Nigel Bruce	Loosely based on "His Last Bow"; Features "scream queen" Evelyn Ankers	Youtube	65 min.
1942	Sherlock Holmes and the Secret Weapon	Roy William Neill	Basil Rathbone	Nigel Bruce	Contains "Dancing Men" code, but otherwise is just a spy film; WWII film; in public domain	Youtube	68 min.
1943	Sherlock Holmes in Washington	Roy William Neill	Basil Rathbone	Nigel Bruce	Another WWII era story	Youtube	71 min.
1943	Sherlock Holmes Faces Death	Roy William Neill	Basil Rathbone	Nigel Bruce	Another WWII era story	Youtube	68 min.
1944	The Spider Woman	Roy William Neill	Basil Rathbone	Nigel Bruce	Contemporary setting; Draws from a variety of stories	Youtube	63 min.
1944	The Scarlet Claw	Roy William Neill	Basil Rathbone	Nigel Bruce	Often considered best of Rathbone films; contemporary setting	Youtube	74 min
1944	The Pearl of Death	Roy William Neill	Basil Rathbone	Nigel Bruce	Based on "The Adventure of the Six Napoleons"	Youtube	69 min.
1945	The House of Fear	Roy William Neill	Basil Rathbone	Nigel Bruce	Based on "The Five Orange Pips"	Youtube	69 min.
1945	Pursuit to Algiers	Roy William Neill	Basil Rathbone	Nigel Bruce	Based partly on"The Empty House"	Youtube	63 min.
1946	Terror by Night	Roy William Neill	Basil Rathbone	Nigel Bruce	Mostly original story; public domain	Youtube	60 min.
1946	Dressed to Kill	Roy William Neill	Basil Rathbone	Nigel Bruce	14th and final Rathbone film	Youtube	75 min.
1959	The Hound of the Baskervilles	Terence Fisher	Peter Cushing	Andre Morell	Also featured Christopher Lee as Sir Henry Baskerville; in color!	Dailymotion	87 min.
1965	A Study in Terror	James Hill	John Neville	Donald Houston	British film	DVD	95 min.
1970	The Private Life of Sherlock Holmes	Billy Wilder	Robert Stephens	Colin Blakely	American film; Creates distinction between "real" Holmes and the one of the stories	DVD	125 min.

Year	Title	Director	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
1971	They Might Be Giants	Anthony Harvey	Justin Playfair	Joanne Woodward	Millionaire traumatized by death of wife and thinks he is Sherlock Holmes; Female Watson is psychiatrist	Rent on Youtube	98 min.
1975	The Adventure of Sherlock Holmes' Smarter Brother	Gene Wilder	Douglas Wilmer	Thorley Walters	American film	Youtube	91 min.
1976	The Seven-Per-Cent Solution	Herbert Ross	Nicol Williamson	Robert Duvall	Holmes visits Freud; Moriarty sleeps with Holmes's mother resulting in their feud because Freud	DVD	113 min.
1978	The Hound of the Baskervilles	Paul Morrissey	Peter Cook	Dudley Moore	British comedy spoof		85 min.
1979	Murder by Decree	Bob Clark	Christopher Plummer	James Mason	On the trail of Jack the Ripper; British/Canadian film	Rent on Youtube	124 min.
1984	The Case of Marcel Duchamp	David Rowan	Guy Rolfe	Raymond Francis	British film; come out of retirement to tackle a case against an artist		103 min.
1985	Young Sherlock Holmes	Barry Levinson	Nicholas Rowe	Alan Cox	American film; Holmes and Watson meet as boys in boarding school and solve a crime	DVD	109 min.
1986	The Great Mouse Detective	John Musker, Ron Clements	Barrie Ingham	Val Bettin	Disney animated film; Holmes is a mouse and Moriarty is a rat	Rent on Youtube	74 min.
1987	The Loss of a Personal Friend	N.G. Bristow	Peter Harding	Ian Price	Short film; Watson murders Holmes after his return from Reichenbach		
1988	Without a Clue	Thom Eberhardt	Michael Caine	Ben Kingsley	British comedy; Watson is the brains and Holmes is just an actor hired to take heat off Watson	Youtube	107 min.
2009	Sherlock Holmes	Guy Ritchie	Robert Downey Jr.	Jude Law	Heavily stylized; Original story that draws from elements from canonical stories	DVD	128 min.
2010	Sherlock Holmes	Paul Bales	Ben Snyder	Gareth David-Lloyd	American TV movie; contains a steampunk villain named Spring Heeled Jack who uses steam armor and mechanized dinosaurs; look for this one because it	Rent on Youtube	90 min.

Year	Title	Director	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
					sounds absurd		
2011	Sherlock Holmes: A Game of Shadows	Guy Ritchie	Robert Downey Jr.	Jude Law	Fights Moriarty	DVD	129 min.
2015	Mr. Holmes	Bill Condon	Ian McKellen	Colin Starkey	British film; a 93-year old Holmes with failing memory tries to recall his final case	Amazon prime streaming	104 min.

APPENDIX B

FOREIGN FILM POPULATION OF SHERLOCK HOLMES ADAPTATIONS

Year	Title	Director	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
1907	Un Rivale di Sherlock Holmes				Italian silent film		
1908	Sherlock Holmes, the King of Detectives		Karoly Baumann		Hungarian silent film		
1908	Ein Meisterstück von Sherlock Holmes (A Masterpiece of SH)				German silent film		
1908	Shleock Holmes I Livsfar (Sherlock Holmes in Danger)	Viggo Larsen	Viggo Larsen		Danish silent film by Nordisk Film Company of Denmark		
1908	Raffles Flugt Fra Faengslet (Raffles' Escape from Prison)	Viggo Larsen	Viggo Larsen		Danish silent film		
1908	Det Hemmelige Dokument (The Secret Document)	Viggo Larsen	Einar Zangenberg		Danish silent film		
1909	Sangerindens Diamenter (The Singer's Diamond)	Viggo Larsen	Viggo Larsen		Danish silent film		
1909	Drsoke 519 (Cab No. 519)	Viggo Larsen	Viggo Larsen		Danish silent film		
1909	Den Graa Dame (The Grey Lady)	Viggo Larsen	Viggo Larsen		Danish silent film		
1909	Sherlock Holmes				Italian silent film		
1909	The Latest Triumph of Sherlock Holmes				French silent film		
1910	Arsene Lupin Contra Sherlock Holmes (contra = vs) series title				German silent film series		
1910	Der Alte Sekretar	Viggo Larsen	Viggo Larsen		1st movie in Lupin v. Holmes series		
1910	Der Blaue Diamant (The Blue Diamond)	Viggo Larsen	Viggo Larsen		2nd movie in Lupin v. Holmes series		
1910	Die Falschen Rembrandts (The Fake Rembrandts)	Viggo Larsen	Viggo Larsen		3rd movie in Lupin v. Holmes series		
1910	Die Flucht (The Escape)	Viggo Larsen	Viggo Larsen		4th movie in Lupin v. Holmes series		

Year	Title	Director	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
1911	Arsene Lupins Ende (The End of Arsene Lupin)	Viggo Larsen	Viggo Larsen		5th movie in Lupin v. Holmes series; Does not feature Sherlock Holmes		
1910	Den Forklaedte Guvernante (The Bogus Governess)	Holger Madsen	Otto Lagoni		Danish silent film		
1910	Sherlock Holmes i Bondefangerkløer (Sherlock in conman claws)	Holger Madsen	Otto Lagoni		Only one of 13 Danish films from the period to survive		
1910	Den Sorte Haand (The Black Hand)	Holger Rasmussen	Otto Lagoni		Danish silent film		
1911	Den Sorte Haette (The Black Hood)		Lauritz Olsen		Danish silent film		
1911	Den Stjaalne Millionobligation (The Stolen Million Bond)	August Blom	Alwin Neuss		Danish silent film		
1911	Hotelmysterierne (The Hotel Mystery)		Einar Zangenberg		Danish silent film		
1911	Les Adventures de Sherlock Holmes)		Henri Gouget		French silent film		
1911	Sherlock Holmes contra Professor Moriarity (vs)	Viggo Larsen	Viggo Larsen		German silent film		
1912	Sherlock Holmes und seine Arbeit				German silent film		
1912	Title unknown (German title was Schlau, Schlauer, am Schlausten)				French silent film		
1914	Sherlock Holmes contra Dr. Mors		Ferdinand Bonn		German silent film		
1914-1920	Der Hund von Baskerville	Several	Alwin Neuss		German silent film series; six parts		
1914	Der Hund von Baskerville, 1	Rudolf Meinert	Alwin Neuss				
1914	Der Hund von Baskerville, 2. Das einsame Haus	Rudolf Meinert	Alwin Neuss				
1915	Der Hund von Baskerville, 3. Das unheimliche Zimmer	Richard Oswald	Alwin Neuss				

Year	Title	Director	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
1915	Der Hund von Baskerville, 4.	Richard Oswald	Alwin Neuss				
1920	Der Hund von Baskerville, 5. Dr. MacDonald's Sanatorium	Willy Zeyn Sr.	Alwin Neuss				
1920	Der Hund von Baskerville, 6. Das Haus ohne Fenster	Willy Zeyn Sr.	Alwin Neuss				
1915	Das Dunkle Schloss (The Dark Castle)	Willy Zehn	Eugen Burg		German silent film		
1916	Sherlock Holmes auf Urlaub	Karl Schoenfeld	Unknown		German silent film		
1917	Sherlock Holmes Nächtliche Begegnung (Sherlock Holmes Nocturnal Encounter)				German silent film		
1917	Der Erdstrommotor (The Earthquake Motor)	Karl Heinz Wolff	Hugo Flink		German silent film		
1917	Der Kassette (The Casket)	Karl Heinz Wolff	Hugo Flink		German silent film		
1917	Der Schlangenring (The Snake Ring)	Karl Heinz Wolff	Hugo Flink		German silent film		
1918	Der Indische Spinne (The Indian Spider)	Karl Heinz Wolff	Hugo Flink		German silent film		
1918	Was er im Spiegel Sah	Karl Heinz Wolff	Ferdinand Bonn		German silent film		
1918	Die Gifteplombe (The Poisoned Seal)	Karl Heinz Wolff	Ferdinand Bonn		German silent film		
1918	Das Schicksal der Renate Yongk (The Fate of Renate Yongk)	Karl Heinz Wolff	Ferdinand Bonn		German silent film		
1918	Die Dose des Kardinals (The Cardinal's Snuffbox)	Karl Heinz Wolff	Ferdinand Bonn		German silent film		
1918	Der Mord im Splendid Hotel	Karl Heinz Wolff	Kurt Brekendorf		German silent film		
1929	Der Hund von Baskerville	Richard Oswald	Crlyle Blackwell Sr.	George Serov	German silent film		
1931	The Case of the Detective Sherlock Holmes	Li Pingqian	Li Pingqian	Xiao Zhengzhong	Chinese silent film		

Year	Title	Director	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
	End of the Silent Era						
Year	Title	Director	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
1937	Der Hund von Baskerville	Carl Lamac	Bruno Guttner	Fritz Odemar	German film	Youtube (no subtitles)	82 min
1937	Sherlock Holmes: Die Graue Dame (Gray Lady)	Erich Engels	Hermann Speelmans		German film	Youtube (no subtitles)	92 min.
1947	Arsenio Lupin	Ramon Peon	Jose Baviera		Mexican film; Holmes duels Lupin		77 min.
1951	Jighansa	Ajoy Kar			Bengali adaptation of Hound of the Baskervilles		
1962	Sherlock Holmes und das Halsband des Todes (the deadly necklace)	Terence Fisher	Christopher Lee	Thorley Walters	German-Italian-French film; Lee was dubbed over	Youtube (no subtitles)	87 min.
1962	Bees Saal Baad (Twenty Years Later)		Asit Kumar Sen		Indian film; Loose adaptation of Jihansa	Youtube (no subtitles)	146 min.
1972	Touha Sherlocka Holmese (Sherlock Holmes' Desire)	Stepan Skalsky	RadovanLuvavsky	Vaclav Voska	Czech film; Holmes tries to become an accomplished musician		97 min.
1985	Мы с Шерлоком Холмсом (Me and Sherlock Holmes)	V. Zlotnikov			Soviet animated parody film		10 min.
1992	Sherlock Holmes en Caracas	Juan E. Fresan	Juan Manuel Montesinos	Gilbert Dacournan	Venezuelan film; Never released in theatres or on DVD, only ever shown at a Columbian film festival		95 min.
1994	Sherlock Holmes and the Chinese Heroine	Wang Chi, Liu Yun-Zhou, Ma Yi	Alex Vanderpor	Zhonquan Xu	Chinese film; Holmes and Watson visit China as tourists and solve a crime		82 min.
2011	Sherlock Holmes Nevében (In the Name	Zsolt Bernath					

Year	Title	Director	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
	of SH)						
2012	Holmes & Watson: Madrid Days	Jose Luis Garci					

APPENDIX C

TELEVISION POPULATION OF SHERLOCK HOLMES ADAPTATIONS

Year	Title	Writer	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
1937	The Three Garridebs	Thomas Hutchinson	Louis Hector	William Podmore	First TV adaptation		30 min
1949	The Adventure of the Speckled Band	Walter Doniger	Alan Napier	Melville Cooper	Intended as a pilot for a series; tacked onto another show	Youtube	26 min.
1951	The Man Who Disappeared		John Longden	Campbell Singer	Based on "Man with the Twisted Lip"; Part of British series that never made it past pilot	Youtube	26 min.
1951	Sherlock Holmes	C. A. Lejeune	Alan Wheatley	Raymond Francis	BBC series; six episodes		
1951	The Adventure of the Mazarin Stone				TV movie		
1953	The Adventure of the Black Baronet		Basil Rathbone	Martyn Green	TV pilot for CBS series Suspense; no subsequent episodes or recordings exist		
1954	Sherlock Holmes liegt im Sterben (Sherlock Holmes is Dying)	Peter A. Horn	Ersnt Fritz Furbringer	Harald Mannl	Episode from Die Galerie der groben Detektive (The Gallery of the Great Detectives); Only a 3 minute clip exists, no subtitles	Clip on YT	39 min.
1954-55	Sherlock Holmes	Sheldon Reynolds	Ronald Howard	Howard Marion-Crawford	First American adaptation; Mostly original stories, but several (around 7) adapted from Doyle; 39 episodes	All on YT	39x 26 min.
1955	Der Hund von Baskerville		Wolf Ackva		German TV movie		
1958	Dr. med. Hiob Pratorius		Ersnt Fritz Furbringer		Sherlock as a side character; German TV show		
1958	Dolina Strachu (The Valley of Fear)	Illa Genachow	Tadeusz Bioloszczynski	Stanislaw Libner	Polish TV movie		
1964-68	Sherlock Holmes	Various	Douglas Wilmer (S1)	Nigel Stock	BBC adaptations of canonical stories; Season 1 BW, 2 is in color	Some on YT	28x 50 min.

Year	Title	Writer	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
			Peter Cushing (S2)				
1965	Sherlock Holmes in the Singular Case of the Plural Green Mustache				Animation; 1 episode;	Unavailable	
1967	Une Aventure de Sherlock Holmes	Pierre Decourcelle	Jacques Francois	Jacques Alric	French TV movie; They live at 123B Baker street!		
1967-68	Sherlock Holmes	Various	Erich Schellow	Paul Edwin Roth	German TV mini-series	Some on YT (no subtitles)	6x 60 min.
1968	Первое дело доктора Уотсона (The First Case of Doctor Watson)		Nikolai Volkov Jr.	Vladimir Koretsky	Soviet TV movie; Adaptation of A study in Scarlet		
1968	Из рассказов о Шерлоке Холмсе (From the Stories about Sherlock Holmes)	Tatyana Zaborovskaya	Nikolai Volkov Jr.	Anatoly Stasinsky	Soviet TV movie; Adaptation of A Scandal in Bohemia		
1968	Sherlock Holmes	Edaordo Anton	Nando Gazzolo	Giannia Bonagura	Italian mini-series; Hound and Valley of Fear		6x 90 min
1969	Министры и Сыщики (Ministers and Sleuths)		Vasily Lanovoy		Soviet TV movie; Watson reads the Communist Morning Star in it		
1971	Собака Баскервилей (The Hound of the Baskervilles)		Nikolai VolkovJr.	Lev Krugly	Soviet TV movie	Youtube (no subtitles)	158 min.
1972	Záhada červeného pudru		Jan Skopeček	Vladimír Menšík	German TV movie		
1972	The Hound of the Baskervilles	Robert E. Thompson	Stewart Granger	Bernard Fox	American TV movie made by Universal		74 min.
1973	Elementary My Dear Watson	N.F. Simpson	John Cleese	William Rushton	British TV episode for Comedy Playhouse, a collection of series pilots		30 min.
1974	Dr. Watson and the Darkwater Hall Mystery: A Singular Adventure	Kingsley Amis		Edward Fox	British TV movie; No Holmes in movie at all		70 min.

Year	Title	Writer	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
1974	Еще Раз о Шерлоке Холмсе (Once again about Sherlock Holmes	Ilya Olshvanger	Sergei Yursky	Mikhail Danilov	Soviet TV movie		
1974	Le Chiendes Baskerville	Jean Marcillac	Raymond Gerome	Andre Haber	Broadcast of French play		132 min.
1974	Le Signe desquatre (Sign of Four)	Jean Ferry, Jacques Nahum	Rolf Becker	Roger Lumont	Episode from French/German TV show "Famous Detectives"		54 min.
1975	The Interior Motive	Various	Leonard Nimoy	Burt Blackwell	Film by Corporation for Public Broadcasting for Kentucky public schools		20 min.
1976	The Return of the World's Greatest Detective	Dean Hargrove, Roland Kibbee	Larry Hagman	Jenny O'Hara	American TV movie made by Universal; Motorcycle cop gets into accident and thinks he is Sherlock Holmes; Female Watson; Loose remake of They Might be Giants	Youtube	55 min.
1976	Sherlock Holmes in New York	Alvin Sapinsley	Roger Moore	Patrick Macnee	American TV movie; Adapts "Scandal in Bohemia" and "The Red-Headed League"	Youtube	95 min.
1977	The Strange Case of the End of Civilization as We Know It	Various	John Cleese	Arthur Lowe	Descendants of Sherlock Holmes and Watson must foil the plot of Moriarty's descendant	Youtube	54 min.
1977	Silver Blaze	Julian Bond	Christopher Plummer	Thorley Walters	Straight up adaptation of the story; Plummer plays up Holmes's addiction	Youtube	30 min.
1979	Голубой Карбункул (The Blue Carbuncle)	Anatolii Delendik	Algimantas Masiulis	Ernst Romanov	Soviet TV movie	Youtube (w/subtitles!)	72 min.
1979	Adventures of Sherlock Holmes				Episode from "End of Part One", a British sketch comedy show		

Year	Title	Writer	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
1979-80	Sherlock Holmes and Doctor Watson	Various	Geoffrey Whitehead	Donald Pickering	Polish-British series	Youtube	24x 24 min.
1980	Sherlok Kolmsi Doktor Vatson: Znakomstvo (Sherlock Holmes and Dr. Watson: Relationship)	Vladimir Valutsky	Vasily Livanov	Vitaly Solomin	Soviet TV movie	Youtube (w/subtitles)	67 min.
1980	Sherlok Kolmsi Doktor Vatson: Krovavaya Nadpis (Sherlock Holmes and Dr. Watson: Bloody Inscription)	Vladimir Valutsky	Vasily Livanov	Vitaly Solomin	Soviet TV movie	Youtube (w/subtitles)	66 min.
1980	Priklyucheniya Sherloka Kholmsai Doktora Vatsona: Korol Shantazha (The Adventures of Sherlock Holmes and Dr. Watson: The King of Blackmail)	Vladimir Valutsky	Vasily Livanov	Vitaly Solomin	Soviet TV movie	Youtube (w/subtitles)	63 min.
1980	Priklyucheniya Sherloka Kholmsai Doktora Vatsona: Smertelnaya Skhvatka (The Adventures of Sherlock Holmes and Dr. Watson: Deadly Fight)	Vladimir Valutsky	Vasily Livanov	Vitaly Solomin	Soviet TV movie	Youtube (w/subtitles)	63 min.
1980	Priklyucheniya Sherloka Kholmsai Doktora Vatsona: Okhota Na Tigra (The Adventures of Sherlock Holmes and Dr. Watson: Tiger Hunt)	Vladimir Valutsky	Vasily Livanov	Vitaly Solomin	Soviet TV movie	Youtube (w/subtitles)	64 min.
1981	Priklyucheniya Sherloka Kholmsai Doktora Vatsona: Sobaka Baskervilei (The Adventures of Sherlock Holmes and Dr. Watson: The Hound of the Baskervilles)	Vladimir Valutsky	Vasily Livanov	Vitaly Solomin	Soviet TV movie	Youtube (w/subtitles)	145 min.
1981	Голубой Огонёк (Little Blue Light)	Vladimir Valutsky	Vasily Livanov	Vitaly Solomin	Soviet TV movie	Youtube (w/subtitles)	63 min.

Year	Title	Writer	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
1981	Sherlock Holmes: The Strange Case of Alice Faulkner		Frank Langella		HBO airing of Sherlock Holmes play	Youtube	116 min.
1982	The Kenny Everett Television Show ep. 7		Kenny Everett		British comedy show		
1982	The Hound of the Baskervilles		Tom Baker	Terency Rigby	BBC produced mini-series	Youtube	4x 30 min.
1982	Young Sherlock: The Mystery of the Manor House		Guy Henry		A young Sherlock w/out Watson solves mysteries early in his career; British mini-series	Youtube	1x 50 min, 7 x 25 min.
1983	The Baker Street Boys		Roger Ostime	Hubert Rees	BBC series; focuses on the Baker Street Irregulars	Youtube	8x 28 min.
1983	Priklyucheniya Sherloka Kholmsai Doktora Vatsona: Sokrovishcha Agry (The Adventures of Sherlock Holmes and Dr. Watson: The Treasures of Agra)	Igor Maslennikov	Vasily Livanov	Vitaly Solomin	Soviet TV movie	Youtube (w/subtitles)	145 min.
1983	The Sign of Four	Charles Edward Pogue	Ian Richardson	David Healy	British TV movie	Youtube	92 min.
1983	The Hound of the Baskervilles	Charles Edward Pogue	Ian Richardson	Donald Churchill	British TV movie		100 min.
1983	The Sign of Four	Norma Green	Peter O'Toole	Earle Cross	Australian cartoon	Youtube	47 min.
1983	The Baskerville Curse	Eddy Graham	Peter O'Toole	Earle Cross	Australian cartoon	Youtube	67 min.
1984	A Study in Scarlet	John King	Peter O'Toole	Earle Cross	Australian cartoon	Youtube	48 min.
1984	Valley of Fear	Norma Green	Peter O'Toole	Earle Cross	Australian cartoon	Youtube	48 min.
1984	The Masks of Death	John Elder, N.J. Crisp	Peter Cushing	John Mills	British TV movie; Peter Cushing reprises his role as Holmes after two decades	Youtube	72 min.
1984-1985	Meitanei Houmuzu(Sherlock Hound)	Hayao Miyazaki and others			Japanese anime adaptation; Miyazaki directed six episodes	Youtube (dub)	26x 24 min.
1984-1985	The Adventures of Sherlock		Jeremy Brett	David Burke	Most complete series to date;	Youtube	13x 51 min.

Year	Title	Writer	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
	Holmes				Granada series; Faithful adaptations of stories; First of four series		
1986-1988	The Return of Sherlock Holmes		Jeremy Brett	Edward Hardwicke	Most complete series to date; Granada series; Faithful adaptations of stories; Second of four series	Youtube	11x 51 min., 2x 100 min.
1987	The Return of Sherlock Holmes	Bob Shayne	Michael Pennington	Margaret Colin	American TV movie; Holmes in modern day and hangs out with female descendant of Watson; Holmes put into cryosleep	Youtube	90 min.
1988	Приключения Шерлока Холмса и Доктора Ватсона : Двадцатый Век Начинается (The Adventures of Sherlock Holmes and Dr. Watson: The Twentieth Century Begins)		Vasily Livanov	Vitaly Solomin	Soviet TV movie	Youtube (w/subtitles)	148 min.
1989	My Dear Watson	Susan Woollen	Brian Bedford	Patrick Monckton	American TV show; Episode from "Alfred Hitchcock Presents"	Youtube	24 min.
1990	Hands of a Murderer	Charles Edward Pogue	Edward Woodward	John Hillerman	British TV movie	Youtube	90 min.
1991	The Crucifer of Blood	Paul Giovanni, Fraser Heston	Chalton Heston	Richard Johnson	British-American TV movie; Mix of "Man with the Twisted Lip" and "The Sign of Four"	Rent on Youtube	90 min.
1991	Sherlock Holmes and the Leading Lady	Bob Shayne	Christopher Lee	Patrick Macnee	US/British/Italian/Luxembourg TV movie	Youtube	187 min.
1991-1993	The Case-Book of Sherlock Holmes		Jeremy Brett	Edward Hardwicke	Most complete series to date; Granada series; Faithful adaptations of stories; Third of four series	Youtube	6x 51 min., 3x 100 min.
1992	The Other Side	David Ashton	Richard E. Grant		Episode from British TV series		52 min.

Year	Title	Writer	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
					"Encounters"; Holmes encounters Sir Arthur Conan Doyle		
1992	Incident at Victoria Falls	Bob Shayne	Christopher Lee	Patrick Macnee	US/British/Italian/Luxembourg TV movie	DVD	188 min.
1992	Šplhající Profesor (The Climbing Professor)	Rudolf Čechura	Victor Preiss	Josef Somr	Czech TV movie; Adaptation of "The Adventure of the Creeping Man"	Youtube (no subtitles)	51 min.
1993	Sherlock Holmes Returns	Kenneth Johnson	Anthony Higgins		American TV movie; Holmes is awakened from suspended animation in San Francisco and fights Moriarty's descendants	Youtube	96 min.
1993	The Hound of London	Craig Bowlsby	Patrick Macnee	John Scott-Paget	Canadian/Luxembourg TV movie	Youtube	72 min.
1994	Oba-Na! Sherlock Holmes and Doctor Watson	Vasily Antonov, Sergey Belogolovtsev	Vyacheslv Grischechkin	Igor Ugolnikov	Russian TV show	Youtube (no subtitles)	26 min.
1994	The Memoirs of Sherlock Holmes		Jeremy Brett	Edward Hardwicke	Most complete series to date; Granada series; Faithful adaptations of stories; Second of four series	Youtube	6x 51 min.
1997-2000	The Adventures of Shirley Holmes	Various	Meredith Henderson	John White	Features female Holmes, great-grandniece of Sherlock; kids show	Youtube	52x 24 min.
1999-2001	Sherlock Holmes in the 22nd Century		Jason Gray-Stanford		American TV show; Holme awakened from cryosleep; Watson is a robot and there's an additional female sidekick; Adapts many canonical stories with a sci-fi twist	Youtube	26x 22 min.
2000	The Hound of the Baskervilles	Joe Wiesenfeld	Matt Frewer	Kenneth Welsh	Canadian TV movie; First of 4 Hallmark Matt Frewer TV movies	DVD	86 min.
2000	Воспоминания о Шерлоке Холм	Vladimir Valutsky,			Russian TV series		13x 52 min.

Year	Title	Writer	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
	ce (The Memoirs of Sherlock Holmes)	Yuly Dunsky, Valery Frid					
2001	The Sign of Four	Joe Wiesenfeld	Matt Frewer	Kenneth Welsh	Canadian TV movie; 2 of 4 Hallmark Matt Frewer TV movies	DVD	84 min.
2001	The Royal Scandal	Joe Wiesenfeld	Matt Frewer	Kenneth Welsh	Canadian TV movie; 3 of 4 Hallmark Matt Frewer TV movies	DVD	84 min.
2001	The Case of the Whitechapel Vampire	Joe Wiesenfeld	Matt Frewer	Kenneth Welsh	Canadian TV movie; 4 of 4 Hallmark Matt Frewer TV movies; original story	DVD	84 min.
2002	The Hound of the Baskervilles	Allan Cubitt	Richard Roxburgh	Ian Hart	BBC TV movie	DVD	100 min.
2002	Sherlock: A Case of Evil	Piers Ashworth	James d'Arcy	RogerMorlidge	American/British/Hungarian TV movie	Amazon Prime streaming	90 min.
2004	Sherlock Holmes and the Case of the Silk Stocking	Allan Cubitt	Rupert Everett	Ian Hart	BBC TV movie; Holmes tracks down serial killer, played by Michael Fassbender; original story	Youtube	99 min.
2005	Sherlock Holmes and Doctor Watson: The Murder of Lord Waterbrook	Alexander Bubnov	Aleksei Kolgan	Aleksei Kolgan	Ukrainian animated cartoon; sequel in 2012	Youtube (w/subtitles)	18 min.
2006	Sheerluck Holmes and the Golden Ruler	Robert G. Lee	Michael Nawrocki	Phil Vischer	VeggieTales episode (3D animated features with Christian messages and themes)	Youtube	26 min.
2007	Sherlock Holmes and the Baker Street Irregulars	Richard Kurti, Bev Doyle	Jonathon Pryce	Bill Paterson	BBC TV movie; Baker Street Irregulars must solve the case when Holmes is arrested for murder	DVD	114 min.
2010-2017	Sherlock	Steven Moffat	Benedict Cumberbatch	Martin Freeman	Modern adaptation of Holmes; Uses phones and such; Adapts	Netflix	13x 90 min.

Year	Title	Writer	Sherlock Actor	Watson Actor	Quick Notes	Availability	Runtime
					some stories and some original		
2012-	Elementary	Robert Doherty	Jonny Lee Miller	Lucy Liu	Set in America with Holmes as recovering drug addict; Watson is his female sober companion	DVD	144x 42 min.
2012	Sherlock Holmes and the Black Men	Alexander Bubnov	Aleksei Kolgan	Aleksei Kolgan	Ukrainian animated cartoon	Youtube (w/subtitles)	18 min.
2013	Шерлок Холмс (Sherlock Holmes)		Igor Petrenko	Andrei Panin	Russian mini-series	Youtube (no subtitles)	16x 40 min.

APPENDIX D

CODE SHEET

Name_____
Year_____

Elements of Adaptation

Characters Present

_____Sherlock Holmes	_____Lestrade	_____Mary Morstan
_____John Watson	_____Gregson	_____Moriarty
_____Mrs. Hudson	_____Irene Adler	_____Mycroft

Based on Arthur Conan Doyle story?
_____Yes _____No

Time Period
_____Victorian _____Contemporary

Other_____

"Elementary my dear Watson"
_____Yes _____No

"The game's afoot"
_____Yes _____No

Holmes plays violin
_____Yes _____No

Deerstalker hat
_____Yes _____No

Curved pipe
_____Yes _____No

Drug use by Holmes
_____Yes _____No

Location
London British countryside Other_____

Depiction of Crime

Type of Crime by Criminal
Homicide Kidnapping Rape Burglary Robbery Arson Bombing Assault

Other_____

Type of Crime by Holmes/Watson
Homicide Kidnapping Rape Burglary Robbery Arson Bombing Assault

Other_____

Demographics of Criminal
Sex: M F Unknown
Race: White Black Latino Asian Other_____
Nationality: British American Other European Asian African Other_____
Relationship to Victim: Stranger Acquaintance Family

Demographics of Victim
Sex: M F Unknown
Race: White Black Latino Asian Other_____
Nationality: British American Other European Asian African Other_____

Weapon
Gun Knife Hands Rope Vehicle None Other_____

Does Holmes Fire a Gun?
_____Yes _____No

Does Holmes Kill Anyone?
_____Yes _____No

Elements of Investigation and Forensics

Forensic elements
Microscope Chemistry set Fingerprints Footprints Magnifying glass

Other_____

Holmes cooperates with police
_____Yes _____No

Crime introduced by:
Client Police Other_____

Criminal Arrested at the end:
_____Yes _____No

Elements of criminal justice system other than police:
_____Yes _____No

List_____

APPENDIX E

DEPICTIONS OF TONGA

The Sign of Four (1932)

"The Sign of Four" from *Sherlock Holmes* (1965-1968)

The Sign of Four (1983)

"The Sign of Four" from *The Return of Sherlock Holmes* (1986-1988)

The Crucifer of Blood (1991)

The Sign of Four (2001)

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