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## Abbreviations

*A Study in Scarlet*

*Study*

From *The Adventures of Sherlock Holmes*

"A Scandal in Bohemia"	"Scandal"
"The Red-Headed League"	"Red-Headed"
"A Case of Identity"	"Identity"
"The Man with the Twisted Lip"	"Twisted"
"The Speckled Band"	"Speckled"
"The Beryl Coronet"	"Beryl"
"The Copper Beeches"	"Copper"

From *The Memoirs of Sherlock Holmes*

"Silver Blaze"	"Silver Blaze"
"The 'Gloria Scott'"	"Gloria"
"The Final Problem"	"Final"

From *The Return of Sherlock Holmes*

"The Empty House"	"Empty"
"Charles Augustus Milverton"	"Milverton"
"The Second Stain"	"Stain"

From *The Innocence of Father Brown*

"The Blue Cross"	"Cross"
"The Flying Stars"	"Stars"
"The Wrong Shape"	"Shape"
"The Hammer of God"	"Hammer"
"The Three Tools of Death"	"Tools"

From *The Wisdom of Father Brown*

"The Absence of Mr Glass"	"Glass"
"The Man in the Passage"	"Passage"
"The Mistake of the Machine"	"Machine"
"The Perishing of the Pendragons"	"Pendragons"
"The God of the Gongs"	"Gongs"
"The Salad of Colonel Cray"	"Salad"
"The Strange Crime of John Boulnois"	"Strange"

*The Experiences of Loveday Brooke, Lady Detective*

"The Black Bag Left on a Door-Step"	"Bag"
"The Murder at Troyte's Hill"	"Murder"
"The Redhill Sisterhood"	"Sisterhood"
"A Princess's Vengeance"	"Vengeance"
"Drawn Daggers"	"Daggers"
"The Ghost of Fountain Lane"	"Ghost"
"Missing!"	"Missing"

*Lady Molly of Scotland Yard*

"The Ninescore Mystery"	"Ninescore"
"The Frewin Miniatures"	"Frewin"
"The Irish-Tweed Coat"	"Coat"
"The Fordwych Castle Mystery"	"Fordwych"
"A Day's Folly"	"Folly"
"A Castle in Brittany"	"Brittany"
"A Christmas Tragedy"	"Christmas"
"The Bag of Sand"	"Sand"
"The Man in the Inverness Cape"	"Cape"
"The Woman in the Big Hat"	"Hat"
"Sir Jeremiah's Will"	"Will"
"The End"	"End"



# 1. Introduction

Due to its beginnings as a form of popular entertainment – both in the sense of ‘well-liked’ and ‘common’ – detective fiction had been credited with little literary value, and only became an acceptable area of study under the auspices of Cultural Studies. The genre has always had a great following, including several prominent admirers, among them W.H. Auden, who nonetheless described their preference for detective fiction as a ‘guilty pleasure’ (Priestman, “Introduction” 1). Porter argues that crime fiction is a “readable genre, because it is pleasurable and easy to read” (82). Dunant adds that crime fiction “is good at story telling” (10): the suspense of the puzzle draws in the readers and invites them to engage intellectually in trying to solve it. Naturally, there is a framework of generic features that needs to be observed, but Epstein proposes that it may be precisely the variation around known fixtures that is partly responsible for the success of genre fiction (6, qtd. in Egloff 28). Since this genre has been popular ever since its beginnings, it has become an important part of popular culture. As Parker points out, “literature is an aspect of society’s culture; and culture, in general, is now regarded as a legitimate subject for historical enquiry” (8).

Detective fiction is regarded as a sub-genre of mystery fiction (cf. Murfin and Ray 278), which, according to Reilly, is the most ambiguous term “in the literary lexicon” (304). Of course, detective fiction also counts as a specialised branch of crime fiction. These are the main generic features readers expect:

What we expect is a central mysterious death, a closed circle of suspects with motive, means and opportunity for the crime, a detective, either amateur or professional, who comes in like an avenging deity to solve it and by the end of the book a solution which the reader should be able to arrive at by logical deduction from clues inserted in the novel with deceptive cunning but essential fairness. (James 6; cf. van Dover 62)

The central interest of this thesis lies in the detective. For this purpose I have chosen four investigators: Lady Molly of Scotland Yard and Loveday Brooke, two lady detectives, created by Baroness Orczy and C.L. Pirkis respectively, as well as G.K. Chesterton’s Father Brown and Arthur Conan Doyle’s Sherlock Holmes, two gentlemen sleuths.<sup>1</sup> Considering the great number of fictional detectives operating in the late Victorian and Edwardian period, the analysis of four them is not necessarily

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<sup>1</sup> According to the OED, the term ‘sleuth’ was originally used for ‘track’ in Middle English and “a ‘sleuth-hound’ was a tracking dog: the contraction to ‘sleuth’ alone is also early American” (Knight, 1800-2000 75).

representative. They do, however, represent the corner stones of their genre: The married, feminine, completely intuitive woman detective; the more sober, unmarried associate of a detection agency; the slightly bumbling amateur detective, and the rational and scientifically-inclined consulting detective in the form of Sherlock Holmes.

My main research interest lies in the question of what differences there are between male and female detectives and in how far these differences can be explained or were caused by Victorian ideology regarding femininity and masculinity. Given the impressive size of the canon of both Holmes and Father Brown, a selection necessarily needed to be made. I chose about a dozen stories for each of them, which corresponds to the number of stories written about Lady Molly, namely twelve. I therefore analysed all Lady Molly stories and all seven of Loveday Brooke's adventures. In my choice of stories of the Holmes and Brown canon, I focused on narratives whose structure and content are relevant to my research question. It also needs to be taken into account that Chesterton published Father Brown stories from 1911 until the mid-1930s, and that Doyle wrote Sherlock Holmes stories from the late 1880s to the late 1920s, which necessarily means that the detectives' characters as well as the issues and values reflected in the narrative were subject to change over time (Kestner, *Doyle* 39). The Father Brown stories I chose were all published between 1911 and 1914, and all the Holmes narratives between 1887 and 1905. I selected adventures of different detectives that share plot elements, such as blackmail (Lady Molly's "Folly" and Holmes's "Milverton"), master criminals ("Empty" for Holmes, "Stars" for Father Brown), or detectives in disguise (e.g. Holmes's "Twisted"). For Father Brown, I focussed on narratives that include discussions about his approach to solving crimes (e.g. "Machine") – which are ubiquitous in the Holmes canon – and explore his relationship to Flambeau, his friend and helper (e.g. "Shape").

After a brief review of the history of the genre and the pioneers among lady detectives, I will dedicate a sub-section to Sherlock Holmes individually (2.2). He is the most iconic of the detectives chosen and seems to have taken on a life of his own. Indeed, his character is as popular as it has ever been, possibly more so, considering that in the last ten years alone there have been two major Hollywood blockbusters and a successful BBC modern-day adaptation which has produced three series and an American copy-cat production. Recently it has been announced

that there will be a motion picture focussing on Holmes and his life after retirement.<sup>2</sup> In 2.4, I will situate all four detectives in the genre, which serves as the basis for the subsequent analysis of two major aspects of 'lady detectives and gentlemen sleuths': the detectives' persona on the one hand, and the process of solving the case on the other.

Regarding the detective's persona, I will commence with an analysis of the first impression that is conveyed of the detective, observing factors such as the person conveying the impression and whether this impression is proven correct or refuted in due course. Next, the detectives' character will come under scrutiny. This includes an exploration of the character qualities which they exhibit in the stories or which they are said to possess according to other characters. The detectives will be compared with their friends, foes and colleagues in a sub-chapter on "Portrayal and Contrast: Villains and Associates." I will then discuss the narrative voice in these stories and investigate the choice of narrator. Next, I will explore in how far the detectives reflect Victorian ideals of femininity and masculinity, as well as cultural codes such as gentlemanly honour. This includes a survey of what is considered typically feminine and masculine and what is considered honourable and adequate behaviour for men and women.

In the following section, the detective's social and professional status will be analysed, which is especially interesting given the rather rigid class structure in Britain at the turn of the 20<sup>th</sup> century and the ideology of the separate spheres, men occupying the public, women being at home in the private one. Can a woman who enters into the public sphere, choosing work in a male-dominated profession like detection work, achieve the same professional status as her male colleagues? This is linked to section 3.6, "The Detective as Hero and Moral Authority": can a lady detective be a hero rather than a heroine? In how far do detectives generally conform to the classic image of the hero? Since the genre is an inherently moral one, how does this moral authority of the detective manifest itself in the stories and are all detectives, male and female, allowed to pass judgement themselves, e.g. by concealing their results from the police if they think it appropriate?

In the second major section of the analysis, I will study the methods used by the detectives as well as the detection process as propelled by their decisions and

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<sup>2</sup> Cf. Beaumont-Thomas's article "Ian McKellen and Laura Linney to Explore Sherlock's Twilight Years."

techniques. I will start by examining the use of intuition versus deduction. My hypothesis postulates that according to the prevalent ideology of women being prone to emotion while men are creatures of logic and reason, the female detectives will rely more heavily on intuition than their male colleagues. Father Brown, who has been described as a “transcendental Sherlock Holmes” (Horsley 33), will probably prove an exception, though his intuition may turn out to be rather spiritual than emotional. I will then examine whether these detectives have formulated principles according to which they conduct their investigations in a sub-chapter entitled “Theorising Detection.” Section 4.1.2 will explore what specialised knowledge the detectives might possess, and whether the distribution of knowledge is gender-specific. 4.1.3 will look into the essential skill of observation, which ties in with the detective being a heroic figure possessing abilities that elude others. The following discussion centering on the need to justify the involvement of women in detection work will conclude section 4.1.

According to Sennewald and Tsukayama, an investigation comprises “the examination, study, searching, tracking, and gathering of factual information that answers questions or solves problems” (3). The techniques used in this process are the main focus of section 4.2. This will include a survey of mannerisms and thinking rituals accompanying the process, as well as a study of the tools and helpers supporting the detectives’ work. Furthermore, I will investigate what techniques and strategies of interrogation are used: do men and women approach this task differently? Do the detectives employ menace or sympathy? The section on ‘detectives in disguise’ will scrutinise the kinds of disguise available to male and female detectives and in how far class plays a role in their choice of disguise. The final three sub-sections will deal with the hunt, which is to say the final stages of the investigation, and its conclusion, the arrest, as well as the question of taking credit for the successful completion of the case.

In a final chapter, the detectives’ fate will be presented: does their career end in marriage, death or simple retirement? Is their post-professional fate mentioned at all? The results yielded by my analysis will be summarised in a final conclusion.

## 2. Background

### 2.1 The Beginnings of a Popular Genre

“Genre, as a required element for the writer, text, and reader, is the most difficult to define: how to measure a rubber band?” (Klein, "Times" 8)

As the above quote by Klein demonstrates, the boundaries of a genre, especially one as prolific and diverse as the detective story, are difficult to pin down. Some scholars (James 7; Kayman 41; Sussex 7) locate the earliest roots of narratives centering on crime and deduction in biblical tales, for example Kain’s murder of Abel. Others, like Symons (*Bloody* 23), argue that there cannot possibly be a *detective* story, “until organized police and detective forces existed,” thus creating the profession of detective (cf. Haycraft 5). As Worthington (15-16) points out, the words ‘detect’ and ‘detection’ have been in use for centuries, whereas ‘detective’ only appeared in the 1843 edition of the OED. The latter “was originally short for detective policeman, from an adjectival use of the word in the sense 'serving to detect'” (OED, “detective”).

Elements of (seeming) criminal acts can also be found in Gothic romances, such as Radcliffe’s *The Mysteries of Udolpho*, an example quoted by Sussex (19). The Sensation Novel, first and foremost represented by Braddon’s *Lady Audley’s Secret* also prepared the way for the classic detective story, for, as T. Wagner states, “[a]nticipating detective and crime fiction, the sensation genre pivoted on the suspended exposure of secrets. This unravelling was regularly accompanied by various red herrings, concealed by false clues, and further obfuscated by a proliferation of interconnected secrets” (117). All these are typical features of detective fiction.

Two authors, however, contributed more to the formation of the genre than many others: Wilkie Collins and Edgar Allen Poe. P.D. James says of Collins’s *The Moonstone* that “no other single novel of its type more clearly foreshadows the later development of the genre” (9). The novel features the famous Sergeant Cuff, a professional detective with little regard for class differences, who supports the romantic hero/amateur detective Franklin Blake in the quest to solve a crime threatening the union between the young man and his beloved.

Poe's detective creation, C. Auguste Dupin, famously was inspired by the *Mémoires de Vidocq* (1828). François Eugene Vidocq started his professional life as a criminal in the Parisian underworld and had the reputation of a rogue and ladies' man. At one point, his luck ran out, he was arrested and after doing a lengthy service on the galleys, he offered his services to the *sécurité*, the Parisian police, in 1809. His specialised knowledge and previous experience made him, the reformed thief, very successful at catching his former colleagues (Reynolds 3).

Poe's literary achievement lies in the fact that he "was the first to create the intelligent, infallible, isolated hero so important to crime fiction of the last hundred years" (Knight, *Ideology* 39). He is also credited with being the first to "[articulate] the classical or ratiocinative detective story [...] in the 1840s" (Cawelti 80). Cawelti describes how Poe established four major narrative and structural pillars of the genre: firstly, the 'situation,' as "[t]he classical detective story begins with an unsolved crime and moves toward the elucidation of its mystery" (80). Secondly, the 'pattern of action' which demands that "the detective story formula [center] upon the detective's investigation and solution of the crime" (81). Thirdly, 'characters and relationships,' which in Poe's classical detective story necessitates four main roles:

- (a) the victim;
- (b) the criminal;
- (c) the detective; and
- (d) those threatened by the crime but incapable of solving it. (Cawelti 91)

Finally, Poe also defined certain conventions regarding the 'setting', promoting "this combination of the isolated place and the bustling world outside [which] is repeated in the classical detective story" (Cawelti 96-97). Speaking of characters and relationships, Poe also introduced the I-as-witness narrator (a narrative device that would later find its apotheosis in Dr. Watson), the "bungling and inefficient members of the official police" (Cawelti 96) providing a useful contrast to the genius detective, and "the collection of false suspects, generally sympathetic but weak people who require the detective's intervention to exonerate them" (Cawelti 96).

While Wilkie Collins clearly played an important role in creating the narrative genre of investigation and deduction, Poe created works that not only laid the foundation of a genre, but also played a part in the entire structure and final look of its architecture. Nevertheless, as a genre, the "detective story" is not easily defined. However, as there are entire essays concerned with this issue, in the words of Symons (*Bloody* 23), I shall "dip no more than one long paragraphic toe" into "the

mud of this tiresome controversy.“ Symons summarises the problem poignantly and offers a solution:

[O]nce the floodgates are opened almost any book which has the faintest connection with crime will be let in, from *Little Red Riding Hood* (an interesting case of disguise and attempted murder) to *Arden of Faversham* or almost any play by Shakespeare. In theory this is true. In practice, readers will have no difficulty in drawing a line that separates books in which interest in a nature of, motives for, and results of, a crime is at the heart of a story from those where the criminal interest is a subsidiary one. (Symons, *Bloody* 10-11)

A distinction clearly has to be made between just any crime story and the detective story. In any crime narrative, some kind of investigator will most likely be involved, but the term ‘detective story’ suggests a focus on the investigator rather than the crime itself. Still, Sutherland describes this sub-genre as follows:

In their simplest form detective stories have at their heart a crime, or what appears to be a crime, and their main business is with the processes by which the circumstances surrounding the crime are unravelled and the malefactor tracked down. This is the job of the detective, who may be professional or amateur, and either regularly involved in criminal cases or drawn to the role of detective on a single occasion only. Whatever his status, and regardless of the motives driving him, whether public good or private satisfaction, the detective will have made a conscious decision to solve the crime and bring the criminal to justice, and at the end of the case he usually shares his methodology, thoughts and actions with a partner, assistant or audience and thus indirectly with the reader. (Sutherland 116)

This definition indicates that the narrative will be concerned with the investigator ‘ratiocinating,’ i.e. “[forming] judgements by a process of logic [and] reason” (*OED*, “ratiocinate”), and engaging in active pursuit of evidence. As Walker and Frazer point out, there is “[o]ne stipulation [...] [namely] that the mystery in a detective story will be solved by detection and not resort to the occult or supernatural” (34). A Detection Club founded in the UK in the late 1920s formulated this principle in a much more colourful way, asking their membership consisting of professional writers to abstain from using “Divine Revelation, Feminine Intuition, Mumbo-Jumbo, [and] Jiggery-Pokery” (qtd. in Craig and Cadogan 12) in their works.

This sub-section is entitled “The Beginnings of a Popular Genre”, and the genre – in both its narrow and its wider definition – is undeniably popular. In fact, it has been since its very beginning. Some scholars, like Herbert, locate the appeal of the genre in the circumstance that it “demands intelligence, imagination, images, and active involvement from its readers” (vii). Van Dover on the other hand writes that it may be “the special world in which the detective's method infallibly works that makes

the detective story such a perennially lively genre" (9). There are, however, two aspects of the genre's appeal that are referred to or at least implied in a great number of publications on the subject, namely the escapist nature of the genre and the familiarity and security provided by its formulaic structure. Regarding the former, as Porter points out, the term 'escapist' indicates the desire or the need to escape from "something threatening" (3) and also to find mental relief after "a protracted period of unpleasurable effort or work" (3). Regarding the comfort provided by the familiarity of structure, Cawelti argues that

[a]udiences find satisfaction and a basic emotional security in a familiar form; in addition, the audience's past experience with a formula gives it a sense of what to expect in new individual examples, thereby increasing its capacity for understanding and enjoying the details of a work. (Cawelti 9)

Cawelti goes on to explain that the pleasure in the formula increases with repetition, especially since the reader becomes familiar with the 'reality' created within the generic frame work. He concludes that "[w]e learn in this way how to experience this imaginary world without continually comparing it with our own experience. Thus [...] formulaic literature is a most appropriate vehicle for the experiences of escape and relaxation" (Cawelti 10)<sup>3</sup>.

It is the genre's popularity and formulaic nature which at first made it an unacceptable area of study. This attitude changed, however, especially in the latter half of the 20<sup>th</sup> century. This development was helped by the rise of cultural studies and, as Porter argues, "perhaps the most compelling reason for paying attention to popular culture is its popularity. [...] And of all the popular modern genres, the detective story as defined in its broadest sense, along with varieties of romance, has had the widest and most durable appeal" (2). The detective story, from its earliest beginnings to its most widely known protagonist Sherlock Holmes, undoubtedly forms a vital part not only of Victorian, but also of contemporary popular culture.

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<sup>3</sup> Then again, this formulaic nature is also commercially interesting for both writers and publishers. As Müller points out, "[a] magazine is likely to lose many of its subscribers and regular purchasers if it changes the general pattern of its content too quickly abruptly [sic]. [...] Editors are, therefore, forced to a rather rigid uniformity of content" (1). Similarly, writing according to a strict generic code allows authors to churn out new stories rather quickly and efficiently (Cawelti 9).



## 2.2 The Phenomenon of Sherlock Holmes

C'est Holmes qui nous intéresse, c'est Holmes qu'il nous faut. Dès l'instant que le détective disparaît de la scène, le récit perd son intérêt. (Messac 591)

(It is Holmes in whom we are interested, it is Holmes we need. From the instant that the detective disappears from the scene, the narrative loses its interest.) [my translation]

The question may arise as to why one out of the four detectives to be analysed in this thesis should be awarded the privilege of his own sub-chapter. The question is easily answered: Sherlock Holmes is not only an immensely famous literary character, he is “one of the very few literary figures who can be said to have attained the status of myth” (Jann 7): his profile and accessories (deerstalker hat, pipe, distinctive profile), the tag line “Elementary, my dear Watson!” (a misquotation of the actual dialogue in the stories) and of course the name; Sherlock “has worldwide name recognition, even among millions who have never read the original sources” (Jann 7) and Somerset Maugham was convinced that it is a “household word in every country in the civilised world” (104). Furthermore, the iconic visual image of Holmes was heightened for film and television (Miller, *Framed* 29), which in turn helped to promote the character to the masses, as showcased by the phenomenal success of recent adaptations by the BBC and Hollywood for the small and big screen respectively. In many ways, however, Sherlock can be seen as the ‘ambassador’ of the Victorian era and the ‘poster boy’ of the classic detection story itself. Jann, for instance, equates Holmes to a “modern epic hero summarizing the most valued traits of his class and era” (6), referring to Accardo’s claim that “the epic that epitomizes any given age is written when that age is nearing its end, when its carefully realized ethos is seriously threatened by decay and conflict from within” (17). With regard to the “imaginative and ideological forces” shaping the Holmes narratives, Knight sees Holmes as the “archetype of the whole century’s crime fiction” (1800-2000 62).

Part of Holmes’s fame, of course, stems from the fact that many considered him to be real rather than just a figment of Doyle’s imagination. Famously, people tried buying copies of Sherlock’s monographs on various speciality subjects (e.g. tobacco ash and tattoos) and they petitioned the detective or his real life inspiration Dr. Joseph Bell of Edinburgh for help in various cases. When Holmes met his untimely (fictional) end at the Reichenbach Falls, his demise was treated as breaking

news by newspapers and journals, his admirers followed the tradition of wearing bands of black crape on their hats to express their grief, and Doyle received indignant letters of outrage throwing an unflattering light on his character (Jann 12-13). Starrett goes even further, suggesting that “[i]t was as if god [sic] had been destroyed by treachery. So children mourn, perhaps, when Santa Claus is murdered by their elders” (34). On 8 January 1954, the BBC aired a special programme to celebrate the 100<sup>th</sup> birthday of Sherlock Holmes: school mates, his violin instructor and his colleague Lord Peter Wimsey (played by actors, but shot in the style of a documentary) shared their memories of him and expressed their best wishes for his health in the location of his retirement, Sussex (Becker 9). This is another instance of these strange blurred lines between fact and fiction where Doyle’s creation is concerned. Indeed, there is a vast amount of Sherlockian pseudo scholarship available, trying to prove, for instance, that Holmes is really a woman (for example Bradley and Sarjeant), or that he was in fact the illegitimate child of Elisabeth, Empress of Austria, and her riding master Henry Holmes (Skene-Melvin, “Bastard”). Accardo sees in this pseudo-scientific discourse a testimony, “indirectly and obscurely[,] to the existential vitality of the characters and events narrated in the original stories” (14).

These original stories first came into existence because of a lack of work and need of money. Arthur Conan Doyle took the first steps towards creating what was to become the pinnacle of late 19<sup>th</sup> century detective fiction in 1886, when he was a young doctor with only very few patients in his practice, much time on his hands and a family to feed. According to his first notes, the later Doctor Watson was to be named ‘Ormond Sacker’ and Holmes’s first name was to be Sherringford, not Sherlock (Symons, *Bloody* 68). The two friends’ first adventure, *A Study in Scarlet*, was published in serialised form in *Beeton’s Christmas Annual* in 1887 (Fox viii; Craig and Cadogan 15), but had not been much of an immediate success. The subsequent serialisation of *The Sign of Four* also did not bring about Doyle’s literary breakthrough, which only arrived once Sherlock’s adventures were published in the form of the short story in the *Strand Magazine*. Both the stories and the magazine were instantly successful (Miller, *Framed* 27). The narratives in the *Strand* were accompanied by several illustrations by Sidney Paget and may, in part, have been involved in creating the myth of Sherlock Holmes, since they played a vital role in creating Holmes’s “trademark appearance” (Jann 9). As Jann states, “[t]hese widely

reproduced drawings gave Holmes the hat, pipe, and well-bred suavity that first defined the detective's image in the public mind“ (9).

Even in numbers, Holmes's success is more than obvious. In 1897, the *Strand's* circulation of 450,000 rocketed by 30,000 issues sold whenever it featured a new Holmes adventure. Symons quotes an eyewitness commenting on the public's reaction to the publication of new Holmes adventures in 1903: “The scenes at the railway bookstalls were worse than anything I ever saw at a bargain sale” (*Bloody* 79). Partly this popularity is surely due to the fact that the detective had “found an audience that transcended traditional class distinctions and literary tastes“ (Fox viii). The particular feel of the stories which might almost be called nostalgic (indeed, the final cases published in the 1920s were fondly yet sadly reminiscent of the early Holmes and Watson<sup>4</sup>) struck the right chords to offer suitably intellectual escapist entertainment, especially for middle-class males (Kestner, *Doyle* 74).

In 2.1, I discussed the beginnings of the detective story, amongst them the efforts and accomplishments of E.A. Poe, which also influenced Arthur Conan Doyle's creation. Holmes even acknowledges his fictional relatives, though he is usually rather unkind to them; indeed, he engages in what Priestman calls “oedipal predecessor-bashing” (*Poe* 14), having a very low opinion of Dupin and Lecoq and their fictional exploits. Among the things that Doyle did borrow from Poe are the following: firstly, “a type of heroic detective“; secondly, the presentation of “[m]ysterious circumstances” right at the start “in order to trigger the reader's desire to know the cause“; and finally, the narrative structure that continually increases suspense by following “the step-by-step process of rational inquiry” climaxing in a “surprise denouement” (all Porter 28).

Doyle also borrowed from the sensation novel with regard to his plots, many of which “certainly had the potential to be sensational” (Pittard 85), especially the two first novels *A Study in Scarlet* and *The Sign of Four*, but starting with *The Adventures of Sherlock Holmes*, the stories “[seek] to suppress sensational elements, in order to provide healthy reading and to purify the crime narrative” (Pittard 84).

What then did Sherlock Holmes do for the detective genre from a structural point of view? He promoted the short story and serialised publication. According to

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<sup>4</sup> Cf. Jann (6): “As readers in Doyle's own lifetime moved forward into the mounting uncertainties of the twentieth century, they could still turn to the earlier and increasingly nostalgia-inducing London of the Holmes stories, in which it is always late in the reign of Victoria and Sherlock Holmes and John Watson stand always ready to brave dangers of a world that contains no problems inaccessible to the intelligence and energy of brave men.”

Priestman, “[t]he series as such is the form which repeats, theoretically *ad infinitum*, the same kind of action in roughly the same narrative space or time-slot, featuring at least one character continuously throughout” (“Children” 50). In *Memories and Adventures*, Arthur Conan Doyle writes that “[it] had struck [him] 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” (Doyle, *Memories* 95 qtd. in Priestman, “Children” 54). Doyle created a character and a fictional universe which defined detective fiction as “an indubitably popular and *repeatable* genre format” that “knows what it is and what it is trying to do, as does its public” (both Priestman, “Introduction” 4, my emphasis).

Not only did Doyle establish the successful serialised detective story, he also developed the ‘flavour’ of a genre: he created a particular vision of London, a city bathed in “yellow gaslight glimmering through sulphurous fog” (James 10), full of hansom cabs, street vendors, urchins and singular occurrences waiting to be solved by the brilliant detective with his Bohemian habits involving stimulants and unusual ideas of interior design and housekeeping at 221B Baker Street, all of which Cawelti sums up as “the Holmesian ambiance” (82). P.D. James brings the detective’s narratological and generic inheritance to the point:

The influence of Sherlock Holmes on the detective story has been lasting and profound. He bequeathed to the genre a respect for reason, a non-abstract intellectualism, a reliance on ratiocination rather than on physical force, an abhorrence of sentimentality and the power to create an atmosphere of physical reality. Above all, of course, more than any other writer he established the tradition of the great detective, that omniscient amateur whose personal, sometimes bizarre eccentricity is contrasted with the rationality of his methods and who provides for the reader the comforting reassurance that despite our apparent powerlessness we yet inhabit an intelligible universe. (James 11)

In fairness, however, it has to be said that Holmes, his methods, and the narratives themselves are also subject to criticism, and not only because of their popular appeal. Howard Hayward, for instance, claimed that the stories were “all too frequently loose, obvious, imitative, trite, and repetitious in device and theme” (qtd. in Symons, *Bloody* 77). In *Le “Detective Novel” et l’influence de la pensée scientifique*, Régis Messac (611) criticises that Holmes’s intellectual prowess is not all it is lauded to be. In his view, the detective’s reputation of intelligence is based solely on his feeble deductive circus trick episodes (which are borrowed from Poe, thus not even original), which have a rather ornamental character and are barely

linked to the narrative itself. Indeed, Arthur Conan Doyle himself was not a great admirer of his own creation, feeling Holmes overshadowed his more momentous historiographical publications. His attitude to Sherlock is summed up perfectly by a telegraphic exchange between him and the actor William Gillette, who was staging a play with Holmes as the main character in 1899. When Gillette asked “May I marry Sherlock Holmes?”, Doyle replied: “You may marry or murder or do what you like with him” (qtd. in Starrett 130).

Regardless, Holmes’s success spawned both imitations of his character and methods as well as several “anti-Holmeses: detectives who were noticeably *not* Bohemian in habit or odd in person”, such as Freeman’s Dr Thorndyke, “[or] explicitly *not* rational or scientific in their method” (both van Dover 27, both original emphases), like Chesterton’s Father Brown, who is one of the detectives under scrutiny for the purposes of this thesis. Accardo sees Father Brown as “a critical commentary on Holmes: he is a love letter in fictional form from Chesterton to Conan Doyle’s great sleuth” (83). Many of Holmes’s personal traits as well as the relationship to a trusted if somewhat less rationally gifted friend are also present in Agatha Christie’s Hercule Poirot. Christie openly acknowledged that she used Holmes as a model for her own creation and Poirot quotes and praises his colleague’s methods and adventures, for example in *Hickory Dickory Dock*. Still, especially amongst his contemporaries, Holmes remained without equal; in Accardo’s words, “[h]is many descendants mimicked his eccentricities and mannerisms but failed to catch the spirit that illuminated his method. They didn’t view detection as an almost sacred calling [...], a vocation to direct one’s life’s work and organize accidents” (87-88). Similarly, in Symons’s view, “[t]he amount of talent working in this period gives it a good claim to be called the first Golden Age of the crime story, but it should be recognized that the metal is nine carat quality where the best of the Holmes stories are almost pure gold” (*Bloody* 81).

## 2.3 The First Lady Detectives

An author in the second half of the 19<sup>th</sup> century wanting to create a female detective was faced with a challenging conundrum. How can a woman be a detective and face crime, violence and danger, when she is supposed to be a morally superior being, frail by nature, in need of protection and supposedly the Angel in the House? In general, “[u]pper and middle class women were not encouraged to appear in public without an escort, certainly not in the evening. Single women lived under the protection of male relatives; wives, under the control of their husbands” (Barnett 2). It was therefore not only socially unacceptable for a woman of good reputation to roam the city on her own, there also was a legal paradox. In the eyes of the law, women were regarded as having a ‘legal disability’, which prevented them from voting and being their own legal representatives. The political consensus was that “women should be excluded from the harsh world of public affairs because they were possessed of peculiar refinement and delicacy” (Sachs and Wilson 10). In the late 19<sup>th</sup> century, there were also heated discussions regarding whether the legal term “person” even included women and “whether, in terms of the common law, women were inherently inferior to men or inherently equal to them” (Sachs and Wilson 5). Klein (“Feminism” 172) formulates the issue more directly, stating that “[w]omen, you remember, were classified with idiots and children, not capable of swearing, giving evidence, or being trusted.” It is therefore hardly surprising that women feature far more often as victims than as detectives (Berglund 138).

In 2.1, it was proposed that fictional detectives could only come into existence once the profession had actually been created. This raises the question of whether there could be female detectives without there being women working for the actual police or private agencies, which can be answered in the positive. The first fictional lady detectives’ exploits were published when they “were [still] fantasy characters, living a life that their creators’ society could not and did not let women lead” (Kungl 13).<sup>5</sup> In 1875, however, private investigation agencies started advertising, e.g. in *The*

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<sup>5</sup> As at that moment in time, creating a credible female professional detective was very difficult, many authors opted for “accidental or amateur sleuths (Miss Marple) since in real life women were denied access to the positions of police officer or private investigator” (Higgins 142). This also has implications for defining the parameters of the genre ‘detective fiction’: traditionally, if these parameters are stretched, the result is an inclusion of “subgenres traditionally associated with men (spy, adventure, horror) rather than those associated with women (the ‘Had I But Known’, romance, gothic)” (Higgins 142).

*Times* in London, and Henry Slater's detective agency ran a series of advertisements in 1896, offering work at the "finest organization of female detective talent in the world for divorce, secret watchings and secretly ascertaining private addresses" (*The Times*, 2 April, 1896, qtd. in Bredesen vi). Women first started working for the Metropolitan Police in London 1883, when two were charged with taking care of female prisoners, and in 1905, a Miss McDougall was employed in an official position of "police matron," a combination of social worker and ward (Slung 16). Their work, however, had little to do with glamorous jewel robberies, for example; they were "expected to deal with prosaic and sordid cases of child prostitution, wife-beating, and the like" (Slung 16). According to Reynolds, "[w]omen have been officially employed by the C.I.D. [Criminal Investigation Department] since 1915. Since 1975, they have had equal rights with male officers" (6).

What then about the first fictional female detectives? As Dresner sees it, the female Gothic novel is laden with "almost detectives" (9), including *The Mysteries of Udolpho* and its pastiche, *Northanger Abbey* (Dresner 13). These female protagonists are faced with criminal acts, but they do not engage in rational and methodical investigation of the matter. In Wilkie Collins' *The Law and the Lady*, Valeria, the protagonist, tries to prove her husband's innocence (Craig and Cadogan 21) – a common motif among female detectives which helps to preserve the readership's good opinion of them. She "turns a stereotypically negative feminine trait - nagging - to her advantage and presents her victory over [her opponent] in masculine, military language" (Dresner 29). According to Craig and Cadogan, Valeria is the first female detective who proceeds by "step-by-step deduction" and who "knows when to proceed painstakingly and when to take off and follow a hunch" (22).

The first female detective in the narrow sense of the word entered the literary scene in 1861 in the shape of Mrs Paschal, whose exploits were published in *The Revelations of a Lady Detective*. The author initially remained anonymous, but the stories were later credited to W.S. Hayward (Craig and Cadogan 15). Mrs Paschal is employed as a female detective by the Detective Department of the Metropolitan Police, under the supervision of Colonel Warner. She is a widow in her very late thirties and accepts the offer to work in this field because the death of her husband had left her all but destitute (Kestner, *Sisters* 7). She receives living expenses when on a case and is paid a bonus upon its successful conclusion; she also enjoys the respect of the Colonel, who thinks her a sensible woman (Kestner, *Sisters* 8). Craig

and Cadogan, however, describe her as “conceited” and “proud of brain” (15), implying that she is perhaps too aware of her intelligence and skills.

Three years after Mrs Paschal’s first appearance, Andrew Forrester Junior published the memoirs of an anonymous female detective calling herself ‘G,’ entitled *The Female Detective*. G is “associated with the police force” (Bredesen xxi) and works as a “female detective police spy” (Bredesen xiv). G is neither particularly prone to sentiment, nor does she worry about safeguarding her femininity while carrying out her profession (Bredesen xiii). She receives monetary compensation for her work, but this is not her primary reason for entering this field: “Unlike her male [counterparts], for whom economic incentives and professional pride dominate, G seeks knowledge in spite of cost or ultimate outcome and regardless of mistakes made along the way” (Bredesen xvi). This view is disputed by Craig and Cadogan, however, who claim that she, like Mrs Paschal, “took up detective work as an escape from the dreadful alternative of genteel poverty” (15). G is certainly neither wealthy, nor can she hope to become rich working as a detective, but though she is lower-class, which allows her to blend in successfully and go unnoticed when working undercover, she is nonetheless respectable (Bredesen xviii).

As Craig and Cadogan indicate, “[t]hese [two] respectable but convention-defying ladies are nicely balanced in time, almost midway between the first fictional detective (Edgar Allan Poe’s C. Auguste Dupin in 1841) and the most celebrated (Doyle’s Sherlock Holmes, whose adventures started in *Beeton’s Christmas Annual* for 1887)” (15). They were a breath of fresh air in a world of “more domesticated heroines” (Craig and Cadogan 15). Firstly, they defy convention through their choice of employment, which involves solving “mysteries involving blackmail, forgery, jewelry thefts, missing wills and mistaken identity” (Craig and Cadogan 15). Secondly, they have no settled home life. G moves from place to place to suit her professional needs and while Mrs Paschal apparently settled in one place, this is no cosy home but the place where she awaits her next assignment (Bredesen xxiv). Since neither detective offers much personal information, the narrative is not generally advanced by an exploration of their character, it is therefore the plot that drives the narrative (Bredesen xi).

Soon, other female detectives were created. Writers “employed the woman protagonist initially as little more than another sensational strategy for gaining



readers' attention" (Klein, *Gender* 56). They not only had novelty value, however; having a female detectives could also be used

in order to justify an unorthodox method of detecting; because the figure could be presented fancifully (which suited the mood of popular fiction up to the 1920s), whimsically or comically (the latter in keeping with the spirit of light writing of a later era); and because nosiness - a fundamental requirement of the detective - is often considered a feminine trait. (Craig and Cadogan 13)

Regarding the "unorthodox method of detecting", both coincident and female intuition were common plot devices in adventures that were seldom fraught with actual danger (Craig and Cadogan 16). This is partly due to the fact that writers had no wish to alienate their public and created detectives that "were as feminine as contemporary prejudices required" (Mann 93), sometimes even more so (Slung 17). In some respect, this greatly limited the scope of what female detectives could do, since their very existence appears to be paradoxical. As Klein postulates: "If female, then not detective; if detective, then not really female" ("Feminism" 173-174). The first female detectives were created at a time when the audience's "sex-role definitions allocated all the detectives' usual talents to men [and] [t]he script labeled 'detective' in readers' minds did not naturally overlap or even mesh with that labeled 'woman'" (Klein, *Gender* 4). Russ argues along the same lines, saying that writers "are pretty much restricted to the attitudes, the beliefs, the expectations, and above all the plots, that are 'in the air'" (4). She concludes that "[an] examination of English literature, or Western literature (or Eastern literature, for that matter) reveals that of all the possible actions people can do in fiction, very few can be done by women" (4-5). While these early detectives do indicate a small shift in society's attitude, they are certainly no great feminist revolutionaries; they are rather an entertaining new angle on a popular genre. Their reliance on intuition and coincidence does not establish them as competent professionals and the fact that they belong to the lower classes makes them easy to dismiss (Warthling Roberts 4-5). Moreover, they often give up their profession upon getting married to a male hero (Craig and Cadogan 11-12; Slung 17), which effectively removes them from the employment market altogether. Slung even accuses the authors of "abandoning [their creations] in mid-career and finishing [them] off, not at the Reichenbach Falls, but at the matrimonial altar, in order to reassure the Victorian public of [their] ultimate femaleness" (17). In fact, even the prized 'female intuition', the lady detective's ace up her sensibly tailored sleeve, is a "quality eliciting alternate scorn and admiration from colleagues, clients, and

criminals alike” (Slung 17). Kinsman perfectly articulates the difficulty of establishing a female protagonist not only in a male-dominated profession, but in a profession which is at the heart of a generally conservative, male-dominated genre: “The difficulty of locating female agency and voice in a society, and a genre, where agency is associated with maleness cannot be underestimated” (161).

Though female detectives found their market niche and at some point also their feminist voice, from their earliest beginnings to their younger cousins of the hard-boiled genre (Dilley 22), narrators and characters feel the need to justify their affiliation to the detective profession. This need for justification “[brings] attention to the constraints and sometimes damaging consequences of stereotypes on the women, as well as society as a whole” (Dilley 22). Slung, for example, argues that overall, the genre conventions for male and female detectives overlap to a large extent, with the exception that “the overt femininity of the Mrs Paschals and Lady Mollys is heavily emphasized, while the masculine traits of the Dupins and Holmeses are never made an issue” (19). The emphasis on their femininity is important in so far as the proverbial ‘woman’s touch’ is presented as the lady detective’s *raison d’être* and their trademark (Slung 19). The female detectives themselves are therefore presented as non-threatening to their male colleagues, since female sleuths are dealing with specialist, niche cases that men cannot undertake to solve. Craig and Cadogan argue that two types of female detective soon developed:

There is the person who succeeds, time and again, because of specialized ‘feminine’ knowledge which suddenly acquires a new respectability, if only for the duration of the tale; and there is the person who competes with male detectives on equal terms. Both contributed something to the evolving feminist ethic, though it is undeniable that the latter was the more radical and far-reaching. (Craig and Cadogan 12)

In practice, however, this clear-cut distinction is not entirely viable. These detectives do take pride in their profession and do not view themselves as inferior to their male colleagues, yet they still fall back upon their ‘feminine’ knowledge that allows Mrs Paschal, for instance, to seamlessly find her place in the household of a suspect when working undercover.

These early accounts of lady detectives’ adventures, though not flawless in their narrative technique (Craig and Cadogan speak of a “[lack of] pace and suspense” [37]), established certain parameters that further developed the genre, “creating prototypes which could later be refurbished according to the changing tastes of succeeding decades” (Craig and Cadogan 37). Though some scholars,

among them Bredesen, believe that G or Mrs Paschal only had a "negligible literary impact" (iii) on fictional female detectives created in the 1890s, one cannot miss that crucial elements (e.g. female intuition, undercover operations and methods of reasoning) first introduced in their stories are still very much in use in their descendants' adventures.

## 2.4 Situating the Chosen Detectives in the Genre

The four detectives that were chosen to serve as case studies for this analysis can be considered as representatives of the classic detective story in the era which van Dover labels as the phase of "The Methodical Detective" (25), lasting from the 1840s to 1920. The preferred medium of the classical detective story is the short story (van Dover 25), which is reflected in the fact that three of the selected detectives (with the exception of Holmes) never appeared in a novel or novella-length text. I shall present these sleuths in chronological order according to the date of their first appearance.

Of all the sleuths, Sherlock Holmes was published the earliest, entering the stage of serialised publication in 1887 with middling success. His position in and importance for the genre have already been discussed at some length in 2.2 and will therefore not be further elaborated at this point. Holmes overshadows many, if not all of his immediate contemporary colleagues; he is indeed the apotheosis of the Victorian consulting detective (cf. Knight, *1800-2000* 55).

Shortly after Holmes, Loveday Brooke, lady detective, was created. In the launch issue of *Ludgate Monthly*, published in May 1891, the editor wrote that the "'stories we shall publish [...] without being either pedantic or uninteresting [...] will each have some lesson to teach, or good cause to plead" (qtd. in Gavin xxi). This suggests that Loveday's adventures may have been meant to be read in the spirit of entertainment that further offers a moral education. Loveday Brooke is a very interesting specimen, because she not only demonstrates that the New Woman – which she is – can be effective and successful (Gavin xxi), she is also exclusively shown in her professional capacity; the reader knows next to nothing of her private life and, moreover, she is a detective who operates without a Watson-like companion.

Loveday was a critical success. In 1894, "The Standard' Special Column for New Books, Recent Editions" in *The Times* proclaimed: "People who like detective

stories are little likely to get anything better. Even the great Sherlock Holmes is not more clever than Loveday Brooke” (qtd. in Gavin xiv). Another review applauded the fact that “Miss Loveday Brooke does her work as well as, and with a good deal less bluster than, her masculine prototype” (qtd. in Gavin xv). Yet another even went so far as to declare Miss Brook the main attraction of the magazine: “*The Ludgate Monthly* seems to improve in attractiveness month by month, just as month by month Miss Loveday Brooke continues to outshine the detective Sherlock Holmes in preternatural prescience” (qtd. in Gavin xiii).

As both the year of publication and the comparison to Holmes indicate, Loveday is an immediate contemporary of the great detective, whose adventures were being published in the *Strand Magazine* at the same time. The two detectives share many character traits and their attitude – complete devotion – to their profession. Loveday lives at 1154 Gower Street, though she is usually briefed about new cases in the office of her supervisor, Ebenezer Dyer, at the detective agency in Lynch Court, Fleet Street (“Bag” 6). Loveday also fulfils the genre convention of habitually outwitting the police and her designated helpers. As a New Woman detective, Loveday is no squeamish miss in need of protection; “[t]he crimes she encounters range from theft to murder, and the emphasis is on Loveday’s capacity to comprehend and, at the end, explain everything” (Knight, 1800-2000 78).

Lady Molly Robertson-Kirk made her first appearance in 1910 and as the title of her collected adventures, *Lady Molly of Scotland Yard*, suggests, she worked for the Yard, in a division named the Female Department. She, too, is a New Woman detective, though of a more frivolous nature than Loveday Brooke. Her career and duties are fairly glamorous, certainly more so than those of a real-life female police officer would have been, once women were allowed to join the service (Higgins 140).

In the Sherlock Holmes tradition, her cases are narrated by Mary Granard, who used to be her maid but was promoted to private secretary. Mary worships Lady Molly, she praises her employer’s talents and intelligence as well as her femininity, beauty and grace. In fact, Lady Molly could be seen as one of those women detectives whose womanliness is possibly over-emphasised (see above). Her Angel-in-the-House-qualities will be discussed in closer detail in section 3.4.

As has been pointed out in 2.2, Father Brown, the fourth detective to be discussed, was conceived as a complete antithesis to Sherlock Holmes. Both his physical shape and his bearing as well as his methods in solving crimes are almost

diametrically opposed to those of Holmes. Father Brown, a Catholic priest, is a very interesting character, since he appears in the capacity of detective as well as confessor and spiritual authority at the same time. He is unusual in that he is the only member of this quartet of detectives who is not a professional sleuth; indeed, more often than not he stumbles into a case rather than being formally engaged to investigate. As a man of God rather than the law, Father Brown is in a position to flaunt man-made-law and it seems more important to him that the world be in a spiritual balance rather than that worldly justice be done. The stories thus have a more philosophical approach to crime and guilt; as Sutherland puts it “[t]he Holmesian tradition emphasises the detective story as puzzle [...]. The Chestertonian detective tradition, on the other hand, emphasises the detective as moral dilemma” (130). Due to this different approach to detection, Chesterton occasionally takes liberties with the readers’ trust and expectations. When picking up a text belonging to the detective genre,

[t]he intelligent reader assumes that the writer will be fair to him. Without formulating his idea very exactly, he expects that a fair trail of clues will be laid, and that the author will not be deliberately misleading or untruthful, although the characters may lie as much as they wish. The reader will be annoyed if unsuspected facts are suddenly revealed at the end of the book. (Symons, *Britain* 7)

Chesterton is guilty of violating the understanding regarding the revelation of “unsuspected facts”. In *Bloody Murder*, Symons further illustrates this tendency – annoying to some readers at least:

Logicians of the detective story complained with some bitterness that Chesterton outraged all the rules they had drawn up, that he did not tell you whether all the windows were fastened or whether a shot was heard in the butler's pantry. But the very merit of Chesterton is his ability to ignore such things, to leave out everything extraneous to the single theme he wants to develop, and yet to provide a clue that is blindingly obvious once we have accepted the premises of the story and the character of Father Brown. (Symons, *Bloody* 84-5)

Symons then goes on to argue that once these premises have been accepted, the reader cannot object to the detective not shedding the responsibilities and interests of his primary profession, “[drawing] religious and social morals from the cases he investigates” (Symons, *Bloody* 84-5).

### 3. The Detective's Persona

#### 3.1 First Impressions

There are several questions that are of interest regarding a detective's first impression: who is the focaliser? Are the detectives introduced explicitly, or is their first appearance almost incidental? In what setting are they first presented? Do they enter the stage before or after the crime has occurred? There is a slight terminological difficulty: when can we no longer speak of a 'first impression,' but are faced with a full-fledged characterisation? I have chosen to be pragmatic concerning this issue: for Loveday Brooke, Lady Molly and Father Brown, I will use their first adventure, i.e. the first short story in which they appeared, as the basis of my analysis. For Sherlock Holmes, I will draw on material from the novel *A Study in Scarlet*, the début story in which Watson is first confronted with the detective. I have chosen to use the material covering Watson's introduction of himself and his first meeting with Holmes, as well as the early days of their sharing a flat.

Peculiar to the Sherlock Holmes stories as well as the tales of Lady Molly's adventures is that we meet their chroniclers before we meet the protagonists. Watson introduces himself as a reliable narrator, former army doctor and wounded veteran. He gives the impression of being a sensible man, slightly self-deprecating with a sense of personal pride. Mary Granard on the other hand opens in a chatty style that draws the readers in, but inclines them to think of Mary as an excitable, frothy specimen of the serving class, who may be honest and reliable, but definitely not of the same intellectual calibre as the good doctor.

The first glimpse of Holmes's personality is given via a second-hand account of his personality by Stamford, an old acquaintance of Watson's, and we hear of Sherlock not in a professional context, but as a potential housemate, as illustrated by the following exchange:

Young Stamford looked rather strangely at me over his wine glass. 'You don't know Sherlock Holmes yet,' he said; 'perhaps you would not care for him as a constant companion.'

'Why, what is there against him?'

'Oh, I didn't say there was anything against him. He is a little queer in his ideas – an enthusiast in some branches of science. As far as I know he is a decent fellow enough.' (*Study* 5-6)

Stamford further arouses Watson's suspicions by seeming very eager not to be blamed if the two do not hit it off. When Watson and Holmes finally meet, the former seems more intrigued than put off; indeed, the new acquaintance proves to be increasingly fascinating to Watson. The doctor wants to ask about Holmes's business, for instance, but "[his] delicacy prevented [him] from forcing another man to confide in [him]" (*Study* 19). Soon after moving in together, Watson writes the following: "[t]he reader may set me down as a hopeless busybody, when I confess how much this man stimulated my curiosity, and how often I endeavoured to break through the reticence which he showed on all that concerned himself" (*Study* 14).

While Sherlock Holmes is presented in an explicit fashion, Father Brown's first appearance is extremely inconspicuous. He is introduced as a minor character on a train and the reader cannot even be sure that he is going to be the eponymous priest. He is just one of several, rather stereotypical, characters: "a short railway official [...], three fairly short market-gardeners [...], one very short widow lady [...], and a very short Roman Catholic priest going up from a small Essex village" ("Cross" 5). Also, his appearance and his eyes that appear "blind and helpless, like moles disinterred" ("Cross" 6) inspire laughter and pity respectively. Valentin, the great French detective, who has come to England to pursue Flambeau, the great French criminal, is much amused by the figure the priest cuts:

He had a large, shabby umbrella, which constantly fell on the floor. He did not seem to know which was the right end of his return ticket. He explained with a mooncalf simplicity to everybody in the carriage that he had to be careful because he had something made of real silver 'with blue stones' in one of his brown-paper parcels. His quaint blending of Essex flatness with saintly simplicity continuously amused the Frenchman till the priest arrived (somehow) at Stratford. ("Cross" 6)

Indeed, the small Catholic priest is all that is commonplace and Kestner points out that even his name, 'Brown,' "contributes to this sense of being ordinary" (*Edwardian* 234). As Kayman puts it, Father Brown is "self-effacing to the point of virtual invisibility, underrated by everyone, including the unadvised reader" (54).

No such naivety and helplessness can be found when Loveday Brooke makes her first appearance. She is the only detective to 'speak' the opening words of her fictional exploits, summing up the crime committed and to be investigated in the opening paragraph. She is presented as an employee of "the well-known detective agency in Lynch Court, Fleet Street" ("Bag" 6). In the first few pages she demonstrates her keen intellect by not only understanding which architectural

features of the house (from which valueable jewelry has been stolen) made it vulnerable to burglary in the first place ("Bag" 6), but also by anticipating her chief Ebenezer Dyer's assumptions and possible suspects ("Bag" 6-7), as well as the circumstances of how the theft could have been carried out. Her competence is further established by Mr. Dyer's statement that Scotland Yard asked him to "send down for this purpose one of the shrewdest and most clear-headed of [his] female detectives" ("Bag" 7), which, in this case, is Loveday Brooke.

Lady Molly, too, is introduced in her professional capacity. Since it is her friend and partner Mary who tells the story and presents her to the reader, there is a more cordial and perhaps more lively element to her first appearance. First, Lady Molly's parentage is discussed in so far as rumours about whether or not she truly is a lady are concerned. Mary states that she will not disclose her friend's secret, but argues that all at the Yard "called her 'my lady,' from the moment that she was put at the head of our section [the Female Department of Scotland Yard]; the chief called her 'Lady Molly' in our presence" ("Ninescore" 5)<sup>6</sup>. Lady Molly is persuasive, as she manages to get the chief's permission to investigate the murder case ("Ninescore" 7). She gives the impression of an active, lively woman, who is not too frail and can put up with some discomfort, for instance when attending an inquest in a small room packed with curious spectators ("Ninescore" 12).

Loveday's qualities are stressed by the account of her chief's tendency to "wax eloquent over Miss Brooke's qualifications for the profession she had chosen" ("Bag" 8). The reader is then given a taste of what these qualifications are:

'Too much of a lady, do you say?' he would say to anyone who chanced to call in question those qualifications. 'I don't care twopence – halfpenny whether she is or is not a lady. I only know she is the most sensible and practical woman I ever met. In the first place, she has the faculty – so rare among women – of carrying out order to the very letter: in the second place, she has a clear, shrewd brain, unhampered by any hard-and-fast theories; thirdly, and most important item of all, she has so much common sense that it amounts to genius – positively to genius, sir.' ("Bag" 8)

We learn very little about Lady Molly's actual accomplishments and strenghts, we rather discover that Mary absolutely adores her and attributes to her powers and titles of excellence – "the most wonderful psychologist of her time" ("Ninescore" 23) – for which there is, however, very little factual evidence despite the fact that Lady

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<sup>6</sup> In the penultimate story it is revealed that Lady Molly is in fact the daughter of the Earl of Flintshire ("Will" 212).



Molly solves the case. Sherlock Holmes's presentation is singular, as his peculiarities are foregrounded rather than his accomplishments. Watson draws up a detailed list of Sherlock's qualifications and refers to Holmes's knowing things as "his little peculiarity" (*Study* 12), but Sherlock's complete ignorance, e.g. of the workings of the solar system, may strike the reader as even more peculiar:

'But the Solar System!' I protested.

'What the deuce is it to me?' he interrupted impatiently. (*Study* 16)

Father Brown's qualities are not particularly stressed in his first adventure, because – as one would say in film – he has very little screen time. He also does not seem very enthusiastic about succeeding in apprehending Flambeau when the police fail. Sherlock on the other hand gives the impression of great enthusiasm, the extent of which quite surprises Watson (*Study* 10), both regarding his studies (*Study* 8-9, 15) as well as his violin. The detective is genuinely anxious that a potential housemate may have aversions to the instrument (*Study* 11). Lady Molly is also enthusiastic about her case, and tells Mary about it in a "wild state of agitation", her "voice all a-quiver with excitement" ("Ninescore" 6).

The physical appearance of most detectives is described explicitly at one point. We learn therefore that Father Brown has "a face as round and dull as a Norfolk dumpling; he [has] eyes as empty as the North Sea" ("Cross" 5) that blink innocently. Loveday, usually in a black dress "almost Quaker-like in its neat primness" is "best described in a series of negations" ("Bag" 8): "she was not tall, she was not short; she was not dark, she was not fair; she was neither handsome nor ugly. Her features were altogether non-descript" ("Bag" 8). Holmes's description is much more dashing and detailed:

His very person and appearance were such as to strike the attention of the most casual observer. In height he was rather over six feet, and so excessively lean that he seemed to be considerably taller. His eyes were sharp and piercing [...]; and his thin, hawk-like nose gave his whole expression an air of alertness and decision. His chin, too, had the prominence and squareness which mark the man of determination. His hands were invariably blotted with ink and stained with chemicals, yet he was possessed of extraordinary delicacy of touch. (*Study* 14)

We learn little of Lady Molly's physical attributes in the first story, only that she has a charming smile and a pretty face ("Ninescore" 20). In the following adventures, however, Mary does elaborate on her mistress's elegant appearance and dainty physique.

Though Sherlock cuts a dashing figure, he does not always impress the reader as a likeable character; at times, he is arrogant, shows himself dismissive of other fictional detectives (*Study* 23), and can be rather abrupt to his new friend: “I have no time for trifles” (in answer to Watson’s question about one of his deductive processes). He does try and make amends by begging Watson’s pardon: “[e]xcuse my rudeness. You broke the thread of my thoughts; but perhaps it is as well” (*Study* 27). Similarly Lady Molly has less charming moments; she is energetic and socially as well as intellectually superior to Mary and when her chronicler questions her decision to walk two hours to send a telegram from the next town rather than from the little village where they are investigating, “‘Mary, you are stupid,’ [is] all the reply [Mary gets]” (“Ninescore” 18). Like Holmes, Molly makes amends, but does not disclose her plans.

Some of these first impressions are very soon revised. When Watson first sees Holmes, he sees a rather slight if tall man, but is surprised by the strength of his handshake (*Study* 8). Holmes’s theory of deduction is first ridiculed by the doctor, but it is validated presently (*Study* 20). A newspaper clipping, shown by Brooke to Mr. Dyer at the beginning and mocked by him (“Bag” 9-10), plays a key role in solving the mystery. “[S]uch a silly sheep as the man with the umbrella and the parcels” (“Cross” 19) is shown to have trumped both Valentin and Flambeau, who must “both bow to [their] master” (“Cross” 27). Father Brown even comments on their error of judging a book by its cover: “Has it never struck you that a man who does next to nothing but hear men’s real sins is not likely to be wholly unaware of human evil?” (“Cross” 26).

### 3.2 Character Complexity

Detective fiction is generally plot- rather than character-driven, which may lead to shallow characterisations and a tendency towards using stereotypes and schematically assembled character traits (Cawelti 19; Schneider 154). As van Dover puts it, they “exist as comparably complete detectives and incomplete persons” (27). Kayman sees the protagonists as “the principal agent[s] of coherence” (44) in the detective story, who, despite some “personal eccentricity,” are still rather “identified by their methodologies or approaches” (44) than their character. According to Russ, this issue is even more apparent in the case of lady detectives, or generally female main characters: “at their best they are depictions of the social roles women are

supposed to play and often do play, but they are the public roles and not the private women; at their worst they are gorgeous, Cloudcuckooland fantasies about what men want, or hate, or fear” (5). The latter applies to Lady Molly: she is attractive, graceful and the perfect lady, and yet she is at the top of a male-dominated profession. Although she lives with the person who chronicles her cases, “the private woman” never features in the narratives – until her last story, that is, where her motivations for her public role as a professional are disclosed, her private role is explained and she promptly ends her career (see section 5).

### 3.2.1 Personal Qualities

All detectives, except Father Brown, share a certain sense of ambition. In *Study*, the young Holmes bemoans the lack of serious criminals, as he wants to make a name for himself in the profession (23-24). When Lady Molly persuades the chief to let her work on the Ninescore mystery, she says to Mary: “Mary, don’t you understand? It is the chance I have been waiting for – the chance of a lifetime?” (“Ninescore” 6). In “Missing,” Loveday Brooke is displeased at having to work on a case with little chance of success, which was “forced upon her under such disadvantageous conditions” (121) and points out to her chief that “it would have been better, for the credit of the office, if [he] had declined such a hopeless affair” (120).

Cawelti argues that Holmes is a “stereotypical character who also embodies qualities that seem contrary to the stereotypical traits” (11). Sherlock is a man of reason and supreme logical abilities who nonetheless exhibits Byronic tendencies in his love of music, his talent for composition and his drug-habit, a combination that helped “[make] Holmes such a striking literary character” (Cawelti 11), a view that is shared by van Dover (144-145) and Kestner (*Doyle* 37-38). This other side of Holmes comes out, for instance, when he listens to music: “his languid, dreamy eyes were as unlike those of Holmes the sleuth-hound, Holmes the relentless, keen-witted, ready-handed criminal agent, as it was possible to conceive” (“Red-Headed” 49). However unremarkable he may be, Father Brown shares a certain internal duality, though it is not of the same nature as Holmes’s; in the narrator’s words,

Father Brown was made of two men. There was a man of action, who was as modest as a primrose and as punctual as a clock; who went his small round of duties and never dreamed of altering it. There was also a man of reflection, who was much simpler but much stronger, who could not easily be stopped; whose thought was always (in the only intelligent sense of the words) free thought. (“Salad” 187)

Therefore, when Father Brown hears a shot being fired, he cannot help asking questions and evaluating explanations in his mind, but he hesitates to involve himself in other people's business. In the case of the shots, the man of reflection, who "remembers that pistol-shots are sometimes serious things; accompanied with consequences with which he was legitimately concerned" ("Salad" 187), wins out and the priest decides to investigate.

With regard to their personal appearance, Holmes and Brown could not be more different. Where Holmes is tall, athletic, lean and has a "sharp, eager face" ("Silver Blaze" 2) with piercing eyes, Father Brown is short, goes "stumping up the road with his stumpy old umbrella" ("Passage" 75), and is "not an interesting man to look at, having stubbly brown hair and a round and stolid face" ("Hammer" 191) with "ox-like eyes" ("Hammer" 197) and a "dumpy figure, at once clerical and commonplace" ("Strange" 215). As Sutherland poignantly remarks, he is "the complete antithesis of Sherlock Holmes" (127) and, as Mann says, "utterly unremarkable" (76). Even the priest's voice is "small and colourless" ("Hammer" 191). His appearance is frequently child-like, for example when he is called as a witness and "his head seemed hardly to come above the box, so that it was like cross-examining a child" ("Passage" 80). When he recovers from seasickness, he "seemed to wake up and take notice like a baby" ("Pendragons" 144), and at an impromptu pantomime, he "sat among the audience with all the solemn expectation of a child at his first matinee" ("Stars" 87). Father Brown occasionally exhibits bouts of physical prowess. In "Gong," for instance, "with an agility hardly to be expected of him, he hopped up on to the raised platform" (168) and in "Hammer," he runs up the stairs of a church tower "with the agility of a monkey" (200). In "Salad," he scuttles around the lawn on his knees, looking for evidence. Most importantly, he does not care how ridiculous he looks, for example when he is going through the rubbish in the bin: "[d]ust and other discolouring matter shook upwards as he did so; but Father Brown never observed his own appearance, whatever else he observed" ("Salad" 191). As Chesterton wrote in his autobiography, "[i]t was the chief feature to be featureless. The point of [Brown] was to appear pointless; and one might say that this conspicuous quality was not being conspicuous. His commonplace exterior was meant to contrast with his unsuspected vigilance and intelligence" (qtd. in Kestner, *Edwardian* 234).

Loveday Brooke's appearance, non-descript and quaker-like, has already been discussed in 3.1. Lady Molly's physical presence only emerges over time. Mary informs us that she has a "winning smile," "a pleasant, mellow voice" ("Frewin" 39), "beautiful, kind eyes" ("Frewin" 41), and her hands and fingers are "delicate" and "dainty" ("Fordwych" 78, 80 respectively). She is "one of those women whom few men could resist" ("End" 237). Her "graceful silhouette" ("Coat" 55) looks "charming, graceful and elegant in her beautiful directoire gown" ("Frewin" 39) and could not be more different from Miss Brooke's sober appearance.

All detectives show that they are caring to some extent. As Kayman states, "Holmes frequently displays sympathetic concern for the outcome, particularly in family matters, and lets his own mask slip often enough to persuade us of the, albeit eccentric, humanity within" (49). This is the case in "Twisted," for instance, where Holmes is loathe to tell Mrs St Clair that he has no news of her husband (147, 154). In "Speckled," he reassures a terrified Helen Stoner: "[y]ou must not fear,' he said soothingly, bending forward and patting her forearm. 'We shall soon set matters right, I have no doubt. [...]" (197). Father Brown is empathic both with victims and criminals, for example in "Pendragons," after the perpetrator has committed suicide: "'[y]ou can do no more, I fear,' said Brown in a voice cold with pain" (163). Lady Molly gives advice to Mrs Frewin, who was involved in an art fraud to pay her son's debts: "[W]ith that wonderful charm of manner and that innate kindness which always characterised her, she [takes] hold of the unfortunate woman's wrist" ("Frewin" 40-41) and advises her on how to make amends and de-escalate the situation. Loveday Brooke is the least obviously caring one, which may have to do with the fact that she is constantly portrayed in a professional capacity; it seems to be Pirkis' goal not to show the least bit of feminine vulnerability in her character.

Much unlike the other detectives, Father Brown is unwaveringly apologetic, either towards his fellow creatures, e.g. when having to ask for a light ("Strange" 215), to the criminal for having tricked him ("Cross" 24, 25), to the police when the way he formulates his theory "sounds [too much] like a fairy tale" ("Tools" 253), and to great logical thinkers, when he tells them that their deductions are wrong ("Glass" 17, "Machine" 95) or even "really rubbish" ("Tools" 260). He also tends to feel awkward, and "look[s] honestly embarrassed" when he has to tell the suspect's wife why he does in fact not suspect her husband ("Strange" 216).

Then again, many detectives like to gloat if they have managed to trump someone else, especially if that person has made derogatory remarks about their theories or skills, and Father Brown is no exception. In "Machine," he throws the Governor's second-in-command's statements about American preconceptions of British society back at him: "'[o]h, stop it!' cried Greywood Usher, wringing one lean hand in impatience against a shade of irony in the other's face" (102). The priest also brings a press cutting where an embarrassing incident in which Usher is involved is recounted, though in this case he does not stay to gloat (103). In "Empty," Sherlock taunts Colonel Moran, an assassin, until the latter demands to be finally taken to the police station to escape "the gibes of this person" (21). Loveday tells a contrite Inspector Ramsay after the denouement in "Missing": "[to] be quite frank with you, I would have admitted you long ago into my confidence, and told you, step by step, how things were working themselves out, if you had not offended me by criticizing my method of doing my work" (136). Among these four detectives, Lady Molly is the only one who does not gloat; this may have to do with the fact that she is a paragon of Victorian womanhood (cf. section 3.4) or with the fact that Mary does not often report any criticism of Lady Molly's methods, which makes any exhibition of gleeful triumph on the detective's part redundant.

Furthermore, all detectives are impatient to a certain extent. In "Glass," Dr Hood does not understand the priest's theory and "Father Brown [only shakes] his head with ineffable mildness" ("Glass" 18). When the Doctor still does not understand after further explanations, "the mild little man, with his first movement akin to impatience" ("Glass" 19) insists on the validity of his argument. In "Empty," when on a stake-out, Watson is trying to point Holmes's attention to dark figures he spotted in the street and only receives "a little ejaculation of impatience" (17) in return. When he dares to be surprised that the Holmes-like dummy Sherlock put in the window of his flat to act as a decoy has moved, Holmes's "impatience with a less active intelligence than his own" (17) rears its ugly head: "'[o]f course it has moved,' said he. 'Am I such a farcical bungler, Watson, that I should expect that some of the sharpest men in Europe would be deceived by it? [...]'" (17). Regarding Lady Molly, although it is Mary who very often triggers impatient remarks, the lady does not hesitate to show her impatience to her chief as well: "[d]id I not say that you were not to ask me useless questions?" ("Frewin" 35). Loveday Brooke does not voice her impatience so much but rather becomes suddenly very abrupt, for instance with witnesses, once

she has gleaned all there is to know. In her first adventure, her sudden change from “gossiping friedliness” to immediately wishing to leave the premises more than startles the housekeeper showing her around (“Bag” 16-17).

Moreover, all detectives show great courage. Sherlock is not cowed by Dr Grimesby Roylott’s menacing physique and verbal threats and shows impressive physical strength<sup>7</sup> by straightening a fire poker that the latter had bent (“Speckled” 208-209). Lady Molly even helps move “the Major’s lifeless body from the terrace steps” where he has been found dead in “Christmas” (125). With the help of Mary, she later wrestles with the murderess, who tries to kill her mentally ill husband after he has betrayed her. The detective and her chronicler then stay with them in their little cottage waiting for police support, which, according to Mary, “required some pluck” (“Christmas” 144). Father Brown calmly asks his associates to “[k]nock these fellows down somehow and tie them up, whoever they are [...]”. They want to take [his] nice hose,” (“Pendragons” 162) with which he is busy trying to save a burning tower. Loveday Brooke finds herself alone with a madman and coaxes a confession of murder out of him while she is waiting for the police; they are late, however, and she has to hold her own against the murderer while he threatens to kill her as an experiment (“Murder” 43).

Lady Molly and Holmes share a flair for the dramatic. This manifests itself not only in certain detectives’ penchant for disguises, they also like to set the scene for their great denouement to the greatest effect. Holmes is perhaps the most guilty of this offense, given that his dramatic resurrection causes his good friend to faint; one moment the good doctor turns away from an “elderly deformed man” (“Empty” 5) to look at his book shelves, the next he turns back and sees his friend smiling at him (“Empty” 6-7). This is a particular case of “quod licet iovi, non licet bovis,” since Holmes is always the first to criticise Watson for “embellishing” the accounts of their adventures (Sutherland 117). In “Ninescore,” after the shocking revelation that Lord Edbrooke fathered the illegitimate child, it becomes clear that “Lady Molly had worked up to this climax so ingeniously that it was obvious she had guessed it all along” (21). Loveday Brooke and Father Brown usually solve their cases in a more understated manner, though the latter once marches into an office declaring that “[he has] come to prevent a man being killed” (“Gongs” 179).

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<sup>7</sup> His great physical strength is also remarked on in “Beryl” (300).

### 3.2.2 Portrayal by Contrast: Villains and Associates

Sherlock Holmes's arch-nemesis, Professor Moriarty, is just as legendary in the detective canon as Sherlock himself. Interestingly, Holmes is the only one of the detectives chosen to have an arch-enemy. Flambeau might start out as a great criminal, but Father Brown catches him attempting to steal several diamonds in "Stars," and gives a moving speech on the dire future the Frenchman has before him if he does not mend his ways forthwith. Flambeau follows the priest's advice and becomes his close (and only) friend in subsequent stories. Loveday Brooke does not have any personal enemies at all, though one might link that to her very short career spanning only seven short stories. The greatest villain in Lady Molly's adventures may be Mr Philip Baddock, who is responsible for her husband being accused of murder and being sentenced to life imprisonment and thus the reason for her joining the police force in the first place. Baddock is, however, only a 'civilian' criminal, not a professional mastermind like Moriarty.

As Scaggs points out, "the genius detective [...] required complex and brilliant crimes to solve," which is why Holmes's narratives "rely ultimately on the existence of Professor Moriarty" (42). It seems that the detective can only be as brilliant as his opponent. In *Study*, Holmes bemoans the fact that "[t]here are no crimes and no criminals in these days" (23) and that "[t]here is no crime to detect, or, at most, some bungling villainy with a motive so transparent that even a Scotland Yard official can see through it" (24). Valentin, the great French detective, sums up Sherlock's dilemma, stating that: "[t]he criminal is the creative artist; the detective only the critic" ("Cross" 9). The villain and the detective are therefore "mirror images of each other" (Cawelti 92; cf. Kestner, *Doyle* 114). As Holmes tells Watson in "Milverton," "I don't mind confessing to you that I have always had an idea that I would have made a highly efficient criminal. This is the chance of my lifetime in that direction" (191-193). Moriarty and Holmes both have the faculty and capability to organise crime, the difference being that the latter uses his skills to detect rather than commit crime. When he does burgle a blackmailer's house, it is morally justifiable ("Milverton" 191). According to Maynard, Moriarty is "Holmes's genetic negative" (189) and his "curiously reptilian fashion" of moving and his "shoulders rounded from too much study" (both "Final" 287) stand in stark contrast to Holmes's "aquiline nobility" (Maynard 197). Like Holmes, Moriarty has a brother, Colonel James Moriarty ("Final" 281), who tries to salvage his sibling's reputation after his demise. Moriarty, like



Holmes, is a man of good birth and education ("Final" 284) and at the top of his profession. The true danger of Moriarty, the essence of his legend, is his absence: he "pervades London, and no one has heard of him. That's what puts him on a pinnacle in the records of crime" ("Final" 284; reiterated in "Empty" 24; cf. Maynard 189); Holmes therefore regards catching this felon as the pinnacle of his own career ("Final" 284). It is hardly surprising that the "destruction of the one incurs the destruction of the other" (Maynard 189), although Holmes ultimately triumphs due to his resurrection in "Empty." And yet, even when their mutual destruction is imminent, the two geniuses operate on a certain level of politeness, as Holmes explains after his return: "I exchanged some remarks with him, [...] and obtained his courteous permission to write the short note which you [Watson] afterwards received" ("Empty" 8).

While villains may be used to showcase the detective's intellectual capabilities, the associates provide a very different contrast: Kinsman asserts that "[t]he faithful assistant and friend figure [...] is both an expression of the detective's problematic stance *vis-à-vis* society and representative of the social order that he is restoring" (159). The pairing of the analytical genius and the relatively ordinary companion, which falls into the category of "the more general and archetypal relationship of straight man and buffoon" (Hurt 147), serves to showcase the former's extraordinary skills. Sometimes, as in the case of Flambeau and Father Brown, it may also be used to achieve a comic, antithetical effect: "Father Brown, of the small church of St Mungo, [came] out smoking a large pipe in company with a very tall French friend of his called Flambeau, who was smoking a very small cigarette" ("Shape" 138). To be fair, in this particular pairing, it is not always clear who is the buffoon and who the straight man. In the first story, when the Frenchman is still criminal, it is not he who leaves a trail of pranks and oddities all over London as the inspector thinks, it is the priest. Physically, Flambeau is the opposite of Brown: he is "a Gascon of gigantic structure and bodily daring" ("Cross" 4) and "a startling acrobat; despite his huge figure, he could leap like a grasshopper and melt into the treetops like a monkey" ("Cross" 5). This is shown to great effect when he shoulders the priest to make a run for it when they are under attack ("Gongs" 176). Even his name is more impressive and flamboyant than Father Brown's. Although Flambeau is quite clever himself, Father Brown is still his superior, though after their first meeting the former "[didn't] believe a bumpkin like [Brown] could manage all that" ("Cross" 25).

Watson is Holmes's opposite in many ways. Not only does he marry and have an eye for a young lady's pulchritude, his merely average reasoning abilities also counterpoint Sherlock's genius. Regarding his marriage, Freeman claims that "Mrs Watson is a means of signaling a key difference between Holmes and his assistant rather than being a character in her own right or even a point of interest" (90), which is why she rarely appears. In his appreciation of the female population, Watson is similar to Flambeau, who, in "Pendragons", does not follow what is being said, but only has eyes for a gypsy girl rowing on the river (148). The difference between detective and associate, in both cases, therefore shows how little amorous exploits mean to the former: while Father Brown's lack of interest is inherent in his profession as a Catholic priest,<sup>8</sup> for Holmes it is foreign to his nature, as Watson records that "as a lover, he would have placed himself in a false position" ("Scandal" 1). Regarding their intellectual abilities, Sherlock tries to teach his methods to the doctor, but is hardly successful. Holmes appreciates the attempts, but rather like parents appreciate their child's first scribbles, e.g. when Watson and the police "were investigating in the most sympathetic and inefficient manner the circumstances of [his] death" ("Empty" 10). Watson does give his best, but, in his words: "I trust that I am not more dense than my neighbours, but I was always oppressed with a sense of my own stupidity in my dealings with Sherlock Holmes" ("Red-Headed" 51).

Mary Granard, Lady Molly's Watson, "can be obtuse and imperceptive" (Kestner, *Edwardian* 200) and the two women share a close friendship and a sense of comradeship very much akin to Holmes and Watson's (Kestner, *Edwardian* 201). The key difference between Mary and Watson, however, lies in their different class backgrounds. Mary started out as Lady Molly's maid ("Will" 215). She clearly did not enjoy the same high level of education as Watson; she speaks no foreign languages ("Coat" 55-56), though she can manage a few sentences in French ("Brittany" 115). Also, Mary does not originate "from the classes who were supposed to concern themselves with ambition" (Craig and Cadogan 30), while Lady Molly clearly is ambitious, even if her original motive for joining the Yard is to save her husband.

Since Loveday does not have a Watson-like constant companion, it is the police officers with whom she works who provide contrast. In "Bag," for example, she finds Mr Bates "almost dancing for glee," chanting "Told you so! told [sic] you so! No,

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<sup>8</sup> In "Passage," Brown's status as celibate priest actually emphasises the boiling hormones and amorous inclinations of Miss Rome's admirers (68).

didn't I, Miss Brooke?" (16 and 17 respectively), when the French maid suspected of theft has disappeared. This stands in stark contrast to Loveday's more sober response and her suspicion that the girl may commit suicide (17). The police also function as a contrast to the other detectives. It almost seems a hobby for Holmes to point out the police's inadequacies: Lestrade and Gregson are "conventional – shockingly so" and "they are as jealous as a pair of professional beauties" (*Study* 29). He also criticises that the crime scene the officers should protect "could not be a greater mess" (*Study* 32). Van Dover argues that "[society] recruits minds like those of Inspectors Lestrade, Gregson and Japp [...]: intelligent, but pedestrian" (123). Indeed, according to Holmes, it is Gregson's lack of imagination that prevents him from solving the case in "Silver Blaze," despite him being a competent officer (9, 19). Lestrade, perhaps the best-known Yard official of the canon, "acknowledges [Sherlock's superiority] to [Sherlock himself]; but he would cut his tongue out before he would own it to any third person" (*Study* 30). All in all, the "impression of Scotland Yard is one of inefficiency and clumsiness. Lestrade is more obviously trivialized, being inferior to Holmes in intelligence, class, and looks" (Schneider 161). The detectives in Loveday Brooke's and Lady Molly's stories are equally uncreative, though the two women do not comment on their shortcomings with quite as much gusto as Sherlock does. An exception to the rule of the fumbling policeman is Valentin, detective extraordinaire, who comes to London to catch Flambeau. Valentin's "extraordinary qualities [...] seem to emphasize Father Brown's alleged insignificance" (Houswitschka 139).

### 3.3 Choice of Narrator

The main function of the narrator in the detective novel is, on the one hand, to represent different perceptions of reality and to "finally [establish] a single version of reality, which he calls 'truth'" (Reddy 6). While an omniscient narrator can be "used to establish the setting and to suggest its significance in relationship to character," which happens in the Father Brown stories to a certain extent, the same can be achieved by using "the subjectivity of first-person narration" (Geherin 7). Dr John H. Watson, of course, is one of the most iconic I-as-witness narrators of all times: he "is Conan Doyle's great creation" (Skene-Melvin, *Hero* 124). Although there is one Holmes story written from a third person point of view - "His Last Bow" (Kestner,

*Edwardian* 353) – as a rule, Watson is his “observer/chronicler/assistant/comrade/partner” (Kestner, *Doyle* 37). As Hyslop sees it, Watson is Holmes’s “Public Relations Officer, the sort of Government P.R.O. of the present day” (4). Watson is the “voice of public convention” (Jann 58), and “[t]he closeness Watson has to Holmes links the detective firmly to the actual bourgeois world” (Knight, *Form* 85). The doctor is “Holmes’s mediator” (Kayman 49) and the character with whom the reader is more likely to identify (Skene-Melvin, *Hero* 124; van Dover 11). Holmes’s unemotional nature and his razor-sharp mind make him an intimidating figure; “he is clearly what we would, and cannot, be” (van Dover 11). Watson, however, plays the role of the “continual fool” (Porter 37), echoing the feelings of the reader who can hardly hope to discover the workings of a case without Holmes’s elucidating comments at the end. Between the chronicler and the detective, there is a fundamental difference of perception, because “Holmes observes the world, and can know it, Watson merely sees the world, and [...] naively believes it” (van Dover 140). While the doctor may see the same things as Holmes, he is unable to read them accurately. The fact that Watson never arrives at the correct conclusions and is left in the dark is vital “for the coup de theatre [sic] of the recognition scene” (Porter 37; cf. Cawelti 83). The author needs to delay the ultimate revelation of the crime until the very last moment for the greatest dramatic effect, and “[w]e would hardly tolerate the withholding of crucial information by a first-person narrator” (Jann 23). How can Watson, himself a first-person narrator, possibly be acceptable? Watson narrates the adventures from memory and is thus aware of their outcome, but he “must suppress his knowledge of how [the events] turned out in order to re-create the puzzlement and surprise he felt at the time” (Jann 24). This makes for a slightly artificial narrative situation, which does work, however, because the readers “share the limits of what he knew and when” (Jann 24). When re-telling the story, the doctor knows how the events are going to unfold, but he presents the investigation as he originally experienced it, carefully regulating the flow of information for the sake of suspense. Watson’s position as Holmes’s friend, colleague and cohabitant is ideal: he is “someone who could give a first-hand description of the adventures he had participated in but who was sufficiently excluded from Holmes’s thoughts to maintain the suspense” (Jann 24). Moreover, “in the role of false detective, Watson’s presence is required to entertain and distract while the real business of detection is carried on offstage,” most frequently “in Holmes’s impenetrable mind” (both Porter 38).

Watson is constantly baffled by Holmes's logical triumphs. When they first meet, he is openly sceptical of Sherlock's methods (*Study* 20), but Sherlock convinces him of their validity (*Study* 27) and in turn, Holmes convinces the reader. From then on, Watson's narrative offers "an admiring perspective and commentary on the detective's activity" (Cawelti 84). Watson watches his friend "[w]ith a glow of admiration" ("Milverton" 196) and applauds his courage ("Final" 290). When Holmes admits to having "made a blunder," he remarks that this is "a more common occurrence than anyone would think who only knew [him] through [Watson's] memoirs" ("Silver Blaze" 3). The doctor's ability to admire is far outdone by Mary Granard. She gives the impression of a chatty woman; her narrative is sprinkled with exclamations and "you know"s, and, like Watson, she addresses the reader directly. She is enthralled not only by her friend's intelligence, but also by her femininity. In short, her "sweet, womanly, ultra-feminine, beautiful lady" ("Christmas" 140) almost cannot do anything wrong in Mary's eyes. And yet, Lady Molly belongs to the group of detectives whose "genius is announced but not proved" (Symons, *Bloody* 70), as her steps of reasoning are often not fully explained.

Watson adds emotional colour to a narrative in a genre devoted to cold reason. His obituary for Holmes is truly touching, stating that "[he] shall ever regard [Holmes] as the best and the wisest man whom [he has] ever known" ("Final" 304). This is followed by absolute joy upon learning of Sherlock's resurrection: "Even now, after this long interval, I find myself thrilling as I think of it, and feeling once more that sudden flood of joy, amazement and incredulity which utterly submerged my mind" ("Empty" 1). He shows a human reaction to Holmes's quibs about not drawing the right conclusions (*Study* 23, 24-25), namely that of being quite "annoyed by his bumbitious style of conversation" (*Study* 24). Mary Granard occasionally reacts similarly to Lady Molly, for instance when the latter decides to go on an unexplained two-hour hike to Canterbury instead of taking afternoon tea, and Mary is left "tea-less, cross, and puzzled" ("Ninescore" 18). When sent to work undercover as a cook and having to scrub the front steps, Mary's "thoughts of Lady Molly [...] were not quite as loyal as they usually were" ("Sand" 160).

Neither Loveday Brooke nor Father Brown has a fellow character to chronicle their adventures, though this lack pans out very differently for them. The omniscient narrator in Loveday's stories is fairly neutral and unintrusive; we are occasionally granted glimpses of her thoughts and perceptions when she is examining a crime

scene or sizing up someone she has just met for the first time. In “Daggers,” “[t]he one point [...] that chiefly attracted Loveday’s attention was the extreme neatness that prevailed through the apartment” (91); in “Vengeance,” the Major’s fiancée “[throws] [...] what seemed to Loveday a slightly scornful glance towards [him]” (74); in “Bag,” the reader is told that “Loveday could not but admire [a young man’s] frank, honest expression of countenance” (13).

Since Father Brown is neither an exotic rational creature like Holmes nor an ultra-feminine aristocrat, he does not need a mediator; he is “an Everyman figure” (Sutherland 129). Here, the narrator often sets the scene and frequently introduces victims, crime and criminals long before the priest enters the story (cf. Sutherland 128). Even when he finally appears, he seems more like a secondary than a principal character, e.g. in “Tools” and “Cross”. Moverover, this narrator is not as admiring of the detective and decidedly less flattering. The priest is described as “the odd little man” (“Hammer” 197) or “the unfortunate little man” (“Gongs” 169) and his countenance is compared to “that beaming but breathless geniality which characterizes a corpulent charwoman who has just managed to stuff herself into an omnibus” (“Glass” 5). In “Pendragons,” upon entering a house, “the little cleric hopped suddenly on to the table, and standing on it peered unaffectedly through his spectacles at the mouldings in the oak” (152-153) so that he reminds one of his companions of a small person performing a circus trick (153). One cannot help thinking that Watson would have had Holmes ‘leaping’ onto the table. Lady Molly would surely have made Mary or a footman complete the unladylike task of climbing furniture. Like Miss Brooke, Father Brown remains somewhat elusive; as the Colonel says in “Stars” after the priest has emptied his pockets to prove he has not stolen valuable diamonds: “I should like to see the inside of your head more than the inside of your pockets” (90). Van Dover argues that “[his] childhood, family relations, education, aesthetic tastes, intimate social or sexual relations – all are unknown. Father Brown can penetrate the secret of others; he is himself impenetrable” (27). The narrator does occasionally offer interpretations of his behaviour and expressions, such as: “[h]is face was no longer disconcerted, but rather resolute, and, perhaps only through the reflections of the snow, a trifle paler than usual” (“Gongs” 169). There is, however, some internal focalisation, for example when the priest ponders “the oddity” of a building and finally realises of what it reminds him (“Pendragons” 145-146).

### 3.4 Reflecting Victorian Ideals of Femininity and Masculinity?

The Victorian Period registered the most extreme form of gender segregation yet seen in an industrialized nation. This gender segregation was articulated and reinforced by images and texts that either implicitly or explicitly argued that work was 'manly' and therefore inappropriate for women. (Danahay 2)

In the following section it will be investigated in how far male and female detectives cater to Victorian ideals of femininity and masculinity. In order to do that, these ideals need to be defined. The question may also arise why one should even attempt to apply Victorian ideals to Edwardian detectives, namely Lady Molly and Father Brown. The fact is that even though the Victorian era – nominally – may have ended with Queen Victoria's death, the set of values and beliefs established in the course of and associated with her reign did not simply disappear overnight, and therefore lived on in or heavily influenced the Edwardian era.

Firstly, it needs to be noted that “many so-called ‘Victorian’ attitudes actually derive from Evangelical attitudes in an earlier period; and as much effort, in the mid and late Victorian era, was put into debating and challenging those ideals as into maintaining them” (Parker 21), which is especially true for debates relating to the “New Woman,” which will be discussed later in the chapter. As Cawelti points out,

the work of art consists of a complex of symbols or myths that are imaginative orderings of experience. These symbols or myths are defined as images or patterns of images charged with a complex of feeling and meaning and they become, therefore, modes of perception as well as simple reflections of reality. According to this approach, symbols and myths are means by which a culture expresses the complex of feelings, values, and ideas it attaches to a thing or idea. (Cawelti 27)

Literature, especially popular literature, therefore reflects reality, but also reinforces certain perceptions and practices. Knight argues that “the audience's belief in dominant cultural values” is a decisive factor regarding plot structure and that these values “interlock with the social structure,” which is why “texts create and justify what has come to be called hegemony.” Knight defines ‘hegemony’ as “the inseparable bundle of political, cultural and economic sanctions which maintain a particular social system to the advantage of certain members of the whole community” (all Knight, *Ideology* 4).

The most iconic ideological figure in the Victorian Era is, without doubt, the Angel in the House, who first appeared in a poem by Coventry Patmore and was

killed metaphorically by Virginia Woolf in “Professions for Women.” Woolf describes the Angel as follows:

She was intensely sympathetic. She was immensely charming. She was utterly unselfish. She excelled in the difficult arts of family life. She sacrificed herself daily. [...] [S]he was so constituted that she never had a mind or a wish of her own, but preferred to sympathize always with the minds and wishes of others. Above all--I need not say it---she was pure. Her purity was supposed to be her chief beauty--her blushes, her great grace. (Woolf 150)

According to Langland, “the feminine icon of the Angel in the House is [...] a middle-class ideal built explicitly on a class system of difference where political and economic differences were rewritten as differences of nature” (41). In the stories analysed, fully-fledged representations of the Angel in the House are rather rare; neither Loveday Brooke nor Lady Molly fit all the criteria of such a creature, although the latter is virtuous, graceful and sacrifices herself to a certain extent to save her husband. Then again, it is literally impossible for them to be Angels *in the House*, as neither lives in a domestic situation that would lend itself to being someone’s angel; in fact, we hardly ever meet them in their own home. Only the niece of Holmes’s client Mr. Holder in “Beryl” comes close to a stereotypical Angel: “[s]he is a sunbeam in my house – sweet, loving, beautiful, a wonderful manager and house-keeper, yet as tender and quiet and gentle as a woman could be. She is my right hand. I do not know what I could do without her” (288). In the end, however, it turns out that Mary has eloped with a rogue who has made her complicit in the attempted theft of the Beryl Coronet, which shows that the appearance of being an Angel can be deceiving.

What qualities are then to be considered as feminine? Grace and virtue, certainly; as Parker states, “[t]he ideal type of womanhood was suited to the private sphere, the home and the family, possessing gentleness, kindness, active sympathy – characteristics that were directly related to the role of daughter, wife, and mother” (11). There was some contradiction concerning what women should and could be like: “biologically, women were believed to be passionless, yet on the emotional side, women were regarded as the less rational beings, rather following their feelings” (Körtner 63). This paradox is also reflected in Queen Victoria ruling a great empire, while simultaneously projecting the image of loving wife and mother (Körtner 65).

The Angel in the House could be seen as a bundle of qualities successfully assorted by the process of othering: the opposite of what is to be considered manly must be womanly; if men are suited for work, women must be unsuitable; or rather, women must be unsuitable for men’s work (Danahay 62):



Manly independence was dramatized by feminine dependence, manly action by feminine passivity, and so on. [...] Manliness claimed the active virtues for men, naturalizing the privilege by dwelling on their female opposites: dependence, caprice, emotionality and timorousness. All too many of both sexes were fully convinced that the attributes of manliness were either natural or God-given. [...] Logically the implication of this must be that manliness was exclusive to men. (Tosh, *Manliness* 91-92; cf. Morris 26)

Holmes is clearly associated “with qualities gendered masculine by the culture: science, reason, system and principle” (Kestner, *Edwardian* 17). Yet according to Kestner, Holmes and Watson represent two opposing masculinities (*Edwardian* 44; *Doyle* 129): “the one ordinary, conscientious and earnest; the other rational, scientific, keen and heroic” (*Doyle* 129; cf. Körtner 80). Schneider is rather unkind to Watson, who corresponds to the first type, calling him “a fine specimen of the dull side of masculinity” (163), although he does represent a new Victorian ideal (Parker 10). Other masculine qualities are “observation, rationalism, factuality, logic, comradeship, daring and pluck” (*Doyle* 2). The fact that Holmes’s unemotional nature is stressed from the very first, even in *Study*, “[emphasizes] that manliness is distinct from emotion” (Kestner, *Doyle* 35). As Tosh argues, “[o]n a foundation of anatomical and physiological distinctions, intellect, emotions and character were all interpreted in a sexually polarized way” (*Man’s Place* 7), and were reinforced by education and popular culture. Holmes himself is a firm believer in women being fundamentally different to men (Kestner, *Doyle* 35).

The 1840s saw “the beginning of the articulation of the ideology of ‘separate spheres’ that denoted a male space of work in opposition to a feminine domestic space” (Danahay 62), which increased the value placed on domesticity, which is “the ideology of the sanctity of the home and the separation of the private and the public spheres” (Schneider 144). The marriage and the ensuing domestic establishment made the best use of this complimentary distribution of character features (Tosh, *Man’s Place* 7; cf. Schneider 147-148). Even though the home was considered the realm of women, it was also “the husband’s refuge from the world of work” (Schneider 149) “where his deepest needs were met” (Tosh, *Man’s Place* 1). However, many men actually also “worked at home and had their studies there” (Schneider 149), much like Holmes, who receives his clients in his living room. The role of the wife as the “sole manager of domestic enterprise” (Langland 45) comprised “accountancy, extending from handling the payroll to tracking expenses and expenditures” (Langland 47). A successful marriage was the only actual career

move available to women (Klein, *Gender* 54); if that was no viable option, few professions were acceptable for middle class females, among them “private governessing or fine sewing and needlework” (Klein, *Gender* 54), none of which were highly paid.

As Slung sums up, “[t]he very essence of criminal investigation [...] is antithetical to what was considered proper feminine breeding, involving as it does eavesdropping, snooping and spying, dissimulation, immodest and aggressive pursuit and physical danger” (qtd. in Gavin 52). In a guide for young ladies’ employment, a Mrs Davidson writes the following:

[Working as a detective] does not seem an occupation that women would like, yet apparently there are many who think differently. We have heard of one, a University graduate, who engages in it, simply because it has an irresistible fascination for her. This is astonishing enough; but still more astonishing is the fact, elicited by certain inquiries, that the occupation is overcrowded. [...] This reveals a very lamentable state of things. That there should be so many girls or women anxious to live upon the sins or misfortunes of their fellow-creatures is indeed a revelation. (Davidson 63-64)

The general assumption was not only that “a lady would not and could not manage anything so indelicate” (Klein, *Gender* 55), women were also expected to be morally superior to men and such a profession would surely result in a loss of virtue and innocence (Klein, *Gender* 56).

Sherlock Holmes does tick most of the boxes of the ideal man, in fact so much so that his tracking abilities and personal qualities are praised in Robert Baden-Powell's *Scouting for Boys* (Kestner, *Construction* 76), which is “one of the most significant of texts in imprinting manliness on generations of young men in the early twentieth century” (Kestner, *Doyle* 1). Holmes is chivalrous towards women (Kestner, *Doyle* 148), for instance in “Milverton,” where he rages passionately against Milverton, who thrives on blackmail (184-185). Sherlock does not report the unnamed lady who shoots her blackmailer while the detective is burgling said blackmailer’s house to save another young lady. He is adamant that “no sister of his should ever have accepted [...] a situation” (324) under the terms proposed in “Copper”. Longhurst sees in this a sort of “chivalrous misogyny which denies women as beings except in so far as they are anxious victims of outlandishly Gothic plots” (63-64). Holmes is nonetheless always the gentleman, and is occasionally even on polite terms with criminals, for example when Moriarty visits the rooms in Baker Street

("Empty" 287-289), or even when Holmes chats with John Clay, a criminal from an aristocratic background, in the bank's vault after Clay's arrest ("Red-Headed" 57).

Loveday Brooke is presented as a rather non-descript woman with no marital prospects whatsoever. Hendrey-Seabrook suggests that though "no sexual, or indeed emotional, frisson was intended to be attached to Loveday's character" (210), the illustrations, which were so vital to magazine publishing, portrayed her "first and foremost as 'woman'" (210). Indeed, an image of her lighting a lamp showcases her "undeniably feminine and attractive figure" (210), but she is shown from behind so that any "individuality that would be betrayed by seeing her face is denied the viewer" (210). Loveday is special among female detectives, as she joins the profession out of financial difficulty, having no friends and no marketable skills ("Bag" 8). For her, "there are no altruistic reasons of familial support or obligations of honour" (Hendrey-Seabrook 202; cf. Craig and Cadogan 32). Loveday is a New Woman: she seeks "financial, social and moral [independence]" and "[wants] to be able to stand on her own two feet without incurring conventional restrictions on her movements and her choice of action" (Hendrey-Seabrook 201).

Lady Molly, however, is a paragon of late-Victorian and Edwardian womanhood. She may not stay at home, but it is ultimately revealed that she is in the detection business to save her husband, whom she loves passionately. She is graceful, and Mary never refers to any of mylady's body parts (be it ankle, finger or visage) as other than dainty, graceful or beautiful. In contrast, Holmes has "cold, thin fingers" ("Empty" 14). Molly is one of those detectives "making that profession acceptable for women by showing one could remain feminine and work largely within one's accustomed sphere" (Kungl 12), not least thanks to her aristocratic status (Kungl 57). If she has a small defect, it is her mother, who was a French actress before she became Lady Flintshire. Mary assures the reader, however, that "her daughter [...] inherited all her beauty and none of her faults" ("Will" 213). Molly is also quite independent and proposes to her husband (cf. Kestner, *Edwardian* 201), so he can marry her secretly before he is arrested for a murder he did not commit. Her independence also leads her to have a successful career, which she abandons upon having cleared her spouse's name and once the official role of wife becomes available to her (cf. Kestner, *Edwardian* 203).

Regarding ideals of masculinity, Father Brown is in a class of his own: neither his physical appearance, nor his behaviour or profession could be described as

particularly masculine or dashing. In one story, “Salad,” he is even engaging in a pursuit usually associated with young girls: “Father Brown threw away a daisy-chain he was making, and rose with a wistful look” (198).

Men and women have to take very different care of their reputations. In “Cape,” Molly is sought out by a young lady and a “young woman, who bore the stamp of *the* [original emphasis] profession” (170), which, as it turns out, means she is an actress (171). For some reason, Lady Molly leaves the room before the two enter and Mary is forced to receive them alone; the lady’s motives for leaving are never fully explained, though she may have been taking precautions for later undercover operations. She could, however, also be accused of not wanting to meet such a creature. When Holmes and Watson decide to break into Milverton’s house, they do so because “[their] self-respect and [their] reputation[s] are concerned” (192). In “Fordwych,” Lady Molly makes Pegram, a Scotland Yard officer, “break open the locks of [the suspect’s] hand-bag and dressing-case” (80). She therefore does not transgress the law herself, but she still thinks that, if unsuccessful, the venture would have resulted in her dismissal from the force (“Fordwych” 80).

Cawelti claims “[o]ne cannot write a successful adventure story about a social character type that the culture cannot conceive in heroic terms” (6). When it comes to actual adventure and danger, it is therefore hardly surprising that only Holmes and Watson ever carry firearms (e.g. “Empty” 18, “Speckled” 211); Holmes sports broken knuckles after fighting off Moriarty’s henchmen, and eludes them by “scrambling over Watson’s back garden wall” (“Final” 283). Sherlock instructs Watson to “have no compunction about shooting [the enemy] down” if they pose a threat (“Red-Headed” 55) and he “[claps] a pistol to [Sir George Burnwell’s] head before he could strike” (“Beryl” 310). Sherlock indirectly kills Dr Roylott by sending the poisonous snake in “Speckled” back through the ventilation shaft (223). Mary Granard claims to obey Lady Molly like a soldier (“Brittany” 117), but she certainly never has to shoot anyone. In “Twisted,” Holmes investigates undercover in an opium den (141-42); inconceivable that Lady Molly should ever enter such an establishment. Even Loveday Brooke would not venture there, as women (with the possible exception of serving maids) “were generally not permitted in public houses” (Showalter 12).<sup>9</sup> In the past, Brooke’s professional engagements led to her being present “at certain low

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<sup>9</sup> Arguably, they could go there in disguise to gather information. However, the implications of class with respect to disguise will be discussed in 4.2.4.

class penny-readings, given in the South London slums" ("Bag" 22). In Mr Dyer's employ, however, she undertakes "better-class work" ("Bag" 8); besides, there is a world of difference between penny-readings and infamous opium dens.

Unlike the women and, to some extent, Father Brown, Holmes engages in vices and even swearing, for instance in "Speckled": "[b]ut what, in the name of the devil!" (208). According to Marck, in 1889, opium could still be legally used as "stimulant, a pain reliever, and a recreational drug" (107). His habit is therefore not legally controversial. However, "[a]ny factor in the character of the detective that strongly affects his ability to do the job, or that may alter or mar his judgements becomes important in the moral stance of the story" (Rippetoe 6), which is why the issue needs to be addressed in some fashion by the author (Rippetoe 27). In Holmes's case, this is done by Watson, who tries to persuade Sherlock to abandon or at least reduce his drug consumption.

### 3.5 The Detective's Status

#### 3.5.1 Social Status

To a certain extent, every detective is an outsider from society. The reason for this is their policing function, but also the fact that in order to observe, a certain distance is necessary. Additionally, the highly perceptive gaze of a Sherlock Holmes would make everyone uncomfortable, since it is no agreeable feeling to be read like a book. Still, even in a genre where women could be equal to men, female detectives were still regarded as "freak[s]" (Roberts, Hoppenstand, and Browne 9). As the housekeeper in "Missing" remarks after meeting Loveday Brooke, "[l]ady detectives [...] were a race apart, and had a curious way of doing things" (134). Women who worked were in something of a bind<sup>10</sup>: there were more job opportunities, but they were forced "to contend with the dual obligation of being good employees as well as perfect ladies" (Klein, *Gender* 55), a paradox in the Victorian paradigm. Lady Molly manages this delicate undertaking fairly well. In contrast to Loveday, her work for Scotland Yard does not exclude her from her social circle, perhaps because "her aristocratic friends and relations" ("Will" 211) knew why she had joined "a profession

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<sup>10</sup> This, of course, regards middle and upper class women; working class women were already in the public sphere and "were among the most oppressed and underpaid of all Victorian workers" (Miller, *Framed* 7; cf. Kungl 35).

which usually does not make for high social standing" ("Will" 211). In "Frewin," it also becomes clear, however, that her wider circle of acquaintances have no idea whatsoever of her involvement with Scotland Yard (36). In the same story, it is also her social standing that allows her to strew the rumour that she is in possession of the Frewin miniatures, which prompts Mrs Frewin to reveal her crime (39-40).

Father Brown frequently suffers the pain of not being taken seriously. In "Passage," the barrister refuses to hear his theory of who the man in the passage, the scene of a murder, was (81). Lord Pooley first thinks the priest has come to his office, not to prevent a murder, but in his function as well-doer: "[y]ou and your committees and parsons and petitions!" ("Gongs" 179). Pooley then questions Brown's authority and doubts his sanity (79). Brown's host in "Stars," "in his height of good humour, even told the priest that though he himself had broader views, he could respect those whose creed required them to be cloistered and ignorant of this world" (95); an unfounded accusation, as Father Brown, belonging to the clergy, may be in a social class of his own, but he is definitely not ignorant of the world and its evils. Neither does he have a great number of acquaintances like Lady Molly does; in fact, he claims that Flambeau is his "only friend in the world" ("Shape" 153). Holmes, too, does not have many intimate friends, though he does have a large number of associates and many former clients are immensely grateful for his help.

Class does play a significant role in the detective genre, not only because of the stereotypical country estate in whose library a dead body is found, but also because the detective usually needs to come into contact with all strata of society, either as witnesses or clients. In Lady Molly's stories, especially working class girls are depicted as excessively chatty, overly sentimental, dim and irritating, and have to be put in their place (Craig and Cadogan 28; cf. Kestner, *Edwardian* 210). When asked to confirm the identity of the woman who must have poisoned her companion in a café, "[w]ith that vagueness which is a usual and highly irritating characteristic of their class, the [maids] [...] parried every question by refusing to swear either for or against the identity of Miss Löwenthal [the suspect]" ("Hat" 202). In fact, most of these unattractive qualities are also displayed by Mary at some point or another, as illustrated by her frantic insistence on why a young woman has disappeared - "Why? Why? Why?" ("Ninescore" 16) - or by her having to "[smother] the involuntary sob which rose in [her] throat" when Lady Molly sees her fiancé after his escape from prison, "imagin[ing] the moments of joy, mingled with acute anguish" her mistress

must feel ("Will" 228). The middle class is not presented in an entirely positive light either, as Jane Turner, who is blackmailing a continental aristocrat in "Folly," presents, in Mary's words, "the British middle-class want of respect for social superiority" (97). This indicates that Mary feels quite contemptuous of the middle class for their refusal to accept the aristocracy's inherent superiority as she does.

Loveday "defied convention, and [chose] for herself a career that [cut] her off sharply from her former associates and her position in society" ("Bag" 8), but her professional success has earned her recognition across class boundaries (Gavin xvii). In fact, she started out doing lower-class work, but Ebenezer Dyer, her future chief, recognised her potential and got her slightly more prestigious work ("Bag" 8). She must have had a good education and speaks several languages, since "after a few casual questions as to [the post-master's] knowledge of Continental languages, [she] chose German as her medium of communication" ("Missing" 133). She recognizes a Swiss-made betrothal ring from something "[her] old Swiss bonne used to wear" ("Vengeance" 79). She knows "Oxford and Machiavelli's writings [which] suggests that she is one of Woolf's daughters of educated men" (Klein, *Gender* 67). The more dramatic seems her fall, as Warthling Roberts claims that she now belongs "to the category of artists' model and prostitute - lower-class contemptibles" (5), which means that she needs the patronage of her employer to gain authority and her clients are not far above her in terms of social standing (Warthling Roberts 5).

According to Langland, it is not only a woman's appearance (dress and accessories) that proclaims her social status, it is also "her sanctum and sanctuary, the home," which "became a physical theater for staging one's social status" (both 41). It therefore seems interesting that we learn very little about the homes of either lady detective (except that Brooke lives in Gower Street and Lady Molly in Maida Vale), whereas Holmes's rooms in Baker Street are described in all their Bohemian splendour. Father Brown's abode also remains a mystery to us, as we never meet him in his parsonage. The reader is not only familiar with the Baker Street apartment, we also meet Holmes and Watson on their way to or in their gentleman's club, an alternative to or extension of their usual domestic setting (Showalter 11).

Sherlock Holmes's clients, unlike Loveday's, range from the lowest to the highest in the land, even in Europe (cf. Longhurst 60). Watson notices early on that visitors are "young, old, male and female, well-off or poor, civilian or police officials"

(*Study* 18). Holmes does not really concern himself with class distinctions (Marck 111); he is insolent to wealthy bank owners (“Red-Headed” 54) and even to the King of Bohemia, whose overly extravagant costume borders on vulgarity and suggests a lack of gentility (cf. Langland 35). Holmes feels at home with all classes and his blending in when in disguise is facilitated by his outsider status manifested in the “selectively idiosyncratic ‘bohemianism’ [sic]” (Longhurst 57; cf. Worthington 21; Sugarman xi).

Sherlock had a gentleman’s education: he went to college, he learned fencing and boxing (“Gloria Scott” 84) and he can quote Flaubert’s letters to George Sands in the original French (“Red-Headed” 60). According to Mann, he is “a gentleman with polished manners and at ease in the most exalted company” (79), which is why Holmes is the detective of choice for the upper classes. For them, “detection was vulgar work” (Mann 70) that does not need to be made even more vulgar by entrusting a lower class person with sensitive information. Holmes may have been born a gentleman, but his choice of profession “allies him to a new class where status depends on ability and performance” (Rye 76; cf. Jann 5; Danahay 23). Longhurst (56) proposes that an investigation conducted by the police – most of whom belong to the lower classes – is certainly more ‘vulgar’ than an investigation by a private gentleman who understands his work as “service, art and scientific excellence” (Rye 66). Consequently, “working as he did rather for the love of his art than for the acquirement of wealth, [Holmes] refused to associate himself with any investigation which did not tend towards the unusual, and even the fantastic” (“Speckled” 195).

Politeness is the key in distinguishing “between the gentlemanly and manly ideals” (Tosh, *Manliness* 86), the former being much more exclusive than the latter. Holmes can be perfectly polite, for instance when talking with Moriarty or when letting Mr. Holden catch his breath after a lengthy run in “Beryl” (282). However, when someone is unworthy of his regard, he even denies them the courtesy of a parting handshake, as in the cases of a cheating stable-master (“Silver Blaze” 22), the blackmailer Charles Milverton (“Milverton” 186), and the King of Bohemia (“Scandal” 30). According to Schaub, gentlemanliness has two different aspects to it: “the social and the moral” (9). Holmes is a gentleman in the social sense, as he upholds a certain standard of living and has had the education of a gentleman. In the moral



sense, he subscribes to a certain code of honour, both in his profession and in his private life.

As Danahay remarks, “[o]ne could not be a ‘gentleman’ in the Victorian period without a certain level of education and income that marked one as belonging to a certain class” (32). This income, however, cannot be derived from manual labour; Holmes is remunerated for his work, but especially in his later adventures, he does not *have* to work. Porter asserts that “Holmes never has to stoop to earn his living or appear at an office the way a clerk does. He is the polished, chivalrous hero of a culture whose ideal in all human endeavors is the well-heeled amateur, because the amateur at his best is not only brilliant and incisive, he is also relaxed and disinterested” (156). Holmes is the figurehead of “a cult of stylishness characteristic of an upper-middle-class culture still dominated by aristocratic ideals” (Porter 156).

Father Brown is a “clerical gentleman” (“Strange” 223). We know nothing of his education or family background, though as a member of the clergy, he belongs to the middle class. His status of gentleman becomes apparent in his actions and the reactions of others: when it is discovered that the diamonds have been stolen in “Stars,” Colonel Adams asks Brown to reveal the contents of his pockets with these words: “I only ask you to give me the assistance that any gentleman might give” (“Stars” 90). Naturally, Father Brown obliges the Colonel.

### 3.5.2 Professional Status

Work is a term that can encompass the whole range of human activities, and is a complex signifier that shifts with context. Anything can at some point be considered ‘work’ if it results in payment and is carried out at the behest of somebody else. The most obvious example of this is child care. (Danahay 13)

According to the OED, ‘professional’ as an adjective has two main definitions: “relating to or belonging to a profession” and “engaged in a specified activity as one’s main paid occupation rather than as an amateur.” ‘Detective’ is an official job title, which implies that the bearer works in a professional way, is remunerated for their work and that the public appreciate their efforts (cf. Dresner 6). Regarding public recognition of their work, female detectives were frequently disadvantaged. Not only was accepting money for their work “a decidedly unfeminine act” (Kungl 56; cf. McDermid 107), women were also likely to earn less (Kungl 35), as they were generally paid only half as much as their male counterparts (Showalter 7). Her low income may be one explanation for Loveday’s practical and simple style of dress.

Her pay is never discussed and she certainly does not have clients of a calibre that would express their thanks with extravagant presents. As the daughter of the Earl of Flintshire, Lady Molly probably has some private income at her disposal that enables her to indulge in her elegant attire. She also receives a reward of £5,000 from Lady D'Alboukirk after clearing her niece's name ("Fordwych" 80), a worthy gift from one aristocrat to another. Indeed, a much smaller amount would probably be felt as an insult rather than a reward by some one of Lady Molly's consequence.

In *Study*, Holmes makes it clear that he earns his "bread and butter" with detection (22); he "listen[s] to their story, they listen to [his] comments, and then [he] pocket[s] [his] fee" (*Study* 22). By the time he is about to face Moriarty, he tells Watson that due to work for "the Royal Family of Scandinavia, and to the French Republic" ("Final" 284) he could spend the rest of his life comfortably without taking another case. If his client is impecunious, he will also work for the sole recompense of exercising his profession or investigating an extraordinary story (e.g. "Speckled" 198; "Red-Headed" 58). There are few instances when money or payment is openly discussed. He is given *carte blanche* by the King of Bohemia ("Scandal" 12) and Mr. Holder ("Beryl" 293). Scotland Yard only gives Molly *carte blanche* in "Fordwych." She should "do whatever she thought right in the investigation" (75), but it is doubtful whether this includes any expenses incurred in its course.

As already hinted above, Holmes's clients often have very high social standing, and he is entrusted with high-profile cases – which he refuses more often than not because they are too boring (cf. Accardo 82). He is entrusted with the affair of the Beryl coronet, "[o]ne of the most precious public possessions of the Empire" ("Beryl" 285), involving "one of the highest, noblest, most exalted names in England" ("Beryl" 284). Loveday Brooke is asked, by the comical figure of a reverend trying hard to make everyone believe that he, not his wife, rules his home, to locate a diamond necklace of the comparatively measly value of "over nine hundred pounds" ("Daggers" 86). Moreover, Holmes's work in another case has "had the unquestionable effect of preventing a serious international complication" ("Final" 281). He also travels abroad, as do Father Brown and Lady Molly, whereas Loveday never leaves Britain. Only the detectives with a high social status, Holmes and Lady Molly, are ever called abroad in their professional capacity; Father Brown may be on holiday and stumble into a case, which also happens to Lady Molly in "Brittany", but that is all.

The detectives' professional status is further influenced by whether they have an immediate official superior, i.e. an employer. Lady Molly is subordinate to her chief, but her high social status and her persuasive nature as well as her growing reputation enable her to have her way more often than not. Loveday Brooke is employed at Mr Dyer's agency. She must accept the cases he assigns her, although she may proceed in any fashion she sees fit. Sherlock Holmes has the choice to accept or refuse any case he pleases. This is strikingly obvious when the case, or rather the incident, at hand seems especially absurd or bizarre. While Sherlock instantly agrees to look into the strange case of the Red-Headed League purely for the pleasure of solving the riddle, Loveday is not allowed to investigate a curious accumulation of ghost sightings near Brighton, where she is spending her holiday. Instead, the Local District Constabulary asks her to look for a cheque lost by the local vicar's wife, a case which does not "interest [her] one quarter as much as the ridiculous one" ("Ghost" 101). As it turns out, the ghost sightings were linked to the disappearance of the cheque, so although she could not act upon it, Miss Brooke's interest was justified.

Again, Father Brown is a special case. He is often called to a crime scene in his role as priest and then gets drawn into the enquiry, which reduces the author's problem of justifying a civilian's or amateur's continued involvement in a criminal investigation (cf. Binyon 47), e.g. in "Hammer" (189) and "Tools" (249). In "Shape," it is he who breaks the news of Mr. Quinton's death to his wife (152).<sup>11</sup> Occasionally, it is his primary profession which gains him entrance into someone's home: in "Pendragons," the Admiral tries to dissuade the priest and his company from staying in his tower (which he is planning to burn down during the night) by claiming it is cursed, to which Brown replies: "Do you know that in my business you're an exorcist almost before anything else?" (158). Due to his involvement in a number of cases and his friendship with Flambeau, who sings his praises – "it was impossible to be a friend of Flambeau without hearing numberless stories about Father Brown" ("Tools" 249) – the priest has an official reputation. Besides, he sometimes hears inside information "from an Irish policeman who is a friend of [his]" ("Gongs" 177), and possibly not only a friend, but also a member of his congregation.

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<sup>11</sup> In "Hat," Lady Molly has to perform the same task, telling Lady Culloden of her husband's death "with infinite tact" (191), but even her "gentle voice, [...] her kindly words, sounded empty and conventional in the face of such appalling grief" (192).

The best indicator for a detective's professional status is probably a comparison to the actual institutionalised professionals. While the private investigators' actions are solely guided by their own initiative, the police are professionally obliged to fight crime (Egloff 62). Since the private detective is not bound by "the shackles of judges' rules, Force procedures and the constraints of hierarchy and Force boundaries" (James 15), the non-institutionalised investigator may succeed where the institution fails. Holmes, Brooke and even Lady Molly all have solved cases that had been deemed hopeless by officials or that had been considered too delicate to be treated by an official organisation (cf. Jann 73; Irons x). Alexander Holden is sent to Holmes by Scotland Yard ("Beryl" 283), while Brooke is asked to find the missing girl in "Missing." Lady Molly must find a way to evade the official procedure regarding the delivery of evidence to the Sicilian authorities, who are completely in the hands of the Mafia, to prevent an unjust murder trial ("Coat" 47-48). Father Brown is rarely consulted in such cases. In "Glass," it is he who seeks out a doctor who has "sometimes been consulted by the police in cases of peculiar difficulty and importance" ("Glass" 5). When they find the suspect tied up on the floor, the doctor gives a detailed criminological analysis ("Glass" 12-14), which is finally ridiculed when Father Brown realises that the sounds of a young magician practicing his craft convinced his eavesdropping landlady and her daughter that he must have murdered someone. Brown laughs at himself and the doctor, who finally concedes: "You are certainly a very ingenious person [...], it could not have been done better in a book" ("Glass" 20).

In general, Holmes is well respected by the police. In "Silver Blaze," Inspector Gregory believes in his methods, while Colonel Ross, whose horse was stolen, expects Sherlock to fail: "'I must say that I am rather disappointed in our London consultant,' [he said], bluntly" (24). While the Colonel's "expression [...] show[s] the low opinion" he has of Holmes, the inspector's indicates "that his attention had been keenly aroused" (both 25). He kindly reassures the Colonel:

'You may place considerable confidence in Mr Holmes, sir,' said the police agent loftily. 'He has his own little methods, which are, if he won't mind my saying so, just a little too theoretical and fantastic, but he has the makings of a detective in him. It is not too much to say that once or twice, [...] he has been more nearly correct than the official force.' ("Red-Headed" 52)

Holmes's estimate of the inspector's qualities is rather less kind: "[h]e is not a bad fellow, though an absolute imbecile in his profession" ("Red-Headed" 53).

Compared to the police, private investigators face the problem of having to establish their authority, especially when their methods diverge from what witnesses or victims think they should be. In “Bag,” Mrs. Williams’s “opinion of Miss Brooke’s professional capabilities suffer[s] considerable diminution” (16) when Loveday does not spend as much time at the crime scene as the official police.

Father Brown is an amateur of detection who is not even remotely interested in putting anyone in “those funny cuffs” (“Tools” 261). As ‘priest-detective’ he represents “God’s law” (Hynes 39), which is why secular justice is of little importance to him (cf. Kestner, *Edwardian* 215). He does discover who the culprit is, but he ultimately only wishes to help sinners repent (cf. Sutherland 130). He is usually successful on both scores, but the advantage of being an amateur is the fact that he is not necessarily expected to succeed (Klein, *Gender* 5-6). Strictly speaking, Holmes can also be seen as an amateur, as he regards detection “more as a hobby than as a means of making a living” (Scaggs 40). I would argue, however, that for Holmes, detection is in fact more than just a “hobby,” since it represents an essential part of his nature (cf. Porter 233; cf. Kayman 50) and he pursues it with so great a passion that even the most enthusiastic hobbyist could not compete.

As hinted above, the term ‘professional’ implies the association to a certain profession. This is particularly interesting for lady detectives: their struggle with employment mirrors the real-life difficulties faced by the New Woman regarding her career possibilities (Gavin xvi). On the one hand, lady detectives must retain their ladylike comportment; on the other hand, people are confused by their professional stance, which stands in stark contrast to their perceived femininity (cf. Klein, *Gender* 68). Berglund sums up this conundrum as follows: “[I]f she does not retain her feminine attributes, she is accused of being unwomanly, and if she does, she is accused of being unprofessional” (144). Comparing Loveday and Lady Molly, the former seems to have gained her professional status by largely renouncing her femininity and devoting herself to her profession. This is partly to do with her being past marriageable age, which excludes her from being romantically involved (cf. Gavin xix). She has confidence in her own abilities: in “Missing“, when an inspector refuses to voice any of his theories before her for fear of “bias[ing] [her] mind“ (122), Miss Brooke thinks that “[i]t would be rather a waste of time to attempt such a thing“ (122). The fact that these are the adventures of a professional rather than a ‘woman’ is proclaimed not only in the title of the collection of stories – namely *The*

*Experiences of Loveday Brooke, Lady Detective* – it is also shown by the fact that the original edition sported a business card on the cover (Gavin xvi). In contrast, part of Lady Molly's success seems to be due to her femininity. Mary writes that her mistress "could do anything she liked with the men" ("Frewin" 41). Given that at this point Lady Molly has just issued an order to a young officer, this gives the impression that he obeyed because of her charm rather than her expertise. Then again, at least to people unfamiliar with her, Lady Molly's professional status is unclear. When Mr Shuttleworth comes to her for help, for instance, he cannot make up his mind whether to address her as "miss" or "ma'am" ("Coat" 44-45).

### **3.6 The Detective as Hero and Moral Authority**

Culture is male. Our literary myths are for heroes, not heroines. (Russ 7)

The detective is a hero in the double sense of the word: he is a hero because he saves the innocent and ensures the villain's defeat. He is also a hero because he is the central figure of the tale. I have used the male pronoun in the preceding phrases because there is a fundamental difference between a hero, a heroine and a female hero. According to Higgins, "'heroine' carries derogatory or negative connotations, and a female character cast as a heroine is more likely to appear as a damsel in distress who needs to be rescued" (141). Berglund states that "a woman could not be a hero; she had to be a heroine, which is a very different thing" (139); she may experience love and romance, but hers is not a story of action. If a female character is not cast as the victim, but exhibits typical 'masculine' qualities, she is more likely to be cast as the villain than the hero (Berglund 139; Higgins 141). Even if a woman is "identified as the hero, her authors [...] seldom allow her to function like one" (Klein, *Gender* 1). In "Missing," for instance, Loveday is the female hero, but in the dramatic scene where the rescuers go out into the rainy night to search for the missing girl, she stays inside the house to wait for their return. Typical feminine behaviour has very little to do with 'heroic' ideals. It does not involve saving Prince Charming or slaying dragons. Dilley even proposes the idea that the English language does not allow for "heroine-ism" as opposed to "heroism" (141). Also, unlike 'hero,' which can be used for women as well, 'heroine' is a gender-specific term that cannot be used to designate a man (Dilley 141). Paradoxically, as Irons observes, "[t]he male detective operates outside society's conventions because that is what male heroes do; the

woman detective should not be a detective *because* [original emphasis] she operates outside society's conventions, and that is not what female heroes should do" (xii).

Essential to the depiction of a hero is that their deeds are adequately appreciated and admired (Kestner, *Doyle* 16). In *On Heroes, Hero-Worship, and the Heroic in History*, Carlyle writes that "[w]orship of a Hero is transcendent admiration of a Great Man" and that "[n]o nobler feeling than this of admiration for one higher than himself dwells in the breast of man" (18), even claiming that "[s]ociety is founded on Hero-worship" (19). The concept of hero-worship informs the relationship between Holmes and Watson (cf. Mann 70), Lady Molly and Mary, and to a certain extent Flamebau and Father Brown. According to Mann, Mary even "[suffers] from an advanced case of heroine-worship" (33-34).

The classic detective hero is "strong, intelligent, resourceful, a latter-day knight who fights and defeats evil" (Berglund 139). Sherlock is not a nostalgic hero as such, his adventures rather "combine a purported scientific modernity with a presumed set of values that had already died" (Accardo 18). Higgins argues that female detectives are already heroic "just by being where a man is expected" (143; cf. Dunant 18). Nonetheless, both Lady Molly and Loveday Brooke exhibit traits of the classic hero, even though they may be heroes more in sentiment than in actual deeds. Holmes, on the other hand, shares many traits of the Greek epic hero:

He is set apart from ordinary people by his extraordinary abilities, his knowledge, and his reason. He serves no superior; he undertakes his feats for the sake of his craft, and shows [...] virtuosity. He defines his own code of conduct rather than submitting to conventional moral and legal limits. Like the heroes of ancient epics, he appears in medias res, in the middle of things, and his exact origins are shadowy. In loosely connected episodes, his character is reiterated through trademarks of appearance and expression rather than being developed. [...] He satisfies the most dramatic archetypal pattern of all by triumphing over death [...]. (Jann 43)

Though Sherlock is a "hero in the tradition of Lancelot" (Mann 61), he fights with his mind rather than with a sword (Mann 62), even though he will occasionally use firearms. He is the knight in shining armour for young women, e.g. Lady Eva Brackwell in "Milverton." When he sets out to save her reputation, Watson likens the safe Holmes is breaking open to a dragon being slain and the doctor marvels at the chivalric glory of their undertaking ("Milverton" 196; cf. Kestner, *Edwardian* 97). Father Brown also helps women in need, he is "an archetypal rescuer of the threatened innocent but [because of his physique and not least his profession,] no maiden saved by this hero would wish to imagine him rewarded with her hand in

marriage" (Mann 76). In fact, more often than not, the priest has to be saved himself, e.g. in "Gongs" (176).

The detective represents the uncommon man who uses his extraordinary powers to solve mysteries which are impenetrable to others (van Dover 26). Other descriptions of the detective range from the "Nietzschean superior man" (Munt 2), "a magician or shaman possessing supernatural powers" (Sutherland 122) to simply "Super[man]" (Horsley 33). It may seem strange to include the bumbling figure of Father Brown in the club of 'superior men.' Symons argues for his inclusion based on the wealth of "knowledge given to him by God" (*Bloody* 84). Berglund goes even further, claiming that "Father Brown [actually] is very nearly God" (151), a claim to fame that even Holmes himself cannot make. The female detectives are less superhuman; if anything, Lady Molly is super-feminine and Loveday Brooke would have to be classed as super-unobtrusive, or, more flatteringly, super-professional.

The detection genre "is a deeply moral art form" (Rippetoe 5), which is why Father Brown in his dual function of detective and priest is such an interesting figure. In his capacity as Catholic priest, he has the power of absolution and is bound by the duty of confidentiality associated with confession. He will not prevent the course of justice, but if, as in "Shape," he hears a full account of the events under the seal of confidentiality, he will not disclose the details to the police either.

Both Brown and Holmes function as a final court of appeal (cf. Hendrey-Seabrook 214; Rosenberg 70; Sugarman xi; Symons, *Bloody* 71): they can make decisions about what happens to the victim or culprit. The same is not true for Loveday Brooke: on the one occasion where there is a decision to be made about whether to hand a maid entangled in a case of identity fraud over to the police, she lets her chief make that decision ("Daggers" 100). As a woman, she may help in the investigation of crime, but she may not act as an agent of justice herself (Gavin xxi; Hendrey-Seabrook 215).

In contrast, Holmes not only decides if the police are to be informed, he also regulates the amount of information they receive: "I follow my own methods, and tell as much or as little as I choose. That is the advantage of being unofficial" ("Silver Blaze" 23). This *privilege* of remaining silent may actually be transformed into the *duty* of confidentiality for Father Brown: "there is one very good reason why a man of [his] trade would keep things to himself when he is not sure of them, and that is that it is so constantly his duty to keep them to himself when he is sure of them" ("Hammer"



199). Holmes may act as an executor of justice if the law is unable to prosecute a wrong that is not of a criminal nature. In "Speckled," he is involved in Dr Roylott's death and unlikely to suffer regret (226) or legal consequences; he does not correct the police when they assume the doctor "met his fate while indiscreetly playing with a dangerous pet" (224). As he says in "Milverton": "I think there are certain crimes which the law cannot touch, and which therefore, to some extent, justify private revenge" (203). In 3.5.1, it was stated that detectives are outsiders from society, partly due to their policing function; as the above quote proves, Holmes does not only ensure the law is obeyed, he also implements moral justice, which reaffirms his position as outsider (Walker and Frazer 20). Father Brown does not judge in the same way as Holmes; in "Gongs," the priest advises the culprit to leave the country (181) and in "Salad," he is asked by Major Cray to be the "judge of the whole story" (194). This is vaguely reminiscent of Violet Hunter coming to Holmes for advice on whether she should accept a position at the Copper Beeches ("Copper" 322). In "Shape," Brown does not judge the doctor who killed his patient, he only asks for a written, comprehensive report for his "private use," assuring the murderer that his "is a confidential trade", and that anything written for him will be kept "in strict confidence" (all "Shape" 153). When he receives the report, the priest discreetly slips it into his breast pocket just as the police arrive at the crime scene ("Shape" 159).

Detectives therefore are heroes because of their super-human abilities as well as the code of values they follow. Lady detectives incorporate elements of both the 'hero' and the 'heroine,' although they are not allowed to function as agents of justice, unlike their male colleagues.

## 4. The 'How?' and 'Why?' – Solving the Case

In the end, it all boils down to sex and money; these, in varying mixtures, are the chief motivators of crime in the Holmes canon, as in detective fiction in general. (Jann 103)

### 4.1 Deduction vs. Intuition

Detectives are expected to interpret clues in the form of objects, witness statements and circumstances, to arrive at the correct conclusion. Van Dover argues that “the detective [...] is an emblem [...]: the emblem of the power of methodical thinking.” He even goes so far as to suggest that “[t]his power is the true protagonist” (27) of the detective story. Kayman moreover asserts that “[t]he ability to suspect the right person while all about you are suspecting the wrong one is a staple of detection” (53). There are two ways for detectives to arrive at the correct conclusion: to employ logical reasoning and deduction techniques or to be blessed with unfailing intuition and a talent for the proverbial ‘hunch.’ The former is traditionally regarded as the more masculine approach to detection and the superior method (Reddy 5; Longhurst 65), while the latter is generally believed to be the lady detectives’ speciality. Both deduction and intuition require a certain amount of practical experience to fully develop the skill (cf. Carson 216) – if intuition can indeed be called a skill and if it can be practiced. In their non-fiction article on “art, craft and science” of detection, Tong and Bowling state that “[t]he ‘art’ of detective work concerns intuition, instinctive feelings and hunches towards problem solving in an investigative capacity” (324). Therefore, while intuition may be a rather elusive talent, it is nonetheless an acknowledged and valued part of the detective’s craft.<sup>12</sup>

Deduction is a form of inferential reasoning, of which there are three kinds: deductive, inductive and adductive (Schum qtd. in Carson 218). The first means “to infer from the general to the particular” (Carson 218). If all Englishmen like tea and Watson is an Englishman, then Watson must like tea. As Carson explains, “provided (a) the premises are true; and (b) the correct inferential method (e.g., the syllogism) is adopted, then the conclusion must be true.” He sees the weakness of this method

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<sup>12</sup> If one includes non-fiction literature on detection work into a thesis on fictional genius detectives, it seems appropriate to include a reference to actual police work. As Sennewald and Tsukayama point out, “[c]rimes are [actually] not solved by ingenious and clever supersleuths, but by hard-working men and women who universally share one common denominator: perseverance” (17).

of reasoning in the fact that “[f]ew evidential generalizations are always true” (218). Inductive reasoning, however, relies on making “inference[s] from existing knowledge” (Carson 218). From in-depth scientific research into what makes a person more likely to exhibit violent behaviour, inferences may be drawn as to “who may be violent, when and how” (Carson 218). Finally, adductive reasoning involves speculation rather than relying on existing, scientifically tested and established knowledge. Carson describes an adductive chain of reasoning in the following scenario:

The victim was lying in the hall way [sic], in a pool of blood, with a kitchen knife stuck in his back. On the table, in the adjoining kitchen, were the cold remains of a half-eaten meal. A detective may infer, from this, that the victim had interrupted his meal to answer a call at the door, it was someone he knew for he turned to lead them into the house, rather than blocking entry or standing aside to let the assailant pass. Never getting to the kitchen, the assailant must have brought the knife that was used. (Carson 218)

Carson concludes that “[a]dductions are, by definition, alternative interpretations of what may have happened” (218). Jann argues that Holmes uses adduction and inferential reasoning rather than deduction (48). Kestner supports this view, observing that “[Sherlock] reasons from a particular result to a particular precedent, moving backwards from an effect to a particular to hypothesize about what could have caused it” (Doyle 33). Knight insists that Holmes’s approach is based on induction rather than deduction (*Form* 86) – induction meaning “[to infer] a general law from particular instances” (Scaggs 40) – despite the fact that every Holmes novel contains a chapter on “The Science of Deduction” (Scaggs 40). Scaggs disagrees with all of the above, asserting that Holmes uses deduction, since he “already knows what certain phenomena will mean in advance, and [...] infer[s] particular instances from general law” (40).

The distinction between induction, adduction, deduction and inference therefore seems a shady one. If one were to conclude from a person’s sleeve being creased at a particular angle that this person does secretarial work – as Holmes does at one point<sup>13</sup> – should this be classified under deduction or inference? Presuming that all secretaries’ sleeves feature this crease, and observing that Miss X’s sleeve features this crease, we can deduce that she must be a secretary. Similarly, Holmes may have previous knowledge of certain features indicating different professions,

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<sup>13</sup> See Doyle, “Identity” (73).

which has been tried and tested over time; he may therefore be said to have inferred Miss X's profession from her apparel's imperfection. For the purposes of this thesis, I will employ the terminology used in the stories, which is to say I will generally refer to 'deduction' rather than distinguishing between deduction, adduction, induction and inference.

Sherlock's deductions are his trademark feature. Many of his adventures open with a demonstration of his reasoning prowess (Knight, *1800-2000* 56), e.g. thanks to an object left by a client, such as a walking stick, or when Watson proposes a challenge, e.g. for Holmes to deduce anything he possibly can from the doctor's freshly cleaned pocket watch in *The Sign of Four*. When the detective arrives at the crime scene he hurtles deductions at the police (Accardo 91) in a blatant display of superior detection prowess. Messac accuses Holmes of sprouting deductions that are "often not very convincing and artificial [my translation]" (602-3). In 1903, Robert Anderson of Scotland Yard accused the Holmes canon of exaggeration, claiming that "the incidents of many of these tales could never be accepted as within the category of possible fact" (577 qtd. in Kestner, *Construction* 77). Luckily, then, the stories are fiction and therefore only have to function within their own fictional universe. Artificial and exaggerated Holmes's chains of reasoning may be, but within the framework of the story they are nonetheless credible. Holmes always stresses the need for data and facts for drawing reliable conclusions. In "Copper," he tells Watson: "Ah, I have no data. I cannot tell" (322). Later in the story, Sherlock is frustrated by the lack of accurate information: "'Data! data! data!' [sic] he cried impatiently. 'I can't make bricks without clay'" (324). This seems to reflect what Scaggs describes as the "Victorian faith in the accumulation and cataloguing of data, and rational and logical analysis based on this scientific foundation" (40). Dr Hood, a notable criminologist consulted by Father Brown, has no compunction about building preliminary hypotheses on the facts available to him: "my facts are all inevitable, though necessarily incomplete. A place may be permitted to intuition, perhaps (or poetry if you prefer the term), but only because the corresponding details cannot as yet be ascertained" ("Glass" 18). This practice would almost certainly be frowned upon by Holmes, who states: "[it] is a capital mistake to theorise before you have all the evidence. It biases the judgement" (*Study* 31).

Father Brown also occasionally uses logical reasoning, though he also relies on intuition to some extent. When Major Cray suggests that Father Brown thinks him

mad like the rest of the party, the priest answers: "I have considered the thesis, [...] [a]nd I incline to think you are not" ("Salad" 194), a conclusion that proves correct. The cleric is only described as 'rational' once, when he comes to Dr Hood concerning a case of "the greatest importance": a mother does not permit her daughter to marry their lodger. Having presented this fact, Brown "leaned back in his chair in radiant rationality" ("Glass" 5), although he entirely forgot to inform Dr Hood, the specialist whom he is asking for help, of the identity of the people concerned and of why the mother might object. Kayman suggests that Father Brown's approach "depends not on scientific rationality but [...] on a common sense which is allied to an intuitive insight into the culprit" (55). In "Machine," this common sense is pitted against Greywood Usher's advanced skills of Holmes-like observation and reasoning; as the following exchange illustrates, common sense wins out over elaborate deductions:

'A brilliant piece of rapid deduction,' said Father Brown; 'but had he [the suspect, an escaped convict] got a gun?'  
As Usher stopped abruptly in his walk the priest added apologetically: 'I've been told a bullet is not half as useful without it.' ("Machine" 90)

As it turns out, he did not have a gun, and Usher's deductions were all for naught and led to nothing more than an embarrassing article where it was reported he had wrongfully arrested the Duke of Falconroy.

As mentioned above, perhaps due to the spiritual nature of his profession, Father Brown is not averse to following his intuition or to voicing feelings that cannot be rationalised or explained scientifically. In "Shape," he admires the beauty of an oriental-looking dagger they find in the grass, but insists it is the wrong shape: "[t]he colours are intoxicatingly lovely; but the shapes are mean and bad – deliberately mean and bad" (142). When Flambeau laughs at him, Father Brown adamantly claims that "[t]hey are letters and symbols in a language [he doesn't] know; but [he knows] they stand for evil words" (142). He also compares the lines of the writing to "serpents doubling to escape" (143). Flambeau teases the priest for having "his mystic's cloud on him" (143), and indeed, some of Brown's utterances have the air of spiritualism rather than mere intuition: not only do the dagger and the suicide letter left by the man who has been killed with said dagger have "the wrong shape" (150), he also claims that when he spoke to the victim's Indian servant, he "had a sort of vision, a vision of [the servant] and all his universe" (148). He adds that "[s]uperstition is irreligious, but there is something in the air of this place" (147-148). Occasionally, Father Brown will act on impulse, e.g. in "Gongs" (176), when he describes the dead

man he has found under the planks at the beach to a shifty-looking hotel proprietor and makes the latter believe they met the dead man while walking at the beach.

The lady detective supposedly has superior powers of intuition, which, in particular in the case of Loveday Brooke, may be strengthened by a good dose of common sense (Kayman 53). In fact, Loveday “has so much common sense that it amounts to genius” (“Bag” 8). Higgins credits Brooke with being “very adept at connecting odd or innocent-looking clues and at asking simple but acute questions” (139). She compares Loveday’s query as to whether Miss Craven, who is reported to have left to visit friends in Newcastle, actually arrived there (“Murder” 31) to Holmes’s legendary remark on “the curious incident of the dog in the night-time,” which was curious because “[t]he dog did nothing in the night-time” (“Silver Blaze” 25). Klein also sees parallels between Brooke’s and Holmes’s style of detection, which is based not only on intuition, but also on ratiocination, careful observation, and avoiding mistakes the police unerringly makes (*Gender* 71). According to Klein, Brooke “displays an imaginative intelligence rooted in common sense” (*Gender* 71). Still, Loveday has a woman’s intuition and Mr Golding, the missing girl’s father, claims he has heard that with Miss Brooke, “first impressions [...] are generally infallible” (“Missing” 124). While first impressions are not precisely the same as intuition, there is still an element of speculation and guessing involved, for which she clearly has a talent.

Though Mary Granard assures the reader of her mistress’s intellectual capabilities, one cannot dispute the fact that, as Craig and Cadogan claim, there is not “much hard evidence of this flair for mental activity, and there is little or no logical elucidation; almost everything is achieved by fanciful feminine charm and extremely predictable hunch-playing” (29), which is a rather harsh assessment of Lady Molly’s method. Symons even calls Lady Molly “more disastrously silly than most of her kind” (*Bloody* 87). It is true that Lady Molly’s use of and talent for feminine intuition is foregrounded in all twelve stories (cf. Kestner, *Edwardian* 202), but the ‘silliness’ ascribed to Lady Molly may in fact result chiefly from Mary’s sensationalist and melodramatic style of narration rather than her mistress’s style of detection. Lady Molly’s intuition is referred to as “keen” (“Christmas” 144), “marvelous [sic]” (“Ninescore” 23), “unerring” (“Folly” 88) and “extraordinary” (“Brittany” 139); her eyes shine with “the power of second sight in them, or of marvelous [sic] intuition of ‘men and things’” (“Fordwych” 76). She has a “quick, intuitive brain” (“Folly” 81) that allows

her to develop “well thought out [...] scheme[s]” (“Folly” 88). She uses her intuition frequently to make “bold guesses” (“Christmas” 145). Finally, in “Will,” Mary reveals that Lady Molly follows the “intuition of a woman – of a woman who loves” (218), which seems to be the most powerful of intuitions.

Even Sherlock Holmes, the master of deduction, relies on intuition to some extent. He is able to solve smaller problems while lounging in his armchair, purely from other people’s account of the matter, because “[he has] a kind of intuition that way” (*Study* 22). Watson writes in “Red-Headed” that at a certain point “it was that the lust of the chase would suddenly come upon him, and that his brilliant reasoning power would rise to the level of intuition, until those who were unacquainted with his methods would look askance at him as on a man whose knowledge was not that of other mortals” (50). This not only reiterates Holmes’s status as hero and ‘superman’ of detection, it also implies that in the case of Sherlock, intuition is superior even to rational reasoning. Then again, Watson may describe the process as ‘intuition’ purely because he himself cannot believe that there is nothing supernatural or magical about Holmes’s astounding deductions. Jann, however, points to the fact that Sherlock’s success is based in part on “a wider scope for intuition and imagination in [his] reasoning” (47), while the inspectors of Scotland Yard are entirely too conventional and always opt for the obvious, and thus obviously incorrect solution (see also section 3.2.2).

#### **4.1.1 Theorising Detection**

Sennewald and Tsukayama state that “[a]lthough the person engaged in investigation is a gatherer of facts, he or she must develop hypotheses and draw conclusions based on available information. The investigative process [...] is a comprehensive activity involving information collection, the application of logic, and the exercise to sound reasoning” (3). It is therefore hardly surprising that fictional detectives would formulate their own theories and principles of detection and philosophise about the nature of crime.

Loveday Brooke believes in the principle of starting a case “with [her] mind a perfect blank” (“Murder” 29). She also maintains that on occasion, “the explanation that is obvious is the one to be rejected, not accepted” (“Daggers”), a common mistake of the police. In “Daggers,” her view is ardently disputed by her employer, who passionately argues that “[i]f [...] you lay it down as a principle that the obvious

is to be rejected in favour of the abstruse, you'll soon find yourself launched in the predicament of having to prove that two apples added to two other apples do not make four" (83).

Several of Holmes's remarks on the nature of detection have become almost proverbial. His devotion to collecting data (*Study* 30, see 4.1) has already been alluded to. He also goes into detail concerning acquisition and evaluation of facts:

[Silver Blaze] is one of those cases where the art of the reasoner should be used rather for the sifting of details than for the acquiring of fresh evidence. [...] The difficulty is to detach the framework of fact – of absolute, undeniable fact – from the embellishments of theorists and reporters. Then, having established ourselves upon this sound basis, it is our duty to see what inferences may be drawn, and which are the special points upon which the whole mystery turns. ("Silver Blaze" 2-3)

Holmes also stresses the importance of seemingly insignificant details: "[i]t is, of course, a trifle, but there is nothing so important as trifles" ("Twisted" 157), which leads van Dover to quote Shakespeare's *A Winter's Tale*, calling Holmes "[a] snapper-up of unconsidered trifles" (27). One of Sherlock's more famous principles undoubtedly is "that when you have excluded the impossible, whatever remains, however improbable, must be the truth" ("Beryl" 309). The simile of two and two making four seems to be a favourite among authors of crime fiction to explain the nature of logical reasoning, as it not only features in the Loveday Brooke stories (see above): Holmes also uses it to illustrate why he occasionally finds it difficult to explain "why [he] know[s]" things (*Study* 27). He tells Watson that "[i]f you were asked to prove that two and two made four, you might find some difficulty, and yet you are quite sure of the fact" (*Study* 27-28).

In contrast, Lady Molly is not one to formulate any maxims of deduction. She does employ the two plus two simile in "Folly" – "we have a way in our profession of putting two and two together" (90) – but that is all. One cannot be sure if she really does have no theory of deduction and relies entirely on intuition, or if she simply does not bother to elucidate her maxims to her narrator. Mary is perhaps not the brightest companion and narrator, as illustrated in "Brittany," when the company is waiting for a clock to open and reveal the old lady's testament: "cleverer people than poor Mary Granard could enter into long philosophical disquisitions as to this dumb piece of mechanism which held the fate of this ruined, unscrupulous gambler safely within its doors" (119), but she can do nothing but stare at the doors till her eyes hurt.



Father Brown does not have a theory of detection as such, but rather a sound knowledge of human behaviour that guides his deductions. In “Cross,” he explains to Flambeau how he tricked the Frenchman into revealing that he was not the priest he was pretending to be: “So I just tested you to see if anything would make you show yourself. A man generally makes a small scene if he finds salt in his coffee; if he doesn’t, he has some reason for keeping quiet. I changed the salt and sugar, and *you* kept quiet” (“Cross” 25, original emphasis). In “Hammer,” although Brown concedes that “[the doctor’s] mental science is really suggestive” (195), he criticizes the latter’s “physical science [which] is utterly impossible” (195): a woman may use a small hammer to hurt someone, but could not inflict the kind of injury suffered by the victim. Occasionally, Father Brown will not so much theorise as reflect, e.g. when pondering why the “modern mind always mixes up two different ideas: mystery in the sense of what is marvellous, and mystery in the sense of what is complicated” (“Shape” 153-54). Like Holmes, the priest is interested in trifles. In “Strange,” he states: “I attach a good deal of importance to vague ideas. All those things that ‘aren’t evidence’ are what convince me. I think a moral impossibility the biggest of all impossibilities” (217).

If anything, Father Brown’s approach to solving crime is “based on a moral identification with the criminal, an encounter with one’s own capacity for evil that he calls ‘a religious exercise’” (Kayman 54; cf. Binyon 64). In “Gongs,” for example, he wonders whether it would really be advantageous to be completely alone with the victim, if one were planning to commit murder. Lord Pooley somewhat sarcastically replies that should Brown “*want* to murder somebody, [he] should advise it” (182, original emphasis). The priest reacts as follows:

Father Brown shook his head, like a murderer of much riper experience. ‘So Flambeau said,’ he replied, with a sigh. ‘But consider. The more a man feels lonely the less he can be sure he is alone. It must mean empty spaces round [sic] him, and they are just what make him obvious. [...] There is only one [possible strategy]: To make sure that everybody is looking at something else. [...]’ (“Gongs” 182-183)

Loveday Brooke employs the same technique in “Sisterhood.” She suggests that burglars would find a way to disable a mansion’s electrical lights (51), which at the time were apparently considered an effective burglary-prevention device. She indicates that personally, if she were to plan a burglary, she would ensure that any information on which she relied was completely accurate: “These are the particulars [of the house which] I have gathered in this house without stirring from my chair and I

am satisfied that they are likely to be true. At the same time, if I were a professed burglar, I should not be content with information that was likely to be true, but would be careful to procure such that was certain to be true” (60). She argues that gathering information may be the real purpose of the elusive Redhill sisterhood, a charitable convent, since many of the places where they asked for donations were afterwards broken into.

#### **4.1.2 Knowledge**

##### **4.1.2.1 Scientific Knowledge**

Private detectives, like any other profession, are expected to possess specialist knowledge of areas relevant to their field, which allows them to interpret clues and look for motives. Van Dover describes the detective as “essentially a knower,” as “the popular embodiment of [...] the only credible type of knowing: his or her knowledge is based upon an empirically verifiable chain of inferences” (10). He also insists that “all the empirical laws of physics, chemistry, biology, and psychology apply” (122) in the world of the detective, which reflects the Victorian “confidence in the uniform operation of scientific laws” (Jann 4).

The portrayal of science in Holmes’s adventures has been subject to some critique on that score. Messac raises the objection that readers are not so much faced with science itself, but rather with a simplified version of science, potentially even with “pseudo-science” (617). He also refers to Doyle’s spiritualist beliefs, which were far removed from scientific thought (618-619). Kayman agrees that Doyle is “not concerned with scientific accuracy or actuality” (49) and Knight calls the result “the aura of science” (*Form* 79). Sutherland concedes that the Sherlock Holmes stories are “unscientific in detail,” but claims that “at a more fundamental level they are deeply scientific in outlook and owe a large debt to the science of the day, particularly to the sciences of geology and paleontology” (120). Although Holmes has no formal qualification to be a consulting detective, his professional authority is founded on his widespread areas of expertise (cf. Kayman 50) and his impressive track record.

Holmes’s knowledge of any area of research vaguely connected to detection is quite legendary. When Watson meets him for the first time, Sherlock has just made “the most practical medico-legal discovery for years” (*Study* 8): a test to identify without a doubt whether a substance is blood or not. He has some knowledge of

botany, geology, and anatomy, but only as they immediately concern his profession (e.g. poisons, occurrence of different soils in London and beyond). He is profoundly knowledgeable in chemistry and sensational literature (*Study 17*), the latter representing a reference database of case studies for Holmes, who “appears to know every detail of every horror perpetrated in the century” (*Study 17*). Watson also reports that his new flatmate has a “good practical knowledge of British law” (*Study 17*), which he demonstrates in “Silver Blaze” when he points out that the case against Simpson, a potential suspect, is so thin that “[a] clever counsel would tear it all to rags” (12). He also is an expert on tattoos, which he proves by observing that Mr Wilson’s tattoo of a fish could only have been made in China due to a particular colouring technique (“Red-Headed” 34). Sherlock adds that he actually “contributed to the literature on the subject” of tattoos (“Red-Headed” 34). Perhaps a little less scientific but equally relevant for his profession is Sherlock’s in-depth knowledge of the British as well as the international criminal underworld. In “Final,” he reminds Watson that “there is no one who knows the higher criminal world of London so well as [he does]” (285). He even has a personal ranking of criminals according to their relative danger: “[John Clay] is, in my judgement, the fourth smartest man in London, and for daring I am not sure that he has not a claim to be third” (“Red-Headed” 48).

Furthermore, Sherlock has a marvellous knowledge of the geography of the British capital: in fact, “[i]t is a hobby of [his] to have an exact knowledge of London” (“Red-Headed” 49), an area of expertise he displays in “Empty,” when, “on this occasion[,] he passed rapidly, and with an assured step, through a network of mews and stables the very existence of which [Watson] had never known” (13). The only other detective to possess a similar talent is Loveday Brooke, who knows the streets of Brighton very well (“Ghost” 113).

Father Brown is, generally, no man of science. Nonetheless, he knows enough about fingerprints to realise that they “can be detected quite a time after they are made if they’re on some polished surface like glass or steel” (“Strange” 217) and that the prints’ location on the sword’s mid-section indicates that the victim stabbed himself. When waiting to be received by the young actress who asked for his assistance, Brown amuses himself by “calculating the angles of the mirrors, the angles of each refraction, the angle at which each must fit into the wall” (“Passage” 71) of her dressing room. His observations are significant for the solution, as he is the only one to realise that some panels can also slide out into the passage. In

“Pendragons,” he is content to “[talk] natural history with his host with a flow of words and much unexpected information” (156), but he is sceptical of some aspects of science. In “Machine,” he compares a basic lie detector test which measures the heart-rate of the testee to the medieval method of trial where the wounds of a dead body start bleeding if the murderer touches the corpse. Brown thinks both methods “equally valueless,” telling Usher, an admirer of the contraption: “[b]lood will have to flow very funnily; blood will have to flow up the Matterhorn, before I will take it as a sign that I am to shed it” (“Machine” 84), referring to the possibility of someone being sentenced to death on the basis of the test results. Father Brown argues that the weakness of the machine lies in the inevitable unreliability of the person who interprets the data and who may influence the person who is being tested (95). Naturally, this defect comes into effect in the story, and naturally Greywood Usher, “the machine that worked [the machine]” (101), does interpret the data wrongly.

Father Brown may not have Sherlock’s detailed understanding of the criminal underworld, but he has a fair understanding of criminal techniques which he acquired from his repenting flock, e.g. the trick of unnoticeably exchanging parcels with which he tricks Flambeau or identifying the bulge under the Frenchman’s sleeve as a spiked bracelet (“Cross” 23-24). The priest is even more knowledgeable about criminal tricks and their nicknames than Flambeau:

‘I rather wonder you didn’t stop it [the valuable cross being sent away] with the Donkey’s Whistle.’

‘With the what?’ asked Flambeau.

‘I’m glad you’ve never heard of it,’ said the priest, making a face. ‘It’s a foul thing. I’m sure you’re too good a man for a Whistler. I couldn’t have countered it even with the Spots myself; I’m not strong enough in the legs.’

‘What on earth are you talking about?’ asked the other.

‘Well, I did think you’d know the Spots,’ said Father Brown, agreeably surprised. ‘Oh, you can’t have gone so very wrong yet!’ (“Cross” 26)

It is never explained what a “Donkey’s Whistle” or “the Spots” actually are,<sup>14</sup> but his use of the terms certainly shows a certain knowledge of the criminals’ vernacular.

In general, Loveday may display “superior intelligence” (Kayman 54), but science, even in the wider sense encountered in the Father Brown stories, is not part of her detection toolbox. Her strengths lie in the more “esoteric knowledge” (Kayman 54) which will be discussed in the following section. In the stories, there is no reference to any of the natural sciences and the only “scientist” featured in the stories

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<sup>14</sup> Since further research into the meaning of the ‘Spots’ and a ‘Donkey’s Whistle’ did not deliver a definitive answer, it is very well possible that Chesterton may have invented these terms.

is Mr Craven, for whom she works as an amenuensis. However, as he studies comparative philology ("Murder" 37), he probably should be regarded as a scholar rather than a scientist.

Of the four detectives under analysis, Lady Molly's stories are the ones least interested in the science aspect of detection work. Readers will look in vain for any overly scientific explanations of crimes and methods in Mary Granard's records. Firstly, Lady Molly does not have a man of science to chronicle her adventures (Watson is a doctor after all), which precludes great scientific aptitude on her narrator's part. Secondly, due to her station in life, it is unlikely that Lady Molly's education would have focused on fields of study like anatomy, chemistry or the study of poisons. Thankfully, the need for knowledge in these areas never arises in her adventures, as will be shown in the following section.

#### **4.1.2.2 Knowledge of Human Nature and Domestic Affairs**

It is one of the core skills of successful investigators to have a good "understanding of human behavior" (Sennewald and Tsukayama 17; cf. Smith and Flanagan qtd. in Carson 217). Despite "the scientific mumbo-jumbo [and] the learned baggage" (Knight, *1800-2000* 57) which readers frequently encounter in detective stories, the driving element behind the crime that necessitates an investigation in the first place is a misguided human desire. As Jann summarises, "it all boils down to sex and money" (103).

It is therefore hardly surprising that all four detectives are good judges of character. Loveday Brooke immediately realises that Lord Guilleroy will be far more useful to her in locating the missing girl than the police ("Missing" 132). Father Brown also sizes up new acquaintances fairly accurately, especially if they are on edge. In "Shape," he estimates that the future widow is "over-driven" and that she is "the kind of woman that does her duty for twenty years, and then does something dreadful" (145). She does not do so in this story, but possibly only because Dr Harris, who is in love with her, kills her husband, who made her unhappy (157).

Loveday Brooke furthermore displays a practical knowledge of the dynamics in gatherings, observing that if her host and client, Major Druce, stayed with her, he would draw attention to her presence, which would defeat the purpose of her undercover observation ("Vengeance" 71). With regard to domestic arrangements, she recognizes the signs of a maid of excellent quality taking care of a room

("Daggers" 91). In "Missing," she is asked to join the case, not only because the police inspector in charge has been unable to find a single clue in ten days and deems the case hopeless, but also because the police investigation has centered on the surroundings rather than the home and close relations of the missing girl. She succeeds where the police "have failed because of their inability to understand or relate to the domestic workers and the domestic world altogether" (Miller, "She-Dicks" 58).

Even in her first adventure, Lady Molly exclaims: "what a wonderful thing is human nature, and how I thank Heaven that gave me a knowledge of it!" ("Ninescore" 20). In fact, it seems that "the extraordinary faculty she possesses of divining her fellow-creatures' motives and intentions" ("Brittany" 102) is closely linked to her famous intuition. The word 'divine' has a speculative quality and suggests that Lady Molly does not so much 'read' her fellow creatures as interpret what she sees. She does demonstrate some knowledge of human nature, stating that "one must reckon a little sometimes with that negligible quantity known as conscience" ("Sand" 165). Lady Molly also thinks Mrs. Dunstan disinheriting her niece so harsh a step it gives her pause: "[s]uch cruelty was out of all proportion to the offence" ("Sand" 165.) Lady Molly therefore searches "for a stronger motive for the old lady's wrath" ("Sand" 165), which she soon discovers: the niece has a suitor of whom Mrs Dunstan does not approve, because she knows that the young man is also going out with her housekeeper. When Mrs. Dunstan comes home early on New Year's Eve and finds her niece entertaining the dishonest suitor, the aunt calls for her solicitor to change her will in the morning. The crucial misassumption was that Mrs Dunstan would disinherit the niece, when she actually plans to do this to the housekeeper.

Father Brown sees human nature in light of his beliefs: he quotes the bible in reference to Champion's jealous nature ("Strange" 219). He states that "[he is] never surprised [...] at any work of hell" ("Gongs" 174) in reference to the cruel practices to which humans can stoop. Father Brown is a good judge of character; in the following extract he argues that the sin must correspond to the temperament of the sinner. A chronic miser does not suddenly turn into a spendthrift, for instance:

'Why, bless us all!' cried the small man in one of his rare moments of animation, 'why, because he's guilty of the other crimes! I don't know what you people are made of. You [policemen] seem to think that all sins are kept together in a bag. You talk as if a miser on Monday were always a spendthrift on Tuesday. [...] Can't you see the whole character is different, in good and

evil? Why, you don't seem to be like I am a bit. One would think you'd never had any vices of your own.' ("Machine" 98-99)

Holmes, too, is familiar with the darker side of human nature, and in "Speckled," Helen Stoner credits him with the ability to "see deeply into the manifold wickedness of the human heart" (198). Due to his insight into this "wickedness," Holmes is not fooled by the rustic idyll of the countryside: when travelling to the Copper Beeches to help Helen Stoner, he says: "[these isolated dear old homesteads] always fill me with a certain horror. It is my belief, Watson, founded upon my experience, that the lowest and vilest alleys in London do not present a more dreadful record of sin than does the smiling and beautiful countryside" ("Beeches" 326).

In general, it can be said that there is a greater inclusion of scientific thought in the stories centering on male detectives, while their female counterparts tend to focus more on the emotional, the human element. It has been shown that their knowledge of maids and domestic enterprise proves useful in their investigations, especially for Loveday Brooke, whose undercover identities frequently involve joining the serving class (cf. 4.2.4). Neither Holmes nor Brown, however, is completely ignorant of feminine areas of expertise, such as fashion and domestic entertainment: Sherlock has some idea of women's apparel. In "Silver Blaze," after viewing a milliner's invoice, he states that "[t]wenty-two guineas is rather heavy for a single costume" (16). In "Salad," upon entering the Colonel's house, "Father Brown was surprised to see the whole dining-table set out as for a festive meal." He knows that it may be usual to find dirty dishes of a feast on the dining table the next morning, but seeing a clean banquet laid out in the morning arouses his suspicions ("Salad" 190). While these details – the cost of couture and the state of a dining table – help the detectives solve the case, they are not the central clues, but merely serve to add further proof to already conceived theories. As will be shown in 'Justifying Lady Detectives' (4.1.4), knowledge of fashion and the like is not a merely frivolous detail in stories featuring a female detective, but central to solving the mystery.

#### **4.1.3 Observation**

Observation is essential for gathering evidence, which is "inextricably involved in criminal investigations real and fictional," since "the verbal, visual or physical proofs establish the facts of the case" (Worthington 33). A natural talent for observation is therefore crucial for any detective. Sennewald and Tsukayama argue that "skill in

observation [...] requires *seeing* [original emphasis] as opposed to merely looking; and, after seeing, the ability to draw intelligent conclusions" (18). Additionally, the ability to see what others cannot or do not is a defining feature of the hero, as described by Carlyle: "[a] hero [...] has this first distinction, which indeed we may call first and last, the Alpha and Omega of his whole Heroism, That [sic] he looks through the shows of things into *things* [original emphasis]" (75). Miller suggests that it is in fact "Holmes's objective gaze [which] enables his authority" (*Framed* 33), which is a constant source of fascination to all who witness it, including the reader (Schlossberg 232).

The difference between observing and mere seeing is illustrated perfectly in "Scandal," when Holmes argues that, unlike Watson, he knows the exact number of stairs leading to their apartment, because he has "both seen and observed" (5). Given that there are seventeen steps, which is a number that can hardly be ascertained at a single glance but requires active counting, one cannot but wonder whether Holmes's understanding of detailed observation includes an element of obsessive counting. After surveying Violet Hunter's room in "Speckled," Holmes disputes Watson's claim that he must have "seen more in these rooms than was visible to [the doctor]," arguing that he "may [only] have deduced a little more" (219). When looking for the lost horse in "Silver Blaze," Sherlock finds a wax vesta (apparently a lighting device similar to a match). When Inspector Gregory is annoyed that he did not spot it himself, Holmes assures him that it had been "invisible, buried in the mud" and that "[he] only saw it because [he] was looking for it" (17).

Sherlock's senses are in general more finely tuned than those of the good doctor. Watson reports that "Holmes [has] remarkable powers, carefully cultivated, of seeing in the dark" ("Milverton" 194). This raises one fascinating question: how can "seeing in the dark" possibly be trained? Even Sherlock's hearing is keener than Watson's as shown in "Milverton": when it turns out that Milverton has not gone to bed as previously supposed, Holmes hears him approach much earlier than Watson does (197). Perhaps the keener senses reflect Sherlock's status as a 'sleuth-hound': Watson reports that his friend "threw himself down upon his face with his lens in his hand, and crawled swiftly backwards and forwards, examining minutely the cracks between the boards" ("Speckled" 215), which is highly reminiscent of a hunting dog following a trail. On one occasion, however, the doctor is actually more observant than the detective: in "Silver Blaze," Watson notices that the horse track the duo is



following has doubled back, while Sherlock's gaze is fixed on the tracks leading away. Holmes congratulates his friend: "[o]ne for you, Watson [...]; [y]ou have saved us a long walk which would have brought us back on our own traces" (20).

Holmes's ability for keen observation is emphasised by descriptions of his piercing eyes, which have been discussed earlier. In contrast, Father Brown is continuously blinking with a rather innocent gaze completely unlike Holmes's penetrating stare. Nonetheless, Father Brown is a keen observer: due to his profession, "he is an observer and explorer of the human mind and soul" (Houswitschka 135). He is also perceptive about physical evidence, as shown in "Pendragons": there are several maps spread out on the table in the Admiral's home. Brown's companions see the exotic birds and shells lying next to them and assume these must be maps of the Pacific islands. Father Brown recognises several landmarks his companions had pointed out to him during their boat trip to the Admiral's home, during which the priest had been miserable with seasickness. The maps' exotic accoutrements do not distract Brown, who looks at the content rather than the appearance of the display. When the company are surprised he should even have seen and remembered any of the landmarks despite his illness, Brown declares: "I was sea-sick [...]. I felt simply horrible. But feeling horrible has nothing to do with not seeing things" (165).

Loveday Brooke can also look past distracting accessories, which is shown by her ability to immediately recognize when others are in disguise. When she is being followed in "Sisterhood", she realises at once that she has not managed to lose her follower, but that he has only changed his disguise ("Sisterhood" 52). Lady Molly realises in her first interview with the Countess of Hohenberg that the intermediary she meets at a railway station to collect the blackmail money is really the blackmailer in disguise ("Folly" 93). Generally, however, Lady Molly works rather by establishing people's motives than by minutely inspecting their appearance.

#### **4.1.4 Justifying Lady Detectives: Cases that Need a Woman's Touch**

In 3.4 it has been established that detection work was considered to be incompatible with Victorian feminine ideals. It is therefore hardly surprising that women in decently paid middle-class jobs faced censure for "reduc[ing] salaries," "press[ing] into an already overcrowded field," most frequently that of the office clerk, and "making it impossible to men to marry" (Gissing 151 qtd. in Danahay 157; cf. Kungl 13) because

they could not afford to support a wife. In contrast their male colleagues, female detectives need an excuse to enter into this profession (cf. Berglund 143), especially since it is a male-dominated one. Berglund asks: “[i]n what circumstances is it acceptable - even laudable - for a woman to do a man's work? Answer: When the man is not there to do the job, and the woman does it reluctantly and out of a sense of duty rather than for fun, money or fame” (142). While female detectives generally share some traditionally male characteristics – such as “independence, spirit, and rationality” – the narrator foregrounds their female qualities, like “compassion, sensitivity and intuition” (Higgins 143) and the role these qualities play in solving the mystery. This focus on “traditional ‘womanly’ qualities provided one way of making the idea of professional women more acceptable” (Kunzl 13) and gave the impression that they were filling a niche rather than intruding on the current market. Hendrey-Seabrook also remarks that “there is a validating, moral resonance wrapped up in the term ‘lady’ which does not exist for the male detective” (212), since the title “gentleman detective” as a genre-specific term was not used at the time. The moral rectitude of male detectives apparently does not need the same amount of terminological validation. Of course, the modifier before the noun again “draws explicit attention to the femininity of these women” (Hendrey-Seabrook 213).

However, it has to be said that the nineteenth-century view of working women was not entirely negative either, especially if the women in question remained respectable and devout to God. Luise Büchner wrote in 1855:

Discontent, ill-humor, imagined illness, indiscretion, and neglect of the most sacred duties – all these evils no longer exist in the woman whose work has become the most sacred offering of her devotion to God, and the amiable genies who attend her – benevolence, love of neighbor, friendliness, and cheerfulness – give beauty, charm, and grace to the married woman and unmarried girl in equal measure well into old age. (Büchner 36)

“[B]eauty, charm, and grace” are of course attributes that Mary constantly admires in her mistress. They seem to be key arguments in establishing that employment does not de-feminise women, but rather channels their femininity, if the employment is appropriate. Few of the “typical accomplishments” (Hendrey-Seabrook 206) of a lady – dancing, singing, drawing et cetera – were useful for detection work, with the exception of foreign language skills – unless, of course, the lady detective investigates incognito in her own circles, which makes these ‘accomplishments’ indispensable.

In addition to having a different skill-set from men, women detectives may sometimes enter where their male colleagues may not, or their different life experience will give them clues a man may never notice (Kungl 29)<sup>15</sup>: “[m]any [...] cases are solved by women who are about to do so precisely *because* [original emphasis] they are a woman” (Kungl 56). Their “supposedly innate natural curiosity, gossipy nature, and attention to detail” (Kungl 11) give them a slight advantage over their male colleagues, especially those of the police force, who generally turn out to be “incompetent, ignorant or obstructionist” (Kestner, *Sisters* 31). Said “attention to detail” paired with feminine intuition is a powerful tool for detection that even Holmes acknowledges openly: “I have seen too much not to know that the impression of a woman may be more valuable than the conclusion of an analytical reasoner” (“Twisted” 158).

All these qualities praised in the lady detective can be found in the Loveday Brooke and the Lady Molly stories. Brooke is asked to go undercover because “she has easier access to domestic environments than male detectives” (Gavin xviii), for instance in “Murder” or “Daggers.” Loveday also demonstrates that she is not easily fooled by appearances, unlike her male colleagues (cf. Miller, “She-Dicks” 60). She realises immediately that Miss Craven is impersonating her supposedly sick brother in his chamber while he, the murder suspect, has left the country (“Murder” 45). In “Bag,” the narrator states explicitly that Emmett, the thief with a propensity for pranks, may have gotten away with his crime if not for Loveday’s interest in the curious story of the black bag being found (21). In “Sisterhood,” Mr Dyer tells his colleague that “[t]he idea seems gaining [sic] ground in manly quarters that in cases of mere suspicion, women detectives are more satisfactory than men, for they are less likely to attract attention” (47; cf. Miller, “She-Dicks” 53), which is why Loveday is sent to observe the Redhill sisterhood under the guise of an unemployed nursery governess, a very non-threatening cover-identity. She can also ask for details concerning a lady’s hat, the details of which are important for solving a mystery, without arousing suspicion (“Vengeance” 81): what could be more natural than a lady with an interest in fashion? On another occasion, when Brooke is sent to investigate the disappearance of a cheque from the vicarage, she takes lodging in a respectable establishment “receiving lady lodgers desirous of a breath of fresh air” (“Ghost” 105) very close to the vicar’s dwelling. The smaller the local community, the more difficult

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<sup>15</sup> Cf. Kestner, *Sisters* 31; Hendrey-Seabrook 205.

it is to explain a stranger's appearance without arousing suspicion. A lady lodger, a term that implies a certain degree of class and gentility, certainly neither threatens nor alarms anyone.

While Loveday Brooke works as a single woman in a team of men, Lady Molly must have several female colleagues, given that she works in "the Female Department" ("Ninescore" 5; cf. Knight, *1800-2000* 79). Only one of them, Fanny, who is married to Inspector Danvers, is briefly mentioned, but she is of no consequence to the story ("Coat" 184). Even most of Lady Molly's clients are female and many of her cases deal with marriage and parental or filial relationships (Kungl 30).

In the first of Lady Molly's adventures, Mary also states that the murderer "almost did succeed in hoodwinking the police, and would have done so entirely but for Lady Molly's strange intuition in the matter" ("Ninescore" 22). Mary claims that "feminine tact and intuition rather than the approved methods of the sterner sex" (85) were the key to solving the case in "Folly." In "Ninescore," Lady Molly has a "bogus paragraph" published in the newspapers, claiming that the child of Mary Nicholls, who has disappeared, is ill. She thereby provokes the other woman to come out of hiding and intentionally hurts her "motherly pride" to make her confess the child is the illegitimate daughter of a lord. Mary insists that "no amount of male ingenuity" would have led to these results (23), which is frankly doubtful. After all, Sherlock Holmes uses a similar method to trick Irene Adler into revealing the hiding place of the photograph showing her and the King of Bohemia in "Scandal." In this instance, Holmes uses a woman's instinct to "rush to the thing which she values most" in a dangerous situation, which is "a perfectly overpowering impulse" of which he has "more than once taken advantage" (25). The mother's urge to ensure her child's wellbeing is equally strong and it is very likely that Holmes would use it for his purposes.

As in Loveday Brook's case in "Vengeance," Lady Molly's knowledge of millinery and fashion comes in handy in "Hat" as well: she finally discovers the identity of the mysterious lady wearing a large hat, who poisoned a man in a posh café. Lady Molly realises that the hat appearing so exceptionally large that it was the only detail any of the maids could remember indicates that it must have been worn by a small woman imitating the dress-style of a much taller one. As it turns out, the

victim's wife poisoned her husband and tried to pin the deed on his former fiancée, a very stylish, tall young woman from Vienna.

## **4.2 Methods and Techniques**

Some of the detectives' techniques have already been discussed in 4.1.1, such as the act of "imaginative sympathy with the criminal" (Sutherland 130) most frequently applied by Father Brown and occasionally Loveday Brooke. There are some additional procedures which the detectives do not theorise explicitly, but which are still part of their investigative toolkit. Father Brown, for instance, has a faultless technique which gains him access to Lord Pooley's office in "Gongs": he has "a good-tempered tedium of reiteration for which the official mind is generally not prepared" ("Gongs" 178), which means he keeps telling the clerk he needs to see his employer until the former gives up and lets him in.

Furthermore, Lady Molly and Sherlock Holmes employ a method which neither Loveday Brooke nor Father Brown would ever think of using: what one may informally call "the honeytrap." Lady Molly plays Mr Baddock, her husband's uncle, and his agent Mr Felkin against each other. She pouts at Mr Baddock when he tries to interrupt her tête-à-tête with Mr Felkin ("End" 236), and the "feminine attacks which she [makes] on the susceptibilities of that morose lout Felkin" (237), as Mary calls him, render the man alternately happy and "half mad with her coquetries," while the rival's desire is increased by "his ever-growing jealousy" (237). When Lady Molly does not refute Mr Felkin's accusation that she has accepted the other's suit officially, Felkin finally reveals the nefarious plot in which he and Baddock collaborated, threatening that if she marries Baddock, he will make sure his rival will hang (242). Mary dislikes her mistress playing games with these two, but since it is in service of her husband, Mary approves when she finally realises that Lady Molly is just playacting.

When Holmes is making enquiries about Charles Milverton in the guise of "a rakish young workman" ("Milverton" 190), he even goes so far as to court Milverton's housemaid and become engaged to her. Watson is shocked that his friend could use a young woman so callously, but Holmes only says he "wanted information" (190). He adds that he has a rival who will be more than willing to pick up the pieces of the broken engagement afterwards. This behaviour exposes a double standard in Sherlock's attitude towards women: he is chivalrous towards those of the higher

classes, such as the young lady for whose benefit he starts investigating Milverton in the first place, yet he is ready to trick and use a young woman of the serving class for his own ends. Lady Molly may also play with her suitors' feelings as part of her plan, but she does not go so far as to promise marriage to any of them.

Of course, in order for the honeytrap to work, the 'trap' must be desirable. Lady Molly in her graceful glory and Holmes as "a rakish young workman" undoubtedly fulfil that criterion. The narrator of Loveday Brooke's stories takes care never to portray her in that light. In "Murder," Inspector Griffiths is disappointed to miss "the chance of a professional talk with Loveday" (40). The focus placed on the nature of the conversation makes it perfectly clear that there is no private reason why the inspector may be disappointed. Similarly in "Sisterhood," when Brooke and another inspector are alone in a train carriage, he starts talking about the current investigation "naturally enough" (49), which indicates that the inspector is used to being alone with Loveday and discussing professional matters with her.

#### **4.2.1 Mannerisms and Thinking Rituals**

All detectives have certain mannerisms that indicate their being immersed in complex thought processes. Loveday Brooke, for instance, "[leans] back in her chair [...], with eyelids drooped so low that she literally [looks] through 'slits' instead of eyes" ("Bag" 15; cf. "Bag" 8). In "Murder," she also "[leans] back in her chair in the attitude of the listener" (26).

Thanks to Mary being well attuned to her mistress's moods and body language, not to say thanks to her utter fascination with mylady, readers receive a very detailed account of her thinking mannerisms. Mary frequently mentions Lady Molly's 'thinking face,' which is characterised by "a deep frown between her eyes, and every now and then the luminous, dark orbs would suddenly narrow, and the pupils contract as if smitten with a sudden light" ("Folly" 86; cf. "Ninescore" 18). Mary can also guess "[t]hat my dear lady's active brain was hard at work [...] by the brilliance of her eyes, and that sort of absolute stillness in her person through which one could almost feel the delicate nerves vibrating" ("Christmas" 139-140). She has learned over the years that if Lady Molly is in such a state, it is best to keep silent ("End" 240).

Similar to Loveday, Holmes's thinking position comprises leaning back in his chair ("Red-Headed" 31, "Speckled" 201), and possibly stretching "his long thin legs

out towards the fire, [...] compos[ing] himself to listen" ("Copper" 327). Holmes uses the same relaxed position not only when his mind is working on the mystery, but also when he listens to his clients' tales, which indicates that his mind is fully alert and ready to take in every detail he is about to hear. His signature move includes "putting his finger tips together" ("Final" 283, "Red-Headed" 31), occasionally resting his elbows on his knees ("Final" 283). Holmes, like Lady Molly, values silence when he is in thought, being content to "[lean] his chin upon his hands and [stare] into the crackling fire" ("Speckled" 207). He appreciates Watson's "grand gift of silence" which makes the doctor "quite invaluable as a companion" ("Twisted" 146). Moreover, the luminosity of his eyes changes if an important thought occurs to him, and the position of his eyelids is linked to the intensity of the thought process: Holmes "looked [the pawn shop] all over, with his eyes shining brightly between puckered lids" ("Red-Headed" 48).

Father Brown's usual blinking, round-faced countenance occasionally turns into a profound frown, e.g. in "Glass,"

[t]he face of the little Catholic priest, which was commonly complacent and even comic, had suddenly become knotted with a curious frown. It was not the blank curiosity of his first innocence. It was rather that creative curiosity which comes when a man has the beginnings of an idea. 'Say it again,' he said in a simple, bothered manner; 'do you mean that Todhunter can tie himself up all alone and untie himself all alone?' ("Glass" 16)

In another story, he is described as having "a knot in his forehead" ("Gongs" 170). In "Strange," he is pondering the strange circumstances of a famous actor's death, "walk[ing] away up the dark avenue towards the house, his hands clasped behind him and his big head bent in cogitation" (215).

The fascinating thing about Father Brown is that his day-dreaming expression can be replaced by assertive authority from one moment to the next if necessary. In "Shape," his usually dull voice changes to "the voice of steel of a soldier in command" (149) to prevent others from fighting. His voice undergoes a similar change in "Salad" (201) when he gives orders to save a man's life. If an idea comes to him, he will grow suddenly animated, this being a typical reaction: "Father Brown started and spun half round like an absurd teetotum. 'What, what?' he cried seeming galvanized unto sudden life" ("Strange" 220). A similar reaction can be observed e.g. in "Glass": "[h]e scuttled across the room rather like a rabbit, and peered with quite a new impulsiveness into the partially covered face of the captive" (16).

#### 4.2.2 Tools and Helpers

[F]or a lot of detectives, it takes two to tango. (Skene-Melvin, *Hero* 123)

In 3.2.2 it has been shown that helpers, both in the form of friends and police officers, as well as opponents may be used for the purposes of characterisation. It is the aim of this section to analyse what tools these detectives choose and how their helpers assist them in solving the case.

Loveday Brooke employs a great many of the classic detective 'staples': she uses tracing paper in "Bag" (22) to compare the handwriting in an anonymous letter to that of a message written on the safe after its contents have been stolen. She watches a gardener a strong fieldglass, using the instrument to ascertain that he is indeed surveilling her ("Sisterhood" 58), and she is knowledgeable about cabmen's vernacular ("Bag" 24). Additionally, she uses invisible ink ("Sisterhood" 62) to communicate with Mr Dyer when she is closely watched.

Loveday and her chief also use cipher in their messages to each other ("Sisterhood" 58). While Holmes has a talent for cryptography and cracks the code which Beddoes used to encrypt his warning message to Trevor senior in "Gloria" (96), he never uses cipher to communicate with Watson. In "Daggers," Loveday goes to the British Museum to "[consult] a certain valuable work on heraldry" (95). The fact that she does not own a comparable volume which would supply the needed information stresses her humble if comfortable financial situation and possibly the fact that she does not investigate all that often in cases where family crests are an issue. Sherlock Holmes would most likely own such an oeuvre, although the necessary information could probably be found in his "encyclopedia of men and things" ("Scandal" 10), an extensive compendium he has compiled over the years.

Sherlock not only uses the iconic "powerful magnifying lens" ("Beryl" 299), he also acquires a state-of-the-art burgling kit for his mission in "Milverton" (193) that he uses to "[remove] a circle of glass and [turn] the key from the inside" (194). He also knows some baritsu, "the Japanese system of wrestling" ("Empty" 8), which gives him an advantage over Moriarty during their struggle at the Reichenball Falls. Sherlock also uses tobacco to support his thinking marathons: the Read-Headed League "is quite a three-pipe problem," which is why he asks Watson not to "speak to [him] for fifty minutes" (47) while he smokes quietly. When Holmes tries to unravel the mystery of St Clair's disappearance, he smokes an entire ounce of shag tobacco while



staying up the whole night pondering the problem ("Twisted" 160). Playing the violin or going to concerts serves a similar purpose as this "[frees] his mind of petty cares and allow[s] him to be introspective" (Iseminger 165).

Newspapers are among the most useful tools for detectives. Articles may serve as case briefs, they may serve as communication platforms, especially the agony columns, and they may be used to quickly spread false information to trick criminals or suspects. In the 1890s, newspapers were used as "a round-the-clock source of topical information, a permanent data base, a mirror of societal trends, [and] a typographical reference standard" (Calamai 25). Calamai reports that newspapers were updated with a regularity that made them the Victorian "equivalent of switching on CNN" (29) and thus immensely useful to detectives: the earliest edition of the morning papers was sold from 2.30 a.m., while the afternoon papers would be available from 11 a.m., "producing as many as six editions until a Late Final appeared around 3 p.m." and including what one may call 'breaking news' in the so-called 'fudge box' which was located "along a page margin" (Calamai 29-30). Occasionally, the detectives try to keep their exploits out of the papers, especially in cases where someone's reputation is at stake (Calamai 27), e.g. in Holmes's case against Milverton in the story of the same name or Lady Molly's case in "Folly."

In the stories selected for analysis in this thesis, Holmes mainly uses the press to gather information on the cases, though he also uses it to spread false information in stories other than the ones analysed. Loveday Brooke reads the newspaper accounts of the theft in "Bag" "so that [she] may be well up in its details" (22). Lady Molly uses the agony column (cf. Kestner, *Edwardian* 207) to uncover the secret correspondence between Her Serene Highness the Countess of Hohengebirg and Jane Turner ("Folly" 86-87). Of course, she also uses the papers to spread the news that Mary Nicholl's baby is dying ("Ninescore" 19). In "Coat," Lady Molly and Mary are undercover and strike up a friendship with the female half of a criminal married couple. After claiming their new 'friend's' partner has been arrested, Lady Molly rushes out to "get an evening paper, and see what's going on," stating upon her return that she "could only get an early edition" (181) which does not yet contain the relevant news. Father Brown only uses the papers once in the selected stories, which may be because he is often already at the scene when the crime occurs (or appears soon after) and solves the mystery within twenty-four hours. The only occasion where the newspapers are useful for him is when he presents Usher with a piece from "the

Society papers" that covers "a big Slum Dinner" ("Machine" 100), for which the high society dressed up as vagrants, causing Greywood Usher to mistake Lord Falconroy for an escaped convict.

It has been shown in previous chapters that any detective's helper is "characteristically a person, who, out of his own lack of knowledge and his excess of emotion neither [steals] the great detective's thunder nor [draws] attention to any possible frailty or stupidity in the super sleuth" (Kinsman 159). Although detectives are superior human beings, they frequently operate with a partner whose "generic function is to support the detectives in their quest" (Kinsman 153). Watson is an interesting case, as he is caught up in the detection business quite by chance, like some lady detectives. He is currently short on funds and if he does not move in with Holmes, he faces a lonely existence, given that he has neither friends nor family in London and that he cannot hope to support a wife.

Any helper is clearly second-in-command to their detective. Mary Granard states that "[her] business [is] to obey" ("Brittany" 117) and Holmes confidently asks Watson to "carry out [his] orders to the letter" ("Scandal" 22). Father Brown may be the main detecting force in his stories, but it is rather him who accepts orders from others, for instance the barrister in "Passage": the priest does precisely what is asked of him since "he had long known the literal nature of obedience" (81).

Watson and Mary are not only their friends' seconds-in-command, they are also their partners in crime, if it is necessary to infringe the law to gather information. Mary does not support Lady Molly in her scheme to break open someone's room out of any moral principles, she just follows where her mistress leads. In contrast, the doctor is adamant about burgling Milverton's house, naming self-respect and reputation as his key motivating factors, apart from being of help to Holmes ("Milverton" 192). His readiness to embark on a morally justifiable crusade to save a young lady's reputation may be ascribed to Watson's romanticised notions of chivalry. As he demonstrates in "Scandal," however, loyalty to Holmes trumps any thought of chivalry when he follows through on their plan to trick Irene Adler (23). Mary is fiercely loyal to Lady Molly, and may turn into a raging lioness when she feels mylady is in danger, as shown in "Coat," when Mary believes that the woman they have been travelling with has betrayed Lady Molly to the Mafia: "I felt like the embodiment of hate and contempt. I loathed the woman, and I hied me in a fiacre to

the gendarmerie [...], simply thirsting with the desire to tell that ignoble female exactly what I thought of her“ (58).

Holmes also appreciates Watson's presence because “nothing clears up a case so much as stating it to another person” (“Silver Blaze” 3). Lady Molly may indulge Mary in letting her voice her views and theories (“Folly” 95), but she does not discuss the case, let alone her plans, in great detail with her former maid. The detective often stresses the doctor's usefulness when introducing him to a client, for instance in “Red-Headed”: “[t]his gentleman, Mr. Wilson, has been my partner and helper in many of my most successful cases, and I have no doubt that he will be of the utmost use to me in yours also” (31). In “Milverton,” Watson proves useful when he notices a detail Sherlock had not thought to look out for: while looking for a secure retreat from the house, he notices that the outer door is unexpectedly unlocked (195), which means someone from outside the house could disturb them. As noted above, Watson spies that the horse's tracks lead back the same way they had come in “Silver Blaze.” The doctor also supplies equipment for their mission, e.g. bringing his revolver or his “very excellent field-glass” (“Silver Blaze” 2).

The police frequently seem more like obstacles than helpers. They are mainly used as backup when the detectives are about to confront the criminal. As Inspector Jones remarks in “Red-Headed”: “Our friend [Holmes] here is a wonderful man for starting a chase. All he wants is an old dog to help him to do the running down” (52). Loveday Brooke gives her colleagues at the police detailed instructions for the final showdown (“Murder” 40), a procedure that is emulated by Lady Molly and Mary in “Folly,” where the lady detective ensures that the police are stationed around Jane Turner's house before trying to trick her into making a confession (99).

#### **4.2.3 Interrogation Techniques**

Being good at interrogating witnesses and suspects is essential for private detectives. MacMahon lists “good listening skills” and the “ability to put people at ease” as well as a good “understanding of body language” (6-7) as key qualities for successful investigators. Tong and Bowling also consider “[t]he use of manipulation and negotiation with victims, suspects, police managers and supervisors” as part of detective work (324), adding that good detectives should have “an appreciation of the psychology of interview technique” (326).

Loveday Brooke frequently uses her inconspicuous appearance to gather information. In “Sisterhood,” her innocent, curious inquiry as to the nature of a shed – or “glorified cowhouse” (57), as she calls it – next to a mansion called North Cape yields her a wealth of information. She already knows that the house’s electrical generator is set up in the shed, but the passer-by she asks, who coincidentally helped with the wiring, tells her exactly how many wires lead from the shed to the mansion, what their function is and where precisely they enter the house (58). Brooke has a catchphrase she uses when subtly eliciting information: in “Bag” she tells the housekeeper that “[she] should like amazingly to hear him recite” (15). This “he” is a young man who used to work in the house and who she already suspects of being the thief. In “Murder,” when the mentally disturbed Mr Craven falls into a reverie of the night he killed his dog out of misguided scientific curiosity, Loveday tries to make him show her the murder weapon: “I should amazingly like to see that hammer” (41). Brooke’s main tool to elicit information is sympathy combined with mild interest, avoiding direct questions. This is how she makes the French maid’s beau talk in “Bag” (13), how she elicits information from housekeepers (“Bag” 14) and gossip mongers (“Ghost” 108) and makes the missing girl’s maid talk in “Missing” (137). She knows when to increase the amount of enthusiasm she needs to show: in “Vengeance” she “praise[s] freely the hats they had on view” at the milliner’s, “extract[ing] the information that Madame Céline had recently taken on a new milliner who had very great artistic skill” (81) – et voilà, Loveday has found the young women she has been asked to locate.

Lady Molly adjusts her interrogation technique according to the person with whom she is dealing. If she faces an insecure or humble person, she downplays her status and her role as a member of the police to make them comfortable, e.g. with Mr. Grayson in “Christmas” (136). She also craftily creates a “certain degree of intimacy” by loaning her curling tongs to Rosie Campbell whom she and Mary are surveilling (“Cape” 179), further courting the other’s trust by bonding with her against their landlady and sympathising with her over the possible capture of Rosie’s partner (181) – a strategy that creates trust by sharing feminine plights. Lady Molly’s winning smile often relaxes her interview partners. In “Hat,” when she has come to question the maids, the lady of the house’s acerbic introduction of her as a “representative of the police” (205) had turned the girls against the female detective, but their “hostility [melted] before the sunshine of Lady Molly’s smile” (206).

If one interrogation strategy is charm and sympathy, menace is the other. One may assume that the latter would be favoured by men rather than women, but surprisingly it is employed by none other than the charming Lady Molly. When questioning Mary Nicholls in "Ninescore," she "[assumes] a hard and severe manner" (20) and threatens the terrified young woman with arrest and her child with the workhouse (21). Although he generally uses the 'sympathy strategy' for questioning his clients, Holmes is no stranger to menace either: when he and Watson meet Silas Brown, whom Sherlock suspects of hiding the race horse, he asks for "[t]en minutes' talk with you, my good sir,' [...] in the sweetest of voices," causing the "good sir" to "[wince] as he read the menace in [Holmes's] eyes" ("Silver Blaze" 21).

Father Brown, perhaps because of his primary profession, is the master of sympathetic questioning. In "Pendragons," he enquires after the Admiral's family: "[a]nd your father and brother,' said the priest, very gently,' died at sea, I fear'" (157). When trying to find out the Admiral's true feelings about the tower having burnt down, he uses "his most sympathetic tone" (159). Brown can also hide behind his innocent face and his clerical garb. No one would suspect the little priest of having an ulterior motive when enquiring why "there are so few people about the beach" (172) despite a big prize-fight drawing a huge audience into the town. They certainly would not expect him to be spreading half-truths when telling the hotel proprietor that Flambeau and the priest "only met one man for miles" (172), as "meet" seems a rather liberal use of the word, considering they found the man lying dead under a wooden platform on the waterfront. Most importantly, the priest is a brilliant listener who understands a great many things despite, or maybe because of his life style and profession: "Father Brown only nodded, and seemed still to be listening; he differed from most detectives in fact and fiction in a small point – he never pretended not to understand when he understood perfectly well" ("Strange" 218). This shows that he is not only a very good listener, he also does not feel the need to feign ignorance in order to entice the other person to reveal further details.

#### **4.2.4 Detectives in Disguise**

Investigating in disguise is an immensely valuable tool for investigators if it is combined with a certain talent for acting (cf. Sennewald and Tsukayama 18). Master detectives must not be content with just glueing false moustaches to their faces. Many of the early fictional female detectives actually had a professional acting

background, as their talent for “dashing metamorphoses” (Craig and Cadogan 15) made them ideally suited for undercover work. Klein argues that being a woman doing detection work already provides the female detective with one layer of disguise (*Gender* 69). Being in disguise themselves supposedly makes it easier for women to identify attempts at dissimulation in others.

Sherlock Holmes’s approach is completely different from the accepted method of Victorian theatre acting which was characterised by exaggerated gestures, make-up and costume (E.J. Wagner 62) in a display not necessarily concerned with a naturalistic interpretation of human nature. Holmes objective, however, is to make his performance as naturalistic as possible. He is not only “adept at makeup, [and] clever at costume,” he is also “gifted at altering his movements” (E.J. Wagner 61). Rye argues that it is Holmes’s acting prowess which makes his disguises so impenetrable, while it never takes him long to see through others’ (77). The only exception to this is the cross-dressing Irene Adler in “Scandal,” as neither Holmes nor Watson realise that she is the young man wishing Holmes a good night walking past them in Baker Street (26); then again, Miss Adler “trained as an actress [herself]” (28), which supports Rye’s argument.

Lady Molly demonstrates her aptitude for both acting and costume in “Folly,” “Sand” and “Cape.” In “Cape,” she presents the image of “the slatternly ex-lady of means” (Kestner, *Edwardian* 209) and succeeds in catching a cross-dressing criminal duo. Her disguises range from the very bottom of the social order (a charwoman in “Sand”) to the very highest (the Dowager Grand Duchess of Starkburg-Nauheim in “Folly”). In contrast, Holmes’s alternative identities range from a little to very far below his own status on the social ladder (Longhurst 57), which suggests that “Holmes, the reader of all social codes” is “subject to none” (Jann 65). Marck links Sherlock’s crossing of class boundaries to his need for “authentic information about the criminal world, which cannot be accessed except by direct observation and inference” (111). In fact, Holmes’s own social status would exclude him from this social microcosm (Marck 107), but if he ‘dresses down,’ as a stablehand for instance, he can take advantage of the “wonderful sympathy and freemasonry among horsey men” (“Scandal” 15). Jann draws a link between Sherlock’s technique of observing class and work specific features of people’s dress and physicality on the one hand, and his ease of changing his appearance on the other. She argues that “the lower classes are by definition less complicated; their

identities consist of little more than physical effects of their work or their experience” (66), which are easy for the detective to copy. Accardo reflects that “[t]hese carefully crafted alternative personae always seem to have something criminal about them: their purpose is concealment, trickery, deceit” (89). Holmes’s “common loafer,” for example, is “a perfect sample of the class” (“Beryl” 301). When Sherlock comes back after having impersonated the above-mentioned loafer, he says: “I must not sit gossiping here, but must get these disreputable clothes off and return to my highly respectable self” (“Beryl” 302).

Unlike Lady Molly and Sherlock Holmes, Loveday Brooke always stays roughly within her own social class, since amanuensis, nursery governess and lady interior decorator are all respectable but not prestigious forms of employment. Miller argues that this immobility is the result of “the rigid class structure of Victorian Britain” (“She-Dicks” 60). This seems overly generalised: while those of a more humble background, like Loveday, may indeed find their options limited by class boundaries, detectives of a higher social status, such as the aristocratic Lady Molly, may move up and down the social ladder as it pleases them. In general, Brooke relies less on physical transformation than on using “society’s blind-spot with regard to women’s domestic labor” (Miller, “She-dicks” 59). Here her age and unremarkable appearance work in her favour, as youth and good looks may draw unwanted attention to her, as in the case of the pretty Miss Cunier (“Vengeance”; cf. Miller, “She-Dicks” 59), a maid who catches the eye of her employer, Major Druce, whose mother and fiancée then conspire to spirit Miss Cunier away to France.

Lady Molly inherited her talent for acting from her mother (“Will” 213). She not only changes her costume, but alters her manner, her voice, even her laugh. As the Dowager Grand Duchess, she “[looks] more like Royalty travelling incognito than ever,” causing passers-by to “[stare] open-mouthed.” She introduces herself to Jane Turner’s maid “in her grandest manner,” speaking “in broken English” and affecting a German accent: “I vill be brief. You have a compromising photograph – is it not? – of my daughter-in-law ze Countess of Hohengebirg” (“Folly” 97). In Lady Molly’s disguise as a charwoman, Mary does not recognise the “rough-looking, ill-dressed woman” pleading for employment because her “usband is out of work, and the children hain’t ‘ad no breakfast this morning” (“Sand” 160). In “Cape,” Lady Molly presents the “perfect picture of appalling vulgarity” (177), exchanging her mellow

tones for a “shrill, rasping voice” (178) and a “harsh, common laugh” (180). She also modifies her accent and style of expression (181, 182).

Sherlock Holmes likewise alters his entire appearance, including posture and facial features when he impersonates a new character. Watson’s choice of words emphasises the theatrical nature of the enterprise: Holmes emerges in “the character of a groom” (“Scandal” 14) and needs to “prepare for the new *rôle* [he] has to play” (“Scandal” 20) in his plan to trick Irene Adler. His interpretation of a young workman walks with “a swagger” (“Milverton” 190) while his doddering opium addict “[shuffles] along with a bent back and an uncertain foot” (“Twisted” 144). He adapts his accent to the *rôle* and his “venerable Italian priest” speaking “broken English” (“Final” 292) fools even Watson. Holmes is also able to change the quality of his voice, making it sound “strange” and “croaking” to Watson’s ears when in the character of the book-collector (“Empty” 6). Sherlock is capable of remarkable physical transformation, as the following passage illustrates:

The aged ecclesiastic had turned his face towards me. For an instant the wrinkles were smoothed away, the nose drew away from the chin, the lower lip ceased to protrude and the mouth to mumble, the dull eyes regained their fire, the drooping figure expanded. The next the whole frame collapsed, and Holmes had gone as quickly as he had come. (“Final” 293)

A very similar transformation occurs in “Twisted” (143), proving that Holmes not only has an extremely flexible face, he can also “take a foot off his stature for several hours on end” (“Empty” 8), which is unfortunately rather uncomfortable for him.

Father Brown never dresses up or tries to hide his true identity the way all the other detectives do. Flambeau may be exceptionally good at disguise (“Cross” 5), but his friend never even attempts it. Kestner proposes that being “a clergyman is itself a marvelous disguise” (*Edwardian* 233). The clerical garb’s power to avert and avoid suspicion is not only shown by Holmes’s use of this disguise in “Scandal,” “Final” and “Empty,” it is proven when Flambeau chooses to pose as a Catholic priest during his first encounter with Father Brown in “Cross,” failing only when discussing theology with Brown and attacking reason in order to strengthen his theological arguments, which, according to Brown, “is bad theology” (27). Then again, the cleric may not hide his identity, but he might sometimes hide his intentions and thoughts behind the bland facade of his innocent face. The best example for this is his behaviour in “Pendragons”: he keeps “dawdling about the garden in the dark” instead of going to bed, animating his friends to make themselves useful, “explaining to them, in a



maddening little sermon, that one can always find some small occupation that is helpful to others.” One cannot but suspect that he is hiding behind the “idiotic cheerfulness” he is constantly displaying (159). He then starts watering the flowers, which culminates in a choreographed display of clumsiness: the gardner tries to make him stop and “[catches] the cold crash of the water full in his face like the crash of a cannon-ball; stagger[s], slip[s] and [goes] sprawling with his boots in the air,” an unfortunate incident Father Brown comments with the words: “How very dreadful! [...] Why, I’ve hit a man!” Given the priest’s usual clumsiness (see 3.2.1), all this may have been purely accidental; however, since he immediately “set[s] out at a trot” towards the soon-to-be-burning tower, watering hose still in tow (160), this seems highly unlikely. Consequently, even Father Brown must be credited with a certain talent for dissimulation.

### **4.3 The Hunt**

The hunt, by which I mean the final stages of closing in on the perpetrator, is the most tense part of any detective story, since time – or lack thereof – is often a factor which puts additional pressure on the detective, e.g. to prevent further crimes being committed by the same villain (van Dover 156). According to Stearns, we “associate manhood with bravery, with physical testing” (21), and a successful hunt represents indisputable proof of physical ability and courage. Stearns further argues that “[s]ocieties usually perpetuated some definition of manhood that involves physical prowess and courage long after reliance on hunting has ended” (22). Hunting criminals not only is an indicator of manhood, Porter also suggests that it “allows the alternate gratification of the chase” (233). Accardo adds that “[h]unting occurs at the level of instinct, not that of reason,” even though “reason is one of the techniques that the hunter may use” (69).

The hunt of and final struggle with the villain may provide conclusive proof of the hero’s manhood, but that does not make them immune to worry or even fear, which may even alter their perception of reality to a small degree. When Holmes remembers the incident at the Reichenbach Falls, he tells Watson: “[t]he fall roared beneath me. I am not a fanciful person, but I give you my word that I seemed to hear Moriarty’s voice screaming at me out of the abyss” (“Empty” 10).

Lady Molly is always excited at the prospect of a case (e.g. "Ninescore" 6), her "fine eyes glowing with excitement at the mere suggestion of work" ("Hat" 189) and she has a certain glitter in her eyes when her trap is about to snap shut in "Frewin" (38). In "Coat," Lady Molly herself is the prey of Piatti and his henchmen, while she is likened to a sleuth-hound in "Hat": "keen as a pointer on the scent, [she] had hastily paid her bill, and, without waiting to see if [Mary] followed her or not, had quickly crossed the road" (188) to see what the commotion in the café opposite is all about.

Loveday Brooke is involved in the searching for clues, but in the dramatic stages she is more of a bystander, for instance during the final search in "Missing" where she stays inside while others search the estate (130).

Father Brown's physique is not ideally suited for the chase, which he acknowledges openly: "I should cut a poor figure, with my short legs, running about [...] after an athletic assassin of that sort" ("Machine" 87). Brown's stories rarely include a chase in the classic sense in which the priest is involved, though he frequently perks up after he has had a crucial thought. He manages to apprehend Flambeau just before the latter can jump over the garden wall, where he held the thief "on some long invisible leash" ("Stars" 94) while he delivers his sermon. In "Cross," Brown is the object of the hunt carried out by Valentin and his helpers, while the priest is doing his best to provide his pursuers with a blazing trail of clues all over London.

Holmes, like Molly, has "a gleam in his eyes and a suppressed excitement in his manner" ("Silver Blaze" 14) which Watson interprets as signs that Holmes has found a clue. Apart from Sherlock's examining a room on all fours as described in 4.1.3, his physicality once he has 'caught a scent' is strongly reminiscent of a hunting dog and indeed of the image of Lady Molly as a pointer (see above): "[i]n the dim light I saw his head thrown forward, his whole attitude rigid with attention" ("Empty" 17). Scaggs points out that "the classic depiction of Holmes wearing a deerstalker hat underlines this view of the detective as a kind of hunter" (42). Watson also portrays Holmes and himself as huntsmen in "Empty": "I knew not what wild beast we were about to hunt down in the dark jungle of criminal London, but I was well assured that the adventure was a most grave one, while the sardonic smile which occasionally broke through his ascetic gloom boded little good for the object of our quest" (13). Watson revisits the imagery when the object of their vigil finally appears: "[t]hat angular shadow up yonder was the bait, and we were the hunters" ("Empty" 16). On

the one hand, Watson's version of the urban hunt reflects the ideals of imperialism and colonialism, of brave men venturing into the jungle regardless of the risk for their own safety. On the other hand, he once again draws on the European legends of knights and their quests.

#### **4.4 The Arrest**

Not every detective story culminates in an arrest. Theoretically, it is possible that the detective never discovers the culprit's identity, which would violate one of the central generic conventions and is therefore no feasible option in the detective story. Other factors that rule out arrest are the death or flight of the culprits. Since not all cases center on criminal acts like theft or murder, but on other unexplained occurrences, e.g. someone's disappearance, an arrest might sometimes not even be legally plausible or possible.

Loveday Brooke is not usually involved in the arrest. Klein argues that she only concludes the investigation when marriage is the ultimate outcome, if it is not, which is to say, if the case at hand is located in "men's traditional territory - murder violence, and theft" - she is "retired to a safer position" (*Gender* 72; cf. Dresner 39). Strictly speaking, this is not true. In "Bag," she may not be among the party that actually carries out the arrest, but she accompanies her employer, Mr Dyer, to the taxi company where "[t]wo of the local police are waiting [...] with a warrant for [the young thief's] arrest" (19), which Mr Dyer will conduct. In "Murder," Brooke is not present at the arrest either, but she prepares its setting, in the course of which she is threatened by Mr Craven, and is saved by being "lifted from the outside [through the window] by three pairs of strong arms" belonging to her colleagues (44). Incidentally, Mr Craven is not actually 'arrested' but is committed to an asylum, where he will spend the rest of his days (46). The only other major arrest takes place completely without her or her agency's involvement: in "Sisterhood," the burglars are awaited by a large number of policemen, the home-owner Mr Jameson and his two sons (63).

In contrast, Lady Molly takes a far more active role in capturing criminals. As mentioned before, she wrestles with the murderess in "Christmas" and detains her and her husband until her colleagues come to take them away, although she admits to Mary that "it had been foolish, perhaps not to have brought Etty or Danvers with her" (145). Since this could have aroused the woman's suspicions, she desisted. Lady Molly usually orders police support before entering into the final confrontation

with the culprit, e.g. in "Sand" (164) and "Folly" (99). This is not a question of status, however, but of sheer brawn: if Lady Molly were "a great, strong man" ("Folly" 99) like Danvers, she would be likely to undertake her arrests single-handedly. Two perpetrators prevent their being arrested by committing suicide: in "Hat," Lady Cullerton quickly takes poison when it becomes clear her guilt has been proven (209), while Joan Duplessis throws herself out of a window in Fordwych Castle when documents proving her attempted fraud are handed to Lady Molly ("Fordwych" 79).

If there is an arrest to be conducted in the Sherlock Holmes stories, the chances that the detective will be present when it takes place are very high. He is in attendance and even sets the scene for the arrest of John Clay in "Red-Headed." In "Beryl," he strikes a deal with the thief of the Beryl Coronet, since the story of its temporary loss should not become public, which could not be avoided if the thief should be arrested and charged. In "Final," "Milverton" and "Speckled" the villains die by drowning, gun-shot and snake poison respectively. In "Silver Blaze" an arrest is impossible, given that John Straker was killed by the racehorse he tried to mutilate, whose steel shoe proved an effective weapon (32).

Since Father Brown is not particularly interested in human law, arresting people is not his main goal. His investigation does not usually end with him cooperating with the police to put someone in handcuffs, but rather "in a good long talk" which offers the fallen soul the opportunity to confess and repent (Horsley 34). "Stars" ends in such a manner: there is no arrest, but it concludes with the reformation of a great criminal (92). In "Hammer," Father Brown stops Wilfred, the murderer, from flinging himself off the church tower, saving him from suicide and thus from hell (203), arguing that Wilfred has "not yet gone very wrong as assassins go" (204). The story ends with the culprit turning himself in to the police. In "Shape," the police do come at the very end, just as Brown is folding away the doctor's written confession into his coat pocket, but it is unclear if they ever find out who killed Quinton. Similarly, the fate of Colonel Putnam remains unclear in "Salad" (203), just as the culprit in "Gongs" is never caught. Father Brown shows emotional turmoil when the guilty party commits suicide, e.g. for Parkinson, who killed his wife and died because "he couldn't bear what he'd done" ("Passage" 82), or the Admiral, who drowns and is washed away by the river ("Pendragons" 163). In "Tools," the priest leaves without speaking to the Coroner: his engagement at the Deaf School (263) is far more important to him than staying to follow the implementation of wordly justice.

## 4.5 Taking the Credit

The question of taking the credit never even arises in Lady Molly's adventures. She has built a reputation for herself fairly quickly and is admired for her work. If Danvers or any other officers are involved in the final arrest or the investigation, their role is a supporting one and her role in the event taking place is recognised. There are cases where she truly cannot take credit for her success, most importantly "Folly," as making the affair public would ruin the young countess and defeat the purpose of having freed her from her blackmailer in the first place.

This is different for Loveday Brooke. She always remains in the shadows: in "Bag," she accompanies her chief to "The United Kingdom Cab-drivers' Beneficent Association" (20) so that he can "conduct the arrest," since Loveday "[does] not [...] see why the Lynch Court office should not have the credit of the thing" (19). A newspaper article reporting of a prevented burglary at North Cape states that the homeowners "had received timely warning from the police" (62) and that "great credit is due to Inspector Gunning and his skilled coadjutors" (64). Loveday is indirectly given credit as one of the "skilled coadjutors," but one must agree with Klein in her assessment that "Pirkis sabotages the effect of this positive portrayal [of her as a competent detective] by subordinating each of Loveday's successes against criminals to male associates" (*Gender* 71). It is either the police who receive public recognition for having warned the homeowner, or the agency. Brooke only receives unofficial praise from her chief.

Holmes's attitude towards fame and taking credit for his achievements changes over the years. In his later life, he does not care for fame and "has a positive aversion to publicity" (Jann 67). The young Sherlock, on the other hand, craves fame and is reluctant to take the case in *Study*, because "you may be sure that Gregson, Lestrade and Co. will pocket all the credit. That comes of being an unofficial personage" (29). By the time of the events in "Empty," this has changed and he voluntarily encourages Lestrade to take full credit for the arrest of Colonel Moran, since Sherlock "[does] not propose to appear in the matter at all" (22).

For Father Brown, taking the credit for his deductions is no issue at all. Given that he is not even interested in justice as regulated by men's law, public approval of his work means next to nothing to him. He may take credit for converting poor sinners and taking care of 'his flock,' but public accolades are the last thing he wants.

## 5. Happily Ever After: The Detective's Fate

This section will investigate the end of the detectives' careers. Do their stories end in marriage? Death? Retirement? Do we learn anything about their post-professional life at all?

Loveday Brooke leaves the stage of detective fiction as she entered it: unmarried, professional and discussing a case. As there are no allusions to her private life in the stories, it is perfectly sensible that her life after retiring from the force is not explained in detail, a circumstance she shares with Father Brown. She is allowed to remain a single, professional woman who is not forced to follow the formula of the heroine marrying at the end of the story or novel (Barnett 2) – incidentally again something she has in common with Father Brown, who obviously remains celibate. And yet, most of Loveday's cases deal with marriage, secret engagements or elopements. Perhaps Büchner is right concerning marriage, at least in the context of her time, when she asks: "[s]hould it be possible to write something about women without touching on a point, which, say what you will against it, will always form the center of female life?" (105).

In contrast, Lady Molly does give up her work for Scotland Yard to be with her husband, although Mary declines to talk about her private happiness, choosing rather to "draw a veil" ("End" 248) over it. Captain de Mazareen's unjust imprisonment had been Molly's alibi that justified her working for the police (cf. Craig and Cadogan 21; Berglund 143). Lady Molly's return to the private sphere could be read as the result of what Craig and Cadogan call the authors' being "intent on preserving the status quo" (17). Lady Molly may have had success as a professional detective, but she ultimately returns to the private sphere to be a wife and mother. Craig and Cadogan also claim that "women sleuths, once sealed into wedlock, were dead to detection for ever" (17), which can only apply to women who marry when they are already working as detectives. If it were otherwise, the Lady Molly stories could not exist.

Moreover, Büchner wrote that there are no limits to what unmarried women can do, they are only hampered by their femininity" (112). It is true that with regard to her letting her male colleagues save her and they taking on the more visceral task of securing the culprit, Loveday is more "hampered by [her] femininity" than Lady Molly, who wrestles, fights, and even helps to lift dead bodies. Although Büchner fears the female sex would deteriorate without the benefit of the institution of marriage (105-106), she proclaims that "the unmarried state" holds no horrors "for feminine natures

who know how to take care of themselves in life, and who stand sure and firm upon their own feet” (110). Such a woman is Loveday Brooke, who was able to improve her own situation through hard work and has found a career she obviously enjoys.

As mentioned above, Father Brown’s plans for his retirement are not alluded to. However, given that his profession is also his vocation and he will always be interested in human nature and doing good, he will most likely continue in the same vein as a blend of priest and detective.

Sherlock Holmes is different from his colleagues as we get two scenarios of the end of his career: in version A he is killed in a struggle with the greatest criminal of all time and the report of his demise is accompanied by a touching obituary written by his trusted friend and chronicler, Watson, who mourns “the loss which the community had sustained by the death of Sherlock Holmes” (“Empty” 2). Version B confirms Holmes’s status as a super-human being by his resurrection while readers are later told he lived to an old age devoting all his energy to bee-keeping in the Sussex Downs (“Stain” 343). Holmes stays true to his nature and eschews love and marriage even when he has withdrawn from public and professional life.

## 6. Conclusion

The objective of this thesis was to investigate possible differences between male and female private investigators and in how far these differences reflect Victorian ideologies regarding gender. It has been shown that these ideologies do indeed influence the portrayal of detectives, especially regarding their professional status, their role as hero and moral authority as well as their detection techniques.

The study of Lady Molly revealed some interesting contradictions about her character. On the one hand, she comes very close to the ideal of womanhood, being graceful, virtuous, kind – in short, the perfect lady who gives up her profession after having saved her husband. On the other hand, her excitement upon being assigned a new case, sometimes even talking the chief into letting her conduct a high-profile investigation, is described explicitly by Mary. This enthusiasm is completely unrelated to her husband's plight, as the cases she solves over the years have no sway over Captain de Mazareen's fate. Lady Molly is also involved in the physical aspect of detection work, overpowering suspects or, in one case, an unwilling associate ("Coat"). Bodily exertion of this kind certainly is not part of the Victorian ideal of womanhood. Lady Molly, however, relishes her work, and her joyful reaction upon being assigned a prestigious case shows that she is in fact aiming to build herself a career and a reputation. She is presented, at least in the final two stories, as a temporary detective who will turn her back on the public sphere at one point, but her behaviour does not reflect this short-term outlook.

In contrast, Loveday Brooke is a professional detective, but her comments indicate she is not particularly concerned with taking the credit for her work herself, while she does want to ensure that the detection agency receives the accolades it deserves. She also seems content with her professional and social status. In some respect, she incorporates more of the Angel in the House in her work than Lady Molly, because her undercover identities reflect feminine professions of a domestic nature, especially her role as nursery governess and lady house decorator. Lady Molly may be permitted more liberties than her colleague, because she is married (secretly at first) and an aristocrat. She also manages to keep her social standing while Loveday was forced to sever all connections to her previous social circle when choosing a – at least for women – controversial profession.



Lady Molly is an amalgamation of hero and heroine; her involvement in action marks her out as a hero, her appearance and marriage to a heroic captain show her in the role of heroine. Loveday may at one point be rescued by the strong arms of the police, but her character qualities, her sober approach to detection and her continued unmarried state preclude her from being typical heroine material. As was shown in 3.6, Sherlock is a classic hero, including features of the heroes of the Greek epics. Father Brown is an ambiguous figure: he is a moral authority and free to pass judgement. He is no typical hero, given his unimpressive stature and lack of suaveness. Both male detectives are celibate, but for different reasons. Furthermore, while Sherlock comes close to the Victorian ideal of masculinity due to his devotion to science and reason in combination with his gentlemanly nature and code of honour, Father Brown does not. He is a Catholic priest who engages in making daisy chains and whose only friend is French.

Only the two detectives with high social and professional status are granted the privilege of having a chronicler and friend document their adventures. Additionally, both men and women can achieve a high professional status, but even considering their good reputation and excellent track record, both male and female detectives are faced with characters who do not believe in their powers and only revise their opinion after the case has been solved. Father Brown cannot actually develop a professional status since he is an incidental amateur detective rather than a professional one. His success, however, as well as the way Flambeau praises his efforts to anyone who will listen, have built a reputation for him in the field.

It has been shown that Holmes has the most evolved theoretical basis for his detection work, while Lady Molly does not appear to have formulated principles for her approach at all. Father Brown also does not focus on detection, maybe because he does not view his work so much as detection but rather as empathising with the criminals to learn their identity and motive. Loveday, despite her professional outlook on detection, does not have a catalogue of maxims the way Holmes does.

Additionally, Holmes is the most scientifically inclined of the detectives. Father Brown is familiar with some aspects of science, but is rather sceptical, especially if he observes that science may still fail due to the imperfections of the humans practicing it. Scientific thought plays no great role in either Loveday Brooke's or Lady Molly's adventures. They rely on their intuition to some extent, but also on their knowledge of human nature, social convention and domestic routines. The sub-chapter analysing

cases that need a woman's touch showed that the lady detectives' emotional intelligence and their intuition, as well as their ability to enter places where men are forbidden or conspicuous, are chief factors in justifying their involvement in this profession. Loveday has the additional advantage of being highly unobtrusive due to her looks, age and social status.

There are strong similarities regarding the relationships of the detectives and their helpers, though their use of tools differs greatly. Holmes and Brooke use many of the classic aids of the investigator, from vision-improving devices (field and magnifying glasses) to cryptography. Father Brown neither has any particular need for tools in his detection efforts, nor does he ever hide his true identity. Loveday Brooke, however, does, although she does not necessarily alter her appearance for the role she is playing, but merely assumes a cover identity. Lady Molly and Sherlock Holmes on the other hand are the thespians among the detective ilk: they alter their identity, figure, voice, accent and manner until they are completely unrecognisable even to their friends. Again, it may be Lady Molly's higher social status that allows her increased freedom with regard to the character she impersonates, while Loveday Brooke, whose social status was lowered by her choosing the detective profession, cannot hope to 'dress up.'

The study of the hunt and arrest revealed further similarities between Lady Molly and Sherlock Holmes, who are both active participants in the process and often set the scene for the grand finale. Loveday Brooke may help to bring everyone into place, e.g. in "Bag," but she is not involved in the arrest itself. Father Brown may lead up to the final denouement, but the admission of guilt by the criminal is not usually followed by an arrest, as the confession and possible repentance afterwards are the priest's actual goal. The only credit he is interested in is having saved another soul, while the young Sherlock Holmes actively seeks fame. Loveday cedes the credit due for her work to her agency, conceivably in order to remain anonymous and not to endanger her undercover work. Lady Molly, perhaps because of her talent for disguise, is interested in being allowed to investigate fascinating cases and increasing the prestige of the Female Department and her work.

The detectives' fate reaffirms some aspects of the Victorian ideology regarding gender and the appropriate roles for men and women. Lady Molly retires to the private sphere and domestic happiness. Loveday Brooke's literary career ends rather abruptly after only seven stories, without any word as to her possible retirement or

marital plans. Given the financial distress that made her choose detection in the first place and the probably limited income she receives, she may actually find it hard to retire, unlike Holmes, who could retire any time he likes thanks to some generous clients. Sherlock's two withdrawals from his profession both cater to Victorian ideals of masculinity and gentlemanly behaviour: first, he dies fighting bravely one of the greatest villains of all time, sacrificing himself for the greater good. When it emerges that he has not died after all, he retires to the British countryside to a new form of domesticity and lives as a country gentleman with an interest in bee-keeping.

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# Appendices

## Appendix A: Index

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## **Appendix B: Abstract in English**

This thesis investigates the differences between male and female fictional detectives created between 1887 and 1914 and in how far these differences reflect Victorian ideology regarding class, femininity and masculinity. Four detectives have been chosen for analysis: Lady Molly of Scotland Yard (Baroness Orczy), Loveday Brooke (C.L. Pirgis), Father Brown (G.K. Chesterton) and Sherlock Holmes (Arthur Conan Doyle).

The first chapter will provide some background on the detection genre, paying particular attention to the early lady detectives and the pivotal role Sherlock Holmes played in shaping the detective story.

The main analysis will focus on two main areas: the detective's persona and the process of solving the case. Regarding the former, such factors as the first impression of the detective, their character and the narrative situation will be discussed. This part also draws on aspects of cultural studies, investigating Victorian ideologies regarding femininity, masculinity and class. Further points of interest are the detectives' status, both with regard to their social environment and professional standing, and their function as 'hero' and moral authority.

The second major part will start with an evaluation of the use of rational thinking and deduction versus intuition to solve cases, and the detectives' approach to detection: do they act according to fixed principles and do they have a theory of detection? Do they have specialised knowledge, and if yes, of what nature (scientific, domestic matters, human nature)? What interrogation techniques are used and do male and female detectives employ different strategies? Do they disguise themselves for their investigation? Are there differences in the kind of alternate identity they choose, e.g. regarding social status? Is there a difference between lady detectives and their male colleagues with regard to their involvement in the final chase for the criminals and their arrest? Are they allowed to take credit for their success?

Finally, the detectives' fate is discussed: does their career end in marriage, death or simple retirement? Is the end of their professional career mentioned at all?

The final conclusion synthesises the results obtained from the analysis in the main body uncovering the relationship between Victorian ideology, generic conventions and covertly rebellious individuality of both male and female detectives.

## Appendix C: Abstract in German

Diese Diplomarbeit analysiert den Einfluss viktorianischer Ideologie bezüglich Maskulinität und Femininität sowie sozialer Klassenhierarchie auf männliche und weibliche Detektive. Untersucht werden Lady Molly of Scotland Yard (Baroness Orczy), Loveday Brooke (C.L. Pirkis), Father Brown (G.K. Chesterton) und Sherlock Holmes (Arthur Conan Doyle).

Im ersten Kapitel wird der literaturgeschichtliche Hintergrund des Genres vorgestellt, mit besonderem Fokus auf frühe ‚lady detectives‘, also weibliche Detektive, und die genre-definierende Rolle von Sherlock Holmes.

Die Hauptanalyse gliedert sich in zwei Teile. Der erste widmet sich der Person der Detektive und Detektivinnen. Der erste Eindruck der Hauptfigur wird ebenso thematisiert wie Charaktereigenschaften und die Charakterisierung durch kontrastierende Gegenüberstellungen mit Kollegen, Vertrauten und Bösewichten. Nach einer Analyse der Erzählsituation folgt eine eingehende Auseinandersetzung mit viktorianischen Ideologien, zum Beispiel der *Angel in the House*, die strikte Trennung zwischen öffentlichem und privaten Bereich und soziale Klasse, inklusive Verhaltenscodici für Damen und ‚Gentlemen.‘ Es wird untersucht, wie sich diese ideologischen Vorstellungen auf die Darstellung der Detektivinnen und Detektive auswirken: Entsprechen sie dem Ideal von Weiblichkeit und Männlichkeit? Wo ist ihr sozialer und professioneller Status anzusiedeln, und wirkt sich ihr Geschlecht und Status auf die Darstellung der Hauptfigur als Held und moralische Instanz aus? Dürfen Detektivinnen Helden sein, oder müssen sie dem klassischen, leicht negativ besetzten Schema der Heldin („heroine“) folgen?

Im zweiten Teil wird der Gegensatz zwischen logischem Denken („deduction“) einerseits und Intuition andererseits diskutiert. Hier ist von Interesse, ob die eigene Ermittlungsmethode durch theoretische Maxime untermauert wird und ob die Detektive und Detektivinnen über besonderes Fachwissen verfügen. Wenn ja, handelt es sich dabei um naturwissenschaftliches Verständnis, Menschenkenntnis oder Hausverstand? Zeigen sie ein besonderes Talent für Observation und Verkleidung, und wählen Frauen andere alternative Persönlichkeiten (z.B. im Bezug auf sozialen Status) als Männer? Nach einer Diskussion der finalen Jagd auf die Schuldigen, deren Verhaftung und der Frage der öffentlichen Anerkennung der Leistung behandelt ein abschließendes Kapitel das Schicksal der Hauptfigur: Wird das Karriereende thematisiert? Wenn ja, wie sieht es aus (Heirat, Tod, Ruhestand)?

## Appendix D: Curriculum Vitae

### Personal Information

Name: Elisabeth  
Surname: Schober

### Education

09/2000-06/2008 Bundesgymnasium und Realgymnasium Neunkirchen: A-Levels (Reifeprüfung)

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### Course of Studies

10/2008-06/2014 English and French (teaching degree)  
(UF Englisch, UF Französisch)

Focus on:

- British drama (especially Shakespeare, contemporary political theatre)
- Phonetics and phonology (accents, dialects)
- Cultural Studies: portrayal of gender, feminist analysis
- French and British detective fiction

Titel of diploma thesis:  
“Lady Detectives and Gentlemen Sleuths”

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### Special Commentations

01/2014	Performance scholarship, University of Vienna
01/2013	Performance scholarship, University of Vienna
01/2011	Performance scholarship, University of Vienna
03/2010	ERASMUS-scholarship, Royal Holloway, University of London, for the academic year 2010/11
06/2010	Performance scholarship, University of Vienna
01/2009	Performance scholarship, University of Vienna

04/2008	Wifi Sprachmania (Bundesfremdsprachenwettbewerb): 1st place (English)
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### **Stays Abroad for the Purposes of Study and Research**

04/2014-05/2014	Conducting research for thesis in London, UK; funded by the University of Vienna
07/2013-08/2013	Shakespeare Summer School London Academy of Music and Dramatic Art (LAMDA), London, UK
03/2011-10/2012	numerous workshops at the Royal Academy of Dramatic Art (RADA), London, UK
09/2010 – 06/2011	ERASMUS-scholarship Royal Holloway, University of London
07/2010 – 08/2010	Shakespeare Summer School Royal Academy of Dramatic Art (RADA), London, UK
08/2008	Shaoxing Summer School, University of Vienna Shaoxing University of Arts and Sciences, Zhejiang, PR China

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### **Additional Information**

06/2014	Speaker at <i>Baker Street</i> Vienna (Sherlock Holmes Convention Vienna): Presentation of thesis
02/2013-05/2014	Administrative work for the Woursell Literature Prize Dean's Office, Faculty of Philological and Cultural Studies Head of Committee: Prof. Margarete Rubik
03/2013-07/2013	Lectorate for a Special Issue of the Language Learning Journal Editor: Prof. Christiane Dalton-Puffer
12/2012	Bibliography work for the project 'Cognitive Cultural Criticism' PD Dr. Christa Knellwolf, Prof. Margarete Rubik
10/2012	Student Helper: Conference about 'Cognitive Cultural Criticism' English Department, University of Vienna

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03/2013-06/2014	Tutor (Practical Phonetics and Oral Communication Skills 1, British English) English Department, University of Vienna
10/2013-01/2014	Tutor (Survey of Literatures II, Prof. Rubik) English Department, University of Vienna
03/2013-06/2013	Tutor (Introduction to Cultural Theories, Dr. Loidolt) English Department, University of Vienna
10/2012 – 01/2013	Tutor (Introduction to the Study of Language 1, Prof. Smit) English Department, University of Vienna
03/2012 – 06/2012	Tutor (Survey of Literatures II, Prof. Rubik) English Department, University of Vienna
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07/2007	International Summer Academy for Gifted Students: English Teaching Council for Lower Austria (Landesschulrat für NÖ)
07/2006	International Summer Academy for Gifted Students: German - Rhetoric Teaching Council for Lower Austria (Landesschulrat für NÖ)
06/2004	International Summer Academy for Gifted Students: English Teaching Council for Lower Austria (Landesschulrat für NÖ)
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