

**Pet Dogs, Masculinity, and the British Empire in Sherlock Holmes Fictions by Sir Arthur Conan Doyle**

**Ming Panha**

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# Abstract

This thesis discusses the presence of metaphorical and physical forms of pet canines in Sherlock Holmes fictions by Sir Arthur Conan Doyle, focusing on the cases at the turn of the century, which are *A Study in Scarlet* (1887), “The Adventure of “The “Gloria Scott”” (1893), and *The Hound of the Baskervilles* (1902). It argues that the myth of canine loyalty leads to the symbolisation of the canine to represent loyalty to imperial, patriarchal ideologies in the texts, and yet the physicality of pet canines in Sherlock Holmes fictions disrupts the myth of the unconditional love of the canines. Humans’ physical engagement with the canines can lead to the revision of dichotomous logic of imperialist patriarchal regime, as humans and pet dogs stay closer together in the context of nineteenth-century England, and the love of dog started to exceed the myth of canine unconditional love.

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# Declaration

I, the author, confirm that the Thesis is my own work. I am aware of the University’s Guidance on the Use of Unfair Means (www.sheffield.ac.uk/ssid/unfair-means). This work has not been previously been presented for an award at this, or any other, university.

# Introduction: the Canine and the Savage

Isabel clasped her hands with a faint cry of horror. ‘Oh Mr. Moody! [d]id he hurt Tommie?’

‘Hurt him?’ Moody repeated, indignant at the interest which she felt in the animal, and the indifference which she exhibited towards the man (as represented by himself). ‘Hurt him, indeed! Mr. Hardyman bled the brute -- ’

‘Brute?’ Isabel reiterated, with flashing eyes. ‘I know some people, Mr. Moody, who really deserve to be called by that horrid word. If you can’t say “Tommie,” when you speak of him in my presence, be so good as to say “the dog”.’

Wilkie Collins, *My Lady’s Money* (1878)

Isabel Miller from *My Lady’s Money* does not categorise Tommie as a brute. Tommie, her canine companion, whose spelling “ie”, instead of “y”, “makes it less vulgar” (206), is, “a Scotch terrier”, not a mongrel (207). Her attempt to distinguish Tommie the dog from other brutes suggests the subversion of human-animal power relations. Robert Moody, the ill-humoured footman of Lady Lydiard, for whom Miller also works, becomes infuriated when her concern for her canine companion appears stronger than her concern for men, especially himself. In addition, Robert Moody’s infatuation with Miller is revealed later to be unrequited at that time. Although, in the end, she marries Moody, the alliance between a woman and her canine companion in this scene has the potential to replace heteronormative, anthropocentric relationships. It should be noted here that Isabel Miller is not Tommie’s mistress; she takes care of Tommie for her mistress, Lady Lydiard. However, the physical closeness between Tommie and Miller becomes one of the key plotlines of the novel, as Tommie helps exculpate her from the accusation that she steals her lady’s money, by finding the notebook, an evidence which reveals the real thief. Tommie can find the notebook because Tommie, as Miller presumes, thinks, at that time, that it plays the game of hide and seek, which Miller and Tommie often play together at Lady Lydiard’s manor (228).

As Miller also considers the word “brute” appropriate for human beings, her indifference towards Robert Moody’s desire for her at the beginning of the novel, in contrast to her love for Tommie, might signify that, to her, he is only a brute. Even though the novel does not describe Moody in animalistic terms, he appears, in the first scene, to be a man of strong emotions and pent-up desire for Miller, far from reason and intellect, which were often associated with the human. He does not know how to use words to express his desire and emotions. After the conversation quoted above, Moody asks for Miller’s love and almost physically abuses her. “Acting under the fear that she would really leave him, he took her roughly by the arm” (212). Then, he begs for her love and reveals to her his life’s misery and his loneliness, the narrator comments, “He had taken the right way at last to produce an impression on her. She really felt for him…. Unhappily, he felt too deeply and too strongly to be patient, and give her time. He completely misinterpreted her silence…” (213) He forces pity and love out of her, and fails. Moody also thinks he has rivals in his desire for Miller (214). Miller considers Tommie “the more agreeable companion of the two” (216), in comparison to Moody, and, later, the scene of Miller playing hide-and-seek with Tommie “wrung him to the heart” (228). Tommie, who cannot speak a word, gains her affection. It seems that order has been reversed. The male human lacks language and control to manage his desire, while the mute, domesticated dog gains acceptance and possibly knows how to express love. Later in the novel, Moody learns from his experience how to domesticate himself and become a gentler lover.

Miller’s suggested distinction between the human and the brute redraws the line between the domestic and the wild by opening doors for the canine into the human realm. Yet, not every character accepts the canine within the human, domestic space. Moody’s frustration in this conversation shows humans should not consider dogs rightful members of the household, the microcosm of human civilisation. Felix Sweetsir, Lady Lydiard’s nephew, nags his aunt about Tommie biting him (197) and knows that “[t]o show consideration for her dog was to seize irresistibly on the high-road to her favour” (200). Historian Philip Howell argues that even though nineteenth-century England gives birth to modern pet dog culture, dogs’ place within Victorian society was never decisively settled. At the time of the legislation of dog laws, the dog lobby in the early twentieth century still believed they would be opposed by people who had no affection for dogs (2). In this novel, Isabel Miller represents the emerging middle-class dog culture in the nineteenth century. Miller does not only tell Moody to refer to Tommie as “the dog”, not the brute, but also explains to Alfred Hardyman, the veterinarian, “They call him a Scotch terrier. … People who won’t put up with being bitten by him …. call him a mongrel. Isn’t it a shame? …” (Collins, 207). Her explanation corresponds with the contemporaneous standardisation of dog breeds by dog clubs such as The Kennel Club which was established in 1873 (Worboys et al, 107). The publication of the novella in 1877 in *Illustrated London News* almost coincided with the birth of the Scotch Terrier Club in 1879 (Worboys et al, 134). In the Preface of *The Haunted Hotel*, “to which is added *My Lady’s Money*”, Collins hopes that “all friends of dogs will discover something which is true also of their dogs” in his characterisation of Tommie (viii). Even though Collins acknowledges the Victorian community of dog lovers, the novel shows that only Isabel Miller accepts the canine within the human domestic realm, and, only at the end, the novel shows Tommie not only as an affective labourer for Lady Lydiard and Isabel Miller, but a physical labourer who acquits his companion from wrong accusation.

The word “brutes”, used with Tommie by those who do not love domestic dogs as much as Isabel Miller, resonates far beyond England, the main setting of *My Lady’s Money*, as the redrawing of the line between the domestic and the wild relates to the fear of invasion of the animalistic foreign into the English nation. The term “brute” indicates “[a] person resembling a brute in want of intelligence, cruelty, coarseness, sensuality, etc” (OED, 2021). It has been used to describe racialised human subjects since the sixteenth century (Hodgen, 410). Even if Isabel Miller might not have the image of savage tribes in mind when she debates with Moody, the idea of animalistic racialised subjects was prevalent in nineteenth-century colonial discourses. The advent of Darwin’s theory of evolution led to the notion of a Darwinist evolutionary temporal axis, placing the non-European closer to the primal, nonhuman animals (Luckhurst, xvi-xvii). As Isabel makes dog the third category of beings, neither brutes nor humans, she shows Victorians struggling to accept this in-between status of dogs. Her insistence on breed standardisation attempts to assure that Tommie deserves to be in this new category of domestic beings.

Still, breed standardisation relies on racialised dichotomies. Isabel who cannot tolerate the word “brute” used with Tommie still endorses the racist idea of breed standardisation, by insisting that Tommie is not a mongrel, but a Scotch terrier (Collins, 207). Aaron Skabelund argues that the purity of canine breeds was seen as a sign of civilisation, as opposed to canines in the colonies, which were believed to be unhealthy mongrels. Racial purity similarly explains the Western progress, while miscegenation, in, for example, Africa, was perceived as the cause of degeneration (46). Isabel Miller insists on the purity of breeds and appears to be the only one who keeps in touch with the growing dog culture in her context. Being a mongrel signifies unacceptable behaviour. The emerging standardisation of canine breeds in the latter half of the nineteenth century villainised mixed breeds (Ritvo, 91), even blaming them as the cause of rabies epidemic in the 1870s (179). As Isabel insists that Tommie is not a mongrel, she also insists on the necessary construction of modern dog breeds, as “mongrel”, to her, is a shameful word for dogs. Breed standardisation for canines reflects imperialist attempts to control human races and Eugenics theories of the purity of races and the health of humanity (Galton in Ledger and Luckhurst, 239). Even though *My Lady’s Money* does not feature the threatening racial other from the colonies, it suggests a distinction between the racial/ species other which can be tamed and those which cannot. As Tommie happens to rescue his human companion from false accusation by chance, arguably Tommie is considered the helpful animal other, whose interaction with the human restores justice.

Wilkie Collins, the author of *My Lady’s Money*, is among the first authors to create a figure of the detective, such as Matthew Marksman from *Hide and Seek* (1854) and Walter Hartright from *The Woman in White* (1859), even though they are not professional detectives (Knight, 40). Collins undeniably took part in giving birth to the genre of detective fiction, which provides “the hegemonic processes of the Western nation-state, tantalizing readers with aberrant, irrational criminality” and yet confirms social coherence “through a shared commitment to reason and law” (Pearson and Singer, 1). Even though Collins challenges “certainties about rank, gender, class, body, and consciousness” (Knight, 40) and even reveals that, in *The Moonstone* (1868), considered by critics to be the first detective novel in English (44), the English upper middle-class gentleman can be murderous, while Indian people can be friendly and trustworthy. Collins still re-establishes order as, for example, in *The Moonstone*, the English aristocratic family line is restored (46). In *My Lady’s Money*, Tommie, a brute according to Moody, turns out to help the English human and clear her reputation, even though its rescue is circumstantial. *My Lady’s Money* also features a consulting detective, the last resort of the police, called Old Sharon (111), who offers his help to Mr. Troy, Lady Lydiard’s lawyer, Moody (113), and, later, Isabel Miller (165). Old Sharon also has a pug dog, which has “a curious resemblance” (114) with its owner, even though it does not help Old Sharon solve the case. Collins, a pioneer in the detective genre, shows how “the brutes”, either in the form of Indian people in *The Moonstone* or Tommie in *My Lady’s Money*, can stay within England as long as the social order can be re-established and the “brutes” reinforces the English hegemony.

Later in the nineteenth century, the detective genre reached its apotheosis with the figure of Sherlock Holmes, the creation of Sir Arthur Conan Doyle. Stephen Knight observes that the plot of *The Sign of Four* (1891), Doyle’s second Holmes novel, resembles *The Moonstone* as both involve stolen treasures from India (58). Knight also observes that Sherlock Holmes has “the scientism of Ezra Jennings” (56), the detective figure in *The Moonstone*. Like Collins, “brutes” in both threatening and helpful forms are still with the new detective, interestingly at the time when Scotland Yard decided to train bloodhounds to work along with police inspectors in 1888 (Pemberton, 455). Doyle shows the doubling, contradictory versions of brutes, as the trained purebred canines help him restore order at the time when the British race feared its own demise after their loss in the first war between the British army and the Boers in Transvaal, South Africa (1880 - 1881) (Thompson, 134 – 135).

Thesis Overview: Sherlock Holmes and Racial Purity

In Holmes’ investigative work to restore order at the time of imperial decline, trained investigative canines are used for imperial protection. The first book in the series of Sherlock Holmes, *A Study in Scarlet*, was published in 1887, around the time when Scotland Yard planned to use bloodhounds to track down “Jack the Ripper” in 1888 (Pemberton, 455). The novel features the metaphorical use of the word “hounds” with Inspector Gregson and Holmes (Doyle 2008a, 32). The use of physical sleuth dogs in Sherlock Holmes fictions begin, however, with *The Sign of Four* (1890), featuring Toby, “half-lurcher half-spaniel with a clumsy gait” (Doyle 2010, 93), and ends with “The Adventure of the Missing Three-Quarter” (1904), featuring Pompey, a cross between a Beagle and a Foxhound (Doyle 2008d, 249). Despite the use of the mongrel dog in the very first case featuring a canine detective, the last investigative canine in the series is a cross between similar breeds. The latter case suggests the influence of breed standardisation, integral to the growing pet dog culture in the late nineteenth century, as Howell (2015) argues (2). Historian Neil Pemberton argues also that Sherlock Holmes fictions, as well as bloodhound fanciers, were influenced by myths about medieval bloodhounds chasing political enemies to the crown (454), such as Robert the Bruce, King of Scotland (Smith, 436). The myth about Jack the Ripper’s Jewishness (Knepper, 295) even emphasised that the police bloodhounds were trained to protect the British metropole from the racial other. Except *The Hound of the Baskervilles*, in which the hound is set against the English aristocratic family, Sherlock Holmes depicts the canine as a friend to the English, restoring peace and order for the British Empire.

As the sleuth hounds in Sherlock Holmes texts, which work with Holmes and police officers and thus are not associated with the domestic space, act as upholders of justice and supporters of imperial power, pet dogs in Sherlock Holmes stories can represent loyalty to the British Empire. For example, in “The Adventure of the Creeping Man” (1923), Roy the pet Irish wolfhound protects the British from invading simians, in the form of langur blood serum in the body of Professor Presbury, one of its masters. In “The Adventure of the Lion’s Mane” (1924), an Airedale terrier dies at the same spot where its master was found dead, because of, according to Holmes, “the beautiful, faithful nature of dogs” (Doyle 2009a, 183). The narrative of “The Lion’s Mane” reveals the suspect as the racialsied, dark-complexioned Ian Murdoch and the true culprit as a jellyfish swept across The English Channel from France, a “foreign” species. The death of the terrier, according to Holmes, shows its loyalty when The British Empire was anxious about containing the racialised other and faced the invasion of the foreign.

Thus, despite Holmes’ close companionship with a great number of canines and, as Pemberton argues, his transformation to a canine-in-human-form in his work, this thesis, first of all, considers Sherlock Holmes fictions as restorative of imperialist and anthropocentric justice in a time when racial purity, of both the English and the canine, was of the utmost importance. Pet canines in the stories emphasise the idea of British racial purity and authority, either by representing the racial other or by becoming Holmes’ tool to restore British imperial power.

This thesis hence selects three Sherlock Holmes stories which feature imperial crises as well as pet dogs, reflecting the budding middle-class pet dog culture in late nineteenth-century England. *A Study in Scarlet* (1887) features the death of a Mormon character, a Washoe-American murderer, and a terrier, who is euthanised to become Holmes’ tool to reveal the murderer’s modus operandi. “The Adventure of the “Gloria Scott”” (1893) features blackmail concerning a transported prisoner from Australia and his son’s bull terrier, which, to Holmes, becomes a key to reveal the hidden histories of the convict.

The last chapter is different, as the mongrel daemonic hound in *The Hound of the Baskervilles* (1902) is not a pet canine, but the hound nonetheless exposes ethical issues concerning pet keeping. It challenges the concept of a loyal pet canine and breed purity; consequently, this chapter discusses the threat against breed and racial purity in the novel and argues that eventually the mongrel canine has to be put down to preserve anthropocentric, imperialist order. The novel’s imperial entanglements within a noble family seat in Dartmoor reveals the racial impurity of the murderer, a Costa Rican-English man, John Stapleton/Rodger Baskervilles II. The conglomeration of races is also reflected in a terrorising half-mastiff, half-bloodhound mongrel hound (Doyle 2008c, 152). Unlike other subjects of Holmes’ investigation, the mongrel canine and the bi-racial John Stapleton defy Holmes’ and Watson’s inspection. In contrast to the murderous “mongrels”, Doctor James Mortimer’s loyal pet spaniel was killed by the mongrel hound in this drama of race and class at the time of British degeneration anxieties. The spaniel’s death even emphasises the threat of the rebellious mongrel, while the purebred pet symbolises the possible demise of English purity.

This thesis observes the conservatism of Sherlock Holmes stories, despite possibilities for becoming unconventional and transgressive beyond the human-animal borderline. Sherlock Holmes stories follow the tradition of crime fiction in the nineteenth century, which, as Heather Worthington argues, “police[s] its readers through the discipline of ideology and the depiction of the disciplinary detective” (5). Although Holmes’ “*fin-de-siècle* bohemianism” is shown in his interest in music, his taste for huge quantities of pipe tobacco, and injections of cocaine solution (Knight, 56), Holmes’ aberrant behaviours do not obstruct his mission to restore imperialist justice to the multiethnic Empire. In *The Hound of the Baskervilles*, Sherlock Holmes hides himself in a prehistoric abode on the moor, just like the escaped convict, in order to observe the situation and later discover the truth about the murderer. His stay in the primitive stone house corresponds with turn-of-the-century anxieties about atavism, and yet Holmes’ atavistic act helps him solve the case and bring justice to Dartmoor. Jesse Oak Taylor argues that Holmes’ behaviour can be considered degenerate according to Max Nordau, whose tome *Degeneration* discusses various “symptoms” of degeneracy in a time of racial decline in late nineteenth-century Europe (148). Furthermore, Neil Pemberton argues that Sherlock Holmes’ olfactory skill turns him into “an anthropomorphic dog”, as Holmes is compared, by Watson, to a purebred foxhound in the crime scene in *A Study*, and later acted like a sleuth hound in “The Boscombe Valley Mystery” (1891) (Pemberton, 462). However, these signs of Holmes’ lack of human qualities do not make him a threatening racialised outsider. Taylor argues that, at the time of great semiotic influx of the foreign in an ever-expanding metropolis like London, Holmes needs to feed off the heavy stream of such information in order to work: “The often dubbed “inhuman” Holmes is thus the first posthuman” (145). Holmes’s capability of processing information about foreignness is integral to his re-establishment of British imperial power. His storage of knowledge beyond human capacity is needed in order to keep the peace. Even though this thesis does not discuss Sherlock Holmes’ animality, it still endorses the argument that, despite his questionable lack of human qualities, Holmes protects the realm of the human, like the trained bloodhounds.

Thesis Overview: The Agency of Sherlock Holmes’ Pet Dogs.

Even though pet dogs in Sherlock Holmes symbolise racial purity and mostly function as Holmes’ investigative tools, pet dogs do not simply offer help to Holmes to re-establish imperial order. The act of accommodating the “brute” within a Victorian household questions imperialist attempts to draw a line between the outside and the inside, the familiar and unfamiliar, and, most importantly, the human and animal. If a canine is accepted as a part of a household, a microcosm of a British nation, then the care of the canine, the nonhuman in Victorian domestic space, can pose questions and even upset the human-animal dichotomy, which is integral to racism and imperialism. The budding pet dog culture in the late nineteenth century might have constructed a myth about canine loyalty, but at the same time it placed animals near the imperial centre, questioning the treatment of the nonhuman and the animalistic.

When the canine becomes a part of a Victorian household, it cannot evade gendered codes and “gender trouble”, to use Judith Butler’s terms, within it. The canine, the species other, can challenge the paterfamilias by disrupting the supposed human order. Dogs in Sherlock Holmes stories can be good colleagues and tools, but at the same time they can challenge male authority by allying with women as well as showing the performativity of masculinity, which employs canine bodies as props and symbols. While Tommie in *My Lady’s Money* unintentionally becomes a detective because of the game he plays with Isabel Miller at home, the bodies of pet dogs in Sherlock Holmes can challenge the detective who attempts to categorise the unknown and restore order. *A Study in Scarlet* (1887), for example, does not simply feature the use of the dying terrier to test the poisonous pills found at the crime scene, but the novel also shows rivalry between male-dominated scientific research on the dying body of a pet dog, and women’s alliance with the canine, as Holmes decides to exploit Mrs. Hudson’s ill terrier, which she asks him to euthanise. This short scene is linked to the bigger picture of anti-vivicsectionist debates in the latter half of the nineteenth century, which can be divided into male-dominated scientific world and anti-vivisectionist feminists, as discussed in Chapter 1.

Pet dogs in Sherlock Holmes fictions are thus neither simply tools of British imperial authority, nor only symbols representing the crisis of British racial purity. The bodies of pet dogs and the budding ethics concerning pet dogs in the nineteenth century can disrupt attempts to assert male, imperial authority and suggest a new ethical pathway for multiethnic, multispecies relationships, though Sherlock Holmes narratives end with the re-establishment of imperial, patriarchal power. Because this thesis argues that Sherlock Holmes persists in strengthening imperial, male control, it also focuses on suffering bodies in the interaction between humans and pet canines to shift the focus away from the imperialist socio-cultural labelling of these bodies, onto their physical vulnerability, in the hope of discovering ethical pathways for multispecies co-existence. The realisation of canine-human vulnerability could have adjusted anthropocentric mentality, which is, as shown, inextricably linked with imperialist mentality, and thus challenges the establishment of English imperial authority. I argue that, even though the growing consumer culture revolving around pet dogs reproduced the anthropocentric narrative about canine loyalty as well as breed purity, the presence of the canine in the domestic space in the selected Sherlock Holmes stories reveals not only loyalty but also sufferings from physical contacts between humans and canines. If Donna Haraway begins her research, which becomes *When Species Meet* (2008), by asking whom and what she touches when she touches her dog (3), this thesis responds to this question by showing how “touching” upon the physical vulnerability of humans and dogs can reveal imperial connection and shatter imperialist ideologies.

The Sherlock Holmes texts selected in this thesis, *A Study in Scarlet* (1887), “The Adventure of the “Gloria Scott”” (1893), and *The Hound of the Baskervilles* (1902), reflect the ethical reconsideration of accommodating human and canine bodies, especially in the case of physical suffering. *A Study* features Mrs. Hudson’s heavily ill terrier, which is used and euthanised by Holmes in his experiment with a mysterious pills found at the crime scene, while “The Gloria Scott” features a human in pain after Holmes is injured by his friend’s bull terrier. *The Hound* contains two pet canines, Doctor Mortimer’s pet spaniel and the hound. The legend of the hound, which is called by Sir Henry Baskervilles the “pet story” of the family (Doyle 2008c, 36), intrigues the family members and, I argue, accompany them as if the daemonic hound were their family companion. On the other hand, Mortimer’s pet spaniel accompanies its master out of home, and dies in the tin mine, becoming the food of the bigger dog.

This thesis has a few criteria to define “pet dogs”. While most working dogs, such as sleuth dogs, hunting dogs, and guard dogs, in Sherlock Holmes fictions function as their master’s tools for their physical tasks, pet dogs, even if not stated as such, reveal emotional, possessive bonds between the human and the canine within the domestic sphere. *A Study in Scarlet* (1887) does not state that Mrs. Hudson’s terrier is a pet dog, but her request for Watson to euthanise it suggests an affective bond between her and the dog, and thus the affective and ethical framework can be read out of the ties between the human and canine companion. Historical contexts for specific breeds also help define pethood. Watson’s “bull pup” in *A Study*, which never appears in the story except when Watson tells Holmes, “I keep a bull pup” (Doyle 2008a: 12), should be considered a pet also, because of the word “keep”, which suggests proprietorship. The bull dog as a breed could not legally partake in bull-baiting anymore, as the proposed ban of blood sports in 1823 led to a decrease in the popularity of such sports among the working class (Velten, 107). Thus, this bull dog, which actually does not appear in *A Study*, should be considered a pet dog. The third chapter discusses *The Hound of the Baskervilles,* which undoubtedly features a pet spaniel owned by Doctor Mortimer, but it also discusses the concept of pets in a patriarchal, imperialist regime that reduces women and animals into objects of desire. The broadened definition of pet is influenced by Yi Fu Tuan’s *Dominance and Affection: The Making of Pets* (1984), which argues that affection is dominance with a human face and the combination of affection and dominance becomes pet (1-2), which, according to Tuan, can refer to a wide range of subhumans, such as Bonsai trees (61), children (115), women (122), and slaves (132). This idea will be expansively discussed in Chapter 3.

The bull terrier from “The Adventure of the “Gloria Scott”” (1893) is the only exception according to the criteria. Victor Trevor’s bull terrier attacks Holmes and the attack leads to a friendship between him and Holmes. Unlike *A Study*, which shows an emotional bond between the human and the canine, the bull terrier in “Gloria Scott” does not appear at the Trevors’ residence. Yet, pethood for this case becomes a framework which links the bull terrier, the breed in transition from criminals’ bull-baiting dog to middle-class pet, to Trevor senior, “the landed proprietor” of Donnithorpe (Doyle, 2009: 93) who turns out to be an escaped convict from Australia. The issue of pethood in “Gloria Scott” will be discussed in Chapter 2.

Literature Review

This research on Sherlock Holmes and pet dogs aims to expand the field of detective fiction Studies, which rarely focuses on nonhuman animals, with a few exceptions. Susan McHugh’s reading of fiction and television series featuring white blind detectives and their guide dogs in *Animal Stories* (2011) is among the first. McHugh aims to explore intersubjective rights in the working unit of blind human detectives and guide dogs in twentieth-century crime fictions onward (28 – 29). She shows the possibility of recognition of human-canine companionship as one social unit, instead of the human alone, in these fictions. However, these texts still emphasise the congenital able-bodiedness, though accidentally blinded, of the white male characters (64). As for nineteenth-century detective fictions, Christopher Pittard (2018) discusses animality and anthropocentric violence in *The Experiences of Loveday Brooke, Lady Detective* (1894) by Catherine Louisa Pirkis. In “Animal Voices: Catherine Louisa Pirkis’ The Experiences of Loveday Brooke, Lady Detective and the Crimes of Animality”, as Pirkis was an antivivisectionist activist (2), Pittard argues that *The Experiences,* anticipating Derridean theory of animality by discussing the linguistic construction of anthropocentrism, shows that to write about animals in the nineteenth century is to write about crime, and vice versa (1). Pittard also argues that Pirkis reveals “the inherent connection between Victorian detective fiction – particularly when it deals with murder – and questions of animality” (2). Pittard’s reading shows the association between women and animals. According to a review from *The Aberdeen Free Press* of 9 April 1984, Loveday Brooke’s womanhood does not provide her with the capability of deductive reasoning, which does not only distinguish men from women, but also, according to the Cartesian tradition, humans from animals (3). “The Murder at Troyte’s Hill”, the story in *The Experiences* which Pittard analyses, reveals that the murderer is a philologist who aims to dissect linguistic expressions of pain in both humans and animals, by eventually killing a dog and his female lodge keeper (4). Even though the former is killed in an experiment, while the latter is killed to keep his family secret, the philologist is also about to kill Loveday Brooke for a vocal experiment, before he is arrested by the police (6). At the same time, animality can be seen as empowerment for the female detective, as, Pittard argues, her animalistic approaches, noticing the leaping frog in the thicket, lead her to the hidden body of the canine (7). Pittard’s detailed analysis of “The Murder of Troyte’s Hill” anticipates *Animals in Detective Fiction*, edited by Ruth Hawthorn and John Miller, which is published in November 2022.

Even though the convergence of detective fiction studies and animal studies can be quite rare, there are actually a few literary criticisms on animals in Sherlock Holmes. Most criticisms on animals, especially dogs, in Sherlock Holmes fictions, focus on either working animals, such as sleuth hounds, or threatening beasts. Marjorie Garber in *Dog Love* discusses the agency of the guard dog witnessing a crime from “The Adventure of Silver Blaze”, in which a dog does not bark at the criminal because it is familiar with the criminal (218 – 219). In “Dogs, Detective, and the Famous Sherlock Holmes”, Emma Mason compares Holmes’ investigative methods and his companionship with Watson to dog behaviour. Mason argues Holmes’ “crime-solving powers are rooted in his relationship with dogs, as well as his assimilation with them (289). Holmes’ investigation, she argues, embodies the “positive contribution offered by a relationship between a human and dogs” (291), which dos not refer only to Holmes’ relationship with dogs, but also his dog-like quality. Mason shows the similarities between Holmes’ everyday life, including his companionship with Watson, and those of dogs. Mason exemplifies, “Holmes’ own search for company stems from a dog-like disposition for routine and quietude that he stumbles on with his houndishly loyal friend, Watson” (291). Holmes as a detective is similar to dogs, which “find solace in routine, immediacy, and a tendency to approach everything equally before allowing intuitive judgements to dictate response” (294 -295). Dog-like Holmes challenges the Victorian worldview by his commonsensical, immediate inspection, by reading from everyday objects to solve the crimes, and his relationship with Watson, as Mason adopts Haraway’s concept, can be seen as the relating of companion species, which challenges Victorian binarism and serves as an antidote to Victorian progressive enlightenment value, focusing, instead, on co-habitation, specificity, and contingency of matters (295). Holmes’ doggishness turns him into the Victorians’ favourite hero. This thesis reads dogs in Holmes fiction very differently, as it focuses on the physical presence of the canine and dog vocabulary in the text only, while Mason considers Holmes dog-like by his behavior, and applies Haraway’s model of companion species between the human and the canine upon Holmes and Watson’s relationship. For example, the spaniel in *The Hound* can be related to the South American characters because spaniels were believed to be originally bred in Spain, and signified the Spanish since the sixteenth century (MacInness, 35). The metaphor of bull-baiting in “The “Gloria Scott”” can explain both human relations under imperialist regime and the subjugation of the lower class and the nonhuman animal.

While animals can be friends of the human in the aforementioned analyses of Sherlock Holmes, they can threaten human authority as well. In “The Empire Bites Back: the Racialised Crocodile of the Nineteenth Century”, Mary Elizabeth Leighton and Lisa Surridge argue that the crocodile which bites one of Jonathan Small’s legs off when he arrives in India in *The Sign of Four* (1890) has become a part of an imperialist tradition of symbolising the crocodile as the threat of the racial other. In the case of *The Sign of Four*, to Leighton and Surridge, the history of Jonathan Small’s injuries from crocodile has become a cliché (258). The hound is the more popular animal for critics, among other terrifying beasts in the Holmes collection. Neil Pemberton’s “Hounding Holmes: Arthur Conan Doyle, Bloodhounds and Sleuthing in the Late-Victorian Imagination” (2012) contextualises Holmes - hound interrelations and argues that Holmes might not be purely a human figure of reason, but an instinctual, anthropomorphised bloodhound (466). The proximity between Holmes and working canines as interpreted in this article compromises Holmes’ humanity.

Various critics, such as Catherine Wynne, Neil Pemberton and Janice M. Allan, have focused on one particular canine story in the Sherlock Holmes collection: *The Hound of the Baskervilles* (1902). Their argument focuses on atavistic, animalistic threats as well as fears concerning the loss of imperial power in the form of the daemonic hound. The hound is read both metaphorically and literally, the latter in the light of animal studies. Wynne in *The Colonial Conan Doyle* (2002) argues that the hound represents both the haunting of British colonial violence in Ireland, when hounds functioned as colonial weapons against the colonised (83-84); and Irish vengeance against Anglo-Irish tenants at the time of Home Rule conflict (73-74). Allan associates the hound with the escaped convict, Selden, and the biracial John Stapleton, emphasising the theme of Victorian fears of devolution and miscegenation (174). Even though both interpretations consider the hound as a symbol of contemporaneous racist fears and imperial resistance, Wynne and Allan still contribute to readings of animals and animality as this cannot be separated from discussions of human-animal ethics. In order to discuss the potential (re)construction of human-animal ethical pathways, this thesis does not ignore the symbolic aspects and cultural signification of the canine; it reads Victorian cultural significations of the canine as a part of the maintenance of human power over the animal.

*The Hound* has also been interpreted by ecocritics and animal studies scholars to show how the novel reveals the agency of the nonhuman. Christopher Clausen discusses the genealogy of the construction of landscape as monsters in nineteenth-century literary works, from *The Prelude* (1801) by William Wordsworth to the trio of monster fictions at the turn of the century, *The Strange Case of Doctor Jekyll and Mr. Hyde* (1886) by Robert Louis Stevenson, *Dracula* (1897) by Bram Stoker, and *The Hound* (239). For *The Hound*, Claussen argues that the dream-like landscape, along with its monsters, the hound and Selden the half-animal escaped convict, is not conducive to rationality (247), which Holmes promotes. Even if the end of the novel suggests the victory of rationality and civilisation over primitive nature, especially when the monstrous hound turns into a dead dog, the horror of the unreason and the monsters has an indelible effect, especially upon Sir Henry, who has to face the hound and has a nervous breakdown so severe that he could not stay at The Baskerville Hall, his own seat (248). Dartmoor is also still ruled by “force[s] of darkness” of primitive nature, far from electric lights and land development (249-250). Jesse Oak Taylor focuses on fogs and air pollution in various Sherlock Holmes stories, *The Hound* included, to reveal how Holmes co-exists symbiotically with human-made environments, especially the London smog. He discusses Holmes-made “poisonous atmosphere” (Doyle 2008c, 26), into which Holmes himself is immersed in *The Hound* after smoking, because Holmes co-exists with man-made air pollution in order to solve the case, as if it were his magnifying glass (Taylor, 161). Taylor argues that whenever Sherlock Holmes fictions feature anomalies concerning the nonhuman, Holmes often later reveals that anomaly to be foreign (148); for example, the murderous speckled band, in the short story of the same name, is revealed to be an Indian swamp adder (147). *The Hound*, however, blurs the line between the native and the foreign, and reveals that, despite the “supernatural” qualities, the “natural” world is weird enough (158). This thesis also considers the Gothic aspects of the hound as a challenge to male, imperial authority in Chapter 3, but it adds an ethical element and asks if we should see the vulnerability of the hound and care for it.

The reason why dogs in Sherlock Holmes are discussed by a great number of critics comes from the popularity of the studies of the canines among Victorian scholars. John Miller (2020) argues that dogs and the domestication of animals have become themes frequently discussed in the field (316, 318), and, even though this thesis can be counted as one of them, it makes present in Sherlock Holmes fictions the historical context of animal rights movement in the nineteenth century in relation to pet dogs in order to show the care for the canine companions, as well as the attempt to co-exist. A number of Victorian studies scholars looks at Victorian canine history through the lens of gender studies. For Monica Flegel in *Pets and Domesticity in Victorian Literature and Culture: Animality, Queer Relations, and the Victorian Family*, dogs embodied Victorian ideals of masculinity, serving “as models of everything that patriarchy identifies as belonging rightly to the male: courage, intelligence, devotion, and stalwart true-heartedness” (Flegel, 100). Pet dogs became man's much-needed masculine companion within the household, as they represented the male-associative public sphere and the male-headed domestic space, emphasising male authority (101). However, pet dogs can also usurp male domestic space. Amidst rivalry for love within the domestic sphere, pet dogs, especially lap dogs, can also disrupt male authority, “acting as interlopers into the “man’s castle” who threatened the affective balance of the home” (Flegel, 98). Flegel reads *David Copperfield* by Charles Dickens (1850) as an example of male human-canine rivalry. Instead of supporting Copperfield as a male domestic companion, Jip, his wife’s dog, reveals the tenuousness of male authority at home (102). Sarah Amato in *Beastly Possessions: Animals in Victorian Consumer Culture* discusses canine history in relation to the development of women’s rights movements (Amato, 92), and argues that even though canines and white women were homemakers, paintings of women and large dogs still suggest gender inequality as large canines were portrayed as a masculine presence, protecting women (80). A growing number of female dog fanciers challenge men’s authority in public space as well as male mastery over nature. The Ladies’ Kennel Association was then established in 1894, responding to such misogynist accusations (Amato, 92 – 93). Keridiana W. Chez in *Victorian Dogs, Victorian Men: Affect and Animals in Nineteenth-Century Literature and Culture* argues that pet dogs and white bourgeois women were “discursively linked in the economy of homemaking” (18), under men’s authority. Pet dogs helped redefine middle-class masculinity “as the power to affectively connect with animals such as dog, thereby developing the ability to govern via affective intimacy rather than violence” (3). In the contexts of British imperialism and female domestic consumption in the form of Pekingese dogs (386), Sarah Cheang in “Women, Pets, and Imperialism: The British Pekingese Dog and Nostalgia for Old China” argues that English female aristocrats’ love for Pekingese dogs lead to Orientalist construction of myth about precolonial royal China, believed to be the historical background of this canine breed.

The thesis’ notion of ethical revision of human-canine relations in the context of Victorian developing pet dog culture is greatly influenced by Philip Howell’s *At Home and Astray*, which studies the geographies of human-canine relations and their problems, in the form of dog stealing, rabies, canine graveyards, and the emergence of dog-walking cities. Howell’s work does not show a smooth relationship between English citizens and the domestic canine. Howell writes, “Even as late as the early twentieth century, the dog lobby pictured itself in opposition to a large proportion of the national community that had no affection for dogs [.] …” (2). The dynamic of human-canine relations, at the birth of modern dog culture, influences my reading of Sherlock Holmes’ pet canine and reveals the possibility of posing ethical questions about human and less-than-human subjects in Sherlock Holmes fictions.

This thesis is also greatly influenced by Ivan Kreilkamp’s *Minor Creature*, as Kreilkamp sees the Victorian realist novel as a space of “humanization and animalization” (2), and argues that the structure of Victorian novels relies on the trace of animals, even if they are marginalised (133). Kreilkamp also reads Sherlock Holmes texts and compares animal traces in *The Hound* and “The Adventure of Priory School” (1904) alongside Thomas Hardy’s *Far From the Madding Crowd* (1874). He argues that these literary texts show the possibility of transcribing animal traces in order to show untranslatable animal physicality, which leaves marks in the texts. While Hardy insists on the untranslatable animal body by, for example, using diagrams to transcribe, not translate and describe, a horse’s footprints in *Far From the Madding Crowd* (146), Doyle’s emphasis on human superiority shows how animal traces in “The Priory School” can be read as man-made, deleting animal agency (141). Although, Krielkamp argues, *The Hound* features the incomprehensible “melancholy howl” of the hound, the untranslatability of its painful cry is considered a failure to communicate in the anthropocentric realm of language, and thus does not lead to justice for the hound. No one mourns for the hound’s death (143). Even though this thesis does not focus on the humanity of language, it nonetheless endorses this idea of injustice for the daemonic hound, along with Selden.

This thesis is indebted to the aforementioned discussion of animals in Sherlock Holmes texts, and yet attempts to read another aspect of detective-animal relationships. Instead of destabilising anthropocentrism with readings of antagonistic beasts or proximity to working animals, this thesis focuses on the detective’s relation with pet animals, which disrupts the detective’s formulaic exploitation of the nonhuman. Unlike the animals which accompany Holmes in his investigation and the rebellious animals which has to be suppressed, pet dogs befuddle Holmes with its ethical question, revealing their lives and agency beyond Holmes’ investigation. Influenced by Howell (2015) and Kreilkamp, this thesis reminds the studies on Victorian dog culture that even though pet dogs are marginalised in Sherlock Holmes fictions, they are not voiceless, and shows how the turn-of-the-century culture concerning pet dog – human interrelations cannot be evaded even in the text not mainly discussing lives of dogs. This thesis discusses not only pet dogs in the stories, but also dog metaphors, which are influenced by the middle-class pet dog culture. Dog-related metaphors in Sherlock Holmes stories, such as those in *A Study in Scarlet* and “The “Gloria Scott””, show how influential the human-canine assemblage can be to fin-de-siècle English literature and culture. The ethical reading of Sherlock Holmes in this thesis shows how Victorian detective fictions can reveal the history of concern about animal welfare. As Howell shows the transitional period of constructing an urban space for human-canine assemblage and Kreilkamp discusses the integral influence of marginalised animals and animality in Victorian fictions, this thesis shows how the turn of the century, as a transitional period of canine popularity among the English, can question the structure of detective fictions, which focus more on the search for truth and the restoration of justice, rather than multispecies, cosmopolitan ethics. Animal studies challenges the status of Sherlock Holmes as “fables of protection”, which give comfort to the English conservative reader from foreign threats (Knight, 55), and show that the narratives of Sherlock Holmes, perceived as imperialist discourses against the racialised, animalistic other, contain seeds of their own destruction in the form of pet dogs.

The genre of detective fictions is not a strange place for animals. The often-claimed first detective fiction in English[[1]](#footnote-1) “The Murders in Rue Morgue” by Edgar Allan Poe reveals in the end that the “culprit” is an orangutan (21). The theme of justice featuring in detective fictions can be expanded beyond the species line, as this thesis suggests how the traditional “fables of protection” (Knight, 55) contain the possible seeds of comfort for the nonhuman as well. Victorian studies also does not and should not see animals as strangers. The Victorian period sees various landmarks in the history of the construction of animality and animal ethics, such as the birth of Society for the Prevention of Cruelty against Animal (SPCA) in 1824, Darwin’s publication of *The Origin of Species* (1859), the founding of the Kennel Club (1870), and Max Nordau’s *Degeneration* (1892). My interpretation of dogs in Sherlock Holmes fictions at the turn of the century suggests how animal rights movements as well as the burgeoning pet culture resided insidiously in Victorian mainstream imperialist discourses. My thesis also contributes to work on animal cultural histories, such as Hilda Kean’s *Animal Rights: Political and Social Change in Britain since 1800* (1998), as it shows the influence of Victorian debate about animal ethics within the literary texts which make an attempt to restore human superiority in the time of anxieties about British racial degeneration. As Beryl Gray in *Dogs in Dickensian Imagination* argues, “individualized nineteenth-century fictional dogs are legion, and by the end of Dickens’s era canine characters had taken their place in invented societies almost as a matter of course [.]” (17). Reading dogs in Sherlock Holmes joins the parade of Victorian literary criticism concerning dogs and yet shows how, following Kreilkamp, fictional pet dogs not only reflect historical events concerning animal rights and pet culture, but they can also subvert the very imperial contexts that oppressed them.

Theoretical Contexts

As discussed above, this thesis focuses on the suffering bodies of pet dogs, in contrast to its imperialist symbolism. My research mainly employs frameworks of nonhuman ethics, explored by Donna Haraway, Judith Butler, and Nicole Shukin. Even though Haraway is rarely quoted in the thesis, and her theories apply better with pet dogs in Sherlock Holmes cases after *The Hound* (see Conclusion), Haraway deserves credit here as the foundation of the framework of this thesis. To question the myth of canine unconditional love for humans, Haraway, in *Companion Species Manifesto,* coins the term “caninophiliac narcissism”, to explain how the human narrative of canine love shows how humans use canines as mirrors to boost their self-image (33). Instead, dogs should be seen as “companion species”, inseparably linked with what humans proclaim as their own “civilisation”, which tames and categorises nonhuman others. Also dogs and humans should be seen as creatures with “significant otherness”, which “are accountable both to their disparate inherited stories and to their barely possible, but absolutely necessary joint futures” (8). This thesis is also influenced by Haraway’s concept of “Contact Zone” from *When Species Meet*, in which two species meet to “become with”, to commingle in order to open themselves to something new (219). The contact zone is a place where responses between companion species happen. Response means acknowledging, learning, and knowing, “however imperfectly”, each other through communication (226–227). Haraway adds that the entanglement between species cannot be easily explained by tautology, and yet lures us to join in the game of speculation: “The open beckons; the next speculative proposition lures; the world is not finished” (244). Instead of fixing the meaning of human-dog relationship with one meaning, Haraway suggests entering the interspecies contact zone to learn about dogs beyond the narcissistic myth of canine unconditional love.

Shukin also transforms anthropocentric perception of animals, in this case, beyond capitalist logic. Nicole Shukin’s concept of “rendering” challenges the anthropocentric logic which “renders” nonhuman bodies into symbolic and physical capital, which are intertwined and justify each other in the logic of capitalism. Rendering’s double meaning of transforming animal flesh and transforming artworks shows the inextricable connection between symbolic capital and physical capital. Shukin suggests “distortion”, code-switching between symbols and the flesh in order to disrupt the continuity from symbolic animal to capital and vice versa. Distortion routes “the semiotic vector of an animal sign through a material site of rendering, for example, diverting…the animal signs in a Canadian telecommunications ad campaign through neocolonial bushmeat and war economies.” Distortion, Shukin adds, “resists privileging either literal or rhetorical sites of rendering as truer vantage points from which to reckon with animal capital, emphasizing instead that both are effects of power” (26 – 27). Both animal studies theorists challenge Holmes’ monistic, symbolic reading of the nonhuman surroundings, especially the canine, by contrasting the symbolic dog with the physical canine and contextualising the symbolic canine with the history of the breeds and their process of accommodation within Victorian middle-class households.

The switch between the symbolic animal and the fleshly one, which disrupts the presumably seamless relations between the two, leads to the ethical framework of grief, mourning, and vulnerability developed by Judith Butler. Although Butler’s *Precarious Life* (2004) and *Frames of War* (2010) do not deal with nonhuman bodies, Butler’s theorisation of grief, precariousness, and vulnerability is applied to the nonhuman in this thesis, which focuses on the suffering bodies of both the human and the canine, as well as grief over them (or the lack thereof). *Precarious Life* discusses the social aspects of grief, which reveals the dependency of bodies and questions the boundary between self and other, and discusses grief and American nationalism in a post-9/11 context. Butler argues that, as various newspapers considered Afghans’ death in the war with the U.S., they also considered them dead even before they were killed. Later, in *Frames of War*, Butler argues that precariousness and vulnerability are integral to the concepts of life and bodies. Related to the discussion of grief in *Precarious Life*, Butler proposes “to be a body is to be exposed to social crafting and form, and that is what makes the ontology of the body a social ontology” (3). Even though precariousness of life cannot be apprehended properly, “there ought to be recognition of precariousness as a shared condition of human life (indeed, as a condition that links human and non-human animals)…” Precariousness for Butler implies sociality, dependency, and exposure of and towards others (13-14). Butler’s idea is integral in this thesis as grief and vulnerability emphasise the physicality of the canine and the human, rather than patriarchal, imperialist fantasies of the canine. As grief is the realisation of the dependency of bodies, the act of grief in Sherlock Holmes texts, especially in *A Study* and *The Hound*, can become a building block to revise ethics between humans and canines.

Methodology: Reading “The Lion’s Mane” as Example

The main methodology of this thesis is historical contextualisation of Victorian canine history, by looking into Victorian popular journals and newspapers as primary historical evidence, as well as historical research, as discussed above, as secondary evidence. The contextualisation does not only apply to contemporaneous historical events corresponding to events in the narratives, but also to commodities and objects within various historical occurrences. For example, even though *The Hound* was published in 1902, the name “Beryl”, of Beryl Garcia in *The Hound*, which means a mineral species which includes emerald (OED), can refer to colonial Spanish emerald mining in the fifteenth century to British colonial and economic enterprise from the early nineteenth century.

The historical contextualisation in this thesis also includes the interpretation of names and words, to show the hidden connection of Sherlock Holmes texts to wider imperial contexts. Doyle, I argue, leaves minor historical clues in his text in order to indirectly refer to current colonial events, as he drops names of places and people, which might not be integral to the main plot of the text, yet are related to British colonial history, as if Doyle wanted his readers to become Sherlock Holmes, reading meanings in things perceived to be trivial. This thesis employs etymological approaches as well in order to apply one of the various meanings in the history of words to the theme of the thesis.

“The Adventure of the Lion’s Mane” (1926), a late Holmes story, is a good example to showcase my methodology. It sets its narrative at a coastal town overlooking the English Channel. Maud Bellamy, the red-headed local beauty of that town, loses her lover, Fitzroy McPherson, who passes away in a mysterious manner at the tide pool where he frequently swims. Ian Murdoch, a dark-complexioned man whose love for Maud is unrequited, is the prime suspect for the locals. At the end, Holmes reveals that the true culprit is the jellyfish called the Lion’s Mane, and Murdoch is exculpated.

The story questions racism and reveals its layers of references to the racialisation of characters, inferred from the characters’ name, which denote the racialised background and resemble the historical figures in British imperial/national conflicts. Firstly, the plot of the case can be related to Doyle’s investigative attempt to exculpate George Edalji, a Parsee lawyer and suspect in the crime of animal mutilation in 1906 (Kerr, 148). Furthermore, in an Irish colonial context, Maud is the name of the famous Irish actor and nationalist Maud Gonne (Perloff, 250), while Murdoch, originated from three Gaelic names, Muireadhach meaning “the mariner”, Murchadh “the sea warrior”, and Muircheartach “the sea ruler” (Hanks et al, 2017) can be related to the tension of Anglo-Irish relations, bound by “the sapphire ring of the ocean” as Doyle said in a speech for a Liberal politician in the 1900s (Doyle 2014, online). Murdoch also reflects English animalistic cartoon depictions of the Irish as sea monsters, the real “culprit” of this case, such as an octopus and a half-man half-sea dragon creature (Curtis, 45). The revelation of the “concealed” Irish aspects in the text emphasises the conditionality of Murdoch’s exculpation, which results from his staunch loyalty to the English community, while Maud Bellamy and her family do not appear at the scene of reconciliation.

Furthermore, as the story also features Harold Stackhurst, a teaching master and McPherson’s boss, the narrative, set near the English Channel, also suggests a historical reference to the Norman Invasion. Harold is the name of the English King who was defeated by William the Conqueror, while Maud, whose brother is called “William”, is a medieval European vernacular version of the name Matilda. William the Conqueror’s wife was called both Maud and Matilda (Hanks et al 2006, online). Maud Gonne, the possible origin of Maud Bellamy, had been in France, before she returned to Ireland and became an actor and Irish separatist. She gained the moniker “Ireland’s Joan of Arc” (Crookes, 51). Another layer of historical reference emphasises the foreign threat of the English across the sea, as the jellyfish, swept by a heavy storm into the tide pool, is considered “foreign” and thus not recognised by the locals (Doyle 2009a, 189). Colonial and nationalist historical references correspond with Doyle’s half-hearted critiques against colonial violence, especially in the case of Ireland, which will be discussed in detail in Chapter 3, because, in “The Lion’s Mane”, for example, he realised the racist oppression, especially in the case of Ian Murdoch, and yet the short story still hopes to subjugate the dark-complexioned Ian Murdoch into the system, as he showed his allegiance to the British by allowing himself to be stung by the jellyfish. The analysis of the use of words and names in Sherlock Holmes fictions in this thesis aims to debunk Doyle’s colonialist support, and yet also to show Doyle’s confusion about his political standpoint. Catherine Wynne argues that Doyle changed his mind about colonialism, at least in relation to the Home Rule policy, from the Unionist to the supporter of the Home Rule Policy, though he still adored the glory of the British imperial army (4).

The historical analysis of “The Lion’s Mane” reveals racial tensions, which correspond with Holmes’ reading of the loyal death of Fitzroy McPherson’ Airedale terrier. The perceived love of the terrier can be compared to nationalist loyalty. As the pet dies at the same place as its master, revealed later to be stung by a jellyfish, Holmes sees the death of the dog as an expression of its faithful nature (183). At the time of imperial crisis at the end of the Partition of Ireland and Irish civil war, the loyal dog, which later “teaches” Murdoch, the only non-white character, to show loyalty in the same way, dipping in the pool to be stung by the jellyfish. The terrier becomes the centre to hold the imperial chaos at bay, showing that loyalty could still be gained in such desperate times. The references to the British Empire and the history of the British nation are not straightforward, but, I argue, reveal how things, human or not, are connected in the wide network of the British Empire, however small they are. This thesis, which aims to let the small pet dogs knock the imperial tower down, unveils the potential of the historical context revolving around small domestic creatures like pet dogs, which are not only affected by the imperial network, but also play and negotiate with it.

Chapter Summaries

This thesis is divided into three chapters, one for each Sherlock Holmes text. Each chapter, geographically, is very different from each other, as the discussion of the texts casts a wide net of imperial enterprise cast over various colonies and former colonies. Similarly, these chapters discuss the interrelationship between the physical vulnerability of the canine and the canine symbolism, which represents imperial loyalty and indicates the social background of the dog owners. This thesis argues that the physical canine in the text, however, disrupts imperialist language of canine metaphors.

The first chapter, “Grief for the Canine as a Challenge against Imperial Fantasies in A Study in Scarlet”, questions imperialist, masculine heroism with the use of the hound metaphor with an ailing terrier and its female owner. The hound metaphor in the novel describes the heroism of Holmes and Jefferson Hope, the murderer, and represents the fantasy of imperial, paternalist control, against the foreign, degenerate murderer, in the form of the Mormon victims. Even though Hope murders, his crime is justified by the internal logic of the novel, which denigrates the community of the Church of the Latter-day Saints and kills Hope off, with his own health condition, before he receives his lawful punishment. The imperialist, male-glorifying fantasy of control corresponds with male-narrated stories about female sufferings, which justifies gentlemanly protection, yet the women’s suffering is told in indirect speech, mostly by men, and thus the novel reveals how male characters exploit those narratives to sustain their control. The male wishful fantasy in the form of the metaphorical hound is also challenged by the imperative of a woman and the physicality of the terrier, when Mrs. Hudson asks Watson to euthanise her ill terrier. As the terrier is euthanised, in Holmes’ experiment, by the same pill which kills Enoch Drebber, one of the Mormon victims; the comparison between the dog and the victim challenges the justification of the murder. The feminist association with antivivisectionist movement changes the signification of Holmes’ male-led experiment to the euthanisation of dogs under female imperative. The focus on mourning, instead of the result of the experiment, and the canine association with the murder victim challenge the canine fantasy of imperial control.

The second chapter, “Canine Flesh and the Colonial Middle Class in “The Adventure of the “Gloria Scott”” (1893)”, similarly contrasts flesh with symbol, but this chapter focuses on the human body injured by a canine when Holmes is attacked by his friend’s bull terrier. This chapter argues that the narrative uses the symbolic association of the bull terrier with blood sports and the criminal class to expose the former social status of its owner, Victor Trevor, whose father is a colonial parvenu and escaped convict from Australia. Although the narrative focuses on the blackmailer Hudson, whose threat ails and kills Mr. Trevor Sr., Holmes’ narration works as an exposure even before Hudson appears in the narrative, with the use of social markers, such as the attack of the bull terrier. As “The “Gloria Scott”” adjusts the disrupted social order by exposing Mr. Trevor Sr. as an animal-harming criminal from the penal colony, the story corresponds with the context of transforming the bull terrier from an unstandardised breed of bull-baiting dog to the domestic breed and “gentleman’s chum” (American Kennel Club, online). This chapter looks into the attempt to control the working class with anti-cruelty laws in Australia and exposes state violence against the state criminal, which is ironically described by imagery similar to anti-cruelty pamphlets, with the criminals as the victims. The chapter highlights the precarious state of human and canine flesh, exposed to one another, suggesting an ethical pathway that might have been, instead of exposing the truth behind the canine metaphor in order to restore social hierarchy.

The third chapter, “Pet Love and Imperial Authority in The Hound of the Baskervilles” (1902)” explores how love for a pet can be seen as an exercise of imperial power as well as recognition of nonhuman vulnerability. This chapter argues that the novel makes human-pet dog relationships at the turn of the century an allegory of imperialist, paternalist power relations, yet this chapter goes on to suggest that allegorisation of the canine and women does not mean replacing one being with another, but is rather a method of alliance, especially for the oppressed, under the endearing term “pet”. The term “pet” in this chapter includes both canines and women, and I argue that the hound, whose legend is “the pet story” of the Baskerville family, represents monstrous vengeance for imperial, patriarchal violence against women and dogs. However, at the end, this chapter argues that Gothicisation does not lead to realisation of the animal other, but rather to violence that restores imperialist, patriarchal order. At the end, the chapter focuses on Mrs. Barrymore, the servant at Baskervilles Hall, who mourns for her animalistic-looking brother, Selden, the escaped convict from Dartmoor prison, after he becomes the “collateral damage” in the murder scheme. Her love for her brother, who is compared to the hound, suggests the possibility of love for the canine, which sees the physical vulnerability of the less-than-human, instead of Selden’s monstrosity. Even though the novel eventually does not suggest solutions to human violence against canines and their allies, the novel suggests the possibility of grieving and mourning with the suffering of less-than-human subjects. Love for the less-than-human can change its course to egalitarian ethics, instead of patronising, oppressive pet love.

The conclusion discusses Doyle’s Sherlock Holmes short stories in 1920s, after pet canines became popular among the middle class, and when the presence of the canine in the British household was not perceived as a problem. Even though I argue that suffering pet dogs in Sherlock Holmes fictions at the turn of the century might have revised ethics for human-canine relations and challenged the imperialist frameworks concerning interspecies relations, Sherlock Holmes texts later in the twentieth century which feature pet dogs, beginning with “The Adventure of the Creeping Man” (1923), still preach imperialist values and pet canines in the texts are victims of imperial violence. Yet, Sherlock Holmes fictions after The Hound use pet canines to uphold heteronormative domesticity and anthropocentrism. Among various cases featuring pet dogs in *The Casebook of Sherlock Holmes* (1927), the last collection of Sherlock Holmes short stories penned by Doyle, the conclusion of this thesis focuses on imperial, heteronormative violence against the pet spaniel and its associates in “The Adventure of the Sussex Vampire” (1924), a case very similar to *The Hound* as it features Latin American female characters and the notion of supernatural monsters. I argue in the conclusion that Sherlock Holmes fictions after *The Hound* do not aim for egalitarian human-canine relationships, but hope for stronger and better male imperial leaders to lead and employ these canines for the sake of Empire-building.

# Grief for the Canine as a Challenge against Imperial Fantasies in *A Study in Scarlet* (1887)

## Introduction

*A Study in Scarlet* is prescient about the use of dogs in detective work, even though in metaphorical forms. One year after the publication of the novel, in which its protagonist is compared to a “well-trained foxhound”[[2]](#footnote-2) (Doyle 2008a, 32) at the crime scene, “Scotland Yard recruited two… bloodhounds to assist in the Jack the Ripper murders” (Pemberton, 455). Edwin Brough, a bloodhound fancier from Scarborough who attempted to produce a pure-bred English bloodhound, provided the police with his canines and, because of him, bloodhounds became known to the public for their skills in tracking and following scents, though the plan to use the hound in the Ripper case was aborted without evident reasons (455). Yet, the novel’s depiction of the canines does not end there; as Mrs. Hudson’s ill pet terrier conveniently enters the scene, with its owner’s request to euthanise it; when Holmes needs to experiment on the pills left at the crime scene. Although the terrier does not work actively, like hound-like Holmes, the terrier is also a path to the demystification of the crime, an unintentional martyr for the team of investigators.

The depiction of the canines in this novel is complicated. Firstly, the use of the word “hound” is not limited to Sherlock Holmes, or the investigative unit. *A Study* begins with Holmes the hound, joined by his new friend John Watson, to investigate the crime scene, where Inspector Gregson and Inspector Lestrade, who calls himself “an old hound” (Doyle 2008a, 32) to show his confidence about his investigative skill. The body of the victim, Enoch Drebber, was left with the word RACHE written in blood on the wall. A wedding ring is also found on the floor at the crime scene. Holmes hopes that the ring can give a clue about the murderer, and advertises in the newspaper to find the owner of the ring. An old woman arrives at Holmes’ office and, according to her, the ring appears to belong to a daughter from *Hounds*ditch, where, as Holmes follows, she disappears into thin air. Meanwhile, in the police investigation of the case, Inspector Gregson suspects Arthur Charpentier, who has the desire to avenge for his sister after he learns that Drebber tries to abuse her. Charpentier calls Drebber “you hound” (Doyle 2008a, 116). Gregson arrests him. However, later, the second victim, Joseph Stangerson, related to Drebber, is found stabbed in the hotel; next to his body were two mysterious pills. Thus, Charpentier is not the murderer. When Holmes eventually finds the murderer, Jefferson Hope, an American cab driver connected to both victims, they quickly charge him like “staghounds” (66). Then, the plot is diverted to a flashback story, told by an unnamed narrator, about the conflict behind the murder in a Utah community of the Church of the Latter-day Saints. Jefferson Hope kills both Drebber and Stangerson because they plan to marry Lucy Farrier, the woman he loves, without her and her father’s consent by claiming Mormons’ polygamous practice. Jefferson Hope, the daredevil cowboy who grows up in Washoe community, tries to help Lucy Farrier and her father to escape from the community. Yet, he fails as the Mormon’s military band takes Lucy away to marry Drebber, and kill her father. Jefferson nurtures his revenge, becoming “a human bloodhound”. He learns how to make pills, and finds a chance to track Drebber and Stangerson down to London where he kills them; Drebber was killed by the pill, Stangerson the knife. Thus, the word “hound” does not refer to just Holmes in particular, but “the hound” is a contested term, used to describe the detective, the victims, and the murderer.

Not only does “the hound” refer to more than one category of characters, Mrs. Hudson’s heavily ill terrier makes a complicated link with the human characters in the novel. Holmes and Watson employ Mrs. Hudson’s request to euthanise her dog to experiment with the mysterious pills, one of which turns out to be poisonous, while the other is not. The ill terrier is thus connected by the plot to the Mormon characters, the victims of the same pills. Moreover, Jefferson Hope, at the crime scene, calls Enoch Drebber, the first victim, “a mad dog” (119), to justify his murder. The justification goes along with the novel’s villainisation of the Mormon community. However, as the terrier takes the same pill as Drebber the “mad dog”, both of their suffering bodies are compared, posing ethical questions about the murder of Drebber, even if the novel portrays him as the savage, monkey-like, invading foreigner, unlike the pitiable body of the terrier. The bodily connection across species questions the justification of murder and the glorification of both Holmes and Hope, who dies of aortic aneurysm before he is sentenced. The great masculine image of heroic hounds is challenged by the physicality of the smaller, ailing terrier.

The fact that Sherlock Holmes begins his first day in the literary world as a metaphorical sleuthhound is observed by critics in terms of either class or race. Andrew Glazzard discusses class conflict and Victorian Scotland Yard in Sherlock Holmes fictions and argues that the imagery of “pure-blooded, well-trained foxhound” in *A Study* is a marker of the upper class, while Inspector Lestrade, called by Watson “ferret-like” (Doyle 2008a, 28), “is compared to an animal bred for hunting rabbits, a much more working-class sport than hunting with hounds” (Glazzard, 41). The comparison of the investigators to hunting animals in *A Study* becomes Glazzard’s starting point in his discussion on Scotland Yard’s recruitment of working-class detectives and Victorian classism.

While Glazzard contrasts Holmes and Lestrade with canine representations to show Victorian classist critiques against blue-collar “Defective Department” (43) of the Scotland Yard, Sebastian Lecourt compares the canine depiction of Sherlock Holmes in *A Study* to the savagery of Jefferson Hope to argue that, despite the attempt to Orientalise the “backward” Mormon communities and exoticise the American West, Sherlock Holmes, the vanguard of the British metropole, also contains animality which, under his control, can benefit the English civilisation (104). The depiction of Mormon communities in nineteenth-century England expresses anxieties about the degradation of the British race as a great number of Mormon converts were British emigrants, though the supporters of “Greater Britain”, a notion conceptualised by Charles Wentworth Dilke, believed in global improvement by global Anglicisation, and considered the Mormons the Western vanguard of English civilisation (95). Yet, the representation of Mormons in Victorian writings consistently reveals anxieties about the pollution of the English race as, instead of bringing about progress, their Christian sect was perceived by Victorian authors to be a pastiche of “backward” “Oriental” religions, as appeared in Richard Burton’s travel writing *Pilgrimage to Al Madinah and Meccah* (89). Burton argues, “Mormonism was the expression of a late and decadent stage of the world” (89–90). The American West, the location where Mormon beliefs spread, was also Orientalised by contemporary writers (Francaviglia, 15). Victorian popular fiction and non-fiction writings about the Mormons, such as, Orvilla Belisle’s *The Prophet* (1856), Maria Ward’s *Female Lives among the Mormons*, and Fanny Stenhouse’s *Tell it All* (1874), show how the Mormon husband of a British female convert “manifest illicit, Oriental desires” of procuring the second wife (Lecourt, 92). Similarly, Lindsay Dearinger argues that the American West is represented as unknowable and less connected to the globe. The Mormon segment (52), which reveals the conflict between the Mormon victims and Hope, and leads to the murder; is unknown to Holmes, and thus, an inability to learn about the history of the case renders the American West, the setting of the history, unthinkable, becoming the frontier of Holmes’ reasoning. The American west in contemporary imagination was represented as the American alterity (52), because the landscape lacks global interconnection (68).

Lecourt argues that *A Study* both shows English anxieties about their own racial decline, reflected by the Mormons, and acknowledges that the combination of the civilised British and animalistic racial other, if contained well like in Holmes’ case, can lead to the security of the British Empire. To explicate this argument, Lecourt compares the “savage-looking” (Doyle 2008a, 83) Jefferson Hope, who used to live among the Indians (105), to Holmes, who is, in “The Adventure of Boscombe Valley Mystery”, described as having “the purely animal lust for the chase” (Doyle 2008b, 91) and, in “The Crooked Man” and “the Naval Treaty”, is compared to “red Indians” (Doyle 2009b, 157, 235)[[3]](#footnote-3). *A Study* has distinguished Holmes from Hope because, Lecourt argues, Holmes can “translate atavism into cultivated heterogeneity” (104). *A Study*, for Lecourt, accomodates both representations of the Mormons: the civilising Mormons for “Greater Britain” and the animalistic, Orientalised Mormons. Although the denigrating aspects of the represented Mormons become the catalysts for the plot of *A Study*, Lecourt argues that Holmes’ capability of balancing his foreign animality and his intellect can serve British civilisation well. As for the discussion of English anxieties represented by the Mormons, Lydia Fillingham argues that the critique against Mormon practice in *A Study* questions Victorian surveillance society (674) as well as contemporary scandalous sexual oppression (676), such as polygamy and prostitution.

As a metaphorical hound in *A Study* leads to discussion about either the anxieties about the failure of the security system of the metropole, led by working-class officers, or the anxieties about the decline of the British races in the form of Mormons; a smaller, physical canine in the novel does not escape critical attention. Christopher Pittard reads the scene of Holmes’ experiment in *A Study* in his discussion of antivivisectionist movements and Victorian detective fictions. Pittard argues that the close relationship between feminism and antivivisectionism in nineteenth-century detective fictions leads to the characterisation of mad, male scientists, who harm both women and animals. In the case of *A Study*, an example Pittard gives at the conclusion of his article, Watson’s narrative begins with the necessity to euthanise the suffering terrier, and yet at the end of the experiment, the narrative has become “an uncomfortably voyeuristic reportage”, similar to the one described in antivivisectionist literature. Although Holmes later challenges vivisectors and animal abusers, in a few cases,[[4]](#footnote-4) his method is similar to them, as seen in Watson’s description of the dead dog in *A Study* (183).

While Pittard discusses the ambiguity between canine euthanasia and animal experiment in *A Study*, the previous criticisms of this noveldo not associate the euthanasia of the ill terrier with the Mormons, who are also called mad dogs. The ambiguity between canine euthanasia and the vivisection of Mrs. Hudson’s dog can also be related to the murder committed in the form of experiment whether they will take the poisonous pill or the neutral one. Jefferson Hope also makes his pills when he works in a laboratory (Doyle 2008a, 117). The comparison between Mrs. Hudson’s pitiable ill terrier and the Mormons, especially Enoch Drebber, the only one who takes the pill, challenges the attempt to daemonise the Church of the Latter-day Saints. The care for the vulnerable body of the terrier challenges the justification of murder of the Mormons, which can be seen from Hope’s death before his sentence. The connection between the terrier and the Mormons can question Victorian racist representation of the Mormons in the novel.

The ambiguity of Holmes’ canine euthanasia and animal experiment also shows the agency of women for the first time, even if the female character, in this case, Mrs. Hudson, is not present at the scene. Although Hope murders Drebber and Stangerson to avenge the Mormon forced marriage, which depresses and kills Lucy Farrier, his fiancée; the narratives about and from suffering women in this novel are told by men. Malicious men, who abuse women, have to, also, be punished by men of justice, who support the male-dominated imperial order. However, at the scene of the euthanasia, Mrs. Hudson’s order shows her care for her pet terrier, an alliance which male characters, especially Holmes, exploit for their investigative purpose. The alliance between Mrs. Hudson and her terrier should be highlighted in order to question the patriarchal, racist regime at work in the novel.

This chapter combines the discussion of canines, metaphorical and physical, with the anxieties about the foreign at the time of imperial crisis, and aims to topple the regime of male, imperial authority with the alliance of women and dogs. It argues that *A Study in Scarlet* constructs two hound-like characters, Sherlock Holmes and Jefferson Hope, in order to restore imperial, male-dominated order for the English communities inside and outside the British Isles. However, the metaphorical hound, the embodiment of male-empowering, imperialist fantasies, is challenged by the presence of women, who were constructed to glorify Victorian ideals of masculinity, as well as the fleshly vulnerability of the canine. The narrative about Mormon abuse of women in the novel reveals narrative fragmentation and the process of narrative construction, and thus compromises the reliability of the narrative told by men of justice. Also, the attention to a peripheral scene of a woman’s request for her pet canine’s euthanasia, in comparison with the murder of the two Mormons, subverts such constructions by focusing on the vulnerable body of the canine and its relationship with its female human companion, instead of the masculine, canine metaphor. Mrs. Hudson’s grief for her pet dog, which leads to Holmes’ euthanasia-cum-experiment, shows human-canine fleshly interconnections, while Jefferson Hope’s grief for his deceased fiancée leads to his murder of “the mad dog” and thus an attempt to preserve the British Empire from animalistic, rabid Mormon.

The chapter is divided into four sections. The first section discusses the use of the hound metaphors with the heroic Sherlock Holmes and Jefferson Hope, who restore order at a time of British imperial crisis. The metaphorical hound embodies Victorian concept of masculinity and protects the Victorian family ideal, which is contrasted with the Mormons. The second section argues that such heroism of the metaphorical hound relies on the narrative about suffering women in the novel. This section argues that the narratives about abuse against women in the novel are told by paternalistic narrators, who exploit women’s suffering to glorify the rescue by the English men. The narratives of women within the novel can be seen as an attempt to contain women, but, at the same time, emphasises how women are doubly exploited. After the male wish-fulfilling fantasies which support imperial patriarchy are questioned, the third section discusses the metaphor of precarious canines, which also challenge the fantasies of imperial control in the form of the hound metaphor. The last section contrasts the direction of grief between two incidents: Mrs. Hudson’s imperative to have her ill terrier euthanised and Hope’s murder of Drebber and Stangerson. Instead of transforming grief into revenge in order to fortify a patriarchal and racist nation, as in the case of Hope, this section hopes to redirect such grief by examining the euthanasia and experiment on Mrs. Hudson’s canine, which emphasise the need to reconsider interspecies, interracial connections and the ethical relationship between the human and the nonhuman.

## Sherlock Holmes and Jefferson Hope as Heroic Hounds

Sherlock Holmes begins his first day at work in a pack of hounds. Not only does Watson call him “a purebred foxhound”, but Inspector Lestrade also calls himself an old hound (Doyle 2008a, 32). Later, the readers will learn that the term “hound” is also applied to Jefferson Hope, the avenger for his beloved fiancée. It seems the term “hound” is applied to those protecting the English values and punishing the foreign, animalistic invaders. Even though Hope, Drebber, and Stangerson similarly hail from America, Hope can represent the hero of the English sexual norm, in the project of Greater Britain, as discussed in the introduction, against the degenerate Mormons.

Yet, the use of hound metaphors in the novel is more complicated, as “the villains”, the Mormon characters, are also berated as “hounds” by Arthur Charpentier, the son of Mrs. Charpentier, whose daughter Drebber abuses. The aberrant use of the hound metaphor in the last case questions the rest of the pack. This section explicates the use of the hound metaphor, which is applied to both heroes with British values, and, contradictorily, the violators of such values.

The first time the hound metaphor is used suggests anxieties about racial decadence and racial purity, and, in this scene, the metaphor tries to distinguish Holmes as purely English with aristocratic connection, as a contrast to a foreign criminal. Holmes as a hound in the first scene acts as a guard for the heart of the Empire. Holmes in this scene represents not only the more effective doglike agent, compared to The Scotland Yard, but also the purebred hound. The contrast of Inspector Lestrade’s investigation and Holmes’s associates racial/ breed purity with efficiency. The canine metaphor is first used by Holmes with his use of the word “scent”, as he comments that the police inspectors would work perfectly if they were “put on the right scent” (20, 24). The hound metaphor is later used by Inspector Lestrade. After Holmes questions Inspector Lestrade’s interpretation of the crime scene, Lestrade speaks to Holmes, ‘You may be very smart and clever, but the old hound is the best’ (32). The examples show the relation between the hound metaphor and national security, in the case of which the victim, whose ‘distorted baboon-like face’ (41) haunts Watson, is perceived as foreign and subhuman. The murder suspect is also believed to be foreign. Later in *A Study*, *The Daily Telegraph* discusses the case at Lauriston Garden and, at the end of its lengthy analysis, advocates “a closer watch over foreigners in England” (48).

Yet, Holmes, who later considers himself “one of the hounds” (39) and better than Scotland Yard inspectors, is specifically described by Watson as “purebred foxhound” (32). The specificity emphasises the purity of the breed and race. In the scene of urban degeneracy, Holmes plays the role of pure-bred aristocratic hound (Glazzard, 41), tracking down the truth hidden beneath a scene of, not only imperial but also social, disorder. After Holmes’ detailed scientific inspection, Watson describes him as ‘a pure-blooded well-trained foxhound as it dashes backwards and forwards through the covert, whining in its eagerness, until it comes across the lost scent” (Doyle 2008a, 32). Foxhounds were the first breed with pedigree records since the late eighteenth century and were associated with the aristocratic household (Ritvo, 94). The specificity of the breed also associates Holmes with fox hunting, an aristocratic, traditional use of the canine, in contrast to the recent trend of pet keeping among the middle class. Lauriston Garden even challenges Victorian idealised middle-class domesticity and shows an attempt to emulate the upper classes. As Watson’s metaphorical hound dashes “through the covert” (Doyle 2008a, 32) to find the scent, Holmes reads the scene through Hope’s deception and the deceptive furnishings of Lauriston Garden, which reflects middle-class anxieties about social mobility and consumerist imitation of the aristocrats. Watson describes the room, which shows physical degeneration and challenges the belief in the stability of Victorian class structure (27-28)

A vulgar flaring paper adorned the walls, but it was blotched in places with mildew, and here and there great strips had become detached and hung down, exposing the yellow plaster beneath. Opposite the door was a showy fireplace, surmounted by a mantelpiece of imitation white marble.

The room does not only decay, but also shows industrialised artistic taste and threats to Victorian social stratification. Not only does the imitation white marble show the attempt to emulate expensive materials and thus climb the social ladder, but the vulgar wallpaper, as Watson describes, also reflects the lack of taste in Victorian middle-class perception. Richard Redgrave, the Inspector-General for Art, commented in his report for The Great Exhibition that the quality of the wallpapers shown at the exhibition was based on the number of colours, not any other aesthetic standards (“Wallpaper Design Reform”, online). Manufacturers of wallpaper were considered losing their capability of producing refined products from high-quality materials, as they had perfected in the eighteenth century; the decorative art industry became more mechanised and thus produced more popular, affordable works (Bazell, 40). Later, when Holmes tracks “Mrs. Sawyer”, who takes the wedding ring left at the crime scene as she claims it belongs to her daughter, to Houndsditch, Holmes finds the false address a place of “respectable paperhangers” (Doyle 2008a, 47). The association of wall-papering with the East End suggests anxiety about class and racial degeneration. After the British loss at the first Anglo-Boer war at South Africa, arguably because of unhealthy recruits from the poor, East End and other slum areas were then associated with racial degeneration, and thus explored by scholars to overcome the decline of the British race. In *In Darkest England and the Way Out* (1890), William Booth, the founder of the Salvation Army, compares his description of the East End to Henry Stanley’s description of “Darkest Africa”. Darkest England, Booth argues, could breed its own barbarians (Booth in Ledger and Luckhurst, 45 – 46).

The broken empty house does not only suggest decline, but the overly decorated fireplace within also reflects the increasing industrialisation of domestic decorative artworks and a middle-class lack of aesthetic confidence, which is masked ironically “with over-confident décor” (Bazell, 43), that is a garish, over-the-top style of decoration. The imitation white marble suggests an anxiety about social climbing, in contrast to Watson’s imagination of Holmes as the aristocratic, “purebred” hound. Home for the Victorians was seen as a place of refuge, honesty, cleanliness, and thus “[d]ecorative strategies involving illusion and deception, such as those that imitated marble or woodgrain, were condemned as dishonest materials to be avoided.” (“Wallpaper Design Reform”, 2019). It is notable that both Holmes and the decaying house are a part of middle-class imagination about aristocracy, but, as industrialisation led to popularism in artistic taste and decline in Victorian domestic morality, Watson’s canine imagination emphasises that the classist exclusivity, in the form foxhunting tradition, which highlights the importance of social hierarchy and also preserves the purity of the canine breed, can protect the English nation. The metaphors of aristocratic hounds of different breeds are applied to him as, later he is called a bloodhound (Doyle 2008, 40) and a staghound (66), the latter along with Gregson and Lestrade. The metaphorical hound represents the force of English justice against foreign invaders, the anxieties and thus the effort to preserve racial purity, and the restoration of order in a classist, degenerate urban space.

However, the “purity” of the meaning of the metaphorical hound, which tracks down foreign criminals and protects England from invaders, is challenged in the text, which attempts to construct heroism in the time of imperial degeneration. At the residence of John Rance, the police officer who found Drebber’s body , Holmes calls himself “one of the hounds, not the wolf” to clarify to Rance that, even though he can conjecture the crime scene and explain what Rance does at the scene as if he were there, he is not the murderer of Enoch Drebber. The metaphor distinguishes civilisation from savagery, in the metaphor of hound and wolf respectively; and yet, the vengeful Jefferson Hope is also compared to a “human bloodhound” (109) by an unnamed narrator, while Enoch Drebber was called “you hound” (116) by the son of Madame Charpentier after Drebber molests his sister*. A Study* not only compares the English police force with the hound, but also the criminal and the villainous victim. The metaphor of the hound suggests inherent danger and challenges English judicial order. Hope is not only called the hound but, telling the officers and Holmes, considers himself “an officer of justice as you are” (121). The comparison of both the English judicial force, especially Holmes, and the foreign murderous characters not only challenges the dichotomy of good and evil, but also the inside and the outside.

Despite their stark difference, Holmes and Hope as hounds fall into the same category of champions of Victorian domestic values, in contrast to the villainised practice of plural marriage in the Church of the Latter-day Saints. Although Jefferson Hope is called a hound at the end of the narrative, Hope in the narrative at Utah plays a role similar to the traditional English hound, whose intimidating animalistic qualities are used to protect the humans from pests and threatening species, functioning in between nature and culture. Like the metaphorical hound, Jefferson Hope, as a frontiersman, stands in between nature and culture, and between European colonisers and the indigenous Americans. When he appears to rescue Lucy Ferrier, he is described as “a tall, savage-looking young fellow, mounted on a powerful roan horse, and clad in the rough dress of a hunter …” who has “a dark face” (83). It is revealed later that he calls himself “a Washoe hunter” (97), and used to live among Native Americans (105). Despite his relations with the indigenous people, his heroism reflects Victorian chivalry combined with animalistic bravado, which is captured in the metaphor of the hound. The first scene Hope appears, he appears on a horse, rescuing Lucy Ferrier, a damsel in distress, like a gallant knight.

Similar to the canine existing between nature and culture, Hope represents masculine savagery, which preserves Victorian domestic ideals, by protecting his beloved and her family from animalistic Mormons. As he calls himself “a Washoe hunter” (97), he is also represented to economically co-exist with nature, unlike the Mormons, whose religious marriage challenges Victorian English heteronormativity and is overtly planned for capital accumulation. The ambivalent characterisation of Jefferson Hope challenges English settler colonialism and their “Anglo-Saxon tenacity” (79), and yet I argue that Jefferson Hope’s “good savage” characterisation buttresses Victorian paternalism and even restores order for the British Empire, by contrasting and challenging morally decadent British settlers in the form of the Mormons.

Although Utah in the late nineteenth century was not a part of a British colony, anxieties about Mormons in this novel reflect the Victorian concept of “Greater Britain” (Lecourt, 95). Mormons were considered the exemplary British settlers, who transformed the British poor to successful immigrants in America and provided a religious narrative to consecrate their colonisation (96). However, the religious practice of the Church of the Latter-Day Saints had been observed as both backward and Oriental. Lecourt argues that *A Study* shows anxieties about the insidious foreign element within the primitive essence of Englishness (97). The characterisation of Hope shows desire to eliminate the embodiment of such backwardness, which is represented as subhuman, as in Watson’s observation of Drebber’s “ape-like appearance” (Doyle 2008a, 28), and foreign.

Mormon marriage is considered problematic for the Victorians not only because of its plurality, but its overt commodification of women. The Mormons in the novel find marriage similar to an agribusiness transaction. When Brigham Young persuades John Ferrier to marry his daughter to one of the Mormons, Young says, “We Elders have many heifers, but our children must also be provided” (91). The comparison of wives to cattle highlights that the Mormons in this text consider marriage analogous and even subservient to their agribusiness. When Enoch Drebber and Joseph Stangerson appear at Ferrier’s house to force him to marry his daughter to one of them, their conversation deals with their economic prosperity, which reflects their capability to “keep” wives. The economic prosperity in this case results from their agribusinesses: mills and leather factory (92). They do not express their desire in relation to their body, but to their wealth and power. After they kill John Ferrier, Drebber and Stangerson still debate who deserves a trophy wife like Lucy Ferrier (106). The chapter narrates the sorrowful marriage between Enoch Drebber and Lucy Ferrier:

Whether it was the terrible death of her father or the effects of the hateful marriage into which she had been forced, poor Lucy never held up her head again, but pined away and died within a month. Her sottish husband, who had married her principally for the sake of John Ferrier’s property, did not affect any great grief at his bereavement; but his other wives mourned over her, and sat up with her the night before the burial, as is the Mormon custom (107).

The narrative about Lucy Ferrier’s death villainises the marriage of convenience. Drebber also embodies the opposite of the ideal image of a Victorian husband. The importance of affective intensity, or the lack thereof, towards Lucy corresponds with the glorification of Jefferson Hope’s wild, intense feeling for Lucy.

Even though Hope is also considered animalistic, his less-than-human qualities distinguish him from the overtly capitalist Mormon. Hope’s desire to invest in silver mining with his friends is superseded by his animalistic desire for Lucy Ferrier, unlike Mormon’s business-related marriage. Hope (84)…

had been as keen as any of them upon the business until this sudden incident had drawn his thoughts into another channel. The sight of the fair young girl, as frank and wholesome as the Sierra breezes, had stirred his volcanic, untamed heart to its depths. When she had vanished from his sights, he realized that a crisis had come in his life, and that neither silver speculations nor any other questions could ever be of such importance to him as this new and all-absorbing one. The love which had sprung up in his heart was not the sudden, changeable fancy of a boy, but rather that wild, fierce passion of a man of strong will and imperious temper (84).

His desire for Lucy Ferrier is described in organic, bodily terms, as opposed to Mormon’s money-oriented marriage proposal. Hope can be “untamed” and can have an “imperious temper” as long as his “wild, fierce passion of a man of strong will” follows Victorian heteronormative domesticity, challenging the plural marriage tradition. The animalistic “wild, fierce passion”, which sounds uncontrollable, benefits Victorian monogamy ideal because his determined desire for Lucy contrasts with capitalist plural marriage. Although Hope is not named “the bloodhound” at this point of the story, his animalistic desire to preserve Victorian civilisation from the primitive and degenerate other turns him into another metaphorical hound, similar to Holmes. Even though Jefferson Hope and Lucy Ferrier love each other, the grief from unconsummated love fuels his revenge, which is transformed into a tool to protect the English community from racial and moral degeneration. This passage also attempts to distinguish silver mining, a colonial business enterprise, from Lucy, who is compared to “the Sierra breezes”, an aesthetically pleasing, yet unprofitable aspect of the Sierra landscape, to emphasise the Romantic detestation of capitalism, which sees value of nature regardless of the potential for commodification. Jefferson Hope’s animalistic qualities do not dismiss him from his heroic role, but rather fuels his heroism, similar to a hound.

Although the challenge of the savage-looking Jefferson Hope creates anticolonial sentiment in the text, the Romantic savage characteristics of Hope still support the Empire because the English perception of the Mormon settlers was Orientalist and Islamic, a perceived threat at the time of the second Afghan war, which injures Watson. Even though the text does not straightforwardly compare the Mormons to the Muslims, the novel begins with anxieties about the Muslims, as Watson discusses his injury. Watson explains, “I should have fallen into the hands of the murderous Ghazis had it not been for the devotion and courage shown by Murray, my orderly, …” (5). The adjective “murderous” shows biased depiction of the Afghan soldiers even if, by definition, war is a state-sanctioned murder in a large scale from both sides, not to mention British and Russian invasion which ignited the war (Barfield, 140). The fact that Mormons believed that their holy texts have been written in “Egyptian letters” (77), mentioned in *A Study*, emphasises their un-English quality. The unnamed narrator of “The Country of the Saints” and Jefferson Hope refer to the Mormon community as a “harem” (87, 105,119). Hope’s vehemence for the Mormons is redirected from Romantic anticolonialism to the restoration of Victorian order in the time of imperial decline. The Islamic characteristics of the Mormon community in the novel also reflect the anxieties about the degeneration of the English values at the outpost of the British Empire, as the Mormons were considered a part of the Greater Britain project to expand English cultures and values.

In other words, the vengeance against the Mormons is the vengeance against English degeneration, as the Mormons were the former English settlers who degenerate, becoming un-English. The villainisation of the Mormon settlers reflects English degeneration anxieties. Mormons were perceived as primitive and Islamic (Foster, 125). The characterisation of Jefferson Hope resembles Gabriel Dumont (1837–1906), a former rebel of mixed ethnicity for the freedom of biracial “Métis” in Canada who participates in Buffalo Bill’s parade in 1886 after his failed rebellion. Matthew Barrett argues, “Although most rejected the Métis political cause for which he fought, many Canadians nevertheless asserted that Dumont represented an ideal definition of masculine vigour and strength” (80). Similar to Dumont, Hope’s “rugged muscular manhood” (79) corresponds with the idealised masculinity the British Empire inculcated in their young male populace in the late nineteenth century, though he appears racialised and animalistic. As bloodhounds were believed in the nineteenth century to ward off foreign invaders since medieval times (Croxton Smith, 436), Hope’s animalistic masculinity functions like the fantasised hound, gatekeeping the English nation, despite his ambiguous ethnicity. The appropriation of the ferocity of the canine to serve humans corresponds with the appropriation of cultural and agrarian-class resistance to restore order for the British, similar to the case of Gabriel Dumont.

Two heroes of the novel, Holmes and Hope, are compared to the hound to emphasise English national anxiety about racial contamination and degeneration and to preserve Victorian domestic value. Yet, the metaphor has been used with the Orientalised and animalised Mormons as well. The use in this only instance shows anxieties about animality and degeneration, and thus reveals Holmes and Hope are to be feared as well as to be loved. The distinction between the criminals and the detective cannot be easily made. At the end of the novel, Hope narrates that, before he murders Enoch Drebber, he finds a young man attacking Drebber and calling him “You hound”. Hope adds that the young man, whom readers can assume to be Arthur Charpentier, would club Drebber, “only that the cur stagger[s] away down the road …” (116). Enoch Drebber’s molestation of Alice Charpentier is the cause of the attack, and thus the hound is compared, only in this case in the novel, to the sexual abuser, a character that other metaphorical hounds aim to prevent. The Oxford English Dictionary gives one of the definitions of “hound” when transferred to persons as ‘a detested, mean, or despicable man; a low, greedy, or drunken fellow’. The definition emphasises the animality of the hound. As if to protect the reputation of the animal symbol of idealised masculinity, Hope has to replace the word “hound” with “cur”, a mongrel dog, as opposed to a purebred aristocratic hound.

The use of the word “cur” helps exorcise uncontrollable animality from the hound metaphor. It thus shows the use of narrative concerning violence against women in an attempt to distinguish the masculine English from the degenerate and avaricious Mormons. In the next section, I argue that *A Study* reveals the attempt to construct an ideal gentlemanliness to restore patriarchal order, and also shows how the heroic hounds fail to establish themselves as the champion of Victorian patriarchy.

## Women as a Challenge against the Hounds

As the phrase “you hound” from Arthur Charpentier has the opposite meaning from the masculine heroic meaning of the metaphorical hound, it reveals the hound’s heroism as constructed, and, for such metaphors to construct their meaning in support of Victorian patriarchal ideology, it needs to characterise women to suit their ideology. However, I argue that *A Study in Scarlet* reveals the constructedness of the female and thus the gender binary. Suffering women in the novel never speak by themselves, but speak within the narrative frame, told mostly by men, to highlight the male narrators’ gentlemanliness, in contrast to the murder victim’s harassment. The construction of women in this novel is pushed even further with a cross-dressing character, which performs as an old woman to fool Holmes and Watson.

In the context of the female suffrage campaign in the late nineteenth century, the novel attempts to show its authority in capturing the truth of women, and yet reluctantly admits that a Victorian male-dominated society in the novel fails to do so. The novel straightforwardly opposes violence against women, and yet, instead of letting the abused female characters speak for themselves, female suffering is told by male characters, as if to highlight their chivalry and gentlemanly conduct, in opposition to the racialised Mormons. Furthermore, female characters are represented as weak, inept, and emotional. The novel knowingly employs the narrative of suffering women to villainise the Mormons in the form of framed narratives, which challenges the credibility because the incidents in the narrative does not happen in the linear timeline of the novel, but appears as flashbacks told by characters, which are police officers in the same team as Holmes. Inspector Tobias Gregson’s narrative about the abused Alice Charpentier is not only the narrative which demonises Enoch Drebber, but also distinguishes him from Victorian English gentlemen. The narrative corresponds with Craig L. Foster’s argument that the objectification of women and the excess of sexual desire have been included as features of the threatening other. Foster argues “the devices for marginalization, sensationalizing and sexual stereotyping were already in place when new, threatening groups challenged the status quo” (118) The representation of the Mormons as sexual abusers emphasised the imperial desire of othering the Mormons and the imperial anxieties about the transformed Englishness outside England.

The narrative about Alice Charpentier’s sexual abuse, told by Gregson to Holmes and Watson (who records the story), is itself a mis-en-abyme, as Madame Charpentier’s hesitation to tell the truth is ended by her daughter’s decision to reveal the story about the abuse to him. Alice Charpentier, in the narrative, insists her hesitant mother tell the truth to the police. She says, “No good can ever come out of falsehood, mother,…[l]et us be frank with this gentleman,” and later, “Arthur would rather that we spoke the truth” (Doyle 2008a, 53). Although the narrative emphasises its truthfulness, it shows hesitation and the possibility of falsehood, within a narrative within a bigger narrative frame told by a policeman. Alice’s decision to speak the truth also has to refer to Arthur. The narrative construction does not deny the truth of Alice’s sexual harassment, but reveals how her narrative of suffering, told by men, justifies British male power, in contrast to Orientalised Mormons.

As Arthur Charpentier, who means to avenge his sister and is suspected by Lestrade as the murderer, is exculpated when Joseph Stangerson is found dead at the time of Arthur’s imprisonment, the story justifies Arthur’s attack to avenge for his sister, and, indirectly, Hope’s murder of Drebber and Stangerson. This narrative about women’s suffering becomes a double-edged sword, which reveals the suffering and, at the same time, considers women unable to save themselves without the help of men. If Enoch Drebber abuses Alice Charpentier physically, Inspector Gregson abuses her with his narrative. Her suffering ends with the rescue, which supports the Victorian chivalric fantasy. Although the narrative buttresses the glory of Victorian gentlemanly conduct, the narrative form questions the possibility in male-dominated, British Empire to represent women without glorifying, at least a particular group of, men.

Similar to Alice Charpentier’s case, “The Country of the Saints” shows Lucy as lacking the capability to survive without the help of men, either in the form of her adoptive father, John Ferrier, or her lover, Jefferson Hope. Although Lucy, as a girl, represents frailty and innocence, almost similar to the grown-up Lucy Ferrier, but her frailty in the harsh landscape, face to face with dangers to her health, questions the authority of male-dominated culture. As the harsh landscape implies male strength for survival, Lucy as a girl calls two glittering fragments of mica “[p]retty things! fine things!” (73-74), and calls the buzzards “cocks and hens” (75). The description of the buzzards by the narrator differs a great deal from the girl’s innocent remark:

In the blue vault of the heaven there had appeared three little specks which increased in size every moment, so rapidly did they approach. They speedily resolved themselves into three large birds, which circled over the heads of the two wanderers, and then settled upon some rocks which overlooked them. They were buzzards, the vultures of the west, whose coming is the forerunner of death (74-75).

The seriousness of tone and the use of symbolism, which changes from the holy trinity to the grim reaper, emphasise fear and, at the same time, masculine strength after their fortunate survival by the rescue of the Mormon caravans. The harsh landscape and threatening creatures on the Alkali plain suggests the Romantic concept of the sublime, which, according to Edmund Burke, instigates enjoyable fear in observers’ psyche, as long as the observers are distant from the threat of what they observe (36-37). The narrative constructs rough, raw, and harmful landscape for masculine glorification. Yet, Lucy’s innocent remark questions such roughness by placing harsh and dangerous nonhuman in a domestic mode. Even though the innocent remark endorses fatherly authority, her remark undermines the seriousness of narrative tone, which values chivalry and male authority. Although the narrative emphasises the extremity of the landscape, which highlights the masculine representation of John Ferrier, a man of great stamina and remarkable fatherliness, young Lucy’s reading of the environment, which the narrator considers a mistake, reflects domesticity and feminisation, which questions the sublimity of nature and the masculine honour of John Ferrier. The Romantic rawness of nature is challenged by Lucy’s perception of feminised domesticity, turning mica into play things and transforming birds of prey into cocks and hens. The narrative plants this unruly female voice in order to contrast, and thus to support, the male authority, and yet Lucy’s remark shows heteroglossic nature of the novel, and challenges the omniscient narrator.

Even though the novel critiques Mormon objectification of Lucy, the omniscient narrator themselves transforms the grown-up Lucy Ferrier into an obedient object of beauty. The feminine rebelliousness of the younger Lucy Ferrier disappears. Although younger Lucy Ferrier shows herself as the representation of the feminised world of culture amidst male-glorifying sublime landscape, the landscape of Utah mothers her and turns her into an object of beauty (81) under Mormon patriarchy. As Dearinger suggests, Lucy Ferrier has become the representation of the landscape (59), and thus the object of male rivalry and of the justification of male authority. When the pilgrims see Utah for the first time, they call the land virgin, and the idea of virginity is followed by colonial possession. The pilgrims “learned from the lips of their leader that this was the promised land, and that these virgin acres were to be theirs for evermore” (Doyle 2008a, 79). The idea of virginity of the land, which they consider themselves justified to claim because of God, begins the chapter in which Lucy grows up and “develop[s] into [a] woman” (81) amidst the ecologies of Utah. The narrative considers the natural landscape her mother, as in “[t]he keen air of the mountains and the balsamic odour of the pine trees took the place of nurse and mother to the young girl” (83). She is later depicted as “a true child of the West” (83), riding her father’s horse and managing the farm. The familial ties between Utah “virgin” landscape and Lucy Ferrier link colonisation with heterosexual desire. “The Country of the Saints” represents both Lucy and the virgin acre of Utah as attractive for male colonisers. After the nurse and care of the pastoral landscape of Utah, the narrative goes on to depict the growth of Lucy in relation to sex, nature, and colonialism. “The Country of the Saints” reveals a heteronormative, misogynist depiction of women’s development during puberty. The story argues that even the women themselves do not recognise their sexual development.

“Least of all does the maiden herself know it until the tone of a voice or the touch of a hand sets heart thrilling within her, and she learns, with a mixture of pride and of fear, that a new and a larger nature has awoke within her. There are few who cannot recall that day and remember the one little incident which heralded the dawn of a new life” (83).

The idea of “the dawn of a new life” introduces Lucy’s romantic prospects, but also Lucy’s role as a mother. Lucy’s sexuality is also called “nature”, and thus deems natural heteronormative familial settlement. The passage shows misogyny as well as homophobia, as women have to learn about their sexuality only to give birth. As the narrator is almost omniscient, Lucy, like Alice Charpentier, is spoken for and shown as framed in a paternalist, male-led narrative. As the omniscient narrator takes absolute control in terms of perspectives upon every character, Lucy, the only speaking female character, rarely speaks for herself.

Although “The Country of the Saints” villainises the Mormons by condemning their extremist patriarchal violence, this section constructs Lucy as an object of universal beauty, and thus as a weak point for patriarchal imperialism, which fears miscegenation, crossing the borderline of unequal races. In other words, the narrative, which condemns violence against Lucy, makes Lucy naturally weak and subject to violence from men and the racialised subhuman in the first place. Lucy, framed in masculine, imperialist narrative, is thus an ambivalent figure as Lucy Ferrier is integral to heteronormative familial establishment, which thus continues the imperial enterprise, and yet, because of the patriarchal representation of Lucy as potential wife and mother, she becomes the cause of patriarchal anxiety about interracial rape, which symbolises the loss of colonial power. Lucy Ferrier, ‘a true child of the West’, shows her confident control over the nonhuman animal, by riding her father’s horse and managing the farm, and yet, at the beginning of her romance with Jefferson Hope, she has to be made to fail in order to fully become a token for male rivalry later on. The readers will not see Lucy working on the farm anymore, or even see Lucy alone on her own, without her father, Jefferson Hope, or the male Mormons. At the beginning of the scene when Lucy is about to meet Jefferson Hope, Lucy Ferrier rides her horse among “the motley assemblage” (82). “The assemblage”, which consists of “droves of sheep and bullocks”, and “trains of tired immigrants”, who ride their horses on the road, represents the imperial economic transaction, and is, thus, a point of interracial and interspecies contact. The space represents both the strength and weakness of Greater Britain, similar to Lucy. In that space, as Lucy is focusing on her task, her beauty attracts “even the unemotional Indians,” who “[relax] their accustomed stoicism as they marvelled at the beauty of the pale-faced maiden” (82). The narrative places Lucy among racialised threats as she is not circumspect in the environment of “motley assemblage”. The narrator emphasises the racialisation by contrasting “the unemotional Indians”, in their animal skins as their racialised marker, with “the pale-faced maiden”. The threat is shown by the transformation of the Indians’ stoicism into their interest in Lucy Ferrier’s beauty.

Lucy Ferrier’s horse riding accident does not only unfold the patriarchal representation of women and the nonhuman, it implies imperialist anxieties concerning the representation of a European, white-complexioned woman in the colony, where she encounters the uncontrollable nonhuman, such as horses and bulls, and the subhuman, such as the Native Americans, or even the Mormons. The accident does not straightforwardly show how inept Lucy can be among the threatening other-than-human subjects, but it has to emphasise that Lucy tries to manage her horse to her utmost capability. The narrator describes the accident: “Unfortunately the horns of one of the creatures, either by accident or design, came in violent contact with the flank of the mustang, and excited it to madness. In an instant it reared up upon its hind legs with a snort of rage, and pranced and tossed in a way that would have unseated any but a most skilful rider” (82). Even if the narrative can be seen as a part of the same discursive practices of paternalistic ideology, the narrative has to strengthen Lucy in order to ward off anxieties about European weakness. Lucy has to be strong enough, but not too strong to rebel against men of her own ethnicity, who can control animals better than her. The scene has to be made accidental in order to embolden Lucy from threatening outsiders, and yet Lucy has to be frail enough for the selected man, who can continue the imperial power in the time of crisis.

The phrase “either by accident or by design” reveals colonial ambivalence in representing women and the nonhuman, as the word “accident” does not show Lucy’s ineptitude and the bull’s ferocity, while “design” implies the threatening nonhuman animals against white women. The word “design” also implies the unfolding of the divine plan, which can refer to the Mormons’ sacralisation of their settlement, such as when a Mormon settler in the novel claims their journey is led by “[t]he Hand of god” (77). The implication of the Divine means that “accident” and “design” are not opposite terms. The phrase thus shows the patriarchal, imperialist ideologies playing God because the narrator is sure that this incident is integral for the romance, which implies imperial security, the restoration of gender hierarchy, and Victorian monogamy. The narrator stops playing his role of the omniscient in the case of the agency of the bull, as he does not claim to understand the bull in the incident, in order to emphasise that the situation is natural, cannot be expected, and thus shows the unfolding of the divine plan. Yet, “by accident or by design”, the narrator eventually reveals himself, stepping down from the role of the omniscient. The questionable objectivity of the narrative reveals the attempt at the construction of a female character to suit patriarchal imperialist ideology. In addition, as the horse could have “unseated any but a skilful rider”, as the narrator explains in the excerpt and it does not unseat Lucy, this frightening situation highlights the ambivalence of the status of women of the colony. If the Mormons are to blame for making women the object of desire, and thus possession, for men under colonial imperatives, the narrator’s “design” has planned for such incidents in the first place. Like Alice Charpentier, Lucy is framed by the male-dominated, imperialist narrative, with the narrator playing God but clearly not existing as God. It should be noted that the role of the nonhuman animals as the unknowable plays the “natural” role of deus ex machina for the virtually godlike narrator and yet the bull dethrones the omniscient narrator and reveals the “inner workings” of the imperialist ideological clock. The organic incident, instead of accident, exposes the narrator who exploits woman and nonhuman animals to achieve the aim of imperialist romance.

After this “accident”, Lucy almost disappears into thin air, with almost no agency, except the agency of affirming patriarchal ideology of her protective father and Jefferson Hope. Even though, later on, the story emphasises the liberal attitude towards women by villainising the Mormons, who objectify women as if they were a part of their livestock, Lucy never speaks for herself. When Enoch Drebber and Joseph Stangerson propose to John Ferrier about their marriage to Lucy, John emphasises the consent of Lucy: “[i]t will be for the maiden to decide” (94). However, the narrative seems to focus more on John Ferrier’s steadfast position on his daughter’s marriage, instead of Lucy’s decision. The narrative emphasises the perception of the Mormons as threats against “liberty”, or, actually, Victorian heteronormativity. The Mormons’ larger-than-life polygamist enterprise somehow conceals Victorian oppression of women in the narrative. The imperial regime ambivalently portrays European women of the Empire, as both strong against the harsh environment, and yet not strong enough to rebel against or excel over men. At the same time, the nonhuman is imagined as threatening and yet controllable.

The fantasy about women works in the favour of patriarchal colonialism, but *A Study* pushes this fantasy beyond its limits, and reveals the construction of gender binary. The female is exposed as performative when Hope’s assistant in the guise of an old woman called “Mrs. Sawyer” appears at Holmes’ office. Although the containment of women’s suffering in male-dominated narrative glorifies a male-led enterprise, the narrative challenges this containment by mockingly showing “woman” as a patriarchal, heteronormative construction, destabilising also the attempt to distinguish women from men. The character, who calls himself “Mrs. Sawyer”, also parodies Victorian heteronormativity and challenges the complacency of male authority by playing with the canine metaphor. Mrs. Sawyer’s visit brings with her another narrative of suffering women, and yet Mrs. Sawyer seems to endorse gender inequality in order to protect her daughter from her working-class husband’s physical abuse. Mrs. Sawyer says, “…what he’d say if he come’ ome and found her without her ring is more than I can think, he being short enough at the best o’ times, but more especially when he has the drink” (47). Like the Mormons, the working-class husbands in the novel are condemned for their violence against women, exacerbated by their drunkenness, to juxtapose middle-class chivalry. It can be inferred that Holmes is not interested in her narrative and might see those narratives of her suffering daughter as a part of her ruse. Again, the narratives of women’s suffering are seen as a part of male business, a part of male rivalry, which attempts to sustain the binaries of good and evil, justice and crime.

Yet, “Mrs. Sawyer” ’s narrative as well as her appearance shows how genders are constructed, and thus challenges the gendered social roles, as well as male authority. She tells Watson that she stays at Houndsditch, which was known at least since the late eighteenth century that it used to be a pit to dispose of dead dogs (An Account of HOUNDSDITCH, DUKE’s PLACE&c., 168). The name suggests a challenge against the metaphorical hound, which represents the patriarchal fantasy of order. Not only does the name challenge the fantasies of male authority, the area was perceived as morally degenerate and cosmopolitan, corresponding with the anxieties about reverse invasion, prevalent in late nineteenth-century popular literary texts (Ledger and Luckhurst,xvi ). In *Ragged School Union Magazine*, promoting the missions of Ragged Schools, which aimed to provide education for delinquent and destitute children in Britain (Schupf, 162), two articles concerning Houndsditch reveal not only impoverishment and sanitary degeneration in the area, but also the multi-ethnicity of the community. In Edwin H. Kerwin’s article “A Visit to Houndsditch” (Nov 1873), the first paragraph discusses a large Jewish community, which sold stolen goods (248). In “Homes in the Far East” (April 1871) by “The Builder”, the first paragraph also discusses the multi-ethnic characteristics of the community. “Within the compass of the street named, representatives of nearly every European race may be found; and in juxtaposition, perhaps the strangest element of all power for good and ill, are the descendants of Asiatic people” (83). Houndsditch does not only upset the gendered order of the metaphorical hounds, but it also shows the hounds’ failure to guard the borders and protect nations. Houndsditch embodies ideological chaos, under the noses of “officer[s] of justice”, whether they are Holmes or Hope.

To emphasise the failure of the fantasised male-glorifying hound, Holmes is fooled by a performer, who works for Jefferson Hope to fetch the wedding ring from Holmes and disguises himself as Mrs. Sawyer. Holmes’ realisation of the disguise can be seen as a wake-up call from heteronormative myth when the female is revealed as a social construct, and is also used as a metaphor to explain male weakness and failure. At the end of his chase of Mrs. Sawyer, Holmes tells Watson, “we were the old woman to be so taken in. It must have been a young man,…besides being an incomparable actor. The get-up was inimitable” (49). Although the realisation that the old woman they find is a performer, which he can unravel and thus from which he can restore his capability of disguishing men and women, he admits that they are fooled by the performance, and call Watson and himself old women. The phrase “old women '' used by Holmes shows how the stereotypical quality of an old woman is applied to men in this context, and there is physically no “old woman” in the scene at all. Even though, after his wild goose chase, Holmes reproduces the stereotypes of women with his metaphor and retrospectively manages to fix the gendered identity of “Mrs. Sawyer” by his heteronormative reading, Holmes admits that he is fooled by the play of gender stereotypes and reveals that stereotypical “old woman” is a misogynist metaphor which is used, at least in this novel, only with males. When Holmes says that Mrs. Sawyer is actually “an incomparable actor” and that “the get-up is inimitable”, Holmes reveals the performativity of gender, and even shows how an all-male enclave constructs the female in order to respond to their fantasies. The adjectives “incomparable” and “inimitable” questions the monistic concept of truth and the concept of biological sexes, and even emphasises the constructedness of identity, which Holmes cannot see through at the beginning. It emphasises how reality can be manipulated, and, in this case, it can be manipulated against male-empowering, nationalist fantasy. The realisation that Mrs. Sawyer is a play on misogynist stereotypes of old woman also reveals that the reality about women, or, in this case, an old woman, cannot be accessed, at least through the lens of patriarchal ideology.

Women *in A Study* are imaginary and also ghostly. As women are imaginarily constructed throughout the narrative in order to establish national and imperial order, their haunting presence can challenge the trustworthiness of male-supporting narrators of their stories. As a Mormon tells Hope, Lucy Ferrier, at the wedding with Enoch Drebber, looks “more like a ghost than a woman” (107). Later, at Lauriston Garden, a “ghost” of a woman appears in the form of a wedding ring and the unfinished name. Despite the truth revealed that Hope imitates the murder of secret societies in New York (120), and “RACHE” does not refers to Rachel, but “revenge” in German as Holmes suggests, Lucy’s death is at the heart of the murder. The ghostly presence of women in the text suggests a fear of failure of control over women; they have to be “framed” in a narrative in order to serve male fantasies. However, the ghostly presence, as in the wedding ring, the unfinished name, Alice Charpentier’s suffering, and Mrs. Hudson’s request to euthanise her terrier, emphasises the reality of women, which the narrators cannot represent and yet cannot deny RACHE, the male vengeance, is revealed to be a performance which Hope copies from a murder in New York, while the possibility that this German word can be RACHEL shows not only the ghostliness of women, but the haunting power of women can subvert manly affect into a female name. The threatening ghost of the female thus has to be framed in the narrative of gentlemanly rescue from racialised subjects.

The hound metaphor, which embodies the ideal masculinity in the time of imperial and national crisis, only works when it can justify its violence against the racial other by abusing the narrative concerning women’s suffering. As the story establishes its heroes as hounds, it slowly reveals its hope for order and justice, in patriarchal, anthropocentric terms, to be a set of fantasies. The glory of male saviours for female suffering as well as the slandering against the worse misogynists, such as the Mormons and the working class, is debunked by the self-reflexive, artificial construction of the narrative. Such self-reflexive narratives, however, even emphasises that the voices of women and the canines outside masculine, nationalist fantasy have to be heard. As the text reveals the fragmentation of the meta-narrative and the failure of patriarchal, anthropocentric enterprise, which exploits the suffering of women and fantasises about dogs, the materiality of the bodies, notwithstanding their gender and species, comes into question.

## Precarious Canines and the Transformation of Grief

Even if *A Study in Scarlet* dreams of restoring order at the fin de siècle with its imagination of the hounds, the text reveals anxieties within such fantasies, as narratives about male glory are exposed as masculine wishful thinking and the attempt to establish gender binarism are challenged by the revelation of gender performativity. Not only is the construction of women in male-glorifying narratives exposed, but the materialistic side of the canine bursts at the seams of the metaphorical hound to haunt the masculine, imperialist fantasies. As suggested earlier, the word “hound” can have animalistic connotations which challenge male order; the novel tries to ignore and transform the materialistic association of the canine into metaphorical form. As the previous section exposes the self-reflexivity in fabricating narratives about women, which aim to glorify male heroic endeavour, this section challenges such masculine fantasy by juxtaposing the heroic hound with a metaphor of the precarious canine, a state in which Hope transforms into a hound.

Even though *A Study* employs fantasies of canine strength to support patriarchal, imperial authority, the novel finds itself unable to contain and control the animal, and thus sometimes attempts to ignore the physicality of the animal, especially the canine. The case of comparison between the hound and the Mormons suggests anxiety about uncontrollable animality, which corresponds with degeneration anxiety and fear of human devolution. In that case, as discussed, the word “hound” has to be replaced by the word “cur” to distinguish men with sexual misconduct from the heroic hound-humans who restore order. In another aspect of animal uncontrollability, the novel attempts to ignore nonhuman, especially canine, survivability in order to continue with its fantasies about metaphorical hounds. The Alkali Plain, where a coyote, another species of wild canine, survives, is not a settlement for English immigrants, whose “Anglo-Saxon tenacity” (Doyle 2008a, 79) fails in this arid land. Yet, as the novel emphasises the uninhabitability of the Alkali Plain, it ignores the survival, not to mention ecosystem, of other beings, except European settlers. The scene is described in anthropocentric terms and emphasises that the parched landscape signifies nothing but death. Although the narrator describes that the sublime landscape of the Alkali Plain shares the characteristics of “barrenness, inhospitality, and misery”, it also shows that the Pawnees and the Blackfeet sometimes travel into the areas to hunt and shows how a coyote, a buzzard, and a grizzly bear survive, despite the difficulty (69). The narrator insists that the landscape is uninhabitable, though the survival of species does not need “hospitality” or “fertility”, especially in the colonial definition of the terms. The Pawnees and the Blackfeet are nomadic, and thus the idea of settlement in the prairies is not in their mentality for survival. Thus, the “Anglo-Saxon tenacity”, for which the narrator praises the pilgrims, does not mean the strength to overcome every kind of “savage man, and the savage beast” (79), but to discover a better landscape to survive and colonise. The praise of the hound in the novel means the Romantic glorification of masculinity and organic roughness, in the form of a noble savage like Jefferson Hope. Thus, the narrator ignores the fleshly survival, let alone the co-existence, of animals and racialised subjects, the coyote included; to make them merely a backdrop to an English colonial spirit of resilience and survival in the land of “savage men and savage beasts”, in order to ensure English survival at the time of imperial crisis and degeneration. This scene foreshadows the novel’s attempt to ignore the ethical revision when facing nonhuman animals in the flesh, not to mention the interconnection between species.

The flesh of the animal emerges even in metaphorical form. The metaphorical “dog” has to be transformed into a hound in order to sustain male power. The “dog” metaphor in *A Study* can represent precarious bodies, and thus suggest a potential reconsideration of ethical relations and the possibility of co-existence between species and among different cultural identities. Butler argues in *Frames of War*, “Precariousness implies living socially, that is, the fact that one’s life is always in some sense in the hands of the other.” (14) Precariousness reveals social interconnection, and it can link human bodies with the nonhuman. Yet, with patriarchal frames of mind, Hope’s realisation of his own precarious state turns him into a vengeful hound to commit murder to manage and assert his unfulfilled heterosexual desire for Lucy. Male-glorifying, nationalist ideologies in *A Study in Scarlet* justifies murder, over forgiveness and grief, in order to maintain the heteronormative, English order.

The narrative acknowledges Hope’s grief for John and Lucy Ferrier, but to sustain a patriarchal ideology, Hope has to break away from possible male homosocial ties and move on to transform his grief into enmity. In *Frames of War*, Butler argues that grief “furnishes a sense of political community of a complex order, and it does this first of all by bringing to the fore the relational ties that have implications for theorizing fundamental dependency and ethical responsibility” (22). Butler’s argument proposes that grief unravels the separation between the I and the Other, and reconsiders their ethical relation. At first, in *A Study*, Hope stays in the forest, “leading a strange wild life” and becoming “a savage-looking, weather-beaten man,” who “haunt[s] the lonely mountain gorges” (109), but later, as his body starts to fail, he “reluctantly return[s]” to work in Nevada mines and plans for his revenge. He realises, “[i]f he died like a dog, what was to become of his revenge then?” (108). His vulnerable flesh becomes clarified to him in a dog metaphor, dying like a dog. The idiom “to die like a dog”, which means, according to the Oxford English Dictionary, to die a disgraceful or miserable death, first appeared in the record in the fifteenth century, which contrasts “to reign like a lion” with “to die like a dog”. The origin suggests paternalistic authority, and reveals the state of a dog as a state of precariousness. As Butler argues that the traumatic process of realising precariousness in the form of mourning can reconsider hubris and establish egalitarian interdependence (40), the novel instead suggests moving on from grief to revenge and retribution, in the form of the hound metaphor, to sustain the value of male domination, of which male rivalry plays an integral part. As the state of becoming a dog is a metaphor of precariousness, the metaphor again questions the imperial fantasy of the canine metaphor by exposing the materiality of pain and suffering, and leads to ethical reconsideration of human-nonhuman relations. The extension of the quality of disgrace and miserable death, which the metaphor explains, to the human animals has evoked the image, also, of the materiality of the dead dog. The transformation of grief into revenge means the need to sustain masculine, human pride, which is opposed to the state of a dog, the sign of emasculated downfall and the materiality of the sympathisable nonhuman suffering.

For Hope, grief is a springboard to vengeful violence, and the novel justifies his vindictiveness in order to restore imperial power and return the world to order.

“Jefferson Hope possessed also a power of sustained vindictiveness, which he may have learned from the Indians amongst whom he had lived. As he stood by the desolate fire, he felt that the only one thing which could assuage grief would be thorough and complete retribution…” (105).

The quotation also shows an ambiguous stance about the racial other, which can contaminate the subject and embolden the British subject to the ideal masculinity in the time of degeneration, similar to the case of Gabriel Dumont’s cultural appropriation. With similar affect of grief in relation to imperialism, yet in a different context of the American war on terror after 9/11, Butler, in *Precarious Lives*, observes that the U.S. Government announced an end to grief and aimed for “resolute action in place of grief” (29). As for this management of grief, Butler argues,

“when grieving is something to be feared, our fears can give rise to the impulse to resolve it quickly, to banish it in the name of action invested with the power to restore the loss or return the world to a former order, or to reinvigorate a fantasy that the world formerly was orderly” (29-30).

Butler’s phrase “to reinvigorate a fantasy that the world formerly was orderly” corresponds with the hound metaphor, which emblematises the restoration of English value from degenerate English settlers, and the nostalgia of medieval order when canine breed purity had been preserved to protect the land from foreign invaders. Retribution and revenge suggests male self-justification and the retrieval of the loss of heterosexual male authority, while grief questions subjectification and reveals the importance of intersubjective ties.

Despite the decontextualized, affective intensity of revenge in Hope’s mind, he still realises that to fulfil his revenge, to become the vengeful bloodhound, he has to become a part of imperialist economy. His engagement with British-American imperial economy even emphasises that the bloodhound is not only born for the Empire to correct the wrong within it, but the heroic, chivalric hound like him is born out of it. Interestingly, before he becomes the hound, his vulnerable, racialised body is likened, by himself, to a dog. Instead of realising the vulnerability of human and nonhuman bodies in the time of grief for Lucy Ferrier, his masculine vengeance works hand in hand with imperial economy in order to weaponise him against degenerate English-speaking subjects.

Although I argue that the murder is justified because Hope does not have to be sentenced, dying of aortic aneurysm in jail, the novel still poses interspecies ethical questions as the murder has to be reenacted in Holmes’ experiment to discover the murder method by using Mrs. Hudson’s ill terrier. The vulnerable canine body questions both the attempt to fantasise about heroic hounds and the justification of murder.

Pet dogs, which were associated with women and domestic space because of their affective functions (Chez, 18) and sometimes a disruption of male authority in Victorian households (Flegel, 98) are shown, materially, as merely suffering, precarious flesh, which challenges ideological labelling. As Holmes considers the request for euthanasia beneficial to his experiment, which is a part of the male homosocial rivalry between Holmes and Scotland Yard, Holmes’ mistake in his interpretation shifts the readers’ focus to the ailing dog, which poses questions about human-dog ethical obligations. Holmes’ experiment over dogs could appal contemporaneous readers because of the rise of antivivisectionist movement, which campaigned against experiments on animals. The imperative voice of Mrs. Hudson, which Holmes exploits to justify his experiment, corresponds to the history of the movement, as many animal rights activists were also women’s rights activists since at least the 1820s (Kean, 67). The voice of Mrs. Hudson thus corresponds with the alliance between woman and animal in contemporaneous social movements. This “canine reading” of *A Study in Scarlet* shifts the focus from the male-led restoration of British order to the grievous interspecies connection between canines and women, which requests an ethical reassessment between humans and their animalistic other. Instead of redrawing the line between racial, gendered, species dichotomies to protect the Empire, the focus on grief reveals the unravelling of interconnectedness of subjects (Butler 2006, 22). The next section discusses how animals, in metaphorical and physical forms, reveal imperial, heteronormative anxieties of control, and suggests an attention towards Mrs. Hudson’s implied grief to reconsider ethical relations.

## “Murder of the Mad Dogs”: Directions of Grief and the Flesh of the Canine

Even though Jefferson Hope becomes the vengeful hound who successfully exacts his revenge against Enoch Drebber, the dog metaphor is evoked again, mainly to justify his murder, but, at the same time, subversively, to reveal his own moral anxiety and open up the possibility of sympathy and forgiveness. The murder also echoes anxieties surrounding Victorian canine euthanasia. After Hope calls Drebber “you dog”, he justifies his murder by saying, “[t]here is no murder…Who talks of murdering a mad dog?” (118). The justification reflects the anxiety about the wild encroaching upon the realm of the human, as rabid dogs challenge the anthropocentric concept of canine loyalty and domestic peace. Rabid dogs are also contagious to humans, breaching the anthropocentric security. The comparison of Drebber with the uncontrollable canine reiterates the discourse about uncontrollable animalistic hound and, disobeying the human, the canine has to be punished. Yet, the punishment in this case echoes the idea of euthanasia and nineteenth-century anxiety about rabies, mostly as a discursive fear, not a real medical threat (Ritvo, 170) as people were not at very high risk (169). Discourses about rabies in late nineteenth-century Britain suggest anxieties about dirt and decay. Ritvo argues that rabies “was associated with disorder, dirt, and sin” (174), and, sometimes, even the colonies. It was believed, in the early twentieth century, that rabies is an exotic disease, which quarantine regulation kept out (Pemberton and Worboys, 2). The imperial anxieties concerning rabies correspond with the anxieties shown in the first murder scene, which also shows decay in morals and gross materialism in the form of dilapidated wallpapers and counterfeit marble, while its victim is a degenerate English-speaking apish colonialist.

The correlation of rabies and sin, or crime, clearly related to Jefferson Hope’s murder plan, which requests for Divine intervention, is causal; rabies was, in Victorian perception, the reflection of the sin the animals brought upon themselves. This correlation appears in the lexicon of medical journals of the period, which consider the healthy dogs “innocent”, while one of the dog lovers complained that the dog has been accused without “fair trial” (Ritvo, 175). The idea of punishment echoes in Hope’s comparison of Drebber to a mad dog. As rabid dogs were seen as a threat to Victorian society as a whole, the murder is a justifiable punishment. Instead of considering the canine ill, the rabid canines, which challenged the power relations of the human and the nonhuman, were seen only as a threat, a reflection of sin, and thus needed punishment. The fact that Drebber became a mad dog means Drebber is sinful enough to be justifiably killed. The anxiety about rabies in the nineteenth century added to the fear of the aristocratic hound, which could be seen as a hero against murderers and enemies, but was believed to also spread the disease quickly into the natural landscape (181). Some aristocratic owners of dogs bemoaned the social detestation against their canine companion and insists on its noble breeding and graceful appearance (182). Drebber’s comparison to mad dogs and hounds is thus related, and suggests fear about moral degeneration.

As rabid dogs suggest sin, degeneration, and the return of the wild to challenge the human realm, the detestation of the culture of pet keeping is reflected in the medical explanation of the disease, which reveals anxieties about degeneration and feminisation. George Fleming, who wrote *Rabies and Hydrophobia* (1872), a Victorian standard companion about rabies (Ritvo, 168), considers that wasteful, consumerist pampering of pet dogs is the cause of the disease (180). *A Study in Scarlet* implicitly echoes Fleming’s argument. For their status as metaphorical mad dogs, the Mormon characters are depicted as extreme capitalists who marry for wealth and thus destroy Victorian family ideals about love. Relations between middle-class owners and their pet dogs can be considered similar to the Mormons’ plural marriage, as they are perceived as illness of late nineteenth-century capitalism, which transformed domestic relations. Pet dogs had been “pampered” in late-nineteenth century England by the new consumerist industry of pet medicine and pet food (Amato, 43, 48). William G. Fitzgerald’s “Dandy Dogs” in *Strand Magazine* (11 Jan 1896) reports about a Dog’s Toilet Club at New Bond Street, where pet dogs were being pampered with “[e]xpensive sweetmeat” while their mistresses were shopping. Dogs, wearing their bespoke driving coats (538), were shampooed and groomed. In this article, women consumers are mistresses of these pet dogs, whose hygienic treatment is described in fashion terms. Fashionable hygienic treatment of the canine in this article reflects the growing trend of consumer culture in relation to dogs, which can be seen as pampering, a cause of rabies, as Fleming suggests.

The unnamed illness of Mrs. Hudson’s pet terrier at the time of rising consumer culture resonates with the fear of rabies and Fleming’s misogynist theorisation of rabies. Mrs. Hudson’s terrier can be implied as her pet dog, which suggests wasteful and consumerist pampering, as George Fleming argues. Women and pet dogs were perceived as a sign of loving, peaceful home, but at the same time the growing consumer culture concerning pet dogs transformed their association with peaceful domestic space, to consumerist, urban space, threatening male authority in the public as facilities for female customers, especially female dog fanciers, grew. There was also an anxiety that women breeders could fail in canine fancying without the help of men (Amato, 90). A satirical cartoon from *Punch* “Dog Fashions for 1889” (26 January 1889, 42) suggests women’s skill at dog fancying turns dogs into chimerical creatures, as well as the growing fashion of dog breeding (Figure 1). Some of the new canine breeds in the images are foreign, such as pomme-de-terrier, and various chimerical dogs in this cartoons are combinations of domestic dogs, inferred from the setting, with foreign, ferocious animals, such as hippopotamuses (Hippopotamian bulldog), and crocodiles (Crocodachshund). TSimilar to *A Study in Scarlet*, the image shows women as empowered agents which can upset male-dominated, imperial order. It links anxieties about women’s encroaching upon men’s public terrain, especially the terrain of dog breeding (Amato, 91), with the invasion anxieties of the foreign at the time of imperial decline.



**1 "Dog Fashions for 1889" in Punch, 26 January 1889. From Punch Database Access 2 May 2021**

The comparison of the metaphorical mad dog and the ill physical dog questions male-led plans both of revenge and experimentation in search of the truth. The comparison of the deaths of Enoch Drebber and Mrs. Hudson’s terrier is integral in speculating on care and ethics across the borders of races and species, as the novel’s imperialist, male-empowering restorative mission reveals itself as a failure. Although the novel criticises the Mormons’ misogynistic practice as well as the growth of British consumer culture dealing with the canine, the comparison of both the Mormons and the canine reveals the vulnerability of both subjects, which can overcome social and cultural labelling. In the suspicious representation of the Mormon in “The Country of the Saints”, the novel does not aim its criticism at the community of The Church of the Latter-Day Saints by separating Drebber and Stangerson from the Mormon community at the end. After Jefferson Hope works at the silver mine for about five years, he returns to Salt Lake City just to learn that his enemies, Drebber and Stangerson, have left the city to Europe because of their conflicts with their community.

“There had been a schism among the Chosen People a few months before, some of the younger members of the Church having rebelled against the authority of the Elders, and the result had been the secession of a certain number of the malcontents, who had left Utah and become Gentiles. Among these had been Drebber and Stangerson; and no one knew whither they had gone.” (Doyle 2008a, 109).

The schism within the community means the novel claims it does not straightforwardly reprimand the misogynistic practice of the Mormons, or even call Drebber and Stangerson Mormons any more. The beginning of “The Country of the Saints” also suggests one of the most important “schisms” among the Mormon community, as Elder Brigham Young moves from the Appalachian community to Salt Lake City to establish a new Mormon community. The novel attempts to show various faces of Mormonism as opposed to stereotypical depiction of Mormons community.

Yet, the novel ironically reprimands the Mormons for their intolerance towards other religious and racialized precarious subjects. The other irony concerning religious and racialized subjects in the novel is that its critique of Enoch Drebber and Joseph Stangerson is still rooted in the anxiety about the degeneration of the British race, as anxieties about the Mormons are anxieties about “Greater Britain”. The novel judges Mormon’s cultural practice as the root of the murder, which is justified at least by Jefferson Hope. Even though the novel’s depictions of difference among the members of the Mormon community challenge the stereotypical depiction of the Mormon, the difference is almost invisible from the outsiders’ perspectives, which depict Mormons as a threatening religious community whose aim is only to forcefully convert people to their belief on any conditions. In the harsh landscape of the Alkali plain, John Ferrier half-heartedly joins the Mormon communities in order that he and Lucy survive (78).

“If we take you with us,” he said, in solemn words, “it can only be as believers in our own creed. We shall have no wolves in our fold. Better far that your bones should bleach in this wilderness than that you should prove to be that little speck of decay which in time corrupts the whole fruit. Will you come with us on these terms?”

“Guess I’ll come with you on any terms,” said Ferrier,

Elder Brigham Young in *A Study in Scarlet* hopes to build an ideal community only for the Mormons, and the survival of John Ferrier and Lucy depends on his conversion to The Church of the Latter-day Saints. Brigham Young exploits John and Lucy’s precariousness to expand his community of believers, and, as the novel depicts, for the patriarchal and capitalist use of Lucy. Young’s anxiety about strangers within the community ironically resembles British invasion anxiety, which appears in various fin-de-siecle fictions in the form of savage monsters invading England, such *Dracula* (1897) by Bram Stoker. The “wolf” metaphor suggests evil and the idea of the outsider as wolves are canine species considered inimical to humans and difficult to control. Similarly, “the speck of decay” in the fruit suggests degeneration anxiety within human evolution, widespread among late nineteenth-century intellectuals and the popular press. Instead of admitting ethical obligation towards precarious lives, Young gives a condition for both John and Lucy to survive, as if Young did not consider them alive in the first place unless they became a part of the Mormon community. Although Drebber and Stangerson depart from the community and become “Gentiles”, Drebber is depicted, by Watson, as an apish man, a sign of degeneration, and Hope still calls the wives in Mormon community “an accursed and shameless harem” (119); the comparison alienates the Church of the Latter-day Saints from European communities and signifies European racial degeneration. Both Drebber and Stangerson are not acquitted from being a part of the stereotypical Mormon community, which causes the justified murder of the “mad dogs”

The “putting down” of a metaphorical “mad dog” like Enoch Drebber, as considered by Jefferson Hope not a murder at the end of the novel, raises ethical question to the euthanasia of the real dog by Holmes and Watson. Both are done under the pretext of mercy, without considering the precariousness of their subjects. While Hope claims divine intervention in his murder of Enoch Drebber and Joseph Stangerson, Holmes experiments on Mrs. Hudson’s terrier under the pretext of euthanasia. In Hope’s case, divine intervention merely mocks Enoch Drebber’s “religious” background, and increases his self-righteousness. Hope sees himself as an officer of justice (121), similar to the policemen, and believes that if he has a chance to test Stangerson with his poisonous pills, it will be “the same in any case, for Providence [will never allow] his guilty hand to pick out anything but the poison” (120). Hope argues that he does not have courage enough to kill Drebber and Stangerson, and he still sees murder for them as a just punishment. He explains, “Don’t imagine that I intended to kill him in cold blood. It would only have been rigid justice if I had done so, but I could not bring myself to do it” (117). To “murder in cold blood” means to kill mercilessly, but Hope justifies his mercilessness. At the scene of Drebber’s murder, he asks for mercy for Lucy when he is going to give the pills to Drebber and Drebber begs for mercy. Hope argues, “What mercy had you upon my poor darling, when you dragged her from her slaughtered father, and bore her away to your accursed and shameless harem.” (119). Justification of merciless murder in *A Study in Scarlet* is rooted in the stereotypical depiction of the Mormons, and the murder thus becomes the scourge the English nation needed at the time of fear for the invasion of the racial other. The death of Drebber can also be seen as Hope’s philosophical experiment forced upon his subjects. Before he gives Drebber the pills, he reflects, “let us see if there is justice upon the earth, or if we are ruled by chance” (119). If we consider the action as murder, it might be argued that Hope still gives Drebber a chance of survival. However, if the murder is seen as a philosophical experiment to answer Hope’s question, there is no consent from his subject. Hope describes the scene: “He cowered away with wild cries and prayers for mercy, but I drew my knife and held it to his throat until he had obeyed me” (119). Even if Drebber survives in this experiment, what Hope has committed cannot be morally justified.

Yet, Hope’s murder method reflects guilt as he realises his own power of destruction, and decides to turn the knife upon himself. Hope’s half-heartedness goes along with the ironies and the atmosphere of the whole text, which desires for masculine, imperialist conquest over the gendered, racialised, and nonhuman other and yet acknowledges that the conquest is unethical and unsuccessful. Hope revels in the death of Drebber, laughing at Drebber and showing him the engagement ring. In addition, he finds himself enjoyably placing red herrings for the police. He explains, “I don’t know what it was that put it into my head to write upon the wall with it. Perhaps it was some mischievous idea of setting the police upon a wrong track, for I felt light-hearted and cheerful” (119). Again, it can be seen that Hope tries to exculpate himself from his joy of murdering Drebber and escaping from the police. However, Hope’s guilt follows by impunity, after he dies of an aortic aneurism in jail. The novel makes the murder of both Drebber and Stangerson inevitable and justifiable; the guilt of the murderer even glorifies Victorian values and racism. Yet, I would still argue that reading from the aspect of Mrs. Hudson’s dying pet dog, and its comparison with other subjects, suggests an ethical solution, which questions the enterprise of white supremacist patriarchy.

In Holmes’ case, it is doubtful whether he actually finds himself ethically responsible for the terrier. Even though Holmes himself tells Watson about Mrs. Hudson’s desire to euthanise her dog (61) Holmes sees the dog only as a tool to solve the crime. Holmes wants to prove that the pill is the cause of death, but, as Hope makes one of the pills neutral, the dog does not die, still breathing heavily because of the unnamed disorder. I argue that Holmes’ failure in his experiments means that the dying dog shows its existence and asks for our ethical obligation for it. The problem with Holmes’ experiment with the terrier is not the killing of the canine, which is requested by its owner in order to end its pain, but it is the lack of grief. The dog experiment scene is Holmes’ opportunistic exploitation of Mrs. Hudson’s grief. As the novel employs the metaphor of the hound to glorify chivalric masculinity against foreign invaders, the ill terrier reveals precarious flesh, and challenges the imposition of imperial, patriarchal ideology upon the fleshly canine. Also, instead of becoming a male-inclusive locked room mystery, the experiment under the pretext of euthanasia recognises the watchful eyes of the female-led antivivisectionist movements, which requires Holmes to acknowledge both the precariousness of the canine, as well as the voices of the women, which have always been constructed through male characters’ narratives. The comparison of the ill terrier with Enoch Drebber unravels the imperialist, racist conquest for which *A Study in Scarlet* aims, and shifts the focus from heroism to the complicated suffering the conquest causes.

*A Study* enables a reading beyond symbolic meaning, and the focus on the precariousness of the canine body aims to challenge the imperialist, male use and the labelling of the terrier. The illness of the terrier suggests more than the symbol of the decline of the British Empire; it also speaks about its suffering and implies an ethical obligation between the human and the nonhuman. This ethical requirement for the terrier in the text, in the form of the pretext of euthanasia, reveals how male scientists cannot evade social and political engagement. The male enclave of truth seekers, in the form of detective and police officers, is infiltrated by a women’s direction to euthanise the dog, which can be associated with women-led antivivisectionist movement. This enclave of male scientists is a microcosm of *A Study in Scarlet*, in which masculine fantasies attempt to manipulate the gendered and racialised other but fail. Mrs. Hudson’s direction reflected that various Victorian women’s right activists were also antivivisectionists, such as Francess Power Cobbe, the founder of Victoria Street Society, which opposed vivisections, and campaigner for married women’s right to property (Kean, 106). In her 1897 novel *The Beth Book*, Sarah Grand, New Woman writer, compares violence against women to violence of vivisection. Christopher Pittard argues, “the novel [*The Beth Book*] explicitly conflates the Contagious Diseases Acts with the antivivisection debate” (156), as Beth discovers that her husband works in support of the Acts and found the dead terrier in her husband’s laboratory. Women and dogs, in *The Beth Book*, are considered victims of patriarchy. *The Beth Book* is an example of the companionship in suffering of women and dogs under the authority of male scientists.

Although *A Study in Scarlet* tries to contain suffering women within men’s narratives, the pretext and Mrs. Hudson’s imperative breaks through the insular male community. Pittard argues that the experiment on Mrs. Hudson’s terrier in *A Study in Scarlet* shows Holmes’ ambiguous stand on antivivisectionism, though the increasingly popular Holmes later “foil the schemes of those who experiment with animals” and consider the scientists who experiment with live animals degenerate (183). Even if euthanasia is merely a pretext for Holmes to experiment on live animals, it means that Holmes realises at least the social and ethical pressure on him to care about his test subject. Dying dogs and euthanasia become an easy pretext for violence and male homosocial rivalry, and yet the need for pretext means Holmes has to rethink his relation with his test subject, and realises the influence of the women-led movements for nonhuman subjects within an all-male space of the laboratory. Mrs. Hudson’s request for the euthanasia of her terrier haunts the male homosocial premise, and summarises the invisible influence of women within the male conclave.

The ethical necessity of euthanasia might be used as a pretext, but the presence of the suffering dog means that ethical engagement is required and emphasised. Even though Holmes intends to euthanise the ill terrier, his focus is not the precarious state of the canine, nor Mrs. Hudson’s implied grief for it, but his hypothesis. Yet, its status as a pet dog, interrelated to its owner, defies its status as merely a tool, while its suffering asserts the vulnerability of its body. As I have proposed earlier that this reading of *A Study in Scarlet* juxtaposes the metaphorical dog with the physical one, Mrs. Hudson’ suffering canine body does not only challenge the metaphorical canine, but also challenges its status as a representation, or a metaphor in a sense, of the suffering human animals. The relationship between the suffering canine and the precarious human animals, whether they are women or Mormons, should not be representational, but affiliative. They share the same precarious fate under imperial, masculinist regime. Pittard argues that Watson’s description of the ill terrier “makes it clear that this experiment is more an act of euthanasia than cruel experimentation” (183). Yet, I argue that Watson shows his reading as an anthropocentric scientist, who might pity the animals and yet justifies Holmes’ forensic experiment. Observing the suffering body of the terrier, Watson estimates, “it had already exceeded the usual term of canine existence” (Doyle 2008a, 61). The phrase “exceeded the usual term of canine existence” suggests the application of scientific knowledge to explain and thus exploit the animal subject; the claimed estimation of dog’s longevity in this case justifies violence against the canine body. Although it can be argued that the suffering of the terrier necessitates the euthanasia, Holmes and his “spectators” do not see the dog’s suffering as important as the scientific result. Watson’s phrasing suggests that the quest of scientific knowledge overpowers the subject of experiment.

Yet, the body of the canine shapes the experiment and speaks for itself as Holmes fail to obtain the result he has expected. Holmes starts his experiment with the pills by adding a little milk into the mixture so that the terrier co-operates (61-62), instead of feeding it directly with the pill. As the terrier survives and the result of the experiment disappoints Holmes, readers are allowed to see the body of the suffering dog, which has not been euthanised. “The dog continued to lie stretched upon the cushion, breathing in a laboured way but apparently neither the better nor the worse for its draught” (62). The word “draught” means medication, and thus implies an ethical obligation towards the dog. Also, “draft”, a different spelling of the same word, can also mean, according to Oxford English Dictionary, “to force or persuade (a reluctant or allegedly reluctant person) to become a candidate for office”, used more prevalently in the US (Oxford English Dictionary, Online). The word “draught” as medicine and “draft” as coercion suggest forceful experiment in the name of euthanasia. “Draught” and “draft” can be both medicine and poison, just like Hope’s two mysterious pills.

The description of the dog’s body suggests the need for euthanasia, and, as Holmes panics and tries to find solution, the terrier’s laboured breathing might have continued in the background. The scene is filled with excitement as if it were a performance, as Watson and the Inspectors “sat in silence, watching the animal intently, and expecting some startling effect,” (63). The animal is expected to be killed and to be a proof of the poison in one of the pills, and yet, as Holmes’ experiment goes wrong, and his “chain of reasoning” (63) fails to visualise Hope’s murder in the form of philosophical experiment, the surviving, and ailing dog reveals itself as nothing but a suffering, precarious body. Holmes’ failure highlights the suffering and thus implies the importance of ethical purpose in Holmes’ experiment.

The eventual death of the pet terrier might have fulfilled the aim of euthanasia, but grief is lacking in the narrative about the dying dog. Butler in *Frames of War* argues that “grievability is a presupposition of the life that matters” (14). “Grievability precedes and makes possible the apprehension of the living being as living, exposed to non-life from the start” (15). Grievability is the key to the realisation of precariousness of the bodies and ethical obligation towards those bodies. The canine euthanasia in the novel could have shown the recognition of the precarious corporeality “as a condition that links human and non-human animals” (13). However, the request for euthanasia might not imply grief from Mrs. Hudson, and the all-male performance in the laboratory, led by Holmes, does not sympathise with the dying animal. The precariousness is not realised, and grief for the nonhuman animals has not been the centre of discussion, while the truth about the murder is more important. The lack of grief for the dog, and, in comparison, for the Mormons, means the assertion of the British male subject as holistic, and yet the laboured breathing of the terrier requires the realisation of intersubjectivity and the ethical obligation, which should entail. Even though the story does not imply that grief is the key to the recognition of human-animal intersubjectivity, grief can still be implied in the pretext of euthanasia of the terrier, which realises the ethical concern about dogs’ death widespread in the latter half of the nineteenth century.

The ethics of Sherlock Holmes, who takes side with the police and works like a scientist, is doubly challenged from contemporaneous animal rights activists. The police’s muzzling rabid dogs were observed as cruelty (Kean, 92), while vivisectors were considered murderous at the time when anti-vivisectionists pamphlet abounded (Pittard, 162). Holmes can both maintain the humaneness of the treatment of the animals as well as solve the problem of “criminals” invading the nation, while the official inspectors are reprimanded for their ineptitude. In “ “A Dog’s Life” – and Death”, published in *Fun* Vol. 6 (7 December 1867), an anonymous author reprimands the law which allows a constable to kill stray dogs, and exposes the horror of the killing with a truncheon. The author does not, however, suggest a more ethical method. Later in 1899, a short letter from C. A. M. Bailey to the editors of *The Saturday Review*, still criticises the officer’s administration of rabid dogs because the police officer lacks medical knowledge to identify the diseased dogs and their inhumane treatment of dogs. Bailey’s letter and the article in Fun share their anxieties that such treatment mars national reputation. The author of “A Dog’s Life” questions British morality, while Bailey claims the bludgeoning of dogs disgraces England. It seems that Doyle was pressured by Victorian movement against canine violence that Holmes cannot solely experiment on dogs and reap information from the dead body of the canine, but his killing in the experiment has to also euthanise a suffering dog, in order to justify his scientific experiment. In relation to gender and antivivisectionist movements, the male-only scientific, judicial enclave has been breached by the voice of women-led activism for gender equality and animal rights.

Holmes’ failure in his experiment has to be taken into account, as the still suffering terrier does not only represent Holmes’ failure to discover the truth about the case, but also the sign of vulnerable, precarious body, which, in the context of ethical revision concerning canine violence, can unravel the attempt to reconstruct the borderline of power between genders, classes, races, and species.. Holmes’ failure even emphaises the dog’s corporeal resistance to become a proof, or a “metaphor” for the victim in Hope’s murder. The scene where readers can see the terrier’s laboured breathing emphasises the canine’s precariousness and the need for euthanasia. The terrier’s status as Mrs. Hudson’s pet dog does not mean only feminised, consumerist pampering of the canine, but also Mrs. Hudson’s care for her dog, as pet dogs had an affective function in creating love and peaceful atmosphere in middle-class homes (Chez, 40). Pet status can evoke the reconsideration of human-canine relations. The suffering pet dog takes care and grief into account of “scientifically objective”, thus emotionless, experiment, and shows how bodies are vulnerable to others within the socio-ecological mesh. In comparison to Drebber and Stangerson’s murder, which this experiment represents, the euthanisation of the vulnerable dog, with the emphasis on its suffering body, unravels the attempt to restore the imperial ideologies, which determine which lives should be grieved and accepted, and how male grief should be directed. The suffering dog, a representation of the Mormon dead bodies and the revelation of the linkage of human and nonhuman bodies, shakes the imperialist hound fantasies and transforms the idea of metaphorical, imperialist degenerate illness into a physical one.

## Conclusion

*A Study in Scarlet* ends with the implied justification of the murder of the two Mormons, as Enoch Drebber dies before he is sentenced. It can be implied that the victory of the metaphorical hound has to be asserted at the time of imperial decline, despite the revelation of the precariousness of human and nonhuman lives in the form of the suffering terrier. Hope’s transformation of grief into revenge is preferred as it helps punish and distinguish the degenerate English Mormon settlers from the Greater Britain, while Mrs. Hudson’s grief for her suffering terrier is made almost non-existent as the bond of animalistic corporeality between dogs and humans can disrupt white supremacist and misogynist scheme. *A Study* is a self-reflexive novel, which emphasises that the imperial hound and its glory is a part of imperial male-glorifying fantasies, and yet the novel prefers that the fantasies have been made real, and does not propose a transformed framework about human and canine bodies in the socio-ecological mesh. The death of the terrier and the murder of the degenerate, English-speaking, Orientalised Mormons, as well as the convenient death of a Washoe hunter, have been of great service in strengthening the British nation at the time of invasion anxiety and imperial decline.

Yet, the British nation in Sherlock Holmes fictions cannot hide from the fact that the nationalist symbolism about canine strength and loyalty is always shaken by physical dogs, and that suffering bodies, human or not, are revealed and clashed by the force of the British Empire. The physical pet dogs had to be in the next chapter, when the Empire bites back at Sherlock Holmes.

# The Precarious Flesh, the Pet Canine and the Colonial Middle Class in “The Adventure of the “Gloria Scott”” (1893)

Sherlock Holmes begins his affair of tracking criminals’ scents in the literary world with literal dogs when he experiments on Mrs. Hudson’s dog. Readers of Holmes fictions also learn that Holmes’s actual first case, according to the timeline of the series, “The Adventure of the “Gloria Scott”” (1893) also features a dog, which bites him. As discussed in the previous chapter, *A Study* tries to focus on the glorious, metaphorical hound to restore imperial order, and yet, cannot keep away from the physical vulnerability of both the canines and the villains, which disrupts the animal symbolism in the racist mentality. In his very first case, before he even becomes a detective, “The Gloria Scott”, however, Holmes cannot run away from the physical dog because it bites him.

In his university years, he is bitten by a bull terrier on his way to the chapel. The owner of the dog, known later as Victor Trevor, apologises, visits Holmes at his sickbed, and invites Holmes to his country house. In his visit, Holmes shows his capacity of deductive reasoning, which shocks Justice of Peace Trevor, Victor Trevor’s father and makes him faint; yet, J.P. Trevor suggests Holmes should start his career as a detective. During Holmes’ visit, the arrival of mysterious uninvited guest called Hudson, who is revealed later as a seaman on board the Gloria Scott, at Donnithorpe, the Trevors’ country estate; and shakes Mr. Trevor to the core, though he invites Hudson to work on his estate. Later, Hudson leaves the estate in a vengeful mood after his unresolved conflict with Victor Trevor. An enigmatic letter, sent by Trevor senior’s former inmate, Mr. Beddoes, paralyses Mr. Trevor, and leads to his death. The message is later decoded by Holmes, telling Trevor to fly for his life because “Hudson has told all” (Doyle 2009b, 102). The shocking truth, which Holmes does not discover, but later learns from Mr. Trevor’s confession letter, concerns the secret history of Trevor senior, whose real name is James Armitage. Armitage is a clerk who becomes a convict of theft. He is transported to Australia, joining a mutiny on the Gloria Scott, a convict ship heading to Australia. The fight, led by Jack Prendergast, the well-known criminal who creates “an immense sensation throughout the country” (106); turns the prisoners’ ship into “a slaughter-house” and a bull ring, when Prendergast bellows like a bull, with the guards at his heels (109). After escaping, he takes another ship to Australia and becomes an imperial gold prospector and business man, whose wealth buys him a country house in England. Hudson is the seaman on board the Gloria Scott, who survives the explosion.

Trevor Senior’s confession letter is read, and yet, Holmes still does not know, up until the present, what happens to either Hudson or Mr. Beddoes. Holmes does not use much of his detective skill to reveal the truth, but the revelation of truth in this story does not function merely as an entertaining restoration of order after clever demystification, but becomes a matter of life and death, when, no matter how mysterious, words kill.

The plot of “The “Gloria Scott”” shows metropolitan anxieties about returned colonials, and reveals the complexities about British authority in the colonies, which were often not Arcadias for fortune hunters. Yumna Siddiqi, in *Anxieties of Empire and Fictions of Intrigue* (2007), argues that Doyle represents two contrastive types of returned colonials: the respectable colonials, whose wealth rebuild the English nation; and the poor whites, “who have been excluded from the spoils of Empire and have come back for their share of the loot” (74). Trevor the Father, categorised as the respectable returned colonials, Siddiqi argues, has re-asserted English traditional values, making the English pastoral fantasy come true in the form of Trevor’s acquisition of a country house with colonial wealth (71-72). Siddiqi adds that Holmes’ description of Donnithorpe, the country house, suggests reconstruction of “mythic old England” (72), Yet, “The “Gloria Scott””, Siddiqi argues, shows the complexities of English rule over the colonies by introducing Hudson, the poor white, who compromises the superiority of the British as a race (74-75). Siddiqi also observes that the returning poor whites in Sherlock Holmes fictions are mostly characterised as social menace (77), corresponding with the attempt to control the poor whites in the British Empire in the form of Vagrancy Acts from 1869 – 1874, which repatriated and incarcerated them in the workhouses (75-76). “The “Gloria Scott”” shows the anxiety of the repressed double of the successful white colonisers; the poor whites. To continue from Siddiqi’s argument, I argue that the frightening return of Hudson, which ails Trevor senior, disrupts the pastoral fantasy of nation-building, of “mythic old England”, to use Siddiqi’s term. This chapter, based on Siddiqi’s reading, argues that the anxieties about the returning colonists can extend beyond Hudson. The exposure of Trevor Senior’s secret strengthens the social hierarchy, distinguishing the colonial new money from the metropolitan middle-class and aristocrats. Not only does Hudson expose Trevor Senior, but Holmes also reveals Hudson’s lower-class background by beginning his flashback narrative with Victor Trevor’s bull terrier, which bites him. The bull terrier, a breed associated with the working class and criminals, is one of the keys Holmes places to imply the hidden histories of Trevor Sr.

Holmes’ description of Donnithorpe can show the rebuilding of the pastoral scene of Old England, as Siddiqi suggests, and yet it condescendingly remarks about the difference between the former owner of the estate and the new money who buy the estate with colonial wealth and thus also exposes Mr. Trevor, whose history is similar to Hudson’s. For example, Holmes tells Watson about the “small, but select” library at Donnithorpe, “taken over from the former occupant” (Doyle 2009b, 93). Holmes again exposes Trevor Senior’s background even before he can speak for himself by showing Trevor’s alienation with his surroundings. Even if Hudson the blackmailer is the true cause of Mr. Trevor’s illness, Holmes’ investigative reading, in this detective story, similarly attacks Trevor the father, who faints as soon as Holmes tells him about his association with “someone whose initials were J.A. and whom [he] afterwards [is] eager to entirely forget” (95). J.A. refers to his own former name, James Armitage. Holmes has no monetary interest concerning the truth behind the story, but, as Holmes’ narrative reveals that this case begins his very first day of the detective career, suggested by Trevor Senior himself; the quest for the truth becomes more important than its destructive effect upon Trevor senior.

The truth about Mr. Trevor is not only the fact that he is an escaped convict, but also a colonist from Australia and New Zealand. Trevor Senior does not shy away when Holmes tells him he can read from Trevor’s callous hands that he “… [has] done a lot of digging”; he responds, “Made all my money at the gold-fields” (95). Yet, the Victorian perception of Australian gold prospectors suggests similar fear about social climbing. Victorian description of Australian society suggests a subversion of Victorian social order because the working-class gold prospectors became richer than they were in England (Goodman, 30). The journey to Australia around the middle of the nineteenth century thus had double meanings of transportation, which ended in 1868 (Godfrey and Cox, 236), and hope for economic betterment due to the discovery of gold in Australia in 1851 (Wilkie, 95). This short story merges both meanings into one, when the rebels on board The Gloria Scott take another ship to Australia, the same destination to which they were transported, for financial aims. Because of the fear of social mobility, I argue that the combination of the two purposes of travelling to Australia criminalises Australians, who also around the time of burgeoning gold rush began their proto-nationalist movements against colonial officers (Goodman, 31). The short story also condemns social mobility by colonial wealth, by giving only one motive to the immigration and the rebel: greed. The convicts’ protest on board could also have many causes, especially nationalist one, but the story characterises the leader of the rebel, Jack Prendergast, as the greedy mastermind, who comes from “a good family” (Doyle 2009b, 93) . “The “Gloria Scott”” shows the connection between the maintenance of Victorian social order, in the form of blackmail threats and Holmes’ narration, and the British imperial power. The exposure of Trevor Senior’s background as a convict shows also an attempt to control the uprising of the lower class in Australia.

In an attempt to reveal Trevor Senior’s social background, the bull terrier can be read as the first key metonym to his background as a convict, and yet, the exposition of the narrative shows the physicality of both the human and the canine, the possibility of injury caused in the encounter, and the bond of friendship between Holmes and Victor Trevor, which leads to Holmes’ first case. It seems that the canine cannot be seen just as a sign of social class, but an embodiment in and of the web of life, where the geographical and social border collapses.

The scandal of Mr. Trevor is seen as a narrative which restores social hierarchy in the metropole. Likewise, the attack of the bull terrier challenges an attempt to bring a breed with working-class and criminal association to the realm of middle-class pet fancies, a trend after 1870s when bull dogs and associated breeds lost popularity because of the perceived association with criminals (Ritvo, 108). The attack even emphasises the uncontrollability of the dog and shows the violent history of the breed associated with the working class and the criminals. Victorian middle-class animal rights discourses mostly aimed at the working class and criminals for abusing animals at work or in their blood sports (Chez, 8). Instead of reading the bull terrier as a symbol of the criminal to expose Trevor Senior’s secret history and thus adjust social hierarchy, this chapter shows that this short story also asks for more-than-human sympathy beyond social labellings by using bull-baiting metaphors to describe violence upon the Gloria Scott. The evil criminals, who were perceived to abuse animals, can also be seen as the bull in the bull ring. This chapter challenges the classist symbolism of the bull terrier, which can be a clue to Trevor Senior’s mystery, and reveals the limit of middle-class discourse against animal cruelty, by comparing the criminals and the working class to the attacked bulls.

This chapter juxtaposes the canine metonym in the form of Victor’s bull terrier, which exposes his family’s relation with the criminal class and Australian social-climbing colonists, with the bull-baiting metaphor in Trevor Senior’s confession letter. It shows how civilisation, in the form of the British Empire, was also the savage they try to project and eliminate. The juxtaposition challenges Holmes’ classist reading of human-dog relationship and focuses on the physical encounter of the human and the canine bodies, the exposition of one’s flesh to another. As opposed to Holmes’ symbolic reading beyond the body of the human and the canine, this thesis prefers the “skin-deep” reading of the flesh for more-than-human ethical reconsideration, beyond the classist, imperialist symbolis, just like the friendship between Holmes and Victor Trevor, which rises out of a physical encounter with the nonhuman, and the ethical obligation afterwards.

In other words, this chapter plays with exposure. As the short story zeroes in on exposing Trevor Senior, either by Hudson’s blackmail or Holmes’s narration, it also shows how human and nonhuman flesh is exposed to one another, at the “exposition” of Holmes’ narrative, when the bull terrier bites him, and later Victor Trevor takes care of him. Holmes in his university year, who usually enjoys moping in his room, is then exposed to other human and nonhuman animals, as well as exposed to what is beyond the border of the metropole. This chapter juxtaposes the two aspects of exposure – exposing the history and exposing the bodies – and show how concerns about exposed bodies, human or not, should go beyond the socio-cultural challenge the imperialist, patriarchal labels. The realisation of exposure means the realisation of companionship beyond the myth of canine loyalty. Companionship between species, for Donna Haraway, does not always involve with love and loyalty to the human, because, “contrary to lots of dangerous and unethical projection in the Western world that makes domestic canines into furry children, dogs are not about oneself” (2003, 11). The exposure of truth behind Trevor Senior tries to restore social order, while the emphasis on the reading of the exposure of bodies breaks down social barrier and puts the human in contact with the subhuman.

Holmes’ exposure of Trevor Sr. also raises question about the definition of colonial masculinity, at the time of gender crisis at the turn of the century, in relation to his domestic space. This chapter argues that “The “Gloria Scott”” shows Trevor Sr.’s need to perform masculinity as well as humanity in order to be accepted in the cohort of the civilised, as his violent social background can be exposed. Trevor Sr. lives in fear of losing his own “civilised” masculinity and considers himself unsuitable as a father for Victor Trevor because of his “savage” background, similar to the bull terrier, which was not welcomed by middle-class pet fanciers because of its association with criminals. However, focusing on the physical vulnerability of the bodies instead of the attempt to protect British civilisation from the subhuman, this chapter sees the hope in the male homosocial desire to construct new domestic space, as a place to shelter the vulnerable human and nonhuman animals, rather than a stronghold for civilised men, who cruelly harm and punish the animalised bodies to stay in power.

This chapter is divided into five sections. The first section “Holmes’ Exposure of the Trevors and the Ambiguity of the Bull Terrier” discusses Holmes’ role as an exposer of the Trevors’ social class and their social climbing. The discussion does not affix the status of pethood to Victor Trevor’s bull terrier, but considers the ambiguity integral to the analysis of the metonymic association of the canine and Trevor Senior, both of whom climb the social ladder from criminals to rich middle-class. The second section “Victorian Middle-class Anxieties about Bull Terriers and Bank Clerks” discusses the comparison between the bull terriers and bank clerks, James Armitage’s career before he becomes a convict, under the terms of Victorian classism and masculinity. The association of bull terriers with criminals and the anxieties about bank clerks’ financial scandals, believed to happen because of the lower-class recruit, shows anxieties about social climbing, and thus the attempt to restore order by criminalisation of both the bull terrier and Trevor Senior. This section clings to the theme about the attempt to expose the parvenu among the middle class, and shows how the characterisation of James Armitage/ Trevor Sr. is based on the Victorian middle-class fear of outsiders and usurpation. It also discusses Trevor Sr.’s anxieties about masculinity and fatherhood, which he realises he cannot maintain; and shows that masculinity, as well as humanity, is a construction. The third section “Australian Wealth and Anti-Cruelty Discourses” shows another aspect of Mr. Trevor’s life in Australia in relation to classist Anti-Cruelty discourses, which was spread to the colonies. As the short story does not contextualize the immigrants’ economic struggle and generalize their motives to travel to Australia as greed, this section provides the historical context of the colonial Australian authority’s attempt to curb the revolution of the working-class and the upheaval of social hierarchy because of social mobility and colonial wealth. One of the methods to restore social order was via animal protection law, which mainly controlled working-class violent sports. The context is in dialogue with Mr. Trevor’s narrative about the mutiny on the Gloria Scott, which shows greed as the only motive of the mutiny.

The first three sections discuss the classist characterisation of Mr. Trevor, which is the result of metropolitan middle-class fear, and his association with Victorian perception of bull terrier and related breeds, which controversially become middle-class pets. The fourth and the fifth sections challenges middle-class attempt at denigrating the colonial parvenu and considering the canine only the metonym for the usurping class. The rest of the chapter discusses the precarious bodies of both the human and the nonhuman, and asks for possible ethical reconsideration from the text, to transform the domestic space from the stronghold against the savage bodies to the shelter for the vulnerable human and nonhuman animals, questioning also Victorian middle-class male duties as a father. These two sections apply to the short story Nicole Shukin’s theory of “distortion”, which poses ethical questions about the transformation of animals into both rhetorical and carnal renderings. Shukin argues that “distortion”, a term borrowed from media transmission, challenges smooth transmission of anthropocentric ideas and refuses paying more attention to either the literal or the metaphorical. Instead, Shukin’s concept of distortion emphasises that both modes are effects of power (27). This chapter juxtaposes the metaphorical bull terrier, which represents the social new comer, with the physical bull terrier, which shows the contact of the materiality of the human and the canine at the beginning of the story. This chapter also shows the connection between the literal and the metaphorical. The bull terrier were perceived as a metonym for criminals, and thus the bull terrier as a breed had to be standardised and rebranded to become accepted in middle-class pet circle. The bull terrier in this short story then becomes, also, the metaphor of social climbers. While the bull terrier in the short story corresponds with both symbolic and literal management of the canine, the metaphor of bull-baiting in the text, which describes the fight between the rebels and the guards on The Gloria Scott, also reveals violence against nonhuman animals. Shukin’s distortion confuses both categories and, in this case, challenges the reading for single, classist meaning of the canine.

The fourth section “Trevor Senior’s Confession Letter and the Extension of Middle-class Anti-Cruelty Discourse” shows how metaphorical bull-baiting in Trevor Sr.’s letter can raise questions against middle-class biased anti-cruelty activism and extend the notion of animal protection to the connection of human and nonhuman suffering bodies. The fifth section “Sheltering Vulnerable Bodies at Donnithorpe and the Re-reading of Exposure” continues the reading of physicality, which is exposed to violence from both human and nonhuman bodies in the text in order to show possible companionship across classes and species. Two incidents of the human-nonhuman physical clash are discussed contrastively in this section: Trevor Sr.’s hunting and the attack of Victor Trevor’s bull terrier, This chapter reveals the toxicity of Trevor Sr’s attempt to maintain male, human authority, under the threat of exposure, and argues that Holmes and Victor Trevor’s reconciliation after the attack of the canine can lead to the construction of the domestic space, as a shelter for vulnerable bodies.

## Holmes’ Exposure of the Trevors and the Ambiguity of Victor Trevor’s Bull Terrier

Holmes is introduced to The Trevors by a bull terrier. Holmes’ narrative about the Trevors begins with Holmes’ interaction not with a human member of the Trevors family, but the canine. Even though it is debatable whether the canine is a part of The Trevors’ household, as it does not appear later in the narrative; the canine heralds the description of the family residence .The incident between Holmes and the canine initiates the relationship between Holmes and the Trevors’ household. Holmes’ expository narrative of Victor Trevor’s bull terrier functions as the beginning of Holmes’ very long answer to the question which Holmes asks Watson to decipher the mysterious message in the case of the Trevors, at the beginning of the short story. The enigmatic message, which seems to talk about a mundane business of a country manor and yet eventually kills Justice of Peace Trevor, goes, “The supply of game for London is going steadily up… Head-keeper Hudson, we believe, has been now told to receive all orders for fly paper, and for preservation of your hen pheasant’s life” (92). The message suggests a connection to a country house’s livestock business, but Holmes does not expose its content until his narrative goes beyond the halfway point. In other words, the short story’s exposition threatens to expose the truth about the mysterious message and “a fine, robust old man” who “was knocked clean down by it” (92). Yet, according to Holmes’ chronology and point of view, the bite of the bull terrier begins the case, and, especially, his detective career.

What awaits Watson is not only the truth behind the enigmatic message, but a narrative of a threat of exposure. Exposure and revelation recur as motifs in this short story, which deals, mainly, with the threat of blackmail of J.P. Trevor from Hudson. I argue that “The “Gloria Scott”” condemns Hudson’s blackmail attempts, which leads to the death of Trevor Senior; and probably, his inmates under the name “Beddoes”, or Hudson himself, as Holmes surmises at the end. Hudson’s threat indeed acts as a catalyst for the plot. Hudson does not only obviously act as a threat to Trevor’s reputation, but his appearance, when he enters the narrative for the first time, associates him with uncleanliness and evil. Hudson wears “an open jacket with a splotch of tar on his sleeve” and his face is “thin and brown and crafty, with a perpetual smile upon it, which show[s] an irregular line of yellow teeth” (97). Hudson appears as a threat, in Holmes’ eyes, by his appearance alone.

Yet, Holmes can be considered another exposer, whose detective career begins because of his investigative performance concerning Mr. Trevor’s past. Although Holmes does not expose that J.P. Trevor is an escaped convict who mutinied, Holmes still classifies the Trevors in terms of social class and even suggests the Trevors’s incompatibility with their new-found status. Holmes’ narrative of the case begins with his revelation that the Trevors are the new-moneyed class, who have fashioned themselves out of colonial riches, in contrast to the British landed gentry.

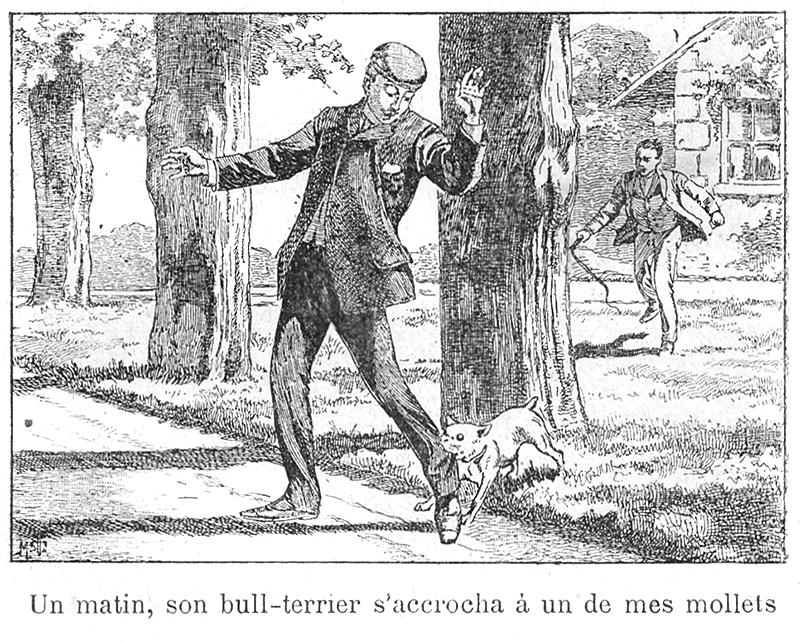
Holmes’ flashback description of “Old Trevor” and his family house is filled with class markers. “Old Trevor was evidently a man of some wealth and consideration, a J.P. and a landed proprietor (93).” According to Oxford English Dictionary, the use of the word “proprietor” has changed in the context of the rise of the middle class; “proprietor” means “[a] person who owns something, or who has a (usually exclusive) right or title to its use or disposal; an owner, esp. of land, or (in later use) of a business (OED).” The dynamic use of the word reveals capitalist social development, and Holmes’ description exposes the middle-class usurpation of an old title of the rural noble families. The phrase “landed proprietor” also echoes with the phrase “the landed gentry”, and suggests the power of money to “appropriate” aristocratic wealth as well as the decline of aristocratic power. Holmes’ description of middle-class usurpation continues when Holmes describes the “old-fashioned, wide-spread, oak-beamed, brick building,” in which he finds “a small but select library, taken over, as [he] understood, from a former occupant (Doyle 2009b, 93)”. Holmes emphasises that Old Trevor, “with a considerable amount of rude strength both physically and mentally (94),” is a man of low education and “little culture (93),” who knows “hardly any books (94)”, by revealing that the well-curated library in the country house does not belong to Old Trevor at the first place. Yet, Holmes condescendingly describes him as a knowledgeable traveller, who has “seen much of the world (94)” and remembered all that he has learned. Holmes’ condescension reflects middle-class anxiety about the passing of 1870 Education Act, which gave birth to “state provision of primary working-class education” (Baker, 212). As Holmes and Victor Trevor begin their friendship at their university, which could be either at Cambridge or Oxford, Holmes’ remark makes stark, classist contrast between formal education and informal education, and also reveals Victor Trevor’s new-moneyed, colonial origin.

Later on, in Holmes’ story, the Trevors themselves reveal their lower-class traits. Victor Trevor’s use of the word “governor” (96) to refer to his father also suggests, Christopher Roden argues, “Victorian aristocratic and squirearchic filial usage to denote father, a strongly upper-class affectation” (293). Yet, in Oxford English Dictionary (1989), governor (7c.) means “a vulgar form of address to a man” and, one of the examples in the “governor” entry from 1847 considers son’s calling father “governor” vulgar. The word “governor” thus reflects the social in-betweenness of the Trevors, and the haunting lower-class traits, which emphasise the impossibility of social assimilation. Thus, Holmes’ narrative exposes Trevor the father as a new-moneyed class, without the need of blackmailers and confession letters. Holmes’ condescending “exposition” of the narrative is told long after the case ends so as to make Holmes a disinterested narrator, as opposed to Hudson the blackmailer, and yet Holmes’ description and Hudson’s threat refers to the same anxiety about class mobility, especially, the return of the Australian settlers, which were considered, as a result of convict transportation, a criminal nation ‘of Cyprians and Turks” (Wakefield in Reid, 161).

The trend of keeping bull dogs, bull terriers, and other related breeds as middle-class domestic pet resembles Mr. Trevor’s social mobility. As the novel does not confirm the pet status of Victor Trevor’s bull terrier, I argue that this chapter has to emphasise the undecidability of the bull terrier, instead of pinning it down into one category, to associate the human with the canine. Before Holmes’ display of his capability to reveal Trevor Senior’s history, Holmes’ encounter with Victor Trevor’s bull terrier heralds his exposure to the Trevor’s new-moneyed history as the pet bull terrier has a corresponding history of climbing social classes. Holmes tells Watson briefly, “Trevor was the only man I know and that only through the accident of his bull-terrier freezing on to my ankle one morning as I went down to the chapel. … It was a prosaic way of forming a friendship, but it was effective.” (93). Regarding identification, Victor Trevor’s bull terrier is the hardest to classify among other pet dogs in the stories of Sherlock Holmes. Like in *A Study in Scarlet* (1887), the story does not use the word “pet” with the bull terrier; yet, unlike *A Study*, the setting can also infer that the bull terrier is used as a hunting companion rather than a pet dog. It is easier to assume that the “devil of a terrier” (61) in *A Study in Scarlet* is a pet dog because of its urban setting at the heart of London, the bull terrier’s attack on Holmes’ way to the chapel in “The “Gloria Scott”” suggests a residential area, rather than a hunting ground. Dorothy L. Sayers, in “Holmes’ College Career” (1946), in which she reconstructs the early history of Sherlock Holmes from the information gathered in various Sherlock Holmes stories, especially “The “Gloria Scott”” and “The Adventure of the Musgrave Ritual” (1893), argues that Holmes meets Victor Trevor in Cambridge, rather than Oxford. The suggestion of Oxbridge connection of this story is argued, by Sayers, from Mr.Trevor’s hope for social advantages which his son should gain (137). Cambridge is argued as their alma mater because Holmes meets Trevor during his two years in “College” (Doyle 2009b, 93), and University of Oxford does not allow dogs upon the college ground, while, in their first two years, the students of University of Cambridge, according to Sayers, have to stay at their private lodgings in town (138). It is possible that the incident happens outside college ground, and Victor Trevor happens to keep his pet dog at his lodgings.

Yet, it is also known that hunting was one of the popular pastimes for male Cambridge students, and they hunted in the neighbouring towns, such as Ely and Newmarket, with greyhounds. An article “Reminiscences of Cambridge Forty-five Years ago” in *New Sporting Magazine* (Aug, 1857) by “A. Septuagenarian” talks about the letting of greyhound for Cambridge students to use in their hunt in Huntingdon (113). “Maddingly Hall, [Near Cambridge] with the Seats and Scenery Around” (Feb, 1861), another article by the same author, talks about Cambridge students’ use of their greyhounds in hare coursing (133). In “The Adventure of the Missing Three Quarters” (1904), Holmes contacts Jeremy Dixon, a Cambridge university student at Trinity College, to borrow Pompey, a beagle-foxhound dog which is considered “the pride of the local draghounds (Doyle, 249)”.

However, the setting of the incident suggests an urban space, for Holmes is bitten as he goes “down to the chapel”. Victor Trevor cannot practice his dog for hunting in that area. It is unusual for Cambridge students, as well as for others, to hunt alone, as “A. Septuagenarian” narrates his Cambridge life in his articles. In 1906 illustration for the French translation of “The “Gloria Scott”” by Martin Van Maële (Figure 2), Victor Trevor is portrayed with a dog lead, supposed to walk his dog either around town or in the park, and yet the object in Victor’ right hand can be seen as a whip as well. This reading, like the illustration, keeps the “unclassifiable” element of Victor Trevor’s terrier to reflect its double liminal statuses. As a species, dogs in Cambridge can be both aristocratic hunting companions, as in the case of “The Missing Three-Quarter”, and middle-class pets, as Sayers suggests. Yet, considering the breed, the bull terrier is associated with its violent, working-class sports dog origin, and yet the modern bull terrier started to be promoted, contemporaneously with bull dogs, as domestic pets after its first appearance at Birmingham Dog Show in 1862 (thebullterrierclub.org). The disappearance of Victor Trevor’s bull terrier in the family house, where there are hunting activities especially when Hudson stole the Trevor’s boats to hunt ducks (Doyle 2009b, 99), suggests that the breed is out of place in the realm of aristocratic lifestyle, towards which the Trevors aim. The bull terrier may be kept as a domestic dog, which does not appear in Holmes’ narrative, but its disappearance also suggests its disconnection with aristocratic hunting.



**2 Van Maële, Martin. “Un matin, son bull-terrier s’accorcha à un de mes mollets” The Illustration of “Le Gloria Scott” in *La Bande Mouchetée* (1906) from https://www.arthur-conan-doyle.com/index.php/The\_Adventure\_of\_the\_Gloria\_Scott**

Although the pet status cannot be confirmed in the text, the unclearness of its pet status in the story corresponds with the rejection of the modern bull terrier as a middle-class domestic pet in the late nineteenth century. Despite the breed’s appearance in a Birmingham dog show in 1862 (Bull Terrier Club), bull terriers were still considered a working-class fighting dog, even until the early twentieth century. The attack of the bull terrier in Holmes’ narrative suggests and corresponds with classist anxieties about social climbing for both the bull terrier and the Trevors. Holmes suggests in “The Creeping Man”, one of his later cases, that he can read from pet dogs their master’s social and cultural background (Doyle 2009a, 51). This, however, is not Doyle’s invention, but a prevalent belief among dog keepers and fanciers that dogs are class markers and indicators of the owner’s background. Amato argues, among other pets of the Victorians, “dogs were objects of conspicuous consumption” (25). Victorian dog shows and canine pedigree registration “metaphorically equated owner with elite pet” (Ritvo, 93).

Even though the pet status cannot be easily affixed upon Victor Trevor’s bull terrier, which disappears after it bites Holmes; its ambivalent status correspond with the history of the breed in transition from dogs belonging to the bull ring and the criminal class to dogs in middle-class parlour. The transitional period keeps the canine in between and threatens social order, which obviates the intrusion of the lower class. The bull terrier thus can play the role of the in-between class and the new money, which James Armitage/ Trevor senior represents.

## Victorian Middle-class Anxieties about Bull Terriers and Bank Clerks

The ambiguity of the bull terrier status shows corresponding challenges from Victorian social climbers because their association with criminals still resonated among pet keepers even early in the twentieth century. Such ambiguity resembles James Armitage, who, as a bank clerk and criminal, reveals the frailty of social boundary because bank clerks were perceived as a working-class, who had to dress to impress and disguise their perceived lowly origins. Bank clerks also acted as intermediaries for the higher classes and their money. Bank scandals were often blamed on bank clerks because of their social background, and thus, they could be seen as potential criminals. The bull terrier and bank clerks were thus oppressed in the same classist regime, which separate the respectable middle class from the evil lower class.

The bull terrier, which heralds a set of signs which suggests the Trevors as the new-moneyed class in Holmes’ narrative, was perceived as either violent or associated with criminals, similar to bull dogs, though dog clubs had “rebranded” the breed as the new domestic friends, and blamed the working class, not the dogs, for the cruel use of bull dogs in blood sports (Ritvo, 111). Despite the establishment of Bull Dog Club in 1874 (108) and Bull Terrier Club in 1887 (thebullterrierclub.org) dog breeds associated with bull-baiting were despised, and, in the case of bull dogs, sold at a discount (108) because of its association with the criminal working-class and their use of the breed for dog-fighting and bull-baiting. Furthermore, unlike pedigreed dogs from aristocratic fanciers, the working-class fanciers were considered lacking breed standardisation. Standardised dog breeds began only in the latter half of the nineteenth century, as, previously, dogs were named and bred to best suit particular human uses, not according to the canine prototypes for each breed (93). Ritvo exemplifies with Johannus Caius’s *De Canibus Britannicus* (1570), translated to *Of Englishe Dogges* (1576). The book categorises dogs according to its function, rather than its appearance. Although the names of the breeds in Caius’ book resemble modern breeds, the names Caius refers to do not correspond to the modern breeds, and even do not relate to the ancestry of the modern breeds (94). The term “bull dogs”, before breed standardization by the bull dog clubs, referred to “a motley group of similarly talented animals” (108), which can attack the bull effectively.

The case is similar with the bull terrier, which is seen as a mongrel because of the lack of standardisation. Despite the establishment of the breed club, the Trevors’ bull terrier in “The “Gloria Scott”” was considered a marker of the lower and criminal classes and a mixed breed for working-class blood sports, because the breed was considered impure. As the Kennel Club, established in 1873 (Ritvo, 102), standardised breeds by organising dog shows and publishing breed manuals, mongrels, in the late nineteenth century, were considered unclean, miserable, and even cowardly. Ritvo also argues, “Any lapse from purity was enough to consign an animal to this category” (91). As “vulgar companions” are not welcomed in the society of middle-class fanciers, keeping mongrels was considered a sign of “the owner’s lack of distinction and discrimination” (91). As the breed fails to blend in with other popular dog breeds among the middle class, the bull terrier represents the Trevors, in Holmes’ eyes, who strive to stand among the upper echelons of society, and yet are revealed, by Holmes, to fail. The bull terrier heralding other signs of social mobility suggesting them as a suspicious new-moneyed class does not only reflect the Trevors’ socio-econonic background, but also reveal them as a failure in blending with either aristocratic canine fanciers or other dog-loving middle class, who more tastefully select the standardised breeds, rather than mongrels.

Even before the Trevors take hold of Donnithorpe, Trevor senior is placed in a liminal space of social statuses, like the mongrel bull terrier, which has not yet completely transformed to middle-class “gentleman’s companion” (thebullterrierclub.org). In Mr. Trevor’s confession letter, he explains that he works at the bank and embezzles the money to clear his debt of honour (104), which, according to Oxford English Dictionary, suggests a debt from gambling (“debt” 4a). A bank clerk in the nineteenth century was considered, as an occupation, “distinctly different from the labouring masses, and yet not quite reaching the rank of the middle class” (Jeacle, 1). The in-betweenness of economic positions benefited a great number of bank clerks for their social mobility, and yet, as they were considered the “highest” among the clerk profession, “a fear of scandal within the banking community generally ensured that the occupants of this post were imbued with the most ardent devotion to Victorian notions of respectability” (1). The fear of financial scandals in Victorian banks was more important than “forms of security such as surety bond” and such fear led to the recruitment of the middle class in this position because of the belief in the relation between financial stability and good character (3). The fear reflects classist anxiety about the social in-between, whose morality cannot be trusted, and whose opportunity to stand among the riches has to be tainted with scandals in order to strengthen class borders. Mr. Trevor, who works as a bank clerk and embezzles money to clear his gambling debts, represents a product of such fear of scandals and class assimilation.

The Trevors’ attempts to “pass” as upper middle-class men correspond with the discourses on the domestication of the bull terrier in the nineteenth century. The choice of characterisation for James Armitage as a male clerk even makes him the embodiment of the social in-between. Bank clerks dress to impress by imitating the fashion of their employers in order to distinguish themselves from manual labourers (Klingender in Jeacle, 2), though they were not categorised as middle-class professionals, until the introduction of the exam-based recruitment by Institute of Bankers in the late nineteenth century(Green in Jeacle, 3). Also, the masculinity of bank clerks at the time the text is written was under threat. Spurr argues that late Victorian and Edwardian male clerk was compromised because they were portrayed by contemporaneous middle class as “little men”, whose respectable life as a middle-class “(marriage, home, family, servant)” were delayed because of material and occupational circumstance (276). Tosh (2005) argues that the late nineteenth century began the employment of female clerks “as a cheaper and more “docile” workforce”, showing the change of gendered landscape and decreasing the opportunity for men to be employed. Office work was important for lower middle-class men because it is “a traditional route into the middle class for the upwardly mobile working-class man” (204). The short story reveals very little about James Armitage’s life as a clerk, and yet it highlights his greed, which leads to his crime of embezzlement. If the clerk was a pathway for the lower middle class to rise up the social ladder, the classist construction of “The “Gloria Scott”” turns social mobility into greed, in order to decontextualise the incident and show Victor Trevor as evil by nature, as discussed later in the third section.

Likewise, the fanciers of the bull terrier had to show the breed’s acceptable domestic qualities for middle-class dog lovers. The imagined domestic quality of the bull terrier suggests anthropocentric conditions to which pet dogs have to adapt themselves in order to become “loveable”. The author of “The Fanciers’ Column” in *Nottinghamshire Guardian*, Saturday 2 July 1892 and H. Hutchinson, who wrote “An Ugly, Beautiful Dog: The Bull Terrier” in *Essex Newsman*, Saturday 1 March 1930, assure dog keepers that the canine can be a domestic asset. “The Fanciers’ Column” associates the dog with a middle-class male work ethic; “Like his master, he has to be tough, game, ready for any amount of real hard work.” Also, this article suggests the modern bull terriers are beautiful and “well-bred”, unlike the ugly cross bred for sports (8). H. Hutchinson also suggests that this “companionable” dog “is an ideal woman’s dog, domestic pet, and house dog” (1). Although Hutchinson admits the breed’s violent past, the bull terrier is “as gentle and harmless as a kitten, as docile and tractable as a child, as staunch and true as steel.” In addition, “the short coat of a bull terrier makes him a very cleanly dog to have about the house.” Hutchinson’s remaking of the breed does not only relocate the breed within the domestic sphere, but also endorses middle-class values in terms of gendered identity. With the pronoun “him”, and the reference to the dog “as a child”, Hutchinson guarantees that the bull terrier can be a member of the family, especially the male member of the family. Sara Amato argues that the paintings of humans and dogs in the late nineteenth century often depict women with larger dogs, acting as the male presence, which protects and escorts (80). The acceptance of middle-class terms of domesticity does not show negotiations with the dog, but emphasises the law of the human.

As “The “Gloria Scott”” allows the reading of the connection between the bull terrier and Trevor Senior, James Armitage’s acceptance into polite society as a bank clerk suggests the connection between social classes and humanity. The “passing” into Society suggests he can perform and gain humanity as one of the respectable classes, the haunting past is thus the more animalistic. Bank clerks’ act of dressing up can link with the construction of humanity and animality as Derrida argues in *The Animal that therefore I Am*. He philosophises his naked encounter with his cat on his way to the bathroom, and sees the concept of nakedness used to distinguish the humans from the animals, which ironically have no concept of nakedness (5). Thus, shame becomes the key to the realisation of the animality of the human, and yet the restoration of humanity. Derrida sees shame as a paradox of human power: “modesty or shame is…such an aporetic movement, so self-contradictory, so exhibitionist within its very logic, that the most modest will always also be – this is the law of the symptom – the least modest” (37). Shame reflects the need to cover, but at the same time shows that the body is exposed, and needs to be covered again. The body filled with shame can be seen as a body exposed to their own animality. In the case of “The “Gloria Scott””, Trevor was ashamed of his own past, when it was threatened to be revealed. Even though the readers do not know about James Armitage’s life as a clerk, his naked flesh under his garment tells a story with his tattoo “J.A.” at his elbow, which Holmes observes (95-96). Holmes’ discussion makes Trevor Senior faint. Even if his past does not deal with physical nonhuman animals, his life as a bank clerk put him at the threat of being exposed, at the time when bank clerks were perceived to act as a class they do not belong, and cause financial scandals.

The fear of financial scandals caused by bank clerks can be seen as classist anxieties about social mobility, and “The Gloria Scott” realises that fear in order to distinguish Mr. Trevor, the “landed proprietor”, from the aristocrats, and also emphasises the untrustworthiness of the ambitious bank clerk, who had propensity to commit crimes. Before Mr. Trevor’s criminal history is revealed, their pet bull terrier also hints the owner’s connection with criminals, as Victorian pet fanciers associate bull dogs and related breeds with criminals, especially with Dickens’ creation of Bull’s Eye, Bill Sikes’ dog in *Oliver Twist* (1838). In “The Fanciers’ Column”, the author admits that the favour for bull terriers would be condemned because bull terriers were considered “fit companions for gentlemen of the Bill Sikes fraternity”. In “The Angelic Bull Terrier” in *Hull Daily Mail*, Monday 24th December 1906, the author emphasises that the breed which Bill Sikes keeps is a mongrel, much different from a bull dog and a bull terrier. Although the article begins, ““Bill Sikes”, as a character, is inseparable from his dogs,” the article condemns Bill Sikes as a cruel canine trainer, who creates “one of that class of mongrel embraced under comprehensive terms of bull and terrier”. The article blames Bill Sikes for the violence the dog causes and informs that the mix of bull dogs and terriers, like Bull’s Eye, “has happily disappeared off the face of the earth” (3). In “An Ugly, Beautiful Dog: The Bull Terrier”, Hutchinson admits bull terriers can be “pugilistic” and related to its working-class pubs and taverns in Birmingham (Hutchinson, 1). Birmingham, the city which the modern bull terrier was originally bred, was also mentioned in the beginning of Holmes’ narrative, as Victor Trevor’s sister died of diphtheria “while on a visit to Birmingham” (93). The use of the bull terrier, which can be associated with Bill Sikes’ mongrel Bull’s eye from *Oliver Twist*, in “The “Gloria Scott”” hints at the Trevors’ association with the criminal class and their potentially cruel method of tending their canine companion.

The attack of Victor Trevor’s bull terrier reflects working-class violent dog training for blood sports. Victor Trevor’s bull terrier, in the eye of Victorian caninophiliac community, turns the Trevors into working-class criminal supporters of animal cruelty and also implies hidden criminal histories. Victorian campaigns against animal cruelty, especially in the case of RSPCA, can be seen as practices of social discipline against the working class. Daniel Heath Justice, discussing badger-baiting, argues, “While the middle and upper classes also participated in cruel entertainments, when economically marginalized communities practised blood sports, reformers condemned the act as dangerous evidence of cultural and political degeneracy” (173). The ban of animal-baiting since the time of Henry VIII often has implications about social discipline in relation to class and criminality. Hannah Velten in *Beastly London* explains that Henry VIII’s decree in 1546 concerning the ban of animal baiting in Bankside results from the attempt to suppress prostitution, which was promoted by the animal-baiting spectators (102). During the Civil War, Bear Garden in Southwark was outlawed because any public meetings can be considered meeting places for plotters and rebels (103). Although dog-fighting used to be a classless blood sport (107) and bull-baiting had gained supports from the Royal family in the Tudor and early Stewart period (102), “the enlightened attitude of the middle classes, which culminated in Mr. [Richard] Martin’s proposed bill against bull-baiting and dog fights in 1823,” saw both blood sports “fall in regard to a lower-class pursuit” (107). RSPCA’s control of working-class blood sports reveals itself as a social control in the name of morality. The attack of the bull terrier in the short story becomes a haunting trait of the lower-class, who became criminalised and villainised by animal protection laws; the attack also reflects the fear of the middle-class about social mobility. Victor Trevor’s bull terrier thus has to attack Holmes, even if it is Trevor’s pet, so that the borderline between the human and the savage, as well as the middle class and the lower class, can remain. Keridiana W. Chez argues that the birth of Humane movements in the UK was to preserve “humanity”, which was associated with humaneness. She argues that humane feelings towards others became definitive of the category of the “human” (6). Humane feelings became markers of civilisation, and also tools to justify colonisation, to reform the unfeeling, inhumane savages (8). As argued that the middle-class humane movement campaigns are classist, they also assert the power of civilisation over the subhuman, even if the campaigns mainly aimed to help nonhuman animals from working-class cruelty.

In “Pigeons, Poultry, and Domestic Pets”, in *Leicester Chronicles*, Saturday, 29th September 1888, the anonymous author also redefines a bull terrier as a good pet dog, but one must never forget its background in training for bull rings. “There is no dog that has a better temper and is more obedient than a bull terrier, but it must never be forgotten that in training him we are dealing with a thorough paced fighter ” (2). The article admits that bull terrier can be trained as a household dog, despite the difficulty. The attempt at training corresponds with corrective attempt at Victorian penal institution. In order to become human, or at least to be accepted in the circle of the human, according to Victorian middle-class perception, one has to reform one’s body. James Armitage becomes a transported convict at the time of the campaigners visiting Australia for the reform of the convicts’ morality, as well as the time of state control over the uprising of the working class and gold prospectors in Australia by the use of anti-cruelty law. Under the name of reform, which aims to change the former status of the convicts and the working class, Victorian perception of the lower class, especially the transported convicts, still expects the failure of reform in hope of maintaining social structure and keep humanity, a mark of those who do not harm other nonhuman animals, to themselves.

## Australian Wealth and Anti-Cruelty Laws

The transformed modern bull terrier, from a working-class sports dog to a gentleman’s companion, and its attack can also be associated with Mr. Trevor, who “[makes] all [his] money at the goldfields” (Doyle 2009b, 95). Mr. Trevor’s past as gold prospector is revealed, not by Hudson, but by Holmes, who reads the callosities of Mr. Trevor’s hands. Similar to his former occupation as a bank clerk; colonial gold prospectors, perceived also as another social usurper of the Victorian middle class, can upset social hierarchy and lead to rebellion against colonial authority.

The relation between the bull terrier and Australian gold prospectors goes further, as anti-cruelty laws in colonial Australia was applied in hope of controlling the working class. Philip Jamieson argues that the growth of population in Australia after the discovery of gold in 1851 led to stricter police legislations in the form of anti-cruelty laws against blood sports in 1860s, to control social disorder among the working class and the gold prospectors (243). The attack of the bull terrier in the short story shows the potential for cruelty, a working-class trait revealed under the guise of the landed proprietor, and thus necessitates the authority over the body of both the canine and its master. The discovery of gold in Victoria in 1851 shook middle-class bastion of power, giving opportunities for the Victorian working class to rise up financially and challenge authorities at home. Australian historians, such as W. K. Hancock and G. W. Portus, mostly considered the gold rushes in Victoria crucial in Australian nation-building (McCalman et al, 6, 23). The Eureka Uprising in 1854, the Australian gold miners’ rebellion in Ballarat against the British authority, sparked fear of the loss of British imperial power, and commenced Australian national consciousness, arisen from the attempt at democratic distribution of wealth (2). Gold discovery did not only challenge imperial order and lead to Australian nationalism, but it also subverted Victorian work ethic “by removing the link between work and wealth” (Goodman, 27) and challenged Victorian stratified social structure. Goodman argues, “The social reversals of the gold were endlessly interesting to those at home in Britain. … Lucky diggers smoking or eating £10 notes, dressing themselves or their new wives in clothing well above their station in life, became stable figures in the literature” (28). Yet, this threatening social phenomenon was remembered as “comic disruptions of gold” as “the norms of social and moral life did reassert themselves” (28). The wealth becomes the practical class marker, though the middle-class condemns gold prospectors for their savagery and tastelessness. The description of Australian gold prospectors in the eyes of the middle-class thus connotes the projection of animality upon the lower class, with which they associated cruelty from blood sports.

The colonist’s wealth and the expansion of the community of working-class fortune hunters threatened colonial authority by their possibility of upsetting class orders. Jamieson argues that a set of police laws in colonial Australia were passed due to the fear of colonial authority that the working-class might imitate the European rebellions in 1848 (242); the animal protection law was a part of such control. “The “Gloria Scott”” does not reveal what happens in Australia, but features the rebellions on the convict ship, in order to justify the social control and blame only greed as a cause of such rebellion, overlooking unequal relations of power. Colonial reform authority in colonial Australia reproduced morally degenerate stereotype of Australian colonists in relation to their financial gain in order to control them. The Select Committee for Colonial Reform’s correspondence with James Mudie, a colonial reformer, shows anxieties about colonists’ financial gain, which did not impinge on industry and good conduct (Reid, 183 – 184). Reverend John Dumore Lang, a Presbyterian minister and immigration organiser (Baker, online), also agreed that the wealth of emancipists (ex-convicts) had been acquired in dubious ways, such as running gambling dens, money-lending in extortionate terms, and profiteering from demoralising consumables (Reid, 184), or illegal distillery.

As shown, representations of emancipists and convicts decontextualise the class and colonial struggle against authorities in order to emphasise only on binary views of good and evil. “The “Gloria Scott”” replays the theme of immoral financial gain, though not directly with the gold diggers and emancipists, but in the mutiny as Jack Prendergast buys his way to freedom by corrupting officers. The characterisation of Jack Prendergast makes him an embodiment of kleptomaniac evil. Jack Prendergast, a notorious criminal, “was a man of good family and of great ability, but of incurably vicious habits, who had, by an ingenious system of fraud, obtained huge sum of money from the leading London merchants” (Doyle 2009b, 106). Prendergast’s history suggests that evil is inborn and biological. Prendergast and the corrupting officers on board embody greed and moral degeneracy, regardless of their classes, and correspond with Mudie and Lang’s perception of the emancipists’ “evil profiteering”. Jack Prendergast becomes the charismatic leader of the money religion on Gloria Scott, an extreme reflection of middle-class anxiety about social climbing in the form of condemnation of radical materialism. Prendergast tells Armitage that because a rich man like him “will look after himself, and will look after his chums. You may lay to that! You hold on to him, and you may kiss the Book that he’ll haul you through” (106). Prendergast’s idea that money becomes a means of salvation and the initiative practice of his “secret society” are added by the revelation of the first corrupt officer, Prendergast’s partner: “the chaplain of the ship” (107), who secretly gives the mutineers “a file, a brace of pistols, a pound of powder, and twenty slugs” in “a black bag, supposed to be full of tracts” (107). The representative of the religious institution emphasises the short story’s moralistic message.

As “The “Gloria Scott”” shows bourgeois anxiety about the new-moneyed class and tries to separate the colonial parvenu from the metropolitan bourgeois, convicts and gold diggers in the story are thus constructed without social context, but are characterised as stereotypes. The last name Prendergast is similar to “Jeremiah Pendergass”, the leader of the mutiny on board Hercules in 1801 from Ireland to New South Wales, Australia (https://convictrecords.com.au/ships/hercules). Two Irish rebels, transported to Australia in the 1800s, also had last names as “Pendergast”: John and Nicholas Pendergast. There were several other protests on board resulting from colonial resistance; for example, the mutiny in the convict ship Ann (or Anne) in 1800 from Cork, Ireland, to Port Jackson, New South Wales, was considered related to rebellion against British imperial power (Rudé, 163). It was possible that Prendergast refers to Irish rebellions, at the early days of complete British control over Ireland.

“The “Gloria Scott””, however, chooses to depict the cause of mutiny in moralistic terms, in relation to Victorian bourgeois anxiety about class, and deletes political possibilities which challenge the imperial power. Jack Prendergast becomes only an embodiment of evil and greed, who carries money as the only reason and vehicle of salvation. Characterised almost as a personification, Jack Prendergast is easier to read and categorise. This money-led rebellion corresponds with the anxieties about bank clerks’ fraud, and justifies social control over the lower class, similar to the “necessary” attack of the bull terrier. The rebellion has to occur and the bull terrier has to attack in “The “Gloria Scott”” in order to preserve the classist signification, and thus exert control over the lower class, at the time when imperial wealth can improve economic status, and when nationalist opportunities were at hand, both in the case of the Irish rebels and the Eureka uprising in Australia. As a search for meaning is integral in the genre of detective fiction, “The “Gloria Scott”” thus strengthens social hierarchy by the formulaic revelation of the hidden history, in this case, of the new money.

The discourse of middle-class moralistic and classist campaign against animal cruelty is, however, challenged. The chaplain’s assistance of the convicts by hiding weapons and files in a bag for religious tracts does not only emphasise moralistic concern, devoid of context; but the assistance also shows that the good and the evil cannot be easily separated. Furthermore, the animal-abusing working class and criminals, in Trevor Senior’s letter, were hunted down by the hound-like guards at the time of the mutiny. The mutineers become the bull, instead of the cruel trainer of dogs. The middle-class aim to protect animals from cruelty can prove self-contradictory if the law is only applied with the working class and the convicts.

## Trevor Senior’s Confession Letter and the Extension of Middle-class Anti-Cruelty Discourse

Although the physical bull terrier disappears after the accident, the metaphorical and metonymic ones haunt the text. The attack of the bull terrier refers to the hidden history of Mr. Trevor as a rebellious working-class convict through the canine’s association with the lower class, the criminal, and blood sports. The symbolic reading attempts to denigrate the colonial parvenu, and yet such attempts are challenged by the materialistic dog attack, which happens even before Holmes’ investigative, classist narratives about the Trevors, which sees the canine only as a sign of social climbing and savagery.

It is important to also note that as the story allows us to read the bull terrier’s attack metonymically to expose the hidden histories of Trevor Senior, the use of animal metaphor, especially dogs, to symbolise human suffering in “The “Gloria Scott”” exposes the vulnerable flesh of both human and nonhuman animals, and thus can lead to sympathy for the working class, challenging the attempt to suppress the working class in the name of Victorian middle-class campaigns to protect animals. The attack of Victor Trevor’s bull terrier can be seen as metaphorical representation of savagery tearing away the Trevor’s guise as landed gentry, and yet the middle-class condemnation of blood sports and other cruelty against animals can be put to test beyond the limit of classism and middle-class domestication of nature by fleshing out the canine metaphor.

This section challenges the exposure of the truth “behind” what is perceived, which emphasises the classist stereotype of the colonial working class and thus strengthens the class hierarchy, by the exposure of the flesh, the truth upon the surface of the physical contact between the human and nonhuman bodies, especially the suffering ones. The metaphors of animal suffering in the short story, used to describe humans, can be “distorted” into flesh, to use Nicole Shukin’s term (26). For “The “Gloria Scott””, the metaphors of bull baiting and slaughterhouse in Trevor senior’s letter suggests fleshly companionship between the suffering human and the nonhuman and challenges the classist use of animal protection discourse. Such companionship might have changed the course of the narrative, which ends like a guessing game, and suggested an ethical pathway of human-nonhuman coexistence.

The indeterminable end of the conflict between Hudson and Beddoes turn the narrative into a bull ring. After Hudson leaves Donnithorpe, The Trevor’s country house, the readers learn that Hudson meets Beddoes, but do not learn the outcome of their meeting, like Holmes and the police, who are sure that one kills the other, but cannot determine the murderer and the victim (Doyle, 112). Class conflict, which relies on the revelation of the secret histories, becomes a guessing game for Holmes, similar to betting on animals in the ring, this case, an important inceptive case for Holmes’ career as a detective, question the whole series of Sherlock Holmes whether it aims to let the reader sympathise with characters or aims to become merely a guessing game before the truth is exposed.

If the exposure in “The “Gloria Scott”” culminates in Trevor Senior’s self-exposure in a form of confession letter so as to reveal the disguise of the new-moneyed class as brutal criminals, the animal abuse metaphor used to describe the reality of the mutiny in the letter challenges the denigration of such class, and reveals the vulnerability of the flesh of both human and animal. In the letter, Trevor Senior describes the fighting scene reminiscent of bull-bating: “we were so cowed by the sight that I think we should have given the job up if it had not been for Prendergast. He bellowed like a bull and rushed for the door with all that were left alive at his heels” (109). The word “cowed”, which was related in spelling and etymology to the word “cow” (OED), and the comparison of Jack Prendergast to “a bull” suggest a bull ring, with the fighting guards as the bull-fighting dogs. The idiom “at one’s heel” suggests the action of dogs closing behind (OED) and the word “heel” can be an interjection (OED), used as a command for dogs to closely follow behind the accompanying person. Even though the scene can still condemn Trevor Senior’s obsession with bull-baiting, and Prendergast’s action of bellowing like a bull suggests courage, rather than suffering, in contrast to the “cowed” men. The bull-baiting metaphor in the confession letter, as well as other animalistic metaphors, can be “distorted” into flesh in order to show the companionship of human and nonhuman bodies. Especially, instead of constructing the metonymic connection between the bull terrier and their masters and blaming the working-class for violence against animals, the animal metaphor in this case turns the human into the animal prey of dogs, as in bull-baiting and hunting.

The metaphor of slaughterhouse is also used to describe this scene; this metaphor even emphasises the fellow victimhood of both animals and the fellow convicts. Trevor Senior writes (108-109),

“When it is cleared away again the place was a shambles. Wilson and eight others were wriggling on the top of each other on the floor, and the blood and the brown sherry on that table turn me sick now when I think of it. ... My God! Was there ever a slaughterhouse like that ship?”.

It is noteworthy that one of the main imperial commodities from Australia was beef and lamb from adapted breeds of British cattle (Young, 179); the association of the convicts with the commodified cattle reflects the cruelty of imperialist economy, especially in terms of convict labour and cattle industry. This excerpt represents death of the criminal class on board a convict ship with the language the middle-class uses to pity the animals and blame the working class. It still blames the lower class for the butchery; however, the metaphor parallels the lives of animals, which the Victorian middle-class campaigners cared for, and the vulnerable lives of the criminal class.

The comparison between animals in slaughterhouse and convicts correspond to the location of meat-selling Smithfield market, close to Newgate Prisons, Newgate Shambles, and Old Bailey (Kean, 59). Although the RSPCA movements to shut down Smithfield market in the early nineteenth century did not link the suffering of the convicts with the suffering of the animals, the suffering of both human and animal bodies placed in the same vicinity did not happen unobserved in fiction. Before the publication of “The “Gloria Scott””, vulnerable bodies of convicts and animals in London are placed metonymically in *Great Expectations* (1859) by Charles Dickens, which also deals with Australian transported convicts. When Pip moved to London for the first time and visited Mr. Jagger’s office, he was horrified by Mr. Jagger’s bronze cast of convicts and decides to walk around the area. He was recommended by the clerk to “go round the corner” and he should “come into Smithfield”. Smithfield fills Pip with disgust, which seems to stick to his own body, saying “the shameful place, being all asmear with filth and fat and blood and foam, seemed to stick to me” (151).

Trevor Senior’s description reflects a classist attitude, adopted as a new middle-class, but classism vanishes with the bull-baiting and slaughterhouse metaphors, which emphasises the suffering of the vulnerable bodies and reminds the readers of the use of dogs against other nonhuman animals in the slaughterhouse, which historically connected with bull-baiting. Bull-baiting as a blood sport also had begun in the Middle Ages as a butcher’s process of tenderising the meat (Velten, 98). At Smithfield, in the early nineteenth century, dogs are also used as guards for pigs (Kean, 48), sheep, and cattle. “When they collapsed with fatigue, cattle and sheep were harried by savage dogs trained to worry them (59-60).” Even though Trevor Senior adopts such view from the middle-class campaigners against animal cruelty, his adopted view challenges the movement’s classism. His description even emphasises fear of cannibalism and interspecies companionship. The sense of disgust from reimagining the blood of fellow inmates combined with brown sherry even suggests the horror of consuming fellow beings, which go along with the slaughterhouse metaphor. It is clear that the confession letter still relies on dog metaphors, and turns convicts, who were seen as the brutal agent to train dogs to become ferocious fighters, into victims of dogs by the use of metaphor.

The horror of this bloodbath corresponds with the horror of the convicts’ condition in the eyes of Victorian colonial reformers, who blamed the transport system for turning convicts into savages. Yet, when this scene of savage convicts’ bloodbath is compared to meat industry, which was related to Australia and exploited convict labour, the juxtaposition between the social labels of the “animalistic” and the use of metaphor of animal suffering with the convicts challenges the attempt to separate the human from the animal. As the convicts are compared to animals, with which the Victorian classist campaigners sympathised, both the convicts and the animals become fellow victims from imperialist economic violence. The scene of the mutiny can be perceived as the criminal class undoing themselves by the violence to which they were hardened; yet, the flashback narration reveals another way of looking at the violence, implying the mutually destructive forces on board cannot be seen only as a repression of a criminal unrest caused by one greedy man, but a part of imperialist systemic oppression of both human and nonhuman animals. The bull terrier, which symbolises the barbaric criminal class and Australian new money in this short story, also represents the guards on the Gloria Scott, who inadequately represent a part of imperial disciplining of colonial subjects. Thus, if the Victorian middle class reprimanded the unlawful dog-training, which transforms bull dogs and related breeds into cruel fighters, the metaphor in this scene shows the reverse of the convict-bull dog relations, and even supports the cause of animal rights movement. The discourse of humaneness from the Humane Movement is challenged to transform itself from their classist standpoint to the consideration of equal treatment between human and nonhuman animals.

The use of bull-baiting and slaughterhouse metaphor also turns the violence structural, instead of personal, or belonging to only one class. At first, the dog was not blamed for the violence of the blood sports because of the middle-class campaigners and Victorian middle-class pet fanciers blamed the criminalised lower-class trainers. “The “Gloria Scott”” changes that perspective. As the story compares the guards on The Gloria Scott to the bull dogs; the master of the dog, the one to blame, becomes the imperialist and classist structure, which also defines the human and subjugates the nonhuman as well as the convicts. The training of the canine against the bull becomes the animalistic horror of the civilised Empire against its subhuman subjects. The definition of the human and the animal is challenged. The description of the rebel with bull-baiting and slaughterhouse metaphors reveals the mechanics of anthropocentrism, classism, and imperialism in Victorian anti-cruelty discourses.

The metaphorical bull dogs in this case are the tools of the cruel civilising mission against the rebellious working-class. Likewise, the discourses on domesticating the bull terrier, the breed of “Bill Sikes’ fraternity”, emphasises the power of anthropocentrism. The civilising force is often trapped in the ethical questions about violence, especially in relation to the racialised and animalised other. Discussing contrasting representations of masculinity, machismo and meek form of masculinity in *Rujub, the Juggler* (1893) by G. A. Henty, John Miller (2012) argues, “While violence is used with powerful symbolic resonance to portray the development of colonial order through its contact with empire’s animal and animalised human others, the danger of brutishness is one that must be guarded against (45).” The question of how to repress the animal other without becoming animalised remains. In this case, the animalistic label is used to question the aim to civilise and reform those considered less than man, and reveals “brutishness” instead.

Yet, the bull terrier accident at the beginning of Holmes’ story does not reveal that canines are controllable. Civilisation, in whichever method it tries to tame and exploit the canines, fails. Even though the attack of the canine in the short story might signify the cruel training of the criminal masters, Victor’s responsibility for the attack of his dog suggests failure at training to turn his dog into neither a fighting dog at the ring, nor a pet dog at the hearth. The accident means the bull terrier does not show anything but itself, differing from what the middle class labelled it. At least, it shows how human and nonhuman bodies interact and endanger one another in the wide socio-ecological network, beyond social labelling on any types of bodies. As Holmes tries to fix one meaning to every object, the bull terrier gives him a wake-up call to myriads of meanings, or none of them, in the wide network of lives.

## Sheltering Vulnerable Bodies at Donnithorpe and the Re-reading of Exposure

Convicts were not only compared to cattle, the bull dog’s opponents in the bull ring and the animal commodities of the British Empire, but also to a species which were often hunted by hounds on country houses’ estate: pheasants. I argue that the convicts and the pheasants are compared in the coded message from Beddoes to Trevor Senior. The full message is “Head-keeper Hudson, we believe, has been now told to receive all orders for fly paper and for preservation of your hen pheasant’s life” (Doyle 2009b, 92, 102). The encoded letter, according to Holmes, means “The game is up. Hudson has told all. Fly for your life.” (102), as other words are to be skipped in order to make sense of the message.

Pheasants in the coded message from Mr. Beddoes can also be associated with the statuses of the convicts, who lost their liberty in imperial regulation system, becoming mere flesh without rights. Yet, Holmes explains to Victor Trevor that the seemingly meaningless words in the message can “mean a good deal to us if we have no other means of discovering the sender” (103). Although Beddoes’ message is an enigma to be solved, but the enigma itself does not completely lack meaning. The puzzle associates “hen pheasant” with “life”, even though the word “hen pheasant” has to be omitted in order to solve the puzzle. “[T]he preservation of you hen pheasant’s life” and the solved message “fly for your life” reveals the precariousness of human and nonhuman lives. Human and pheasants can both “fly”, highlighting the linguistic bond between species. The convicts are also called “jail-birds” at the beginning of Trevor Senior’s letter (105). Pheasants were hunted with hounds, and farmed not only to supply pheasant-shooting ground (*Chamber’s Journal*, 86), but also for their meat and eggs (Boyle, 164). Mrs. Beeton in her book of household management (1861) argues that the farming of pheasants does not yield palatable results in England, and yet Beeton suggests, “The hens, in general, are the most delicate”, corresponding to the coded message referring not just to pheasants, but hen pheasants. The consideration of hen pheasant as delicacies can be linked with the slaughterhouse metaphor in the confession letter. Similar to the case of the metaphors of blood sports and meat production, the reverse of the situation from hunting to being hunted suggests a justified, moralistic vengeance from Mother Nature, but the companionship between the human and the nonhuman has also been made. The criminals who used to be perceived as harming other creatures with dogs are to be hunted by metaphorical hounds of the British Empire, and yet, if to be hunted and harmed at all is inhumane, the Victorian Humane movement’s classist bias is exposed. Imperialist middle-class concept of civilisation is thus as brutish as they consider the lower class.

Even though the confession letter shows the vulnerability of the convicts’ bodies, which are likened to bulls, Trevor Sr., the writer of the letter, still has anxieties about being exposed as the savage lower class, and thus has to perform as one in the upper echelon of society by showing his superiority over the less-than-human: hunting animals, fishing, and getting rid of poachers. These activities imply canine companions, even though the story does not feature them in the scene. These canine-related actitivities were not legally punished by the classist RSPCA (Ritvo, 135), even though they criticised the hunting aristocrats. Holmes can deduce that Trevor Sr. fears of being attacked from his large stick, filled with lead to turn it into a weapon (Doyle 2009b, 94), to protect himself from the threat of poaching gang, which he, together with Victor, breaks. His hunting activities and his fight against poachers show his desire to protect his territory. His fight against poachers suggests an irony as he is seen by the middle-class as the barbaric foreigner poaching in and encroaching upon their social territory. This irony is even emphasised when Hudson is allowed to use the Trevors’ boat to “treat himself to little shooting parties” (99), parodying Trevor Sr.’s act of climbing the social ladder. Trevor Sr.’s hunting and fighting with the poachers reveal his insecurity, which leads to his repetitive performance as masculine, protecting his turf from invaders. Arguably, Trevor Sr.’s fight against the less-than-human is a self-exorcism, escaping from his own animalised past.  
 Yet, the act of hunting and fishing does not correspond with masculine trend of hunting in the period of the publication of this short story, as aristocratic and middle-class hunters preferred hunting in the colonial wilderness. Turn-of-the-century masculinity faces fear of the growing urban, overdeveloped culture of domesticity and hopes to regain their masculinity from sports outdoor, in order to engage with the wild (Miller 2012, 154). However, hunting in English county house cannot do such jobs anymore. Lord Robert Baden-Powell, who established Scout movements, argues that fox hunting in the country house should be considered artificial, in comparison to the wild beasts in the colonies. Birds and deer at the country estate were considered tame and thus did not give the thrill of the chase (155). Trevor Sr. boasts his masculinity by hunting and fishing in his country estate, claiming the area his own, and yet his act cannot be considered masculine enough at the time rife with anxieties about degeneracy. His act to maintain his masculinity and humanity, haunted by the past, still proves futile in the late nineteenth-century context. The act of killing animals corresponds with the attempt to hide his perceived animalistic past. The “naked” truth about his past which he writes in the confession letter can refer to Derrida’s concept of nakedness and animality, as discussed in the second section. The shameful truth is the realisation of Trevor Sr.’s animalised body.

In relation to nakedness and exposed skin, Holmes’ first deduction of Trevor Senior began with signs on the skin. Although Holmes sees his body as imbued with history and meaning, he does not consider it a vulnerable, public space (Butler, 2004, 26), but an area to explore for his scientific search for truth. Holmes then conjectures (Doyle 2009b, 94 – 95),

“You have boxed a good deal in your youth.”  
“Right again. How did you know it? Is my nose knocked a little out of the straight?”  
“No” said I “It is your ears. They have the peculiar flattening and thickening which marks the boxing man.”

Holmes’ reading of Mr. Trevor’s suffering and pain, experienced in boxing, in this “guessing game” does not suggest sympathy with the suffering body. Holmes’ deductive method goes beyond the skin, and ignores the mark of pain on Mr. Trevor’s ears and nose, which might happen to his subject. Later on, Holmes also reads Trevor Senior’s callosities to reveal his history as a gold digger and brings the exposed tattoo to light. The exposed naked body reveals the vulnerability of Trevor Senior’s body, but Holmes considers his encounter a ground for detective exploration. The animality the human give to the naked body makes shame the realisation of the discursive practice to separate the human from the animal. Covering one’s body distinguishes the human from the animal, and yet re-covering exposes the mechanism of transforming the animalistic body to the human one. Even though we do not see Victor Trevor’s bull terrier at Donnithorpe after it attacks Holmes, the domestic space of Donnithorpe can function as a ground to showcase Trevor Sr.’s male power over the nonhuman subjects and, at the same time, as the shelter for the naked, vulnerable bodies of the human and the nonhuman animals, himself included.

The physcial vulnerability of Trevor Senior is also shared by the bulls and the bull terriers in one particular set of organs: the ears. Even though the bull and the bull terrier were set against each other in the bull ring, the bull and the bull terrier shared the same suffering as their ears were cropped in the fight (Chez, 4), similar to Trevor Senior’s boxer ears. The case of cropping the bulls’ ears in the fight ended after the governmental ban of blood sports, but the cropping of the ears of the bull terrier did not end even in the late nineteenth century, when terrier clubs had been established to turn the breed into pets. The aim to standardise the bull terriers at dog shows led to the standard of shape of the ear, which, before the 1890s, had to be cropped (Worboys et al, 197). Again, the aim to civilise and domesticate the canines includes violence against the animal, even if the middle class claim humaneness and humanity for themselves. The attempt to domesticate is equated with the violent working-class physical sport.

Yet, the domestic space can house the exposed, shameful body. “Shame”, Sara Ahmed argues, “in exposing that which has been covered demands us to re-cover, such a recovering would be a recovery from shame” (104). The recovery from shame does not only imply dressing up, but also housing one’s body. Ahmed argues that “shame” comes from an Indo-European root word which means “to cover”, which associates “shame” with “to hide”, “custody”, “hut”, and “house” (Schneider in Ahmed, 104). Interestingly, Trevor describes his shameful exposure as being “dragged from my home” (Doyle 2009b, 104). His obsession with his masculinity and the anxieties about the lack thereof in his own home can relate to the failure of his expected role as a father, who has to shelter his family and servants from dangers in the real world (Tosh, 2007, 85), not to mention that his resurgent “evil” in the past corresponds with the displacement of the father’s role as the teacher of morality for his children since the middle of the eighteenth century. *Emile* (1763) by Jean-Jacques Rousseau, Tosh argues, is the origin of such ideas because the father figure is obsessed with the business world, while the mother who stays at home can teach her children (90 – 91). The confession letter reveals the need to construct the new definition of home, which refers to the shelter of the vulnerable bodies, exposed by ideologies about classes, genders, and the nonhuman bodies.

“The “Gloria Scott”” has associated the exposed, vulnerable body of James Armitage/ Trevor Senior with classist, imperialist denigration of Australian convicts as savage and subhuman, and yet the unlawful past can evoke the images of bare bodies under imperial power. Not only was brutality assumed as the transported convicts’ characteristics, the convicts’ rights were stripped off and they become bare bodies, subject to state punishment as indentured labour, boosting imperialist capitalism. The haunting of the past of James Armitage can mean the threat from the punitive gaze of the panoptic State, which reminds him of his penal subjugation, and can also remind him, in his own present-day position as a middle-class landed proprietor, of his animalistic, lowly past. His bodily reaction against the animalistic past shows a sign of escaping from his own body, a site of the haunting past: fainting, and later apoplexy. The shamed body incapacitates and confines itself as if it were its own jailor as the internalised punitive gaze functions without the physical representation of State power. Foucault argues that Bentham’s panopticon, a prison tower designed for surveillance with less manpower, has instilled the regulation within the prisoner’s mind. “[T]his architectural apparatus should be a machine for creating and sustaining a power relation independent of the person who exercises it; in short, that the inmates should be caught up in a power situation of which they are themselves the bearers” (201). Not only does the punitive panoptic gaze make J.P. Trevor imprison his own body, it also makes him expose his own past, confessing his scandal, which breaches and at the same time restores social hierarchy. “The “Gloria Scott”” also reveals vulnerable animal bodies at the same time as the human’s, even though the suffering animals are metaphorical and metonymic. The comparison of the bare lives of the convicts and the suffering animals hunted down by dogs suggests interspecies vulnerability and fellowship.

The confession letter seems an ultimate truth for Holmes, who is the first to “read” Trevor Senior and has begun his detective career at Trevor Senior’s suggestion, and yet the confession letter and the end of the short story reveal that there is no ultimate truth. As the former shows how denigrated and precarious the convicts can be, the latter turns the narrative dualistic, resembling gambling upon the bull rings. Although the story ends with Holmes and Watson’s conjecture about the case, this section hopes to emphasise the narrative from the confession letter, which poses questions to the human-animal divide, and can even evoke sympathy. Trevor Senior’s confession letter shows complications within the mutineers, and the indeterminate details of the events, which does not facilitate accusations. As discussed that the letter shows shared vulnerability across the species line by the use of metaphors, which can evoke sympathy, the letter also shows how the mutineers differ in ethical decision and thus cannot be easily stereotyped. “There were many of us who were glad enough to win back our freedom, and yet who had no wish to have murder on our souls.… Eight of us, five convicts and three sailors, said that we would not see it done.” (109). Even though Prendergast disagrees and proceeds to kill so that no one is left to be a witness, he lets them flee from the ship in a boat. The sympathy, which is resulted from being sickened by the sight of bloodbath on board, is extended towards Hudson, who is rescued even though he does not participate in the mutiny. As the guards, represented by Hudson, and the convicts blame one another for the ship’s explosion (111), the conflicting narrative of Hudson, the only witness of the incident on Gloria Scott after the eight passengers leaves the ship, adds another level of complication in the narrative of the incident, and ends with heteroglossia, At the end of Trevor Senior’s narrative, after helping Hudson from the wreck of the ship, the confession letter turns into a guesswork. The narrative about the incident after Armitage leaves the ship begins with “[i]t seems...” (110), and the narrator does not clarify the source of his information. The cause of the explosion of the ship at the end, in which Hudson was the only survivor, cannot be confirmed; both the rebels and Hudson blame one another (111). If the exposure and discovery of the truth is integral to “The “Gloria Scott””, so as to qualm metropolitan middle-class anxieties about Australian new-moneyed class, the exposure of the readers to the confession letter from Trevor Senior also means the encounter of narrative complications and vulnerability of bodies. The exposed flesh is rich with narratives, especially conflicting ones, to be fabricated, and Trevor Senior’s letter means the convicts are also vulnerable living flesh in precarious state without rights, by the use of animal abuse metaphor. Even though, at the end of the short story, the complications were rendered to only an investigative conjecture between Holmes and the police, the whole plot of exposure has raised ethical questions beyond species and class borders.

The short story is teemed with exposure since the beginning of Holmes’ narrative. Holmes exposes the Trevors with clues about their hidden histories in the beginning paragraphs; yet Holmes also begins his narrative as being exposed. His body is exposed to the fangs of Victor Trevor’s bull terrier. The accident, which changes Holmes’ life because it begins his detective career, can be re-read for ethical propositions. The bull terrier among Victorian dog fanciers was not a popular breed, even in the late nineteenth century because of its association with criminal blood sports, and its ferocity can be seen as both failure of domestication and harsh training from the criminals. However, in that specific moment of bodily encounter between Sherlock Holmes and the bull terrier, the classist discourses concerning the bull terrier and their keepers do not function as “the contact zone”, to use the term Donna Haraway (2007) proposes, places questions about agency and identity, changing the subjects in surprising ways (219).This accident reminds him of his bodily vulnerability not only because of his injury but also of his state of recovery. Holmes recounts, “I was laid by the heels for ten days” (Doyle 2009b, 93) after the accident. “To lay by the heels”, according to Oxford English Dictionary, means “to put in irons or the stocks; to fetter, arrest, or confine.” Although this can be seen as Holmes’ clue to the true identity of Trevor Senior as an escaped convict, his metaphor reflects sympathy for the convicts as his body was also incapacitated. Recounting in flashback, Holmes’s reflection shows sympathy for Trevor Senior in the past. The accident can remind Holmes of his own body, which is not focused as much as his mind, and his ecological connection with other species. The consideration of the bull terrier’s attack as accident means Holmes accepts and realises the awkward assemblage of human and dogs in the process of reciprocal domestication, as Howell (2015) suggests that the use of gears with the canine is the state control of the human to control dogs (151).

The close friendship between Holmes and Victor Trevor begins without the recognition of social background. For Holmes, the accident “was a prosaic way of forming a friendship”, but the prosaic might be the ethical answer for Holmes to start his relationship with the world, without the socially-coded imagination about the other in order to read through them. The prosaic relationship among humans and between human and dogs in this case, can mean, to use Donna Haraway’s term in *The Companion Species Manifesto*, the abandonment of “a favourite story, a favourite fact” (2003, 19), and focuses on the fleshly encounter, instead of fetishising pet dogs and imbuing them with ideal human qualities. In the case of the ill-reputed bull terrier, Holmes’ consideration of the attack as accident, along with his flashback reflection that his vulnerable state of recovery is similar to that of convicts, shows how he leaves spaces for sympathy and forgiveness.

“The “Gloria Scott”” reveals the hidden meaning of declassification. Holmes has declassified a secret by his ability to classify human and nonhuman subjects, identifying their “classes”. Holmes has classified in order to divulge, or, in other words, declassify, and yet the accident of the bull terrier and the animal metaphor has de-classified Holmes’ investigative method, challenging the purpose of classification and exposing to vulnerable bodies of both human and nonhuman animals, beyond middle-class anxieties about social mobility. Domestication of the bull terrier has to fail in “The “Gloria Scott”” in order to preserve social hierarchy, and yet the emergence of “savagery” of the terrier means the exposure of the flesh of both the human and the animal, which could have led to sympathy, instead of strengthening the social hierarchy within the metropole.

## Conclusion

“The “Gloria Scott”” is the last case featuring a dog with unclear status as a pet, which corresponds with the middle-class critique of working-class harsh training of the canine, as opposed to their own supposedly humane methods. Yet, the humane methods, under the name of love for their canine pet, still suggest inegalitarian relations between human and canine. Middle-class love for their pets reveals the attempt to fix their loved object in an inferior status, and thus reveals such love, or humaneness, as a product of their power, which helps sustain it. The belief in the loyalty and the amiability of the canine suggests also anxieties about losing control of objects in their possession, and yet, in the case of *The Hound of the Baskervilles* (1902), objects can always surprise and rebel. Male imperialists in *The Hound* show their “love”, which does not imply equality, for their pets and expect the pets to love back and reflect their power. Yet, in the lovely eyes of their pet dogs, cruelty and suffering is shown and a bigger, scarier dog lurks in the shadow.

# “The Pet Story of the Family”: Pet Love and Imperial Authority in The Hound of the Baskervilles (1902)

## Introduction

*The Hound of the Baskervilles* (1902) might be the most famous among Sherlock Holmes cases featuring dogs, not to mention “The Adventure of Silver Blaze” (1892), from which the phrase “the curious incident of the dog in the night-time” (Doyle 2009b, 23), which became the title of Mark Haddon’s novel. Curiously enough, these cases do not only similarly feature dogs as important elements, but they both set in Dartmoor. Dartmoor looks picturesque and majestic in “Silver Blaze”, as Watson observes (14, 17), while autumnal Dartmoor in *The Hound* shows only signs of death and decay when Watson arrives (Doyle 2008c, 55).

The decaying vegetation of Dartmoor plays a role in creating a Gothic atmosphere in the novel, a unique characteristic of this case. The Gothic plot of the cursed family, sublime landscape, and daemonic beast terrifies, and yet it is placed in the frame of detective fiction, which aims to shed light of science and reasoning upon supernatural darkness. The story begins with Holmes and Watson discussing the mysterious owner of a cane left by a client, Doctor James Mortimer. As Holmes guesses about his pet dog from the width of the tooth mark upon the cane, Mortimer and his dog appear at their door. Mortimer discusses the mysterious death of Sir Charles Baskervilles, who returns to England after speculating gold in South Africa. His body is found with a footprint of a gigantic hound not far from him, at his country seat in Dartmoor; and tells the legend of the fiendish hound and the curse of the Baskervilles, recorded in the eighteenth century by one of the Baskervilles. According to the record, legend has it that, in the seventeenth century, Sir Hugo de Baskerville abducts a yeoman farmer’s daughter. When she manages to escape, he sets his men on her. His underlings later finds Sir Hugo’s horse frightened, running away, and saw a big, black hound worrying their master’s throat. Because of Sir Hugo’s evil deeds, Baskervilles of later generation have to face the curse of the daemonic hound. Even though Holmes denies the existence of a ghostly dog with material footprints, Mortimer adds that farmers and shepherds around the moor can see the mysterious hound, with eyes and mouth glowing like fire. Mortimer then asks Holmes to protect Sir Henry Baskervilles, the next heir of the Baskervilles, a farmer in Canada who returns to the country seat he never visits. Before Sir Henry can return to Baskerville Hall, one of his boots is stolen and he is tracked down by a mysterious, bearded man, whom Holmes fails to track. Holmes can see the threat against the heir of the Baskervilles, but, as he needs to solve other cases, he tells Watson to accompany Mortimer and Sir Henry to Dartmoor.

As soon as Watson leaves London, the Gothic manifests. When they travel through depressing landscape of Dartmoor, they learn about an escaped convict from Dartmoor Prison called Selden, the Notting Hill murderer, who hides away in the moor (56). As if the news about Selden did not make the atmosphere terrifying enough, at night Watson hears a woman sobbing. The morning after, he learns about Sir Henry’s neighbours, apart from Doctor Mortimer. Firstly, John and Beryl Stapleton, the siblings who live at Merripit House, welcome Sir Henry and Watson to the moor. John, a naturalist who knows every corner of the moor because he loves catching insects there, guides Sir Henry and Watson around the moor, telling the story about the legendary hound, which scares Sir Henry. Watson also learns from John Stapleton about prehistoric houses on the moor and about The Grimpen Mire, a bog which can swallow even a horse. Watson and Stapleton also hear the mysterious, animalistic voice from the moor. While Watson learns about the moor from John Stapleton, Beryl Stapleton, who appears like an apparition on the moor, according to Watson, (70), attempts to dispel him from the moor, without stating her reasons. In the unknowable moor, with its Gothic legend of the hound, and the depressing atmosphere of the moor, Watson hopes that Holmes would arrive to demystify the moor, the “God-forsaken corner of the world” (75).

The second neighbour Watson learns about is Mr. Frankland, who enjoys suing anyone, even the government (117), for their violation upon others’ property.   
Mr. Frankland’s daughter, Laura Lyons, is discovered to be the writer of the letter asking  
Sir Charles to meet her before his death. Watson also learns that Laura Lyons might lose a divorce case with her husband. Her neighbors, Sir Charles, Mortimer, and John Stapleton, decide to solve her financial problem by helping her establish herself as a typist. Laura Lyons, defiantly, does not want to answer Watson’s questions about Sir Charles when he arrives at her house.

The mystery expands and the plot thickens. Firstly, Sir Henry is enamoured by Beryl Stapleton, aiming to marry her, but he is often thwarted by her brother, who later apologises for his impulsive behaviour out of his great love for his sister. Then, Sir Henry and Watson discover the cause of mysterious sob in The Baskerville Hall, which comes from Mrs. Barrymore, the housekeeper. Watson surmises that the cause of her grief comes from Mr. Barrymore, the butler, whom Watson suspects to be the mysterious thief of Sir Henry’s boots in London and “a domestic tyrant” (81); however, Sir Henry and Watson discover that Mrs. Barrymore weeps because she, along with her husband, arranges a meeting with Selden, the escaped convict and her younger brother, and cries whenever she sees him. Even though Mrs. Barrymore asks them to pity her and her brother; and Mr. Barrymore assures with Sir Henry that Selden plans to leave Dartmoor for South America soon, they decide to find Selden, who looks “half-animal, half-demon” (136) and kill him, but later decide against it. At their encounter with Selden, Watson finds a mysterious man standing upon the rocks in the shadow not far from them. Watson learns from Frankland that a mysterious child sends food to a mysterious man living in the moor, whom Frankland suspects to be Selden, but whom Watson considers the man the same one he sees on the rocks the night before. Watson suspects this man as the murderer and tracks the boy to one of the pre-historic dwellings, just to find Holmes inside. Holmes hides himself in order to observe and, as he lives in the prehistoric abode not far from Selden, he calls Selden his neighbour. After they leave the ancient stone house, they hear the mysterious moan and later find the body, who looks like Sir Henry, but turns out to be Selden in the donated clothes of Sir Henry’s. It is then revealed by evidence that the murderer uses one of Sir Henry’s boots to track him down by the hound’s great sense of smell.

After Selden’s death, which breaks Mrs. Barrymore’s heart, Holmes discovers that   
Sir Hugo looks very similar to John Stapleton, who is probably another heir, though illegitimate, of the Baskervilles. Holmes uses Sir Henry, who has dinner with The Stapletons, as bait to lure the mysterious hound out of its hiding place. Outside the Stapletons’ house, Sir Henry is tracked down by the daemonic hound, with glowing eyes and mouth, as Holmes, Watson, and Inspector Lestrade stake out in the fog. After Holmes shoots the hound and hears its cry in pain, he kills the hound with his gun. They discover that the hound is a mongrel, half-mastiff and half-bloodhound, smeared with phosphorus to glow in the dark. Even though the mystery of the hound is solved, Sir Henry is still traumatised by the incident, which also compels him to leave Dartmoor for at least a year as a cure. They track Stapleton down to his house to find Beryl Stapleton tied to a pillar in the room where Stapleton keeps his insects. They follow his traces to the moor, and Watson surmises that, in the thick fog, John Stapleton might lose his way on the moor and drowns in The Grimpen Mire. They find the old tin mine where Stapleton used to keep the hound, and saw the skeleton and the fur of Mortimer’s spaniel, which disappears in the moor and is probably eaten by the bigger hound. In retrospect, Holmes explains that John Stapleton, who also disguises himself as Mr. Vandeleur, is the lost, illegitimate scion of the Baskervilles, whose name was Rodger Baskerville II, after his roguish father who flees from England, “with a sinister reputation” (159), to South America, marries, and has a son. Rodger Baskerville II marries the Costa Rican Beryl Garcia, and moves to England to establish a school, which fails miserably without stated reasons. Then Rodger learns about the return of Sir Charles, and plans his murder by buying a large dog from London, smearing phosphorus on its face, and hides it in the old tin mine, before the attack to happen. Despite his marriage to Beryl Garcia, Rodger courts Laura Lyons, tells him to meet Sir Charles to talk about her financial problem and then forbids her not to meet him that night. Sir Charles dies of a heart attack when he runs into the hound. At the end, Dartmoor is left to itself, with no one to claim it.

The fiendish hound, the prominent canine in the novel, is mainly discussed by critics as the terrorising agent for, or against, the declining aristocracy, and as the representation of human devolution. The hound which hunts down human beings has been compared to the novel’s unlawful characters, Selden and John Stapleton, as they were supreme examples of atavism and the degeneration of the human race, when the human fails to reign supreme over unruly landscape and savage beasts. Christopher Clausen argues, “*The Hound of the Baskervilles* is a story of atavism from beginning to end” (248). Clausen also compares Stapleton to the hound: “[a]lthough the hound was a fake, its master was a monster in the grand tradition of evolutionary throwback”, and “the throwback seems to have nature on their side” (248 – 249). The hound is merged with the landscape, the representation of the “[p]rimitive nature” (249), which prevails at the end. Clausen’s ideas corresponds with Nils Clausson (2005), whose article suggests that the daemonic hound is the savage lurking in all criminals (74), as Cesare Lombroso’s criminal anthropology, an emergent science in detecting criminals in the late nineteenth century, represents the criminal as an animalistic “throwback”. Janice M. Allan also compares the daemonic hound with Stapleton, Selden, and also Sherlock Holmes, as they represent “criminal atavistic throwback” (174). Allan argues that the comparison of Holmes with the hound represents a collapse of the binaries, science/supernatural, rational/irrational, civilisation/ savage, at which the novel aims. The novel also shows the defilement in Holmes’ detective career, as he has to merge with the landscape and sympathise with the criminal, whom he calls his “neighbour” (Doyle 2008c, 131), in order to discover the truth (Allan, 178).

As the hound represents unbridled animality in relation to criminality and anxieties about the loss of human power, it can also symbolise British imperial anxieties, which were associated with the humanity/ animality dichotomy. As Catherine Wynne interprets Doyle’s works in the context of Irish nationalist movements, she suggests the hound has self-contradictory functions in serving both the dispossessed and the colonial masters. In the legend Doctor Mortimer reads for Holmes, the hound, along with the shifting landscape of Dartmoor, is a primal, vengeful, Celtic force against colonial oppression (73), as Wynne compares the plot of the terrorising hound to the trope of lycanthropic guardians for poor farmers in Irish folktales in Lady Wilde’s Irish folklore collection (73 – 74). Conversely, Wynne also adds that prominent Irish authors use hounds as a symbol of British colonial oppression, as George Moore and W. B. Yeats compare the Anglo-Irish to hounds which welcome the colonial government and are ready to be unleashed against the Irish activists, such as Charles Stuart Parnell. Stapleton, the absent Anglo-Irish landlord of the Celtic landscape, uses the hound to gain power, and is later destroyed by the mire, the ungovernable landscape (83 – 84). The idea of British colonial power is also emphasised by Jesse Oak Taylor-Ide (2005) as the hound embodies fear of transgression in terms of colonial anxieties about imperial decline, as it turns out that the hound, also compared to Stapleton, is not the representation of the threatening racial other, but actually a British-born villain, who, instead of invading, has come home (65).

Despite various interpretations of the symbolism of the hound, it has also been read “literally”; that is, in the historical context of human-canine interrelations. Neil Pemberton (2012) reads *The Hound* in relation to the context of the emergent sleuthhound project run by Scotland Yard. Pemberton’s animal historical approach considers the hound a representation of the public’s ambivalent affect towards narratives about the modern, judico-legal use of bloodhounds, believed to directly descend from medieval hounds at that time. In terms of modern crime investigation, Holmes is called by Pemberton an anthropomorphised bloodhound, who works for The Baskervilles, similar to the hound under Stapleton’s control (465). The comparison reflects the ambivalent representation of the bloodhound, which was considered noble, purebred, and protective of the nation, and yet, at the same time, as “the bearer of primitivism”, which embodies “animal regression and instinct” (456). In addition, Pemberton contextualizes the comparison between Stapleton and the hound with Victorian obsession with classism in canine breeding circles in the late nineteenth century. Although the hunting ground of Stapleton’s daemonic hound is similar to “the habitat associated with the medieval sleuthhound”, “[l]ike its human handler, Stapleton, the dog is no pure breed. … For all dog fanciers, a mongrel was a wretched and disproportionate animal that had degenerated away from civilization towards wildness through undisciplined breeding (464).” In the light of canine history, Pemberton employs human-canine corporeal relations and comparison to show Holmes, not only as a heroic figure who enlightens the dark criminal world of London at the time of degeneration, but also a bloodhound in human form who sniffs out murderers and reveals the animality of the urban space. Yet, Pemberton argues, the animal instinct has to be invoked to reveal the truth and get rid of the criminals at the terrifying risk for the detective’s client, similar to the Victorian fear about Scotland Yard’s modern sleuthhounds (465-466). Holmes understands the training of the hound and thus puts Sir Henry into a trap to lure the hound. He succeeds while Sir Henry becomes traumatised by the attack.

The aforementioned readings of *The Hound* focuses on the horror the hound evokes as a part of the Gothic tradition. The Gothic tradition and the uncanny dog evoke the image of domestic terror, because it challenges the myth of canine loyalty, which symbolised Victorian middle-class domestic space. Additionally, in Freudian lens, the concept of “the uncanny” comes from German unheimlich, literally un-homely (156). The unsettling fear of the hound challenges the homecoming journey of Sir Charles and Sir Henry Baskerville, the latter of whom finds the Dartmoor landscape and the hound unsettling. After initial excitement to travel to Dartmoor, Sir Henry is terrified by the atmosphere around Baskerville Hall and demands the construction of “a row of electric lamps up here inside of six months” (Doyle 2008c, 57). Thus, the canine and the domestic are at the heart of the novel. The aforementioned papers also explain how the uncanny characteristics of the landscape as well as the hound have challenged classism, imperialism, and anthropocentrism.

The discussion of the uncanny, the canine, and homeland for colonists ignores another important aspect of domesticity: pethood, which, I argue, is integral to the novel. Sir Henry Baskerville calls the legend of the fiendish hound “the pet story of the family” (36), and Doctor Mortimer has a dutiful pet spaniel, which is found dead at the end of the story. Among the three Sherlock Holmes’ cases on which this thesis focuses, *The Hound* is the only novel, which uses the word “pet” to refer to a domesticated canine, when Holmes calls Mortimer’s spaniel “pet” (157). This chapter is an extension of scholarship on *The Hound*, and is greatly indebted to previous critical analyses of the text. This chapter aims to push further the ideas of dogs, home, and horror by considering the power relations within the discourses of pet love and the domestic canine, focusing on the disruption of the physicality of the canine.

This chapter argues that *The Hound* challenges Victorian middle-class obsessive romance for their pet dogs, which is inextricably related to domestic peace as well as the sustenance of imperialist, paternalist power, and suggests an ethical homebuilding inspired by pet love. As the novel yokes together women, racialised subjects and canines under the authority of the British paternalist Empire, that authority is challenged by the alliance of those under the yoke. The novel ends with the failed attempt of the restoration of British male authority and does not offer the resolution for the problem of unequal power relations between male imperialist pet masters and their pet subjects, in this case, pet dogs and women. However, I argue that the novel suggests the possibility of love beyond the imperialist-patriarchal framework, as it appears in the case of Mrs. Barrymore’s sisterly, or even motherly, love for Selden. The chapter discusses the historical contexts of imperial relations in three different locations: Irish colonisation, Anglo-Boer Wars, and British informal imperialism in Central and South America.

This chapter is divided into four parts. The first part discusses the physical presence of Doctor Mortimer’s pet spaniel and Beryl Garcia as symbols of South American countries under British imperial influence. This section argues that the novel exploits the body of the pet spaniel and Beryl Garcia to exemplify the kindness of the British Empire towards their subjects, as opposed to the cruel Spanish Empire, represented by John Stapleton. However, I argue that the claimed kindness relies on the loyalty of the subject, and thus implies anxieties about disloyalty and the loss of imperial and human control. In the time of the English Civil War, arguably the time which the hound legend begins according to the Baskerville family’s record (11), spaniels’ loyalty was doubted as it was considered foreign and sycophantic (MacInnes, 35, 37). Similarly, in the course of the nineteenth century, the British Empire could not claim full control in the recently independent Hispanic countries, in this case, Costa Rica, which the Empire themselves had supported financially for nationalist liberation. The end of the chapter compares Mortimer and Stapleton, and reveals how Doctor Mortimer, the master of the spaniels, cannot claim to be free from imperial violence, and thus cannot represent the kind Empire as it tries to claim.

The moral governance of the British Empire and the attempt to sustain British imperial power is further discussed in the second and the third sections, where female characters and the hound ally to challenge British imperialism. These two sections argue that British imperialist characters’ claim of love turn their subjects of love into pets to maintain unequal power relations; the difference is the second section deals with the claimed “evil” aristocrats, Sir Hugo and Rodger Baskervilles II, while the third section discusses the “kind” aristocrats and victims of Stapleton’s inheritance scheme, Sir Charles and Sir Henry Baskervilles. As the British masters are attacked by the hound when they expect to meet the women they “love”, I argue that the hound bites back at the male imperial master whose power over his pet under the name of love derives from imperial wealth, and shows how such romantic fantasies about pets, both dogs and women, can be challenged. The hound rebels against such loving relations which did not entail equality between subjects. These sections discuss the encounter of the imperialist Baskervilles with three female characters: the yeoman farmer’s daughter, Laura Lyons, and Beryl Garcia. At the encounter, their object of love and desire leads to the encounter with the hound, the embodiment of the Gothic revenge from the alliance of the woman and the canine, as if the daemonic hound were the repressed aspect of their object of desire. Both sections also discuss the use of dogs in imperial context, and show how the hound embodies revenge against imperial use of power over the canine and the racialised subjects. The first woman is the yeoman farmer’s daughter in the original hound legend, discussed in the context of British-Irish relations from the English Civil War to the contemporaneous Irish land league. The second is Laura Lyons, discussed in relation to the Irish land league as well as Anglo-Boer wars in South Africa. Then, the discussion moves to the characterisation of Beryl Garcia, who typically represents Costa Rica, her country of origin, and other South American countries, which the British Empire economically influenced. In this case, Beryl does not only expose the cruelty of the Spanish imperialists, but also the British ones, though under the name of love. As Chez argues that the love between middle-class humans and their pet dogs does not guarantee egalitarianism (17), Sir Henry’s love for Beryl Garcia, who is, I argue, associated with spaniels and the moor, does not mean the annulment of imperial, patriarchal power.

The death of Sir Hugo and Sir Charles, as well as the attack upon Sir Henry symbolises revenge against the imperial masters from both women and dogs, who were made inferior under the regime of patriarchal imperialism. However, the death of Selden in Sir Henry’s outfit suggests the shift of focus from the symbolic representation of the imperial power over animal in the form of the hound and white imperialist characters to the reading of the physicality of the body. The consideration of the physicality of such “collateral damage” as Selden’s death begins the fourth section, which focuses on the vulnerable bodies of the “villains”, and the mourning for those bodies, or the lack thereof. This section hopes to build a new ethical domestic space, influenced by love beyond imperial labelling. It begins with the discussion of Mrs. Barrymore’s mourning for Selden, her brother, whom she holds dear and almost likens to a pet, in the framework of Yi Fu Tuan, who broadens the definition of pets to human subjects under the authority of love. Mourning, however, challenges the labelling of pets and suggests a new ethical consideration of the vulnerability of the villains. As the novel exploits the vulnerability of the villain in order to get rid of them, this section focuses on their melancholy and the mourning over their vulnerable bodies, or the lack thereof, in order to suggest an ethical engineering of human-canine interrelations. As the previous section shows the power of the Gothic as a challenge against imperial authority, this section problematizes the Gothicisation of melancholy, which prevents engagement with the suffering bodies.

In short, structurally this chapter collapses on itself. Firstly, *The Hound* attempts to blame the Spanish Empire for its violence against the less-than-human pet subject, associated with spaniels, and shows the benevolence of the British Empire. However, the novel shows also the violence from the British Empire itself, from which Rodger Baskerville hails. Secondly, in the second and the third sections, the British imperialists’ oppressive pet love for women is challenged by the Gothic canine, which, by the plot, works as and in league with women’s rebellion. Last, but not least, although the Gothicisation challenges British imperialist fantasies, it clouds vulnerability, prevents sympathy, and destroys the possibility of interspecies attachment and pathways for egalitarian co-existence between the human and the canine. Mrs. Barrymore’s sisterly love for Selden, the “half animal and half demon”, according to Watson (Doyle 2008c, 136), resembles pet love, because she still considers him a baby brother (93); yet, such “pet love” for the animalistic subject, associated with the hound, can suggest a revision of ethics between human and nonhuman animals.

## The Doctor’s Spaniel: Spanish Dogs and British Informal Imperialism

*The Hound of the Baskervilles* is well-known for daemonic canine with glowing eyes and mouth. Yet, this section begins by focusing on Doctor Mortimer’s pet spaniel, which has not been observed as much by critics. As “spaniel” comes from Old French “espaignol, espaigneul”, which means “Spanish dogs” (OED), the spaniels are worth reading both literally and symbolically in relation to British informal imperialism. In this section, the relation of humans and pet spaniels reveals challenges in the anthropocentric narrative about the encounter with the canine, and its association with British imperial kindness, as opposed to Spanish cruelty.

Even though *The Hound* deals with the mysterious supernatural hound in Dartmoor, the first dog to appear on the pages of the novel is not the terrorising canine, but Doctor Mortimer’s pet spaniel, which enters the scene even before Holmes can make a guess about its breed. Holmes surmises the breed from the breadth of the tooth mark left on the cane, guessing, it “is in my opinion too broad for a terrier and not broad enough for a mastiff. It may have been - yes, by Jove, it is a curly-haired spaniel” (Doyle 2008c, 7). Holmes’s train of thought is interrupted by the physical appearance of the dog. Doctor Mortimer’s “curly-haired spaniel” makes its presence in flesh and blood as opposed to Holmes’ linguistic conjecture. In *The Hound*, the scene of the daemoic hound jumping through fog in Dartmoor and shocking everyone, Holmes included (150), can be compared to a less terrifying scene of the entrance of Doctor Mortimer’s curly-haired spaniel. At the first scene it appears, it disrupts Holmes’ discussion about canine identification from the mark of the teeth on Doctor Mortimer’s cane, which is left at Holmes’ office. Holmes, seeing the dog in the middle of the discussion, interjects, “It may have been – yes, by Jove, it is a curly-haired spaniel” (7). The canine appears at the time when Holmes is about to complete his answer, as if it wanted to fill in the blank by its physical presence. Later, it presumably even makes noises at the front door as Holmes tells Mortimer later to “call off your spaniel, who is scratching at my front door” (24). Even though its presence seems to confirm Holmes’ suspicions, the appearance of the dog still surprises him. As the daemonic hound plays the role of uncanny canine, which subverts anthropocentric expectation of canine domesticity and companionship, likewise, the domestic pet spaniel challenges human expectation and defies the reading of Sherlock Holmes.

It is noteworthy that the appearance of the spaniel corresponds with the main theme of the novel concerning the incomprehensibility of reality, which challenges Holmes’ attempt to explain mysteries in scientific terms. The entrance of the spaniel as well as the hound’s betrayal against humanity does not only challenge Holmes’ authority in explaining reality, but also shows how the realities of the canine are complex and cannot be boiled down. As the daemonic hound is, in reality, a hound smeared with phosphorus (152), scientific reality cannot be understood straightforwardly, even though it can be explained afterwards. The obedient, friendly spaniel appears as a confirmation of Holmes’ guesswork, but at the same time challenges the smooth surface of his perceived reality, which cannot be easily explained by Holmesian deduction. Not only does the hound play this role of challenging scientific knowledge, this pet dog, though obedient, materialises to overcome scientific conjecture. Furthermore, its materiality challenges the trace Holmes reads, as the curly hair cannot be read from the mark of the teeth. The body emphasises the materialist excess, challenging Holmesian conjecture. In *A Study*, Holmes explains that a great deductionist can read a drop of water and can correctly conjecture the whole ocean (Doyle 2008a, 18).The mark of the teeth cannot reasonably and scientifically lead to the curly hair, which, interestingly, haunts Holmes and Watson again after the mire has been explored at the end of the novel. Watson records, “[a] skeleton with a tangle of brown hair adhering to it lay among the debris” (Doyle 2008c, 156), and Holmes suddenly recognises it as the doctor’s spaniel (156 – 157). The hair of the dog is how the dog maintains its presence, which challenges and imprints on Holmes’ memory. To use Derridean terms, the physical appearance at the threshold of Holmes’ office at just the right time to fill in the blank is how the animal responds, broadening the human concept of response, which is limited at the verbal, as Derrida questions (8), and exceeding Holmes’ expectations. The spaniel body, especially its curly hair, emerges into Holmes’ reality to respond to Holmes’ words, as if answering Holmes’ call and yet defying Holmes. The noise the dog makes by scratching the door makes its presence as its own response or “contribution” to the discussion in the room, concerning its legendary, rampant kin in Dartmoor. The scratching might have no meaning in relation to the discussion, and yet the action makes its presence at the time of the discussion, which deals with the bigger canine, as if the spaniel were joining the conversation and sharing its unexpected language into the mix of the human, linguistic activities.

Such a challenge of animalistic physicality expresses British anxieties about the spaniel as a breed from the late sixteenth century, because spaniels were perceived as either disloyal, because of its foreign origin, or sycophantic (MacInness, 22). In the time of the English Civil War, when the original tale of the hound begins (Doyle 2008c, 11), spaniels were depicted in the genre of martial portraiture because of their reputation for steadfast loyalty at the time of divided loyalty (MacInness, 33). Mortimer’s spaniel can thus represent the “informal” relationship between the British Empire and Central and South American countries, as British ambiguous relations with those countries as their fantasised colonies shows anxieties about losing control. Most Latin American countries were not British colonies, except British Honduras (now Belize), British Guiana (now Guyana), and the territory of the Falkland Islands (Knox, 2), and yet scholars, such as Marisa Palacios Knox, Peter Riviere, Ronald Robinson, and John Gallagher, consider British economic intervention in Central and South America a form of imperialism. In this thesis, I follow Robinson and Gallagher, who, following C. R. Fay, call British economic control of Latin American countries a part of British “informal Empire” (Gallagher and Robinson, 27). British informal imperialism is one of the names which signify British economic and political intervention in former Spanish colonies (Knox, 2). In various cases, the financial support from the British government to liberate Latin American countries reflects paradoxically failed hopes and dreams to conquer these countries for the Empire (Aguirre, xvii). George Canning, a British foreign secretary, even wrote in a private letter in 1824 that if the British imperial forces had not mismanaged imperial affairs, Latin American countries should have been British (Knox, 4). The concept of Latin American countries as lost British imperial hope was combined with British loans for newly independent Hispanic countries, which increased its influence upon the “independent” countries. Mortimer’s spaniel reflects such ideas by paradoxically becoming “independent” and challenging Holmes’ and Mortimer’s kind mastery. As for *The Hound*’s special association with Costa Rica, the relation between the humans and the spaniel captures the rivalry between the Spanish Empire and the British Empire, and the justification of British power in those newly independent countries. In terms of Costa Rican-British imperial relations, the first Costa Rican government in the 1820s was supported by British investors for the construction of its infrastructure (Sandoval-Garcia, 88). If the spaniel is a metaphor of a former Spanish colony, it can be compared to Beryl Garcia, the Costa Rican character who is treated by Stapleton as his pet animal, especially when she was found in Stapleton’s insect room. The comparison between the spaniel and Beryl Garcia leads to the comparison of their masters and, thus, reveals the Spanish cruel treatment of their subjects and the British treatment of the informal colony as their pet, giving “freedom” and help. Mortimer’s spaniel follows its master dutifully, and yet the novel shows its limited independence. Mortimer’s spaniels are friendly and dutiful, and, at the same time, can be out of its master’s grasp, especially at the end of the novel, when it disappears in the moor, just to be found as bones and furs.

The spaniel’s appearance at Holmes’ door defies the smoothness of perceived reality, confirming and yet surprising Holmes. Similarly, the foreignness of informal colonies can challenge the perceived reality within the reach of power of the British Empire, which cannot fully control and lay claim over them. As the spaniel interrupts Holmes’ investigative reading of Mortimer’s cane, confirming yet putting words into Holmes’ mouth, the surprise challenges Holmes’ claimed knowledge about the reality outside, especially when he is sure about Mortimer’s background by only reading his cane. In addition, the novel challenges the smoothness of perceived imperialist reality at the very beginning, questioning the distinction of the supernatural and science. Coffee, the main export of Costa Rica, plays the same ambiguous role as the spaniel, which disrupts presumption about the straightforwardness of scientific reality. The novel begins with a usual surprise of Holmes’ capability to guess, featuring a coffee pot. As Watson observes Mortimer’s cane left at the detective office, Holmes, with his back turning to Watson, asks him what he can read out of the cane. When Watson is shocked, as usual, saying he believes Holmes has “an eye at the back of [his] head”, Holmes reveals that he has “a well-polished, silver-plated, coffee-pot” (Doyle 2008b, 3) in front of him. This scene, featuring a pot of coffee, a renowned commodity from Costa Rica, reveals how the grounded physical reality of London can become unsettling by a weird phenomenon, similar to a supernatural event. Interestingly, the only non-alcoholic beverage in the novel is coffee. The complicated reality in the coffee pot scene foreshadows the mystery of the daemonic, flaming hound, which can be explained scientifically and yet produces supernatural effects. Coffee from Costa Rica plays an integral role in assuring British economic power in Costa Rica. Yet, the symbolism of coffee can go far back at the time of the English Civil war, like the spaniel, can suggest mistrust and even revolutionary pursuit. British merchants expanded Costa Rican coffee industry since the 1830s, and led to the establishment of the first bank in Costa Rica, the Banco Anglo-Costaricense, in 1862, in exchange with the large-scaled British imports (Gudmundson, 3-4). Costa Rica, Augustus Sedgewick argues, is the “home of perhaps the largest British interests in Central America and a well-established coffee industry” (106).

The English civil war, the historical event related to the beginning of the legend of the hound, can be associated with the introduction of coffee to England, as the first English coffeehouse is found at the end of it. Coffeehouses were renowned for their seditious potential and considered a highly political space in the late seventeenth century (Cowan, 193) until the early eighteenth century (255). Edward Forbes Robinson, a Victorian historian of coffeehouses, wrote that “"Coffee and Commonwealth came in together for a Reformation to make's [sic] a free and sober nation" (Quoted in Bakken, 345). Coffee, in Robinson’s case, embodied the spirit of anti-monarchism. Although coffeehouses have begun its early days after the civil war, coffeehouses were still considered seditious, as this period saw political upheavals as the Stuart dynasties struggled for their power and the restoration of the monarchy, which replaced the Stuarts, with new protestant monarchs. Coffeehouses were observed as spaces for subversive political discussion and were policed by the state (Cowan, 193). Thus, in the novel, coffee can also signify disloyalty for the imperialist aristocrat, just like the daemonic hound attacking Sir Hugo, whom Holmes calls “Cavalier” (Doyle, 138). If coffee can signify a challenge against authority in the form of commodities the Empire considered controllable, it is important to note its appearance in the context of imperial decline and in relation to a racialised subject, from a country where British control appeared ambivalent and questionable.

Coffee and the spaniel also share another challenging aspect to the British imperialists in the novel: effeminacy. Although coffeehouses were considered by Victorian historians, such as Robinson, a venue for enlightening conversation, Cowan argues that the coffeehouses in the seventeenth century were perceived by various commentators as a sign of English male degeneracy as coffee houses had “consciously constructed Turkish aura”; frequenting coffeehouses became “a luxurious, debauched, effeminate oriental custom”. The reputed anaphrodisiac quality of coffee even emphasises the effeminisation of men who frequented coffeehouses; the male patrons were also believed to “neglect their domestic duties” for a gossip like women and for a taste of exotic commodity (131). Coffeehouse patrons in the eighteenth century, when the narrative of the original hound is believed to be written (Doyle 2008c, 10), were still seen as effeminate and foppish. Later the Victorian and twentieth-century historians of coffeehouses were influenced by Joseph Addison and Richard Steele, who reformed the coffee-drinking venue to become an epitome of Augustan politeness and enlightenment (Cowan, 255). In *The Hound*, coffee fuels Holmes’ investigation at the very beginning as he consumes “two large pot of coffee” (Doyle 2008c, 26 -27).

Spaniels were similarly perceived as effeminate since the sixteenth century, despite its popularity in martial painting. MacInness argues that spaniels were associated with femininity in early modern time because of its small body and perceived gentleness, and also because of its role as the lady’s lapdog (37). Although the discourse about femininity of the spaniel was not as prevalent as in the nineteenth century, *The Hound* characterises Mortimer’s spaniel as a dutiful pet dog, which does not stay in feminised domestic space, but travels around with its male master, to represent an attempt to restore masculinity in the time of feminising pet culture. Unlike the other two dogs in the previous chapters, Mortimer’s spaniel is considered a pet in the text. At the scene when Holmes finds the skeleton of the spaniel, he says “Mortimer will never see his pet again” (Doyle 2008c, 157).The vitality of the physical presence of the canine at the beginning of the novel can challenge human expectations, and yet it plays along with Victorian masculinist construction of pet dogs, which, unlike effete lady’s lapdogs, show its dutifulness towards its master. Mortimer’s spaniel carries the cane for its master, according to Holmes’ inspection (7). The spaniel’s door scratching shows that although the dog is showing its animalistic presence by contributing its own “noise” into human conversation in the office, the fact that the dog’s action is always in the background unless Holmes speaks about it shows that the dog can still be controlled under male authority.

I even argue further than such controllable disruption from the canine in the novel, along with its dutifulness, is an attempt to restore masculinity. Flegel suggests that the representation of dogs as loyal and truthful evokes Victorian ideals of masculinity (100), while the companionship between small dogs, like spaniels, and women were considered counter-reproductive, suggesting queer families, instead of Victorian heteronomative ones (56).The masculinity of dogs, Amato argues, appears in Victorian artistic trends of depicting a large dog and a woman, as if it acted as the lady’s chaperone, or knight errant (79), while small dogs mostly associate themselves with women because of its small bodies and its popularity as lapdogs. Mortimer’s spaniel thus plays the role of dutiful, active, outgoing dog to contrast with the representation of feminine small dog, and restore the depiction of the spaniel as men’s companion, especially as a hunting dog, in the time when dogs were associated with female sphere of home (Chez, 187 ). In the late nineteenth century, more women became fanciers, leading to the establishment of Lady’s Kennel Association (Amato, 92). When Watson misinterprets the abbreviation “CCH” on Mortimer’s cane, which the spaniel carries in its mouth, he thinks the H refers to “something Hunt, the local hunt” (Doyle 2008c, 3). Watson’s interpretive mistake coincides with late nineteenth-century debates among spaniel clubs, in terms of categorisation and breeds. Michael Worboys et al argue that from the latter half of the nineteenth century, among spaniel clubs until the end of the century, there appeared anxieties about the decline of sporting dogs and the rise of show dogs from columnists specializing in sports and dogs, such as John Henry Walsh and Vero Shaw (190), when the Kennel Club let dealers and exhibitionists of show dogs almost took over the stage of dog shows in London. The binary opposition of sporting dogs and show dogs, which implies anxieties about aristocratic decline and the feminisation of middle-class culture, influenced the establishment of two main Spaniel clubs in 1885: Spaniel Clubs, especially for sporting dogs, and Toy Spaniel Clubs, for King Charles spaniels and Blenheim spaniels (187). Problems occurred when Cocker spaniels challenged the categories, and there were anxieties from sporting fans that the Kennel Club would turn all spaniels “cocker”. The name “cocker” originally meant dogs which catch woodcocks, but it later connoted pampered dogs as well (187 – 188).This case of ambivalence and anxieties about the decline in game-hunting, an almost exclusively male activity with their canine companion, corresponds with Doctor Mortimer’s spaniel does not only help male humans dutifully, but also enjoys the landscape, even though it is supposed to be in the eyes of its male master and stay only at home. Thus, the emphasis on the vitality of Morton’s spaniel outside human domestic space is an attempt to restore masculinity in the Victorian household. The spaniel’s loyalty in the novel has to be expressed by its duty, not by its “fawning”, a term frequently used to describe its affectionate behaviour in the sixteenth century (MacInness, 22) , in order to endorse male authority. Its vulnerable body has to be revealed at the end of the novel in order to be mourned for and to endorse masculine companionship between the spaniel and its master.

Yet, the energetic spaniel has to die in order to emphasise Stapleton’s violence. The dead body of the spaniel thus shows the cruelty of the Spanish Empire, represented by Rodger Baskerville II, in contrast to British kindness, as it is revealed that Mortimer’s lost spaniel becomes the food of the hound. I argue that the novel makes a stark contrast between Mortimer the kind doctor and Stapleton the overly possessive naturalist to justify the unfulfilled fantasies of control over South America. To emphasise Stapleton’s cruelty, not only does he kill the spaniel as part of his murder plan, his scientific pursuit reflects his marital violence, showing his lack of kindness. As suggested above the spaniel as a breed signifies both Spanish person and suggests femininity, Beryl Garcia, Stapleton’s Costa Rican wife, not the hound, is the metaphorical pet spaniel for Stapleton, as opposed to Mortimer’s material spaniel. At the end of the novel, Holmes and Watson follow Stapleton, who escapes in the direction of the Moor, and reaches Stapleton’s home to find a figure tied and wrapped in clothes in his insect collection room. They later find out that figure to be Beryl Garcia. Watson describes the scene, “[t]he room had been fashioned into a small museum, and the walls were lined by a number of glass-topped cases full of that collection of butterflies and moths the formation of which had been the relaxation of this complex and dangerous man” (Doyle 2008c, 153). Beryl Garcia becomes part of the collection of insects caught by Stapleton, whose insect net becomes his main feature whenever he appears. The room which represents his scientific pursuit becomes the scene which reveals him as an abuser of women, as Beryl Garcia shows for the first time the bruises and scars she receives from Stapleton, whom she reveals to also fool and force her to play a role in his inheritance scheme (154). Beryl’s innocence and Spanish cruelty is emphasised by Holmes in retrospect: “There can be no doubt that Stapleton exercised an influence over her…” (166).

In contrast, James Mortimer is the more modest scientist, who takes less control. He tells Holmes, he is “a dabbler in science …”, and “a picker up of shells on the shores of the great unknown ocean” (8). He does not suggest mastery and control and does not obviously denote his connection with the Empire. Mortimer might suggest an example of the better master, whose hands seem clean from the blood of the Empire. He represents a typical Victorian married man; he also lives in the provinces instead of working ambitiously in town, as Holmes suggests (6), in contrast to Stapleton’s desire for wealth.

Although his gentleness contrasts with Stapleton’s cruelty, the novel suggests a stronger hand in controlling the subject as the spaniel, which slips away from Mortimer’s control and dies because of Spanish cruelty. Mortimer’s love for the spaniel could be considered weak and ineffective, through the lens of Victorian ideals of masculinity. The novel’s suggestion of control and gentleness corresponds with Chez’s conceptualisation of “masculine pity”, which is proposed in her reading of Margaret Marshall Saunders’ *Beautiful Joe* (1893) and *Beautiful Joe’s Paradise* (1902). Chez proposes that masculine pity can be the site of power especially in the case of the protection of women and animals (94 -95). Chez suggests that both Saunders’ novels create dog’s interiority and autonomy, which “can be painstakingly trained to yield to total obedience” (100). Although *The Hound* does not suggest complete canine subservience because of its anxiety about sycophancy and disloyalty of the spaniel as well as its desire to show the gentler British Empire who glorifies freedom, it constructs a situation that the wielding of masculine, imperial heroism is needed in order to protect the beloved ones from the cruel, foreign Empire.

If the novel suggests a stronger hand to control for the sake of safety of the colonised subject, the hand can also be too strong, and the British themselves cannot distinguish themselves from the Spanish Empire they attempt to blame. The death of the spaniel, the collateral damage of Stapleton’s inheritance scheme, can show the horror of the British Empire as well as the Spanish. Stapleton is also half-British, and Holmes even points out Stapleton’s conspicuous resemblance to Sir Hugo in the painting (139). Thus, his violence towards women and animals can also reveal the recognition of the immorality of British imperial control over former Spanish colonies, as if Stapleton could have played the role of potential, dictatorial British ruler, if these Hispanic countries had been British colonies. The death of the spaniel plays the role of the metaphorical reminder of imperial violence, Spanish or not. The failure to distinguish both Empires can suggest the “bad influence” of the geography which devolves Rodger Baskerville II, but, at the same time, as Holmes proposes, Stapleton’s resemblance to Sir Hugo suggests not the purity of the English race, but “an interesting instance of a throwback, which appears to be both physical and spiritual” (139). The similarity still suggests the perpetrator as English, and thus the British Empire cannot evade the crime they have committed by portraying the Spanish Empire as the greater evil. Holmes’ desire to metaphorically pin down and keep Stapleton in his criminal collection suggests violence in animal collection, which also denotes imperial violence and expansion and resembles Stapleton’s collection of insects.

Even though James Mortimer does not show his interest in travelling to the colonies, James Mortimer’s craze for craniology and physiognomy cannot be separated from the development of race sciences, which categorise human from the shapes and sizes of human skull and read “natural” characteristics of each race, as in Robert Knox’s *The Race of Men* (1850) (Otis, 475 - 478). He claims he can distinguish “the skull of a negro from that of an Esquimau” (Doyle 2008c, 32), and his craniological knowledge identifies Sir Henry’s skull as “Celtic” and Sir Charles “half Gaelic, half Ivernian” (53-54). His analysis of Sir Henry and Sir Charles’ skull represents a British imperial attempt to lay claim on Ireland and, by constructing the skulls of the English heirs to resemble those of the Irish (Ivernian and Celtic) and thus emphasising the historical justification that Ireland and England should be one kingdom, as Doyle, around the time of publication, steadfastly opposed Home Rule policy (Wynne, 20). Last, but not least, Mortimer’s cane, which he leaves at Holmes’ office at the beginning of the story, is identified by Holmes, as a “Penang Lawyer”, as it was believed that this type of cane had been used to settle down an agreement among the Malay people (Collins 1879, 294). Peace-loving Mortimer does not even show aggression in the text, but his staff, as well as his enthusiasm in racist craniology, suggests the potential for violence. James Mortimer is paradoxically the seemingly gentle hand of the Empire, which can cause violence. The death of Mortimer’s spaniel becomes both evidence of Spanish cruelty and a reflection of British imperial violence.

While the novel attempts to justify the British imperial enterprise and denigrate the Spanish Empire by employing the vulnerability of the pet spaniel and woman, in this case, Beryl Garcia, the physical suffering of both the Latin American woman and “Spanish” dog, it shows instead the possibility of British violence, under the name of love and kindness. Yet, the mastery over emasculating and disloyal possibility of the Spanish nonhumans can lead to violence. The proclaimed martyrdom of the loyal spaniel to the British results from the British man who has his right to claim the seat of Baskerville Hall; the British can feel the blood in their petting hands.

The love and kindness, which the British attempt to show in the novel, can also lead to anxieties to control, and thus “pethood” is domination. Love in this case implies mastery, as Chez also argues that Victorian men need to have a canine companion as a practice of domestic mastery (3). *The Hound* suggests that such mastery over their desired objects can be a failure. The meetings of the loving male British imperialists and the women, whom they desire and who suffer from their inegalitarian conceptualisation of love, become the meeting with the shadowy sides of the woman they desire: the hound.

## The Evil Aristocrats, Celtic Connection and the Vengeful Pets

If the focus of this thesis is Victorian pet dog culture, the titular canine of the novel is the opposite, and arguably the representation of the uncanny challenge to domesticated, loving pet dogs. The supposedly loyal friend of humanity since the dawn of civilisation, which the ancient rock dwellings in the Moor can represent, turns against its master. This section does not discuss only the horror of the vengeful canine, but also the coalition between women, subjects of imperialists’ love and desire, and the hound, which functions as the challenging, concealed aspects of imperial human and nonhuman subjects, which the fantasies of imperial control try to deny. Pethood in Tuan’s term is a form of affection, which he considers “dominance with a human face” (1-2). Tuan’s conceptualisation of pethood corresponds with how Watson describes the murderer, “with a smiling face, and a murderous heart” (Doyle, 126). This section discusses the yeoman farmer’s daughter in the context of Cromwellian government and its colonisation of Ireland.

This section also argues from both the novel and Doyle’s other writings on colonial events in relation to the historical context of the novel that as much as the novel attempts to make the murder scheme the problem of an individual aristocrat, Rodger Baskerville II, who aims for his inheritance; the novel can be seen as a critique against imperial violence against women and the canine in the name of love. This section aims to show these conflicting two views of individual morality versus imperialist system, and yet points out how, despite Doyle’s perception of the beneficent Empire (Wynne, 4), *The Hound* challenges British imperialism.

Although *The Hound* does not make overt reference to Irish colonisation and nationalist movements, the story emphasises the connection between British imperialists and Ireland. As discussed above, Mortimer has identified Sir Henry’s skull as “Celtic”, while Sir Charles has “half-Gaelic, half-Ivernian” skull. “The rounded head” of Sir Henry contains “Celtic enthusiasm and power of attachment” (Doyle 2008c, 53). Doyle’s evasion of the word “Irish” and selection of a broader ethnic term “Celt”, along with a Latin adjective “Ivernian”, suggest his anxieties about his Irish identity because of his support for Liberal Unionism, which he defined, in *Memories and Adventures* as the position of “a man whose general position was Liberal, but who could not see his way to support Gladstone's Irish Policy” (Online). He compared the sea between the British Isles and Ireland with “the sapphire wedding ring” (Online). Mortimer’s broader, and more scientific term suggests “natural” bond between the English and the Irish. Furthermore, in the scene of craniological analysis, Doyle makes reference to the English Civil War, which was followed by Oliver Cromwell’s colonisation of Ireland. The name of Sir Charles suggests none else but Charles I. “The rounded head” of Sir Henry refers to “roundheads”, the nickname of the parliamentarians in the English Civil War. Doyle reveals in his memoirs that his mother’s family was “descended in a straight line from a major in Cromwell's army who settled in Ireland” (Online). The rule of the scion of Dartmoor is thus an allegory of the rule of the British over Ireland since the seventeenth century; in the late nineteenth century, the power of the absentee English landlord over Irish tenants were being shaken by wars and protests. Thus, *The Hound* suggests fear of the ruler, and poses questions about British imperial power over Ireland.

The stark juxtaposition between Sir Hugo and Sir Charles in terms of individual morality, as James Mortimer narrates, suggests a preference for a better ruler, not for a better political system. The notion of a better ruler corresponds with Doyle’s support of landlordism (Robson, 175). Yet, the novel questions any attempt at all to rule the moor, the representation of Ireland. Doyle’s support for landlordism can be seen from the inconsistencies of seventeenth-century political events in the novel, which does not suggest the change of the political system, but suggest a better ruler. Robson argues, in terms of Anglo-Irish conflicts in the late nineteenth century, “ACD’s visit to his west Waterford Foley cousins gave him landlord sympathies in the Irish Land War” (175). In *Memories and Adventures*, influenced by Thomas Babington Macaulay, Doyle greatly admires the puritans for their devotion for Christianity and their courage to topple down the unjust king (Online). Yet, the context of the seventeenth-century legend in the novel suggests the Cromwellian government’s confiscation of Irish land, seen in the plot of Sir Hugo’s abuse of a daughter of a yeoman farmer. As an example of nineteenth-century historiography of Cromwellian Ireland, John Prendergast’s *Cromwellian Settlement in Ireland*, first published in 1865, “served to enhance Cromwell’s status as a hate figure in Ireland” (Cunningham, 920). The aim to oppose Spanish-influenced imperial abuse of power, as argued in the first section, was undermined by examples of British colonial oppression, though conducted in the name of love and desire for pets. As the daemonic hound can represent both the voice of Oliver Cromwell and other republicans against Charles I, and the voice of the Irish peasants against Oliver Cromwell’s colonisation of Ireland, Doyle’s perspective on politics thus suggests a focus on individual morality instead of the system. However, the novel, at the end, does not suggest a happy ending for both the “good” and the “evil” Baskervilles, as, after the hound attacks Sir Henry, the moor is left without its ruler for at least a year, as Sir Henry has to travel to relieve his trauma. The love and desire for the hound, the women, and even the landscape of the moor has been challenged and revealed as a desire of imperial control.

The original legend, which allegorises Anglo-Irish relations, starts with a proposition which questions the concept of love and emphasises the exploitation of the underclass. It begins, “It chanced that this Hugo came to love (if, indeed, so dark a passion may be known under so bright a name) the daughter of a yeoman who held lands near the Baskerville estate.” At the end of the paragraph , the narrator warns his descendants to “[l]earn then from this story … those foul passions whereby our family has suffered so grievously may not again be loosed to our undoing” (11). The warning against “foul passions”, as well as the aforementioned question about the definition of love, suggests a definitive, heteronormative framework for love and desire, in relation to morality, rather than a suggestion of the abuse of power in terms of sexual and romantic relations. Yet, the depiction of unequal class relations has to feature in the narrative to emphasise the oppression of the evil Baskerville landlord against free landowners, in this case a yeoman father of the woman abducted by Sir Hugo. Yeoman farmers, whose land did not belong to the gentry, correlate with Doyle’s fantasy about The Pitchfork rebellion, the failed farmers’ rebellion against James II in the West Country which he transformed into his historical novel *Micah Clarke* (1889). As the narrator of the legend of the hound identifies the period when the first attack of the hound happens “in The Great Rebellion” (11), Doyle’s fantasy about non-gentry farmers and The Pitchfork Rebellion complicates the imperialist, republican discussion in the text. I argue that the complication of historical fantasies, which combines the opposition against the tyranny of Charles I, Oliver Cromwell, and James II, shows how Doyle remained inconsistent in terms of his support of any particular political systems, and kept accusing individual immorality. The narrator of the legends suggests their readers consult “Lord Clarendon” to illuminate on the history of the English Civil War. Edward Hyde, first Earl of Clarendon (1609 – 74), a “counselor to two Stuart Kings, Charles I and Charles II, wrote *History of the Great Rebellion* (1702 -4), proudly taking side with the royalists (Yoder, 99). The great influence of the book does not appear in the statement only in the form of reference, but also in the belief in providence, as Yoder comments that Clarendon considered events in the war “providential” (Yoder, 107), and, R. W. Harris claims, believed in a moral order (106). The statement concerning the legendary hound does not consider the correction of inequality, which allows the profane Sir Hugo’s oppression, the solution to the “sin” and the curse, but “by prayer and repentance [the curse] may be removed” (11). The narration of the legend shows Sir Hugo’s abuse of power and the contrast between the cruel aristocrat and the victimised daughter of the yeoman, but the solution, as well as “the suggested reading”, does not show any attempt to rectify the inequality. It can be assumed that the “divine” agency of the legendary hound is not considered a punisher for the representative of an oppressive political regime, but a sinful man. The novel’s confusing historical references do not ask for social change, but a virtuous leader.

Doyle’s inclusion of a yeoman farmer in the text can critique British imperial power over Irish tenancy, but at the same time, is quite consistent in romanticisation of the oppressed yeoman farmers, from the seventeenth century to the contemporaneous South African Wars, or The Boer Wars, and their relations with nature. Romanticisation of the agrarian class does not necessarily suggest democratic leanings, but can show Doyle’s romantic and conservative notion of natural conservation as well as a challenge to capitalist progress. His political inconsistency undermines his appreciation for the yeoman farmers, which are represented variously across the class spectrum from yeoman farmers in England to rich, colonial farmers, like Sir Henry, and thus his attack against the aristocrats who received wealth from inheritance actually supports the growth of the British Empire, which was perceived to be teemed with opportunities to capitalise the land. Doyle’s admiration of the Pitchfork Rebellion reveals his support for the Empire of British capitalists, who know how to invest and work with the land, not for decolonisation. Rodger Baskerville II’s inheritance scheme against Sir Charles and Sir Henry can suggest aristocratic self-destruction; but, at the same time, when the culprit is singled out as Rodger at the end, the novel shows that Sir Charles and Sir Henry are the acceptable aristocrats because, instead of gaining passive income from farmers, they know how to work and capitalise the land on their own. Thus, the romanticisation of agrarians does not suggest Doyle’s proposition for social egalitarianism, but rather Doyle’s dream of a Victorian Empire of businesspeople who have work ethic.

Thus, Sir Hugo’s abuse of his subject does not fit with the capitalist view of the British Empire. His abuse of power means he does not care to work, and also it shows his incapability to love. Sir Hugo, the evil oppressor is depicted with his “foul passion”, while the narrator is sure that such passion is not love. When Sir Hugo learns that the yeoman’s daughter has fled from him, he “found the cage empty and the bird escaped” (12). The metaphorical pet bird corresponds with the narrator’s aforementioned doubt about Sir Hugo’s “love”, which implies the abuse of power. Whereas the narrator doubts whether they can call Sir Hugo’s desire “love” because of his moral deviation, the inability to define the term “love” suggests the potential for violence under the use of this term. The question about Sir Hugo’s love in the written statement of the legend might just doubt about Sir Hugo’s sinful behaviour, unworthy of the idealised love, but the pet bird metaphor, which suggests oppression, questions the concept of love for both human and nonhuman animals. Under the name of pet love, violence can still occur. Moreover, Sir Hugo’s abuse of power, which leads to the abduction, reveals that the violence of love is structural, not individual. Despite Doyle’s attempt to make the problem individualistic, the narrator’s question about love challenges the British fantasised imperial heroism.

As the daughter of the oppressed yeoman farmer disappears, and the hound appears in her place to punish the abusive Sir Hugo, the metaphorical representation of imperial authority; the hound, along with the unmanageable landscape, embodies Irish anti-colonial revenge and challenges the label of pet, given by imperial and capitalist power. The historical context of the seventeenth-century Cromwellian settlement in Ireland is depicted in order to question the violence related to British absentee landlordism in Ireland in the nineteenth century, which later leads to Irish resistance in the form of Irish Land Wars (1872 – 1882) and Fenian resistance. “The Baskervilles,” Catherine Wynne argues, “become absentee landlords as the legacy lives on to haunt a family entrapped by the superstitions of the past and the inability to negotiate a liberated and progressive future” (66). The figure of the hound resembles the wolf-men in Lady Jane Wilde’s collection of Irish legends, who grants a kind farmer two magical cows, because they often help the subaltern.

Even though the canine challenge against the evil aristocrats of the Baskervilles questions British imperial authority over Ireland, Doyle, a British Empire loyalist, still openly supported the Irish union with the Empire and, acknowledging the violence from British aristocrats, critiqued individual landlords for their immoral rules. Doyle made reference to Ireland later in the novel, to emphasise his belief in moralistic landlordism, regardless of imperialist structural violence. Although *The Hound* associates every Baskerville with Ireland, only Sir Hugo and Stapleton are marked as villains. As Holmes exposes Rodger Baskerville II that he and his wife use nom de plume as Mr. and Mrs. Vandeleur, when establishing St. Oliver’s private school (144), the novel also possibly refers to Colonel Crofton Moore Vandeleur, a member of Parliament for County Clare and Anglo-Irish absentee landlord, whose notorious mass evictions of Irish tenants in 1840s and 1880s (Perry, 315) worsened his reputation as paternalistic and “improving” landlord (Fitzpatrick, 602). Saint Oliver also refers to Oliver Plunkett, an Irish Archbishop of Armagh, who was arrested and executed by Titus Oates (Livingstone, online) in 1681, in his “popish plots”, a Catholic conspiracy plot to overturn English protestant authority, which Oates fabricated (Hanham, online). Stapleton’s former disguise reveals the novel’s Irish connection and English violence against the Irish since the seventeenth century, the claimed beginning of the hound legend.

Stapleton embodies the British colonist in Ireland by the use of the hound, which can also represent the colonial repressive force; though the hound can be associated with the helpful wolves in Irish legend, as Wynne argues. At the end of the novel, “the daemonic hound” has been identified as a combination of bloodhound and mastiff; both breeds have nationalist and colonial associations. Bloodhounds were believed among Victorian fanciers that, in medieval times, the breed had protected the English masters from “enemies of the crown” (Pemberton, 455), as they had presumably tracked down Robert the Bruce and Wallace (Croxton Smith, 436). Mastiffs were also considered a breed which has represented the English nation since the sixteenth century (McInness, 25). Both breeds were not only related to British nationalist myth, but they also function as state apparatuses against the rebellious Irish. Croxton Smith, in “Bloodhounds as Detectives” (1895), ashamed, admits the British historical imperial enterprise in Ireland as the British army uses bloodhounds to suppress Irish rebels. “It does not say much for the humanity of the middle ages that hounds were used to assist Elizabeth in suppressing an Irish rebellion in her reign. It is even said that Essex had eight hundred accompanying his army” (486). However, Smith also argues, “a hound does not pull down his quarry when he catches him. Having succeeded in his quest he is quite content, and shows no desire to “savage” the pursued” (484). The use of bloodhounds in imperial enterprises is considered shameful, despite the honourable method of the “noble” breed. Similarly, McInness shows that although the use of mastiffs in Essex’s military campaign in Ireland could be a “local rumour”, “the subject had been clearly under discussion” (26). McInness adds, “[i]f in fact mastiffs were used against the Irish people, it would most likely have been against civilians, since the dogs’ famous ability to distinguish between friend and foe would be compromised in a pitched battle” (26).

Curiously, both Smith and MacInness refer to the same campaign, with different dog breeds, and it is possible that the daemonic hound, a half-bloodhound, half-mastiff mongrel, refers to the colonisation of Ireland with the use of dogs for the suppression of the Irish. Thus, the daemonic hound represents the ghost of colonial violence against the Irish, and, at the same time, the revenge against British colonial power in the form of their own poison, the hound, which hunted down the racialised subjects in the colonies. The moor, though not featuring much in the original narrative of the daemonic hound, also plays the same role and almost becomes one with the hound, as Watson describes the landscape of Dartmoor when he takes a tour around with Stapleton. Watson writes,

“[w]e found a short valley between rugged tors which led to an open, grassy space flecked over with the white cotton grass. In the middle of it rose two great stones, worn and sharpened at the upper end until they looked like the huge corroding fangs of some monstrous beast. In every way it corresponded with the scene of the old tragedy.” (77).

The stones are a part of Stapleton’s tourist route, and thus a part of his scheme to scare people with his narratives about daemonic canine; and yet the stones are not the only sites which refer to the haunting of racial anxieties, but also the bog, which, Catherine Wynne observes, symbolises Anglo-Irish imperial engagement, especially in the context of the rebellion against British rule. Wynne argues, “[s]ymbolically, the bog attains an interesting resonance that reverberates throughout nineteenth-century Irish fiction,” appearing as “the uncontrollable entity” against Victorian colonial administration (65). *The Hound* “echoes not only familial themes but societal concerns in Ireland, where during this period conflict was reigning over the possession of land as the troubled transfer of ownership from landlord to tenant often produced violent agrarian strife …”(67). In relation to the supernatural and the colonised landscape, Wynne also compares the tamer Sussex, where Doyle stayed for most of his life, to the landscape of Dartmoor and Cornwall, though in England, which might remind him of the pre-colonial Irish past. “[T]he landscapes of Dartmoor and Cornwall, still harboring the remains of a Celtic past, still sustaining the myths and the legends of such a past” (73) can unleash foreign horror in England. The hound and the landscape strewn with prehistoric monoliths, along with the swallowing bog, transform what is supposed to be England, the centre of the British Empire, into the uncontrollable landscape of the superstitious Celts.

The unmanageable bog is associated with the hound, and thus cannot be separated from the history of colonial violence in Ireland, especially, in this case, the agrarian protest against British colonial rule. Even though Stapleton claims he knows the moor scientifically, uses the moor to hide his hound, and travels into Grimpen Mire without collapsing into the bog, the novel shows the bog challenges imperial and scientific control, and, linked with the daemonic hound, also blurs the distinction between Dartmoor peasants and educated metropolitan middle class. In this case, the failed distinction between the peasants and the educated can refer to the failure of the Anglo-Irish landlords, who fall into the mire and fail to map the landscape and the movement of rebellious agrarians. The Grimpen Mire shows how landscape cannot be fixed; it can move and has its own “voice” and “feeling”. Stapleton, who is assumed to either escape or fall into the Mire at the end of the novel, also associates the sound of the bog with the landscape, and, especially, the hound itself, probably as a plan to terrify Watson even more. When Watson hears “a long loud moan, indescribably sad” from the moor, Stapleton, a Baskerville in disguise, whose face resembles Sir Hugo, gives various explanations of the sound (Doyle 2008c, 68).

“The peasants say it is the Hound of the Baskervilles calling for its prey. I’ve heard it once or twice before, but never quite so loud.”

I looked round, with a chill of fear in my heart, at the huge swelling plain, mottled with the green patches of rushes. Nothing stirred over the vast expanse save a pair of ravens, which croaked loudly from a tor behind us.

“You are an educated man. You don’t believe such nonsense as that?” said I. “What do you think is the cause of so strange a sound?”

“Bogs make queer noises sometimes. It’s the mud settling, or the water rising, or something.”

“No, no, that was a living voice.”

“Well, perhaps it was. Did you ever hear a bittern booming?”

“No, I never did.”

“It’s a very rare bird—practically extinct—in England now, but all things are possible upon the moor. Yes, I should not be surprised to learn that what we have heard is the cry of the last of the bitterns.”

Although, at the end of the novel, the myth about the hound is demystified by scientific explanation, the moor, especially the bog, cannot be explained clearly in scientific terms. Stapleton, a naturalist, cannot be sure of the scientific origin of the weird noise from the bog, and no scientific explanations for the noise is given, even if Holmes explicates the case and suggests that Watson hears the voice of the tethered hound hidden beyond the bog. W. W. Robson in the “Introduction” to the Oxford World’s Classic edition of the novel even argues that eventually the noise cannot be identified (xxiii). It cannot be confirmed that the mysterious moaning from the moor comes from the hound every time Watson hears it. This conversation also emphasises the uncertainty. The attempt to distinguish “the peasants”, who believe in the supernatural, from “the educated” is questioned. The weird noise of the moor suggests ecological entanglement, which cannot be easily identified and systematised, and thus challenges Stapleton’s scientific knowledge and his elaborate murder plan. The presumed death of Stapleton can be seen as a result of the revenge from the ecological and the colonised subjects, which he claims to know and control.

It can be assumed that the reason Stapleton is “punished”, like his ancestor, is not only because of his exploitation of the landscape, but also his deception in relation to romantic relationship and marriage; he lies in the name of love, and commits adultery, which challenge Victorian norm of monogamy. The punishment for his unfaithfulness with the uncontrollable mire shows the companionship of landscape and women, especially in the case of Beryl Garcia, whose first name refers to exotic gemstones. The mire revenges against Stapleton for the abused women. As I argue that women are transformed into men’s pets in romantic and sexual fantasies, Stapleton considers women his pets and emotionally exploits them. In the case of Laura Lyons, what marks Stapleton as a villain are his lies about his marital status as well as his willingness to help her from her financial plight. When Holmes reveals his marital status to Lyons and asks her why she decides to leave Sir Charles to meet his fate, she explains that Stapleton tells her “it would hurt his self-respect that any other man should find the money for such an object, and that though he was a poor man himself he would devote his last penny to removing the obstacles which divided us” (144 – 145). Although he might not lie about his financial situation, as it is assumed from his failed business and his scheme for Baskerville inheritance, his lie about him “devoting his last penny to removing the obstacles” between them evokes the Victorian ideal of gentlemanly sacrifice and even implies a work ethic in case they eventually married.

In the case of Beryl Garcia, Holmes’ retrospection of the case clearly states Stapleton’s abuse in the name of love. Almost similar to the writer of Sir Hugo’s legend when discussing his desire for a yeoman farmer’s daughter, Holmes argues, “there can be no doubt that Stapleton exercised an influence over her which may have been love or may have been fear, or very possibly both, since they are by no means incompatible emotions” (166). Holmes’ doubt suggests the abuse under the name of love and thus a toxic relationship under male authority. Stapleton’s romantic toxicity becomes an obstacle to Victorian domesticity, a building block of Victorian middle-class idea of civilisation. Like Sir Hugo, Stapleton does not only abuse his pets, but he also obstructs the construction of the Victorian domestic sphere.

The death of Sir Hugo and John Stapleton might suggest a clear dichotomy between the villains and their victims, and also suggests how the novel values the Victorian ideal of love and family. Yet, the connotation which links them to Irish colonial history does not question merely the righteousness of the landlord, but the colonisation of Ireland. Even though the novel does not straightforwardly questions British imperialism and it also suggests a good landlord is better than none, the revenge of the less-than-man agents, women and nonhuman beings alike, against the landlord suggests resistance against British imperial power. Thus, such challenges cannot be circumscribed to only two “summoners” of the hound, but also other Baskerville aristocrats, who, portrayed as victims of Stapleton’s murder plot, exercise their patriarchal, imperialist power, under the name of love. No matter how beneficent they are to Laura Lyons and Beryl Garcia, their relationship is based on unequal economic standing.

## The Good Lords, their Imperial Affairs, and the Revenge of Pets

As Sir Hugo and Stapleton are associated with oppressive British colonists in the context of Irish colonisation, Sir Charles and Sir Henry represent the “loving”, biologically Celtic landlords, whose welcoming embrace for the landscape faces vengeful response from it. The patriotism for Dartmoor of two Celtic-looking men corresponds with Doyle’s support for the union of Ireland and England under British imperialism, as an English landscape can be called home for Celtic men. James Mortimer’s observation of Sir Charles’ head begins the fantasy about the love of the returning landlord and his family estate, which cannot be extricated from Irish colonial history. Sir Henry, who has “a rounded head of the Celts” , “crie[s] aloud with delight as he recognize[s] the familiar features of the Devon scenery” (53) . Although, in fact, Sir Henry does not live very long at Dartmoor before he moves to his father’s seaside cottage and later to North America (53), Sir Henry’s fantasy about the attachment to his imaginary home, as well as Watson’s fantasy about Sir Henry’s enthusiasm, can suggest England as home also for the Irish. Wynne observes that during the period Doyle writes *The Hound*, he had not committed to Irish federalism (20), and, as Robson argues, still supported Anglo-Irish landlordism (174). The idea of “Celtic” attachment with the space of home ironically echoes with the “Home rule” debate. In his memoirs, Doyle at that time took side with the Union of Britain and Ireland, calling his political standpoint “liberal unionist”, “a man whose general position was Liberal, but who could not see his way to support Gladstone's Irish Policy” (Online). At an amphitheatre when a liberal unionist candidate’s arrival for his electoral meeting was delayed, Doyle had to give an impromptu political speech at the moment’s notice until the candidate arrived; in retrospect, he narrated the incident in *Memories and Adventures*, expressing his fantasy about Irish Union with the British Empire in romantic terms (Online).

I was amazed when I read it next day, and especially the last crowning sentence, which was: "England and Ireland are wedded together with the sapphire wedding ring of the sea, and what God has placed together let no man pluck asunder." It was not very good logic, but whether it was eloquence or rhodomontade I could not even now determine.

His retrospection, at least twenty years after his impromptu speech, suggests both pride and doubt about his political standpoint in relation to Irish colonisation, as Ireland has become an independent republic, and later separated before his death. However, the pride in his “crowning sentence” suggests a romanticised, or even deluded, view of British and Irish relations, especially in relation to colonial violence. In his memoirs, Doyle had a first-hand experience as a child when a group of Fenians attempted to attack the house of his “well-to-do Irish relatives” (Online), where he stayed for holidays, in King’s County in 1866. Yet, Doyle’s speech suggests his political one-sidedness about violence in Ireland in the nineteenth century, along the line with various caricaturists, who depicted Fenians as degenerate apish perpetrators as opposed to the victimised Ireland which needs British imperial protection (Curtis, 25, 31). The comparison of the imperial relation to a wedding suggests desire for order as well as domestication, considering Ireland a part of British Imperial domestic/domesticated space.

In *The Hound*, Watson’s description of Sir Henry’s enthusiasm and Mortimer’s physiognomic reading of Sir Henry’s cranium are questioned by the desolate landscape and terrifying elements within it. As Wynne argues that the landscape of Ireland in the late nineteenth-century was teeming with political uprisings against the British imperial authority (69), the uncontrollable landscape of Dartmoor cannot be associated with the imperial discourse of love, either domestic or patriotic. *The Hound* questions the attempt of colonial romanticisation, which abuses power in the name of love.

Sir Charles’ philanthropic aid for Laura Lyons can also be called the abuse of power in the name of love, and the attack of the hound at the night he plans to meet Lyons suggests revenge against his fantasy of male domestic control of women and dogs. Sir Charles’ monetary patronage is haunted by the horror from within the metropole and without, in the form of the New Woman and Anglo-Boer Wars. The hound, which appears in the place of Laura Lyons, represents both the horror of the New Woman as well as the suffering of the dispossessed from South African wars between the Whites. Although, Doyle, in *The War in South Africa: Its Causes and Conducts* (1902), considers the English the disenfranchised and also the more democratic and progressive, as opposed to other Europeans in South Africa; the devastated, mined landscape of Dartmoor, in *The Hound*, questions the justification of the British in the Anglo-Boer wars, in which diamond and gold mining provoked conflicts between British and Dutch settlers. In relation to South African conflicts as well as the rise of women’s suffrage movements, *The Hound* implies the violence, against women and the nonhuman, of the British Empire, despite their attempt to juxtapose British imperial relations with those of other European Empires.

The narrative about Sir Charles begins as a benevolent master in contrast to the monstrous Sir Hugo; Sir Charles’ benevolence might even signify Doyle’s support for aristocratic rules. The news clipping of *Devon Country Chronicle*, which James Mortimer reads to Holmes and Watson, emphasises the stark difference of Sir Charles and his ancestors, in terms of morality, and supports “the restoration” of the grandeur of the Baskerville family. “In these days of *nouveaux riches* it is refreshing to find a case where the scion of an old county family which has fallen upon evil days is able to make his own fortune and to bring it back with him to restore the fallen grandeur of his line” (15). The news clipping shows the relationship between the establishments of aristocratic power in the late nineteenth century cannot be easily extricated from colonial wealth, and thus the colonial violence. The news clipping supports aristocratic rules as long as it does not fall “upon evil days”, as it aims to contrast the return of the aristocratic ruler like Sir Charles to the upcoming nouveaux riches. The news also highlights the atmosphere of “gloom” surrounding the death of Sir Charles, whose benevolent “schemes of reconstruction and improvement” are going to be halted.

However, the death of Sir Charles by the ancestral curse in the form of the daemonic canine signifies the hidden evil beneath the cloak of benevolence, which is recognised especially by Laura Lyons. The hound, which represents the sins from the past, might not only evoke Sir Hugo’s sin of molestation, but also refer to the more recent past of Sir Charles’ colonial investment in South African gold. Although the beginning of *The Hound* is believed to happen before Holmes’ death in 1893, as it is not revealed that Holmes survives the fall until the publication of “The Empty House” in 1904, and thus before the first Anglo-Boer War in 1899, the conflict between settler nations begins even before the discovery of diamonds in 1867 (Etherington et al, 370). The conflicts between Dutch and British colonial settlers resulted in “The Great Trek”, the caravan of Dutch farmers moving inland to escape British regulations in 1830s (Legassick and Ross, 286). As the novel reveals that Sir Charles’ wealth originates from “South African speculation” (Doyle, 2008c, 15), Sir Charles cannot easily extract himself from the violence and conflict which heralded both Anglo-Boer wars.

Moreover, the narrative concerning the dispossessed Laura Lyons symbolically links to the Anglo-Boer wars, and, more broadly, the European colonisation of Africa. Still, the characters, who destroy Laura Lyons’ life prior to her contact with Sir Charles, are related to European colonisers, other than British, particularly the Boers. As argued earlier that Stapleton’s nom de plume “Vandeleur” refers to Col. Vandeleur, an Anglo-Irish landlord who evicted at least 1,000 of his tenants at the time of Irish famine. Originally, the Vandeleurs in Ireland came from the Netherlands, a possible reference to the Boers (Clare County Library, Online). Laura Lyons’ house, further away from the houses of the rest of the Dartmoor residents, and her financial trouble corresponds with the eviction by Col. Vandeleur. While, in relation to the Anglo-Boer wars, Dutch-related character is villainised against the British aristocrat who invests in South African gold; Frankland, a litigator and father of Laura, is obsessed with land possession. His last name can also refer to the Franks, a group of Germanic people in Europe, from whom France derived its name (OED), and thus, in the late nineteenth-century colonial context, The Berlin Conference in 1884 – 1885 (James, 90-91), in which European nations negotiated about their colonisation of Africa. Frankland’s amoral litigation over land ownership under the name of lawfulness suggests the cruelty of the Berlin Conference, which leads to the occupation of King Leopold’s Belgian Company. Influenced by Edmund Dene Morel, a humanitarian who campaigned against slave labour in Congo, and Roger Casement, a British consul in Congo Free State, who published a report on the abusive labour system in Congo under King Leopold of Belgium (Wynne, 102), Doyle published *The Crime of Congo* in 1909 to critique Belgian imperial violence (103 – 104). Casement argues in his report that King Leopold of Belgium appears under a philanthropist’s cloak in order to secure Congo (102) challenges Doyle’s belief in imperialism and might even have influenced him to support the policy for the separate parliament for Ireland (4).*The Hound* precedes *The Crime of Congo* in critiquing European imperial enterprises, and even the British Empire. Laura’s last name, “Lyons”, suggests that her husband has French ancestry, which can also relate to the population of the Huguenots in South Africa, who settled down in the early seventeenth century after their eviction. It is noteworthy that, at the end of the novel, Holmes invites Watson to an opera called *Les Huguenots* by Giacomo Meyebeer (Doyle, 2008c, 168).

In the beginning of *The Great Boer War* (1902), Doyle writes,

“Take a community of Dutchmen of the type of those who defended themselves for fifty years against all the power of Spain…Intermix with them a strain of those inflexible French Huguenots who gave up home and fortune and left their country for ever at the time of the revocation of the Edict of Nantes, you have the modern Boer—the most formidable antagonist who ever crossed the path of Imperial Britain”.

The Boer, the powerful mixture of two different nationalities, is also symbolised by the mongrel hound in the novel, a weapon of Stapleton, a European-associated character. The mongrel hound does not merely symbolise the Boers; mongrel canines in nineteenth-century South Africa were also considered great assets and companions of the Boers. British hunters admired the capability of the mongrel Boer hound, which persistently pursued the game, unlike pure bred dogs from England (Van Sittert, 119), and yet the detestation of mongrel dogs can be found all over the Empire as sign of degeneration (Tropp, 151). The rejection rose among the hunters after the establishment of South African Kennel Club (SAKC) in 1883, following the British counterpart (Van Sittert, 124). The encounter between Sir Charles and Laura Lyons can be seen as a metaphorical attempt to right the wrongs committed upon the formidable Afrikaner colonisers. The attack of the mongrel hound is thus the phantasm of the Boers’ reciprocal, vengeful attack, which symbolically villainises the other European Empires. The return of Anglo-Boer wars upon the English landscape does not celebrate the victory of the British and denigrate the degenerate Boer, but highlights British degeneration, as, after the loss of the British in the first war, the military recruitment from the poor suggested The British were a race in decline (Tosh 2005, 195), and the British race’s humanity was retrograding. The appearance of the hound in the place of Lyons symbolically reminds Sir Charles, a British investor in South Africa, of British imperial impotency and the Empire’s loss of superior “human” status, in contrast to the racialised and animalised other.

If Laura Lyons is the victim of cruel male characters, associated with the Boers, and needs help from Sir Charles’ British imperial wealth; the hound itself, which appears in her place on the night he dies, does not only work for Stapleton, a Boer-related character, but works for her, against Sir Charles’ patriarchal and colonial oppression. If the hound symbolically and physically refers to British degeneration anxieties in relation to Anglo-Boer Wars, Laura Lyons adds another dimension of such imperial anxieties as she represents The New Woman. The New Woman movements did not only campaign for gender equality and female suffrage; some of them also included the promotion of breeding large domestic canines, usually associated with male fanciers, into the lines of protests (Amato, 96-97). It can thus be argued that the daemonic hound also aligns with Laura Lyons in a protest against colonial paternalism. Interestingly, despite Lyons’ defiance against male interrogators, her characterisation as a typist, which reminds the readers of the New Woman, is mainly a male concern. After the story of her failed divorce and penury is known among male middle-class characters, they are willing to support her. Mortimer says, “Her story got about, and several of the people here did something to enable her to earn an honest living…It was to set her up in a typewriting business” (107). The phrase “an honest living” can imply male, aristocratic anxieties (and fantasies) about prostitution, and thus suggests male-dominated attempt to structure a woman’s economy. The typewriting business, which signified a new female career since the late nineteenth century (Gray, 486), is set up for her by her male supporters. The male-led construction of Lyons’ typewriting career corresponds with the historical context concerning women typists. Although typewriting was considered a career for modern middle-class educated women, the promotion of such jobs did not challenge Victorian notion of femininity, and did not necessitate female education either (487). However, Lyons’ defiance and, according to Watson’s retrospect, “coarseness” corresponds with the turn-of-the-century characterisation of the new female, independent typists, who struggle for self-definition, as in *The Type-Writer Girl* (1897) by Grant Allen and *The Questing Beast* (1914) by Ivy Low (486), as authors see the opportunity to discuss modernity and gender equality in the advent of the modern woman’s career, the new woman-machine assemblage which might liberate women. However, in Doyle’s case, Laura Lyons symbolises “New Woman Criminal”, a term Elizabeth Carolyn Miller coins for the fictional construction of female criminals in turn-of-the-century crime fictions, which slips away from criminological identification (4). Watson records his confusing reflection about his first observation of Laura Lyons (Doyle, 2008c, 110 – 111).

The first impression left by Mrs [sic] Lyons was one of extreme beauty. Her eyes and hair were of the same rich hazel colour, and her cheeks, though considerably freckled, were flushed with the exquisite bloom of the brunette, the dainty pink which lurks at the heart of the sulphur rose Admiration was, I repeat, the first impression. But the second was criticism. There was something subtly wrong with the face, some coarseness of expression, some hardness, perhaps, of eye, some looseness of lip which marred its perfect beauty. But these, of course, are after-thoughts. At the moment I was simply conscious that I was in the presence of a very handsome woman [.]

Watson’s male gaze portrays Laura aesthetically, almost transforming her into the racialised other as he compared her cheeks to “a sulphur rose”, a flower from West Asia (Robson, 185). The hazel-coloured hair and eyes suggest a relation to witchcrafts as forked hazels were used as a divining rod (R.B, 4), and one of the variations is called Witch Hazel (Family Hamamelidacea) (OED). The exotic, extreme beauty has to be checked by the “second impression” of criticism, which Watson calls “after-thought”. The “extreme beauty” of Laura Lyons contains insidious “coarseness” and “hardness”, which mars her exoticised face. Watson’s attempt to control his admiration for Lyons by transforming her into a witch by her physiognomy corresponds to *Female Offenders*, a manual to identify the body of female criminals, written by Cesare Lombroso, a nineteenth-century criminal anthropologist. Lombroso claimed that “female criminals have racialised or masculine features” (Miller 2008, 64). Yet, Miller suggests that New Woman criminals in turn-of-the-century fiction cannot be easily labelled with taxonomy and represent both the policing as well as the freedom of the fin de siècle. Miller even adds that fictional female criminals tend to be attractive, successful, and alluring (4). In this case, Watson’s second impression, or “criticism”, has to disrupt his own admiration of Lyons’ beauty in order not to be trapped by the beauty of the New Woman criminal. Miller remarks that criminal anthropology of the nineteenth century considered vision as a source of knowledge and power, rather than feeling (110). Watson’s confusing retrospection about his meeting with Laura Lyons is thus the mixture of his desire and an attempt to rationalise his encounter; and thus emphasise the power of male, criminological gaze, to use Miller’s term (110).

*The Hound* attempts to tone down Laura Lyon’s “coarseness” and “hardness” with the elements of romance. In other words, the novel adds femininity to Laura Lyons by placing her in a romantic plot. In turn-of-the-century type-writer novels, Gray observes that fantasies about love and sex are alternative routes for self-definition, departing from feminist undertakings and thoughts about labour, functioning as a mode of creativity in contrast to modern drudgery and the struggle of feminist movements (486 – 487). However, Laura Lyons’ romance does not play the role of supporting her redefinition of modern womanhood; it rather places her in patriarchal convention of romance, in which female characters idealise, and also fantasise about, love. Lauren Berlant in *Desire/Love* argues, “The institutions and ideologies of romantic/ familial love declare woman/ women to be the arbiters, sources, managers, agents, and victims of intimacy: the love plots that saturate the public sphere are central vehicles for reproducing normative or “generic” femininity” (88). In this case, the romantic idealisation which turns against Lyons emphasises her status as damsel in distress, who trusts the kindness of older, colonial gentleman and believes in what Stapleton claims as “true love”. Laura Lyons’ narrative about Stapleton at the night Sir Charles was murdered reveals that Stapleton preserves male authority. Lyons says, “He told me that it would hurt [Sir Charles’] self-respect that any other man should find the money for such an object, and that though he was a poor man himself he would devote his last penny to removing the obstacles which divided us” (144- 145). Stapleton idealises manhood by emphasising “self-respect” and his tenacity in order to consummate the romance between him and Lyons. Her acceptance of Stapleton’s narrative means that she conforms to the convention of Victorian ideal patriarchal gender roles, which places the male as the only source for economic betterment. Sir Charles is also praised, when Holmes reveals Stapleton’s marital status to Lyons, and considered her “kindest friend” (144). Sir Charles’ act of kindness cannot be extricated from the social structure of gender and racial inequalities.

The attack of the hound, on the night Sir Charles is supposed to meet Laura Lyons, means dogs are not always human’s “kindest friends”. If the hound is considered a shadow side of Laura Lyons, the uncontrollable nature of the pet; the hound-woman alliance in the novel corresponds with the nonhuman ally of the New Woman to overturn parternalist anxieties: large dogs. The absence of the damsel in distress and the appearance of the daemonic dog can be both sides of the same coin. In the nineteenth century, the interspecies relation between British women and large dogs are portrayed through anthropocentric, male-exclusive lens, as large canids, symbolic embodiment of Victorian ideal for middle-class masculinity, become women’s chivalric guardian (Amato, 79). Otherwise, women are portrayed alongside lapdogs to both emphasise feminine triviality, and yet such depictions challenged Victorian family ideals, as pets play the role of children, or even emasculated husbands of their mistress. An anti-suffrage essay finds this disorder “the maternal instinct gone astray” (99). Women fanciers were represented as both lacking in breeding expertise and too vain and emotional (91). However, in 1894, The Ladies’ Kennel Association (LKA) was established (93) to challenge the stereotypes of women breeders by supporting women fanciers of larger dogs (96) and aim to create spaces for women fanciers. Although eventually Amato argues that LKA failed to do so, and most members were displayed in the journals with their “toy” dogs, the “collaboration” of the New Woman with the murderous hound in the novel suggests male anxieties about their loss of power. Sir Charles’ philanthropy does not adjust the imbalance of gendered power relations, but even feeds into the inequality, by exploiting the underlings in order to express love and care, and display their own wealth. The social inequality is thus maintained.

The revenge against imperial construction of pethood is again questioned by the embodiment of the hound, which is also associated with Garcia. In the first section, I discussed Beryl Garcia’s “pet” status, compared to James Mortimer’s spaniel. In this case, Garcia’s pethood plays an important role for Sir Henry’s romantic fantasy, propelled by his social status, which is also boosted by imperial economy. Yet, as the novel shows in the beginning that Sir Henry Baskerville’s colonial background as a Canadian farmer seems to place him far away from the colonial violence in the Americas, and he is also portrayed as an innocent gentleman, who does not aspire for an aristocratic life, as opposed to Stapleton. Sir Henry Baskerville is first known in the novel as being successful financially in his imperial investment, and yet the story tries to emphasise that he is, at first, alienated from his aristocratic title. In James Mortimer’s news clipping, it says that Henry Baskerville “when last heard of was in America, and inquiries are being instituted with a view to informing him of his good fortune” (17). The novel shows his awkwardness towards aristocratic tradition and his humbler upbringing, in contrast to the depiction of the cruel, power-mad Sir Hugo de Baskerville. Excited by the landscape of Devonshire, he tells Watson and Mortimer he has never seen the Baskerville Hall before. "I was a boy in my teens at the time of my father’s death and had never seen the Hall, for he lived in a little cottage on the South Coast. Thence I went straight to a friend in America” (54). His lack of experience at the Baskerville Hall, the goal for Rodger Baskervilles II’s inheritance scheme, displays his lack of avarice. “The little cottage on the South Coast”, where he grows up, suggests a less luxurious life, as opposed to the oppressive lords of the Baskerville Halls.

Sir Henry’s early life corresponds with McClintock’s suggestion in *Imperial Leather* that the British Empire was an “empty” ground for discontented, landless aristocrats (237 – 238). In the 1880s, “land crisis loomed, as economic power shifted from the ancient gentry to the desks of manufacturer and mining magnates” (282). When Sir Henry calls his abode earlier in his life a “little cottage”, the phrase suggests his unassuming, unambitious position in the family, without desire for the title of the baronet of the Baskerville Hall, and yet his lack of desire shows the economical shift in the latter half of the nineteenth century, which deposed Victorian aristocrats from their seats and also brought them, especially their scions, to the wealth of the colonies. In this case, Sir Henry travels to both America and Canada to farm. After his arrival, the narrative suggests the constructedness of his aristocratic identity, through the shopping for his new clothes to “dress the part” as a “squire down there” (Doyle, 34) and, later, Watson notes his American accent, though he emphasises Sir Henry’s righteousness as a true descendent of the Baskervilles (54). Canada, the colony where he invests, is depicted in various Victorian fictions, of which the author learns about Canada from memoirs and travel writings, as a picturesque, idyllic escape for emigrants and a solution for British excess of labour, as depicted at the end of *Mary Barton* (1848) by Elizabeth Gaskell and suggested in *Chartism* (1840) by Thomas Carlyle (Shaikh, 163). Mary Barton shows “a scene of perfect domesticity in a small settlement in Canada...”. Canada offers a scene of “untroubled contentment” For Carlyle, England can solve the problems of excess labour in Canadian forests, providing natural resources for commodification (163). The narrative reveals at first that Henry Baskerville has a farm in Canada (23), and thus associates him with the idyllic representation of the colony. Sir Henry often refers to his experience in the colony geographically in “The West” (Doyle, 35, 137), which is known for its agrarian community in both Canada and the United States. It seems that the narrative contrasts Sir Henry, who is closer to the ground and humble, with Rodger Baskerville II, who murderously and avariciously schemes for the inheritance.

Despite the novel’s depiction of his alienation from aristocracy, Sir Henry cannot escape from the cycle of imperial violence, which subsidises him so he can transform into the baronet of Baskerville Hall and a marriage prospect, in his paternalistic, classist fantasy, of Beryl Garcia. Firstly, “the West”, where he resides and invests, had been a vague, and yet complicated imperial/colonial landscape, unable to extricate itself from colonial violence as European emigrants claimed the arable land from the First Nations, and Native Americans. The novel does not reveal in detail Sir Henry’s life in the Americas, but, at the time of Sir Charles’ death, it is known that he has been farming in Canada (23). Thus, few biographical details of Sir Henry in the colony leaves open the possibility of committing colonial violence hidden behind his wealth and his notion of modernising Dartmoor, which is also a part of the “West” County. The colonial extraction of natural resources, either in the form of agriculture or mining, reveals a white supremacist fantasy of control and justification. In the case of colonial farming in Alberta, in the mid-west of Canada, the emigrant memoirists in the late nineteenth century until the mid-twentieth century employed the myth of the prairie as an agrarian utopia and the myth of the frontier to justify the colonisation of the land (Macdonald, 156). Fariha Shaikh argues that Susanna Moodie, a nineteenth-century prominent emigrant author about agrarian Canada, not only has sympathy with the racialised First Nations, but also shows her awareness of the loss of the culture and livelihood of the Chippewa nations by white settlers, in *Roughing It in the Bush* (1852) (113 – 114).

The imperial relation influences Sir Henry’s romantic fantasy about the racialised Beryl Garcia; their relationship can also be seen as a metaphor of American paramilitary attempt to invade and colonise Costa Rica. Beryl Garcia is marked as the racialised other at the first scene she appears by Watson. Watson describes her as “uncommon”, and, when compared to Stapleton, “darker than any brunette whom I have seen in England” (69). She also has “beautiful dark, eager eyes” and Watson calls her “a strange apparition upon a lonely moorland path” (70). The story pushes racial/national markers further by associating her body with orchids, when she asks Watson to pick the moor orchid for her, saying “we are very rich in orchids on the moor” (70). Her first speech represents the moor, as Watson describes her as the apparition of the moor. Even though Beryl talks about the moor orchids, orchids are associated with tropical countries, especially those in South America, and Victorian popular press often talks about orchids from Costa Rica, especially the story of the locals preserving a specific type of orchid and decorating them on their church (“Orchids at the Temple” 682). “Fredk. Boyle”, a Victorian columnist on orchids, argues that Latin American “Indian” appreciates the beauty of orchids and shows their pride in their local orchids in Church display. He writes with surprise that the tradition of church decoration with orchid “runs very strong in Costa Rica, where the influence of the aborigines is scarcely perceptible” (149). The myth about Costa Rican majority of the “whites” was prevalent, even within Costa Rica, and yet Boyle struggles to associate the beautiful orchid display over the churches a part of European tradition. The novel also shows difficulties in distinguishing the whites from the non-white, the metropole from the colonies. Although Garcia’s association with orchids, along with her physical appearance, marks her as racially different, it challenges the binary of England and the colonies. As the British Empire had been influential in South America in the nineteenth century, including these countries into their colonial fantasies and investments, as argued in the first section, the orchids ironically fail to racially mark Beryl Garcia and distinguish the metropole from the colonies. As Sir Henry hails from America, it is important to note that the invasion of William Walker in 1856, an American merchant who had his own paramilitary organisation, into Costa Rica, in the hope of colonisation, became an integral mythology in Costa Rican nation-building, which crystallised in the late nineteenth century (Palmer, 90). Despite Sir Henry’s romantic feelings for Beryl Garcia, the juxtaposition of the countries from which they hail suggests conflict and national trauma.

Sir Henry Baskerville’s desire for Beryl Garcia cannot be extricated from his obsession with wealth and social statuses, which derives from the Empire. The name “Beryl” associates her with the gemstone industry, which has been widespread in Central and South American countries. The name might also refer to gemstones in general, which lies at the heart of the conflict between British and Dutch settlers, turning into Anglo-Boer wars. In the nineteenth century, the term “beryl” mostly referred to a specific gemstone, while, at the present day, beryl refers to a large geological category of precious stones, including aquamarine, chrysoberyl, and emerald. Emerald, which started to be categorised as, or associated with, “beryl” in the nineteenth century (OED), has become an important South American export since the sixteenth century, especially in the case of Colombia. After the failure of Spanish royal monopoly of Colombian emerald mine at Muzo in 1792, in 1820s, after independence, the emerald mine at Muzo was reopened with the help of Charles Stuart Cochrane, brother of Scottish admiral and Latin-American independence guarantor Sir Thomas Cochrane (Lane, 211). Also, later in the nineteenth century, the mining company at Muzo hired a great number of British and Irish engineers (211- 212, 214 – 215). Although some of the British colonists were not government officials; the imperial connection, ironically in the form of British support for Latin-American independence, enabled the investment, especially in the case of Charles Stuart Cochrane. British semi-colonial investment in South American minerals was critiqued as the cause of national decline in *Nostromo* (1904) by Joseph Conrad, contemporaneous with *The Hound*. Marisa Polasio Knox argues that in *Nostromo*, the inherent value of this financial success—the raison d'etre of informal empire—is not merely called into question, but thoroughly condemned, repeatedly associated with the terms “degradation” and “corruption” (9). In *The Hound*, Beryl Garcia, “the apparition on the moor” can thus be related to the wealth of the earth. Sir Henry’s romantic fantasy for Garcia can be translated as an allegory of colonial investment. Similar to orchids in the moor, the mineral name makes her an associate to the geology of the Moor, as it contains an ancient granite quarry (Doyle, 2008c, 66) and a deserted tin mine, where Stapleton keeps the hound (154).

As Sir Henry’s relation with Beryl Garcia, the bait for the hound, cannot be extricated from colonial investment, Sir Henry’s romantic fantasy and attempt to propose to Beryl Garcia is perceived, either by others or by himself, in terms of Sir Henry’s socio-economic background. Watson considers Beryl Garcia a potential, physical part of Baskerville Hall, after renovation. “When the house is renovated and refurnished, all that he will need will be a wife to make it complete”, as a plan to “restore the grandeur of his family” (84). Not only does Watson’s remark suggest the identification of women as furniture, Watson’s fantasy of family restoration lies in a patriarchal, heteronormative timeline, as women, for Watson, symbolise domestic completeness and the marriage between Sir Henry and Beryl Garcia is the continuation of British ancient bloodline. Later, after Sir Henry’s romantic affair is interrupted by John Stapleton, he doubts Stapleton’s objection, saying “[Stapleton] can’t object to [his] worldly position” (87). In relation to Sir Henry’s romantic fantasies, the narration of the text itself emphasises the narcissistic nature of Sir Henry’s fantasies as the story is only told by Watson, who meets Garcia a few times, but never interviews her about her romantic involvement with him until the penultimate chapter. When Sir Henry meets Watson, who sees Sir Henry and Beryl Garcia’s conversation broken off by jealous Stapleton, he asks about Watson’s whereabouts when it happens and says, “Quite in the back row, eh? But her brother was well up to the front …” (87). The theatrical metaphor recognised by Sir Henry himself emphasises the constructedness of his romantic fantasies with Garcia. Sir Henry’s romantic fantasy is revealed by the novel as overtly narcissistic, emphasising his domination, though in the name of love and romance.

The hound, which works with her, destroys such narcissistic romance, as Beryl Garcia is its companion. If Beryl Garcia is compared to a pet spaniel in the first section because of their shared Spanish origin, Garcia’s function as bait associates her with the hound, which challenges Sir Henry’s narcissistic romance, fueled by British colonial power. The attack of the hound is related to Beryl Garcia not only because she lures Sir Henry to the attack, but also because of the hound’s relation to South America. Neil Pemberton suggests, the discussion of the hound as a mongrel at the end of the novel evokes the image of the Cuban bloodhound, “a dog that the English commonly understood as mongrel, foreign, impure and therefore dangerous” (464). Before slavery was abolished on both sides of the Atlantic, bloodhounds imported from Cuba or Germany were trained to pursue escaping slaves in both the Caribbean and the American South (Boisseron, 48). In various Victorian journals, the discussion concerning the use of Cuban bloodhounds in the time of slavery and in the American South does not favour the breed, considering them mongrel and associating them with foreign Empires. A Croxton Smith in “The Bloodhound as Detective” (1895) calls the Cuban bloodhound a “savage mongrel”, which was used to arrest escaped convicts at the penitentiary in Texas (484). However, it is undeniable that the foreign savage bloodhound was also used by the British Empire to fight escaped slaves, Native Americans (Campbell, 261) and maroons (264). The image of antagonistic relations between large canines and Black people haunts American culture, and triggers European anxieties’ about the companionship of the racialised subjects and the ferocious canine, in the form of revenge (78 - 79). The attack of the hound similarly shows such anxieties by turning Sir Henry into an escaped slave. If Sir Henry’s romantic fantasy for Beryl Garcia can be seen as a pursuit, the attack of the hound turns him into the pursued. The attack of the hound after Sir Henry’s meeting with the dark female-bodied subject reveals the challenge against Sir Henry’s imperial authority and dissolves his heteronormative romantic fantasies about Garcia. Watson records, after the solution of the case, “His love for the lady was deep and sincere, and to him the saddest part of all this black business was that he should have been deceived by her” (166). Watson’s biased view of their relationship turns Garcia into a heartbreaker, who has full agency to control Sir Henry, even though Watson knows that Garcia is forced by Stapleton. Watson also ignores Sir Henry’s imperial, patriarchal position, which makes him believe in his entitlement as a marriage prospect.

The hound, yet, is neither just a symbolic revenge, nor a vengeful reenactment of British colonial violence. Sir Henry’s attempt to control the hound suggests his imperialist desire to control both human and nonhuman animals, and also his anxieties about their rebellion. Trying to deal with the daemonic family hound, Sir Henry tells Holmes and Watson, “I had something to do with dogs when I was out West, and I know one when I hear one. If you can muzzle that one and put him on a chain I’ll be ready to swear you are the greatest detective of all time” (137). The muzzle reveals connection between slavery and pet canine culture as it functions as a tool to control rebellious Black bodies and rabid canines, which challenges the fantasy of love, loyalty and domesticity of pet dogs. In Olaudah Equiano’s autobiography *The Interesting Narrative of the Life of Olaudah Equiano, or Gustavus Vassa, The African* (1789), Equiano relates the shocking account of seeing

“…a black woman slave…, who was cooking the dinner, and the poor creature was cruelly loaded with various kinds of iron machines; she had one particularly on her head, which locked her mouth so fast that she could scarcely speak; and could not eat nor drink. I was much astonished and shocked at this contrivance, which I afterwards learned was called the iron muzzle” (Online).

The muzzle was used to punish escaped slaves and to prevent them from dirt eating “to poison themselves”, as slaveholders believed throughout the West Indies as a form of suicide, and drinking large quantities of alcohol (Handler and Hayes, 30, 33-34). In Jamaica, British slaveholders used muzzles to control slaves, according to “A Slave’s Muzzle” in *Arminian Magazine Consisting of Extracts and Original Treatises on Universal Redemption* (16 October 1793).

Anti-slavery movements were related to canine sentimentality, which led to fellow-feeling for both slaves and animals. Supporters of both movements, such as Jeremy Bentham and William Wilberforce, emphasised the need to extend compassion to both slaves and animals (Boisseron, 4). At the time of the rabies epidemic in the late nineteenth-century in Britain and United States of America, the governmental obligatory use of muzzle and lead to control dogs in urban space revived the image of muzzled less-than-human subject. Even though the use of muzzle at that time can suggest the emergent social construction of a “dog-walking city”, to quote Howell (150-151) and thus share the urban space with the canine, Sir Henry’s suggestion of muzzling and chaining the hound reveals his desire to control. The debate about the use of muzzle for every canine in the late nineteenth century to early twentieth century often concerned its freedom. Howell argues, “muzzling was irredeemably associated by its opponents with authoritarianism and illiberalism,…projected as alien to British culture and values” (165). In 1919, anti-vivisectionist and anti-vaccine columnist Stephen Coleridge wrote a letter to *Saturday Review* to question the government’s support of the “dog bill”, which legalises vivisection. Coleridge challenges “Homo”, who critiques him in The *Times* about his antivivisectionist standpoints and argues that “it is right to torture a dog” in order to save mankind from rabies. In his response, Coleridge compares vivisection to slavery. “If this be good morals, slavery was right because it benefited large classes of mankind” (421). The concern about freedom of both humans and dogs reveals violence within the act of love, especially for the pet canines, which can turn rabid.

Sir Henry does not love the hound, and yet its association with Beryl Garcia shatters his domestic, romantic fantasy about his future. The hope to use a muzzle to control the canine reveals the hidden rebellious aspects of pet dogs. The late nineteenth-century English bourgeoisie was shaken by rabies because the disease transforms the domesticated, beloved family pet to the untamable potential murderer (Howell, 153) and challenges power behind the name of pet love. Uncontrollable canines, which should be muzzled like rabid dogs, and the dark-complexioned woman in *The Hound* challenge male authority because both question the Victorian ideals of domesticity. As Chez argues that women and dogs were seen alongside each other as symbols of English and American middle-class domesticity in the nineteenth century (16 -17), the attack of the canine as well as the “betrayal” of the woman Sir Henry loves suggests a challenge against domesticity, and thus male, imperialist authority in domestication.

Garcia and the hound’s companionship, in the form of pity, arguably mixed with hatred, as she sighs in satisfaction when she knows the hound is dead (154), does not only express the desire to be freed from Stapleton’s oppression, but also represent a challenge against British history of colonisation in relation with dogs and slaves. Holmes’ explanation of the case at the end might restore Sir Henry’s shattered masculinity as Sir Henry can be considered heartbroken and chivalric after the attack of the hound. Yet, the novel does not end with marriage, along with implied consummation, of Sir Henry Baskerville and Beryl Garcia, which might suggest a new beginning of the polluted, dismal Dartmoor. The attack of the hound can be seen as the revenge of nature against the attempt at possession and modernisation.

The hound embodies the vengeful power of the imperial less-than-human subjects, as it attacks the representation of colonisers since the time of Cromwell’s colonisation of Ireland, British informal imperial power in Central and South America, and European slave trade. Even though the novel reveals the hound as a scientific invention for the murder scheme in order to distinguish the murder victims from the perpetrators, the re-enactment of the legend suggests the relevance of the curse against the aristocrats, who also admit the reality of the curse with horror, and who are a part of the system which exploited women, dogs, and other subhuman subjects under imperial rules for their wealth. The hound’s materialisation symbolises the horror of rebellion and aristocratic, imperial decline.

Yet, there is a collateral damage in this murder scheme, and thus this scheme of reading. Mortimer’s pet spaniel does not have agency to impose imperial power upon other canines, and yet its death is mourned for in an attempt to reprimand Spanish imperial cruelty. However, the death of Selden, an escaped convict, at first, is met, sadly, with Holmes’ joy (Doyle 2008c, 131); his death is “an accident”, caused by plans for an aristocratic inheritance scheme, fuelled by imperial competition for wealth. His death is only mourned by his sister, Mrs. Barrymore, who always feeds him, cries whenever she meets him, and still sees him as ‘the little curly-headed boy” (93). As Tuan suggests, children are included in the category of pets (115), but because of such categorisation, pet love and mourning can challenge male-led schemes of protecting and competing for imperial wealth, and might even suggest a new pathway of ethical co-existence.

## Pet love and Mourning as Disruptive Remedies

This section focuses on mourning for pets and the melancholy atmosphere in the novel, which becomes a part of the novel’s terror, and yet suggests pain and even asks for sympathy. In the previous section, the hound terrifies the imperialists, and thus terror should be interpreted as a source of power to challenge the aristocrats. However, terror can cloud over bodily vulnerability and thus lead to the justification of violence, which saves the aristocrats. This section emphasises the vulnerable human and nonhuman bodies and the varying affective responses to them to show how such vulnerability can be both mourned as well as exploited. Pet love, in the case of Mrs. Barrymore and Selden, works as a gateway to sympathy, instead of fantasies of control; yet the novel still reveals various nonhuman bodies which were not mourned for and thus were exploited for their vulnerability. Selden’s animalistic, perceived murderous habits also associate him with the hound, which does not receive the love and whose vulnerability is exploited by the imperialists.

The death of Selden challenges the reading in the previous section, as Selden’s death does not link him to any particular female characters, nor does he associate himself with imperial wealth. When put into imperial context, as the novel refers to colonial Ireland since the seventeenth century, Selden can be associated with Michael Davitt, a member of Irish Republican Brotherhood (IRB) who participated in the Fenian uprising in 1867. Davitt was later incarcerated at Dartmoor Prison in 1871 (O’Brien, 20). His prison sentence in Dartmoor “marked the most significant turning point in his life” (O’ Brien, 17). Not only was Dartmoor Prison reputed for its cruel treatment of the penal subjects, its history began with colonial conflicts, as it incarcerated French prisoners from the Napoleonic wars and later, prisoners of war in British and American war of 1812. It was left in disuse until 1850, when it was opened as a convict prison, which aimed to reform its inmates by habituation through hard labour and harsh discipline of farming and quarrying on the moor (480). Harsh labour for agriculture and mining resembled the imperial enterprises which Davitt challenged. After completing his prison sentence, Davitt became the leader of the Irish Land League in 1879, which “was committed to the eradication of Irish landlordism and the redistribution of the land (Wynne, 89). The agricultural use of land in order to reform and exploit the prisoner resembles the oppression of the British landlords over Irish tenant farmers. The novel does not portray the punitive process in Dartmoor Prison, and it arguably mixes the farming and quarrying convicts with the peasants on the Moor. Like many other points concerning Irish rebellions, the novel does not make an obvious reference to Michael Davitt, and yet Davitt’s book *The Fall of Feudalism in Ireland* corresponds with the fall of the Baskervilles and the challenge against imperialism in the novel. Although Selden is not a rebel against the imperial, aristocratic regime, his death is the collateral damage of Stapleton’s scheme for imperial wealth. The hound attacks Selden because it follows Sir Henry’s scent in his clothes, which Selden wears as he flees from Dartmoor. Selden thus plays the role of the proxy for the aristocratic class and, in colonial Irish context, the English landlords, in the times of land wars.

Another difference between Davitt and Selden is that Selden escapes from the prison and subsists on the moor by his sister and brother-in-law’s food. His escape into the moor turns his body animalistic and Watson’s description of his body represents him as a degenerate racial other, rampant on the moor. Watson records, “…there was thrust out an evil yellow face, a terrible animal face, all seamed and scored with vile passions. Foul with mire, with a bristling beard, and hung with matted hair, it might well belonged to one of those old savages who dwelt in the burrows on the hill-sides”. Watson also compares him to “a crafty and savage animal who heard the steps of the hunter”, and to a goat, when he sees Selden “springing over the stone” to flee (Doyle, 2008c, 97). Watson’s description corresponds with Cesare Lombroso’s criminal anthropological reading, which considers criminals animalistic (Lombroso in Otis, 517-518). The yellow face corresponds with anti-Chinese sentiment in the late nineteenth century (Hsu, 17). Also, Selden’s “uncivilised” state, especially the beard which distinguishes him from Sir Henry (131), highlights imperial anxieties about atavism, which suggested the decline of the British Empire in terms of human evolutionary retrogression. The bearded face is also considered a remarkable feature of the culprit since Sir Henry was in London (38), even though the culprit is not Selden. As the British army lost the first Boer War, the notion of racial decline became prevalent and the status of the British Empire as world leader was doubted (Ledger and Luckhurst, xiii). The atavistic, animalistic description reflects anxieties about imperial decline as well as the invasion of the racial other into the imperial centre.

Yet, the imperialist signification cannot evade the “literal” reading of the body, reflecting the punitive power, which drives him away from the prison into the moor. Convicts at Dartmoor breaking out of the prison were not unheard of in the nineteenth century, yet most of them were found ill because of the low temperature outside the prison. The condition within the prison was also harsh. O’ Brien argues that Michael Davitt’s “sense of self” is broken because of his incarceration at Dartmoor Prison (16). Davitt writes, in his pamphlet “Some Particulars Treatment While a Prisoner” (1877), convicts were left starving in the cells with almost no ventilation (20). Selden’s body shows adaptation and transformation from the environment, especially when he springs from one rock to another in order to flee, similar to a mountain goat, as Watson describes. Selden’s body does not only signify imperial decline, but also state violence, which turns Selden “animalistic” and thus subject to anthropocentric, imperialist rejection of equal treatment. His disorderly beard and hair are, in a sense, the results of carceral violence, as well as his existence in the moor. Selden’s animality in Watson’s description denotes both imperialist fear about racial, biological retrogression and Selden’s inferior status as a penal subject. His arrest is compared to hunting, as Watson calls him ““a crafty and savage animal who heard the steps of the hunter”, while Sir Henry, who plans to arrest Selden with Watson, is armed with “a hunting crop” (Doyle 2008c, 95). The hunting metaphor and Watson’s description of the animalistic criminal body even support imperialist sovereignty over particular bodies under punitive power, as Selden is not only an escaped criminal, but the representation of a degenerate human being, which provokes horror at the time of British imperial decline.

The hunt for Selden is justified as his body is expendable by law and has to be killed eventually; yet the novel displays different affective response for Selden’s suffering and death, and suggests ethics toward the less-than-human subjects amidst affective dissonance. Eliza Barrymore reveals that she is Selden’s sister, and, to her, “he [is] always the little curly-headed boy that I had nursed and played with, as an elder sister would” (93). Eliza Barrymore’s love for Selden is a fantasy of pet love, which seems to ignore the reality about the object of love and even lessens its agency. However, her attachment to her past with Selden, as siblings, does not suggest patronisation. Her nostalgia challenges the symbolic, imperialist description of Selden’s body, but emphasises Selden’s physical vulnerability. Her theory about her brother’s criminal background also differs from racist criminal anthropology, as she explains that Selden meets “wicked companions” and “the devil enter[s] into him…” (93). In this case, pet love does not suggest inegalitarian relations, but rather realisation of the vulnerable bodies, as opposed to imperialist construction of pets. The revelation of Mrs. Barrymore’s secret also challenges the perception about crimes and genealogy. Watson even asks himself, “Was it possible that this stolidly respectable person was of the same blood as one of the most notorious criminals in the country?” (93). The notion of aristocratic bloodlines and kinship is emphasised until the end of the story, especially when Holmes points out to Watson that Stapleton looks very similar to Sir Hugo in the portrait, in order to point out the perpetrator. The familial kinship between a “stolidly respectable person” and a convict upsets criminal anthropology and eugenics, which ties with the racist evolutionary ladder and frames Watson’s perception. Eliza’s support for her brother is not merely a familial concern, but also an immediate sympathy at the encounter with Selden’s suffering animalistic body. She asks, “When he dragged himself here one night, weary and starving, with the warders at his heels, what could we do?” (93). Her cry whenever Selden appears emphasises the immediacy of her encounter and affect towards Selden’s body. The phrase “at his heels” compares state officers to hounds and her brother to the game animal; her comparison reveals state violence, which lessens the right of particular human subjects and justifies human domination over the nonhuman animals. Her “pet love” for her “savage” brother, which keeps her in the nostalgic fantasy of her brother as a child, reveals his vulnerability and challenges imperialist symbolism of animalistic bodies.

Other male characters sympathise with Mrs. Barrymore, but they still insist on the righteousness of state power, which relies on racist ideology and beliefs in the inherent evil of the criminals. Sir Henry determines to get rid of Selden from his land, while Watson half-heartedly understands Mrs. Barrymore’s sorrow and love for her brother, though he also highlights Selden’s criminality. Sir Henry, in his discussion with Mr. Barrymore about Selden, argues, “The man is a public danger. There are lonely houses scattered over the moor, and he is a fellow who would stick at nothing. You only want to get a glimpse of his face to see that” (102). Sir Henry does not even argue about Selden’s crime in the past, but emphasises on his reading of Selden’s physiognomy, which suggests imperial anxieties. Watson and Holmes condone the murder of Selden, because of Selden’s subjugation under penal laws, which give license to the violence against Selden’s body. After Holmes and Watson hear the loud cry of the hound, Holmes and Watson find the dead body on the Moor, dressed up like Sir Henry. Holmes finds out that the victim of the hound is Selden in Sir Henry’s clothes, and Watson’s heart is “bubbling over with thankfulness and joy”. He considers Selden’s death a “tragedy”, and yet he argues “this man ha[s] at least deserved death by the laws of his country” (Doyle, 131). Watson just does not want blood on his hands. When he searches for Selden with Sir Henry, he might have maimed Selden with his revolver, but he brings it “to defend [himself[ if attacked, and not to shoot an unarmed man who was running away” (98). Yet Holmes and Watson cannot evade a sense of decorum when they have to deal with Selden’s body. Holmes asks Watson how to deal with Selden’s body for they “cannot leave it here to the foxes and the ravens” (132). The realisation that Selden is a part of the community is visible in Holmes’ concern, and yet Watson’s suggested management of the body, “ [putting] it in one of the huts” (132), still emphasises the symbolic, racist association of Selden’s body with the primitive tribes. Although Holmes also stays in one of the primitive houses, Cartwright helps keep him clean and “civilised”. When Watson enters Holmes’ abode on the moor, he remarks Holmes’ shaved face (122), in contrast to Selden’s bearded face. Holmes insists that Cartwright brings him “a loaf of bread and a clean collar”, to respond to his “simple needs”, and even assumes that his simple needs are a natural human necessity, when he asks “what does man want more?” (124). Holmes’ effort to keep himself “civilised” and claim such effort as human nature contrasts and thus racialises Selden, who also lives in the moor and becomes, to quote Watson, “half animal and half demon” (136). Watson animalises Selden to emphasise his criminality and to keep him less than human.

The decision to keep Selden’s body in the prehistoric abode does not suggest respect and care, but rather disgust over the decaying human body, which reveals the material connection with the ecosystem. The ambiguity of Holmes and Watson’s stance in relation to Selden’s death is among the novel’s attempts to veer away from ecological interconnection between the human and the nonhuman. Selden reveals the connection between his body and the environment with his body transformed by the moor’s landscape, and, above all, his death because of the hound’s sense of smell. Selden’s death is an “accident” in Stapleton’s plan because Stapleton and the hound mistake Selden in Sir Henry’s clothes as Sir Henry by the appearance and the smell on his clothes. The symbolic interpretation of the attack in the previous section cannot be applied in this case, as Selden does not represent imperial capitalists. The incidents in his life even make him resemble Irish nationalist activist Michael Davitt. The connection between the hound and Selden focalises the physicality of bodies, and the ecological connection. The death of Selden, and Holmes’ concern about his body turning into mere flesh, circulating in the web of life, shows the close connection between the human and the animal. Such closeness can spark concerns in imperialist attempt to distinguish the human from other animals and establish colonial power, as it turns the binaries of nature/culture and human/animal into one mass of the throbbing web of life. Even though the act of keeping the body away from the foxes and the ravens can be seen as paying respect to the dead and considering Selden a part of human kinship, I argue that, from Holmes’ reaction to Selden’s death and Watson’s moral judgment, the attempt to hide Selden from scavenging animals does not shows grief and mourning. The attempt to push Selden’s body back into the ancient stone hut suggests an attempt to restore imperial, anthropocentric hierarchy, and yet it also suggests admission that Selden is a part of the kinship and ancestry of the British race.

Holmes and Watson’s management of Selden’s body reveal that the novel does not offer sympathy, or even mourning for the dead. Watson also manipulates the perceived sadness by Gothicising sufferings. Gothicisation can challenge the power structure, and yet, in this case, can cloud over the vulnerability of the bodies and prevent sympathy. The melancholy atmosphere of the moor, the sad moan of the hound, and the grief over the dead human and nonhuman animals suggest a reassessment of ethics in the time of imperial fantasies of control and decline. Watson is not tone-deaf to the suffering bodies of the human and the nonhuman around him, but the Gothic framework Watson uses to explain the situation prevents him from encountering the suffering bodies. Mrs. Barrymore’s weeping is heard since Watson’s first day at Baskerville Hall, and yet it has not been demystified until the narrative passes its half-way point. After a terrifying tour of the Baskerville Hall, Sir Henry admits that Dartmoor “isn’t a very cheerful place” and he does not wonder if his uncle “got a little jumpy if he lived all alone in such a house as this” (60). The horrifying tour becomes an introduction to the last thing Watson faces when he is about to go to bed: the mysterious weeping. “The noise could not have been far away, and was certainly in the house” (60). Although the next chapter reveals that Mrs. Barrymore weeps the previous night from Watson’s observation of her eyes in the morning, the mystery is not disclosed, and even intensified by Mr. Barrymore’s attempt to conceal the fact (62). Watson sympathises with her suffering, even though he cannot find the cause. His suspicion about domestic violence, considering John Barrymore “a domestic tyrant” (81) suggests his sympathy for her. However, such fantasies about John Barrymore abusing his wife and having an extramarital affair at night do not only add the Gothic element to Mrs. Barrymore’s mysterious sorrow, but also support Watson’s urban middle-class gentlemanliness. Watson tells Holmes, “The man is a striking-looking fellow, very well equipped to steal the heart of a country girl…” (83). Watson often describes John Barrymore with his beard, and Barrymore’s suspected violence against his wife as well as criminal activities can be associated with the stereotype of Bluebeard, a Gothic fairy tale about murderous bearded husband and his newest wife, who manages to escape from his manor and a prevalent trope in Victorian novels, such as, Dickens’ works from *The Pickwick Papers* (1837) to *The Mystery of Edwin Drood* (1869 – 1870) (Barzilai, 506) and Charlotte Bronte’s *Jane Eyre* (Campbell, 234).

The Gothic melancholy of the moor is also observed by Watson, along with its lethal qualities, and yet the loss Watson observes does not concern the ecosystem, but the aesthetics. The moor does not only terrify, but it also grieves. The term “melancholy” is used frequently by Watson to describe the landscape of the moor, which Watson does not find aesthetically pleasing. In the first instance of his encounter with the landscape of the moor, he describes the scene (55):

To [Sir Henry’s] eyes, all seems beautiful, but to me a tinge of melancholy lay upon the country-side,which bore so clearly the mark of the waning year. Yellow leaves carpeted the lanes and fluttered down upon us as we passed. The rattle of our wheels died away as we drove through drifts of rotting vegetation – sad gifts, as it seemed to me, for Nature to throw before the carriage of the returning heir of the Baskervilles.

Watson senses the sadness from the landscape, and realises the loss, and yet he considers the loss Sir Henry’s. He grieves for Sir Henry’s lost opportunity to enjoy the lushness of the green landscape. Watson even bemoans nature for gifting such a gloomy gift for its “king”, emphasising the need to improve and restore the land for human use. The “rotting vegetation”, as Watson observes, can also be seen as a sign of colder seasons at “the waning year”, and yet Watson’s added signification suggests his mourning for the loss of fertile landscape through capitalist gaze and also metaphorically, his mourning for the imperialist loss of power. Watson’s “complaint”, instead of mourning, for the moor shows imperial anxieties about degeneration of the British race, especially when Watson uses the phrase “the returning heir of Baskervilles”, which suggests the need to continue imperial, anthropocentric power at the time of imperial decline. The ambiguity of the subject of sadness, whether Watson grieves for such a depressing scene or the landscape is perceived to grieve for and with its loss of life, suggests the prevalence of the affect of melancholy, interconnecting the human and “the environment”. Watson’s explanation of the sad landscape suggests his attempt to escape from the entanglement of the human and the nonhuman by keeping the more-than-human world at arm’s length, to quote Van Dooren (141). Watson is affected by the sadness of the scene, but he does not mourn with the nonhuman, but only for Sir Henry. His complaints even suggest beautification of the landscape, emphasising human authority over the nonhuman. In a sense, such desire reflects the work of imperialist pet love, which enables the transformation of the less-than-human to please their master.

The scene Watson depicts does not only symbolise the decline of the aristocrat and the British Empire; but it also includes death as a part of the more-than-human world. Yet, human exceptionalism does not equalise the stakes of living and dying in the web of life. On the moor, both Watson and Stapleton witness the death of ponies, swallowed by The Grimpen Mire. While Watson finds the mire, seen from afar, “more fertile than the rest” of the moor, Stapleton explains, “A false step yonder means death to man or beast” (67). The Grimpen Mire shows how life and death are kin and bodies within the web of lives are at stake to one another. The loss of lives on the moor, yet, in many cases in the novel, does not only result from “natural” nonhuman agents, but nonhuman species are also at stake by agribusiness and imperialist mentality. After seeing the ponies swallowed by the mire, Watson hears the mysterious sound of the hound for the first time. With Stapleton, he discusses the mysterious “indescribably sad” moan, which turns in to a deep roar and later sinks back “into a melancholy, throbbing murmur again.” One of the explanations for the mysterious sound Stapleton gives Watson is the sound of bitterns. Stapleton adds, “It’s a very rare bird – practically extinct – in England now, but all things are possible upon the moor. Yes I should not be surprised to learn that what we have heard is the cry of the last of the bitterns” (68). The extinction of the bittern can signify, along with the decaying vegetation, the decline of aristocracy, but focusing only on the symbolic reading of the bitterns can cloud the literal loss of the species. Sadness in the mysterious “living voice”, as Watson calls it, heralds and corresponds with the idea of bird extinction, as if the moor mourned for the loss. Various newspapers and magazines in the late nineteenth century and early twentieth century consider bitterns rare birds, and argue that the cause of the decrease of the population of the bitterns is hunting. In “The Slain Bittern” in *Saturday Review*, 22 January 1887, the author is worried about the decreasing population of the bittern and reprimands the use of muzzleloaders, the new technology which makes killing easier than medieval, aristocratic hawking (112). In “The Bittern” in *Illustrated Sporting and Dramatic News*; 27 April, 1912, Frank Bonnett observes that the bitterns, which are scarce, attempt to return and breed in “one of the eastern countries”. Still, they risked being hunted down by collectors of rare birds (374). The Royal Society for the Protection of Birds adds that the drainage of the land for agricultural use also dispossesses the species. “The last of the bitterns” corresponds symbolically with the decline of the landed gentry, and yet, considering the fleshly narratives of the bitterns, the development plans of the landscape of Dartmoor, especially the land improvement around Dartmoor Prison for farming and quarrying (Barton and Brown, 480), reduced the habitats for this avian species.

Although the bitterns can show the anxieties about aristocratic, imperialist fantasies about decline, the aristocrats in the novel themselves endanger the birds. The discussion about the loss of a species in this section, however, does not suggest the act of mourning with the endangered species, but a discussion about the wonder of the moor. In both cases, Stapleton, an aristocrat in disguise, finds the moor, the habitat of the bitterns as well as many other species, a place of wonder for human exploration. He is enthralled by the moor’s rich ecologies, as a collector of rare species of insect; to him, the moor “is so vast, and so barren, and so mysterious” (66), and it is “where the rare plants and the butterflies are, if you have the wit to reach them” (67). Even though he is familiar with deaths on the moor, Stapleton is not moved by the suffering and is rather propelled by his imperialist desire to control the nonhuman animals. Watson, on the other hand, is left bewildered by the death of the pony and tries to escape the affective, grasping hold of the Gothic and melancholic moor. He at first decides not to stay for lunch at the Stapletons’ Merripit House, because “[the] melancholy of the moor, the death of the unfortunate pony, the weird sound which had been associated with the grim legend of the Baskervilles – all these things tinged my thought with sadness” (72). Throughout the novel, Watson uses the words “sad”, “melancholy”, and “depressing” to describe the moor, and yet Watson’s reaction to the affect of the landscape shows his hope to re-install human authority, instead of mourning with the loss of the nonhuman. Interestingly, the word “melancholy” itself carries a sense of drowsiness, and thus suggests a closure to his surroundings, shutting the eyes to the world, instead of grieving with it. As Watson and Sir Henry wait for the weird incident of the Barrymores, Watson records, “It was a most melancholy vigil and ended by each of us falling asleep in our chairs” (90). The use of “melancholy” here suggests Watson’s attempt to turn his eyes away from the loss and the suffering of the exploited landscape, as discussed in the previous section, and close them. Yet, Dartmoor produces effect upon both bodies, revealing its inescapable influence over them. The end of the novel, with the moor left to itself and no one can make claim of it, at least before Sir Henry’s recovery, suggests the imperialist failure to overcome the moor as an ecological entity, though Sir Henry, the imperialist, did not adjust himself to ecological connection on the moor.

As Van Dooren calls for stories in the shared world of the human and other beings in order to mourn for and with the endangered species, Watson’s Gothic emplotment and aesthetics in his record for Holmes impede such attempts to connect with the hound, and leads to its death. The hound, the subversive “pet” of the Baskerville family, is considered, in the previous section, the avenger of women, who are turned into pets by male imperialists. Yet, in this section, the Gothic tropes of revenge and daemonic animals should also be considered as a method for the imperialists to take control. Throughout the novel, Watson hears the painful moan of the hound and is conscious about the melancholy atmosphere of the landscape, and yet Watson is wrapped around by the mystery of the place, and fails to engage with the suffering bodies. At the last attack of the terrifying hound, the encounter with the vulnerability of the hound leads to its death. When Holmes shoots at the mysterious hound, he hears its cry in pain. Watson records, “But that cry of pain from the hound had blown all our fears to the winds. If he was vulnerable he was mortal, and if we could wound him we could kill him” (151). The materiality of the hound suggests that it can be vanquished. The hound is killed because the materiality manifests through its suffering and also because it has been depicted as a Gothic monster, mostly by Watson. The materiality of the hound is discussed very early on, especially with the footprints of the hound. After Mortimer tells him about the legend of the hounds and the death of Sir Charles, Holmes insists on scientific reading of the case, saying, “In a modest way I have combated evil, but to take on the Father of Evil himself would, perhaps, be too ambitious a task. Yet you must admit that the footmark is material.” Then, Mortimer gives a puzzling remark, “The original hound was material enough to tug a man’s throat out, and yet he was diabolical as well” (23). These two statements of combining the supernatural and the scientific suggest the complex facets of realities, similar to the opening scene of the novel, when Watson thinks Holmes has “an eye at the back of his head” (3) because he knows what Watson does, even though he turns his back to Watson. The emphasised materiality of the hound leads to Holmes’ need to restore the scientific, imperialist power of taxonomy, instead of sympathy for the nonhuman. The Gothic can topple down authorities, and yet it can bring in control and restore authority. In the case of *The Hound*, the Gothic is not only the vengeance of the oppressed, but also a part of the fantasy of mastery, which needs daemonisation to justify itself.

The materiality of the footmark of the hound does not lead to sympathy, but to the restoration of scientific, even imperialist authority in eliminating the half-breed canine. As the hound also symbolises and thus embodies the belief about the decadent half-breed, the hound also reflects its master, John Stapleton, half-British, half-Costa Rican heir of the Baskervilles. As the novel fails to attend to the suffering of the hounds and focuses, ironically, on the Gothic, “superstitious” legend of “the peasants”, it also attempts to hide Stapleton’s vulnerability. It emphasises his role as a perpetrator, though he is also a victim of class system and racism. Even though Costa Ricans have been considered, wrongly, exceptionally white, in contrast to people from other Latin American countries (Palmer and Molina, 2), and Stapleton has been likened to his English ancestor, his ethnic background has to be exposed in order to differentiate and villainise him.

Women’s affective reaction against Stapleton in the novel also emphasises his criminality and the lack of necessity to sympathise, or even show his physical vulnerability. Even in the atmosphere of melancholy, the vulnerability of the body is exploited to overcome the nonhuman. The lack thereof, in the case of Stapleton, bars him from sympathy and precludes the reader from observing the structural violence against him. Watson exploits Mrs. Barrymore’s mourning for Selden to attack Stapleton, as he describes the scene: “To all the world he might have been the man of violence, half animal and half demon; but to her he always remained the little wilful boy of her girlhood, the child who had clung to her hand. Evil indeed is the man who has not one woman to mourn for him” (136). This scene foreshadows the presumed death of Rodger Baskerville II, for whom no women mourned. Watson’s remark supports patriarchal gentlemanly characterisation of Sir Charles as well as the notion that the female is the emotional gender. Women play the role of emotional moralist judges in the novel to mark the good from the evil, without discussing structural violence. Laura Lyons and Beryl Garcia vocally despise Stapleton after they know about his adultery, and Holmes exculpates them, as he considers them under Stapleton’s influence (162). Beryl Garcia is happy to learn that the hound is killed and desires for its death and its master’s (154). When the fog still covers the ground for investigation, Garcia is sure that nobody can find their way at the mire under such weather. Watson records, “She laughed and clapped her hands. Her eyes and teeth gleamed with fierce merriment”(154). Beryl Garcia’s bodily reaction to the death of Stapleton has to be shown in order to emphasise Watson’s statement about men’s morality measured by women’s affective response. Beryl Garcia has to be shown laughing and clapping in order to make a clear contrast between mourning and merriment in relation to death. Her anger fits in Holmes’ stereotype of a Latin American woman: “A woman of Spanish blood does not condone such an injury so lightly” (167). Not only does the lack of mourning suggest villanisation of Stapleton, but women’s affective response in the novel has been associated with racist and patriarchal stereotypes.

Furthermore, the novel does not even confirm that Stapleton is dead as his body cannot be found. After their inspection at the Grimpen Mire, where Stapleton flees from the crime scene, Watson only surmises, “Somewhere in the heart of the great Grimpen Mire, down in the foul slime of the huge morass which had sucked him in, this cold and cruel-hearted man is forever buried” (156). Instead of showing his dead body, like in the case of Selden, the body, especially the vulnerability, of Stapleton disappears, leaving only his tool, one of Sir Henry’s boots (156). Yet, such disappearance of the body suggests the peril he faces. Watson surmises, “If the earth told a true story, then Stapleton never reached that island of refuge towards which he struggled through the fog upon that last night” (156). How “the earth” tells a story is the disappearance of traces, which suggests the suffering bodies within the Grimpen Mire. No material reality can relate to Stapleton’s suffering, and yet the disappearance suggests the man’s death. The reading of the nonexistent traces challenges the ethics of imagination, demanding whether we imagine such suffering bodies despite the lack of visibility. Can we imagine Stapleton suffering? Can he suffer?

The novel provides the answer for such questions when Stapleton is compared to insects and fish. Although, in the first section, Stapleton’s insect room emphasises his cruelty towards women and animals, Holmes’ decision to keep Stapleton as a part of his “Baker Street collection” also makes Holmes the evil entomologist. In Chapter 13 “Fixing the Nets”, Holmes depicts, metaphorically, Stapleton’s suffering as if he were an insect. He says, “…[Stapleton] will be fluttering in our net as helpless as one of his own butterflies. A pin, a cork, and a card, and we add him to the Baker Street collection.” Later, he compares Stapleton to a “big, lean-jawed, pike”, for which he prepares a net. Holmes’ vengeful imagination, including, as Watson observes, “his rare fits of laughter”, shows how Stapleton’s method as a cruel naturalist can be used against him, and yet the attempt to blame Stapleton’s villainy can be compromised as Holmes commits the same violence as Stapleton himself. “A pin, a cork, a card”, items used in insect collection, link with Holmes’ retrospection about Mr. Vandeleur, Stapleton’s former guise, who was well recognised as an entomologist by the British Museum (159). The collection of exotic animals resembles the imperialist desire to keep pets, and such violent desire does not show only in Stapleton’s case of imprisoning his wife in his insect museum, but also Holmes who vengefully adopts the same violent method against the proprietor and reveals his own propensity to violence in the name of pet love. Watson also sees Stapleton as insects, even though he ties insect-catching to criminal activities. As Watson observes Stapleton catching insects in the moor, he finds Stapleton, in grey clothes, “not unlike some huge moth himself” (69). A moth catching a moth refers to his cruel involvement with canine cannibalism, Mortimer’s spaniel eaten by the hound. Yet, it also suggests the possibility of him being caught as specimen and exotic commodity, similar to Holmes’ vengeful remark about his Baker Street collection. Before Watson meets Stapleton for the first time, he reflects on the threat upon Sir Henry’s life, “the deep and subtle scheming which seemed to be weaving an invisible net round the young baronet” (63). Then, Stapleton appears with his “green butterfly-net” (70). The blunt foreshadowing of Stapleton’s crimes by associating Stapleton’s props with Watson’s metaphor compares the violence against both human and nonhuman animals, and his comparison of Stapleton to a huge moth suggests the possibility of Stapleton being captive. Even though the novel categorises him as the aristocratic perpetrator who commits violence against women and animals with his desire to control, the novel suggest that he definitely can suffer and can be seen as a victim of racism and the class system. Despite his cruelty against animals in the case of the hound as well as the insects, his body can suffer and is not very different from the insects he catches. Stapleton’s engagement in imperialist control of nature has to be critiqued, but his body is depicted as vulnerable as well.

As much as pet love should be critiqued as an expression of power, pet love can lead to recognition of physical vulnerability as well as sympathy. The relationship between Selden and his sister can be a model of kinship between the human and less-than-human subjects. The novel’s suggested possibility of making kin, to use Donna Haraway’s term (2016, 1), with the criminalised, racialised subject, questions beliefs about genealogical tendency of committing crimes, which makes criminals a race of their own. However, Stapleton was revealed as the murderer because Holmes notes his similarity with the portrait of Sir Hugo, the original evil aristocrat in the legend, and thus finds the connection between him and the Baskervilles. The vulnerability of the suffering, animalistic Selden and his sister’s mourning for his death suggest the probability of readjusting relations with less-than-human subjects, and yet the hound, another “criminal” rampant in the moor, is killed because of the exposed materiality and vulnerability. The inconsistencies concerning criminalisation and ethical treatment of the less-than-human suggest the novel’s admission of imperial systemic violence against animalistic bodies and its acknowledgement of a better treatment of imperial, animal/ animalistic subjects. Yet, the novel decides to keep the imperial system, and blame the individuals, whom the novel attempts to break them from community and prevents kin-making with them.

Two notions of kinship have been explored in the novel. The first one is the aristocratic kinship and primogeniture, which becomes the primary plotline of the novel and the cause of the murder. The second one suggests care for the subjects, which are either radically different or similar in terms of race and species. Pet love in the novel is associated with both concepts of kinship. The first notion of kinship creates unequal relations between the master and its pet by colonial, aristocratic wealth since the seventeenth century; while the kinship across the species line challenges such pet love, and yet argues that pet love, which tries to freeze the pet subject in time, can lead to the recognition of vulnerabilities and thus sympathy for the suffering pet subjects, in the case of Mrs. Barrymore and Selden. Mrs. Barrymore’s sisterly love for her brother suggest another pathway to response to the vulnerability and even reveals how criminality is not related to biology. The pet love, in Selden’s case, leads to kinship, care, and mourning, an ecological act which admits connection between subjects across racial and species line.

## Conclusion

No dogs in *The Hound* are left alive to rebuild new pathways of human-dog coexistence, while the moor is left alone and kept away from humans, as Sir Henry has to recover from the trauma his homeland gives him. The Gothic, the uncontrollable side of the pet, less-than-human subjects, such as dogs, women, criminals, shake the ancient structure of patriarchal imperial power, but the Gothic aesthetics do not lead to sympathy as it even leads to more imperial control and death of both canines in the novel. The mourning for Selden can suggest a new relation between the human and the less-than-human, and yet the novel shows its attempt to contain and translate Mrs. Barrymore’s mourning in patriarchal terms. The novel challenges the imperialist, patriarchal structure by challenging the four Baskerville aristocrats, despite its attempt to distinguish the good from the evil. Yet, the structure remains powerful enough to cut away the possibilities of building human-nonhuman egalitarian relations. Pet love, a product of imperial, patriarchal power structure, can lead to ethical revision, and yet the imperial power structure has to be destroyed so that no pet masters return to establish yet another inegalitarian version of pet love. When the novel evicts the Baskervilles from the ecosystem of Dartmoor, the moor stays apart from the humans; no dogs, “friends of the humans”, are left to reconcile with. “Why can’t we be friends now?”, as Cyril Fielding, an English Schoolmaster in India asks Dr. Aziz, his Indian friend, at the end of *A Passage to India* by E. M. Forster (266), a colonial novel which attempts to unravel colonial power and yet, similarly, doubts how subjects, differentiated by imperial power structure, reconnect. For *The Hound*, there are no “friends” left. There are no “friends” here. Doyle might have answered, “No, not yet. No, not here,” (Forster, 266) as pet love for the canine still cannot lead to the realisation of “significant otherness” (Haraway, 2003, 7) and become the springboard to ecological awareness, the structure has to be rebuilt to allow such love to happen.

Despite the growth of pet dog culture shown in Doyle’s later Sherlock fictions in the twentieth century, beginning with “The Adventure of the Creeping Man” (1923), the imperialist power structure still remains, and pet canines are victims of such structure. Pet kinship is still interpreted as a pillar of domesticity, and, unlike the daemonic hound, even upholds anthropocentrism. *The Hound* ‘s publication disrupts the fictional timeline of Holmes’ death in 1893 and Holmes’ return in 1904 and appears as a retrospective case before the supposedly last case at The Reichenbach Fall. Likewise, the novel appears as a disruptive wound in Victorian history of pet dogs in relation to Sherlock Holmes fictions. Unlike *A Study* and “The “Gloria Scott””, *The Hound* features two canines which are associated with pethood, as told by characters in the text: Mortimer’s pet spaniel and the Hound, whose legend is a “pet story” of the Baskervilles, and yet the novel disrupts the idea of pethood, bringing into question the power structure behind the transformation of the less-than-human into a lovely commodity exploited for their affective labour. The fictions after *The Hound* uses pet canine to uphold heteronormative domesticity and anthropocentrism, especially when “A Sussex Vampire” (1924) reaches its homophobic and ableist end by revealing that the murderer is the feminine, disabled son, who deserves a cure, as Holmes suggests. The moor ecosystem left to itself in *The Hound* suggests a better trajectory and a possibility of reconstructing human-canine relationship, as pet love can also open a new ethical gateway.

Yet, no dogs are left on the moor, and no bitterns sing.

# Conclusion: ‘The Uses of Dogs in the Work of the Detective’

“…I have serious thoughts of writing a small monograph upon the uses of dogs in the work of the detective.”  
 “But surely, Holmes, this has been explored,” said I. “Bloodhounds – sleuth-hounds – ”  
 “No, no, Watson; that side of the matter is, of course, obvious. But there is another which is far more subtle. You may recollect that in the case which you, in your sensational way, coupled with the Copper Beeches, I was able, by watching the mind of the child, to form a deduction as to the criminal habits of the very smug and respectable father.”  
 “Yes, I remember it well.”  
 “My line of thoughts about dogs is analogous. A dog reflects the family life. Whoever saw a frisky dog in a gloomy family, or a sad dog in a happy one? Snarling people have snarling dogs, dangerous people have dangerous ones. And their passing moods may reflect the passing moods of others”

“The Creeping Man” (1923) by Sir Arthur Conan Doyle from *The Case-Book of Sherlock Holmes* (1927) (51)

Pet dogs disappear from Sherlock Holmes texts after Holmes returns from his fake death in “The Adventure of the Empty House” (1903), until it reappears in “The Creeping Man” (1923), in the form of Roy, the pet Irish wolfhound. Pet dogs abound in the last collection of Sherlock Holmes stories, *The Case-Book of Sherlock Holmes* (1927). The last case of Sherlock Holmes “The Adventure of Shoscombe Old Place” (1927), formerly called “The Adventure of the Black Spaniel” (Robson 2009a, 285), also features a fictitious breed of pet dog, the Shoscombe spaniel, and the country house known for this breed at dog shows (Doyle 2009a, 221).

“The Creeping Man” deals with an anomalous incident with Roy. Despite its perceived “faithfulness” (52), Roy becomes ferocious whenever it gets close to Professor Presbury, one of its masters. Later, the story reveals that Professor Presbury takes rejuvenating serum, which contains blood from Indian langurs and transforms him, at night, into “the creeping man”, who climbs around the house and teases the dog as if Presbury were a monkey. Roy can smell the difference and, at the end, attacks him after being teased. The story functions as an imperial allegory of the loyal canine punishing the degenerate, animalistic English character with Indian blood in his veins, represented by the Indian simian, the source of the serum.

The story begins with a conversation which makes a clear distinction between working dogs and domestic dogs. Holmes’ new monograph on “the uses of dogs in the work of the detective” deals mainly with dogs within domestic space, as clues that concern the human owner of that space. Holmes argues that domestic dogs can receive the “passing moods” of their master, giving clues to the criminal investigator. Holmes gives such clues in his narrative about Mr. Trevor in “The “Gloria Scott”” as Victor Trevor’s bull terrier and the history of the breed at the turn of the century, as discussed in Chapter 2, implies his hidden history as an escaped criminal. Holmes, however, does not spell out the phrase “pet” dog in this conversation, but aims to write about any dogs in relation to the household. Even though his example from “The Adventure of the Copper Beeches” (1892) refers to Jephro Rucastle’s six-year-old son, who enjoys harming animals (Doyle 2008b, 275) and reflects his violent father, the story also features “Carlo”, a mastiff used against trespassers (286) by the irascible master of the household. Carlo is not considered a pet dog by the criteria discussed in the introduction because it acts like a tool for its master’s task, even though the tasks of hunting and attacking trespassers turns the dog against its own violent master. In this conversation, Holmes pays attention to the “moods” of the canines’ masters, which can be absorbed by the canine. Even though Rucastle’s Carlo resembles its owner, it does not receive the “passing mood” of its master; it is trained and starved to appear ferocious. Holmes’ note on the mood shows that he is, according to the criteria for pet dogs in this thesis, interested in pet dogs.

Holmes’ intention to write about pet dogs suggests the increasing popularity of dogs in the middle-class household after the turn of the century. Howell (2015) argues that, by the end of the nineteenth century, dogs gained “quasi- citizenship”, becoming political agents in their own right: “We can argue, specifically, that as dogs became part of political debate and discussion, as they acquired advocates and representatives, and as they came to be recognised through government regulation, so they were interpellated as political subjects of a particular kind” (178). In England, Wales, and Scotland, there was approximately one dog for every twenty humans. Dog fancies turned into dog lobbies to protect animal welfare and their owner’s rights, while dog registration gave dogs a legitimate existence (179 – 180). For Howell, Victorian canine culture gave birth to a modern socio-cultural landscape in which dogs were included, and could even lead to the improvement of human-canine co-existence in the future (183).

Despite the popularity and the acceptance of dogs into the legal realm, pet dogs in Sherlock Holmes texts after *The Hound* do not appear until the 1920s. Those stories which feature them show a common theme of nationalism and loyalty to the British Empire. At the time of the Great War, symbolic and physical dogs played their role in British nationalist discourses. Dog fancying in England at the time of the Great War was reprimanded as luxurious, wasteful, and thus unnationalistic (Howell 2013, 546). The dachshund, as a breed, was despised because of its association with the German Empire. Some of them faced physical abuse. The number of dachshunds registered at the Kennel Club plummeted at the time of the war (549). Intriguingly, Doyle did not employ dogs to represent either loyalty or enmity in the First World War, even though he wrote two Sherlock Holmes stories as war propaganda, featuring a British detective overcoming German spies in “The Adventure of Bruce-Partington Plan'' and “His Last Bow” (Doyle 2006).

Pet dogs return in the Sherlock Holmes texts in the 1920s, corresponding with the Irish declaration of independence from the British Empire, after the truce of Anglo-Irish war in 1921, and also the Partition of Ireland, officially arranged by both the Irish government and the British government in 1925 (Lynch, ix - x). Two of the cases dealing with pet dogs are related to Ireland. “The Adventure of the Creeping Man” shows Roy, the Irish wolfhound protecting the English household against a foreign langur-human chimera, which corresponds with British caricatures depicting the Irish like apes to show their stereotypical barbarity at the time of Irish nationalist uprisings since the late nineteenth century (Curtis, 22). The Irish wolfhound, as a breed, was also known to represent the Irish nation since at least the 1860s (Worboys et al, 148). Holmes considers the attack natural for Roy, the wolfhound, who can smell the monkey inside his master and attacks the monkey, not the master (Doyle 2009a, 71). Holmes’ remark suggests the belief in the loyal nature of dogs, which attack the invader of the domestic space, a microcosm for the British nation. “The Adventure of the Lion’s Mane”, published in 1926, discussed in the introduction, features Fitzroy McPherson’s Airedale terrier, which dies at the same spot as its master, because of “the beautiful, faithful nature of dogs” (183). The dog, I argue, teaches Murdoch, the dark-complexioned suspect, how to love and stay loyal to McPherson, so Murdoch jumps into the tide pool to be stung by the lion’s mane jellyfish and prove his innocence. Murdoch, an Irish last name, has to learn to be loyal to the British community from the dog, whose loyalty is expressed in its utmost form: self-sacrifice. Curtis argues that, not only were the Irish depicted as simians, they were caricatured as various sea monsters, such as octopuses and sea dragons (45). Jellyfish can be counted as one of them, especially when *Out of Doors*, a work of nature writing by J. G. Wood, to which Holmes refers as his source to explain the lion’s mane jellyfish (Doyle 2009a, 189), calls the creature “Medusa” (Wood, 136 -145). Even though “The Lion’s Mane” attempts to challenge racism against black bodies, it also gives conditions of social acceptance to the black, Irish subject: doglike loyalty. Both cases symbolise pet dogs’ loyalty to its master as loyalty to the British Empire.

While pet dogs in the 1920s become exemplary loyal subjects to the British Empire, pet dogs in Sherlock Holmes stories at the turn of the century are not represented as loyal. Even the amiable spaniel of Doctor Mortimer is not praised for its faithfulness. They even disrupt such myths of loyalty and ideal masculinity the Victorians project upon them, and request for the revision of human-canine ethics. Mrs. Hudson’s imperative for canine euthanasia in *A Study* suggests an engagement of the human with the canine, and their ethical obligation towards their pet dogs, as well as racialised, animalistic humans. Mrs. Hudson’s ill terrier in *A Study* reveals the vulnerability of the murder victims, one of whom takes the same pill and is called “mad dog”, even though the novel tries to support the work of the metaphorical, heroic hounds, Sherlock Holmes and Jefferson Hope. The physical companionship between the ill terrier and the murder victims requests mourning also for the Mormon victims, questions the anthropocentric mechanism of the British Empire. Also, Holmes does not affectively engage with the euthanasia of the terrier; he just sees the dog as a tool for his experiment, similar to Hope’s moral experiment, which ends in murder. Yet, the novel forces Holmes, and the readers, to see the suffering of the dogs and the compulsory engagement to end its suffering. Victor Trevor’s bull terrier in “The “Gloria Scott”” is worse. The canine is disloyal and uncontrollable, biting Holmes and yet leading to Holmes’ friendship with Victor Trevor. Even though the bull terrier’s attack can expose Trevor Sr.’s history as a savage escaped convict and violent Australian gold prospector, the surprise of the attack at Holmes means dogs are beyond symbolism and human understanding, and the attacks reveal the physical vulnerability of the humans within the ecological network. The story shows the vulnerable bodies of both dogs and humans in their interaction, emphasising that canine and human physicality should be considered in order to establish interspecies ethical relationships, not a socio-cultural labelling and stratification that attempts to fix moral qualities on a particular subject. The disloyal, uncontrollable pet dog is the key to reveal fleshly connections between the human and the nonhuman animals, beyond the attempts to fix qualities and build civilisation from animalising others.

*The Hound* also questions the myth about the unconditional love of the canine, and also suggests the possibility of connection between humans and canines in egalitarian terms, thus questioning the attempt to exploit women and the canine under patriarchal, imperialist regime. The novel complicates relations of pet dogs, women, and imperial power; and yet it also suggests a possible pathway for multispecies ethics through the depiction of physical vulnerability. Doctor Mortimer’s spaniel symbolises the informal, imperial state of South American countries, and thus shows British imperial power in the name of “love” in an attempt to contrast itself with the crueller Spanish Empire. The connection of the name of its breed to Beryl Garcia, Costa Rican wife of Rodger Baskerville II, suggests the collaborative oppression of imperialism and patriarchy in the form of pet love, which attempts to maintain the unequal, however romantic, relationship between pet and master. The embodiment of the daemonic hound challenges such imperialist fantasies about their pet subjects, avenging for the oppressed pets, whether they are women or dogs. However, Gothicisation also suggests the restoration of oppressive powers to use against rebellious pets. Moreover, Gothicisation, which comes from the imperialist, masculinist point of view, clouds the physical vulnerability of both human and nonhuman animals, and thus licenses the killing of monstrous pets. The novel suggests the possibility of revising the concept of pet love to become a tool to reveal precariousness and physical vulnerability, in the case of Mrs. Barrymore and Selden, an animalistic convict and her own brother. As she still sees him as a baby in her arms, she realises his vulnerability and decides to help him despite his animalistic, savage appearance and his status as an escaped convict. As the novel suggests, pet love can be a gateway to multispecies ethics, yet its attempt to restore imperial, patriarchal order at the end suggests a hesitation to either applaud or critique Empire. Just like the moor at the end of the novel, no one is left to rule it and no dogs are left to roam.

“The Adventure of the Sussex Vampire” : A Case Study beyond *The Hound*

“The Adventure of the Sussex Vampire”, published in 1924, is very similar to *The Hound*, though it straightforwardly supports the patriarchal British imperial ideology at the end of the novel. “Sussex Vampire” can shed light on the trajectory of Doyle’s ideas about pet dogs in relation to imperialism, 22 years after *The Hound*. “The Sussex Vampires”, first of all, similarly features Hispanic American culture. Robert Ferguson, Holmes and Watson’s client, marries the daughter of his Peruvian business partner in the nitrate trade. His house is decorated with “a fine collection of South American utensils and weapons” (Doyle 2009a: 80). Secondly, the culprit is suspected to be supernatural agents. In this case, Robert Ferguson finds his wife sucking blood out of their baby, and thinks she is a vampire. Thirdly, while the legend of the hound features a yeoman farmer’s daughter, the story is similarly set in the ancient house of a yeoman farmer “of the seventeenth century” (80). Last, but most importantly, each of the stories features two canines, one good and the other evil. In the case of “The Sussex Vampire”, Robert Ferguson has a spaniel at home, while Mrs. Ferguson is believed to be a vampire, a monster originated as a cultural reaction to rabies epidemics in eighteenth-century Central Europe (Théodoridès, 114), an embodiment of rebellious dog. Chez argues that *Dracula* by Bram Stoker, published in 1897, a few years after Holmes’ “death” in 1893, associates vampiristic women and rabid canines in the appearance of “deceptive docility” (105). “The Sussex Vampire”, not to mention *The Hound*,shares the same anxieties; beneath the beautiful, loving wife and the loyal canine, a rabid canine monster can emerge and destroy the domestic space.

After Robert Ferguson, a merchant of agricultural products and Watson’s old friend, contacts Holmes and Watson, and tells them about his wife’s suspected vampirism and violence against Jacky, his “weak-spined” son with his late English wife, the detective decides to visit Ferguson at home. They meet Carlo the spaniel, whose back legs were incapacitated also by a weak spine, according to Ferguson’s vet. His wife, after Ferguson accuses her of sucking the blood of their child, locks herself up in the room, claiming that she is ill. Holmes also meets Jacky, whom Watson describes as feminine, loves his father dearly, and dislikes his half-brother strongly. As Robert Ferguson apologises to Holmes for bringing him on a fool’s errand, asking, “for what can you possibly do, save give your sympathy?” (Doyle 2009a, 85), Holmes investigates the house and reveals that Jacky harms his half-brother with arrows dipped in curare, a type of South American poison, experimenting with the poison on Carlo the spaniel, maiming its legs. Mrs. Ferguson does not suck blood out of her child, but the poison, similar to “a Queen in English history” (86), possibly Eleanor of Castille (Robson 2009a, 252), who sucks poison out of the wounded arm of her husband, Edward I. She decides not to reveal the truth to Ferguson because of his great love for Jacky. At the end, Ferguson shockingly has to learn that his wife, her Spanish maid, and their English maid know the truth before him. Holmes prescribes “a year at sea” (Doyle 2009a, 88) for Jacky.

*The Hound* is not as obvious as “The Sussex Vampire” in terms of the attempt to restore the male-dominated, British Empire. The end of the short story aims for the masculine correction of gender relations, in both Mr. Ferguson and Jacky’s case, in order to resurrect the declining Empire. Even though *The Hound* blames “evil” individuals and considers the “good” imperialists victims of the murder scheme, the attack of the hound critiques the imperialist, patriarchal system, which produces and oppresses pets, as well as monsters. Yet, “The Sussex Vampire” emphasises that weak men have to learn to become better rulers of the household, and the British Empire.

Similar to *The Hound*, “The Sussex Vampire” shows the toxicity of the paternalist, imperialist love for pets, whether they are dogs, women, or children. The short story critiques Robert Ferguson’s lack of observation and challenges the myth of the monstrosity of the racialised subject, such as the Peruvian Mrs. Ferguson. The cause of physical violence among the “pet” subjects in the Ferguson’s household is rooted in the male-dominated household, in which its subjects have to compete for the love of the paterfamilias. When Mr. Ferguson apologises for bringing Holmes on a wild goose chase, he reveals his own failure of observation. When he says there is nothing to do save give some sympathy, sympathy does not suggest an attempt to listen and respond to the needs of his pets; he lacked, to use Donna Haraway’s term, “response-ability” (Haraway, 88). At the scene when Carlo appears, out of nowhere, just like James Mortimer’s spaniel in *The Hound*, Watson shows that Carlo is in pain—yet Ferguson, Holmes, and even Watson ignore the pain, or at least they do not show their response to the dog’s painful expression. Watson talks to Holmes, then Carlo: “He’ll be all right soon – won’t you, Carlo?” And his description of the dog goes, “A shiver of assent passed through the drooping tail. The dog’s mournful eyes passed from one of us to the other. He knew that we were discussing his case” (80). The discussion about the dog continues until Holmes cuts it short, not revealing what he thinks to Ferguson. Much later, Holmes then reveals that the dog is a part of Jacky’s experiment. Watson’s interpretation of the dog’s expression corresponds with the conversation, as if it could “respond” to what the humans talk about and to it. “The mournful eyes”, as Watson records, however, cannot be called a part of the canine’s response to the humans’ speech, but rather Watson’s ventriloquism of the canine’s suffering body, showing the pain, which contrasts with the words “passing” and “all right” Ferguson suggests. Although Ferguson knows about the dog’s condition from the veterinarian, Ferguson’s statement that the disease, which happens “in a single night” (81), can pass on its own reveals his lack of responsibility for it, or any conflicts that happen in his house. Holmes’ observation, which gives him more knowledge about the case than the owner of the house, becomes an integral method to connect with the canine, even though Carlo is not Holmes’ pet. By observing the canine and the surrounding and adapting his interpretation of the case beforehand to the materiality, Holmes can see the problem behind Ferguson’s atmosphere of love and sympathy.

When Holmes reveals the truth, he debunks the racist, monstrous fantasy about Mrs. Ferguson, associated with rebellious, rabid pet dogs. The story also ends in support of interracial marriage. The story even suggests that the method Mrs. Ferguson uses to remove poison out of their child’s wound is related to the ancient, aristocratic relations between Britain and Spain. It even appreciates the fruit of an interracial marriage. Watson describes Mr. and Mrs. Ferguson’s baby, “a very beautiful child, dark-eyed, golden-haired, a wonderful mixture of the Saxon and the Latin” (84). The novel ends as a critique against Mr. Ferguson’s failure to observe and respond to his “pet” subjects.

However, unlike the hound which fixates on the Baskervilles family and challenges the myth of canine loyalty, Mrs. Ferguson, the rebellious, vampiristic pet, turns out to be fiercely loyal. The story does not ask for a more egalitarian method to treat pet canines but rather a stronger version of father and husband to maintain loyalty. Amidst the rising trend for pet keeping in the nineteenth century, “middle-class masculinity became redefined”, Chez argues, “as the power to affectively connect with animals such as the dog, thereby developing the ability to govern via affective intimacy rather than violence” (3). The acceptance of the racialised, animalistic body, eventually, can happen when such bodies conform to imperialist, patriarchal rule; even if the embodiment of such a rule is not present, as Ferguson fails as a paterfamilias, and Jacky does not appear masculine in Watson’s record. Holmes’s “prescription” for Jacky, who throws his arms around his father’s neck “with the abandon of a loving girl” (Doyle 2009a, 83), means he insists on constructing a stronger, imperial masculinity, perceived to be in decline. When Watson meets Ferguson for the first time, after having met him as “Big Bob Ferguson” at their university rugby match, he describes Ferguson’s senescence, “there is surely nothing in life more painful than to meet the wreck of a fine athlete whom one has known in his prime. His great frame had fallen in, his flaxen hair was scanty, and his shoulders were bowed. I fear that I roused corresponding emotions in him (76).” The male fear of old age, and thus loss of power, is shown on both sides of the conversation at the beginning of the case, as if it were the root of the problem. It is thus unsurprising to learn that Holmes “prescribes” a year at sea for Jacky, in order to restore masculinity in the household. The acceptance of the “half-Saxon, half- Latin” baby emphasises the hope for the new Britain. The fruit of intermarriage, with a loyal Peruvian wife, highlights Ferguson’s imperial virility. The imperialist, patriarchal structure in the household, which makes the father the centre of attention and leads to romantic rivalry, is not addressed as a problem; it is even supported. While *The Hound* shows doubt about male imperial power over the nonhuman, as the moor is left to itself with no one “ruling” it, “The Sussex Vampire” emphasises that the glory of the British Empire can remain by strengthening masculinity. The failure to observe the situation within his household, beginning with his injured spaniel, does not suggest an attempt to respond more to the nonhuman, but suggests he should be a better head of the household.

Even though Holmes confirmed that the vampiristic, canine, Peruvian wife is loyal to her husband, and the problem is the husband who does not appreciate her love, Peru was still a threat to masculinity, a possible contaminant in touch with Jacky, a sign of weakness of the male-dominated, ableist, British Empire, where feminine Jacky has to turn masculine by “a year at sea”, according to Holmes’ prescription. While Mrs. Ferguson does not injure her children, the poison and the ancient artefacts from her country do. Similar to Costa Rica, a country from where Beryl Garcia hails in *The Hound*, Peru had “informal” imperial relations with the British Empire since the early nineteenth century, just after Peru became independent from Spanish rule (Gurmendi, online). As I liken informal imperialism to the relationship between humans and pet canines among Victorian canophiles in Chapter 3, the Fergusons’ spaniel can be seen as a stand-in for Peru, which, at that time, had socialist, nationalist movements against Peruvian elites and British imperial legacies. Jose Carlos [Mariátegui](http://resistir.info/livros/mariategui_7_ensayos.pdf), a Peruvian socialist activist, recognised the damage done by the British Empire in his *Seven Interpretative Essays on Peruvian Reality* (1928). He finds the British Empire similar to the Spanish Empire: “Spain wanted and kept Peru as a producer of precious metals. England preferred Peru as a producer of guano and nitrates. But the motive remained the same; only the times changed” ([Mariátegui](http://resistir.info/livros/mariategui_7_ensayos.pdf), online.) The reference to guano and nitrate trade corresponds to Ferguson’s business, a part of British trade networks. British creditors financed the Peruvian war of independence from Spain, leading to the repayment of debt in the form of guano. Later, after the boom in nitrate and the Nitrate war with Chile in the 1870s, British bondholders, taking side with Chile, struck a deal with the Peruvian government and signed “Grace Contract”, which led to the annulment of Peruvian debt with British financiers in exchange for British concessions for the construction of railways for 66 years (Gurmendi, online.) Similar to the Costa Rican reference in *The Hound*, Peruvian characters and artefacts reveal British imperial influence over Peru, which has never been a British colony.

Ferguson’s nitrate trade with Peru is also contrasted with his house, a former house of a yeoman farmer, the symbol of free, simple, and English relations with nature, unlike the use of foreign fertilisers for high-technology agriculture. The decay of the “ancient farmhouse”, “very old in the centre, very new at the wings”, is described by Watson along with modern ornaments of the house, fruits of colonial, agricultural trade, as if the modern, incompatible parts of the house are the cause of the decay. The description of the countryside, especially “the Sussex clay” (Doyle 2009a, 80), shows nostalgia for an old, peaceful England in contrast to modern agricultural trade and colonial enterprise. At the end, Holmes’ confirmation about Mrs. Ferguson’s loyalty does not reduce fear about South American agricultural investment. Watson’s observation of the clay as well as the description of the house expresses longing for old, peaceful England and nationalist desire to strengthen the British Empire.

Even though the story reveals the true horror as the British Jacky, not the Peruvian wife; the ancient artefacts can still be seen as the cause and contamination of the British household. The decoration of Ferguson’s household with ancient Peruvian artefacts represents mastery over Peru as well as the fear of losing control and degeneration of the British race, by embodying the threatening, backward, and foreign nation. The threatening backward tribe corresponds to the socialist political movement in Peru, called indigenismo, which saw the “Indians” as objects of political and social reform (Klaren, 245). Possibly, Doyle was influenced by Roger Casement, who explored the Putamayo communities in Peru to inspect human rights abuses by the British-registered rubber company between 1910 - 1912 (Wynne, 109), and, in “The Sussex Vampire”, the horror behind the indigenous weapon is British. However, the artefacts can still be seen as a threat and reflect British fantasies about primitiveness and degeneration. Jacky, whose perceived effeminacy, needs to be corrected, also reflects the anxiety about the British imperial decline, not only because of his contamination with the foreign items, but also because of his degenerate masculinity.

The revelation about Jacky suggests a loss of male power, and yet Jacky’s jealousy helps sustain the male-dominated household. Jacky, the loving English son, turns into a rebellious pet. Jacky is also a pet, not only because his father loves him dearly under his dominion, but also because Watson compares him to a pet bird, which competes for the love of the paterfamilias. Jacky coos and nestles his head upon his father’s breast like a bird, Watson records (Doyle 2009a, 85). The weapons he uses, arrows dipped in curare, are placed in a quiver, paired with a bird-bow (87). Jacky, the metaphorical pet bird, uses the arrows for birds, sadly, against other “pets” in frustration and detestation against effeminacy and ableism. Jacky’s challenge against unequal structures of power actually supports them because his jealousy means he wishes the male-dominated regime to bestow love upon him, in order that he can be the only centre of attention. Jacky’s incapacitation of the spaniel shows the desperate state of competition among pets under male domination. As argued in the first chapter, a few of Holmes’ criminals and villains harm animals, and yet, in this case, the use of anti-cruelty discourse hides patriarchal and imperialist power relations, which turn “pets” against one another. When Ferguson describes that Mrs. Ferguson hits Jacky “savagely” (77), he reveals how the imperialist, patriarchal system turns both “pet subjects” into monsters. No matter how hard the story tries to depict the evil coming from outside England, either in the form of Hispanic vampires or Amerindian tribal weapons, the system constructs the monsters, which fight each other and against the system itself. While Holmes asks Robert Ferguson and Jacky, the paterfamilias at the present and in the future, to be more masculine to preserve peace and order of the domestic, the smallest unit of the British Empire, a new paterfamilias can never keep peace in oppressive regime against the less-than-human.

Sherlock Holmes in this case acts as an arbiter and surgeon, who cures this domestic malady by revealing the truth about loyal and troubling pets, and aims to reconstruct masculinity. Holmes can indicate which pets should be included within the human community, and which should not. The interspecies issues within the home can be mitigated by “Holmes-lessness”. Holmes-lessness does not mean just the deduction of Holmes from the multispecies equation in the fictions, but the removal of arbitrative voices of anthropocentric ideologies, the voice of the judge which claims to restore order by defining what is human or not. At the beginning of “The Sussex Vampire”, Holmes tells Watson about his investigative cooperation with the company Morrison, Morrison, and Dodd “in the case of Matilda Briggs”. Then, Holmes explains to Watson, “Matilda Briggs was not the name of a young woman…It was a ship…” (72). The confusion which needs explanation from Holmes reveals blurred lines between the human and the machine. Holmes’ power to rise above the confusion shows how socio-ecological realities are complex. Holmes’ categorisation distances the human from the animal. The word “animal”, according to Derrida, has no other logic than anthropocentrism, cramming nonhuman species under one category for human exploitation (47). In *The Hound*, Watson is left alone to face the complex ecologies of the moor without Holmes acting as a voice of anthropocentric authority to help disentangle him from the spirit of the moor, which can sink into his soul (Doyle 2008c, 75). Even though, later, Holmes appears to arrest the murderer and demystifies the hound, readers are left with the “bewildered” Watson, who is affected emotionally by the mystery of the moor, where mysterious sounds cannot be identified as the howl of dogs, the calling of the bitterns, or the sound of the bog (68). In “The Sussex Vampire”, however, Holmes can explain the mystery behind the vampire, the monstrous combination of the human and the canine. He even attempts to adjust Jacky’s queer body to become masculine.

Holmes in “The Sussex Vampire” might also know that language fails, revealing self-contradictions that lead to questions against anthropocentric, linguistic violence. Even though Holmes claims that he cures the anomaly which disrupts hierarchies of species and gender within the household, the plot, along with Holmes’ own use of language, confuses medicine with poison, cure with kill. Holmes tells Ferguson before revealing the truth, “The swiftest surgery is the least painful”; and when he intends to reveal the truth about Jacky, he says, “I must wound you deeply in another direction” (86). Surgery and injury become inextricable. Moreover, the truth behind the incident turns vampirism into a cure, while the poison used against Ferguson’s younger son is called “curare” (87), similar to “cure”. Holmes’ prescription thus cannot confirm the restoration of power, let alone solve the problem among pets and between pets and their masters. The attempt to use power through words fails. If the cure is to restore power relations between pets and masters, the failure to separate medicine from poison questions Holmes’ authority in curing this “diseased” household.

Also, even though Holmes claims to know about everything as soon as he steps into Ferguson’s house—solves the case, points out the loyal pet, and tries to restore male mastery—he cannot predict the existence of Carlo the spaniel. The maimed pet spaniel enters the story as a surprise, yet Holmes finds a way to incorporate the dog into his interpretation. Holmes says, “Hullo”, just before Watson tells the readers that he sees the spaniel (80). Holmes, however, claims that the presence of the dog is “[a] confirmation of what I had already thought” (81). The presence of the unexpected dog means Holmes has to accommodate it within his interpretation of the narrative. In other words, he has to domesticate the surprising presence of the canine into his frame of mind, in order to make his interpretation valid. This pet dog is actually his blind spot.

As Holmes has only one aim to enter the Ferguson’s household; that is, to solve the case, Holmes’ observation, even if it is better than Ferguson’s, does not suggest the possibility of two-way communication, of response-ability; what he does is actually cramming the spaniel into his own interpretation. Holmes’ knowledge about the case, which comes from his observation of the Fergusons’ household, and Watson’s record do not suggest an attempt to let the canine speak for itself, and yet its presence suggests the unexpected. Even if it is discovered, not an active dog walking up to Holmes, its discovery has to be explained and tamed by Holmes’ interpretation. Even though Holmes notices the suffering of the spaniel, which can be observed at the time of Watson and Ferguson’s ventriloquising of the dog into the human conversation, Holmes does not suggest any further attempt to relate with the dog, except considering it one of the keys to the culprit.

Holmes decides to sustain the oppressive imperialist, patriarchal regime, pointing out that individual male masters are the cause of the problem, although the spaniel’s agency also reveals a more-than-human world and oppression against those considered less than human. The confusing language, which attempts to restore order and mixes cure with kill, can turn Holmes into Jacky. While Jacky maims his dog to walk like him, Holmes forces a “conversion therapy” upon the feminine Jacky, who loves his father dearly like a young woman. The confusing language also reveals the vulnerability of bodies under imperialist, male-dominated regime, which can be affected by either medicine or poison. Holmes is endorsed by ideologies to state the truth and prescribe the cure, but language challenges Holmes’ authority, and thus disrupts the attempt to label and distinguish loyal pets from rebellious pets. Even though Holmes has his own encyclopedia, the language which blurs the line between medicine and poison reveals the complexity of human-nonhuman entanglements, which Holmes’ voice cannot always clarify.

“The Sussex Vampire” is clearer than *The Hound* in terms of its message about the British imperial anxieties and the loss of male power. Master and pets remain in an unequal relationship, and yet the failure of language to delineate these opposites reveals the authority behind the perceived natural dichotomisation: in this case, Holmes. The popularity of dogs in middle-class households in the early twentieth century can lead to a new ethical chapter between humans and dogs, as Howell (2015) hopes (183), and yet the popularity of pet canines can also turn dogs into symbols of loyalty to the British Empire at a time of imperial crisis. It is clear from “The Sussex Vampire”, which shares complications with *The Hound*, that Holmes is needed to sustain the imperial enterprise to control the less-than-human; and yet I argue that Holmes’ attempt can be undermined by looking at pet dogs. Pet dogs might not work as hard as working dogs, but their affective labour reveals human-canine interactions and the possibility of reconsidering the ethics between dogs and humans.

The Third Category

The increasing number of dogs in the late nineteenth century suggests the possibility of ethical human-canine co-existence. The developing middle-class culture concerning pet dogs at the turn of the century in England shows that all animals were not created equal. Even though various pets disrupt heteronormative family life in Victorian novels, by replacing children and joining the rivalry for the love of the master of the household, dogs were the most popular choices to depict the more-than-human family drama. Pet dogs occupied the in-between position of neither wild animals nor humans. This liminal position can, this thesis argues, collapse the human-animal binary, which is connected to racist ideologies at work in the British Empire, even though the discourse about mongrel dogs can be used against the racialised other and show the fear of racial degeneration, where mixing of breeds and races lead to the physiological decline of a particular breed/race. At the turn of the century, the proximity of pet dogs in the domestic space in Sherlock Holmes fictions disturbs the attempt to symbolise them in order to stabilise the patriarchal British Empire because the physicality of dogs in an increasingly canophile culture emphasises the agency of dogs and the ethical obligations of humans.

Eventually, pet dogs in Doyle’s Sherlock Holmes fictions do not only embody the condition of the household as Holmes suggests in “The Creeping Man”, but they also show an ethical pathway through the Victorian labyrinth of imperialist, patriarchal regime, in order to realise the frailty of both human and canine subjects in the world of increasing canophilia. Sherlock Holmes’ attempts to read only one meaning from pet dogs have been challenged by the shifting terrains of gender, domesticity and imperialism. The failure of labelling at such times of fluctuating tides lets the canine emerge and ethics between humans and dogs be redrawn. Even if Holmes tries to lead us back to the world of imperial, human superiority, where Victorian readers could feel secure in their own home at a time of fear of decline and degeneration, a few of them could still hear the bark of the canine. Did the humans respond, I wonder?

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1. For the debate concerning the first detective fiction in English, see Stephen Knight’s discussion of the history of detective fictions in *Crime Fiction, 1800 – 2000: Detection, eath, Diversity* (2004). [↑](#footnote-ref-1)
2. [↑](#footnote-ref-2)
3. In Lecourt’s article, Lecourt refers every example of Holmes’ savagery to *The Adventures of Sherlock Holmes* (OUP, 1993). However, only the reference from “The Boscombe Valley Mystery”, one of the short stories in *Adventure*, is correct; the examples of Holmes’ similarity to “red Indians” appeared in *The Memoirs of Sherlock Holmes*, in the short stories stated above. [↑](#footnote-ref-3)
4. Such as “The Adventure of the Copper Beeches” (1892), in which a violent son , taking after his violent father, loves harming animals, “The Adventure of the Norwood Builder” (1903), in which Jonas Oldacre was rejected by his marriage prospect because of his habit of harming animals, and “The Sussex Vampire” (1924), in which Jackie, the culprit, experiments his poison on the family dog. The last case is discussed at length in the conclusion. [↑](#footnote-ref-4)