Course information:
Copy and paste current course information from Class Search/Course Catalog.

Academic Unit: College of Letters and Sciences

Subject ENG Number 245 Title Popular Culture Issues

Is this a cross-listed course? No
If yes, please identify course(s)

Is this a shared course? Yes If so, list all academic units offering this course CLAS

Course description:

Requested designation: Literacy and Critical Inquiry-I.
Note: a separate proposal is required for each designation requested

Eligibility:
Permanent numbered courses must have completed the university's review and approval process.
For the rules governing approval of omnibus courses, contact Phyllis.Lucie@asu.edu or Lauren.Leo@asu.edu.

Submission deadlines dates are as follow:
For Fall 2015 Effective Date: October 9, 2014
For Spring 2016 Effective Date: March 19, 2015

Area(s) proposed course will serve:
A single course may be proposed for more than one core or awareness area. A course may satisfy a core area requirement and more than one awareness area requirements concurrently, but may not satisfy requirements in two core areas simultaneously, even if approved for those areas. With departmental consent, an approved General Studies course may be counted toward both the General Studies requirement and the major program of study.

Checklists for general studies designations:
Complete and attach the appropriate checklist

- Literacy and Critical Inquiry core courses (L)
- Mathematics core courses (MA)
- Computer/statistics/quantitative applications core courses (CS)
- Humanities, Arts and Design core courses (HU)
- Social- Behavioral Sciences core courses (SB)
- Natural Sciences core courses (SO/SG)
- Cultural Diversity in the United States courses (C)
- Global Awareness courses (G)
- Historical Awareness courses (H)

A complete proposal should include:
☒ Signed General Studies Program Course Proposal Cover Form
☒ Criteria Checklist for the area
☒ Course Catalog description
☒ Course Syllabus
☒ Copy of Table of Contents from the textbook and list of required readings/books

Respectfully request that proposals are submitted electronically with all files compiled into one PDF. If necessary, a hard copy of the proposal will be accepted.

Contact information:
Name: Ian Moulton Phone: 480 727-1172
Mail code: 0180 E-mail: ian.moulton@asu.edu

Department Chair/Director approval: (Required)
Chair/Director name (Typed): Ian Moulton Date: 2/3/15
Chair/Director (Signature):

Rev. 1/94, 4/95, 7/98, 4/00, 1/02, 10/08, 11/11/12/11, 7/12, 5/14
Arizona State University Criteria Checklist for

LITERACY AND CRITICAL INQUIRY - [L]

Rationale and Objectives

Literacy is here defined broadly as communicative competence—that is, competence in written and oral discourse. Critical inquiry involves the gathering, interpretation, and evaluation of evidence. Any field of university study may require unique critical skills that have little to do with language in the usual sense (words), but the analysis of written and spoken evidence pervades university study and everyday life. Thus, the General Studies requirements assume that all undergraduates should develop the ability to reason critically and communicate using the medium of language.

The requirement in Literacy and Critical Inquiry presumes, first, that training in literacy and critical inquiry must be sustained beyond traditional First Year English in order to create a habitual skill in every student; and, second, that the skill levels become more advanced, as well as more secure, as the student learns challenging subject matter. Thus, two courses beyond First Year English are required in order for students to meet the Literacy and Critical Inquiry requirement.

Most lower-level [L] courses are devoted primarily to the further development of critical skills in reading, writing, listening, speaking, or analysis of discourse. Upper-division [L] courses generally are courses in a particular discipline into which writing and critical thinking have been fully integrated as means of learning the content and, in most cases, demonstrating that it has been learned.

Notes:

1. ENG 101, 107 or ENG 105 must be prerequisites
2. Honors theses, XXX 493 meet [L] requirements
3. The list of criteria that must be satisfied for designation as a Literacy and Critical Inquiry [L] course is presented on the following page. This list will help you determine whether the current version of your course meets all of these requirements. If you decide to apply, please attach a current syllabus, or handouts, or other documentation that will provide sufficient information for the General Studies Council to make an informed decision regarding the status of your proposal.

Revised April 2014
Proposer: Please complete the following section and attach appropriate documentation.

## ASU - [L] CRITERIA

TO QUALIFY FOR [L] DESIGNATION, THE COURSE DESIGN MUST PLACE A MAJOR EMPHASIS ON COMPLETING CRITICAL DISCOURSE—AS EVIDENCED BY THE FOLLOWING CRITERIA:

<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>![X]</td>
<td>![ ]</td>
<td>CRITERION 1: At least 50 percent of the grade in the course should depend upon writing assignments (see Criterion 3). Group projects are acceptable only if each student gathers, interprets, and evaluates evidence, and prepares a summary report. <em>In-class essay exams may not be used for [L] designation.</em></td>
</tr>
</tbody>
</table>

- **YES**
- **NO**

1. Please describe the assignments that are considered in the computation of course grades—and indicate the proportion of the final grade that is determined by each assignment.

2. **Also:**

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-1".

| ![X] | ![ ] | CRITERION 2: The writing assignments should involve gathering, interpreting, and evaluating evidence. They should reflect critical inquiry, extending beyond opinion and/or reflection. |

- **YES**
- **NO**

1. Please describe the way(s) in which this criterion is addressed in the course design.

2. **Also:**

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-2".

| ![X] | ![ ] | CRITERION 3: The syllabus should include a minimum of two writing and/or speaking assignments that are substantial in depth, quality, and quantity. Substantial writing assignments entail sustained in-depth engagement with the material. Examples include research papers, reports, articles, essays, or speeches that reflect critical inquiry and evaluation. Assignments such as brief reaction papers, opinion pieces, reflections, discussion posts, and impromptu presentations are not considered substantial writing/speaking assignments. |

- **YES**
- **NO**

1. Please provide relatively detailed descriptions of two or more substantial writing or speaking tasks that are included in the course requirements.

2. **Also:**

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process—and label this information "C-3".
<table>
<thead>
<tr>
<th>YES</th>
<th>NO</th>
<th>Identify Documentation Submitted</th>
</tr>
</thead>
<tbody>
<tr>
<td>✗</td>
<td>☐</td>
<td>CRITERION 4: These substantial writing or speaking assignments should be arranged so that the students will get timely feedback from the instructor on each assignment in time to help them do better on subsequent assignments. <em>Intervention at earlier stages in the writing process is especially welcomed.</em></td>
</tr>
<tr>
<td></td>
<td></td>
<td>syllabus</td>
</tr>
</tbody>
</table>

1. Please describe the sequence of course assignments--and the nature of the feedback the current (or most recent) course instructor provides to help students do better on subsequent assignments

2. **Also:**

   Please circle, underline, or otherwise mark the information presented in the most recent course syllabus (or other material you have submitted) that verifies this description of the grading process--and label this information "C-4".
Explain in detail which student activities correspond to the specific designation criteria. Please use the following organizer to explain how the criteria are being met.

<table>
<thead>
<tr>
<th>Criteria (from checksheet)</th>
<th>How course meets spirit (contextualize specific examples in next column)</th>
<th>Please provide detailed evidence of how course meets criteria (i.e., where in syllabus)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Course grade is almost entirely based on writing assignments.</td>
<td>4 of the 5 assignments of the course (80% of the semester grade) are essays, and the 5th (the map assignment) also involves writing.</td>
</tr>
<tr>
<td>2</td>
<td>Writing is analytical in nature.</td>
<td>All 5 writing assignments are analytical in nature—even the first assignment, &quot;Pastiche&quot; involves analysis of style.</td>
</tr>
<tr>
<td>3</td>
<td>Writing is sustained and grade is based on lengthy assignments.</td>
<td>All five assignments are substantial and involve critical inquiry and evaluation. All encourage deep and detailed engagement with the course readings.</td>
</tr>
<tr>
<td>4</td>
<td>Feedback on writing is constant throughout the semester.</td>
<td>Projects are due throughout the semester: Jan. 30, Feb. 20, March 20, April 3, May 1.</td>
</tr>
</tbody>
</table>
Catalog Description:

ENG 245 Popular Culture Issues

Selected topics in various forms of popular culture related to written texts.
Sherlock Holmes: Canon and Curiosities
ENG 245 (Popular Culture Issues)
Spring 2015

Sherlock Holmes is immortal. Ever since A Study in Scarlet appeared in Beeton’s Christmas Annual in 1887, the world’s first consulting detective has been its favorite. Though Arthur Conan Doyle tried to kill off his creation—infamously tipping him over the Reichenbach Falls—ultimately, Doyle could not withstand the enormous pressure from his audience, publishers, friends, and family (even his mother!) to revive Sherlock Holmes. Over the past century, fans, poets, novelists, illustrators, filmmakers, television producers, and comic book authors have joined these efforts to keep him alive and reinvent him for different cultural and historical moments. As we sample Doyle’s own original writings (the canon) and various adaptations and pastiches (the curiosities), we will examine “Sherlock Holmes” both as a set of texts and as a cultural touchstone.

This fast-paced course will introduce you to Sherlock Holmes in a wide variety of media formats and will ask you to complete a wide variety of assignments as you encounter these Holmesian iterations. You will learn about the relevant social, cultural, technological, criminal, political, geographic intertexts that will make these stories come alive for you intellectually. Five units will focus on specific topics: first, Genre and Style; second, Criminality; third, London; fourth, Imperialism and Geopolitics; and fifth, Adaptation and Afterlives. On average, during each three-week-long unit, you will read a novella and six short stories, read three or four short “curiosities,” listen to podcasts, watch about two or three hours of Holmes on TV or film, and complete a project.

By the end of this course, you will have encountered Sherlock in just about as many media and textual forms as the great detective has disguises: novels, short stories, illustrated serials in The Strand, plays, poems, essays, parodies, TV episodes, silent films, Hollywood films, comic books, and fan fiction. And you will participate in this flowering of Sherlockiana by producing a pastiche, a juridical ruling, a map, an introduction, and a book review. In short, you will become an expert on all things Sherlock Holmes, not only as a fan, but also as a literary critic, cultural historian, and media scholar.

Texts: Paper (Buy)

Arthur Conan Doyle. The Complete Sherlock Holmes: All 4 Novels and 56 Short Stories.
Bantam Classics, 1986 (about $8 here): ISBN 0553328255


Ian Edginton and David Fabbri, Victorian Undead
WildStorm, 2010 (about $14 here): ISBN 1401228402
By Arthur Conan Doyle

Pastiches
“The Field Bazaar” (1896) here
“How Watson Won the Trick” (1924) here
“The Lost Special” (1898) here

Both in volume 6. CM is July 1893: (p. 22-32). FP is Dec. 1893 (p. 558-570)
GoogleBooks here: After you click on the link, scroll till you see the table of
contents. Click on the title of the relevant story. For “The Final
Problem,” make sure you start at page 558 to see classic illustration!
HathiTrust here: Type in the first page number in the box that says “Jump to”

Play script: “The Speckled Band” (1910) here
Essay: “How I Made My List” (1927) here
Builders” (1911), “The Empire” (1902)

By Other Authors

Pastiches
P. G. Wodehouse, “Dudley Jones, Bore-Hunter” (1903) here
John Bangs, “Introducing Mr. Raffles Holmes,” “The Dorrington Ruby Seal.”
Both in *R. Holmes & Esq.* (1906) here
J. M. Barrie, “The Adventure of the Two Collaborators (1923) here

Poems
Vincent Starrett, “221B” (1942) here
Alan Olding, “In Memoriam Moriarty” (1991) here
Fan fiction: David Marcus, “Descent into Madness” (2011) here

Media: Films and Television

*Sherlock Holmes Baffled* (1900) – view on You Tube: here
*Sherlock Holmes* feat. John Barrymore (1922) – view on You Tube: here
*The Adventures of Sherlock Holmes* feat. Basil Rathbone (1939)
YouTube: here OR Netflix: here OR Amazon: here

*The Scarlet Claw* feat. Basil Rathbone (1944)
YouTube: here OR Netflix: here OR Amazon: here

Netflix: here OR Amazon streaming: here OR disc here

From Granada Television’s *Sherlock Holmes* series featuring Jeremy Brett

Netflix: here (choose Season 1, Disc 1) or YouTube: here

*The Sign of the Four* (1987)
Netflix: here or YouTube: in 11 parts beginning here
From BBC Television’s Sherlock series featuring Benedict Cumberbatch
The Hounds of Baskerville (2012) (Season 2, Disc 1)
YouTube here (fee) OR Netflix here OR Amazon here
The Sign of Three (2014) (Season 3, Disc 1)
YouTube here (fee) OR Netflix here OR Amazon here

Projects
Each project is worth 20% of your grade

PROJECT 1: PASTICHE: You write your own Sherlock Holmes scene/anecdote of around 900 words (though you may certainly exceed this range if you wish). You can change only one of the following elements: 1) place (outside of England), 2) time (can be before or after Victorian period), 3) Watson (Sherlock’s companion can be a different person). You should not change anything about Sherlock or about Doyle’s writing style. Make sure your crime is typical of the canon (kidnapping, murder, blackmail, theft of something extremely valuable/political). You will be graded on how accurately you matched Arthur Conan Doyle’s style, plot, characters, etc, not on how “artistic” your writing is. (However, as you should expect, grammar and proofreading will be graded.)

PROJECT 2: SENTENCING: Pick some contemporary criminal (Bin Laden, Dahmer, the Craigslist killer, Pirate Bay, even Julian Assange or Edward Snowden), and basically create a judicial ruling for it. Learn what happened to this criminal (how they were found out, how they were punished, and how the media represented their guilt), and then tell me how Sherlock (the detective) and late-19th century Scotland Yard/courts (justice), handled it differently from contemporary courts, media, and writers. Choose one specific Sherlock Holmes story we have read for this unit as your proof for how criminality was defined and treated in Doyle’s era. Reflect in an essay of at least 900 words about how these differences reflect different concepts of guilt, criminality, justice, and human rights.

PROJECT 3: MAPPING LONDON: Choose one of the stories we have read for this unit. Pin at least 15-20 spaces on a GoogleMap that includes a thesis and makes a coherent, essay-worthy argument by using the description functions on the map. (Aim for 2-4 sentences of explanation per pin.) Pins should focus on spaces mentioned and/or visited by Sherlock Holmes in the story. They can include spaces relevant for Arthur Conan Doyle’s life and other Sherlock Holmes stories if they contribute to your thesis about your chosen story/novel. You will have to plan, carefully, the order of your pins and how you assemble an argument as your reader navigates your map. (A more detailed set of instructions will be available to you on our course website.)

PROJECT 4: INTRODUCTION: Select a single Sherlock Holmes short story or novel that has a focus on geopolitics, imperialism, and/or national identity. Then write an Introduction of at least 900 words that explains historical events, places, and people the reader should know about before reading the story (wars, weapons, treaties, kings/queens, politicians, soldiers, spies, scandals, economic agreements, emigrants, colonies, bureaucratic organizations, etc). It should end with a “web” bibliography of at least 5
hyperlinks you used to learn about these political issues. You should prepare your readers so that they can approach the text in an educated, informed manner. Avoid spoilers!

PROJECT 5: REVIEW ESSAY: Your book review essay will cover our three major adaptations (Meyer, King, or Edginton/Fabbri) by comparing them to each other and to Doyle’s originals. Make detailed criticisms regarding what works and doesn’t work in the adaptation. How would you have done it differently? What did you think was done well? You will write a 900-word formal, comparative analysis with me as your audience, and Make sure to take full advantage of your solid authority as someone who has just read a very substantive chunk of the Sherlock canon! You should be able to conclude something rather original and specific about how Sherlock Holmes is depicted today. Why do we need Sherlock? Why do we keep returning to him? How have we changed him?

Schedule

Unit 1: Genre and Style
Monday, January 12 – Friday, January 30

<table>
<thead>
<tr>
<th>Week one</th>
<th></th>
<th>Fri, Jan 16</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listen</td>
<td>Syllabus Podcast</td>
<td></td>
</tr>
<tr>
<td>Read Novel</td>
<td>Doyle, <em>A Study in Scarlet</em></td>
<td></td>
</tr>
<tr>
<td>Listen</td>
<td>Study in Scarlet Podcast</td>
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</table>

<table>
<thead>
<tr>
<th>Week two</th>
<th></th>
<th>Fri, Jan 23</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listen</td>
<td>Genre and Style Podcast</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Week three</th>
<th></th>
<th>Fri, Jan 30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listen</td>
<td>Doyle Biography and Reception Podcast</td>
<td></td>
</tr>
<tr>
<td>Watch</td>
<td>Silent films: <em>Sherlock Holmes Baffled</em> (1900) and <em>Sherlock Holmes</em> (1922)</td>
<td>Fri, Jan 30</td>
</tr>
<tr>
<td>Submit</td>
<td>Project 1: Pastiche</td>
<td>Fri, Jan 30</td>
</tr>
</tbody>
</table>
### Unit 2: Criminality
Monday, February 2 – Friday, February 20

#### Week one
| Read Novel | Doyle, *The Hound of the Baskervilles* | Fri, Feb 6 |
| Listen | Hound of the Baskervilles Podcast | Fri, Feb 6 |

#### Week two
| Listen | Victorian Crime and Punishment Podcast | Fri, Feb 13 |
| Listen | Criminality Stories Podcast | Fri, Feb 13 |

#### Week three
| Listen | Forensics, Weapons, and Props Podcast | Fri, Feb 20 |
| Read Curiosities | Doyle, *The Strand* version of “The Final Problem” (1893); Barrie, “The Adventure of the Two Collaborators” (1923) | Fri, Feb 20 |
| Watch | Battle of the TV Channels I: BBC’s “The Hounds of Baskerville” (2012); Granada’s “The Solitary Cyclist” (1984) | Fri, Feb 20 |
| Submit | Project 2: Sentencing | Fri, Feb 20 |

### Unit 3: London
Monday, February 23 - Friday, March 20
(of course, with time taken out for Spring Break March 8-15)

#### Week one
| Read Novel | Doyle, *The Sign of the Four* | Fri, Feb 27 |
| Listen | Sign of the Four Podcast | Fri, Feb 27 |

#### Week two
<table>
<thead>
<tr>
<th>Listen</th>
<th>Sherlock’s London Podcast</th>
<th>Fri, Mar 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Listen</td>
<td>London Stories Podcast</td>
<td>Fri, Mar 6</td>
</tr>
<tr>
<td><strong>Week three</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Listen</td>
<td>221B Baker Street Podcast</td>
<td>Fri, Mar 20</td>
</tr>
<tr>
<td>Read Curiosities</td>
<td>Wodehouse, “Dudley Jones, Bore-Hunter” (1903), Bangs, “Introducing Mr. Raffles Holmes,” “The Dorrington Ruby Seal” (1906)</td>
<td>Fri, Mar 20</td>
</tr>
<tr>
<td>Watch</td>
<td>Battle of the TV Channels II: Granada’s The Sign of the Four (1987); BBC’s The Sign of Three (2014)</td>
<td>Fri, Mar 20</td>
</tr>
<tr>
<td>Submit</td>
<td>Project 3: Mapping London</td>
<td>Fri, Mar 20</td>
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</table>

**Unit 4: Imperialism and Geopolitics**

**Monday, March 23 - Friday, April 3**

<table>
<thead>
<tr>
<th><strong>Week one</strong></th>
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</thead>
<tbody>
<tr>
<td>Listen</td>
<td>Geopolitics and Imperialism Podcast</td>
<td>Fri, Mar 27</td>
</tr>
<tr>
<td>Read Curiosities</td>
<td>Doyle’s political poems: “A Hymn of Empire” (1911), “Empire Builders” (1911), “The Empire” (1902)</td>
<td>Fri, Mar 27</td>
</tr>
<tr>
<td>Listen</td>
<td>Geopolitics and Imperialism Stories Podcast</td>
<td>Fri, Mar 27</td>
</tr>
<tr>
<td><strong>Week two</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Read Curiosities</td>
<td>Doyle, “The Lost Special” (1898); The Strand Magazine version of “The Crooked Man” (1893)</td>
<td>Fri, Apr 3</td>
</tr>
<tr>
<td>Watch</td>
<td>Basil Rathbone films: The Adventures of Sherlock Holmes (1939); The Scarlet Claw (1944)</td>
<td>Fri, Apr 3</td>
</tr>
<tr>
<td>Submit</td>
<td>Project 4: Introduction</td>
<td>Fri, Apr 3</td>
</tr>
</tbody>
</table>
# Unit 5: Adaptation and Afterlives

**Monday, April 6 - Friday, May 1**

<table>
<thead>
<tr>
<th>Week one</th>
<th></th>
<th>Fri, Apr 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read Novel</td>
<td>Meyer, <em>The Seven-Percent Solution</em></td>
<td>Fri, Apr 10</td>
</tr>
<tr>
<td>Listen</td>
<td>Seven-Percent Solution Podcast</td>
<td>Fri, Apr 10</td>
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</table>

<table>
<thead>
<tr>
<th>Week two</th>
<th></th>
<th>Fri, Apr 17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read Novel</td>
<td>King, <em>The Beekeeper’s Apprentice</em> (first 200 pages only)</td>
<td>Fri, Apr 17</td>
</tr>
<tr>
<td>Listen</td>
<td>Beekeeper’s Apprentice Podcast</td>
<td>Fri, Apr 17</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week three</th>
<th></th>
<th>Fri, Apr 24</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read Novel</td>
<td>King, <em>The Beekeeper’s Apprentice</em> (read until the end)</td>
<td>Fri, Apr 24</td>
</tr>
<tr>
<td>Read Curiosities</td>
<td>Marcus, “Descent into Madness” (2011); Doyle, “How I Made My List” (1927)</td>
<td>Fri, Apr 24</td>
</tr>
<tr>
<td>Watch</td>
<td>Ritchie’s <em>Sherlock Holmes</em> (2009)</td>
<td>Fri, Apr 24</td>
</tr>
<tr>
<td>Listen</td>
<td>Girlfriends, Feminists, and Actresses Podcast</td>
<td>Fri, Apr 24</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Week four</th>
<th></th>
<th>Fri, May 1</th>
</tr>
</thead>
<tbody>
<tr>
<td>Read Comic</td>
<td>Comic Omnibus: Edginton and Fabbri, <em>Victorian Undead</em> (2010)</td>
<td>Fri, May 1</td>
</tr>
<tr>
<td>Listen</td>
<td>Sherlock’s Fans and Zombies Podcast</td>
<td>Fri, May 1</td>
</tr>
<tr>
<td>Submit</td>
<td>Project 5: Review Essay</td>
<td>Fri, May 1</td>
</tr>
</tbody>
</table>

C4
SHERLOCK HOLMES

The Complete Novels and Stories

SIR ARTHUR CONAN DOYLE

With an Introduction by Loren Estleman

R. R. BAKER

Baker, 25th St. 

LOY-3,853,35,946,784

D F

767. 768.76

Work

LONDON

FAIL

Justice

with reason's house

enemies

Deduction

Science

Baker 25th St. 10-L

Sydney, Scotland

A. M. WATSON

The great magnet and the magnifier

Sydney, London

The American

Inkblot

Came
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The Greek Interpreter ...........................................................
The Naval Treaty ..............................................................
The Final Problem .............................................................

The Return of Sherlock Holmes ...........................................
3 The Adventure of the Empty House ........................................
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I SUBMIT man, late noisier of valiant and limb.

He has seen public since Beeton’s Crime tanglefooted beard, to say mirrorers have Holmes at screen de to appear to distinguish ineffective Basil Rathbone for decades scene, he of fate and to stumble, to blow this land on of the...
SHERLOCK HOLMES
The Complete Novels and Stories

Sir Arthur Conan Doyle

With an Introduction by Louis Ritman
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SHERLOCK HOLMES

The Published Apocrypha

by

SIR ARTHUR CONAN DOYLE
AND ASSOCIATED HANDS

Selected and Edited by Jack Tracy
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THE

BEEKEEPER'S

APPRENTICE

Or On the Segregation
of the Queen

A Mary Russell Novel

LAURIE R. KING

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