

**A Sherlockian Web of Knowledge and Understanding:
*Sherlock Holmes and the Intrinsic Case Study
in the Social Sciences***



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Abstract

This paper seeks to illustrate the methodology of the intrinsic case study and to solidify the claims of those who believe the case study to be a legitimate scientific method. To do this we explore the parallels between the case study method and the method of the greatest fictional scientific detective; Sherlock Holmes. Through this we lay claim that Holmes justifiably could be called a case study enquirer.

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i. Introduction: Case Study as a Scientific Method of Discovery

...the essence of a case study, the central tendency among all types of case study, is that it tries to illuminate *a decision* or set of decisions: why they were taken, how they were implemented, and with what result.

(Schramm, 1971, quoted in Yin, 1994, pp. 12 emphasis added by Yin)

One of the most cited books exploring both the use and defending of the case study as a scientific method of inquiry was written by Robert Yin. In the introduction to *Case Study Research: Design and Methods* Yin sets out an exhaustive definition of the case study method:

A case study is an *empirical inquiry* that investigates a *contemporary phenomenon* within its *real-life context*, especially when the boundaries between phenomenon and context are not clearly evident. It copes with the *technically distinctive situation* in which there will be many more *variables of interest than data points* and as one result relies on *multiple sources of evidence*, with data needing to *converge* in a triangulating fashion and as another result, benefits from the prior *development of theoretical propositions* to guide data collection and analysis

(1994, pp. 13 *my emphasis*).

For Yin, the case study is a comprehensive research strategy seeking to understand contemporary events that cannot be manipulated by the researcher. Although Yin has set out what would appear to be a solid justification for the case study as a scientific method, there is little doubt that within the scientific community (natural and social sciences) a prejudice remains around the ‘scientific validity’ of using the case study method. These prejudices derive from a sense that case studies lacks scientific rigour and lack the ability to generalise. Yin asserts that much of the difficulty with the perception of the case study method is that the skills for doing a good case study have not been clearly defined and that consequently unlike with other skills whereby we can distinguish the good from the bad (i.e. a good statistician from a bad statistician) it is difficult to distinguish the good case study enquirer from the bad (1994, pp. 11). This poor research reputation is perhaps cemented with the understanding that case studies have been used as teaching tools and indeed most people’s exposure to case studies is via their use as teaching tools. As teaching tools, the detail in cases is often deliberately altered to suit the purposes of the educator. While meritorious as an educational aid, this sense of artificiality causes concern amongst the scientific researcher.

Using Yin’s own definition of the case study method, supplemented by aspects of Robert Stake’s exploration of the *intrinsic case study* in his 1995 *The Art of Case Study Research*, and Schramm’s definition above this workshop will endeavour to:

1. Explore Yin’s definition of the case study by highlighting and illustrating some of the more pertinent features of his definition (in italics in the quote)
2. Illustrate elements of the typology of skills necessary for a scientific intrinsic case study enquirer in the social sciences (see figure I, pp. III)
3. Explore the use of fiction to illustrate elements of scientific case study research.

The fictional character that we will use to explore the elements that make up a good case study is Sherlock Holmes. Holmes’ exploits as a consulting detective in Victorian London are legendary not only to crime

buffs but to scientists. It is claimed for instance that Holmes is the father of forensic science. The criminologist Harry Ashton-Wolfe claimed that ‘many of the methods invented by Conan Doyle (Holmes’ biographer) are today used in the scientific laboratories.’ⁱ While Holmes has been claimed as an iconoclast by many sciences, we will show by exploring one of his cases in-depth, that his methods are akin to that of a scientific intrinsic case study researcher in the social sciences.

ii. A Note on the Method of Our Inquiry

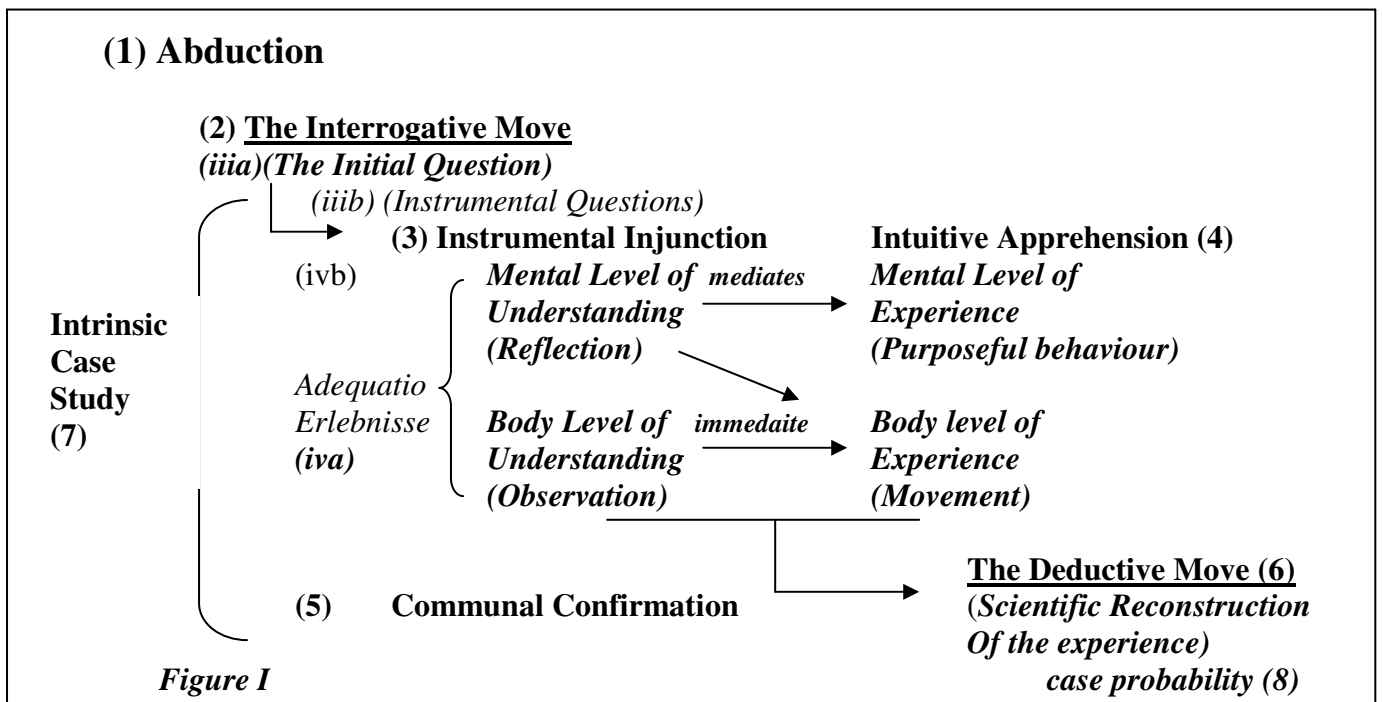
Working as he did rather for the love of his art than for the acquirement of wealth, he refused to associate himself with any investigation which did not tend towards the unusual, and even the fantastic.

(Dr. Watson on Holmes in *The Adventure of the Speckled Band*)

In this workshop we will explore aspects of one of Sherlock Holmes’ cases: *The Adventure of the Six Napoleons* from *The Return of Sherlock Holmes* (1904). We will look at the Granada Television 1986 production of the adventure with Jeremy Brett as Holmes.ⁱⁱ A batch of six busts of Napoleon Bonaparte sold and spread around London are being systematically destroyed. Horace Harker hears his bust being smashed in his home so he pursues the culprit. While in pursuit he stumbles over a dead body and the case becomes of interest to Mr. Sherlock Holmes of 221B Baker Street, London.

Working through the case, we will explore various elements of Holmes’ method for solving the puzzle. We will supplement the exploration of this case with reference to some of Holmes’ other documented cases in order to better appreciate his method. We will consider his method in terms of the case study method, attempting to better appreciate the discipline and art of the case study. We hope to illustrate and consider the following typology of skills of the scientific intrinsic case study researcher:

A Typology of Skills for the Scientific Case Study Researcher



iii. The Interrogative Move (2)

...Knowledge comes only by answering questions, and that these questions must be the right questions and asked in the right order.

(Collingwood, 1939, pp. 25)

Defining the research questions is probably the most important step to be taken in a research study

(Yin, 1994, pp. 7)

Before you attempt any piece of scientific work, the researcher must at least have a general idea of where he intends to go. The development of a research design is of paramount importance to research – and is as a consequence the most difficult part of research. The start of research is the *good initial(research) question*. Once the initial question is discovered the researcher can then choose an *appropriate instrumental question and answer strategy*. He will be able to decide on his *data collection and analysis techniques (instrumental injunction)*. Without resolving what the initial question is he will not be able to consider what path the research should take. He will be as Alice,

‘Would you tell me, please, which way I ought to walk from here?’

‘That depends a good deal on where you want to get to,’ said the Cat.

‘I don’t much care where,’ said Alice.

‘Then it doesn’t matter which way you walk,’ said the Cat.

Alice in Wonderland

In its essence, a research design is an action plan for getting from *here* to *there*, where *here* may be defined as the initial set of *questions* to be answered, and *there* is some set of conclusions about these questions.

(iia) The Initial Question – The Commencement of Scientific Inquiry

Who has stolen and smashed three identical busts of Napoleon in three different areas of London?

The question and answer strategy is what Sintonen (2004) calls ‘the interrogative method’. The inquirer subjects the information before him to a series of strategically organised questions. This method has its origins in the dialectic method of Socrates. Questions and answers are the key to the scientific method. Questioning is the cutting edge of knowledge. As Collingwood has said ‘true knowledge (is) dialectic, the interplay of questions and answer... (1924, pp. 77). You should see the questioning activity as a discovery process, whereby the enquirer puts his subject to the test. This is old advice given by the philosophers Socrates, Kant and Bacon.

Holmes was greatly influenced by Bacon’s method of ‘*putting nature to the test*’ interrogating the subject of the investigation (nature, Man, database). Interestingly there might be a case here of Holmes’s *method* being confused with his *methodology*.ⁱⁱⁱ Conan Doyle sought to make Sherlock Holmes a scientific detective. In 1837, an essay by T.B. Macaulay set out what was supposed to be Bacon’s advice for the scientific researcher – that facts must be collected blindly without any theory in mind. Doyle claims that Macaulay’s essays were among his most favourite reading (Synder, 2004, pp. 106). Holmes’ advice on detective work is apparently Baconian:

We approached the case...with an absolutely blank mind, which is always an advantage. We had formed no theories. We were simply there to observe.

The Adventure of the Cardboard Box.

Again, in *A Scandal in Bohemia*:

'It is a capital mistake to theorise before one has data. Insensibly one begins to twist facts to suit theories instead of theories to suit facts.'

Yet is this methodology his method? In *Hound of the Baskervilles*, Holmes tells Dr. Watson to collect the facts and that he will stay in London to theorise. Again in *The Adventure of the Three Gables* Holmes, discussing the faults of Scotland Yard, states that they are not successful at times because *they 'occasional want of imaginative intuition'* or of Dr Watson in *The Adventure of the Sussex Vampire*, *'I never get your limits, Watson...there are unexplored possibilities about you'*. This is closer what Bacon meant, that is to be imaginative and critical. Bacon was fully aware that 'fact' collection and theorising occur simultaneously. What he stressed was that the researcher should not wait for nature to give up its secrets, the researcher must put nature to the question.

To have scientific imagination as both Holmes and Bacon stress is not to indulge in guesswork, it is Abduction (1). Abduction is the true method of scientists and detectives. They reason from observation to explanations. This is intuition founded on a logical basis, balancing probabilities and choosing the most probable.^{iv} To do this, you need to have a material basis to start with. Questions must be directed by positive information. 'Random questions, cut nothing; they fall in the void and yield no knowledge.' (Collingwood, 1924, pp. 78). In the *Hound of the Baskervilles* Holmes chastises Dr. Watson for suggesting that they were *'...into the realm of guesswork'* in the case. Holmes' swift response *' Say, rather, into the region where we balance probabilities and choose the most likely. It is the scientific use of the imagination, but we always have some material basis on which to start our speculations.'*^v

In *The Five Orange Pips*:

The ideal reasoner," he remarked, "would, when he had once been shown a single fact in all its bearings, deduce from it not only all the chain of events which led up to it but also all the results which would follow from it. As Cuvier could correctly describe a whole animal by the contemplation of a single bone, so the observer who has thoroughly understood one link in a series of incidents should be able to accurately state all the other ones, both before and after.

Holmes' use of Abduction is legendary. In *Hound of the Baskervilles* Holmes demonstrates the possibilities of scientific imagination when he reconstructs the history of an individual from observing a walking stick to Dr. Watson:

"Interesting, though elementary," said he as he returned to his favourite corner of the settee. "There are certainly one or two indications upon the stick. It gives us the basis for several deductions."

"Has anything escaped me?" I asked with some self-importance. "I trust that there is nothing of consequence which I have overlooked?"

"I am afraid, my dear Watson, that most of your conclusions were erroneous. When I said that you stimulated me I meant, to be frank, that in noting your fallacies I was occasionally guided towards the truth. Not that you are entirely wrong in this instance. The man is certainly a country practitioner. And he walks a good deal."

"Then I was right."

"To that extent."

"But that was all."

"No, no, my dear Watson, not all—by no means all. I would suggest, for example, that a presentation to a doctor is more likely to come from a hospital than from a hunt, and that when the initials 'C.C.' are placed before that hospital the words 'Charing Cross' very naturally suggest themselves."

"You may be right."

"The probability lies in that direction. And if we take this as a working hypothesis we have a fresh basis from which to start our construction of this unknown visitor."

“Well, then, supposing that ‘C.C.H.’ does stand for ‘Charing Cross Hospital,’ what further inferences may we draw?”
 “Do none suggest themselves? You know my methods. Apply them!”
 “I can only think of the obvious conclusion that the man has practised in town before going to the country.”
 “I think that we might venture a little farther than this. Look at it in this light. On what occasion would it be most probable that such a presentation would be made? When would his friends unite to give him a pledge of their good will? Obviously at the moment when Dr. Mortimer withdrew from the service of the hospital in order to start in practice for himself. We know there has been a presentation. We believe there has been a change from a town hospital to a country practice. Is it, then, stretching our inference too far to say that the presentation was on the occasion of the change?”

“It certainly seems probable.”
 “Now, you will observe that he could not have been on the staff of the hospital, since only a man well-established in a London practice could hold such a position, and such a one would not drift into the country. What was he, then? If he was in the hospital and yet not on the staff he could only have been a house-surgeon or a house-physician—little more than a senior student. And he left five years ago—the date is on the stick. So your grave, middle-aged family practitioner vanishes into [671] thin air, my dear Watson, and there emerges a young fellow under thirty, amiable, unambitious, absent-minded, and the possessor of a favourite dog, which I should describe roughly as being larger than a terrier and smaller than a mastiff.”

I laughed incredulously as Sherlock Holmes leaned back in his settee and blew little wavering rings of smoke up to the ceiling.

“As to the latter part, I have no means of checking you,” said I, “but at least it is not difficult to find out a few particulars about the man’s age and professional career.” From my small medical shelf I took down the Medical Directory and turned up the name. There were several Mortimers, but only one who could be our visitor. I read his record aloud.

“Mortimer, James, M.R.C.S., 1882, Grimpen, Dartmoor, Devon. House surgeon, from 1882 to 1884, at Charing Cross Hospital. Winner of the Jackson prize for Comparative Pathology, with essay entitled ‘Is Disease a Reversion?’ Corresponding member of the Swedish Pathological Society. Author of ‘Some Freaks of Atavism’ (*Lancet*, 1882). ‘Do We Progress?’ (*Journal of Psychology*, March, 1883). Medical Officer for the parishes of Grimpen, Thorsley, and High Barrow.”

“No mention of that local hunt, Watson,” said Holmes with a mischievous smile, “but a country doctor, as you very astutely observed. I think that I am fairly justified in my inferences. As to the adjectives, I said, if I remember right, amiable, unambitious, and absent-minded. It is my experience that it is only an amiable man in this world who receives testimonials, only an unambitious one who abandons a London career for the country, and only an absent-minded one who leaves his stick and not his visiting-card after waiting an hour in your room.”

“And the dog?”

“Has been in the habit of carrying this stick behind his master. Being a heavy stick the dog has held it tightly by the middle, and the marks of his teeth are very plainly visible. The dog’s jaw, as shown in the space between these marks, is too broad in my opinion for a terrier and not broad enough for a mastiff. It may have been—yes, by Jove, it is a curly-haired spaniel.”

He had risen and paced the room as he spoke. Now he halted in the recess of the window. There was such a ring of conviction in his voice that I glanced up in surprise.

“My dear fellow, how can you possibly be so sure of that?”

“For the very simple reason that I see the dog himself on our very door-step, and there is the ring of its owner. Don’t move, I beg you, Watson. He is a professional brother of yours, and your presence may be of assistance to me. Now is the dramatic moment of fate, Watson, when you hear a step upon the stair which is walking into your life, and you know not whether for good or ill. What does Dr. James Mortimer, the man of science, ask of Sherlock Holmes, the specialist in crime? Come in!”

Abduction starts with some background knowledge

B (walking stick, experience, scholarship)

Which through a series of questions (the interrogative move) aims to arrive at a

Conclusion

C (the deductive move – who this person is)

You derive C from B + answers to strategically addressed instrumental questions. This is a deductive move (6) but one where you do not start with all of the information you need to make the deduction, but bring in such information by means of the logic of question and answer.

The most difficult task that the researcher encounters is that of designing good questions, research questions that will direct *looking* and *thinking*. The key criteria for the researcher when presenting the work is whether or not conclusions have been drawn and this in turn will depend on how the researcher formulates the *RESEARCH (INITIAL) QUESTION* and *topical (instrumental) questions* there from. The researcher must keep a number of things in mind when deciding upon a question:

- *that the initial and instrumental questions selected, will help the researcher to understand the issue being addressed*
- *that the initial question organises the work*

There are two types of initial question, practical and theoretical. Practical questions originate here and now in the world. You solve a practical question by action, for instance, ‘*Should I light the fire?*’ Theoretical questions originate in the mind due to incomplete knowledge. You solve a theoretical question by increasing your knowledge for instance ‘*What is cold?*’ In the hierarchy of questions, practical questions have pride of place as they help us to orientate ourselves around our world. To address a practical question you may need to address a theoretical question but it is important to note that the solution to a theoretical question will never be the solution to a practical question. You solve a theoretical question by increasing your knowledge, You solve a practical question by *applying the solution* to your theoretical question. Take a question in Economics for instance, individuals are interested in how to organise society in such a manner that we use what we classify as resources in the most effective manner possible in terms of our most urgent needs. To address this practical question we may first have to engage in pure theoretical research whereby we investigate the possible ways and consequences of organising society in a liberal or socialist manner. This may address the theoretical question of which organisation is best suited to solving the Economic question addressed – it still does not explain how we could apply this knowledge and actually structure such a society – this is the practical question.

Initial/research (practical and theoretical) questions may be etic or emic. The former are questions that you come to wish to explore, the emic questions are questions that come to you from the subject itself. For Holmes, *The Adventure of the Six Napoleons* commences with a practical problem from Inspector Lestrade of Scotland Yard:

Well, Mr. Holmes, there is no use denying that there is something on my mind. And yet it is such an absurd business, that I hesitated to bother you about it. On the other hand, although it is trivial, it is undoubtedly queer, and I know that you have a taste for all that is out of the common.....

...when the man commits burglary in order to break images which are not his own, that brings it away from the doctor and on to the policeman.”

Holmes sat up again.

“Burglary! This is more interesting. Let me hear the details.”



The practical emic question that arises for Holmes is this:

Who has stolen and smashed three identical Busts of Napoleon in three different areas Of London?

Looking at the question presented to Holmes in *The Six Napoleons*, this WHO question is the initial or research question. It is the challenger question that we do not know the answer for (proper questions have alternatives). There is as Sintonen suggests an asymmetry between the detective and the scientist in terms of the initial question (2004). The detective's initial question is always in the form of a WHO question: *Who murdered the girl? Who robbed the bank?* The scientist, on the other hand, will always start the enquiry with a WHY question: *Why does the earth move around the sun? Why is Microsoft competitive?* To arrive at an answer to the initial WHO question, the detective will have recourse to WHY questions such as: *Why was the house broken into? What was a knife used instead of a gun?* on the way to solving the initial WHO question. In this sense, the WHY question is what we call an instrumental or topical question. It provides us information from which to derive an answer to our research or initial question. The scientist may have recourse to WHO questions as instrumental questions on the way to solving his WHY question, for instance: *Who of the species survived?* – leading to information that may address the WHY question.

(iib) The Instrumental Question – Progressing the Research

The topical or instrumental questions (3) asked have a profound impact on the research strategy believed to be suitable to address the initial question. Good instrumental questions have a heuristic power in the sense that a good question will allow you to progress your research. An answer to a good answer will always lead to another question naturally arising. The question: *Who has stolen and smashed the busts* is the initial question. The interrogator must go through a number of particular, specific instrumental questions, the initial question being a summary of all of these questions. Each particular question and answer complex taken together will be summarised by the initial: *Who smashed the busts* question?

There are basically 'why' 'how', 'what', 'where' and 'who' questions. WHAT questions can be exploratory in nature such as: *What is the best way to ensure that females participate in the workplace?* Or: *What is the best way to breed chickens?* Here you may set up an experiment testing a hypothesis. WHAT questions can be also actually HOW MUCH and HOW MANY questions such as: *What has been the outcome of the new competitive strategy for company X?* WHO and WHERE questions tend to favour surveys such as: *Where did people vote most for Fianna Fail in the last election?* Or: *Who is of the impression that we should spend more on health care?* 'HOW' and 'WHY' questions primarily tend to be explanatory in nature and these questions deal with links that need to be traced through time.

Depending on the mode of experience that you are investigating i.e. natural problem such as: *How certain species survive?* Or a social problem such as: *Why did the riot take place?* You may have as your research strategy an experiment, a case study or a history. Case study tends to be a very appropriate methodology for 'WHY' and 'HOW' questions in the social sciences because you can draw from a wide array of sources of data (documents, observation, interviewing).^{vi}

A CASE STUDY IS:

;...investigates a contemporary phenomenon within its real-life context, especially when the boundaries between phenomenon and context are not clearly evident. It copes with the technically distinctive situation...

Histories also draw on numerous archival sources but the subject matter being explored is past (i.e. potential informants are dead). Here the researcher relies on documentation (primary and secondary and perhaps artefacts i.e. weapons unearthed in an archaeological dig. Experiments can draw on numerous sources but tends to be controlled and manipulated in some way by the researcher – that is, what is being explored tends not to exist in a real-world setting (whether in a laboratory for the natural sciences or something akin to ‘*I’m a Celebrity Get Me Out of Here*’ in social science. Unlike histories, case studies deal with phenomenon that exists here and now. With the case study methodology one can observe the present and interview the subjects. Furthermore, this investigation is done in the natural environment of the subject of the investigation. This is unlike the survey or experiment that abstracts from the real life context.^{vii}

(iiic) The Intrinsic Case Study – Emphasising Uniqueness (7)

In relation to case studies, there are three broad types that again have different research strategies as they ask different *forms* of initial questions. The three are: The Intrinsic Case Study, The Instrumental Case Study and the Collective Case Study. While all of the case studies have as their initial questions ‘HOW’ and ‘WHY’ they seek answers to these questions for different reasons.

The Intrinsic Case Study – ‘We are interested in [the case], not because by studying it we learn about other cases, or about some general problem, but because we need to learn about the particular case. We have an intrinsic interest in the case...’ (Stake, 1995, pp. 3).

The Instrumental Case Study – ‘We will have a research question, a puzzlement, a need for general understanding, and feel that we may get insight into the question by studying a particular case... This use of the case study is to understand something else. Case study here is instrumental to accomplishing something other than understanding this particular [case]...’ (Stake, 1995, pp. 3)

The Collective Case Study – ‘We may feel that we should choose several [cases] ...each case study is instrumental to learning about the effects [of some variable]’ (Stake, 1995, pp.3-4).

The methods used to arrive an answer to the above case studies are different. ‘The more the intrinsic interest in the case, the more we will restrain our curiosities and special interests and the more we will try to discern and pursue issues critical to the case’ (Stake, 1995, pp. 4). With the intrinsic case study while there might be a possibility of generalisation, i.e. that there is repeated problems of marketing in a certain country, the real importance behind this case study is *particularisation* ‘we take a particular case and come to know it well, not primarily as to how it is different from others, but what it is, what it does. Certainly certain problems may arise again and again which may inform and enrich one’s understanding of the present case. However, in intrinsic cases there is an emphasis on uniqueness, and that implies knowledge of others that the case is different from, but the first emphasis is on understanding the case itself’ (Stake, 1995, pp. 8) not on its relationship to other cases. You seek to understand how the subjects being studied see the phenomenon.

In order to understand a unique case study, the researcher must have an empathy with those being researched. This must be conveyed to the reader in order to let the reader grasp the experience. This is what is called thick description. It means exploring the particularity of the case in its context. For the

researcher it means being aware of the perception the actors (which could be multiple realities) in the research. It means understanding this perception within a broad sweep of contexts (economic, social, culture, historical, temporal, spatial). The researcher must seek patterns of consistency in his research.

Holmes as a detective is very much an intrinsic case study detective. His questions are contemporary. The smashing of the Napoleon busts is a contemporary phenomenon that occurred in a particular place and time (two areas in Victorian London). If Holmes is to catch the culprit (the initial WHO question) he will have to investigate by observing the physical evidence and the actions of the characters and interviewing these characters he believes central to the case. Clearly, in this case, what has baffled Lestrade is the strangeness of the crime in the socio-political context of Victorian London. He cannot discover the links between the various victims and the crime:

Madness, anyhow. And a queer madness, too. You wouldn't think there was anyone living at this time of day who had such a hatred of Napoleon the First that he would break any image of him that he could see.

While there may be other cases that Holmes can refer to in order to successfully complete his investigations,

As a rule, when I have heard some slight indication of the course of events I am able to guide myself by the thousands of other similar cases which occur to my memory.
The Red-headed League

there is little doubt that generalisations (that tend to abstract from the details of particular cases) will be of little use to him.

Singularity is almost invariably a clue. The more featureless and commonplace a crime is, the more difficult is it to bring it home.
Holmes in The Boscombe Valley Mystery

Holmes need to understand a certain thing, not a thing of a certain kind if he is to discover who the culprit is. Collingwood calls this *Expression*, a clarified thought or feeling, that moment when someone says 'Yes, that is it.' Expression is a movement from a *certain kind of thing* to a *certain thing* that can be found there and nowhere else, capturing something in all its particularity.

Never trust to general impressions, my boy, but concentrate yourself upon details.
Holmes in A Case of Identity

In both method and methodology he stresses the need to understand the details no matter how small in order to understand the case:

To a great mind, nothing is little
A Study in Scarlet

It has long been an axiom of mine that the little things are infinitely the most important
A Case of Identity

You know my method. It is founded upon the observance of trifles
The Boscombe Valley Mystery

In the above quotations it is clear that Holmes in his role as a detective follows the same methodological advice as that of the intrinsic case study researcher. In *The Six Napoleons* he again stresses the gravity for the understanding of the case of ‘mere trifles’

The affair seems absurdly trifling, and yet I dare call nothing trivial when I reflect that some of my most classic cases have had the least promising commencement. You will remember, Watson, how the dreadful business of the Abernety family was first brought to my notice by the depth which the parsley had sunk into the butter upon a hot day. I can't afford, therefore, to smile at your three broken busts, Lestrade, and I shall be very much obliged to you if you will let me hear of any fresh development of so singular a chain of events.”

(iiid) *The Six Napoleons* – An Example of the Power of Question and Answer

Holmes shows the power of the instrumental question and answer method soon in the case when he listens to Dr. Watson’s suggestion that the basis of these crimes is a psychological disease:

There are no limits to the possibilities of monomania,” I answered. “There is the condition which the modern French psychologists have called the ‘idée fixe,’ which may be trifling in character, and accompanied by complete sanity in every other way. A man who had read deeply about Napoleon, or who had possibly received some hereditary family injury through the great war, might conceivably form such an idée fixe and under its influence be capable of any fantastic outrage

This is an example of how Dr. Watson uses a theoretical instrumental question and answer strategy regarding certain mental diseases and applies this knowledge to address the practical initial question of who smashed the busts. Unfortunately for Dr. Watson his inferences prove incorrect as they do not fit all of the facts as Holmes points out:

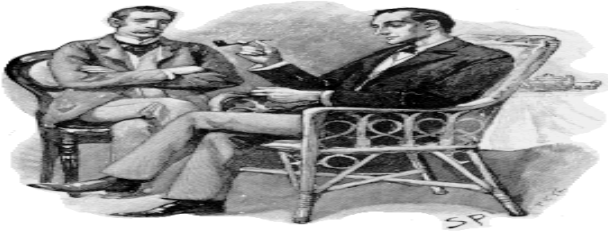
“That won't do, my dear Watson,” said Holmes, shaking his head, “for no amount of idée fixe would enable your interesting monomaniac to find out where these busts were situated.”

“Well, how do you explain it?”

“I don't attempt to do so. I would only observe that there is a certain method in the gentleman's eccentric proceedings. For example, in Dr. Barnicot's hall, where a sound might arouse the family, the bust was taken outside before being broken, whereas in the surgery, where there was less danger of an alarm, it was smashed where it stood.

What Holmes has done here is asked a number of instrumental/topical questions to bear on the information that he has to hand to see whether Watson’s inference of the *idée fixe* fits the facts known in terms of addressing the initial question: **Who has stolen and smashed three identical busts of Napoleon in three different areas of London?**

How does Holmes work it out that his friend is wrong in his deduction given the information



They have?

The Initial Question:

Who has stolen and smashed three identical Busts of Napoleon in three different areas of London

The Topical/Instrumental Questions

Have these crimes been identical in their details?

No. This person or persons has not smashed these busts in the same fashion

What has been different about these crimes?

In Dr. Barnicot's hall, the bust was taken outside before being broken, whereas in the surgery, it was smashed where it stood.

Why would the person or persons have done this?

To avoid detection. A sound may have aroused the family in Dr. Barnicot's hall. There was less danger of being detected in the surgery.

What does this practice tell us about the culprit(s)?

That the culprit uses a method in carrying out his crime.

This would appear to show the culprit to have *intentionality*^{viii} and not subject to some psychological illness. Hence, the probability of the culprit being a sufferer of *idée fixe* is small as it does not explain all of the facts presented to Holmes and Watson. Watson's solution is not a legitimate deduction given the information and initial question.

Thus far we have suggested that Holmes' basic method is akin to scientists: Abduction. We have further suggested that Abduction has two moves: Interrogative (the logic of question and answer) and Deductive (the conclusion to the investigation of the initial question through the logic of question and answer). We have suggested that different questions lead to different research strategies and have indicated that while asymmetric, Holmes's WHO question can be linked to the scientist's WHY, HOW questions. These questions naturally lead the social scientist towards a case study research strategy when the problem being explored is contemporary, naturalistic and involves people making decisions. We further made the distinction between an intrinsic case and a collective, instrumental case, suggesting again that Holmes however is interested intrinsically in the case, seeking to understand it specifically in order to discover the culprit. We have however left the details of the particular interrogative move within the bounds of the intrinsic social science case study unanswered. We must turn to this now, suggesting that social scientists are involved primarily in *mental-phenomenological inquiry* seeking to understand *decisions* as is Holmes and again this is suited to an intrinsic case study analysis.

iii. The Instrumental Injunction^{ix} - To know This, I Must Do This (3)

I read nothing except the criminal news and the agony column. The latter is always instructive

Holmes in *The Adventure of the Noble Bachelor*.



Scientists and detectives must ground their knowledge in data. Where do scientists and detectives acquire their data from? This is a question that the philosophers of science have struggled with for centuries. What we intend to do in this section is to illustrate the different modes of knowing (hence different question and answer form) and the different modes of experience. We will show that in the social sciences and in crime detection while there is use for what is called empiric-analytic study, primarily the social scientist and the detective are involved in mental-phenomenological inquiry where the 'objects of the investigation are 'thoughts'. This requires particular instruments of detection in the research.

In *The Six Napoleons* Holmes is faced with three (perhaps interlinked) WHY questions that will need to be addressed for him to address his WHO question: **Who has stolen and smashed three identical busts of Napoleon in three different areas of London?** The three WHY questions can be derived from the background information given by Lestrade to Holmes:

Why should Morse Hudson's shop in Kennington Road be visited by a Man who smashes a plaster bust of Napoleon upon the shop counter?

Why should a burglary of the house of Dr. Barnicot of Brixton be carried out for seemingly the sole purpose of removing a plaster bust of Napoleon and smash it?

Why should another plaster cast of Napoleon also owned by Dr. Barnicot and kept in his surgery be smashed in the surgery?

All the above WHY questions deal with human intentions/decision/purpose/action. Certainly there has been an alteration in the world (smashed pieces of plasters in three different geographical areas of London and in two different contexts (home and work) but observation of these 'empirical facts' is of little use in terms of understanding the essence of the alteration which derives from something subjective – the mind of the individual who made the alteration. This acknowledgement leads us to two modes of experience in the social sciences, experience of the body (sensibilia) and experience of the mind (intelligibilia). Let us consider this issue by first focusing on the notion of data.

All genuine knowledge must be grounded in datum. While datum has come to be defined narrowly as empirical datum (known as datum of the senses (sensibilia i.e. rocks, paper, trees), traditionally datum had a much broader definition, namely *directly apprehended experience* (intuitive apprehension (4)) which may include datum of the senses and data of the mind (intelligibilia) i.e. thoughts, feelings, purpose, decision, action. All directly apprehended experience is called *intuition* but this is separated into *Sensory Intuition* (what you see, hear, taste, touch, smell) and *Mental Intuition* (what you think, feel). This realisation leads to a realisation that it is folly to use the same research strategy for the collection and analysis of the data of the senses and the data of the mind, as the data does not exist in the same realm. This being said, the next question that you need to ask yourself is when you intuit datum (irrespective of realm) how can you be sure that you are not mistaken in this experience? The steps you take to ensure that you are not mistaken is what distinguishes the scientist from the dogmatist, and may we say the good detective from the bad detective.

Wilber asserts that the abstract principles of data collection and verification are the same for all realms of experience (that is the abstract methodology is the same) but that the actual methodologies (research designs) differ for the different realms of experience (1996, pp 42-62).^x The abstract principles are

- 1) Instrumental Injunction
- 2) Intuitive Apprehension
- 3) Communal Confirmation

Instrumental injunction is the practice, exemplary or paradigm for generating data. That is ‘if you want to *know* this, *do* this’ (Wilber, 2004, pp. 43). It follows the basic Baconian principle that you must put your ‘subject’ to the test. You must question your subject. You must know the right question to ask and the right way to ask it. Let us take a few examples. Firstly what Wilber calls:

(iva) Empiric-Analytic Inquiry

Here the researcher seeks understanding in the realm of the senses (sight, sound, taste, touch, smell). So, for instance if the initial question is: *What is the relationship between substance X and Substance Y?* We need to engage in an experiment wherein we firstly ask a theoretical instrumental question about substance X (what it consists in), we then may ask another theoretical instrumental question about substance Y (what it consists in). We must know where to find this information (textbooks). We must then know how to perform a test whereby we can acquire substance X and substance Y and then mix substance X and substance Y, we must develop the equipment to do so and then perform the test. These are the injunctions (what you must do to know this). It is by asking these instrumental questions using these instruments (textbooks, practices) that you come to intuit through the senses (intuitive apprehension) what happens when substance X mixes with substance Y. Once this is done you wish to check whether your apprehension is correct given the instrumental injunctions that you followed so you may ask someone else (with *adequatio* – that is ability) to conduct the experiment and to compare results (communally confirmation) (5).

As you can see, the realm of this experience contain objects (i.e. substances X and Y) and that the injunctions that you must follow (appropriate instrumental questions that you must ask) are injunctions suitable for this sensory realm.

(ivb) Mental – Phenomenological Inquiry

Consider the following famous scene in the classic Warner Brothers Film ‘*Casablanca*’



Scene: Airport Hanger, Casablanca, Night

Rick's intention suddenly dawns on Ilsa

Ilsa

No, Richard, no. What has happened to you? Last night we said...

Rick

...Last night we said a great many things. You said I was to do the thinking for both of us. Well, I've done a lot of it since then and it all adds up to one thing. You're getting on that plane with Victor where you belong.

Ilsa (protesting)

But Richard, no, I, I..

Rick

..You've got to listen to me. Do you have any idea what you'd have to look forward to if you stayed here? Nine chances out of ten we'd both wind up in a concentration camp. Isn't that true, Louis?

Renault countersigns the papers.

Renault

I'm afraid Major Strasser would insist.

Ilsa

You're saying this only to make me go.

Rick

I'm saying it because it's true. Inside of us we both know you belong with Victor. You're part of his work, the thing that keeps him going. If that plane leaves the ground and you're not with him, you'll regret it.

Ilsa

No.

Rick

Maybe not today, maybe not tomorrow, but soon, and for the rest of your life.

Ilsa

But what about us?

Rick

We'll always have Paris. We didn't have, we'd lost it, until you came to Casablanca. We got it back last night.

Ilsa

And I said I would never leave you.

Rick

And you never will. But I've got a job to do, too. Where I'm going you can't follow. What I've got to do you can't be any part of. Ilsa, I'm no good at being noble, but it doesn't take much to see that the problems of three little people don't amount to a hill of beans in this crazy world. Someday you'll understand that. Now, now

Ilsa's eyes well up with tears. Rick puts his hand to her chin and raises her face to meet his own

Rick

Here's looking at you, kid.

What could empiric- analytic injunctions tell us about this scene? It could address instrumental questions regarding the words used in the script, the actors used, the lighting techniques, the camera techniques, the use of trick photograph. But could such injunctions tell us about the meaning of the scene? The scene, as with the entire film, exists as an object – a piece of film – and as such is subject to empirical inquiry using the injunctions of the senses, but it also exists on another level, the level of the mind. The scene is not merely composed of words, lighting, camera work etc, it is composed of *units of meaning* – what the words mean, what the lighting is meant to symbolise – this requires instrumental injunctions of the intelligibilia. This 'object' was formed and informed by human intelligibilia (Wilber, 1996, pp. 56). This means that the objective form of the film embodies the intentionality of those who wrote and performed the scene. Your starting point of such inquiry is a realisation that there has been a mental act, a symbolic occasion (Wilber, 1996, pp. 48). A mental act possesses intentionality (meaning). Such datum is subjective and indeed is intersubjective as the researcher by understanding the symbols 'liberty' 'Fighting for Freedom' 'Just causes' 'love' as issued to the researcher by the scene now has the symbols in his mind as well hence there as been a communication, an intersubjective occasion. It is true that when you consider the scene in *Casablanca* that it exists as an object, a piece of film which as indicated previously, is subject to the instrumental injunction of the empiric-analytic sciences This intentionality cannot be understood by the senses, only by entering into the minds of the individuals who created the object in order to discover the meaning.

If one person says something by way of expressing what is in his mind, and another hears and understands him, the hearer who understands him has that same thing in his mind...[and this] is equally true of expressing emotions...when someone reads and understands a poem, he is not merely understanding the poet's expression of his, the

*poet's emotions, he is expressing emotions of his, he is expressing emotions of his own
in the poet's words.*
(Collingwood, 1938, pp. 118)

To discover the meaning of a mental act one must follow the injunctions of the reflective sciences (those that explore concepts, symbols and practices such as psychology, sociology, economics, politics, philosophy, film studies, social geography etc). It is only by asking instrumental questions using these injunctions that you may hope to understand the meaning of the mental act. The essence of the instrumental questions are of the form: '*What does he mean by....*' Each instrumental question and answer 'experiment' tests the meaning to discover the 'true' meaning. Again, you can see the power of the good question here. The inquirer wants to understand the specific thought of the individual who engaged in the mental act. It is no good for him to know something like this specific thought.

Such inquiry is not a monologue wherein the (symbolising inquirer) is examining a non-symbolising occasion (i.e. rocks do not intrinsically mean anything). Instead this inquiry is in the form of a dialogue – that is a symbolising inquirer looks at other symbolising occasions (Wilber, 1996, pp. 54). Not any interpretation of the meaning will do. The scene in *Casablanca* is not about the joys of war. You must test to ensure that the meaning that you have derived fits with the meaning of the rest of the film and the contexts surrounding the film. If you have satisfied yourself that it does then you must confirm your understanding of the scene through those who have followed the same injunctions to discover the meaning of the scene. How is this dialogue to be achieved? Well here is where we make the distinction between the Case Study and the History. With historical studies where the subjects of the investigation are dead, the researcher must indirectly communicate by means of primary and secondary documents. He must discover the meaning of the symbols used by the individual. Again, if we take the example of a film historian. Most of the participants in the making of *Casablanca* are now dead, but documents, case studies, memories, biographies still exist which the researcher must grasp in the context of the time that the film was made (political, economic, social). The meaning of the film he discovers must fit with the meaning of the contexts of the time. With a case study as it deals with a contemporary event, it affords the researcher the ability not only to investigate documents and artefacts but to observe and interview. We can communicate directly with the subject of the inquiry. Thus observation and interviewing are instrumental injunctions open to the scientific case study researcher as multiple sources of evidence.

(ivc) The Detail of the Instrumental Injunction

We have now set out the detail of the instrumental injunctions for the natural and social sciences. It should be also clear at this stage that the knowledge that a researcher may glean from a piece of research is dependent on the questions that he asks. In turn, the questions that can be legitimately asked (initial and instrumental) is dependent on the instrumental injunctions that the researcher has knowledge of. This is a crucial point. Unless you understand the practice of testing substances in a laboratory you cannot ask questions that require such understanding. Unless you understand the concepts and symbols, practices of economics you cannot ask economic questions, without an understanding of the instrumental injunctions needed to understand the meaning of a film, you cannot ask questions regarding the meaning of a film. If you can appreciate this then you can appreciate the difference between the novice researcher and the expert researcher. The expert researcher knows the questions that he can ask.

Holmes too appreciates this advice.

*It is my business to know things. Perhaps I have trained myself to see what others
overlook*
A Case of Identity

Like all other arts, the Science of Deduction and Analysis is one which can only be acquired by long and patient study, nor is life long enough to allow any mortal to attain the highest possible perfection in it.

The Sign of Four

So what does Holmes believe are the relevant instrumental injunctions needed for a detective? Dr. Watson recorded them for us in *A Study in Scarlet*

He said that he would acquire no knowledge which did not bear upon his object. Therefore all the knowledge which he possessed was such as would be useful to him. I enumerated in my own mind all the various points upon which he had shown me that he was exceptionally well informed. I even took a pencil and jotted them down. I could not help smiling at the document when I had completed it. It ran in this way:

Sherlock Holmes—his limits

1. Knowledge of Literature.—Nil.
2. " " Philosophy.—Nil.
3. " " Astronomy.—Nil.
4. " " Politics.—Feeble.
5. " " Botany.—Variable. Well up in belladonna, opium, and poisons generally. Knows nothing of practical gardening.
6. Knowledge of Geology.—Practical, but limited. Tells at a glance different soils from each other. After walks has shown me splashes upon his trousers, and told me by their colour and consistence in what part of London he had received them.
7. Knowledge of Chemistry.—Profound.
8. " " Anatomy.—Accurate, but unsystematic.
9. " " Sensational Literature.—Immense. He appears to know every detail of every horror perpetrated in the century.
10. Plays the violin well.
11. Is an expert singlestick player, boxer, and swordsman.
12. Has a good practical knowledge of British law.

We would do well to note some points in passing regarding Holmes' instrumental injunctions. Firstly note that they are both injunctions of the senses (botany, geology, chemistry) and of the mind (law, sensational literature). Clearly knowledge of both modes of understanding is reflected in his use of 'the extended eye of observation – the magnifying glass, examination of footprints, fingernails, clothes etc) but also in his use of exploring expressions (his mental state)

By a man's finger-nails, by his coat sleeve, by his boot, by his trouser-knees, by the callosities of his forefinger and thumb, by his expression, by his shirt-cuffs – by each of these things a man's calling is plainly revealed.

The Sign of Four

He clearly has an understanding of the Law and hence what a crime is. But his belief that he knows nothing of philosophy seems somewhat strange. Holmes does not merely 'catch criminals' he sees himself as an arbitrator of justice.

I am the last and highest court of appeal in detection

The Sign of Four.

While he adheres to the law, he has a sense of justice that sometimes will make him engage in acts that are not necessarily lawful be the law of the land. To engage in such actions Holmes must also have a deep understanding of philosophical concepts such as 'Justice'. Indeed he makes Dr. Watson nervous by his

rigid belief that he knows what ‘justice’ is even above the courts. In the Blue Carbuncle on leaving Ryder go free even though he admitted his crime

I suppose that I am committing a felony, but it is just possible that I am saving a soul...besides, it is the season of forgiveness
The Blue Carbuncle

As part of his instrumental injunction, though not specifically mentioned we must also admit Holmes’ previous cases.

He had a horror of destroying documents, especially those which were connected with his past cases
The Musgrave Trial

As a rule, when I have heard some slight indication of the course of events I am able to guide myself by the thousands of other similar cases which occur to my memory.
The Red-headed League

These too form part of his instrumental injunction, they are reflections upon his past experiences. Perhaps we can see teaching cases in the same light. As previously recognised by Yin, one of the issues that case studies as a research tool may have is that they are seen in the same light as teaching case studies where the details are perhaps altered to emphasise certain points. Perhaps they are altered, but as with the previous cases of Holmes, these teaching cases have a role as part of the instrumental injunction of the case study researcher. Teaching cases can prepare the researcher for real cases. We know that the cases are an exercise in pretence, but by facing these teaching cases, it prepares the researcher for the real cases to come. The same is true of Holmes’ previous cases. While not logically linked to the current case, they may inform Holmes as to what occurred in similar cases.

(ivd) Empirical Inquiry in the Social Sciences

We should refer back to Yin’s definition of a case study at this juncture. Yin claims that

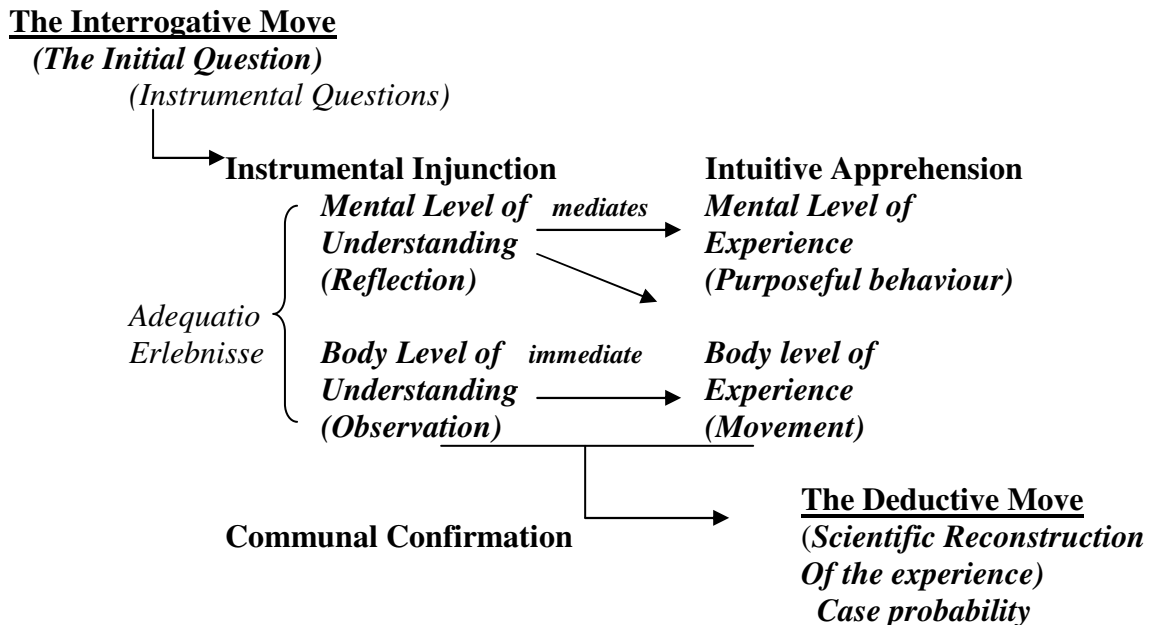
A case study is an empirical inquiry that investigates a contemporary phenomenon within its real-life context...

We need to reflect on his use of the term ‘empirical inquiry’. If by empirical he means grounded in experience then we have no issue with the use of the term ‘empirical’. However, if he means empirical in a narrow sense, as in grounded in the experience of the body (sensibilia) then of course, given what we have discussed here, the case study would be limited to being a research strategy for the natural sciences. Yet this does not appear to be what Yin means as many of the examples offered as case studies in his book relate to the study of Man in a social setting. Indeed, in a definition of a case study by Schramm quoted by Yin he explicitly appears to describe and emphasise the datum of the mental-phenomenological sciences

...the essence of a case study, the central tendency among all types of case study, is that it tries to illuminate a decision or set of decisions: why they were taken, how they were implemented, and with what result.^{xi}

Hence, the social scientist endeavouring to use the case study method must use the instrumental injunctions of the mental-phenomenological sciences to get at the essence of the experiences being

studied. Given the above, if we briefly refer to the diagram of the typology of skills for the scientific researcher



In this diagram, we see the various strands of our discussion so far. The scientific researcher must have background knowledge of the appropriate instrumental injunctions (in the intelligibilia and sensibilia realms) in order to apprehend the data of these realms arising from my instrumental questions. This will give a deduction derived from Background + instrumental questions = Conclusion. These instrumental questions and answers draw on experience, scholarship and the work of other researchers. This conclusion must be confirmed by those with similar abilities with the chosen instrumental injunctions for the knowledge derived therefrom to be called genuine knowledge.

(ive) The Notion of the Hypothesis in Scientific Research

You will notice that the researcher will immediately apprehend the data of the senses (i.e. see, hear movement) but that the researcher’s apprehension is *mediated* at the level of mental data. This is obvious once you realise that when you are attempting to understand the data of the mental realm you are dealing with thoughts, purposes, actions, decisions of the subject and that you are examining these thoughts, purposes, actions, decisions with your own thoughts etc. You are what Wilber calls ‘...*pointing* by *mental* data to *other* data (sensory, mental...)...And this mapping procedure – the use of mental data (symbols and concepts) to explain or map *other* data (sensory, mental...) simply results in what is known as *theoretical knowledge or hypothesis* (1996, pp. 68). So a *hypothesis* is an immediately apprehended mental datum (concepts) used to *mediate*ly point to, map other immediately apprehended data (concepts) Wilber points out the map could be wrong. The question always arises as to whether the map accurately maps the datum i.e. have you really understand what was meant by the scene in *Casablanca*? The crucial thing is to realise the provisionally decisive nature of your conclusions. A hypothesis is not just a formulation of present data; it is a formulation of present data in an attempt to create a map that will not be surprised by future data. And the only way to see if a map is surprised by future data is to actually gather future data’ (Wilber, 1996, pp. 69). The success of the hypothesis is always a case of probability.

(ivf) Holmes and the Hypothesis

We have already encountered the rebuffing of a hypothesis in *The Adventure of the Six Napoleons* Watson's hypothesis that the culprit must be suffering from a psychological trauma is rebuffed by Holmes as it does not fit all of the facts, Watson's map is wrong. Indeed, after when Inspector Lestrade proclaims that the murder was a Mafia murder, again Holmes rebuffs this hypothesis as it did not account for the 'facts'.

"Excellent, Lestrade, excellent!" he cried. "But I didn't quite follow your explanation of the destruction of the busts." "The busts! You never can get those busts out of your head. After all, that is nothing; petty larceny, six months at the most. It is the murder that we are really investigating, and I tell you that I am gathering all the threads into my hands."

Interestingly, note how reluctant Lestrade is to reject his hypothesis on the basis of Holmes' questions. This is a reflection of someone who in Collingwood's terms is a corrupt consciousness, that is does not try to get a thought clear in his head.

We direct our attention towards a certain thought or feeling but the idea proving to be an alarming one. We therefore '...give it up, and turn our attention to something less intimidating...I call this the 'corruption' of consciousness; because consciousness permits itself to be bribed or corrupted in the discharge of its function, being distracted from a formidable task towards an easier one

(Collingwood, 1939,pp. 217)

In a sense, Lestrade, no matter how briefly (he does accept Holmes' solution in the end), is not really interested in genuine knowledge, developed through the three strands of science. He is more dogmatic in his convictions.

Let us consider Holmes's method in light of the above discussion. Certainly in his methodology pronouncements, while Holmes at all times attempts to be scientific in his approach, he perhaps at times does not make the necessary distinctions between the two realms of knowledge. This can clearly be seen in *A Scandal in Bohemia* where he asserts that

It is a capital mistake to theorise before one has the data. Insensibly one begins to twist facts to suit theories, instead of theories to suit facts.

And again in *The Adventure of the Speckled Band*:

I had come to an entirely erroneous conclusion, which shows, my Dear Watson, how dangerous it always is to reason from insufficient evidence.

We can certainly agree with the general sentiment of Holmes' assertion in the *Speckled Band*. Indeed we must realise that we may have insufficient evidence (data) from which to make a conclusive deduction. We can agree with the latter sentiment from *A Scandal in Bohemia*, that the dogmatic mind will perhaps be happy with knowledge of a certain kind and not true understanding (fitting facts to suit theories – negating communal confirmation). But why would such mistakes occur? They occur if the wrong instrumental injunctions have been used to collect and analyse the data. In an empiric-analytical mode of inquiry, perhaps you are hard of hearing that could affect the conclusiveness of the data of the senses that you discover. But is this what Holmes means? Certainly he has been interpreted as meaning that you

should enter a case with a *tabula rasa* (a blank mind) and collect the facts blindly but in the *hound of the Baskervilles* Holmes speaks of having *developed a working hypothesis*.

A clue to the true method of Holmes comes when we consider the data that he must work with. In the *Six Napoleons* Holmes is dealing with ‘burglary’, ‘vandalism’ and ‘murder’. While these have objective form ‘smashed plaster bust, footprints on the carpet of Mr. Harker, a body outside of Mr. Harker’s house, these objects have been formed and informed by the human mind. They cannot be understood in the sensory world. To understand these mental acts, Holmes will have to understand the intentions of the culprit. While he *observes* data of the senses, for instance when he explores the footprints in Mr. Harker’s house:

“Certainly. I must just take one look round.” He examined the carpet and the window. “The fellow had either very long legs or was a most active man,” said he. “With an area beneath, it was no mean feat to reach that window-ledge and open that window.

The data that he must discover is why someone would act in this fashion. This is in the realm of intelligibilia. Further, notice aspects of the instrumental injunction that Holmes must work with ‘murder’, ‘burglary’, ‘vandalism’ ‘crime’. These are mental concepts that do not exist in the sensory world. He must understand how to use such mental maps in order to understand the intentions and actions of the culprit. In this sense, Holmes must always theorise for there to be data to collect. Indeed Holmes method is reflected in the documents that he collects:

He took down the great book in which day by day, he filed the agony columns of the various London journals. “Dear me!” said he turning over the pages, “what a chorus of groans, cries, and bleatings! What a rag-bag of singular happenings! But surely the most valuable hunting ground that ever was given to a student of the unusual.”

Holmes in *The Adventure of the Red Circle*

Here it refers to agony columns as being of importance to his work. This seems to signify the importance of human behaviour (choice, action) to his work. At times Holmes hints at the true concern of his inquiries and hence the true method.

“What is the meaning of it Watson? What object is served by this circle of misery and violence and fear? It must tend to some end, or else our universe is ruled by chance, which is unthinkable. But what end? There is the great standing perennial problem to which human reason is as far from an answer as ever.

Holmes in The Adventure of the Cardboard Box (my emphasis)

You can...never foretell what any one man will do....Individuals vary.

Holmes, The Sign of Four

It is usually in unimportant matters that there is a field for observation, and for the quick analysis of cause and effect which gives the charm to an investigation. The larger crimes are apt to be the simpler, for the bigger the crime, the more obvious as a rule, is the motive

Holmes in A Case of Identity my emphasis.

Here Holmes acknowledges human choice and acknowledges the importance and perhaps the difficulties that choice brings to his line of work. While in some of his pronouncements on methodology he may see himself as a narrow empirical scientist, his practice (his method) is very different, reflecting that the primary realm is the mental realm and that he deals with the intentions of Man.^{xii}

Of course, he may still be wrong in his mental map as here again the symbolising inquirer investigates the symbolising subject of the inquiry. Holmes admits this possibility

“The strangest and most unique things are very often connected not with the larger but with the smaller crimes, and occasionally, indeed, where there is room for doubt whether any positive crime has been committed.”

The Red-headed League

Hence the conclusion C derived from B + instrumental injunctions is always provisionally decisive that is based on the balance of probability given the background and the instrumental injunctions. As Holmes remarks himself,

“ Ah that is good luck. I could only say what was the balance of probability. I did not at all expect to be so accurate.”

The Sign of Four

It may be interesting at this stage to explain what we think Holmes means by probability (8) in terms of solving unique cases. There are two types of probability: Case and Class probability.

A statement is probable if our knowledge concerning its content is deficient. We do not know everything which would be required for a definite decision between true and not true (Mises, 1996, pp. 107). *Class probability* applies in the natural sciences. It means that while we know everything that there is to know about a whole class of phenomena we know nothing of the singular phenomenon but that it is a member to this class. So for instance, we may know that there are 100,000 lottery tickets and that one will be drawn as the winner (we know everything about the class of lottery tickets). However, we know nothing of the ticket that will be drawn but it is a member of that 100,000 tickets. *Case probability* means that we know some of the factors that determine the outcome but there are other determining factors about which we know nothing. Here we may try to deduce an outcome on the basis of knowledge that we know may be deficient.

While with class probability one deals with frequencies, such a course of action (developing frequencies is an injunction) this would be inappropriate for case probability because with the latter you are dealing with unique events and hence not members of a class of events.

Understanding is always based on incomplete knowledge. We may believe that we know the motives of the acting men, the ends they are aiming at, and the means they plan to apply for the attainment of these ends. We have a definite opinion with regard to the effects to be expected from the operation of these factors. But this knowledge is defective. We cannot exclude beforehand the possibility that we erred in the appraisal of their influence or have failed to take into consideration some factors whose interference we did not foresee at all, not in a correct way.

(Mises, 1996, pp. 112)

When we talk about a hypothesis with regards to unique intrinsic cases we must be careful not to assume that we can apply numerical evaluation to the probability of our hypothesis being correct. As unique cases deal with unique and unrepeatable elements they are not subject to the calculus of probability. Holmes seems to note as much:

You can...never foretell what any one man will do, but you can say with precision what an average number will be up to. Individuals vary, but percentages remain constant.
The Sign of Four

'I think not. I fancy we can attain our end in a simpler way. I can't say for certain, because it all depends – well, it depends upon a factor which is completely out of our control'

Holmes in The Adventure of the Six Napoleons

Here he would appear to acknowledge that the hypothesis he advances is based on his full understanding of the facts that he has discovered given his initial question, background, instrumental question and answer strategy. However, he realise that a question remains as to whether his understanding is complete or what was the actual relevance of the facts that he has discovered. This can only be improved upon by further understanding.^{xiii}

V The Solution to the Adventure of the Six Napoleons – A Web Knowledge

You know my method.

Holmes to Watson, The Boscombe Valley Mystery

Given our exploration of Holmes' method of detection can we now put a picture together of him as a scientific intrinsic case study researcher? Exploring his deduction that Beppo was the culprit behind the stealing and destruction of 5 of the 6 Napoleon Busts and the murder of another Italian; Pietro Venucci we can detect the development of his deduction from the initial emic question to his various instrumental questions supported through his multimethod approach (generally; exploring the physical aspects of the crime and the motives behind the crime). Furthermore, we can see in Holmes' exploration of the case his steadfast concentration on discovering the meaning behind the smashing of the busts, when others around him are swayed by other possible motives (Watson and his *idea fixe*, Lestrade and his Mafia hypothesis). Holmes is patient and reflective

'I am as you will no doubt surmised, endeavouring to trace these busts to their source, in order to find if there is not something peculiar which may account for their remarkable fate'

Both Dr Watson and Inspector Lestrade's hypotheses are rejected as neither fit the facts of the circumstances surrounding the busts. For Holmes the busts are the story and as a good case study researcher understands, while the research may have few data points from which to make his interpretations, these data points tend to have numerous variables of interest. In this case, Holmes interviews Mr Harker, Mr Harding, the Manager of Gelding & Co and Mr. Hudson all about the busts. In doing so he collects multiple sources of data discovering along the way that there were six identical busts made by Gelding and Co, sold by Mr. Harding to Mr Hudson (who sold two to Dr. Barnicot), to Mr Harker, Mr. Sandeford and Mr Brown. He further discovers from Gelding and Co that the busts were made one year ago (sold to Mr. Harding on the 3rd June) and that they were cheap at 12 shillings. In acquiring this information Holmes used (though not explicitly set out in Dr. Watson's account) instrumental questions such as:

Who made the busts?

Who sold the busts?

Were the busts identical?

Who were the busts sold too?

When were the busts made and sold?

In addressing these instrumental questions, Holmes had recourse to the instrumental injunctions of the intelligibilia and sensibilia. He sought information on value (dependent on Man's perception), and on physical facts such as where, when and were they identical. He had recourse to interviews and documents (ledgers of sale).

While these instrumental questions gave him some details, he by no means had answers to the three main instrumental questions that were posed to him

Why should Morse Hudson's shop in Kennington Road be visited by a Man who smashes a plaster bust of Napoleon upon the shop counter?

Why should a burglary of the house of Dr. Barnicot of Brixton be carried out for seemingly the sole purpose of removing a plaster bust of Napoleon and smash it?

Why should another plaster cast of Napoleon also owned by Dr. Barnicot and kept in his surgery be smashed in the surgery?

However, through the injunctions of observation and reflection he discovered that, as with the above, Mr. Harker's bust was smashed away from the house. So Holmes now saw a pattern. All intrinsic case studies have a pattern that the case study researcher must discover if he is to 'find the story' (solve the case).

'...there is the singular fact that he did not break it in the house, or immediately outside the house, yet to break it was his sole object'

Why would this criminal smash the bust away from the house?

He notes a street lamp and from this he makes the probable inference that

'He could see what he was doing here ...'

This addresses for Holmes the instrumental question of why the busts were not smashed in the same way (of course this is conclusion of probability status suggesting itself from the facts he discovers). This probability is increased for him when Lestrade announces a detail that he omitted previously, that Dr. Barnicot's bust was discovered near a light source as well (communal confirmation). This illustration perhaps shows the distinction between the good and the bad case study researcher. Holmes attempts to discover the details (no matter how small). It is a concentration on these details has allowed him make the probable conclusion that the criminal needed to see what he was doing. Lestrade on the other hand, misses this detail. This detail throws up a new instrumental question for Holmes:

Why would the criminal need to see what he was doing?

His solution so far suggests that the probability of a case of *idea fixe* is inappropriate. It will later count against Lestrade's Mafia hypothesis as well. The discovery of a body sets forth another instrumental question for Holmes:

Why would someone value a bust more than a life?

'The possession of this trifling bust was worth more in the eyes of this strange criminal than a human life.'

He must mark this question at present. It is only later in the case that this question along with the instrumental question: *Why would the criminal need to see what he was doing?* increases in importance as Gelding & Co inform Holmes that the busts were cheap. While all of the strands of this enquiry are not completed, it shows the value to the case study researcher of being patient and to ensure that all details no matter how small are possible sources of evidence.

'To remember it – to docket it. We may come on something later which will bear upon it'

Again the advice is to seek to understand information from a number of vantage points and to not dismiss something (no matter how seemingly trivial) just because you cannot answer the question immediately. For Holmes, it may be that other instrumental questions need to be addressed first before he can fully appreciate the importance of this specific evidence.

Holmes commences on another seemingly different line of enquiry at the same time as developing the story of the busts. He has acquired a picture from the, as yet, unidentified dead body from Mr. Harker's. As the busts seem connected, he ponders whether the photograph can also be connected to the victims of this crime. While interviewing the victims regarding the busts, he also takes the opportunity to ask about the photograph. Here he discovers a new line of enquiry. The man in the photograph is an Italian named Beppo. Beppo worked briefly for Mr. Hudson going two days before the bust was smashed. Holmes further discovers that Beppo worked for Gelding & Co as a skilled craftsman and that he was arrested for stabbing another worker. This was a year ago. He further discovers that Beppo has a cousin working in Gelding. Holmes asks a key instrumental question here (again note the attention to detail – *When were the busts sold?*) The answer - a number of days after Beppo was arrested.

A number of other elements go into the case at this stage. Firstly, Holmes alerts Watson that he has engaged in an act of subversion by letting Mr Harker write to the press that both Lestrade and Holmes believe the criminal is a lunatic. . . *'The press Watson, is a most valuable institution if you only know how to use it.'* He seems to have deliberately set up the journalist and Lestrade to think that he thinks this. While this may seem unlike the nature of the intrinsic case study as he appears to be attempting to change behaviour, another way of looking at this is that Holmes is trying to ensure that the behaviour of the culprit is not altered given his possible knowledge of Holmes' presence in the case. This is important advice for the case study researcher as the researcher's presence may alter the natural behaviour of the subjects of the research. It is often recommended that you attempt to ensure that your presence is as minimal as possible so as to ensure the genuineness of the behaviour that you see. You see Holmes' concern in this regard as well when he tells the manager in Gelding not to tell Beppo's cousin of Holmes' visit. Holmes is trying to ensure that the possible subjects of the case remain as true to their natural course of action as possible.

Secondly the name of the dead man is announced by Lestrade as Pietro Venucci. Holmes seems excited by the news *'Excellent Lestrade, excellent'* and yet dismissive of Lestrade's hypothesis regarding the involvement of the Mafia. Why would Holmes react in such a seemingly contradictory manner? Has the name of the dead man confirmed something to Holmes? It certainly seems to have excited Holmes into various courses of action (instrumental injunctions) such as writing an urgent telegram and searching old newspapers. He further proclaims that there is a probability that the criminal will be discovered in Chiswick (home of Mr. Brown). Indeed it comes to pass that the criminal is caught outside Mr. Brown's house and it is Beppo. While Lestrade is interested only in this man's arrest, Holmes seems preoccupied with the bust which Beppo had smashed before his arrest *'Carefully Holmes held each separate shard to the light, but in no way did it differ from any other shattered piece of plaster'*. Why would Holmes do this, the man is arrested. It would seem that the *Who* question for Holmes can only be properly answered by addressing the instrumental *Why* questions – *why were these busts smashed?* There is more to the story

than Lestrade thinks and a good scientific researcher must endeavour to tell the story that most reflects the case. For Holmes the mere arrest of the man and Lestrade's insistence on the involvement of the Mafia still does not fit the facts of the busts. Note how earlier, Lestrade was willing to accept as Collingwood puts it 'certain kind of thing answer': *'The busts! You never can get those busts out of your head. After all, that is nothing, petty larceny, six months at the most. It is murder that we are really investigating,...*' See how easy it is for Lestrade to be taken off course. Holmes needs to go beyond the empiric-analytical facts, he must discover the purpose beyond the crimes and one that fits the singular evidence of the busts.

Holmes now reveals the purpose of the letter, to purchase the final remaining bust of Mr. Sandeford of Reading (the only purchaser outside London). On its purchase, Holmes smashes it to reveal the Black Pearl of the Borgias, stolen a year previously. Now and only now can Holmes definitely address his *Why* instrumental questions and hence tell the story of the case. Now, unanswered instrumental questions that have been retained by Holmes can be addressed. Now the merits of a patient, reflective case study researcher is illustrated in Holmes move from the interrogative move to the deductive move.

*The Black Pearl of the Borgias was stolen a year ago
Suspicion fell on an Italian maid (Lucretia Venucci)
She had an unknown brother at the time
The dead man outside Mr Harker's house was Pietro Venucci*

Probability: Pietro Venucci is Lucretia Venucci's brother

*Pietro Venucci had a photograph of Beppo
Beppo was arrested for a violent act in Geldings two days after the Black Pearl went missing
The Napoleon Busts were being made at this time*

Probability: Beppo had the black pearl, he stole it (or was a confederate of the Venuccis)

(note here that Holmes is unconcerned whether Beppo stole the pearl or was a confederate. Case study researcher realise that the stoery they tell will not be the complete story. They try to tell the most relevant story).

Probability : Beppo hid the pearl in one of the busts before his arrest – he is a skilled workman and would know how to do this properly so that it would not be detected.

Beppo was released recently

Probability: He wished to get the Black Pearl

*He got his cousin working in Gelder to find out to whom the busts were sold
He got a job with Mr. Hudson. Stealing and smashing his bust
He discovered where the other three busts were (not really explained)
He was stopped by Pietro Venucci at Mr Harker's. The latter dying
(This addresses Holmes question regarding why a man would value the busts over a man's life – it was what was inside the bust).*

**Probability: Beppo has not yet found the pearl and he know may know that the police are after him
Hence he will try for the nearest bust left – Mr Brown**

He did not find it (remember Holmes looking)

Probability: The pearl is in Mr Sandefords.

Conclusion – It was.

Note how flexible Holmes is. In many ways his investigating of the initial question leads him to another initial question, one he had failed to resolve previously: The Mysterious Disappearance of the Black Pearl of the Borgias. By attention to detail, by focusing on numerous variables of interest, by grounding his investigation in experience (broadly called empirical but remember the essence of Holmes' case is the decisions of the various subjects to his investigation) Holmes succeeds in telling the unique story of the case. Note as well, that in the end, the case is scientific reconstruction by Holmes and as such, his overall conclusion are provisionally decisive. Along the way he makes many working hypotheses based on his belief about the potential actions of individuals given the circumstances. As he said himself:

'I had not even concluded it was the pearl'

He could have been wrong at any stage of his deductions and as a consequence, his overall deduction would have failed. Luck is another important 'skill' for the case study researcher – did you choose the right initial questions, instrumental questions, injunctions, did you make the right inferences from the data collected.

vi. Conclusion

Hopefully we have illustrated Holmes is the essence of an intrinsic case study researcher, patient, reflective, flexible grounding his research in instrumental injunctions (both intelligibilia and sensibilia and multimethod; documents, interviews, observation, other researchers (Lestrade)) and experience. Constantly attempting to confirm his results.

If we are right in our hypothesis regarding Holmes' method then perhaps Holmes is the great literature figure that intrinsic case study researchers can both learn from and gain inspiration from. While the details of any researcher's questions and injunctions will be unique to the case being explored, Holmes can reflect by illustration the skills necessary for a scientific case study researcher.

It has always been my habit to hide none of my methods, either from my friend Watson or from anyone who might take an intelligent interest in them.

The Reigate Puzzle.

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The Hound of the Baskervilles

The Return of Sherlock Holmes

The Adventure of the Six Napoleons

The Casebook of Sherlock Holmes

The Adventure of the Cardboard Box
The Adventure of the Sussex Vampire
The Adventure of the Three Gables

His Last Bow

The Adventure of the Red Circle

The Sign of Four

A Study in Scarlet

The Memoirs of Sherlock Holmes

The Musgrave Ritual
The Reigate Puzzle



The Return of Sherlock Holmes

THE SIX NAPOLEONS

IT WAS no very unusual thing for Mr. Lestrade, of Scotland Yard, to look in upon us of an evening, and his visits were welcome to Sherlock Holmes, for they enabled [583] him to keep in touch with all that was going on at the police headquarters. In return for the news which Lestrade would bring, Holmes was always ready to listen with attention to the details of any case upon which the detective was engaged, and was able occasionally, without any active interference, to give some hint or suggestion drawn from his own vast knowledge and experience.

On this particular evening, Lestrade had spoken of the weather and the newspapers. Then he had fallen silent, puffing thoughtfully at his cigar. Holmes looked keenly at him.

"Anything remarkable on hand?" he asked.

"Oh, no, Mr. Holmes—nothing very particular."

"Then tell me about it."

Lestrade laughed.

"Well, Mr. Holmes, there is no use denying that there is something on my mind. And yet it is such an absurd business, that I hesitated to bother you about it. On the other hand, although it is trivial, it is undoubtedly queer, and I know that you have a taste for all that is out of the common. But, in my opinion, it comes more in Dr. Watson's line than ours."

"Disease?" said I.

"Madness, anyhow. And a queer madness, too. You wouldn't think there was anyone living at this time of day who had such a hatred of Napoleon the First that he would break any image of him that he could see."

Holmes sank back in his chair.

"That's no business of mine," said he.

"Exactly. That's what I said. But then, when the man commits burglary in order to break images which are not his own, that brings it away from the doctor and on to the policeman."

Holmes sat up again.

"Burglary! This is more interesting. Let me hear the details."

Lestrade took out his official notebook and refreshed his memory from its pages.

"The first case reported was four days ago," said he. "It was at the shop of Morse Hudson, who has a place for the sale of pictures and statues in the Kennington Road. The assistant had left the front shop for an instant, when he heard a crash, and hurrying in he found a plaster bust of Napoleon, which stood with several other works of art upon the counter, lying shivered into fragments. He rushed out into the road, but, although several passers-by declared that they had noticed a man run out of the shop, he could neither see anyone nor could he find any means of identifying the rascal. It seemed to be one of those senseless acts of Hooliganism which occur from time to time, and it was reported to the constable on the beat as such. The plaster cast was not worth more than a few shillings, and the whole affair appeared to be too childish for any particular investigation.

"The second case, however, was more serious, and also more singular. It occurred only last night.

"In Kennington Road, and within a few hundred yards of Morse Hudson's shop, there lives a well-known medical practitioner, named Dr. Barnicot, who has one of the largest practices upon the south side of the Thames. His residence and principal consulting-room is at Kennington Road, but he has a branch surgery and dispensary at Lower Brixton Road, two miles away. This Dr. Barnicot is an enthusiastic admirer of Napoleon, and his house is full of books, pictures, and relics of the French Emperor. Some little time ago he purchased from Morse Hudson two [584] duplicate plaster casts of the famous head of Napoleon by the French sculptor, Devine. One of these he placed in his hall in the house at Kennington Road, and the other on the mantelpiece of the surgery at Lower Brixton. Well, when Dr. Barnicot came down this morning he was astonished to find that his house had been burgled during the night, but that nothing had been taken save the plaster head from the hall. It had been carried out and had been dashed savagely against the garden wall, under which its splintered fragments were discovered."

Holmes rubbed his hands.

"This is certainly very novel," said he.

"I thought it would please you. But I have not got to the end yet. Dr. Barnicot was due at his surgery at twelve o'clock, and you can imagine his amazement when, on arriving there, he found that the window had been opened in the night, and that the broken pieces of his second bust were strewn all over the room. It had been smashed to atoms where it stood. In neither case were there any signs which could give us a clue as to the criminal or lunatic who had done the mischief. Now, Mr. Holmes, you have got the facts."

"They are singular, not to say grotesque," said Holmes. "May I ask whether the two busts smashed in Dr. Barnicot's rooms were the exact duplicates of the one which was destroyed in Morse Hudson's shop?"

"They were taken from the same mould."

"Such a fact must tell against the theory that the man who breaks them is influenced by any general hatred of Napoleon. Considering how many hundreds of statues of the great Emperor must exist in London, it is too much to suppose such a coincidence as that a promiscuous iconoclast should chance to begin upon three specimens of the same bust."

“Well, I thought as you do,” said Lestrade. “On the other hand, this Morse Hudson is the purveyor of busts in that part of London, and these three were the only ones which had been in his shop for years. So, although, as you say, there are many hundreds of statues in London, it is very probable that these three were the only ones in that district. Therefore, a local fanatic would begin with them. What do you think, Dr. Watson?”

“There are no limits to the possibilities of monomania,” I answered. “There is the condition which the modern French psychologists have called the ‘*idée fixe*,’ which may be trifling in character, and accompanied by complete sanity in every other way. A man who had read deeply about Napoleon, or who had possibly received some hereditary family injury through the great war, might conceivably form such an *idée fixe* and under its influence be capable of any fantastic outrage.”

“That won’t do, my dear Watson,” said Holmes, shaking his head, “for no amount of *idée fixe* would enable your interesting monomaniac to find out where these busts were situated.”

“Well, how do you explain it?”

“I don’t attempt to do so. I would only observe that there is a certain method in the gentleman’s eccentric proceedings. For example, in Dr. Barnicot’s hall, where a sound might arouse the family, the bust was taken outside before being broken, whereas in the surgery, where there was less danger of an alarm, it was smashed where it stood. The affair seems absurdly trifling, and yet I dare call nothing trivial when I reflect that some of my most classic cases have had the least promising commencement. You will remember, Watson, how the dreadful business of the Abernety family was first brought to my notice by the depth which the [585] parsley had sunk into the butter upon a hot day. I can’t afford, therefore, to smile at your three broken busts, Lestrade, and I shall be very much obliged to you if you will let me hear of any fresh development of so singular a chain of events.”

The development for which my friend had asked came in a quicker and an infinitely more tragic form than he could have imagined. I was still dressing in my bedroom next morning, when there was a tap at the door and Holmes entered, a telegram in his hand. He read it aloud:

“Come instantly, 131 Pitt Street, Kensington.

“LESTRADE.”

“What is it, then?” I asked.

“Don’t know—may be anything. But I suspect it is the sequel of the story of the statues. In that case our friend the image-breaker has begun operations in another quarter of London. There’s coffee on the table, Watson, and I have a cab at the door.”

In half an hour we had reached Pitt Street, a quiet little backwater just beside one of the briskest currents of London life. No. 131 was one of a row, all flat-chested, respectable, and most unromantic dwellings. As we drove up, we found the railings in front of the house lined by a curious crowd. Holmes whistled.

“By George! it’s attempted murder at the least. Nothing less will hold the London message-boy. There’s a deed of violence indicated in that fellow’s round shoulders and outstretched neck. What’s this, Watson? The top steps swilled down and the other ones dry. Footsteps enough, anyhow! Well, well, there’s Lestrade at the front window, and we shall soon know all about it.”

The official received us with a very grave face and showed us into a sitting-room, where an exceedingly unkempt and agitated elderly man, clad in a flannel dressing-gown, was pacing up and down. He was introduced to us as the owner of the house—Mr. Horace Harker, of the Central Press Syndicate.

“It’s the Napoleon bust business again,” said Lestrade. “You seemed interested last night, Mr. Holmes, so I thought perhaps you would be glad to be present now that the affair has taken a very much graver turn.”

“What has it turned to, then?”

“To murder. Mr. Harker, will you tell these gentlemen exactly what has occurred?”

The man in the dressing-gown turned upon us with a most melancholy face.

“It’s an extraordinary thing,” said he, “that all my life I have been collecting other people’s news, and now that a real piece of news has come my own way I am so confused and bothered that I can’t put two words together. If I had come in here as a journalist, I should have interviewed myself and had two columns in every evening paper. As it is, I am giving away valuable copy by telling my story over and over to a string of different people, and I can make no use of it myself. However, I’ve heard your name, Mr. Sherlock Holmes, and if you’ll only explain this queer business, I shall be paid for my trouble in telling you the story.”

Holmes sat down and listened.

“It all seems to centre round that bust of Napoleon which I bought for this very room about four months ago. I picked it up cheap from Harding Brothers, two doors from the High Street Station. A great deal of my journalistic work is done at night, and I often write until the early morning. So it was to-day. I was sitting [586] in my den, which is at the back of the top of the house, about three o’clock, when I was convinced that I heard some sounds downstairs. I listened, but they were not repeated, and I concluded that they came from outside. Then suddenly, about five minutes later, there came a most horrible yell—the most dreadful sound, Mr. Holmes, that ever I heard. It will ring in my ears as long as I live. I sat frozen with horror for a minute or two. Then I seized the poker and went downstairs. When I entered this room I found the window wide open, and I at once

observed that the bust was gone from the mantelpiece. Why any burglar should take such a thing passes my understanding, for it was only a plaster cast and of no real value whatever.

"You can see for yourself that anyone going out through that open window could reach the front doorstep by taking a long stride. This was clearly what the burglar had done, so I went round and opened the door. Stepping out into the dark, I nearly fell over a dead man, who was lying there. I ran back for a light, and there was the poor fellow, a great gash in his throat and the whole place swimming in blood. He lay on his back, his knees drawn up, and his mouth horribly open. I shall see him in my dreams. I had just time to blow on my police-whistle, and then I must have fainted, for I knew nothing more until I found the policeman standing over me in the hall."

"Well, who was the murdered man?" asked Holmes.

"There's nothing to show who he was," said Lestrade. "You shall see the body at the mortuary, but we have made nothing of it up to now. He is a tall man, sunburned, very powerful, not more than thirty. He is poorly dressed, and yet does not appear to be a labourer. A horn-handled clasp knife was lying in a pool of blood beside him. Whether it was the weapon which did the deed, or whether it belonged to the dead man, I do not know. There was no name on his clothing, and nothing in his pockets save an apple, some string, a shilling map of London, and a photograph. Here it is."

It was evidently taken by a snapshot from a small camera. It represented an alert, sharp-featured simian man, with thick eyebrows and a very peculiar projection of the lower part of the face, like the muzzle of a baboon.

"And what became of the bust?" asked Holmes, after a careful study of this picture.

"We had news of it just before you came. It has been found in the front garden of an empty house in Campden House Road. It was broken into fragments. I am going round now to see it. Will you come?"

"Certainly. I must just take one look round." He examined the carpet and the window. "The fellow had either very long legs or was a most active man," said he. "With an area beneath, it was no mean feat to reach that window-ledge and open that window. Getting back was comparatively simple. Are you coming with us to see the remains of your bust, Mr. Harker?"

The disconsolate journalist had seated himself at a writing-table.

"I must try and make something of it," said he, "though I have no doubt that the first editions of the evening papers are out already with full details. It's like my luck! You remember when the stand fell at Doncaster? Well, I was the only journalist in the stand, and my journal the only one that had no account of it, for I was too shaken to write it. And now I'll be too late with a murder done on my own doorstep."

As we left the room, we heard his pen travelling shrilly over the foolscap.

[587] The spot where the fragments of the bust had been found was only a few hundred yards away. For the first time our eyes rested upon this presentment of the great emperor, which seemed to raise such frantic and destructive hatred in the mind of the unknown. It lay scattered, in splintered shards, upon the grass. Holmes picked up several of them and examined them carefully. I was convinced, from his intent face and his purposeful manner, that at last he was upon a clue.

"Well?" asked Lestrade.

Holmes shrugged his shoulders.

"We have a long way to go yet," said he. "And yet—and yet—well, we have some suggestive facts to act upon. The possession of this trifling bust was worth more, in the eyes of this strange criminal, than a human life. That is one point. Then there is the singular fact that he did not break it in the house, or immediately outside the house, if to break it was his sole object."

"He was rattled and bustled by meeting this other fellow. He hardly knew what he was doing."

"Well, that's likely enough. But I wish to call your attention very particularly to the position of this house, in the garden of which the bust was destroyed."

Lestrade looked about him.

"It was an empty house, and so he knew that he would not be disturbed in the garden."

"Yes, but there is another empty house farther up the street which he must have passed before he came to this one. Why did he not break it there, since it is evident that every yard that he carried it increased the risk of someone meeting him?"

"I give it up," said Lestrade.

Holmes pointed to the street lamp above our heads.

"He could see what he was doing here, and he could not there. That was his reason."

"By Jove! that's true," said the detective. "Now that I come to think of it, Dr. Barnicot's bust was broken not far from his red lamp. Well, Mr. Holmes, what are we to do with that fact?"

"To remember it—to docket it. We may come on something later which will bear upon it. What steps do you propose to take now, Lestrade?"

"The most practical way of getting at it, in my opinion, is to identify the dead man. There should be no difficulty about that. When we have found who he is and who his associates are, we should have a good start in learning what he was doing in Pitt Street last night, and who it was who met him and killed him on the doorstep of Mr. Horace Harker. Don't you think so?"

"No doubt; and yet it is not quite the way in which I should approach the case."

"What would you do then?"

"Oh, you must not let me influence you in any way. I suggest that you go on your line and I on mine. We can compare notes afterwards, and each will supplement the other."

“Very good,” said Lestrade.

“If you are going back to Pitt Street, you might see Mr. Horace Harker. Tell him for me that I have quite made up my mind, and that it is certain that a dangerous homicidal lunatic, with Napoleonic delusions, was in his house last night. It will be useful for his article.”

Lestrade stared.

[588] “You don’t seriously believe that?”

Holmes smiled.

“Don’t I? Well, perhaps I don’t. But I am sure that it will interest Mr. Horace Harker and the subscribers of the Central Press Syndicate. Now, Watson, I think that we shall find that we have a long and rather complex day’s work before us. I should be glad, Lestrade, if you could make it convenient to meet us at Baker Street at six o’clock this evening. Until then I should like to keep this photograph, found in the dead man’s pocket. It is possible that I may have to ask your company and assistance upon a small expedition which will have to be undertaken to-night, if my chain of reasoning should prove to be correct. Until then good-bye and good luck!”

Sherlock Holmes and I walked together to the High Street, where we stopped at the shop of Harding Brothers, whence the bust had been purchased. A young assistant informed us that Mr. Harding would be absent until afternoon, and that he was himself a newcomer, who could give us no information. Holmes’s face showed his disappointment and annoyance.

“Well, well, we can’t expect to have it all our own way, Watson,” he said, at last. “We must come back in the afternoon, if Mr. Harding will not be here until then. I am, as you have no doubt surmised, endeavouring to trace these busts to their source, in order to find if there is not something peculiar which may account for their remarkable fate. Let us make for Mr. Morse Hudson, of the Kennington Road, and see if he can throw any light upon the problem.”

A drive of an hour brought us to the picture-dealer’s establishment. He was a small, stout man with a red face and a peppery manner.

“Yes, sir. On my very counter, sir,” said he. “What we pay rates and taxes for I don’t know, when any ruffian can come in and break one’s goods. Yes, sir, it was I who sold Dr. Barnicot his two statues. Disgraceful, sir! A Nihilist plot—that’s what I make it. No one but an anarchist would go about breaking statues. Red republicans—that’s what I call ’em. Who did I get the statues from? I don’t see what that has to do with it. Well, if you really want to know, I got them from Gelder & Co., in Church Street, Stepney. They are a well-known house in the trade, and have been this twenty years. How many had I? Three—two and one are three—two of Dr. Barnicot’s, and one smashed in broad daylight on my own counter. Do I know that photograph? No, I don’t. Yes, I do, though. Why, it’s Beppo. He was a kind of Italian piece-work man, who made himself useful in the shop. He could carve a bit, and gild and frame, and do odd jobs. The fellow left me last week, and I’ve heard nothing of him since. No, I don’t know where he came from nor where he went to. I had nothing against him while he was here. He was gone two days before the bust was smashed.”

“Well, that’s all we could reasonably expect from Morse Hudson,” said Holmes, as we emerged from the shop. “We have this Beppo as a common factor, both in Kennington and in Kensington, so that is worth a ten-mile drive. Now, Watson, let us make for Gelder & Co., of Stepney, the source and origin of the busts. I shall be surprised if we don’t get some help down there.”

In rapid succession we passed through the fringe of fashionable London, hotel London, theatrical London, literary London, commercial London, and, finally, maritime London, till we came to a riverside city of a hundred thousand souls, where the tenement houses swelter and reek with the outcasts of Europe. Here, in a broad thoroughfare, once the abode of wealthy City merchants, we found the [589] sculpture works for which we searched. Outside was a considerable yard full of monumental masonry. Inside was a large room in which fifty workers were carving or moulding. The manager, a big blond German, received us civilly and gave a clear answer to all Holmes’s questions. A reference to his books showed that hundreds of casts had been taken from a marble copy of Devine’s head of Napoleon, but that the three which had been sent to Morse Hudson a year or so before had been half of a batch of six, the other three being sent to Harding Brothers, of Kensington. There was no reason why those six should be different from any of the other casts. He could suggest no possible cause why anyone should wish to destroy them—in fact, he laughed at the idea. Their wholesale price was six shillings, but the retailer would get twelve or more. The cast was taken in two moulds from each side of the face, and then these two profiles of plaster of Paris were joined together to make the complete bust. The work was usually done by Italians, in the room we were in. When finished, the busts were put on a table in the passage to dry, and afterwards stored. That was all he could tell us.

But the production of the photograph had a remarkable effect upon the manager. His face flushed with anger, and his brows knotted over his blue Teutonic eyes.

“Ah, the rascal!” he cried. “Yes, indeed, I know him very well. This has always been a respectable establishment, and the only time that we have ever had the police in it was over this very fellow. It was more than a year ago now. He knifed another Italian in the street, and then he came to the works with the police on his heels, and he was taken here. Beppo was his name—his second name I never knew. Serve me right for engaging a man with such a face. But he was a good workman—one of the best.”

“What did he get?”

“The man lived and he got off with a year. I have no doubt he is out now, but he has not dared to show his nose here. We have a cousin of his here, and I daresay he could tell you where he is.”

"No, no," cried Holmes, "not a word to the cousin—not a word, I beg of you. The matter is very important, and the farther I go with it, the more important it seems to grow. When you referred in your ledger to the sale of those casts I observed that the date was June 3rd of last year. Could you give me the date when Beppo was arrested?"

"I could tell you roughly by the pay-list," the manager answered. "Yes," he continued, after some turning over of pages, "he was paid last on May 20th."

"Thank you," said Holmes. "I don't think that I need intrude upon your time and patience any more." With a last word of caution that he should say nothing as to our researches, we turned our faces westward once more.

The afternoon was far advanced before we were able to snatch a hasty luncheon at a restaurant. A news-bill at the entrance announced "Kensington Outrage. Murder by a Madman," and the contents of the paper showed that Mr. Horace Harker had got his account into print after all. Two columns were occupied with a highly sensational and flowery rendering of the whole incident. Holmes propped it against the cruet-stand and read it while he ate. Once or twice he chuckled.

"This is all right, Watson," said he. "Listen to this:

"It is satisfactory to know that there can be no difference of opinion upon this case, since Mr. Lestrade, one of the most experienced members of the official force, and Mr. Sherlock Holmes, the well-known consulting expert, [590] have each come to the conclusion that the grotesque series of incidents, which have ended in so tragic a fashion, arise from lunacy rather than from deliberate crime. No explanation save mental aberration can cover the facts.

The Press, Watson, is a most valuable institution, if you only know how to use it. And now, if you have quite finished, we will hark back to Kensington and see what the manager of Harding Brothers has to say on the matter."

The founder of that great emporium proved to be a brisk, crisp little person, very dapper and quick, with a clear head and a ready tongue.

"Yes, sir, I have already read the account in the evening papers. Mr. Horace Harker is a customer of ours. We supplied him with the bust some months ago. We ordered three busts of that sort from Gelder & Co., of Stepney. They are all sold now. To whom? Oh, I daresay by consulting our sales book we could very easily tell you. Yes, we have the entries here. One to Mr. Harker you see, and one to Mr. Josiah Brown, of Laburnum Lodge, Laburnum Vale, Chiswick, and one to Mr. Sandeford, of Lower Grove Road, Reading. No, I have never seen this face which you show me in the photograph. You would hardly forget it, would you, sir, for I've seldom seen an uglier. Have we any Italians on the staff? Yes, sir, we have several among our workpeople and cleaners. I daresay they might get a peep at that sales book if they wanted to. There is no particular reason for keeping a watch upon that book. Well, well, it's a very strange business, and I hope that you will let me know if anything comes of your inquiries."

Holmes had taken several notes during Mr. Harding's evidence, and I could see that he was thoroughly satisfied by the turn which affairs were taking. He made no remark, however, save that, unless we hurried, we should be late for our appointment with Lestrade. Sure enough, when we reached Baker Street the detective was already there, and we found him pacing up and down in a fever of impatience. His look of importance showed that his day's work had not been in vain.

"Well?" he asked. "What luck, Mr. Holmes?"

"We have had a very busy day, and not entirely a wasted one," my friend explained. "We have seen both the retailers and also the wholesale manufacturers. I can trace each of the busts now from the beginning."

"The busts!" cried Lestrade. "Well, well, you have your own methods, Mr. Sherlock Holmes, and it is not for me to say a word against them, but I think I have done a better day's work than you. I have identified the dead man."

"You don't say so?"

"And found a cause for the crime."

"Splendid!"

"We have an inspector who makes a specialty of Saffron Hill and the Italian Quarter. Well, this dead man had some Catholic emblem round his neck, and that, along with his colour, made me think he was from the South. Inspector Hill knew him the moment he caught sight of him. His name is Pietro Venucci, from Naples, and he is one of the greatest cut-throats in London. He is connected with the Mafia, which, as you know, is a secret political society, enforcing its decrees by murder. Now, you see how the affair begins to clear up. The other fellow is probably an Italian also, and a member of the Mafia. He has broken the rules in some fashion. Pietro is set upon his track. Probably the photograph we found in his pocket is the man himself, so that he may not knife the wrong person. He [591] dogs the fellow, he sees him enter a house, he waits outside for him, and in the scuffle he receives his own death-wound. How is that, Mr. Sherlock Holmes?"

Holmes clapped his hands approvingly.

"Excellent, Lestrade, excellent!" he cried. "But I didn't quite follow your explanation of the destruction of the busts."

"The busts! You never can get those busts out of your head. After all, that is nothing; petty larceny, six months at the most. It is the murder that we are really investigating, and I tell you that I am gathering all the threads into my hands."

"And the next stage?"

"Is a very simple one. I shall go down with Hill to the Italian Quarter, find the man whose photograph we have got, and arrest him on the charge of murder. Will you come with us?"

"I think not. I fancy we can attain our end in a simpler way. I can't say for certain, because it all depends—well, it all depends upon a factor which is completely outside our control. But I have great hopes—in fact, the betting is exactly two to one—that if you will come with us to-night I shall be able to help you to lay him by the heels."

“In the Italian Quarter?”

“No, I fancy Chiswick is an address which is more likely to find him. If you will come with me to Chiswick to-night, Lestrade, I’ll promise to go to the Italian Quarter with you to-morrow, and no harm will be done by the delay. And now I think that a few hours’ sleep would do us all good, for I do not propose to leave before eleven o’clock, and it is unlikely that we shall be back before morning. You’ll dine with us, Lestrade, and then you are welcome to the sofa until it is time for us to start. In the meantime, Watson, I should be glad if you would ring for an express messenger, for I have a letter to send and it is important that it should go at once.”

Holmes spent the evening in rummaging among the files of the old daily papers with which one of our lumber-rooms was packed. When at last he descended, it was with triumph in his eyes, but he said nothing to either of us as to the result of his researches. For my own part, I had followed step by step the methods by which he had traced the various windings of this complex case, and, though I could not yet perceive the goal which we would reach, I understood clearly that Holmes expected this grotesque criminal to make an attempt upon the two remaining busts, one of which, I remembered, was at Chiswick. No doubt the object of our journey was to catch him in the very act, and I could not but admire the cunning with which my friend had inserted a wrong clue in the evening paper, so as to give the fellow the idea that he could continue his scheme with impunity. I was not surprised when Holmes suggested that I should take my revolver with me. He had himself picked up the loaded hunting-crop, which was his favourite weapon.

A four-wheeler was at the door at eleven, and in it we drove to a spot at the other side of Hammersmith Bridge. Here the cabman was directed to wait. A short walk brought us to a secluded road fringed with pleasant houses, each standing in its own grounds. In the light of a street lamp we read “Laburnum Villa” upon the gate-post of one of them. The occupants had evidently retired to rest, for all was dark save for a fanlight over the hall door, which shed a single blurred circle on to the garden path. The wooden fence which separated the grounds from the road threw a dense black shadow upon the inner side, and here it was that we crouched.

[592] “I fear that you’ll have a long wait,” Holmes whispered. “We may thank our stars that it is not raining. I don’t think we can even venture to smoke to pass the time. However, it’s a two to one chance that we get something to pay us for our trouble.”

It proved, however, that our vigil was not to be so long as Holmes had led us to fear, and it ended in a very sudden and singular fashion. In an instant, without the least sound to warn us of his coming, the garden gate swung open, and a lithe, dark figure, as swift and active as an ape, rushed up the garden path. We saw it whisk past the light thrown from over the door and disappear against the black shadow of the house. There was a long pause, during which we held our breath, and then a very gentle creaking sound came to our ears. The window was being opened. The noise ceased, and again there was a long silence. The fellow was making his way into the house. We saw the sudden flash of a dark lantern inside the room. What he sought was evidently not there, for again we saw the flash through another blind, and then through another.

“Let us get to the open window. We will nab him as he climbs out,” Lestrade whispered.

But before we could move, the man had emerged again. As he came out into the glimmering patch of light, we saw that he carried something white under his arm. He looked stealthily all round him. The silence of the deserted street reassured him. Turning his back upon us he laid down his burden, and the next instant there was the sound of a sharp tap, followed by a clatter and rattle. The man was so intent upon what he was doing that he never heard our steps as we stole across the grass plot. With the bound of a tiger Holmes was on his back, and an instant later Lestrade and I had him by either wrist, and the handcuffs had been fastened. As we turned him over I saw a hideous, sallow face, with writhing, furious features, glaring up at us, and I knew that it was indeed the man of the photograph whom we had secured.

But it was not our prisoner to whom Holmes was giving his attention. Squatted on the doorstep, he was engaged in most carefully examining that which the man had brought from the house. It was a bust of Napoleon, like the one which we had seen that morning, and it had been broken into similar fragments. Carefully Holmes held each separate shard to the light, but in no way did it differ from any other shattered piece of plaster. He had just completed his examination when the hall lights flew up, the door opened, and the owner of the house, a jovial, rotund figure in shirt and trousers, presented himself.

“Mr. Josiah Brown, I suppose?” said Holmes.

“Yes, sir; and you, no doubt, are Mr. Sherlock Holmes? I had the note which you sent by the express messenger, and I did exactly what you told me. We locked every door on the inside and awaited developments. Well, I’m very glad to see that you have got the rascal. I hope, gentlemen, that you will come in and have some refreshment.”

However, Lestrade was anxious to get his man into safe quarters, so within a few minutes our cab had been summoned and we were all four upon our way to London. Not a word would our captive say, but he glared at us from the shadow of his matted hair, and once, when my hand seemed within his reach, he snapped at it like a hungry wolf. We stayed long enough at the police-station to learn that a search of his clothing revealed nothing save a few shillings and a long sheath knife, the handle of which bore copious traces of recent blood.

[593] “That’s all right,” said Lestrade, as we parted. “Hill knows all these gentry, and he will give a name to him. You’ll find that my theory of the Mafia will work out all right. But I’m sure I am exceedingly obliged to you, Mr. Holmes, for the workmanlike way in which you laid hands upon him. I don’t quite understand it all yet.”

"I fear it is rather too late an hour for explanations," said Holmes. "Besides, there are one or two details which are not finished off, and it is one of those cases which are worth working out to the very end. If you will come round once more to my rooms at six o'clock to-morrow, I think I shall be able to show you that even now you have not grasped the entire meaning of this business, which presents some features which make it absolutely original in the history of crime. If ever I permit you to chronicle any more of my little problems, Watson, I foresee that you will enliven your pages by an account of the singular adventure of the Napoleonic busts."

When we met again next evening, Lestrade was furnished with much information concerning our prisoner. His name, it appeared, was Beppo, second name unknown. He was a well-known ne'er-do-well among the Italian colony. He had once been a skilful sculptor and had earned an honest living, but he had taken to evil courses and had twice already been in jail—once for a petty theft, and once, as we had already heard, for stabbing a fellow-countryman. He could talk English perfectly well. His reasons for destroying the busts were still unknown, and he refused to answer any questions upon the subject, but the police had discovered that these same busts might very well have been made by his own hands, since he was engaged in this class of work at the establishment of Gelder & Co. To all this information, much of which we already knew, Holmes listened with polite attention, but I, who knew him so well, could clearly see that his thoughts were elsewhere, and I detected a mixture of mingled uneasiness and expectation beneath that mask which he was wont to assume. At last he started in his chair, and his eyes brightened. There had been a ring at the bell. A minute later we heard steps upon the stairs, and an elderly red-faced man with grizzled side-whiskers was ushered in. In his right hand he carried an old-fashioned carpet-bag, which he placed upon the table.

"Is Mr. Sherlock Holmes here?"

My friend bowed and smiled. "Mr. Sandeford, of Reading, I suppose?" said he.

"Yes, sir, I fear that I am a little late, but the trains were awkward. You wrote to me about a bust that is in my possession."

"Exactly."

"I have your letter here. You said, 'I desire to possess a copy of Devine's Napoleon, and am prepared to pay you ten pounds for the one which is in your possession.' Is that right?"

"Certainly."

"I was very much surprised at your letter, for I could not imagine how you knew that I owned such a thing."

"Of course you must have been surprised, but the explanation is very simple. Mr. Harding, of Harding Brothers, said that they had sold you their last copy, and he gave me your address."

"Oh, that was it, was it? Did he tell you what I paid for it?"

"No, he did not."

"Well, I am an honest man, though not a very rich one. I only gave fifteen [594] shillings for the bust, and I think you ought to know that before I take ten pounds from you."

"I am sure the scruple does you honour, Mr. Sandeford. But I have named that price, so I intend to stick to it."

"Well, it is very handsome of you, Mr. Holmes. I brought the bust up with me, as you asked me to do. Here it is!" He opened his bag, and at last we saw placed upon our table a complete specimen of that bust which we had already seen more than once in fragments.

Holmes took a paper from his pocket and laid a ten-pound note upon the table.

"You will kindly sign that paper, Mr. Sandeford, in the presence of these witnesses. It is simply to say that you transfer every possible right that you ever had in the bust to me. I am a methodical man, you see, and you never know what turn events might take afterwards. Thank you, Mr. Sandeford; here is your money, and I wish you a very good evening."

When our visitor had disappeared, Sherlock Holmes's movements were such as to rivet our attention. He began by taking a clean white cloth from a drawer and laying it over the table. Then he placed his newly acquired bust in the centre of the cloth. Finally, he picked up his hunting-crop and struck Napoleon a sharp blow on the top of the head. The figure broke into fragments, and Holmes bent eagerly over the shattered remains. Next instant, with a loud shout of triumph he held up one splinter, in which a round, dark object was fixed like a plum in a pudding.

"Gentlemen," he cried, "let me introduce you to the famous black pearl of the Borgias."

Lestrade and I sat silent for a moment, and then, with a spontaneous impulse, we both broke out clapping, as at the well-wrought crisis of a play. A flush of colour sprang to Holmes's pale cheeks, and he bowed to us like the master dramatist who receives the homage of his audience. It was at such moments that for an instant he ceased to be a reasoning machine, and betrayed his human love for admiration and applause. The same singularly proud and reserved nature which turned away with disdain from popular notoriety was capable of being moved to its depths by spontaneous wonder and praise from a friend.

"Yes, gentlemen," said he, "it is the most famous pearl now existing in the world, and it has been my good fortune, by a connected chain of inductive reasoning, to trace it from the Prince of Colonna's bedroom at the Dacre Hotel, where it was lost, to the interior of this, the last of the six busts of Napoleon which were manufactured by Gelder & Co., of Stepney. You will remember, Lestrade, the sensation caused by the disappearance of this valuable jewel, and the vain efforts of the London police to recover it. I was myself consulted upon the case, but I was unable to throw any light upon it. Suspicion fell upon the maid of the Princess, who was an Italian, and it was proved that she had a brother in London, but we failed to trace any connection between them. The maid's name was Lucretia Venucci, and there is no doubt in my mind that this Pietro who was murdered two nights ago was the brother. I have been looking up the dates in the old files of the paper, and I find that the disappearance

of the pearl was exactly two days before the arrest of Beppo, for some crime of violence—an event which took place in the factory of Gelder & Co., at the very moment when these busts were being made. Now you clearly see the sequence of events, though you see them, of course, in the inverse order to the way in which they presented themselves to me. Beppo had the pearl in his possession. He may have stolen it from Pietro, he may have [595] been Pietro's confederate, he may have been the go-between of Pietro and his sister. It is of no consequence to us which is the correct solution.

"The main fact is that he had the pearl, and at that moment, when it was on his person, he was pursued by the police. He made for the factory in which he worked, and he knew that he had only a few minutes in which to conceal this enormously valuable prize, which would otherwise be found on him when he was searched. Six plaster casts of Napoleon were drying in the passage. One of them was still soft. In an instant Beppo, a skilful workman, made a small hole in the wet plaster, dropped in the pearl, and with a few touches covered over the aperture once more. It was an admirable hiding-place. No one could possibly find it. But Beppo was condemned to a year's imprisonment, and in the meanwhile his six busts were scattered over London. He could not tell which contained his treasure. Only by breaking them could he see. Even shaking would tell him nothing, for as the plaster was wet it was probable that the pearl would adhere to it—as, in fact, it has done. Beppo did not despair, and he conducted his search with considerable ingenuity and perseverance. Through a cousin who works with Gelder, he found out the retail firms who had bought the busts. He managed to find employment with Morse Hudson, and in that way tracked down three of them. The pearl was not there. Then, with the help of some Italian employe, he succeeded in finding out where the other three busts had gone. The first was at Harker's. There he was dogged by his confederate, who held Beppo responsible for the loss of the pearl, and he stabbed him in the scuffle which followed."

"If he was his confederate, why should he carry his photograph?" I asked.

"As a means of tracing him, if he wished to inquire about him from any third person. That was the obvious reason. Well, after the murder I calculated that Beppo would probably hurry rather than delay his movements. He would fear that the police would read his secret, and so he hastened on before they should get ahead of him. Of course, I could not say that he had not found the pearl in Harker's bust. I had not even concluded for certain that it was the pearl, but it was evident to me that he was looking for something, since he carried the bust past the other houses in order to break it in the garden which had a lamp overlooking it. Since Harker's bust was one in three, the chances were exactly as I told you—two to one against the pearl being inside it. There remained two busts, and it was obvious that he would go for the London one first. I warned the inmates of the house, so as to avoid a second tragedy, and we went down, with the happiest results. By that time, of course, I knew for certain that it was the Borgia pearl that we were after. The name of the murdered man linked the one event with the other. There only remained a single bust—the Reading one—and the pearl must be there. I bought it in your presence from the owner—and there it lies."

We sat in silence for a moment.

"Well," said Lestrade, "I've seen you handle a good many cases, Mr. Holmes, but I don't know that I ever knew a more workmanlike one than that. We're not jealous of you at Scotland Yard. No, sir, we are very proud of you, and if you come down to-morrow, there's not a man, from the oldest inspector to the youngest constable, who wouldn't be glad to shake you by the hand."

"Thank you!" said Holmes. "Thank you!" and as he turned away, it seemed to me that he was more nearly moved by the softer human emotions than I had ever seen him. A moment later he was the cold and practical thinker once more. "Put the pearl in the safe, Watson," said he, "and get out the papers of the [596] Conk-Singleton forgery case. Good-bye, Lestrade. If any little problem comes your way, I shall be happy, if I can, to give you a hint or two as to its solution."

ⁱ Cited in Snyder, L. 2004, pp. 107. Originally cited in Berg, S.O. (1970) Sherlock Holmes, Father of Scientific Crime Detection. *The Journal of Criminal Law, Criminology and Police Science* 61, pp.446-52.

ⁱⁱ The Sunday Times asserts that Brett's interpretation of Holmes and Edward Harwicke's interpretation of Dr. Watson is 'the best Holmes and Watson'.

ⁱⁱⁱ Sinnett has an interesting paper that sets out how researchers can mistake method (the way people do things) and their methodology (their understanding of the way they do things). He cites Stanley Jaski as believing that even Albert Einstein made this error. It is possible and it is a thesis of this piece that Holmes himself may have mistaken his method and his methodology.

^{iv} We will return to the distinction between Class and Case probability later.

^v We will explore what this material base comprises of for Holmes and scientists later.

^{vi} And for WHO questions for the detective as we will see.

^{vii} More on the distinction between the research strategy of a natural scientist and a social scientist later in the section Instrumental Injunctions

^{viii} More on the importance of intentionality to the social science researcher later.

^{ix} This section is heavily influenced by Wilber, Ken. (1996). Chapter 2: The Problem of Proof In Eye to Eye: The Quest for a New Paradigm. Pp. 38-81.

^x Wilber also discusses the Transcendentalia (the eye of the spirit). While interesting we feel this extension unnecessary for the purposes of our discussion.

^{xi} Roget's dictionary defines decision as

The passing of judgment on an issue under consideration OR the act of reaching a conclusion or making up one's mind OR a conclusion or judgment reached or pronounced; a verdict.

^{xii} We will consider Holmes' actual detailed instrumental injunctions later.

^{xiii} On other occasions Holmes' methodology statements seem to deny this distinction between class and case probability and the irrelevance of the former to the solving of a unique case. In *The Six Napoleons* for instance ' – *in fact the betting is exactly two to one – that if you will come with us to-night I shall be able to help you to lay him by the heels.*'