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*The Grimpen Mire vs. Minefield: An
Analysis of Setting and Nature in Sherlock's
"The Hounds of Baskerville" in relation to
Conan Doyle's The Hound of the
Baskervilles*

Rosa Canales '20

Originally published in 1902, Arthur Conan Doyle's *The Hound of the Baskervilles* is one of his longer stories of detective fiction, venturing away from the chaos of London in a gothic portrayal of crime in the Dartmoor countryside. Beginning with the story of Hugo Baskerville, Doyle's *The Hound of the Baskervilles* depicts this original Baskerville as an undeniably evil man, one who holds a young woman captive, possibly raping her repeatedly, until she eventually escapes. On the moors, both her body and Hugo's are found, where a giant hound tears into his flesh, leading to suspicion that the Baskerville family is cursed. 160 years later, Sir Charles Baskerville, a wealthy philanthropist, dies a mysterious death, and examination of the crime scene combined with superstition leads to the continued belief in the presence of a giant, demonic hound prowling the moors. When Sir Charles's descendant and heir to the Baskerville fortune, Sir Henry Baskerville, arrives in Dartmoor, Sherlock is called upon to investigate Sir Charles's death, utilizing deduction and logic to dispel the myth of the giant hound. He concludes that the neighbor Stapleton, secretly a descendant of the original Baskerville, Hugo, had faked the appearance of a giant

hound in an attempt to secure the fortune he believes to rightly be his, prompting Sir Charles' death from fright.

This story has been adapted to film several times, the most recent adaptation being "The Hounds of Baskerville" (2012) episode from BBC's *Sherlock* series. This episode takes place in a contemporary context, depicting Dartmoor as home to the Baskerville lab, a mysterious government testing center. The gothic setting of the moors and Dartmoor in Conan Doyle's *The Hound of the Baskervilles* reveals fears of a Victorian readership through the landscape's association with physical and moral devolution, and inherited criminality, portraying these associations as threats to civilization and English identity and values. *Sherlock's* "The Hounds of Baskerville" episode likewise highlights anxieties of its 21st-century viewers through the setting; however, it focuses on the dangers of scientific progress, portraying technology as problematic and criminal for its unnatural imposition on the natural landscape, and depicting its increased power as a threat to society and human control. In the Conan Doyle story, Sherlock restores order to Victorian society through his reasoning abilities and his position as both part of and separate from the landscape; *Sherlock* depicts this same duality of the "cyborgian" Sherlock in relation to the landscape of the lab (Haraway, qtd. in Coppa 212), positioning him as a figure representative of both man and machine and, therefore, as the one most apt to restore the balance between humanity and technology.

Doyle's gothic portrayal of the Dartmoor landscape shapes the eerie quality of the ghost story in *The Hound of the Baskervilles* and underscores the influence of spiritualism and the supernatural in Doyle's work. Doyle's writing endows the moors with a mysterious allure, with

their giant rocks and murky mire. The dense fog of this landscape plays a prominent role in the production of mystery, and as Doyle writes, “the fog-wreaths came crawling round both corners of the house and rolled slowly into one dense bank on which the upper floor and the roof floated like a strange ship upon a shadowy sea” (192). The moors are both beautiful and terrifying, magnifying the fear already present at the thought of a giant hound prowling the countryside. Enhancing the mystery, Doyle represents the hound as an aspect of this landscape--an “apparition,” of which Watson says, “never in the delirious dream of a disordered brain could anything more savage more appalling more hellish be conceived than that dark form and savage face which broke upon us out of the wall of fog” (Doyle 193). The hound, appearing and disappearing into the landscape, is just as much a part of the setting as the fog or the craggy moor--this ghostly representation standing in stark contrast to Sherlock’s belief in science and reasoning. John Pennington, in his article “Eliminate All Other Factors’: Fantastic Hesitation in Arthur Conan ‘Doyle’s The Hound of the Baskervilles,” emphasizes this tension between rational and fantastical elements of the story through Watson’s continued narrative focus on supernatural elements present in the landscape (139). After Holmes has explained the mystery, Watson’s narration continues to personify the moor and highlight its mysterious attributes (Pennington 139), and as Watson says of the moor, “Its tenacious grip plucked at our heels as we walked, and when we sank into it it was as if some malignant hand was tugging us down into those obscene depths, so grim and purposeful was the clutch in which it held us” (Doyle 198). Sherlock has supposedly removed all traces of superstition from the story, yet the moor clings to the characters with a life of its own, refusing to be

diminished through science and reasoning. Srdjan Smajić in his chapter “Detective Fiction’s Uncanny” from his book *Ghost-Seers, Detectives, and Spiritualists: Theories of Vision in Victorian Literature and Science* brings these gothic aspects of the story into a cultural context by emphasizing the growing popularity of belief in the supernatural among Victorian society, where Doyle himself was a spiritualist and believer in the occult (136). This supernatural influence in *The Hound of the Baskervilles* highlights the setting’s centrality to the detective story and Doyle’s story as a cultural work--the landscape acting as a means to display Victorian values and reiterate aspects of English identity.

Not only does Doyle highlight the mysterious nature of the landscape, but he also associates it with the primitive and archaic, portraying these concepts as threats to the stability of Victorian values. In his letter to Holmes, Watson writes of the landscape, “You have left all traces of modern England behind you... you are conscious everywhere of the homes and the work of the prehistoric people. On all sides of you as you walk are the houses of these forgotten folk, with their graves and the huge monoliths which are supposed to have marked their temples” (Doyle 124-25). Watson feels as if he has left modern London to arrive into a world distinctive for its proximity to nature, but also for its sense of displaced time--a reminder of a more primitive, devolved society, which Janice M. Allan in her chapter, “Gothic Returns: The Hound of the Baskervilles,” describes as “reminiscent of a lost primordial world” (174). In his letter, Watson additionally speaks to the people who must have lived in the countryside, writing, “I could imagine that they were some unwarlike and harried race who were forced to accept that which none other would occupy” (Doyle 125).

According to Watson's assessments, the supposed previous inhabitants of the countryside represent this primitivism of the landscape. Watson feels as if he has been catapulted into an alien world with unrecognizable, foreign occupants, commenting that "if you were to see a skin-clad, hairy man crawl out from the low door fitting a flint-tipped arrow on to the string of his bow, you would feel that his presence there was more natural than your own" (Doyle 125). Watson's imaginings of these past people present them as devolved and savage, with the landscape fostering this devolution. It is "more natural" for a wild man, closer to animal than human, to "crawl" upon the countryside, rather than for Watson and his refined London manners to stroll across the landscape (Doyle 125).

The devolved landscape reminds us not only of past inhabitants, but current ones as well, associating this primitivism of the land with criminality and a devolved morality. For Francis O'Gorman, in his "Introduction" to Conan Doyle's *The Hound of the Baskervilles*, the criminals Selden and Stapleton serve as reminders of the primitive through their position as representative of the landscape, and for the murderous and animalistic descriptions used to describe them (25-26). Living undetected on the moors, Selden represents a feature of the landscape, one which is just as important as the moor or the Grimpen mire. Doyle "[depicts] [Selden] not as a fully evolved man but, rather, as belonging to a lower species" (Allan 174), portraying him as a human turned canine. Selden "[drags] himself [to the Baskerville home] one night, weary and starving," and since then, the servant Barrymore leaves a dish of food out for his criminal brother-in-law to eat from like a dog (Doyle 140). Described as more animal than human for his proximity to the landscape and for his criminal actions, he weakly

“drags” himself around, lacking civility, refinement, and morality. Selden’s proximity to the devolved landscape and devolved morality highlight the fears of a Victorian readership, voicing anxieties about “how far those who now inhabit the landscape have advanced from the primitiveness of early life” (O’Gorman 24). He represents a threat to civilized English society, not just for his criminal actions, but because his murderous character remains connected to the threat of devolution.

In the character of Stapleton, *The Hound of the Baskervilles* continues to portray fears of a Victorian audience through its representation of criminality as devolved, as well as for its supposed representation as an inherited, biological trait. Stapleton, as a naturalist often seen running across the moors with a butterfly net in hand, is, like Selden, associated with the landscape and its archaicness. As Watson describes him, “In that impassive colourless man, with his straw hat and his butterfly-net, I seemed to see something terrible--a creature of infinite patience and craft, with a smiling face and a murderous heart” (Doyle 170). Watson dehumanizes Stapleton, referring to him merely as a “creature” for his evil tendencies (Doyle 170), where he similarly blends into the archaic landscape like an animal. Appearing to hide behind refined manners, Stapleton nonetheless represents “the leakage between the world of man and animals” (O’Gorman 25), and, similar to Selden’s brutal murderous actions, “the strange and ferocious nature of the naturalist’s crimes testifies to a primitive and savage nature” (Allan 175). In contrast to Selden, however, Stapleton, as the descendant of the evil Hugo Baskerville, has criminality in his family history, proving that he “is the embodiment of all that is bad about his history” (O’Gorman 26). Because Stapleton cannot escape the presence of the criminality in

his blood and the looming presence of his ancestor, Hugo, he represents Victorian anxieties over civilization's inability to morally progress (O'Gorman 25), embodying the primitive inherently, rather than just in physical appearance. The removal of these two devolved characters thus purifies both the landscape and familial bloodlines of this criminality and immorality, allowing civilization to regain control over the threat of backwards progress. In solving the crime, Holmes alleviates the threat of devolution through a restoration of hierarchy, order, and civilization (O'Gorman 28).

Similarities exist between the portrayal of setting in the Conan Doyle story and in BBC's *Sherlock*; however, in *Sherlock*, the Baskerville lab becomes the primary setting, dominating the natural landscape. In the *Sherlock* episode, the same mysterious tension remains between the beauty and despair of the landscape, with Henry describing Dartmoor as "bleak but beautiful" in his visit to Sherlock and Watson in London ("The Hounds of Baskerville"). In regard to the hound that has haunted him since childhood, he likewise says, "It was huge, coal black fur, with red eyes" ("The Hounds of Baskerville"). Despite these similarities in description, the *Sherlock* episode emphasizes the prominence of the government-run, high-security military lab in Dartmoor, where this unnatural imposition on the landscape takes over the natural setting. The altered name from the original "Grimpen Mire" to *Sherlock's* "Grimpen Minefield" represents technology's intrusion on the land; viewers recognize this unnatural encroachment through the signs scattered across the moors--skull/crossbone symbols and "keep out" signs warning trespassers of danger ("The Hounds of Baskerville"). In the original story as well, the characters of Barrymore, Stapleton, and Franklin all live in the country, occupying

this rural, natural setting, yet in the BBC episode, they all work within the laboratory--Barrymore as a similar gatekeeper figure, and Stapleton and Franklin as scientists ("The Hounds of Baskerville").

Sherlock highlights this prominence of technology from the introduction of the episode's plot, filtering the natural through the simulated reality of a television screen. Sitting in Sherlock's London apartment, Henry tells them of his nightmares and fears, of the giant hound which has haunted him from his childhood, while a documentary about the Baskerville lab plays on the television ("The Hounds of Baskerville"). It warns of the horrors of the experiments within, and as the documentary's narrator says dramatically, gesturing to the ominous facility behind her, "within this compound, in the heart of this ancient wilderness there are horrors beyond imagining" ("The Hounds of Baskerville"). Her rhetoric and the narrative of the documentary suggest that there is something to be feared about this government space, additionally implying that the Baskerville lab has replaced the "ancient wilderness" of the original story. Instead of horrors within the natural landscape, the viewer should be afraid of what lies beyond the fence and the "keep out" signs. Jean Beaudrillard, in "Simulacra and Simulations," theorizes a hyperreality, in which the basic reality has been replaced with "pure simulacrum," hiding the presence of the original reality (368). This creation of a hyperreality occurs in "The Hounds of Baskerville" episode, as the television screen filters the natural landscape through technology--this technological portrayal of "the natural" replacing the original reality of nature and the moors. The TV screen creates a new, just as real, view of nature for both the viewers of the documentary in the episode--Holmes, Watson, and Henry--and for the 21st-century viewer

outside the show. This simulacra of setting highlights technology's ability to overrun nature and underscores the idea that the gothic moors have been replaced by something just as sinister, if not more so. The natural no longer exists; instead, the unnatural, in association with the lab and the experiments within, consumes the landscape.

This increased association between the landscape and the technological in *Sherlock* connects technology and criminality, voicing anxieties unique to the 21st-century about the ambitions of science and the unnatural imposition of man on the natural. Doyle positions the criminal Stapleton in close connection with the natural landscape for his role as naturalist. He can often be seen running through the moors, net in hand, for example, saying to Watson of the landscape, "with my strong tastes for botany and zoology, I find an unlimited field of work here, and my sister is devoted to Nature as I am" (Doyle 122). The *Sherlock* episode also connects the criminal Franklin with the landscape; however, it is a landscape of the lab and of technology, as he works within the government center. The alliance between technology and criminality can additionally be seen in the contrasting motivations between Conan Doyle's Stapleton and *Sherlock's* Franklin and the ways in which they carry out their criminal actions. To obtain the fortune he believes belongs to him, Stapleton draws on his extensive knowledge of the topographical landscape. He understands the workings of the moors better than any other character, allowing him to promote and control the illusion of a giant hound through the combination of a regular dog, phosphorous paint, and the mysterious fog already present on the moors. Franklin of the BBC episode utilizes his knowledge of science and technology to simulate the appearance of a giant hound through dissemination of the H.O.U.N.D drug ("The

Hounds of Baskerville”). A regular dog, used by restaurant owners to stimulate tourism and superstition, escapes to wander the moors. The H.O.U.N.D. drug is released in a chemical fog when certain pressure points are stepped on in the mire, inducing hallucinations, and manifesting this regular dog into the appearance of a giant, demonic hound. When Henry is a child, Franklin, rather than a giant hound, kills Henry’s father in order to protect the secrets of this chemical experiment. Afterwards, he continues to drug Henry and alter his memories into adulthood in order to preserve the secret of his father’s death (“The Hounds of Baskerville”). In this way, “The Hounds of Baskerville” highlights criminality’s association with technology--preservation of Franklin’s technological creation functioning as motivation for his criminal actions. Franklin uses technological means to achieve this goal, altering the landscape through an induced chemical fog, rather than, like Stapleton, relying on the natural already present in the landscape.

The endings of both works similarly reinforce their contrasting representations of technology in relation to the natural. In the Conan Doyle story, Stapleton, as a naturalist, returns to the land where he came from, sinking into the moors, as he flees the crime scene. As Sherlock and Watson attempt to track him, Watson remarks, “if the earth told a true story, then Stapleton never reached that island of refuge towards which he struggled through the fog upon that last night. Somewhere in the heart of the Grimpen Mire, down in the foul slime of the huge morass which had sucked him in, this cold and cruel-hearted man is forever buried” (Doyle 198-99). This ending of the story reiterates Stapleton’s connection to the land and his primordial roots; he now rests in the most primitive part of the earth, buried like history. His return to the earth also represents an

elimination of criminality on the moors, as the landscape buries and eliminates his murderous tendencies. In this manner, the moorland both accepts Stapleton for their similarities and rejects him for the threat he poses to society.

In the ending of the *Sherlock* episode, Franklin's death likewise reflects a return to the landscape, yet it is a return to a landscape overrun by technology. The episode depicts him running from Sherlock and Watson, past the electric fence and into the "Grimpen Minefield" ("The Hounds of Baskerville"). Stepping on a mine, Franklin is catapulted into the air by the land, blown up in an explosion which echoes throughout the landscape. The minefield, as a product of the Baskerville lab, ultimately represents technology of Franklin's own creation. Similar to Conan Doyle's story, Franklin returns to his roots in technology--this technology proving to be more powerful than the criminal, and the unnatural land-mine retaliates to kill one of its own "creators." In this manner, the ending of "The Hounds of Baskerville" adaptation emphasizes viewer anxieties even more so than that of the Conan Doyle story, showing the criminal Franklin to have no control over technology of his own production. In this manner, the episode diminishes his role as the criminal, positioning untamed technology and its inability to be tamed as the true threats to society.

Both Doyle's story and the *Sherlock* episode represent Freud's notion of the "uncanny" in regard to the landscape--the differing representations of Freud's concept between the original and the later adaptation underscoring the contrasting anxieties among readers or viewers between the two time periods. To Freud, the "uncanny" is "something which is secretly familiar... which has undergone repression and then returned from it" (Freud,

qtd. in Smajić), where “materials that have been repressed are not eliminated from the psyche but have a tendency to reappear in the form of dreams, symptoms, and other manifestations of the unconscious” (“Uncanny” 262). In Doyle’s *The Hound of the Baskervilles*, this depiction of the “uncanny” can be seen in the landscape for its simultaneous association with something familiar and comforting, even maternal, as Watson comments upon its “bosom” and “grim charm” (Doyle 124); however, it also maintains a foreign inaccessibility in its “scummed pits and foul quagmires which [bar] the way to the stranger” (Doyle 198). Smajić emphasizes the ideas of reincarnation and *deja vu* in connection with the story and Freud’s concept, noting that Stapleton, a Baskerville descendant, functions as a resuscitation of the original criminal in the Baskerville line, Hugo Baskerville (135, 133). Comparing the portrait of Hugo Baskerville to Stapleton, Doyle writes that “The face of Sherlock had sprung out of the canvass,” and Sherlock comments that, “it is an interesting instance of a throw-back, which appears to be both physical and spiritual. A study of family portraits is enough to convert a man to the doctrine of reincarnation. The fellow is a Baskerville--that is evident” (Doyle 183). The ghost story continues past the landscape, “[attesting] to the irrepressibility of what cannot be forgotten or laid to rest,” regarding the connection between the two characters in the Baskerville bloodline (Smajić 131). In relation to Freud’s theory, the story reiterates Doyle’s anxieties and those of Victorian society in showing how the criminality present in the Baskerville bloodline, repressed through generations, once again returns to haunt the landscape.

This idea of reincarnation exists in the *Sherlock* episode as well, yet here the reincarnation pertains to the original H.O.U.N.D. drug, rather than to physical

characters. Through the episode's use of the acronym H.O.U.N.D., viewers are compelled to draw associations between the physical hound released on the landscape and the technologically-produced drug; however, the drug, rather than Franklin, returns--is reincarnated--to haunt the landscape and the characters. The H.O.U.N.D. acronym references the last names of the experiment's founders: Hanson, O'Mara, Usłowski, Nader, and Dyson, and harkens back to the original and unsuccessful C.I.A. mission to create a hallucinatory weapon ("The Hounds of Baskerville"). Although not a founding member, Franklin worked on the project and has been secretly continuing the experiment ever since. Whereas the Conan Doyle story speaks to viewer anxieties about the return of another criminal Baskerville with the character Stapleton, the reincarnation seen in *Sherlock* attests to viewer anxieties over the return of technology and the inhuman. The criminal Franklin still exists, yet he functions merely as a component of the original H.O.U.N.D. group and of the original experiment; the drug, rather than the person, returns in this eerie ghost story to haunt Dartmoor, highlighting technology, rather than man, as powerful enough to transcend history and the repression of the mind. Thus, in solving the crime, Sherlock apprehends Franklin and restores the balance between technology and man, both shooting the physical dog and putting the reincarnation of the H.O.U.N.D. drug to rest.

This *Sherlock* episode additionally depicts viewer anxieties over the limits of technology, as it highlights man's ability to impose this feeling of the "uncanny," underscoring fears over the extent of technological imposition. In Doyle's original story, the feeling of the "uncanny" can be felt in the setting, especially as it magnifies the appearance of the dog, producing "that dark

form and savage face which broke upon us out of the wall of fog” (193)--a hellish hound which is both familiar for its resemblance to a dog and alien for the exaggerated, terrifying form it takes. In contrast, Franklin, in “The Hounds of Baskerville,” produces this same combination of a familiar dog and a bizarre apparition through the drug, rather than the natural fog, warping nature rather than relying on it. The drug itself can induce the “uncanny” in man through its ability to make the recipient hallucinate and doubt his or her own memories. When Franklin exposes Henry to the drug, Henry experiences a false memory--something both recognizable and foreign. Sherlock is closer to the truth than viewers originally believe, when, at the beginning of the episode, he disregards Henry’s fears, diagnosing him with, “childhood trauma masked by an invented memory” (“The Hounds of Baskerville”). The drug relies on Henry’s original memory of him with his father in the moors, yet warps it into something unrecognizable, inducing him to believe in a giant hound and to translate the regular dog into a monster. This tampering with memory through technology underscores technology’s, rather than nature’s, ability to change Henry’s familiar memory into something terrifyingly unfamiliar, forcing him to doubt his own memory and sanity. The fact that the hallucinations follow Henry into his own home, rather than remaining confined to the moors, reiterates the power of the drug to not only overtake the natural, but also invade past its boundaries. Terrified and believing himself to be insane, Henry attempts to shoot it, yet, instead, almost kills his therapist, Dr. Mortimer (“The Hounds of Baskerville”). Its presence in his house highlights viewer anxieties over boundaries of technology, as, already overtaken nature, it now advances

past the lab and into the domestic setting, posing an even greater threat to society.

In the original Doyle story and the BBC adaptation, Sherlock's solving of the crime eliminates threats to both Victorian and 21st-century societies--a task he accomplishes through his detection abilities, but also in his simultaneous position as both part of and separate from the landscape. In *The Hound of the Baskervilles*, Doyle portrays Sherlock as simultaneously civilized and wild, where he blends into the landscape. While attempting to hide in a hut on the moors to secretly gather information, Sherlock mistakenly allows himself to be seen, appearing more weathered and rustic than he does in Conan Doyle's traditional London setting (Doyle 167). Of Sherlock's appearance, Watson notes that "his keen face [is] bronzed by the sun and roughened by the wind," yet "he [has] contrived, with that catlike love of personal cleanliness which was one of his characteristics that his chin should be as smooth and his linen as perfect as if he were in Baker Street" (Doyle 167). Sherlock embodies characteristics of both the civilized, as seen through his polished appearance, and the wild, in that his appearance has been manipulated by nature, by the sun and the wind. Similar to Watson's description of Stapleton, Sherlock additionally comments that "my nets are closing upon him" (Doyle 172), as he pursues the naturalist in a mental race of deduction. The use of the word "net" aligns him with Stapleton (Doyle 172), associating him with everything Stapleton represents, including the landscape and criminality. Sherlock, therefore, not only envelopes the binaries of wild and civilized, but also represents both a champion of good and a criminal mastermind--a restorer of order, as well as a threat to this order. This expression of his character in connection with his role as detective speaks to notions of

who is best suited to reinstate balance to society, where Conan Doyle, whether consciously or not, complicates his representation of threats to Victorian society, presenting Sherlock's proximity to the primitive and the criminal as necessary to Sherlock's elimination of these threats.

The Sherlock of BBC's "The Hounds of Baskerville" likewise embodies binaries; his associations with technology and humanity position him as a figure best suited to restore the balance between the unnatural and the natural. In "Sherlock as Cyborg: Bridging Mind and Body," Francesca Coppa discusses *Sherlock's* depiction of Sherlock, arguing that "Cumberbatch's portrayal of Holmes as a tall, artistically dressed young man clutching a Blackberry is an almost perfect synthesis of man and machine" (211). She draws on Donna Haraway's definition of the "cyborg" (Haraway qtd. In Coppa 212), writing that "as a cyborg rather than a computer, the BBC's new Sherlock is a machine/ human hybrid," in that he struggles with the inconveniences of a physical body (Coppa 213). Sherlock's duality as man and machine, human and technology, characterizes him as both a part of and separate from the technological landscape of the Baskerville lab. Sherlock, as a machine himself, fits into this landscape--for example using Mycroft's card to gain unlimited access to the facilities ("The Hounds of Baskerville"). This unlimited access allows him to freely traverse the laboratory, running with a hypothetical net through the center in search of evidence; however, he still manages to remain separate from it, always returning with Watson to the town of Dartmoor and to the cozy, dimly-lit restaurant/inn where they stay.

This presentation of Sherlock as a "cyborg" additionally speaks to his qualities as both an unfeeling, cold machine and a man capable of displaying human

emotion. We see Sherlock envelop the coldness of the machine through his treatment of Watson in the lab, diminishing Watson's humanity as he turns him into his own lab rat, on which Sherlock can test his theories of the effects of the H.O.U.N.D. drug and its hallucinations ("The Hounds of Baskerville"). In contrast, however, this BBC episode, perhaps more so than other BBC episode in the series, also highlights Sherlock's humanity. In the stories and in the series, viewers see Sherlock at his highs and lows, spiraling from boredom and the need for a new mental puzzle, yet rarely do we see him spiral emotionally, and in this episode, we see Sherlock's vulnerability, as he experiences doubt in his own faculties. Sherlock and Henry enter the woods together--Sherlock using Henry to "bait" the hound with both characters appearing to have seen the giant creature. Despite this, Sherlock strides away, adamantly announcing to Henry and viewers that he "didn't see anything" ("The Hounds of Baskerville"). The next scene contradicts his statement, highlighting Sherlock's uncertainty, and as the camera closes in on his face, sweat drips down his temples, his voice shakes, and he admits to John that "Henry's right. I saw it too...the hound, out there" ("The Hounds of Baskerville"). As Sherlock appears more agitated and fearful by the second, John reminds him that "we have to be rational about this," yet with emphasis on Sherlock's trembling hand curled around a drink, the scene depicts his inability to distance himself from emotion; he even admits to John and viewers that he is afraid ("The Hounds of Baskerville"). Here, viewers come to recognize Sherlock as more than a machine, understanding him as a man who, like them, experiences fear and vulnerability.

Similar to the Conan Doyle story, "The Hounds of Baskerville" episode depicts Sherlock as best suited to fight the threat of increased technology through his proximity to

technology, and thus criminality, aligned with his simultaneous ability to remain connected to humanity and experience human emotion. He traverses both of these worlds, highlighting the importance of understanding criminality in order to restore order and reinstate boundaries on the unnatural, taming this technology before it overwhelms the natural world and those who occupy it. Just as Conan Doyle's Sherlock removes the threat of devolution from Victorian society and provides a reassurance of Victorian values, BBC's Sherlock of "The Hounds of Baskerville" vanquishes the threat of technology too ambitious for human good, restoring order to 21st-century society. In both works, the landscape plays an integral role in representing these threats, becoming central to understanding the cultural differences between the two time periods. The eerie attributes of the natural landscape underscore the mystery of the detective story and highlight the unnatural in contrast to civilization, allowing Doyle and the BBC producers to voice the fears of their differing audiences.

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