The anatomy of the detective novel

This item was submitted to Loughborough University's Institutional Repository by the/an author.

Additional Information:

- A Master's Thesis. Submitted in partial fulfilment of the requirements for the award of M.A. of the Loughborough University of Technology.

Metadata Record: https://dspace.lboro.ac.uk/2134/34447

Publisher: © Pauline Elisabeth Marian Larkins

Rights: This work is made available according to the conditions of the Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International (CC BY-NC-ND 4.0) licence. Full details of this licence are available at: https://creativecommons.org/licenses/by-nc-nd/4.0/

Please cite the published version.
<table>
<thead>
<tr>
<th>Loughborough University of Technology Library</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Author/Filing Title</strong></td>
</tr>
<tr>
<td>LARKINS, P</td>
</tr>
<tr>
<td><strong>Accession/Copy No.</strong></td>
</tr>
<tr>
<td>084170/01</td>
</tr>
<tr>
<td><strong>Vol. No.</strong></td>
</tr>
<tr>
<td><strong>Class Mark</strong></td>
</tr>
<tr>
<td><strong>Archives Copy</strong></td>
</tr>
<tr>
<td><strong>For Reference Only</strong></td>
</tr>
</tbody>
</table>
The anatomy of the detective novel

by

Pauline Elisabeth Marian Larkins, B.A., A.L.A.

A Master's Thesis submitted in partial fulfilment of the requirements for the award of M.A. of the Loughborough University of Technology

December, 1976.

Supervisor: J.G. OLLS, M.A., F.L.A.

Department of Library and Information Studies

© Pauline Elisabeth Marian Larkins, 1976.
Acknowledgments.

Acknowledgments and thanks are due to many people:-

to Professor A.J. Evans, for encouraging me to embark on this thesis, for securing my registration and for all his assistance since

to Miss Ann Duckworth, my original supervisor, for her help

to Mr. J.G. Ollé, my supervisor, for all the help, encouragement and books that he has given me

to the Interloans section at Loughborough University Library, for the way in which they attempted to obtain my requests, and usually succeeded

to my husband, for being patient

to Jane Frenneaux, for typing this thesis

finally, this thesis is for my parents, with love and thanks
Contents.

Acknowledgments

Chapter 1: Introduction
Chapter 2: Murder
Chapter 3: Justice and retribution
Chapter 4: The victim
Chapter 5: The criminal
Chapter 6: The investigator
Chapter 7: Conclusion

References

Appendix 1: Authors, pen names, professions and qualifications
Appendix 2: Investigators, assistants, stooges and their creators

Bibliography

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Acknowledgments</td>
<td>1</td>
</tr>
<tr>
<td>Chapter 1: Introduction</td>
<td>1</td>
</tr>
<tr>
<td>Chapter 2: Murder</td>
<td>19</td>
</tr>
<tr>
<td>Chapter 3: Justice and retribution</td>
<td>49</td>
</tr>
<tr>
<td>Chapter 4: The victim</td>
<td>58</td>
</tr>
<tr>
<td>Chapter 5: The criminal</td>
<td>69</td>
</tr>
<tr>
<td>Chapter 6: The investigator</td>
<td>79</td>
</tr>
<tr>
<td>Chapter 7: Conclusion</td>
<td>101</td>
</tr>
<tr>
<td>References</td>
<td>107</td>
</tr>
<tr>
<td>Appendix 1: Authors, pen names, professions and qualifications</td>
<td>123</td>
</tr>
<tr>
<td>Appendix 2: Investigators, assistants, stooges and their creators</td>
<td>125</td>
</tr>
<tr>
<td>Bibliography</td>
<td>127</td>
</tr>
</tbody>
</table>
Chapter 1. Introduction

There are several types of crime fiction. This thesis is concerned with one type only, the detective story. As this term has been used rather loosely by publishers, reviewers, critics and librarians, the first part of this chapter has been devoted to a discussion of its meaning and its relationship with the novel. This is followed by a brief history of the genre, within the limits defined.

**Definition.** Librarians have made several efforts to devise a classification scheme for fiction. Even the most general scheme will break down in practice, because a novel may have more than one facet. A historical romance may include a mystery: *The talisman ring* by Georgette Heyer (1), an adventure story may have an element of detection: *The day of the jackal* by Frederick Forsyth (2), a detective story may also belong to science fiction: *The naked sun* by I. Asimov (3), and a crime novel may have a strong love interest: *Gaudy night* by Dorothy L. Sayers (4).

In the realm of crime fiction there are similar problems. For example, *The moonstone*, *Gaudy night* and the historical stories of John Dickson Carr have all been called detective stories, but they could equally well be considered as romances.

For the purpose of this thesis, therefore, it is necessary to provide a working definition of "detective story" and, as far as possible, to disentangle it from the other forms of fiction with which it is often confused, and with which it sometimes blends; these include the mystery story, the thriller and the crime novel.

Several critics and historians of the genre have realised that the term has been used rather loosely, but only Julian Symons has discussed
the matter in any great detail. His study of the genre *Bloody murder: from the detective story to the crime novel: a history* (5), begins with this sentence . . .

"The first problem facing anybody writing about crime fiction is to stake out the limits of his theme."

Symons decides to call the entire genre "crime novel or suspense novel", and to exclude only those works where the criminal interest is of less importance than the main theme. This is a very broad definition, and too wide for the purpose of this work. Symons considers the various definitions and rules compiled by practitioners such as Ronald Knox (6) and Dorothy Sayers (7). He concludes that few novels can conform to any specified set of rules. Any list of "best" detective novels will probably contain titles such as *Red harvest* (8), *The woman in white* (9), and *Strangers on a train* (10), none of which is a "pure" detective story, as will be seen later. Symons believes that all forms of detective writings are part of one whole, "sensational literature".

Despite this viewpoint, many critics have considered it helpful to define the genre, either by inclusion or exclusion. In *The guilty vicarage* (11), W.H. Auden agrees that detective story and whodunnit are synonymous, and this is generally accepted. He would not include

"studies of murderers whose guilt is known e.g. *Malice aforethought*

or thrillers and spy stories

"when the identification of the criminal is subordinate to the defect of his criminal designs".

This latter category is usually considered as being outside the scope of the detective story.
In her study, *The development of the detective novel* (12), Mrs. A.H. Murch distinguishes between the detective novel and the crime novel, which is about

"theft, carried out with quick-witted dexterity, the rogue's clever tricks being told to amuse the reader and arouse his sympathetic interest".

This would include tales of Robin Hood, Dick Turpin and Arsene Lupin (61). Surely the first two are tales of adventure akin to those novels with peripheral crime interest only? Arsene Lupin's exploits are considered part of the French roman policier tradition. Mrs. Murch also distinguishes between the detective novel and the mystery story, which she defines as a story with a mystery (not necessarily a crime) as its central theme. This mystery is solved by analytical deduction. With Ronald Knox, she excludes supernatural mysteries from the scope of the detective story.

Towards the end of *Bloody murder*, Symons gives a tabular summary of the differences between the detective story and the psychological crime novel. The latter he suggests is

"based on psychology of characters - what stresses would make A want to kill B - or on intolerable situations that must end in violence".

This table sums up clearly, concisely and accurately the differences between the two forms, the core of which is in the above quotation.

It can be seen therefore, that critics have been conscious that the detective story does include a wide range of subject matter and that some attempt at definition is needful. Simple definitions of the genre can be found in most dictionaries of literary terms and literary encyclopaedias. For instance . . .
"A detective story in its simplest form propounds a puzzle and then the solution to that puzzle."

Substitute crime for puzzle and this definition is accurate. In the same work, related types of writings on crime are defined as follows:

"In its concentration on puzzle and investigation, detective fiction can be seen to differ markedly from other types of crime writing with which it is sometimes confused: for instance, the mystery story per se, such as The Woman in White, where the denouement is reached not by investigation, but by the natural unfolding of events; for instance again, the thriller with its sub-species the spy story, where most of the interest focuses on violent action; for instance, finally, various more or less serious studies of criminal mentality like Meyer Levin's Possession or Truman Capote's In cold blood.

It now remains to define, for the purposes of this study, each of the terms listed earlier.

The crime novel, despite Mrs. Murch's assertions, is any novel about, or containing discussion of a crime. Trollope's The Ancestor diamonds is an example.

The psychological crime novel, as Symons suggests, centres upon the reasons for a person's actions in a given situation. It is therefore concerned primarily with "why" and not "who". In Patricia Highsmith's Those who walk away, Coleman shoots at Ray Garrett, but Garrett is compelled to remain close to his would-be killer, instead of removing himself from his presence.

The thriller or adventure novel can be considered an off-shoot of the picaresque novel such as Don Quixote or Tom Jones. It consists of a linked series of adventures, often in the form of a chase. It is usually, though not exclusively, concerned with secret agents. It is an essentially dramatic work, and should culminate in the overthrow of the chief villain. Hammond Innes and Alistair Maclean are thriller writers.
The mystery or suspense novel deals with the mystery and horror of a situation, often with hints of the supernatural. It is the contemporary version of the Gothic novel and closely linked to science fiction. The spy story details the lives and work of spies and secret agents. Examples range from the prosaic *The spy who came in from the cold* (18), to the more fantastic *Goldfinger* (19).

The detective story, or whodunit, the field of investigation for this study, tells the story of an alleged crime, and the efforts of an investigator to find the true solution.

Some literary critics and many writers of detective stories deny that this genre of fiction has any claim to be called "literature", or to be classed as "novels". What is the definition of a novel; does it share any common qualities with the detective story?

Both A.F. Scott's *Current literary terms* (20), and *Longmans companion to English literature* (21), define the novel in fairly similar terms as

"a fictitious prose narrative dealing with human beings and their actions over a period of time, and displaying varieties of human character in relation to life"

and

"a work of narrative fiction of some length, nearly always in prose and bearing a close resemblance to daily life in psychology, environment and time scale"

By these definitions, the detective story could qualify as a novel, for it is a fictitious narrative written in prose, and it does deal with human beings - but does it bear a close resemblance to daily life? The answer to this will become clearer during this study. If the detective story is considered as a true picture of life, then a student of twentieth century society could reasonably believe

"that the most prominent features of our culture were inefficient and corrupt police forces, a multitude of urban and charming private detectives, and a constant
series of domestic crimes occurring principally in large country houses and committed exclusively by people of the most harm-lesss and respectable outward appearance. (22)

However, in as much as the detective story shows the lives of people affected by calamitous events, it may be said to convey a true psychological picture of a section of life. It does not reflect an entire picture of human life, it cannot, because of its prescribed form. The action usually takes place over a short period of time, and for most of that time, the characters are living in abnormal circumstances, under the threat and fear of suspicion and death. This then is what is reflected, a picture of this part of human life, and as far as the reader can judge (for how many readers or authors have been caught up in similar circumstances?), some truth and realism are shown.

Many writers consider the detective story as a form of escape literature, part of "popular" culture, and as such not intended to be part of "literature". Raymond Chandler disagrees that this alone excludes the detective story from the ranks of "literature".

"I merely say that all reading for pleasure is escape, whether it be Greek, mathematics, astronomy, (23) Benedetto Croce, or The diary of the forgotten man."

Surely the purpose of fiction is not merely to educate, instruct or enlighten? Surely it is also to entertain, and this implies some removal from everyday life, into what is for us, the unknown. In other words, escaping and forgetting life in a world of the past, the future, the unfamiliar and the unknown. If this is a function of the novel, then the detective story as an entertainment, is worthy of this classification.

It should not be forgotten that the detective story began its life by being the exclusive property of "literary" writers, such as Poe, Dickens
and Wilkie Collins. Referring to the latter two writers, Dorothy Sayers says:

"These7 writers approach the subject in the spirit of the novelist: however complicated the problem, they never present the story as an isolated episode existing solely in virtue of its relation to the mechanics of deduction. They are interested in social background, in manners and morals, in the depiction and interplay of character; their works have a three dimensional extension in time and space, they all, in their various ways, offer some kind of 'criticism of life'"

It was with these ideals in mind that she planned to write <i>Caudy Night</i> as a novel of manners rather than a "pure" detective story.

Moreover, if the literary antecedents of the detective story are considered, it will be seen that these include, as well as the novel, classical Greek tragedy, which was the "popular" literature of its day. Indeed, Miss Sayers points out that although Aristotle's <i>Poetics</i> were about tragedy, he really

"desired a Good Detective Story; and it was not his fault, poor man, that he lived some twenty centuries too early to revel in the ferripites of Trent's Last Case, or in the Discoveries of The Hound of the Baskervilles.

Though this may appear far-fetched and even facetious, there is some truth in it, and W.H. Auden compares the two forms of literature (11)

<table>
<thead>
<tr>
<th>Peaceful state before murder</th>
<th>False innocence</th>
</tr>
</thead>
<tbody>
<tr>
<td>Murder</td>
<td>Revelation of presence of guilt</td>
</tr>
<tr>
<td>False clues, secondary murder</td>
<td>False location of guilt</td>
</tr>
<tr>
<td>Solution</td>
<td>Location of real guilt</td>
</tr>
<tr>
<td>Arrest of murderer</td>
<td>Catharsis</td>
</tr>
<tr>
<td>Peaceful state after arrest</td>
<td>True innocence</td>
</tr>
</tbody>
</table>
The cleansing theme is a common one: an event takes place, and this action and its consequences must be removed. The chorus in Greek tragedy comments upon action taking place on stage and narrates that which happens off stage. In the detective story, this role is often undertaken by the investigator's "stool".

There are also similarities between the detective story and Elizabethan revenge tragedy. This, as in Tourneur's Revenuer's tragedy, ends with the stage piled high with corpses, after scenes of great violence. Consider Red harvest, which also ends with many corpses. Most detective stories can be seen as Moralities, the villain as Evil and the investigator as God, Good triumphing over Evil. This distinction is not always so clear cut; sometimes the criminal, in removing an unworthy person, acts as an agent of God. Similarly, the investigator can become a symbol and Mike Hammer has been called "the hammer of God".

Although subject matter and form are important elements in a novel, style can make or mar it. The detective story exhibits a wide range of styles, from the consciously literary style of Dorothy Sayers and Chandler's vivid prose, to the pedestrian style of Crofts and the careless writing of Mickey Spillane. Style does not preclude greatness in a detective story. The case is an ingenious, well-wrought story, it is of great historical importance, yet the style is very stilted, as if all the characters were aliens speaking English. Somerset Maugham denies "literary" style any place in a good detective story.

"The best writers of detective stories are those who give you the facts and the inferences to be drawn from them in readable English, but without any grace of style. Fine writing is here out of place. We do not want a purple passage to distract us when we hanker to know the meaning of that bruise on the butler's chin."

It seems that Maugham may have hit upon one secret of the detective story style: that at the very least, it should be "in readable English", and
also be right for each character and situation. This style may very considerably, for it includes the unexpected image conjured up by Raymond Chandler

"The tropical orchids smelled as overpowering as boiling alcohol under a blanket" (29)

and the dialogues between Wimsey and Bunter

"Bunter!"

"Yes, my lord."

"Her Grace tells me that a respectable Battersea architect has discovered a dead man in his bath."

"Indeed, my lord? That's very gratifying."

"Very, Bunter. Your choice of words is unerring. I wish Eton and Balliol had done as much for me. Have you found the catalogue?"

"Here it is, my lord."

"Thanks. I am going to Battersea at once. I want you to attend the sale for me. Don't lose time - I don't want to miss the Folio Dante ... Look I've marked the lots I want, and put my outside offer against each. Do your best for me. I shall be back to dinner."

"Very good, my lord." (30)

which are stilted, but bearing the ring of truth nevertheless. A very tortuous style or one that was ungrammatical would distract from the focus of the story - its subject matter.

To conclude then, it does not appear that the detective story can qualify as part of the genus "novel". The format of the two is the same, but the representation of human life in its entirety cannot be seen in the detective story, without it losing its immediacy, which is so necessary to grip the attention of the reader. This will also be seen in the following chapters. The limited subject matter is so much more important that all other features of the novel, including style and characterisation (especially the latter) are often only adequately
produced. As George Stevens points out

"It is in the readability of a detective novel that its chances for survival inhere. And for re-readability there must be more than an ingenious plot, more than a unique murder device. There have to be characters - existing in a magnetic atmosphere. These qualities are prominent in even the weakest of the Conan Doyle stories." (31)

It is perhaps a lack of preoccupation with all the qualities which make up a novel, which leads to reviewers denoting the detective story to a place apart from the novel. (This happens in some Public Libraries, where detective stories, along with westerns, historical novels and romance, are arranged in their separate categories, and physically segregated from the "classical" novel of Eng. Lit.). Dorothy Sayers does not agree with such segregation, implying as it does that the two forms are distinct and inalienable

"For it is a mistake (and a very common one) to suppose that a mystery (Detective) story cannot have the element of greatness. It cannot, perhaps, claim to be one of the greatest literary types - though there is always the great cautionary example of Hamlet, set like a sign-post to show how far blood-and-thunder may go on the road to Farnamagus - but within the necessary restrictions of the form, it is as capable of its own proper greatness as a sonnet within the restrictions of octave and sestet" (32)

Here is clearly stated a truth about the detective story: within its own limits it can be great, just as a sonnet within its own limits can be great.

It was seen earlier, that a definition of "the detective story" is possible, but why was this form chosen in preference to one of the other related categories? The field of adventure - mystery - thriller - spy - psychological crime stories represents a large percentage of published fiction. It seemed desirable therefore to limit this field, to produce
a computer research area. Limitations were made in three ways.

1. by concentrating only on the "pure" form, the detective story and excluding all other related forms

2. by including only those detective novels written in the English language. Although the French writers Gaboriau, Leblanc and Leroux were popular in the years before the Second World War, since then, there has been only one really important overseas writer, Simenon. Like many other writers, Simenon does not concentrate solely on the detective story. His series of Maigret stories is paralleled by a series of psychological crime novels. Other Continental writers of note include Friedrich Durrenmatt and Sjowall & Wahlöö.

3. the various sub-divisions of the detective story were isolated, and representative authors were chosen in each category. This study will concentrate mainly, but not exclusively upon these writers.

The subdivisions of the detective story are as follows:

1. the "classic" story: in such stories, the investigator is not a member of the official police force, although in many cases, he may be connected with it, e.g. Ellery Queen's father is a police inspector, Reggie Fortune is a police surgeon. Representative authors are Margery Allingham, N. C. Bailey, E. C. Bentley, Anthony Berkeley, Nicholas Blake, Agatha Christie, Conan Doyle, John Dickson Carr/Carter Dickson; Michael Gilbert, Ellery Queen and Dorothy Sayers.

2. the "inverted" story: in this, the criminal is identified at the beginning, and the interest is centred upon how the investigator brings the criminal to book. Representative Authors are R. Austin Freeman, Roy Vickers and Francis Iles.

3. the "hard-boiled" story: in this, the emphasis is upon violence and corruption which is investigated by a tough gun-carrying licensed
enquiry agent or "private eye". Representative authors are Dashiel Hammett, Raymond Chandler, Ross MacDonald and Mickey Spillane.

4. The "police procedural" story: in this, the routine police investigation of a crime is shown. It has been used both by American and British writers to portray both good and corrupt police. Representative authors are (American) Hillary Waugh, Chester Himes, Ed McBain and John Ball; (British) Freeman Wills Crofts, J.J. Marric and John Bingham.

5. Wilkie Collins: the author of "the first, the longest and the best of modern English detective novels" stands alone, and cannot be classified.

It is proposed to study the detective story as illustrated by the work of the above authors, in the following subject areas:

- Murder
- Justice and retribution
- The victim
- The criminal
- The investigator

A final chapter will sum up the results, and draw any conclusions.

First, however, it is necessary to outline the development of the detective story from its origins, at the beginning of the Victorian era, to the present day.

The beginnings of the detective novel have been traced back to the Bible (Eel and the dragon, Susanna and the elders, Virgil, Voltaire, the Gothic novel, and William Godwin) but as Julian Symons notes:

"those who search for fragments of detection in the Bible and Herodotus are looking only for puzzles. The puzzle is vital to the detective story in itself, and its place in crime literature generally is comparatively small"
Howard Haycraft has pointed out in *Murder for Pleasure* (38), that until an efficient and respected police force was established, it was impossible to write a work which supported the forces of law and order. Most traditional crime stories emphasize the romantic criminal hero - Robin Hood, Dick Turpin - not the official law enforcers, not the Sheriffs of Nottingham. This theme still persists, and can be seen today in the stories about Tom Ripley (39) and The Saint (40).

The pre-history of the detective story is interesting (and can be used to bolster the case for the detective novel), but the modern story was created by the publication in 1841 of *The Murders in the Rue Morgue* (41). This short story contained the germs of most features of the detective story.

1. the eccentric upper class amateur investigator Dupin, with his nocturnal wanderings and hermit-like existence: e.g. Holmes, Vance, and Wimsey.

2. the slightly stupid hero worshipping stooge: e.g. Watson, Hastings

3. the use of deductive logic by the investigator: e.g. Holmes, Poirot

4. the idea of the least likely and wrongly suspected person: e.g. *The Murder of Roger Ackroyd* (42).

5. the locked room mystery: e.g. *The Hollow Man* (43)

Poe was writing before the establishment of a detective force in England or of a properly organised police force in America. He was influenced by the *Memoires of Vidocq* (44), published in 1828. These relate the true story of the criminal turned detective, who rose to be the head of the Sûreté. This may well account for his stories being set in France, even though one was based on a contemporary New York murder case (62).
Throughout his life, Dickens was interested in the work of the police and real life crime. He wrote a series of articles on the Metropolitan Police in his magazine Household Words. Oliver Twist (45) portrays the lives of criminals, but Bleak House (46) is his first novel with a true detective element in it, even though this merely forms a subplot. His only attempt to write a full length detective story, The mystery of Edwin Drood (47), was left unfinished at his death, and thus poses an even greater mystery and one that can never be solved.

Wilkie Collins was a close friend of Dickens, and this fact, together with his reading of The Hewgate calendar (48), probably influenced his choice of themes for The woman in white (9) (1860) and The moonstone (49) (1863). The former is properly a mystery story, but the latter takes its place as the first great English detective story. This was based to some extent on the real life murder case involving Constance Kent. Two interesting facts about The moonstone are its narrative form, and that it is about a theft, not a murder.

After Dickens and Collins, there was a gap in the composition of detective stories both in Britain and America, while in France, Gaborion and Du Boisgobey were writing roman policiers. The next important author was Anna Katherine Green, the first woman writer of note, and probably the first to apply the adjective "detective" to this form of fiction, as she did in her book XYZ, a detective story (50), first published in 1883.

The year 1887 witnessed the publication of Conan Doyle's A study in scarlet (51), and the advent of the detective story proper. Doyle continued the themes of the eccentric amateur investigator, who worked by deduction, and his stooge. Holmes' deductions seem more spectacular than those of Dupin. Like Collins, Doyle's stories were not exclusively about
murder, but included theft, spying and blackmail.

In the early years of this century R. Austin Freeman, like Doyle, a doctor, created the first scientific investigator, Doctor Thorndyke, and also the "inverted" story. This ignored Aristotle's dictum that a work required a beginning a middle and an end, in that order. It began with the crime, and the identification of the criminal, and this was then investigated by Thorndyke, who scientifically trapped the criminal. He too usually had a stooge, often Jervis. Francis Iles and Roy Vickers also wrote this type of story.

The closing years of the First world War saw the rapid growth of the detective story, and the start of what has been called "The golden age of the detective story". This is a difficult period to define exactly, but can be said to cover the inter war years to the commencement of the Second World War in 1939.

The first important writer of this period was E.C. Bentley, chiefly remembered for one work, Trent's last case(52), 1913. This was probably the first detective story in which the myth of the omniscient investigator was disproved. Trent is obliged to hear his solution refuted and is moved to declare that he has investigated his "last case". In 1920, Freeman Mills Crofts started to write detective stories which depended upon the breaking down of a seemingly watertight alibi, which often involved the use of railway timetables. His most famous novel is The cask(27), 1920, an excellent example of a well planned alibi, and patient detective work by the police.

Agatha Christie's long writing career opened in 1920, with the publication of The mysterious affair at Styles(53). Since then, the exploits of Poirot, Miss Marple, Tommy and Tuppence have become known to a wide public
in many lands. "Anthony Berkeley"/"Francis Iles", two parts of the same writer, produced both straightforward detective stories, Trial and error (54) as well as ingenious inverted ones, Before the fact (55). Margery Allingham followed the example of Dorothy Sayers when she made her detective, Albert Campion, a member of the British aristocracy, albeit that we never learn his real name and title. "Nicholas Blake" (C. Day Lewis) named his investigator Nigel Strangeways, and made him a practising private detective. Yet another writer hiding behind a pseudonym is "Michael Innes" (J.I.M. Stewart) novelist and Oxford don. His first work, Death at the President's looking (52), featured John Appleby, a member of the police force, thus bellying the main trend of investigator during this period. This book, together with Hamlet, revenge! (57) and Lament for a maker (58) are his masterpieces. Ngato Marsh, still writing today, as are Innes and Christie, also makes her investigator, Roderick Alleyn a policeman.

Dorothy Sayers stands apart from such writers. As has already been seen, she was a critic of the genre, and attempted to write novels which concentrated upon style and characterisation as well as subject. Lord Peter Wimsey is the super-eccentric amateur investigator, who worked with two stooges, Parker and Bunter. Lord Peter also embarked upon a love affair which led eventually to marriage: this was a new venture for the detective story.

In America, S.S. Van Dine, tried to outdo the British in the eccentricity of his investigator, Philo Vance. As a result, Vance becomes unbelievable and insufferable. As Ogden Nash wrote

"Philo Vance
Needs a kick in the pants" (59)
The Anglo-American writer John Dickson Carr/Carter Dickson, commenced his long writing career in 1930. His first investigator, Bencolin, was French, and was quickly superseded by Dr. Gideon Fell and Sir Henry Merrivale, commonly referred to as H.M. Carr is the locked-room story expert, the varieties of which he expounded in *The hollow men*. Recently, Carr has placed his stories in an historical setting. Other contemporary writers, notably Peter Lovesey, have continued this trend.

The "hard-boiled" school, which was less interested in pure detection than in violence, was founded by Black Mask writers, especially Dashiell Hammett, with the publication in 1929 of *Red Harvest*. His example was followed by Raymond Chandler, and Ross MacDonald & Mickey Spillane.

Since the end of the Second World War, the most important change in the detective story has been its close ties with the psychological novel. In many cases the two blend to become the psychological crime story. Of the writers in this genre, Patricia Highsmith is the most celebrated, for example, *Strangers on a Train* (10), was made into a successful film.

Julian Symons is notable in that his first novels were orthodox detective stories, but his later works are psychological detective novels. Most writers continue to produce the type of story which first brought them to fame: Symons is notable because of his change, which has also been performed by "Anthony Berkeley"/"Francis Iles". Several writers have written the occasional "different" story, e.g. Agatha Christie's *Endless Night* (60). Other types of detective story still continue to be written, and in some of these, the official police forces are seen to be open to charges of bullying and corruption. With the notable exception of Michael Gilbert, few new writers of outstanding merit have appeared since 1939. Many of the younger writers tend to work outside the field of the
"pure" detective story. For example, Dick Francis' books are thrillers, not detective stories. They are however usually reviewed under the generic heading, together with spy stories, mysteries, etc. About the only writers whose work appears to merit a full length review are Simenon, Patricia Highsmith and Ross Macdonald.

Now that a definition of "detective novel" has been presented, and an historical survey of the genre outlined, the remainder of this thesis will discuss important themes and attempt to discover the extent to which the detective novel reflects a picture of life.
Chapter 2. Murder

The principal subject of the detective novel is murder, although there are exceptions to this which will be mentioned later. One of the objects of this chapter will be to consider why murder has become so popular a subject. It will also consider some of the methods used to commit murder, and the reasons why murder is committed.

It is probably true that most readers would expect a detective novel to be about a murder or murders, even if other crimes were present in the plot. In fact, "detective" and "murder" novel could well be used as synonyms.

However, several famous detective novels are not about murder. Poe chose murder as the subject for his first two stories, but his third, The purloined letter (63), is about the theft of a document. This in no way detracts from the tension of the story. T.S. Eliot called The moonstone

"the first and greatest of English detective novels" (64)

Yet, although a murder does occur, that of Godfrey Abelwhite by the three Indians, the interest of the plot is centred on the theft of the diamond. Dorothy I. Sayers wrote Gaudy night as a "straight" novel, and its main interest is in the emerging relationship between Lord Peter and Harriet. The background, and the reason for the two meeting again, is a series of minor but vicious practical jokes at Shrewsbury College, Oxford. These culminate in a murderous attack on Harriet.

Nearly ever other detective novel of note is about murder. However, detective novels which appear to be about murder sometimes
contain violent deaths, which upon scrutiny turn out to be either accidental death or suicide. For example, in *Clouds of Witness* (65), a suspected murder turns out to be suicide, and the death which Mr. Pottermack is so at pains to conceal (66), is in fact accidental. In novels such as these, the expectation is that murder has taken place, and therefore they may be considered as murder novels.

The above remarks apply to the full length detective novel, but many detective short stories are not about murder. The tales about Raffles, by E. W. Hornung (67), are usually about petty crimes, (petty only when compared with murder), such as theft. Of the 56 Sherlock Holmes short stories, 28 are about murder, and 8 others contain accidental deaths or suicides. The remainder include cases about non-indictable crimes, such as *A case of identity* (68), or cases in which no crime occurs, e.g. *The blanched soldier* (69), as well as theft, blackmail, etc. Yet the four long novels are all about murder. This may be because of the limitations imposed by the short story form, where little characterisation or detailed plots can be shown. Murder novels with their important subject matter require more details than can be fitted into the space of a short story.

We can therefore restate the main preoccupation and subject matter of the detective novel as that of alleged or suspected murder, which will include both murder stories and exceptions such as those noted earlier.

From the high rate of murders and mass murders which occur in detective novels, a future student of twentieth century culture might well believe that this was a reflection of true life crime. This is not borne out by the 1974 annual Criminal statistics (70). In 1974,
in England and Wales, a total of 1,963,360 offences were recorded by the police. Of these 63,781 were of violence against the person, and 600 were homicide, i.e. murder, manslaughter and infanticide. In fact, only three other classes of crime contained fewer offences, these were sexual offences, robbery and "other". The two largest categories were burglary and theft. Or put in another form, out of 600 cases recorded by the police as homicide in 1974, 535 have been completed as such, which means that there was 1 homicide victim per million of the population of England and Wales. This total of 535 includes 114 victims of murder, but excludes 65 cases no longer recorded as homicide i.e. found to be self-defence, accident or lesser offences. The number of murders in real life therefore, is considerably less than in detective novels, another instance of lack of reality.

One question to be answered is why murder has become the most popular subject for detective novels. If we agree that most readers enjoy detective novels because they are a form of escapism, then

"the mystery is a masquerade . . .
/in/ which we can forget the real world of uncertainty and disorder" (71)

This surely is not true, because the world of the detective novel is initially a world of uncertainty and disorder. A murder necessarily disorders the world in which it happens and creates danger for the occupants. The escape is not from uncertainty and disorder into certainty and order, but into a world of uncertainty and disorder, like the real world. Unlike this world, the chaos of the fictional world is resolved when the murder has been investigated and the criminal discovered. It is also an escape into a world of fantasy whose circumstances are so completely different from the ordinary world in
which most people live. Robbery is not an uncommon occurrence, but few people are acquainted with murder in any form, except as a jurymen or women. The detective novel may be a form of escapist literature, but surely the reader expects to be told of worlds, places and events which he cannot hope to encounter himself?

Murder stories are therefore novels of fantasy because they present a situation (i.e. murder) in which the reader will rarely find himself, while at the same time ignoring the rest of human existence. This is one reason why detective novels are concerned with murder.

Detective novels also present a world in which, unlike this, the guilty are always discovered

"one advantage of the detective story is that unlike real life, guilt could always be definitely fixed" (72)

A society is upset by a violent death but is restored to its original situation by the searching out and finding of the guilty. Each problem is solved neatly and life continues as it did before the upset.

Until the passing of the Homicide Act in 1957(73) and the Murder (Abolition of the Death Penalty) Act in 1965(74), murder was a capital crime in Great Britain. Reducing the sentence to life imprisonment, which may be as little as eight years, has taken away any deterrent. It has also led to sentencing anomalies, since other criminals, such as spies and the Great Train robbers, have been given much longer specific terms of imprisonment. It is now quite usual for a judge in a murder case to recommend a minimum term of imprisonment.

When murder carried with it the highest penalty administered by law, there was more at stake for the murderer to lose. In detective stories murderers were often forced into further cover-ups to conceal
the initial crime. This rarely happens in real life. Even the murders of mass killers are seldom committed for this reason. Each killing of Christie (75) was quite separate, with the possible exception of his wife, whom he may have killed because she became suspicious of his activities. Thus

"capital crime gives us an adversary who is playing for his life, and who consequently furnishes the best subject for dramatic treatment" (76)

Murder is a more exciting crime, having more to do with human relationships than others such as complicated company fraud, which also requires specialist knowledge. It lends itself particularly well to the creation of a dramatic and complicated plot, which is all important in a detective story. There is great interest in observing men pushed to the limit of their endurance and breaking under the strain, especially as murder is still regarded as the most heinous of human crimes. Even with the abolition of capital punishment, the interest is still as strong, and murder, unlike most crimes, still makes headlines in the press.

Psychologists and psychoanalysts have turned their attention to the detective novel and have produced several theories. Both Marie Bonaparte (77) and Geraldine Pederson-Krag (78) believe that the murder is really a symbolic representation of parental intercourse, or what they term "the primal scene". In her psychological analysis of The murders in the Rue Morgue, Bonaparte says

"As the reader will already have guessed, the murder of Mme L'Espanaye by a ferocious ape is the equivalent, for the unconscious, imbued with sexuality, of a representation
of the sexual act. Furthermore, the severed head of the old woman is a castration symbol, a reference to the theme of female castration which forms the subject of one of the fantasies most frequently met with in male children. Not content then, with penetrating the body of Mme L'Esperance with the phallic razor, the orang-outang in Poe's tale scalps her and cuts off her head in Poe's tale scalps her and cuts off her head"

Certainly, thoughts and ideas on this theme would never occur to the reader, and it is more than doubtful whether any writer had the slightest idea of this in mind during the composition of his work. One must respect the integrity of such a view, even if one regards it as implausible when applied to the whole range of the detective novel. In the case of Poe, a neurotic drunkard, such analysis may well be accurate.

As Poe was largely dependent upon alcohol, so Wilkie Collins came to rely upon laudanum, and it is his experiences that are related by Ezra Jennings in The moonstone. Charles Rycroft \(^{(79)}\) analyses this novel as dealing with the theme of repressed sexuality. The moonstone symbolises Rachel's innocence or virginity, which Franklin Blake covets but cannot obtain. His theft of the diamond is his fulfilling of this subconscious wish. This novel, published in 1868, during the age of Victorian morality, does not allow Blake to have a sexual relationship with Rachel, nor make her the object of his fantasies, for he loves her, and she has become his idealised woman. All this must wait till after marriage. However, Rycroft further states "one of the pitfalls of psychoanalytic interpretations of literary works is the fallacy of attributing to fictional characters unconscious motivations and conflicts, which can in fact only legitimately be attributed to their creators"
He also says that there is nothing positive in Collins' life to bear out the ideas he has put forward. This analysis seems more reasonable than that of Bonaparte's, but it is only one analysis applied to one novel, and neither individual analysis should be applied generally.

There is however, a third and more generally acceptable psychological reason why murder has become the main theme of the detective novel. This is the theory of repressed aggression

"for the fact is that the theme of murder - is in itself, it should not be forgotten, an appeal to the instincts of aggression which slumber within us, but which are so repressed by our civilization that we cannot allow them free play except in fiction or in the chase" (77)

At some time, most people have expressed a wish to kill another person.

"Everyone's a murderer at heart. The person who has never felt a passionate hankering to kill someone is without emotions. And do you think it's ethics or theology that stays the average person from homicide? Dear no! It's lack of courage - the fear of being found out, or haunted, or cursed with remorse . . . Nations declare war against one another on the slightest provocation, so they can, with impunity, vent their lust for slaughter." (80)

The act of murder is morally and socially wrong; moreover, murder will exact a high penalty from society. Therefore society at large refrains from consciously exercising this instinct. It is still present, and because people are murderers at heart, they try to release their aggression by reading about acts of violence as they are shown in detective novels.

It is easier to state that the chief subject of the detective novel is murder, than to answer the question "Why murder?" The answer to this latter question may be summarised as follows:
1. A murder story is a form of escapist literature describing a situation which the reader will never experience.

2. Murder is the most important of human crimes for which Society will exact punishment and in a murder story, the guilty person is always identified.

3. Despite individual psychological theories, the main psychological reason for murder being so popular, is its appeal to the readers repressed desires of violence and murder, which is linked to the fear of what may happen if the crime is discovered.

One problem faced by writers of detective novels is whether they can write of previously untried murder methods or not. If they do, will they suggest methods to potential killers? This may account for the fact that early detective novels were often unspecific about the actual cause of death, merely citing an unknown poison. In real life, murderers frequently use the first weapon to hand - kitchen knife, poker - in fiction, methods are often more sophisticated.

Another problem faced by the killer is how to dispose of his victim's body. He may choose instead to make his crime appear to be the outcome of natural causes. This can trap the unwary, especially if he forgets that a victim who is dead before his body is put into water, will have no trace of water in his lungs, thus proving his death was not due to drowning.

British official criminal statistics recognise seven different murder methods, and these will be used to discuss fictional murder methods. The first method listed is the sharp instrument, often thought to be the weapon of the foreigner. In 1974, out of a total of 114 murders in England and Wales, 43 were caused by sharp instruments.
This usually takes the form of stabbing, often with a dagger. It is the lack of uniformity of the stab wounds on the body of Ratchett in *Murder on the Orient Express* (81) which starts Poirot thinking that there may be more than one killer. The actual wounds themselves may give clues to the identity of the killer: the force used may indicate his or her sex, the direction of the wound the left or right handedness, the size of the wound may indicate the exact weapon used. To illustrate this, Poirot and a doctor discuss the wounds on Ratchett's body:

"How many wounds are there exactly?"

"I make it twelve. One or two are so slight as to be practically scratches. On the other hand, at least three would be capable of causing death . . . You see these two wounds - here and here - he pointed. They are deep, each cut must have severed blood-vessels - and yet - the edges do not gape. They have not bled as one would have expected."

"Which suggests?"

"That the man was already dead - some little time dead - when they were delivered. But that is surely absurd . . . You see this wound here - under the right arm - near the right shoulder. Take this pencil of mine. Could you deliver such a blow?"

Poirot poised his hand.

"Précisément", he said. "I see. With the right hand it is exceedingly difficult - almost impossible. One would have to strike backhanded as it were. But if the blow were struck with the left hand -"

"Exactly M. Poirot. That blow was almost certainly struck with the left hand."

"So that our murderer is left-handed? No, it is more difficult than that, is it not?"
"As you say, Mr. Poirot. Some of these blows are just as obviously right-handed."

"Two people. We are back at two people again."

The handle of a sharp instrument, as well as other weapons, may carry fingerprints, which can lead to the identification of the killer. It is surprising that fictional criminals still neglect to wear gloves.

It is quite possible for a person to be stabbed and to remain unaware of the fact for some time. Tina Argyle, in Ordeal by Innocence (82), was able to walk outside the house in which she had been stabbed before she collapsed. This fact may allow the killer to divert attention from himself, since his victim may be found in some place where he can prove he was never been because of an alibi.

A cut throat is a particularly messy kind of crime, especially if the victim is a hemophiliac, as was Paul Alexis in Have his Carcase (83). This led to the actual time of his murder being put much later than it really was, for the blood seen by Harriet Vane was still wet. This suggested that the killing was recent. A cut throat is one step removed from decapitation, which is what happens to the victims in The Egyptian Cross mystery (84). This is to prevent identification of the bodies, and to turn attention from the real murderer, who was thus presumed dead. A typically American weapon, the ice-pick, is used by Raymond Chandler in The Little Sister (85), it being the modus operandi of one particular gang. If the criminal does not pick up the nearest weapon to hand, he often uses a weapon with which he is familiar. Thus Patrick Cairns, a harpoonist, uses that weapon with which to kill Captain Peter Carey in Black Peter (86) by Conan Doyle.
It is important for the medical details of a killing to be described accurately, and it is interesting to note that doctors are among some of the most prominent detective novel writers, e.g. Conan Doyle, R. Austin Freeman. The reader has to assume that such details are accurate, since, unlike the investigator, he cannot be expected to have specialised knowledge.

The second murder method is the blunt instrument, so beloved of detective writers, that it has become proverbial. In 1974, it accounted for 21 out of 114 murders. Possibly the commonest blunt instrument used is the household poker, lying near at hand. Just as the sharp instrument, so too may the blunt give clues to the identity of its user. Fingerprints are again a danger. Julian Freke in *Whose body?* (30), left no fingerprint, but he committed other errors, including a bed not slept in properly.

Although only indirectly responsible for Victor Dean's death, the catapult shot by Tallboys in *Murdery must advertise* (37), caused him to fall and break his neck. His neglect in removing the evidence of his practising led Lord Peter to suspect his guilt. Felix Leidner, an archaeologist, used one of his finds, a stone quern, with which to kill his wife (38). Any traces of blood would be unlikely to be noticed and it would remain hidden among the other discoveries.

One of the more ingenious methods of using a blunt instrument was that of Frank Crutchley in *Busman's honeymoon* (39): A heavy cactus pot was linked, by means of a pulley, to the lid of a wireless, so that when the lid was opened, the pot descended upon the head of the victim. However, the fact that the pot had to be raised higher than was normal and thus gave a different view of the room from outside, led to
Crutchley's arrest.

The angle and position of a blow may indicate whether or not the user was left or right handed. Neville Strange in *Towards zero* (90) was aware of this, and, since he was a tennis player used his weapon (a brass knob on a tennis racquet handle) back-handedly to throw suspicion on his left-handed ex-wife. In this he is not wholly successful.

"She was struck you see, on the right temple - but whoever did it must have stood on the right hand side of the bed - there's no room on the left, the angle from the wall is too small."

Leach pricked up his ear.

"Left handed?" he queried.

"You won't get me to commit myself on that point," said Lazenby. "Far too many snags. I'll say, if you like, that the easiest explanation is that the murderer was left-handed - but there are other ways of accounting for it. Suppose, for instance, the old lady had turned her head slightly to the left just as the man hit. Or he may have previously moved the bed out, stood on the left of it and afterwards moved the bed back."

This illustrates that for one attack, there may be more than one explanation, and that Neville's elaborate plan shows signs of failing right from the outset.

The actual condition of a wound may indicate that an apparent suicide is really murder. Oscar Brodski is believed to have killed himself under a train, but when Thorndyke examined the body, he observed

"You noticed the small scalp wound above the left temple? It was a glancing wound, and might easily have been made by the engine. But - the wound had bled; and it had bled for an appreciable time. There were two streams of blood from it, and in both the blood was firmly clotted and partially dried. But the man had been decapitated; and this wound if inflicted by the engine, must have been made after
the decapitation, since it was on the side most distant from the engine as it approached. Now a decapitated head does not bleed. Therefore this wound was inflicted before the decapitation." (91)

This may be compared with the victim of drowning who has no traces of water in his lungs. It again shows how difficult it is for the murderer to disguise his crime successfully.

The third means of murder, hitting or kicking, appears to be as unpopular in real life as in detective fiction. It is assumed here that manual hitting is meant, not the battering to death with a weapon. In 1974, only 9 out of 114 murders were by this method. In fact, such cases are often sordid and petty. In 1947 Haydn Evans quarrelled with an old woman, and in his rage kicked her to death.

A blow may be an indirect cause of manslaughter. If the victim is knocked down, and in falling hits his head on another object, which kills him, then manslaughter and not murder has been committed. This is what happens in both Mr. Pottermack's oversigt (66) and Five red herrings (92). In each case murder turns out to be accidental death.

When Seward, possibly using a skill learned as an American Marine, broke Lowell Mitchell's neck, it was unintentional, but his subsequent attempt to fake a suicide was unsuccessful

"Death was listed as instantaneous and caused by a broken neck. That was borne out by the fact that there was no water in the lungs." (93)

It is probable that in real life most crimes of this kind occur in fights between two persons, or during gang fights. This would not appeal so much to the reader, since such crimes are often simple, and the plot of a detective novel should be so contrived as to make identification of the criminal difficult. Moreover gang warfare,
especially in America; tends to be fought with guns rather than with fists. The fight between two individuals would have to be fairly long and vicious if death was to result, unless, as noted earlier, it resulted in a fatal fall.

Category four includes deaths by strangulation or asphyxiation. These are often the result of argument between men and women: this can be seen in The case.\(^{(27)}\) In 1974, this category was the third most popular, accounting for 20 out of 114 murders.

As with other murder methods, this too can leave clues pointing to the murderer. For instance, manual strangulation may leave livid marks on the skin, onto which only the hand of the killer will fit, as well as other disfigurements.

"Once she had clearly been beautiful, but now
the face was terribly black and swollen. The
dark eyes were open and protruding, and held
an expression of deadly horror and fear. The
lips were drawn back showing the white, even
teeth. And below, on the throat were two
discoloured bruises, side by side, round marks
close to the windpipe, thumb prints of the
animal who had squeezed out that life with
relentless and merciless hands."\(^{(27)}\)

If however, some form of ligature is used, this may also leave clues, either because it is the property of the killer, or because of the way it is fastened. For instance, certain knots are peculiar to the seafaring profession. If the ligature belongs to the victim, this will remove one source of danger which the murderer must face, i.e. having the murder weapon traced back to him.

Although The moonstone is primarily about the theft of the jewel, Godfrey Ablewhite is smothered by the Indians. Asphyxiation is the second method in this category. Death in captivity\(^{(94)}\) is an unusual detective novel since it is set in a prisoner-of-war camp in Italy. Coutoules, a British agent is smothered, and his body is put into an escape tunnel, where a roof fall is faked. The fact that this death
is not accidental is noticed firstly because of a mark on the neck, and secondly, because his fingernails have all been pulled off. When a fellow prisoner is trapped by a fall he realises

"Even if you did have your hands free you couldn't pull your nails off - not in sand. It's a pretty toughly rooted growth, a nail. You might bruise the tips of your fingers or even scrape them raw. But you wouldn't pull a nail off."

Shooting, the fifth category, is, both in real life and fiction, more popular in America than Britain. In the United States in 1972, out of 15,852 cases of murder, 10,379 or 65.6% were shootings, by far and away the largest category. (95) In the same year, in England and Wales, out of 149 cases of murder, 16 or 10.6% were shootings (96).

American detective novels, especially those of the hard boiled school, proliferate with gang shootings. The killers nearly always use pistols or revolvers. Guns are more readily available in America than in this country; one reason for the greater use of firearms. Moreover, American police, unlike the British, are armed; this encourages the criminal to use a gun. For wholesale mass shootings, Dashiell Hammett's Red Harvest is a good example, as all the gangsters running the town of Personville are shot dead by the end of the novel.

As with other weapons, fingerprints left on guns can lead directly to the conviction of the killer. They can also lead to the killer's downfall should he try to fake a suicide by placing the fingers of his victim on the gun. This is seen clearly in the following extract:-

"'Hi' said Japp. "Bullet entered the head from behind the left ear."

"Exactly", said the doctor. "Clearly impossible for him to have fired it himself. He'd have had to twist his hand round right round his head. It couldn't have been done."

"Yet you found the pistol clasped in his hand", he said.
"But it wasn't clasped in his hand", he said, "it was inside the hand, but the fingers weren't closed over it".

"Put there afterwards", said Jeff, "that's clear enough".

(97)

The solution of this shooting is not murder disguised as suicide, but vice versa. The direction of a bullet, and the presence or absence of powder burns on the skin, will both indicate from what angle or from what distance the gun was fired. It is also possible to identify a bullet fired by a particular gun from its peculiar and distinctive markings. Firearms certificates often assist in the tracing of a gun's owner.

The British tend to use shot guns and rifles almost as much as pistols and revolvers. In The empty house (98), Colonel Moran tried to kill Holmes with an air gun, one instance of another type of firearm. In this country, guns turn up in unexpected places: an Oxford College (56), a country Vicarage (99). Whenever a bullet wound is described, the reader has to assume that all the details are medically correct and that a particular gun would inflict that particular wound.

The sixth category, explosions, is new, introduced into the official statistics only in 1974 (70). This is to cover the various terrorist bombings which have become more frequent of late, as is stated in the notes to the Table

"The offences shown in the following table as by explosion include a number of incidents where terrorism was involved".

They are not often found in detective novels, probably because they are thought to be the tool of professional criminals or anarchists. One example of a bombing is in Gideon's March (101), where Matthew
Smith tries to kill the French President. His motives have become political: a hatred of the French for their execution of his son has been utilised by French extremists for their own ends.

The seventh and final category is entitled simply "other". For the purpose of this thesis, this will be subdivided into two, "poison" and "other" methods.

In early detective novels, writers were often reluctant to specify an individual poison, in case potential killers were alerted. Johnnie Aygarth in *Before the Fact* (55) purposed to kill his wife with a poison revealed to him in confidence by a detective novelist. Its name is never revealed. Now however, poisons are nearly always specified.

It should be noticed that poison is used much less now than in pre-World War II novels. This also applies to real life crimes. One reason may be that if a specific poison is used, it is essential that the writer should give accurate information as to how it was obtained. Many poisons can only be purchased by signing a poisons register, and providing reasons for such a purchase. As these regulations are now strictly enforced, it is becoming more difficult to obtain poison and this has led to a decrease in poisonings. Some poisons are readily available either as part of other preparations, or because a person has access to them in his work. A second reason for the diminution in poisoning cases may be that the effects of poison are often extremely unpleasant, not to say revolting, and consequently authors are reluctant to relate them. Certainly, now in fiction and in real life, poison is out of fashion.

The group of people who can most easily obtain poisons is the medical profession, though this often puts them under suspicion at once.
This is certainly true in real life - Grippen, Palmer, Lanson, etc. Dr. Bickleigh, who was based upon the real life poisoner, Armstrong (not a doctor), first introduced his wife to morphia, ensured her addiction and finally gave her an overdose, trusting that it would be accounted suicide (102). In Sed cypress (103), Nurse Hopkins poisoned herself and her victim with a morphine derivative, but immediately injected herself with the antidote. Her victim died, but she recovered.

When Dr. Quimper decided to poison all the male Crackenthorpes, he chose arsenic, possibly because the symptoms are similar to those of a gastric upset (104). Food and drink or medicine are the most usual media for administering poison. If the killer can prove that several people including himself took the poison but only one died, this may divert suspicion.

Since the medical professions (including dentists) can most easily have access to poisons, they may well be suspected because of this. Arsenic has already been mentioned as a useful poison because of its symptoms, which may result in a death certificate stating natural causes, in which case murder will not be suspected. In the earlier part of this century, arsenic could be obtained by soaking fly papers, (Florence Maybrick allegedly obtained the poison in this way), or as part of a beauty preparation. It is used by Norman Vaughan in Strong poison (105), a novel having certain similarities with the Maybrick case, in that both Vaughan and Maybrick were arsenic eaters. Vaughan built up his resistance to arsenic gradually, until finally, he was able to share a poisoned omelette with his victim, and remain unhermed. For a medical opinion on this, Dr. J. Yudkin says

"Solid arsenic (As₂O₃) unlike soluble arsenic compounds, produces well-marked tolerance if taken in small doses over a long period. It appears that the tolerance (Lord Peter's
"immunity") is due to the fact that the living cells of the intestine become more resistant and consequently less arsenic is absorbed. I think therefore that it would be quite possible on these lines to eliminate one's friend by sharing an arsenic omelette with him" (106)

Strychnine may be obtained from at least two sources, prescribed medicine and rat poison. Rat poison is the source used by Felix Lane in The beast must die (107). Any death from this cannot be disguised as natural, for the victim goes into convulsions and dies in agony.

Medicines contain poisons other than strychnine. Aristides Leonides' eye drops of eserine are harmless when used for that purpose, but when injected instead of insulin, they prove fatal (108). Digitalis in small doses is harmless, but an overdose will kill anyone with a weak heart, such as General Fentiman (109).

Other poisons which are quite readily available include potassium cyanide, which unlike some other poisons is particularly fast acting:

"There was a pause - then George swayed forward and slumped down in his chair, his hands rising frenziedly to his neck, his face turning purple as he fought for breath.

"It took him a minute and a half to die." (110)

This is a disadvantage to the intending poisoner, since it usually means that he has to be on the scene at the time of the killing.

Phosphorus is also present in some rat poisons, and was used by Mrs. Merrifield to kill her employer. Heroin and cocaine are readily available to the addict and can be bought for money by others. A chemist can "manufacture" several poisons, including coniine or taxine, both of which are used by Agatha Christie, who worked as a dispenser in World War I, and therefore would have direct knowledge of poisons.

Although administration of a swift-acting poison can cast suspicion on all persons near at hand, the substituted tablet or the strychnine
precipitated in medicine can allow the murderer to be far away when the victim dies. Medicine which tastes nasty will usually be accepted without demur. Though poison is often considered a woman's weapon, in fiction at least, it is as often used by men. It does have disadvantages; especially in that the means of obtaining or administering it may leave clues to the identity of the killer.

The final section of murder methods includes a heterogeneous selection. Animals as killers have been used since the Rue Morgue, though in that case, murder was unintentional. Dr. Grimesby Roylott used his swamp adder deliberately to kill in The Hound of the Baskervilles, but is killed by his "pet" in return. In 1935, Robert James used rattlesnakes to kill his wife, but exasperated by the slow-acting poison, drowned her as well.

One of the most famous murder methods used by Dorothy L. Sayers was in The Unnatural Death. This involved injecting air into an artery, which would cause death, leaving no trace of the method employed. Medical opinion is doubtful whether in fact this would cause death, but for the purposes of the detective novel, it is an excellent device, requiring no more than a hypodermic syringe and a little medical knowledge.

It is quite usual for a victim to be knocked unconscious and then to be placed in a gas oven or a gas-filled room. In The Moving Finger, Mr. Symington tries to kill Helen by faking her suicide in a gas oven. This is an easy way of trying to conceal murder as suicide, as it is often used in suicide attempts. If traces of the initial blow, or sedative are found, this will suggest murder. Sydney Fox's plan for the accidental death of his mother through asphyxia as the result of a fire went astray where Sir Bernard Spilsbury found traces of strangulation.
Supernatural legends have been utilised in the hope that the victim will be scared into dying. This happened to Sir Charles Baskerville in *The hound of the Baskervilles* (116). The victim must be susceptible to such ideas, or in a weakened condition for such a plan to work successfully.

Another way of committing murder is what could be called the "frame-up". In this, one murder is committed with the sole intention of obtaining the conviction and execution of another person. Strange though this may seem, it has happened in fact. In 1937, Arthur Perry beat his wife to death and faked evidence against a neighbour, Ulysses Palm. Palm was able to prove an alibi, and after two trials, Perry was electrocuted. Thus Neville Strange in *Towards zero* (90) intended to cause the execution of his former wife when he killed Camilla Tressillian, having left clues which seemed to point to her guilt. Similarly, the conspirators who killed Sir John Magill intended his son, Malcolm, to be convicted (117). This was to enable one of them, Vincent Magill, to inherit Sir John's money, which they would then share.

To formulate such a plot, the criminal must be very clever, and this can be his undoing. Because he tries hard to fasten suspicion onto his victim, and because he must have a complete alibi for the exact time of the killing, these may direct the investigator's gaze toward him.

How then do factual and fictional murder methods compare? Those most favoured by novelists are shooting, poison, strangulation and stabbing. In reality, the most popular means are the sharp and blunt instrument, strangulation and shooting. The main difference between the two seems to be the prominence of poison in fiction. Could this be because in real life, some cases of poison can be passed off as natural death and are therefore unsuspected and unrecorded? Each method brings its own dangers to the killer. His main thought must
be to avoid fingerprints or any connection with the "weapon". The way in which he uses or obtains this can also lead to his discovery: the direction and force of a blow or stab wound, the direction and distance of a shot, the source of a poison, all these can leave clues to the identity of the murderer.

Until 1972, Criminal statistics listed nine different reasons for committing murder, but this table has been completely left out of succeeding figures. However, these will form the basis for this section of the chapter (96). For this purpose, the categories will be reduced by omitting "other", "motiveless" and "not known", (a detective novel with no motive would lack one of its essential features), and brought up to a total of eight by adding "socio/political" and "Fear". To the motives of rage and quarrel will be added that of hatred, and to that of feud, gang warfare.

The emotions of rage and quarrel accounted for 33 out of 94 murders in 1972. They are to be found in most people, and often produce uncomplicated crimes, since they are frequently spur-of-the-moment actions which leave no time for producing alibis, but often may clues to the killer. Sometimes he is still on the scene when Authority arrives. Because of such simplicity, these crimes are not wholly suitable for detective novels. If the who and why are too obvious from the start, then the criminal will be quickly identified and the plot complete. If clues point immediately to a suspect lacking an alibi but with a motive, he will rapidly be brought to justice.

Hatred can produce quite a different kind of murder. The emotion can be dormant for years, or it may become an obsession, magnified out of all proportion. This may lead to a complicated plan for the removal of the object of hatred. For many years Dr. Bickleigh had endured his wife, overbearing, ugly and unpleasant, and unwilling to
grant him a divorce. When he thought himself in love with one who would not marry a divorcee, even though his wife now agreed, his hatred drove him, as Armstrong, to murder (102).

On the other hand, hatred can erupt quickly and come to a head suddenly. Josephine, in Crooked house (103), is thwarted by her grandfather in her quest to be a ballerina, and so she substituted his eye drops for his insulin injection, with fatal results.

Motives of rage and quarrel will often be found in police procedural novels, which deal with several cases at once, e.g. the Gideon series (119). In this type of story, the chief interest is in the way the police prove (or otherwise) the guilt of a suspect. Evidence, such as bloodstains, is scientifically examined before an arrest is made or a suspect brought to trial.

The motive of hatred can sometimes be easier to hide than rage or quarrel. A trivial slight may grow into a passion out of all proportion to its importance. Because of the triviality of the slight, it may not be considered sufficiently important to be a reason for murder. When other motives are discussed, it will be seen that often more than one is present. Thus it is hatred revenge and jealousy which compel Julian Freke to kill Reuben Levy (30).

Out of 94 murders in 1972, 14 were committed because of revenge and jealousy, the second category to be discussed. This emotion, in its simplest form, may be envy of another's possession, or jealousy of a rival's success at work. When murder is the result, the motives are often more complicated. In The hollow man (43), Karoly Horvath shot his brother and was shot by him, because during a prison escape, in which coffins were used, he left his two brothers enclosed in their coffins, while he alone made his escape. Jefferson Hope is driven to
revenge himself on the Mormons who deprived him of his love and were responsible for her death, because of the religious intolerance he encountered (51).

Love and friendship are often contributory factors to the revenge and jealousy motives. Mike Hammer swore to avenge the death of Jack Williams, who had once saved his life, and this he carried out, even to the extent of shooting his fiancée (120). When Reuben Levy married, his disappointed rival, Julian Freke, decided to kill him, which he did, many years later (50).

Felix Leno, in The beast must die (107), took over the role of the police when he hunted down and killed the man responsible for the death of his only son in a hit and run accident. One of the most famous cases of revenge in detective fiction is shown in Murder on the Orient express. There, twelve persons "execute" the instigator of a kidnapping in which the child victim was killed. The kidnapper had escaped his punishment because of his financial power.

Jealousy and revenge, the one often leading to the other, are both important motives for factual murder: Madeleine Smith and Ruth Ellis both killed lovers who turned against them. They are important in fictional murder also. In both cases, love and friendship are close subsidiary motives and it is often hard to separate one motive from the others.

This problem (of separating one motive from another) can affect the numbers in the third category, sexual motives. There were 11 murders in this section in 1972. One novel which could be placed in either this category or the previous one, is The cask (27). Raoul Bizard strangled his wife because of her alleged association with another man. A similar case is that of Eric Greenwood in Gideon's wrath (121), who
strangled his mistress when she preferred her husband.

If however, this category is restricted solely to sex murders such as those of Christie or Heath, then detective fiction is quite barren of such examples. As with poisonings, the minute details of sex killings, e.g. Heath, Jack the Ripper, are often too horrific even for general publication. Detective writers are also reluctant to horrify their readers, when their chief purpose is to entertain them.

In Gideon's river (122), Jonathan Jones kidnapped a little girl and was forced to another her to prevent her escape, but this is not truly a sex murder. One of the few novels which deals in any detail with such murders is The killer, by Colin Wilson (123). This relates the life of the murderer from his birth, to his imprisonment, not for the four sex murders, but for the accidental killing of a man during a burglary. This man is killed by another sex murderer while confined in Rampton.

The 19 murders committed for theft or gain in 1972, presumably include those carried out during robberies as well as those whose sole motive was gain. One kind of murder for gain, may result in the death of a person whose money or property would then be inherited by the killer. So when Mary Whittaker killed her Aunt, who died intestate, it was to inherit her money before a new law would prohibit this (114). Similarly, Johnnie Aysgarth in Before the fact poisoned his wife to gain her money.

Murder may also be committed, not just to remove one person from whom the killer will inherit direct, but to prevent a person inheriting, so that the killer then becomes heir. Thus in Strong poison, Norman Vaughan killed Philip Boyes so that he himself would inherit what part of his aunt's money that he had not embezzled. Paul Alexis in Have his oars, is killed to prevent his marriage to Mrs. Weldon and his
eventual inheritance of her money. There is also a hint that Mrs.eldon herself could have been the next victim. Dr. Quimper has to embark upon mass murder so that he can marry Emma Crockettorpe, and inherit the family fortune (104).

The victim is often killed simply for the money or property on him. In the heat of the night (124), Cantoli is killed for the cash in his pockets which the murderer needed, as he thought, for an abortion. Possession of the diamonds carried by Oscar Brodski was the reason for his murder by Silas Hickler (91). This sort of crime has now become known as "mugging" and does not always result in murder.

One of the most notorious killers for gain was William Felner, who poisoned any relative or friend from whom he could hope to gain financial benefit. Insuring a person's life and then killing them is quite a common motive, though few are as callous as Joseph Guay, who blow up a plane, killing 23 people, including his wife, so that he could claim the insurance money. Johnnie Lysaght insured his wife before he planned to kill her (55).

Finally, there is the murder committed as the result of an earlier theft. The crime at the heart of The way some people die (125), was Joe Turantine's theft of the heroin and the subsequent attempts of his fellow criminals and wife to obtain possession of the drugs. The determination of Irving Krutch to gain the entire haul from an earlier bank robbery led him to kill any person who stood in his way (126).

Greed and theft are strong motives for killing. In most cases, this can point directly to the killer, for he is usually in urgent need of money, and this is hard to conceal. If the motive is pure greed, as in The mysterious affair at Styles, this is easier to disguise, since the killer may not appear to need the money. It was greed which motivated Seddon to kill Miss Barrow for her meagre supply of money.
Feuds are popularly believed to be the property of secret societies, of foreigners rather than the British, and indeed statistics appear to reinforce this, because in 1972 only one murder was given this motive. Gangland killings, particularly in America, are often the result of feuding rivals, striving for mastery over the other. In *Red Harvest*, the Continental Op is able to play on such rivalries and so rid Pershing of all gangsters. In the final gun battle, the three leaders, Max the Whisper, Pete the Finn and Lew Yard are all killed.

In *The Glass Key*, also by Hammett(127), the political rivalry of Paul Kedvig and Shad O'Rory results in the death of the latter, and the loss to the former of fiancée, friend and supporters. The Ku Klux Klan killers are seen to exact their vengeance in *The Five Orange Pips* by Conan Doyle(128), but are killed in their turn.

The Montenegr...
Gideon's March is about the security measures for the visit of Heads of State to Britain, two of whom become the targets of political assassins.

The social motive springs from the desire to rid the world of an undesirable person, not for personal reasons, but because the victim is causing misery and hardship to others. When informed that he must soon die, Todhunter, in Trial and error (54), determined to kill one really undesirable person. He chose Jean Norwood, and went to his death in the belief that he had killed her, when, in reality, she was already murdered when he shot her. This motive is uncommon, and in real life is often transformed into the mercy killing, such as that of Sidney Paul, who in 1938 killed his wife, because he was in debt, and afraid that she would suffer.

The final motive to be considered is that of murder to prevent disclosure, usually of something that happened in the past, which might destroy the present and the future. Ned Attwood in The Emperor's Snuff Box (130), killed Sir Maurice llanes to prevent his revealing Attwood's convict past, and this was the reason why Mr. Pottermack concealed Lawson's body. He had blackmailed Pottermack because of this; Dr. Shepherd was also a blackmailer. His victim committed suicide, but left a letter naming the blackmailer, so that Shepherd was impelled to murder the recipient, Roger Ackroyd (12). When Shaitana, in Cards on the Table (131), invited four murderers to dinner, he was killed by one, to prevent disclosure of the fact.

Fear of being revealed as a criminal is only one type of fear that can result in murder. In Dancers in Mourning (132), Squire Kercer was threatened by his wife from whom he had been separated for many years, and in an attempt to prevent her speaking out, caused her death by accident.
She became a victim of status lymphatics. Robin Upward, killed both his adoptive mother and her charlady lest they discovered that his real mother had not been a ballerina, but a suspected murderess (133). Any secret, whose revelation is threatened can become a possible reason for murder.

Fear of exposure is a very strong motive, and may result in one crime being committed to hide another. Thus Donald Kerrett, whose presence in England was unknown, killed his mother-in-law because she saw him in the house where he had just killed his wife. So did George MacKay kill a policemen who confronted him during a burglary. This may also be included in the escaping or resisting arrest category.

Fear also can result in victims of other non-capital crimes being murdered to prevent identification, e.g. kidnap victims, victims of sexual attacks.

The final category of motive, is those cases which do not fall easily into any of the eight other groups. In The burning court (134), for instance, one of the motives is closely linked to witchcraft.

Usually, most motives can be fitted into the above groups.

Most real life murders are committed through motives of greed, lust and jealousy, and certainly, even though more than one motive may be present, fictional murders follow this pattern. In nearly all, there is a link between victim and killer: it is difficult for rage, hatred and jealousy to remain undiscovered; it is hard to obscure the imminence of bankruptcy. Motives which may conceal the link between victim and killer are sex crimes, and fear, since the person most able to reveal the link is the victim.

Finally in this chapter, it only remains to consider those novels in which murder is not murder. In Clouds of witness (65), Dennis
Catheart's suicide attempt is thought to be murder, and the Duke of
Denver, whose motive was a quarrel over Catheart's suitability to marry
his sister, is tried for his murder. Similarly in *Five red herrings* (92),
a fall over a cliff, is not murder, but accidental death during a fight,
and the person responsible is found guilty of manslaughter only. In
real life, cases such as this do not always reach the Courts, since the
amount of time and money involved is too great for a case to be brought
without concrete evidence.

To conclude, despite one or two famous examples, the principal subject
of the detective novel is murder. This has always been considered the
most horrible of human crimes, for which capital punishment has often
been decreed. This lends the subject extra drama, for the killer dice
with his own life. Murder stories describe situations in which few
readers will ever find themselves, and so provides escapism. Even
though psychologists try to prove that murder represents the primal scene
of parental intercourse, the main psychological reason for the popularity
of murder stories, is that they bring into the open the wish to kill and
so form an outlet for aggressive desires.

Criminals, both in fact and fiction, have chosen many ways in which
to kill their victims. Each method brings with it the danger of leaving
clues, which may point to the killer, as may his motive, which usually
springs from one of the primary emotions. Statistics of crime show
that there is some relationship between factual and fictional murder.
Methods and motives are much the same, even though the proportions vary,
and the incidence of murder is much less in real life. In this respect,
therefore, fact and fiction are more closely related than might at
first appear.
Chapter 3. Justice and retribution.

This chapter will consider the problem of justice and retribution as it is seen in the detective novel. This is outwardly the story of good vanquishing evil, yet often the criminal remains unpunished by the Law. In an attempt to clarify this apparent anomaly, two meanings of the word "justice" will be considered, and the various types of endings in the detective novel discussed to see what punishment, if any, is meted out to the criminal. A brief mention of the function of the jury in the detective novel will conclude this section.

In the preceding chapter it was noted that unlike real life, in the detective novel, the criminal is always identified. One might then expect that he would be legally punished by society, and receive its justice. Nicolson describes the situation that he believes to exist in the detective novel thus:

"It is pleasant, in this epoch of cruelty, to observe Justice, with her calm, slow feet, pursuing the antecedent criminal, to find that virtue is in the end triumphant, and that vice, after many misunderstandings and much fumbling, receives the final retribution." (135)

In its simplest form, the detective novel is a tale of good and evil, of right and wrong, implying that good and right will be rewarded, and evil and wrong punished by society. This does not always happen. For instance, in Ten little niggers (136), the killer committed suicide, and thus evaded justice.

Most readers regard the detective novel as a moral form of literature, because the culprit is always found. Why then is he not
always punished by the Law, or why does he not receive Justice? Now 
Justice can mean one of two things, either the abstract quality of 
justice, which is a sense of rightness, or it may refer to the operation 
of the Law. These two definitions do not bring about the same ending. 
The Law (i.e. legal justice) may prescribe the death of an individual 
for a mercy killing, when moral or poetic justice, the abstraction, would 
forgive and even sympathise.

Which Justice then can be seen to operate in the detective novel? 
If the basis of the detective novel is the unveiling of, rather than the 
punishing, of the criminal, why is this? When murder was punishable by 
execution, it created an ethical problem for some people. How could 
homicide - murder and therefore unlawful, be punished by execution - 
murder but also legal? If this had proved a problem for any writer, it 
could always be avoided by a confession, not followed by arrest or trial. 
Another problem concerning capital punishment, is the danger of executing 
an innocent person, and the innocent person is a strong theme throughout 
the detective novel. Real life justice has on several occasions put 
to death an innocent person, or one whose guilt had not been proved 
conclusively, for example, Evans, Bentley and possibly Hanratty. 
However, such moral problems appear in real life rather than the detective 
novel, for writers with moral objections would probably not choose this 
medium in which to write.

What justice then does the criminal receive at the end of the 
detective novel? There seem to be five distinct endings. Firstly, 
there are those cases which conclude with the arrest of the criminal, 
(i.e. the person responsible for the crime). In Gideon’s march (101), a 
police procedural, Eric Little, a murderer, is arrested and charged with 
this crime, Benny Klein is charged with passing forged notes, and the 
two would-be assassins are both captured, yet none of these is seen to
be brought to trial, even though some of the arrests were made during
the commission of the crime. Why not? In this type of detective
novel, the main interest is in the work of the police in their job of
law enforcement. Once the criminal has been arrested, the main task
of the police is over. Of course they appear in court, but principally
to relate what the reader already knows, and there is little interest
in hearing a repetition of earlier events. This is therefore an
artistic reason. Not only has the writer selected one situation, but
within that situation has decided to include only those features which
constitute an artistic whole. There is no reason for continuing a
detective novel after the admission of guilt, for the detection is
finished with this event. Once the reader is convinced of a person's
guilt, the novel is complete.

There is a similar situation to Gideon's march in In the heat of
the night (124), though the criminal is not caught in the act, and the
main interest of the story is divided between whodunit, and the relation-
ship between Sam Wood and Virgil Tibbs. The place key (127) does not
contain a true detective, but the man who assumed this role, Ned
Beaumont, forced the criminal, Senator Henry, to face his responsibilites,
and the police arrest him. There is no need to follow his progress
further, because the relationship of Ned, Paul Madvig and Janet Henry
is far more important.

In whose body? (30) and Cards on the table (131), the criminals
are both arrested after confessing their crimes, but once more, they
are not brought to trial. Without concrete proof, courts are reluctant
to accept uncorroborated evidence. If, as with Dr. Roberts, the
criminal has been tricked into a confession, there may well be no
other direct evidence or proof with which to convict. A confession
followed by arrest concludes the novel and avoids this problem. No
jury will be directed to convict without substantial evidence against
the accused, and one point of the detective novel is that the criminal,
when finally discovered, will be guilty. To have him acquitted by a
jury, for lack of evidence, would ruin this, the expected result of
the detective novel.

Another reason why arrested criminals are not brought to trial, is
the lack of knowledge on the author's part of legal forms and procedures,
which could mar a novel. Moreover, trials are for the most part
extremely boring and tedious, except to the accused. A prolonged trial
scene could halt the flow of the novel, and hinder the reader's prime
object - whodunnit.

This is one reason why there are few trial scenes in detective
novels. When a trial does take place, it is often off-stage; but
there are reasons why trial scenes do occur. Firstly, whenever a
suspect is put on trial, the reader usually has a pretty good idea that
he or she is innocent. Thus, the putting of an innocent person into
the dock is an injustice which the investigator must rectify. For
instance, in Sad Cypress (163), Elinor Carlisle's trial forms the
framework of the book, interspersed with its antecedents, and the efforts
of Poirot to clear her.

Secondly, if, in the days of capital punishment, the trial
progressed as far as a verdict (guilty of course), the detective was set
a time limit in which to clear his client. In Strong Poison (105),
Harriet Vene's re-trial date is set, and so Lord Peter is working against
time, just as he did during the trial of his brother in Clouds of Witness (65).
This adds more tension to the plot.

Thirdly, and this is seen mainly in American novels, trial scenes
are used to show the investigator actually at work in court. This is
seen especially in the works of Erle Stanley Gardner (137).

There are therefore artistic reasons why trial scenes do not or do not appear in the pages of the detective novel. Lack of expertise on the part of the writer and the fact that they hinder the action may account for their absence. However, their presence gives the investigator a chance to exhibit his skill, to prevent the conviction of the accused, to prevent the execution of the wrongly convicted, or to provide a glimpse of detection in court.

The second group of endings contains those in which arrest is followed by trial, and in some cases, conviction and execution. This group can be divided further into five sections. The four conspirators in Sir John Mackill's last journey (117), are all convicted, and two of them, Teer and Joss, are hanged. This all happens "off-stage", but in Rusmen's honeymoon (89), the reader is shown the agony of the trial, conviction and appeal of Frank Crutcley, which nearly drove Lord Peter to a nervous breakdown. In both these cases, adequate proof, as well as confessions, were furnished, so that no doubt of the rightness of these convictions can be produced.

The second sub-section can be illustrated by the case of Owen Fitzstephen in The Drip curse (138). He is partially destroyed by the bomb destined by him for other victims, and although convicted of murder, was obviously insane. He was released from prison after a short time, in the belief that he was too crippled to kill again.

Convicted killers released from prison are followed in the next group by criminals convicted of a crime less than murder. For example, Ferguson was arrested and tried for the murder of his fellow-artist, Campbell (92). However, the trial brought out the full details of the case, and he was finally convicted of manslaughter, the true verdict.
Subsection four contains those cases in which the criminal or criminals have been brought to trial, but where there is no indication of the outcome. This happens in *Murder at the Vicarage* (99), where the fate of Laurence Redding and Anne Protheroe is never revealed; one is forced to conclude that following their confessions, they were found guilty.

The final group in this section includes those characters, who, although not guilty, are brought to trial, and in some cases convicted. Michael Sibley was tried for the murder of his ex-school friend Proset, largely because of the lies he told (139). Fortunately, he was found not guilty, through lack of evidence, as were Ashton and Lutita McNell, in *The fourth side of the triangle* (140). Among those characters sentenced to death for crimes they did not commit, were Hyra Corbett in *The burning court* (134), and Dr. Eickleigh in *Malice aforethought* (102). However, both these characters had murdered others and so the sentence carried out on them in not entirely unjustified. Finally, in *Gideon's wrath* (121), Geoffrey Batchistle is convicted for the murder of his wife, actually committed by her lover, but in a later novel, *Gideon's men* (114), he is released, the true killer identified and a confession obtained.

The third group of endings contains those in which the criminal, of his own volition, kills himself, rather than face possible trial and punishment. Such cases include that of Haviland, who, in *Death at the President's lodgings* (56), shot himself, and that of Stephen Protheroe, who threw himself under a train (142). This section also includes Justice Waldegrave, who shot himself after the murder of nine others, whom the Law had not punished for their crimes (136). A further case is that of Edith de Haviland, who, fatally ill, killed herself, and the
real killer, her great niece, Josephine. (108)

The fourth section also includes suicides, but in this grouping, they are allowed to kill themselves. In The murder of Roger Ackroyd (42), Poirot gave Dr. Shepherd the choice of suicide or exposure, and he chose the former. Nigel Strangeways gave Felix Lene the opportunity of escape, even though both of them knew that he would die as a result (107). It is nearly always the non-official investigator who gives the opportunity of escape, often to save family and friends from the shame of finding out the truth. In doing this, he often has to suppress evidence, as in Murder on the Orient Express (81), and Mr. Potto-mack's oversight (66), though in the latter, the death is accidental.

The fifth and final category contains cases in which the criminal dies or is killed before the Law can intervene. Once Lime Hammer had identified Charlotte Manning as the person responsible for the death of the friend who had once saved his life, he had no hesitation in shooting her (120). Intent upon silencing once and for all his brother, Keroly Horvath/Charles Grimaud is wounded by that brother, and by aggravating the wound, he died (43). Neither of the two has to face the Law: both receive retribution. The criminal may die from natural causes, or as the result of an accident. In Catastrophe town (143), Hora died during childbirth, but Will Thody, morally responsible for the accidental death of Deacon, is killed during a flood emergency (144).

All these endings occur in detective novels, and it must be noticed that in relatively few cases is the criminal seen to receive punishment from the Law. However, there are few cases in which the guilty do not receive any punishment. If they appear to escape scot-free, they have to bear the guilt of their crime as long as they live. If they are killed or kill themselves, they have indeed received retribution. Most
criminals receive the abstract quality of justice, even if this is not always justice in its legal form. Detective stories are therefore, despite their surface appearance, extremely moral. As K. G. Garrod has said, (and this sums up completely what this chapter has tried to say):

"Detective fiction has the advantage over all other kinds in that, in this kind only, virtue always triumphs. There are detective novels that do not always end in the vindication of the law. But they do vindicate morals - there is none I know in which the cause of morality is not, in the long run, vindicated. In the detective novel the reader is sustained throughout by a sure and certain expectation of the triumph of the moral order." (145)

One must mention those novels in the more general field of detective fiction, in which not only does the criminal go scot-free, but he often profits from the results of his misdeeds. The Saint (alias Simon Templar) enages in constant battles with the police, but is seldom arrested; Ripley, though troubled by his conscience, lives in luxury in France on the results of his crimes. These however, are really outside the subject scope of this thesis, and are mentioned merely to complete the picture.

The one way in which the general public can really affect the course of justice, is by their presence on the jury. Yet as has been seen earlier, a person put on trial in a detective novel is invariably innocent. Even so, the actual work of a jury is rarely shown, despite its being the nearest the public usually comes to being involved in murder.

One famous novel which tells its story from the jury's viewpoint, is Raymond Postgate's Verdict of Twelve. In this, each member of the jury is introduced in turn; one of these has killed in the past, and their deliberations and verdict are recorded. It was chiefly due to the obstinacy of Miss Climpson in Strong Poison, that Harriet Vane's jury failed to agree, and Lord Peter was given the chance to
find new evidence which would clear her. As with trial scenes, the writer has to know the correct procedures followed by the jury. The diminution in tension provided by trial scenes applies in a lesser degree to jury deliberations: yet *Verdict of Twelve* was a successful attempt, perhaps detailing a situation which could only be used a few times.

The main conclusion to be drawn is that Justice, in its guise of Poetic justice, does exact retribution from the guilty, even when its counterpart, Legal justice, remains unsatisfied. A minor point, is that juries play a very small part in the plot of the detective novel. Good triumphs over evil.
Chapter 4. The victim.

The figure of the victim in the detective novel, is, in comparison with that of the criminal and the detective, frequently ignored. Often dead before the start of the novel, he is nevertheless important, for upon him hinges the entire plot. This chapter will firstly define the meaning of the word "victim", and then discuss general characteristics before considering specific female and male victims.

In the detective novel, the victim is usually thought to be that person whose death is sought by the murderer. However, during the course of a murder investigation, any person under suspicion will indirectly become a victim of the criminal. Thus, in Caudy night, each member of the Senior Common Room found her relationship with the others coloured by the thought that one of them could be the practical joker, and under this suspicion, relationships became very strained. The person whose death is sought by the murderer may not necessarily be the person whom he kills, as has already been seen in Towards zero. For the purpose of this chapter, victim will mean the person killed by the murderer, the corpse: the person who sparks off the plot.

"I forget who it was, - probably G.K. Chesterton, who once said that the most typical character in twentieth-century fiction is the corpse." (147)

In a successful detective novel, the victim must be worthy of his fate; a person suitable for this role. Obviously this is helped if the victim is seen to be an unpleasant person. In most cases, the
victim has a "flaw" (which need not be a fault) and so "asks" to be killed. Take for example, Forget, in Rusman's honeymoon, a greedy, miserly and not altogether honest man, whose actions forced Frank Crutchley into murder. Alternatively, the victim may be a professional criminal, in which case the reader will not sympathise when he is killed. This is seen most clearly in the hard-boiled American novels. He may be an outsider in the community in which he is killed, e.g. Sarah Fletcher, both a nymphomaniac and a lesbian, and a wife. However, the victim may also be a quite pleasant person, e.g. Lowell Mitchell in Last seen wearing. This makes the action of the criminal more horrendous, and such an attitude is normal. In this situation, the criminal will be the more unusual and unpleasant character.

Very little critical attention has been given to the figure of the victim. The characters of the criminal and the investigator are more interesting and important. Yet without the corpse, there could be no story, and with each story must be a motive, and this must be connected with the victim. Most critics believe that the victim should be both unpleasant and presented unsympathetically. Waughan is one of these, and in passing, he also notes the problem of characterisation

"No-one (in a detective story) has any sympathy for the victim. Either he has been killed before the book starts, or is killed so soon after that, since you know little about him, you can take no interest in him on his own account, his death means no more to you than a chicken's... he must, by his own crimes, follies, bad temper, brutality, avarice or what not, have made himself so objectionable that his death perturbs you but little." (28)
Yet surely, one point of the detective novel is that in order to be surprised and pleased when the criminal is arrested, the victim should be a sympathetic person? In his article The detective story as a historical source (22), Aydelotte expresses a view similar to that of Waughan, but as will be seen, victims can be pleasant or unpleasant.

George Grella mentions several of the victim categories

"Because only unlikeable characters are made to suffer permanently in comedy, pains are taken to make the victim worthy of his fate. He must be an exceptionally murderable man. This prevents regret and also insures that all characters have sufficient motive . . . A frequent victim, therefore, is the negative father or mother who opposes a marriage, makes an unwise will, or refuses to set his or her age, all actions which cause distress to the young . . . Another favourite victim is the ineligible mate, whose impending marriage to the decent young girl would interfere with her natural preference for the eligible young man. Since he is young, this victim is burdened with an even more specific sin: under his attractive exterior he conceals the personality of a bounder, a rotter and a cad . . . The victim may be guilty of exploiting the ritual of his society, posing as a gentleman, but hiding a dark, unacceptable secret . . . Because he may have risen from humble beginnings to achieve the doctor's high status, the professional man - generally the only man who works for a living - is also a potential victim. On the rare occasions that a young woman is murdered, she is always revealed as a secret sinner under a respectable facade . . . (If she is not an adulteress, she will then be an actress, never a very desirable occupation for a woman in English literature). One other damning trait is a fatal in-Englishness. Foreigners lead dangerous lives in detective novels, and men otherwise exemplary die for merely ethnic reasons . . . Virtually all victims, then, suffer their violent expulsion because of some breach of the unwritten social or ethical code of the thriller of manners." (149)

Despite the listing of types of potential victims, it is hard to agree with the opening remarks, because as will be noted later, not all victims are unlikeable. Similarly, the final sentence is open to
doubt: some victims die without having taken any action at all. This again will become clear during the course of this chapter.

There is one very great problem which the writer has to face when formulating the character of the victim, who must die near the start of the novel, so that its greater part is spent in finding out the killer. In other words, there is not a great deal of scope for detailed characterisation. Often the victim is dead when the novel opens, and is therefore only described by other people. This happens in Sir John Keates's last journey (117). The danger is therefore, that the victim becomes a stock cardboard figure. This does not always matter. The victim whose death set off the events described in Murder on the Orient express (81), Daisy Armstrong, is very much the conventional good and sweet little girl. Because the story is more concerned with the effect her death had on the Armstrong household, this matters little.

In the sample of novels covered by this thesis, fewer victims are female than male. Some female victims are completely innocent, such as Mrs. Ascher, killed only because of her name-and town of residence both began with A. (150) She was old and poor, and described solely by her niece. Annette Boirac became a victim only because her husband believed her to be sexually involved with another man. She too is seen mainly through the eyes of her platonic lover and never seen alive (27). Geraldine Pierce was abducted and killed because she was a young girl, though her actions showed a certain amount of shrewdness (122).

Other "good" victims nevertheless have some characteristic, not necessarily a character trait, which leads to their being killed. A good example of this is Ellic Goodman, killed because of her wealth,
not for any character defect\(^{(60)}\). Linda \textit{Psywarth} is also killed for that reason\(^{(55)}\). Both \textit{these victims} receive detailed characterisations: a quite unusual situation. Agatha Dawson, ageing, but not senile, died because her continued existence put Larry Whiteaker's inheritance in jeopardy\(^{(114)}\). In herself, she was not an unpleasant person, and her killer is seen to be callous and calculating. Lastly, the family \textit{Hennie in Crooked house}\(^{(108)}\), killed because she knew one of her charges too well. She is not described in any detail other than as a conventional Hennie figure.

As can be seen from these few examples, the mere fact of being alive and female can be sufficient to bring about one's death. Age and class grouping vary considerably; no pattern can be readily discerned. No one particular type of "good" woman is cast for the role of victim.

Many women who become victims do so because of their relationship with another man, not usually a husband. These women are apparently good and respectable on the surface, such as Lowell Mitchell, in \textit{Last seen wearing}\(^{(93)}\), whose father was unwilling to believe that she could possibly be pregnant, even though that is the reason for her death. On the other hand, these women may be flagrantly immoral, such as Sylvia Lennox in \textit{The long goodbye}\(^{(129)}\), who become a victim through another woman's jealousy, and little sympathy is felt at her fate.

One can sympathise to some extent with Dr. Eickleigh when he planned to kill his overbearing, ugly and unpleasant wife Julia, whom we see in action

"Oh, there you are, Edmund. I've been wanting you."

"Yes, my dear?"
"They're a ball short. Benjie hit one into the gooseberry-bushes again. Please go and find it at once." She spoke with more than her usual peremptoriness, and her loud, trilling voice could not have failed to reach every ear. The men looked most uncomfortable. Each of them had volunteered to look for the ball, and all had been told it was their host's task, and his only. The same thought was obvious now on all their faces; 'I'm hanged if I'd speak to a dog like that'. Dr. Bickleigh felt his wife's tone and what lay behind it, and he felt his guests' reaction to it.

He believed she stood in the way of a happy marriage, and so she became a victim. Rosemary Hight was brash, nosey and a blackmailer who greatly upset her husband's alleged in-laws when she visited them. She too was killed because of another woman's jealousy. Love which later turned to hatred led Stephen Protheroe to cut the throat of his dead son's mother, who was a popular novelist, not wholly honest about her past.

Very rarely does a woman victim become so because of past criminal activities. Exceptions to this can be found in Ten little niggers, where each female victim is at least morally responsible for the death of another person. They range in age and personality from the puritanical Emily Brent to the pleasant Vera Claythorne.

No generalisations can be made about women victims. Perhaps they are young rather than old, and often wealthy. Sometimes they have engaged in some illicit relationship. It is interesting to compare the detailed characterisation of Linda Jyscarth in Before the fact, which is narrated solely from her viewpoint and presents a growing picture, with that of Mrs. Ascher, whose character has been reduced to a few lines. The reason for this is probably quite simple. In the former, the chief interest of this semi-inverted story is in Linda's growing awareness of her husband as a murderer,
whereas in The ABC murders, all the interest is away from the victims, and centred upon the apparently maniacal killer, and his hunting down. The emphasis of a story therefore has some bearing upon the prominence which is accorded to a victim.

Male victims can be divided into five groups. Firstly, those persons who become victims because of their profession, that is, members of the law enforcement agencies. Victims range from Superintendent Bell, a series character, and assistant to Gideon, who was accidentally killed as he tried to prevent a bomb exploding among spectators (101), to the bent American, Sergeant Corey, killed as he was about to discover the identity of the ex-killer (151). One knows a lot about Bell, but little about Corey, other than that he took money for ignoring crop games on his beat. The chief investigator can rarely become the murderer's victim, for who will then solve the crime? Conan Doyle was unable to keep Holmes as a victim for long, and one of the few series detectives to be "killed off" was Nicholas Freeling's Van der Valk. There is always great sympathy when a policeman is murdered and a large measure of resentment against his killer, and therefore police victims need only be caricatures.

The second group contains victims who are killed because they are unpleasant. The College President, Uppyby, was universally disliked, particularly as he appropriated his pupils' work as his own - in other words, this flaw was responsible for his death (56). Sigsbee Henderson become a chance murder victim, when the uncle of his ill-treated wife seized the opportunity to shoot him (52). Eric Scott-Davies, was not only a cad but also a womaniser, and his unpleasantness was amply shown in The second shot (152), before his death at the hand of Cyril Finkerton. All these victims are men of quite high social standing and two of them are well known in their
chosen profession.

The third group includes victims who are killed because of some action of theirs in the past: this action can be quite innocent and the victim may be pleasant or unpleasant. The Mormon victims of *A study in scarlet* \(^{(51)}\) were killed because their religion could not allow them to let one of their faith marry outside it. Their victim is forced into an unloving marriage, which led to her death, and the deaths of those who pressed the marriage. The rich Jewish financier, Reuben Levy, is dead at the start of *Whose body?* \(^{(30)}\) A good and devoted family man, this, his marriage, was the sole reason for his death. Tom Tvar and Stephen Tvar became victims because of actions towards a third brother, Andrew. \(^{(84)}\) One brother stole his woman and the other refused him money. Both victims are wealthy and of a high standing in their community, but one action led to their deaths.

The largest group of victims is those who become so because they have money or will inherit some. They may become victim by chance, like Vintoli, the music conductor, in *In the heat of the night* \(^{(124)}\). He was killed solely because he had money upon him: he was in the wrong place at the wrong time. Similarly, Oscar Brodski happened to walk past Hickler's house and be recognised by him as a diamond merchant: an event ending with his death, the death of a hitherto blameless person \(^{(91)}\). A victim is usually killed either because he has money or because he will eventually inherit money needed by the next heir. Franklin Clarke killed his brother Carmichael because he needed money \(^{(150)}\); his brother's personality was irrelevant. Neither he, General Pentiman \(^{(105)}\) nor Sir John Magill \(^{(117)}\), victims alike, are seen alive. All that is known about them has to be relayed through the opinions of others. Thus one knows that Sir John was a bit tight-fisted with money, a fact possibly related to
his death. General Pentinon is seen as a more neutral figure, a conventional old soldier. Paul Alexis (83), alias Goldschmidt, became a victim to prevent his marriage to Mrs. Weldon and the possibility of his subsequently obtaining her money, desperately needed by her bankrupt former son. Paul is seen as a credulous dreamer and this fact enabled the conspirators to encompass his death. Once more, the fact emerges that what a victim is, does or has, is often more important than any other personality defect.

Finally, that group of male victims who become so because of their connections with or membership of the criminal fraternity. The most obvious examples are the gangland murders seen in the novels of Hammett, Chandler and MacDonald. For instance, in the latter's The Way Some People Die (125), all the victims are also professional criminals, in pursuit of a load of heroin. Very infrequently are these gangsters given distinguishing characteristics. They may have very flamboyant names

"There was the Diz-and-Dot Kid, who had crushed out of Leavenworth only two months before; Sheeny Holmes; Snohomish Shitty, supposed to have died a hero in France in 1919; L.A. Slim, from Denver, sockless and underhanded as usual, with a thousand-dollar bill stuck in each shoulder of his coat; Spider Cirruci wearing a steel-mesh vest under his shirt and a scar from crown to chin where his brother had carved him years ago; Old Pete Bost, once a congressman ... " (153)

but usually appear only as functionaries. Those who are in any way distinguished range from those who are described sympathetically, such as Rusty Regan in The Big Sleep (29), to the homosexual Joel Cairo in The Maltese Falcon

"Mr. Joel Cairo was a small-boned, dark man of medium height. His hair was black and smooth and very glossy. His features were Levantine. A square-cut ruby, its sides paralleled by four baguette diamonds, gleamed against the deep green of his cravat. His black coat, cut tight to
narrow shoulders, flared a little over slightly plump hips. His trousers fitted his round legs more snugly than was the current fashion. The uppers of his patent-leather shoes were hidden by farm spots. He held a black derby hat in a chamois-gloved hand and came towards Spade with short, mincing, bobbing steps. The fragrance of chypre came with him." (154)

Despite this appearance, Cairo was prepared to shoot when necessary. In *Red Harvest* (8), the first victim, Donald Willsson is killed, not because he was a criminal, but because, as a reforming journalist, he was prepared to use this position to drive from Personville the gangs who controlled it. In the same way, the family man, Sir Maurice Lawes, (130), became a victim not because he was a criminal, but because he recognised that Red Attwood was an ex-convict.

In this category are victims whose criminal activities have remained unpunished, but upon whom private vengeance had been taken. Once more, this is an example of two categories merging. The two most famous examples of this can be found in *Ten Little Niggers* (136) and *Murder on the Orient Express* (81), both by Agatha Christie. In these cases, the victims are surely worthy of their fate, especially the latter victim.

It is not easy to draw any firm conclusions about the figure of the victim. He is more often male than female and rich rather than poor, but can come from any profession and be of any age. He can be a nice person, which makes the crime more heinous, but must not be so unpleasant that the killer's action seems entirely justified. Even though he is often dead when the novel opens, his character is revealed through the eyes of others. When he appears to be a cardboard figure, this is often all that is needful, as more of the attention will then be focussed upon the killer and his capture.

If the analogy of Greek tragedy is continued, the victim will appear akin to the sacrificial victim of anthropo-

ology, whose death was
necessary to cleanse society. This indeed is often what happens, since with the death of the victim, many tensions are released and society is set free from suspicion and terror.
Chapter 5. The criminal

The figure of the criminal will be considered after first defining what exactly is meant by this. A general discussion, which will include the idea of the "romantic" criminal and the outsider, will be followed by more specific examples in two groups, the professional and non-professional criminal. A mention of the problem of insanity will conclude this chapter.

The word "criminal" is often taken to imply that a person has been convicted of a criminal offence, usually meaning a person whose livelihood depends upon his criminal activities, in other words, a professional criminal. The dictionary definition is simply "guilty of crime", with no hint of any previous criminal activities. In this chapter, criminal will be taken to mean the person or persons, responsible for committing the crime or crimes which occur during the course of the novel, whether or not this person is arrested or convicted.

When the figure of the victim was discussed in the previous chapter, it was noted that the author had to face the problem of giving him a character, when he appeared only briefly, or through the eyes of other characters. The figure of the criminal also poses problems. The essence of the detective novel is "who", and therefore the criminal must remain hidden until the moment of revelation, usually in the last chapter. He must not therefore be seen as the only person with motive and means, or the point of the novel may be
lost. Similarly, he must not be obscured so much that he is only a minor character. Maugham states the problem quite clearly:

"The murderer must be a person who takes a prominent part in the story, and it will not do to make him a shadowy figure or one who has figured so slightly that your attention has never been drawn to him. But if he loomed large in your narrative there is the danger that he will have excited your interest and perhaps your sympathy, so that you will be displeased if he is arrested and put to death."

(28)

Yet even this is a generalisation, and novels have been written which contradict these ideas. Although never stated categorically, the criminal in My name is Michael Sibley is supposed to be Herbert Day, who appears only briefly during the course of the story. This is because the author was less concerned to show who the criminal was, than how Michael lied himself into the dock on a capital charge. A classic example of the second caution noted by Maugham is in The murder of Roger Ackroyd, when Poirot's Watson, a hitherto sympathetic and "good" character, is revealed as the unsympathetic killer.

The criminal is not always treated unsympathetically, and in certain types of story the figure of the "romantic" criminal has emerged. One sees this figure in literature from Robin Hood to the Saint. There is often a feeling that if he is clever or daring enough, he almost deserves to escape. He does not figure largely in the detective novel, but more often in the adventure/thriller. Another type of criminal who may receive sympathetic treatment, is the one who appears to do Society a favour, even though by so doing, he takes the Law into his own hands. This often occurs when the victim is particularly obnoxious, and his death a positive blessing to those directly involved. For example, the death of Chloe Pye in Dancers in mourning was a
great relief, and the criminals of *Murder on the Orient Express* surely rid the world of a vicious criminal when they "executed" Cassetti/Ratchett. This however can never wholly excuse crime.

It has already been noted that the victim is often an outsider, but even more so is the criminal. An outsider may simply be one who is not native to the society in which he lives, for instance, Jefferson Hope, a non-Mormon in a Mormon community which ultimately rejected him. He may be a rebel against his place in society, like Frank Crutchley, who was unsatisfied with his lot as gardener and odd-job man, and tried to assert his independence by owning a garage. He may also be an outsider by virtue of his non-conformity against the rules of Society, like Jonathan Jones, a sex maniac. The most obvious outsider, the foreigner, is not present as often as might be thought. There is the bank robber Charles Grimaud, the Montenegrin Andrew Tvar, the Indians of *The Moonstone*, and those foreign members of the Armstrong household; not very many, considering the instinctive dislike of the English for the foreigner. All criminals are also outsiders by being law breakers in a law-abiding society. Whoever breaks the rules of society becomes an outsider.

Criminals in detective stories can be divided into two broad categories, the professional and ex-criminal, and the private or non-professional criminal. The professional criminal is often associated with gangs and hired killers, but is also found in the thriller. He is usually more common in American than British novels, though it is a mistake to regard him as solely American; see for instance, *The Crime at Black Dudley*, *Operation Pax*, and *Tiger in the Smoke*, also the gangs encountered by Gideon and his colleagues. In
general, British professional criminals are neither as prevalent nor as gun-happy as their American counterparts.

American gangsters often figure both as victim and criminal, e.g. Brody, the blackmailer in The big sleep (29), Shad O'Rory in The glass key (127) and Bobo Hopper in I, the jury (120). All these examples have been taken from American hard-boiled novels, as these are where gangsters are most often found. Most of these characters fulfil their function by being mere ciphers or cardboard dummies, capable only of uttering obscenities and handing out violence. This latter is a prominent feature of most hard-boiled novels. One can have little sympathy with such figures.

The group of convicted or ex-criminals unconnected with gangs is found mainly in British works. In The case of Oscar Brodski, the criminal is Silas Hickler

"No-one looking into his cheerful, round face, beaming with benevolence and wreathed in perpetual smiles, would have imagined him to be a criminal. Yet it is a fact that Silas earned his modest though comfortable income by the gentle art of burglary.

"Crimes against the person he had always looked upon as sheer insanity. There was, it is true, that little affair of the Weybridge policeman, but that was unforeseen and unavoidable, and it was the constable's doing after all. And, there was the old housekeeper at Epsom, too, but, of course, if the old idiot would shriek in that insane fashion - well, it was an accident, very regrettable, to be sure, and no one could be more sorry for the mishap than himself". (91)

This extract illustrates three points to be noted about the ex-criminal: firstly, appearance does not necessarily have any connection with character; secondly, that the criminal will often rationalise his crimes and persuade himself that he was not really responsible; and thirdly, once a criminal, always a criminal. Silas did not kill
because he was afraid of his criminal past being discovered, as did Ned Attwood (130). Although divorced from his wife, he wanted her to return to him and killed to prevent his past being discovered. The ex-criminal committing a further crime is used at least three times by Agatha Christie: in *Ten little niggers* (136), *Cards on the table* (131), and in *Endless night* (60), where Michael Rogers' two earlier murders have remained undetected. He was charming and a seemingly devoted husband, yet he killed his wife solely for her money, and was the whole time in love with someone else.

It will have been noticed that nearly every criminal in the above categories has been male. This is not to say that there are no professional female criminals in the detective novel - there are, e.g. those in *Ten little niggers* (136), and also Ann Meredith (131).

Of the 381 persons found guilty of homicide in 1974, 321 were male, of which 246 were over 21 years old, and 60 were female, of which 47 were over 21 years, i.e. a percentage of 15.7 female killers (70). This seems to bear out the proportions encountered in detective fiction.

In nearly every example, with the exceptions of Michael Rogers and Silas Hickler, very little detailed characterisation is given. This is especially noticeable in the hard-boiled novels. When this happens, it is usually because the emphasis is focussed elsewhere, often upon the detective and his investigations.

The non-professional or private criminal is often to be found among the ranks of professional people, although occupations vary from the idle aristocrat to the housewife. Among the former are criminals such as Franklin Clarke, an attractive wanderer in need of money, and for that reason prepared not only to kill his brother, but three other
quite innocent people and also to frame an innocent person for all the murders (150). In Before the fact (55), Johnnie Aysgarth had been brought up to expect a life of moneied idleness, but when the family money vanished, he was obliged first to marry a rich wife, and then to gamble, embezzle and finally to kill to ensure a regular supply of money. Although an outwardly attractive person, he is really weak. It is only the rich, and those brought up to become accustomed to wealth who can afford to live idle lives and it is often when the source of money or security is threatened, that these persons resort to violence. Thus when Denis Cathcart (although not a murderer) was abandoned by his mistress, largely because he could no longer support her, he was driven to suicide (65).

The professions provide by far and away the largest number of criminals in the detective story. Not unnaturally, a large proportion of these are in the medical profession, with easy access to drugs and considerable anatomical knowledge. Two of the most notorious were Drs. Bickleigh and Shepherd (102) (42), the former used poison, the latter a dagger. Dr. Bickleigh is seen as a sympathetic though slightly pathetic figure, while the picture of Dr. Shepherd changes from the conventional slightly stupid stooge, to the unsympathetic criminal, already an outsider by virtue of his blackmail.

Doctors are not the only members of the medical profession to be forced into crime. Mary Whittaker was a nurse, but hardly the kind and caring person that this vocation usually attracts (114). She was a ruthless killer who let no-one stand in the way of her obtaining her Aunt's money. She was probably a lesbian also, another outsider. Julian Freke was a nerve specialist when he killed Reubuen Levy as an
act of revenge; (30) very much an outsider, a loner more interested in work then anything else.

Another quite large group of criminals can be found in the legal profession, among those who should be assisting the forces of justice, not breaking Society's conventions. Their reasons for killing are not always connected with their profession, for example, Gerald Fletcher, who killed his lesbian/nymphomaniac wife in order to marry his mistress (148). He is a particularly interesting character, as he deliberately seeks the company of the investigating officer, Steve Carella, on purely social occasions. It was the fact that Norman Vaughan, as a solicitor, had control of his Aunt's estate that enabled him to use her money to make good his Stock Exchange losses (105). However, as his Aunt named another cousin as heir, and as she was about to die, he had to kill this cousin to prevent the embezzlement coming to light. He was a particularly clever criminal, taking arsenic to build up an immunity to the drug, though this ultimately led to his arrest.

The educational profession has also provided criminals. They have ranged from the village teacher Andrew Tvar, a master of disguise (84), to the Fellow of an Oxford College, Haviland (56). The alleged criminal in Last seen wearing (93), Seward, is remarkable for the fact that he never appears at all in the novel; he is a College lecturer. This is a classic example of a police procedural novel, where almost the entire interest is focussed on the police investigation, and the way this is carried out, so that even though "who" is important, the actual criminal is not so important that he cannot be a shadowy figure.

The armed forces, a profession much concerned with violence, provide few criminals. In The sign of four (158), both Morstan and
Sholto were Army officers, but neither was guilty of murder, only the theft of the Agra treasure. In Death in captivity, the soldier killer was in reality a German intelligence officer. He was an attractive figure on the surface, though quite prepared to betray his so-called friends to their enemies.

A batch of criminals from various professions concludes this section. The criminal Stapleton, alias Baskerville, was a naturalist, and, appropriately enough, died in a bog. Eric Greenwood, the murderer who allowed another man to be convicted for his crime, was an importer of Eastern goods. Felix Liedner, who gave the impression of a devoted husband, had been, firstly, a spy, and in his second identity, an archaeologist of some repute. He was a ruthless killer, who destroyed two women devoted to him. Finally, a profession in which one would not expect to find a criminal, the professional do-gooder, Godfrey Abelwhite, the person who really did steal the Moonstone; given to good works, but beneath the surface, a villain.

Of all the professions, those of medicine and the law seem, in the pages of the detective novel at least, to produce most criminals. Even so, most professions have produced at least one.

There is commonly supposed to exist the "artistic" personality. This usually consists of very quick flare-ups of violent anger, which are often short lived. Artists (using the term in its broadest sense), do figure among the criminals of the detective novel, even if few of them have an obviously artistic temperament. Take Lawrence Redding, a young painter, who fell in love with the tyrannical Colonel's wife, and with her plotted and carried out in cold blood, the death of that husband. There is no quick flare-up of temper here, but a deliberate and premeditated plan. Similarly, the detective story writer, Felix
Lane, who took over the role of the police as he pursued the hit and run killer of his only child\(^\text{(109)}\). Finally, there is the unsuccessful writer Dane McKell, who allowed both his mother and father to be arrested, tried and acquitted for his crime, without revealing that he was the killer\(^\text{(140)}\). The artistic temper is seen in the person of the artist Campbell, in *Five red herrings*\(^\text{(92)}\), who during an argument with a fellow painter, punched him, caused him to hit his head as he fell, thus (accidentally), bringing about his death. One could conclude from this that "detective" artists are in fact just like anyone else, and that their so-called temperament is nothing but a myth intended to create an aura of separateness.

The last group of criminals can best be described as working class, and they are by far the smallest group. There is Annie Wilson, the Oxford scout, who tried to avenge herself on the clever woman who deprived her husband of his livelihood\(^\text{(4)}\). She became a twisted and vicious person, ready to kill to achieve her ends. Ralph, the criminal in *In the heat of the night*\(^\text{(124)}\), was a waiter, and appears very little; Ivenson, the ax-killing janitor too does not become a major figure\(^\text{(151)}\), and lastly, the gardener and odd-job man, Frank Crutchley, taciturn, sullen and unrepentent for his crime, rationalising, by blaming his victim for the crime he himself committed\(^\text{(89)}\).

Very few criminals are portrayed as so insane that they do not know what they are doing. Many of them are abnormal. There is Justice Waldegrave, revenging himself on the Law he served\(^\text{(136)}\); Jonathan Jones, the sex maniac\(^\text{(122)}\), and the child killer Josephine, whose will cannot be thwarted with impunity\(^\text{(108)}\). There is the fanatic whose fanaticism leads to crime, such as Matthew Smith, whose hatred of France resulted in the death of his wife and two innocent by-standers\(^\text{(101)}\). There was
the religious fanatic, Hector Marriott, who tried to burn and destroy churches. Lastly, the more obviously insane, such as Michael Rogers, whose mind finally cracked after killing his mistress.

To be included in this group are Carmen Sternwood, the epileptic nymphomaniac, and Julian Freke, who concluded that in some cases murder could be justified. All of these criminals are abnormal at least, and those in the last group are certainly insane. They do not however form a high percentage of fictional killers. Nor do they in real life. Of 481 indicted for homicide in 1974, 3 were found unfit to plead, and 2 not guilty by reason of insanity, an extremely low proportion. The figures for 1973 are similar, 4 and 1 respectively out of a total of 427.

What then of the criminal figure? He is more usually male than female, more likely to belong to the middle and upper classes than the working class, and to be a professional person. He may be a child or an adult, he may be treated sympathetically, or be shown as a complete villain. He may never appear, or he can be the investigator's stooge. Sometimes he is insane, but the one link connecting all of them is their commission of a crime, otherwise, they are like you or me.
Chapter 6. The investigator

This chapter is concerned with the character who gives his name to the genre as a whole, the detective, or the investigator to use a more general term. The professional and the amateur investigator are discussed separately, and mention is also made of those novels in which there is no investigator. The concluding paragraph will tabulate the points arising from this discussion.

The investigator is the person, or persons, for there may be more than one per novel, responsible for attempting to solve the alleged crime or criminal activity. This term has been chosen in preference to "detective", which belongs more properly to the profession of investigation.

Investigators can be divided into two main groups. The first group consists of the professional investigator: he may either belong to the police force, e.g. Gideon, or be a professional inquiry agent, such as Sam Spade, that is, a detective or private eye. The second group consists of amateur investigators. Again, this group can be subdivided, into the informed amateur, such as a crime reporter, and the outsider, the person who has no reason for investigating any crime.

The first group to be considered is the Police. The first United Kingdom police force was formed by Sir Robert Peel between 1822 and 1829. This was the Metropolitan police force, and its members became known, not always affectionately, as Peelers and Bobbies. This force had been preceded by the Bow Street Runners, formed by Henry Fielding in 1748. Before that time law enforcement had been in the hands of...
parish constables and justices of the peace. The Metropolitan force took over the duties of both the Runners and the parish constables.

The City of London force was founded in 1839, and with the passing of various Acts between 1835 and 1856, provincial forces came into being. The French force was modelled by Louis Napoleon on British lines, and the United States force developed from the system of parish constables taken over by British settlers. Until a national police force existed, it had been impossible for a detective novel to be created. This is the view of most critics of the genre, particularly Howard Haycraft (38). Yet the very first policemen, those encountered by Dupin (41), were not the main investigators of the crime. They are seen to be competent, up to a point, and for routine matters; they are shown as lacking only in imagination. This view was continued in some of the early detective novels. Sergeant Cuff was unable to find the stealer of the moonstone, and Holmes' attitude towards the police was similar to that of Dupin. In both cases, the police ask for the assistance of the non-official investigators.

With the advent of the "Golden age", and the appearance of more police investigators, this view began to alter. Efficient and competent policemen began to arrive on the scene: Inspectors French, Alleyn and Appleby for example, and more recently, Gideon. It should not be thought however that all British policemen are perfectly correct in their behaviour and attitudes. Even when they act correctly, they may be treated unsympathetically. The unnamed Inspector and Sergeant in John Bingham's novel My name is Michael Sibley (139), use no physical violence towards their suspect, yet because of their adroit questioning, they tie him up in knots, and appear as sinister figures. The most incompetent fictional policeman must surely be Inspector Dover (159).
He is fat, lazy and uncouth, disliked by all, especially his Sergeant, who is made to do any investigation which takes place, even though this may be minimal.

The situation in the United States was entirely different. It would be more than a generalisation to say that American policemen are more prone to corruption than their British counterparts. One example of this, Sergeant Corey, has already been noted\(^{(151)}\). He is not an isolated example. Marlowe's relationships with the police leave him with nothing but contempt. He meets one Police Chief who kept his crime figures low by ignoring most of the crimes which occurred in his area\(^{(118)}\). Even some of the so-called 'good' cops are not wholly upright men. This is exemplified in the characters of Coffin Ed and Grave Digger Jones, and summed up by Raymond Nelson in his article on the detective stories of Chester Himes, *Domestic Harlem*\(^{(160)}\)

> "These awesome detectives do not always limit their violence to the guilty - they are, in fact, distressingly quick to beat on almost any black head they encounter - and like all 'bad niggers' they may seem at first glance improbable (or undesirable) models for humanity".

These two policemen are contrasted with those seen in the novels of Ed McBain: Steve Carella and his colleagues. There is also Virgil Tibbs, one of the few coloured policemen in the detective novel\(^{(124)}\), and finally, Hillary Waugh's policemen, who are the exact opposite of Himes'.

These attitudes are seen fairly consistently throughout the entire range of detective novels. The British police are generally efficient, and at worst, incompetent rather than corrupt. However, American police are usually good or corrupt, and only infrequently incompetent only.

It is easier to gain an impression of the attitude of the non-official investigator towards the police than vice versa, and even more
difficult to ascertain if this is based upon reality. When Dupin was asked by the Prefect to solve the mystery of the stolen letter, the latter had admitted defeat and indirectly indicated that an "amateur" could succeed where the professional had failed (63). Inspector Gregson willingly accepted Holmes' assistance when a case had baffled him (51). This is one aspect of the detective novel, which, while it can be accepted for the duration of a reading, upon close analysis seems most unlikely to ever happen in reality. The co-operation of police and other investigators is a common feature of the detective novel: some of the reasons for this will be discussed later on in this chapter.

It is however, very unlikely that this happens in real life, except in a very few cases, and usually such investigations would be parallel rather than contiguous.

In American novels, there is little if any official/amateur co-operation; rather a state of mutual intolerance. This is seen especially clearly in the contacts between Marlowe and the police:

"The homicide skipper that year was a Captain Gregorius, a type of copper that is getting rarer but by no means extinct, the kind that solves crimes with the bright light, the soft sap, the kick to the kidneys, the knee to the groin, the fist to the solar plexus, the night stick to the base of the spine . . . Right now I was his raw meat . . . He looked at me as if I was a cigarette stub, or an empty chair. Just something in his line of vision, without interest for him."

(129)

In sharp contrast to the Marlowe stories are the Queen stories. The cousins who wrote under the name "Ellery Queen" hit upon the ingenious device of having an amateur detective who is the son of a tolerant (one might say long-suffering) inspector of the New York police force.

The police procedural novel is now a recognised sub-division of the detective novel. It deals with the investigation by a police force of a suspected crime. Thus it can become a step-by-step documentary
of a crime investigation. This brings with it a danger that it may become a tale of boring routine. There is more than one way in which writers have attempted to avoid this, and all ways are fraught with danger.

Firstly, the investigating police officer can become emotionally involved with his case, and bring a personal element into it. He must tackle each case with a wholehearted devotion, but at the same time remain sufficiently detached to prevent emotion clouding his judgment. This could result in a resolve to make an arrest quickly, which in turn could lead to a person with only the slightest involvement in the case becoming a suspect, or at worst, arrested.

A second way is to make the policeman in charge an "outstanding" or eccentric figure, so that he acts as a focus for the plot. This again is difficult, for by the nature of their profession, the police must work within set rules, which do not allow much scope for an unconventional person. One unconventional policeman is Dover, and he is not always an example of how a policeman should behave (159). Few fictional policemen are eccentric.

A third way is not to concentrate on one case only, but to blend a number of cases together. This must be skillfully manipulated, otherwise the plot will consist of a number of episodes with no connecting thread. There are many good examples of this, the most notable being J.J. Marric's Gideon series, where Gideon himself forms the connecting link (119). His job is largely administrative, and he oversees all the important cases in his area.

The above mentioned ways have all been tried to alleviate boredom, yet the telling of a straight-forward routine investigation need not be tedious or boring. Take for example, perhaps the best instance of this,
Hillary Waugh's *Last seen wearing* (93). A girl vanishes from college, her friends are questioned and the college grounds searched, her diary is read, (this gives clues to the killer). The investigating officer, intent on solving the mystery, tries an experiment which results in her body being found. Clues in the diary are followed up, a suspect is isolated, and a watch put on him. Finally, his house and grounds are searched, and a vital clue found which points conclusively to his guilt. This is the story of a routine investigation and the determination of the police to bring it to a successful and satisfactory conclusion. It is written in such a way that it is not boring, but rather an enthralling account of the hunting of a murderer.

This systematic following of leads and working from one clue to another, with an occasional flash of inspiration, is the method used by most fictional policemen, British and American. A comparable British story is *The cask* (27), by Freeman Wills Crofts. This details the investigation by Inspector Burnley, (predecessor of French) and his French Colleague into the killing of Annette Boirac. A slight variation is introduced, in that the private investigator Le Touche, is engaged by the police to assist them.

The official police can make mistakes, and frequently do so, especially when an unofficial investigator is involved. This is often seen to be the sole function of provincial police, who may not be confident of their ability to cope with a big case, and have to call in Scotland Yard. This may lead to a lack of co-operation between local police and the Yard men. At the start of *Death at the President's lodging* (56), Appleby is seen to be wondering what kind of greeting he will receive from the Oxford police whom he has come to assist. It is essential for the Yard men to gain the confidence of the local police who know local people
and conditions so well. Thus, the Yard men, Appleby, Alleyn, etc., tend to be pleasant and easy to get on with, so that they can readily gain the co-operation of their provincial colleagues.

While the police are rarely eccentric, they are not always just the unfeeling servant of the Law. An officer may be seen torn between duty and friendship. In a small country community, the local policeman will usually know both killer and victim, and an emotional conflict may result. The Yard man has no such ties, and while relying upon the local police for local knowledge, can be a more impartial investigator. The police are human, and examples of this can often be found during the questioning of those closely related to the victim, when they show sympathy and understanding, as in Steve Carella's questioning of a five-year old.

"'I have a little girl about your age', Carella said. 'She's a twin. How old are you, Anna?'

"'Five.'

"'That's just how old my daughter is.'

"'Mmm,' Anna said. She paused a moment, and then asked, 'Is Mommy killed?'

"'Yes,' Carella said. 'Yes, honey, she is.'

"'I was afraid to go in and look.'

"'It's better you didn't.'

"'She got killed last night, didn't she?' Anna asked.

"'Yes.'"
Noakes, and his being suspected of involvement in the former's death.

In Hercule Poirot's Christmas (162), Superintendent Sugden, illegitimate, killed his father in revenge for his abandonment of his mother and himself. Both these cases show that the police are only like you and me, ordinary human beings.

In nearly every detective novel in which the police are the main investigating force, working without the assistance of anyone outside the force, they are seen to pursue their investigations methodically, moving from one point to another systematically and logically. Once again, the difference between British and American detective novels can be seen, for although the majority of police in both are good and honest, there are other examples. These do occur mainly in American novels, where it is quite common for a policeman to accept bribes or to be in the service of the local gang leader. The police are not always presented sympathetically: this may be because to the general public, close involvement with the police, even if completely innocent, can be a frightening experience, and the police may seem to be trying to trap them into saying something which is not wholly true. This may be only a routine police tactic, but may well to the public present official authority as cold and unsympathetic. It would seem therefore that the figure of the police investigator, usually, but not always, a good character, is reasonably true to his real life counterpart. He is not infallible, but thorough, competent and determined.

In contrast with reality, the main focus of the detective novel was not centred first upon the official police force. The interest in the police as the main investigating force came much later in the history of the detective novel. It seems reasonable therefore to ask why this happened: why did the private investigator flourish? Was it a reflection of the lack of stability seen in the failure of the police force? If
the police had always been efficient, a private detective force might not have been established. During the Prohibition era in America, the police were not responsible for enforcing this. Crimes associated with this grew, and the police were unable to cope, thus necessitating a private force.

A similar situation did not exist in Britain. As a result, the public today sees the professional inquiry agent as a shabby little man, more concerned with divorce cases than in hunting down murderers. This may be due in some measure to Graham Greene, whose private enquiry agents are very unprepossessing. More recently, he has become identified with the problem of industrial espionage and security. That is, he is most concerned with cases in which the police have no official jurisdiction.

This is a sociological reason for the importance of the non-police investigator. It was noted earlier that because of their official standing, it is hard to present a "glamorous" policeman. This does not apply to any other investigator, as may be seen in the characters of detectives from Dupin to Hammer.

However, this part of the chapter is concerned with those investigators who are professional inquiry agents. Yet again, the first point to be noted is the broad difference between American and British professional detectives. By and large, most American detectives belong to the hard-boiled school, while their British counterparts are much less concerned with physical violence. The American professional detective has declined in his ethical standards since Dashiell Hammett first created the Continental Op. Both he and Chandler created their heroes in short stories published in the Black Mask pulp magazine. This was noted for its tough and violent stories.
From the beginning, violence was part of the lives of these detectives. Prohibition had created the tough American gangster, and it was the descendents of these against whom the Op battled. It was therefore absolutely essential for him to be able to fight against and overcome this violence. Marlowe and Archer also fight against such violence. This description from Chapter 13 of Red harvest is typical:

"I socked Jerry twice, kicked him, butted him at least once, and was hunting for a place to bite when he went limp under me."

It is clear that these men had to be incredibly tough, almost superhuman in physique. The way in which they recover from beatings is unbelievable. The theme of violence is seen at its extreme in the figure of Spillane's hero, Mike Hammer:

"A dangerous paranoic is cruising the streets of New York in a high-powered car, with a gun in the side pocket of the door and another under his jacket in a shoulder holster. He is licensed to carry arms, being a private detective, and he also regards himself as divinely licensed to rob, kidnap, torture and kill, so long as he is furthering what he thinks are the ends of justice. He suffers from systemized delusions of persecution and grandeur. Sexually perverse, he takes a peculiar delight in shooting bad women in the abdomen. His name is Mike Hammer."

Linked to their physical resistance to violence, is their ability to consume vast amounts of alcohol with no visible effect.

No matter what happens during the course of an investigation, the detective will pursue it through to the end despite the red herrings, bribes and any personal involvement which may get in his way. His quest is for truth rather than justice. During the length of The Dain curse, in which the initial investigation of stolen industrial diamonds leads into a complicated murder plot involving a criminal past and insanity, the Op's clients change, as having solved one case, another opens up.
His mission becomes that of saving Gabrielle Leggett, and in this he succeeds.

Linked to this singlemindedness of purpose, is the fact that the detective is usually a loner. He has neither friends nor family, or, like Archer, has been forced through the nature of his job, and his own nature to abandon such luxuries. His job demands total involvement "in the American detective story the detective is very often as much an outsider as the criminal - not an outsider like Holmes or Dupin, men whose genius lifts them above the common lot, but outsiders like Borges Dr. Yu Tsun, a Chinese in England. The community visibly excludes them. Ross MacDonald's Lew Archer is a good example: a man without family, without connections or friends (except for a few policemen), a man without a place, only a shabby office, which he rarely visits, and a car. He roams compulsively through other people's lives because he lacks one of his own". (164)

Love is especially taboo: Spade abandons Brigid O'Shaughnessy to the police (154), and Hammer shoots his fiancée (120), who had been responsible for the murder of his best friend. This is not pure callousness but is linked to the determination of these men to find out the truth, no matter what the cost to their clients or themselves.

The professional private detective, in common with all non-police investigators, has the advantage that he can work outside the Law: he is not bounded by rules and regulations. As Mike Hammer states:-

"You're a cop, Pat. You're tied down by rules and regulations. There's someone over you. I'm alone. I can slap someone in the puss and they can't do a damn thing. No one can kick me out of my job. Maybe there's nobody to put up a huge fuss if I get gunned down, but then I still have a private cop's licence with the privilege to pack a rod, and they're afraid of me". (120)

He is sometimes oblivious to the fact that in order to seek out the truth, he frequently breaks the Law. While believing that the Law has some hold over them, as the majority do, in the case of Mike
Hammer, this is not true, and he does in fact act outside and above the Law, as judge, jury and executioner.

Consequently, such investigators are mistrusted and disliked by the police. They are the servants of the Law, but as was seen earlier, they can be corrupt and inefficient. This is seen especially in any novel in which the chief investigator is not the police. There has to be a contrast, for if the police were competent and efficient, there would be no need for any outsider to become involved and solve the mystery.

Unlike real life mysteries, the hard-boiled detective is always able to solve his case, despite the fact that anyone who can hinder his progress will do so. Infallibility is in general a trade-mark of all non-police investigators.

Compared with their American colleagues, British professional inquiry agents are much gentler persons, for they come into contact with less violence. The first, and most famous, British private detective was Sherlock Holmes, who, when questioned by Dr. Watson, said

"Well, I have a trade of my own. I suppose I am the only one in the world. I'm a consulting detective, if you can understand what that is." (51)

Thus Holmes follows in the footsteps of Dupin and his un-named friend and narrator, in as much as he has a colleague, who, because he is super-intelligent, is made to seem stupid by his side, and also that he is eccentric. Holmes is extremely well versed in certain branches of knowledge, but woefully ignorant of others. He smokes, plays the violin, sometimes takes cocaine and is a master of disguise, to the extent of fooling even Watson. He is also a loner, with no close friends except Watson, and having no interest in women except Irene Adler, "the woman". (165) If he is engaged by a client, truth is all that he
will promise. He is the master of deduction, often confounding his clients by the amount that he can reveal about them from their outward appearance. Holmes will consider every solution to a problem, and having discarded each one that does not fit, the remaining solution, no matter how impossible, must be correct. No detail can be insignificant.

"Is there any other point to which you would wish to draw my attention?"

"To the curious incident of the dog in the night-time."

"The dog did nothing in the night-time."

"That was the curious incident," remarked Sherlock Holmes. (166)

The fact that everything has significance is one reason why he succeeds where others fail. He is not infallible: he always rue the fact that Irene Adler escaped him.

Like Dupin, he regards the police as efficient up to a point, but lacking in imagination. They it is who beg him for assistance, and are prepared to help him. Holmes has other helpers, notably the Baker Street Irregulars, a gang of street urchins. Running through the entire series of stories is the opposition of the super-criminals, Moriaty and Moran, and the vendetta between them and Holmes. Though the conventional picture of Holmes is usually that of a stern and unfeeling person, this is not so. He is genuinely fond of Watson, and distressed when he is injured; he will also suppress information when he feels this is justified. In Charles Augustus Milverton (167), he allows the blackmailer's victim to kill him, and then escape scot free, because of his belief that her action was justified. These are not the sentiments of an unfeeling man.

American investigators tend to be similar in character and actions; this is not always so with the British. Poirot, the Belgian ex-detective, is eccentric in his love for order and symmetry. He is
more interested in human nature, and delights in uniting lovers at the conclusion of his cases. He conducts his investigations by using "the little grey cells", and is very rarely wrong. He has his stooge in Captain Hastings, who is even stupider than Watson, and very susceptible to young ladies. However, he is soon married and sent to Argentina. Other characters appear as stooges: Ariadne Oliver, a writer of detective stories, believed by some to be a caricature of her creator; Colonel Race, the strong silent Secret Service man and the policemen, Japp, Battle and Spence. It is the police who seek out Poirot for his help, or when he intrudes upon a crime, welcome his co-operation - a very unreal situation. Poirot thinks highly of the police with whom he works. In Chapter 3, it was noted that the non-police detective did not always hand over the culprit to the police. This is especially true of Poirot, as in Murder on the Orient express and The murder of Roger Ackroyd. Moreover, he is not averse to trapping a criminal by a trick: this has already been noted. He is a very conceited person, full of self-confidence and a belief in his own infallibility which cannot be punctured.

While Holmes and Poirot are probably the most famous British professional detectives, there are others, such as Albert Campion, a member of the aristocracy under another name. He works closely with the policeman Luke. Nigel Strangeways also has police cooperation, since his uncle is Assistant Commissioner. Both these illustrate the unlikely situation of the police actively cooperating with outside investigators.

The contrast between British and American professional detectives is obvious. Violence, a single-minded devotion to the truth and to ensuring the punishment of the offender are characteristics of the
American. The British are more eccentric, and while concerned to find out the truth, do not always ensure the punishment of the guilty. He works closely with the police, but his American friends fight a perpetual battle against them. Unlike the police, these investigators invariably bring their cases to a successful conclusion.

The second group of investigators consists of all those whose main profession is not crime investigation. Despite this, many of these investigators are thought of as "private detectives", these include Lord Peter Wimsey and Ellery Queen.

The first point to note is the impossibility in real life of any of these persons becoming involved in crime investigation. One can concede that in certain cases, a crime reporter might engage in a little detective work, but rarely to the extent that fictional investigators do.

A second point to note is the relative absence of American detectives in this group. Philo Vance was an early example of the eccentric detective, based, to a large extent on Lord Peter. His popularity soon faded, but the early Ellery Queen was to some extent based on this model. The early and more recent novels show how the character developed. Ellery is a writer of detective novels, and his father an Inspector of police, and this is obviously of some advantage to him when he is investigating privately, as he can usually rely upon the assistance of the police. He is also able to assist his father in particularly tricky cases. In the early novels, every clue and situation was analysed by Ellery, so that by the point that the "Challenge to the reader" was posed, all clues had been presented, and only one solution was possible. As his character was developed so that his eccentricities decreased, so the emphasis was less on formal investigation, and more on human relationships. Often, his cases are
concerned with the town of Wrightsville, where his arrival usually heralds an outbreak of violence. This is another example of unreality: the "professional" investigator arrives on the scene because he is summoned, but the "amateur" investigator is often present when a murder takes place, so that he can become involved. It is extremely unlikely that an amateur would be present on every occasion when murder occurred.

With Philo Vance, Ellery Queen is undoubtedly the best-known of any American non-professional investigator. The only other one to be considered here is Peter Styles, Judson Philip's one-legged journalist investigator. The victim of violence himself, this resulted in the death of his father and the loss of his own leg. His own accident had a profound influence upon him, and his entry into *The twisted people* was brought about by a reference in a rape case to two "laughing men". Styles cannot forget that the men who forced his car off the road were laughing as this took place. To them it was a great joke: to Styles, a major tragedy.

English amateur detectives are a very mixed bunch of people. In common with other investigators, few of them are female. One exception of course is Miss Marple, the spinster of St. Mary Mead. Believed by many to lack a knowledge of worldly affairs, yet because she had been brought up in an English village, her knowledge of humanity was immense. Her detective work was often done by finding analogies to the case in persons and events from St. Mary Mead. Her appearance, as an elderly pussy, put suspects off their guard, and they would talk freely to her without fear. Her relationships with the police are usually very good. On her first appearance, they cannot believe in her powers as a detective, and she is frequently ignored. Through her
friends Colonel and Mrs. Bantry, she knows Sir Henry Clitheroe, the ex-Commissioner of Scotland Yard, and later becomes acquainted with his godson, Inspector Craddock. This leads to her receiving privileged treatment; another example of unreality.

The figure of Miss Marple clearly illustrates another problem which must be faced by the author of a series character. This is how to develop a character so that he or she remains credible. Miss Marple, while she has always seemed elderly, has, in her later appearances, aged, and suffers the infirmities of old age. Her world too has altered, as witness the "New development", and the departure of Mrs. Bantry from the Hall\(^{173}\). Many series characters appear to alter very little from their first appearances, but the character of Miss Marple does show some signs of development consistent with that of real life.

It can hardly be said of Philip Trent, that, like Miss Marple, he rarely loses a case. When summoned by his paper, for he is a journalist, to investigate the murder of international financier Manderson, he firstly falls in love with Mrs. Manderson, and then suspects her of the murder. His solutions to the problem are shown to be incorrect, and he finally resolves that this will be Trent's last case\(^{52}\). It is conceivable that a journalist would be able to involve himself in criminal investigation more easily than a complete outsider. This novel was written specifically by E.C. Bentley to disprove the myth of the infallible investigator: in this he succeeded well.

The medical profession is well represented among the ranks of amateur investigators. When R. Austin Freeman, himself medically qualified, created Dr. Thorndyke, he also created the first scientific investigator\(^{174}\). Most of the cases investigated by Thorndyke are inverted, and it is from the material clues left at the scene of a
crime that he draws his conclusions. Hairs, dust, mud, ashes and fibres are all minutely examined, chemically and microscopically, and conclusions drawn from the results. Reggie Fortune on the other hand, pursues a more orthodox investigation (175). As a doctor, however, his examinations of bodies enables him to pinpoint the cause of death and to find other medical clues. His relationship with Lomas, the Chief of the C.I.D., is not always peaceful, but in the main, it is of benefit to both men. Reggie is always seen as a mannered, silly-ass type of character, one with whom the contemporary reader has little sympathy. He is a very sympathetic person, particularly concerned for the welfare of children.

With all the investigators so far mentioned in this group, there has been some semi-official contact between them and the police. This relationship, whilst it is unreal, is very necessary for the detective novel, since without some kind of co-operation, the amateur would find it very hard to function efficiently.

John Dickson Carr, alias Carter Dickson, created three detectives in Bencolin, Sir Henry Merrivale and Gideon Fell. The latter investigator is the one to be discussed here. A very large man in bulk and big-hearted by nature, with his shovel hat, and habit of interrupting his speech with "harrumphs", "Archons of Athens", etc., he makes a formidably eccentric figure. Physically, Dr. Fell was based upon G.K. Chesterton; both were at one time fellow-members of the Detection Club. He also has a friend in Superintendent Hadley, which, as was noted earlier, makes life so much easier, if less credible (176).

The character who most exemplifies the accepted figure of the amateur investigator must surely be Lord Peter Wimsey. "Born" during the heyday of the classic detective novel, he grew (like Holmes) to be larger than life, and eventually, Dorothy L. Sayers created a biography for him.
The younger son of a Duke, which had more public appeal in the 1930s than today perhaps, he was wealthy, and thus able to indulge his hobby of collecting old manuscripts. Although working for the Foreign Office, he had no regular occupation, and could be classed with the idle rich. He was easily able to adapt himself to his surroundings - a Bohemian Club, an advertising agency or an artists colony. His friends are also varied; Miss Climpson, a retired gentlewoman, the reformed burglar Hallelujah, Ginger, the office boy, and last but not least, Inspector Parker. It becomes most convenient for Lord Peter to have the assistance of Parker, for it enables him to leave all the routine to Parker, and leave himself free to pursue more interesting lines of inquiry. Once Parker has married Lady Mary, this link is cemented more firmly. Despite this, Lord Peter does encounter trouble from Inspector Sugg in *Whose body?* In many respects, Parker is the opposite of Peter, both in background and character, being less flamboyant in action and thought. In any inquiry, there are other assistants at hand besides Parker. Firstly there is Lord Peter's valet, Bunter, who has been in his service since Lord Peter left the Army with shell shock. Bunter is in charge of such things as photography and, when necessary he befriends maidservants to glean information from them. Secondly, Miss Climpson and her "Cattery" of single ladies, such as Miss Murchison, who was placed in Norman Vaughan's office to discover his secrets, and, if required, burgle his strong boxes. Miss Climpson is the ideal person to mingle with other ladies of similar tastes, whose love of gossip generally wins her the information she seeks. Her employment by Lord Peter, leads to an attempt on her life in *Unnatural death*.

The one feature which distinguishes Lord Peter from many other amateur investigators, is his development as a character. He begins
life as an eccentric, seemingly all-knowing. With his fair hair, monocle and speech mannerisms, he appears as a silly-ass aristocrat. In Strong poison(105), he encounters Harriet Vane, on trial for the murder of her lover, and through the remaining sequence of novels, as much attention is focussed on their growing relationship as upon detection. It was a novel experience for Lord Peter to be rejected, and under it, his character mellowed and became less extreme, until in the last story written about him, Talboys(177), he is seen as a family man with wife and three sons. His appearance is one point in his favour, as people are unable to take such a person seriously, and thus he can receive information which might not otherwise be given him.

One facet of his character which distinguishes him from others, is his knowledge that because of his investigations he may cause the death, by hanging, of another person. Even if other investigators know this, it does not affect them as it does Lord Peter. For the last few hours before Frank Crutchley is hanged in Busmans Honeymoon(89), his actions are quite irrational. He drives about aimlessly, finally returning to Harriet only to enact the prison scene in his own mind. This sensitivity is also seen in his recurrent bouts of "shell shock" behaviour when under pressure.

In summarising the figure of the non-professional investigator, one must say that he is an unreal figure, but one which must be accepted for the conventions of the detective novel. He is unreal because he could not function in reality as he does in fiction: police and other investigators do not co-operate. He is often an eccentric or unusual person, with the quality of getting on well with people, and with merging into a background. No general conclusions can be drawn as to age or class, but once more we must note that men outnumber women!
Finally, there are some detective novels in which there is no investigator as such. This is found in novels such as *Malice aforethought* (102), and *Endless night* (60), which are written from the killer's viewpoint, and in which detection is virtually non-existent. In the former, it is obvious that Bickleigh is the killer, but not until the end of the latter does realisation dawn that Mike is the killer. In *Before the fact* (55), the victim is also the investigator, as she gradually finds out the truth about her husband. In every novel, the reader is also the investigator, for one part of the enjoyment of a detective novel is in following clues, and identifying the culprit before the investigator.

After the corpse, the investigator is probably the next most characteristic figure in the detective novel. His character is too varied for a typical figure to emerge, but several points can be made in summarising:

1. The contrast between the British and American investigators both professional and non-professional. This is broadly the good if sometimes unsympathetic policeman and the corrupt; the violent investigator and the more placid and eccentric

2. The difference in aims between the professional and non-professional investigator. The former seek the truth, the latter also seek the truth, but may conceal it if he believes Justice will be better served by so doing

3. The unreality of the relationship between the amateur investigator and the police, which can have no basis in fact

4. The fact that because he is an amateur he must be given special assistance so that he can pursue his investigations. This assistance may be the help of the police, or it may be other helpers, for example Watson or Paul Drake
5. The fact that the personality of the American private investigator often veers from normality towards homicidal mania. This is seen most clearly in the person of Mike Hammer.

6. The degree of infallibility which most non-police investigators show; again, an unreal characteristic.

7. The fact that although many investigators are series characters, they often do not develop, but remain as on their first appearance.

8. The figure of the professional investigator bears a fairly close resemblance to reality, but that of the amateur is usually far removed from it. This is perhaps the most important point to be made in this chapter. It follows the pattern that has become clear in earlier chapters, that the detective novel is true to life only in part.
Chapter 7. Conclusion

Within a field so large as that of the detective novel, which, as was noted earlier, often includes many kindred genre all grouped together, it is not easy to reach conclusions which apply to every novel. The first problem encountered, that of defining a detective novel, helped to limit the area to be studied. However, when discussing whether or not the detective story could truly be called a "novel", the definitions of "novel" raised one point which has been followed throughout the thesis. This is, to what extent does the detective novel reflect a picture of life.

Several points spring immediately to mind, the first being that whether or not the detective novel does present an accurate picture of life, it certainly does not present a complete picture. It details only that portion of life concerning the events immediately before and after the commission of a crime. We rarely see any of the characters leading an ordinary life, for even when they are seen before the crime, they are usually in a state of tension and under pressure. It was seen earlier that choosing this small section of life enhanced the drama of the situation.

A second point is that a reading of detective novels gives no indication of the number of murders committed in real life. Most detective novels contain at least one murder, while official statistics show that only one person in every million becomes a murder victim. One reason for choosing murder as a subject is the presentation of an unfamiliar part of life, thus providing an escape from reality.
The fact that the criminal is always identified in the detective novel is a third point. The inevitability of this is certainly not found in real life. Some of the most famous murder cases are those in which no-one has ever been brought to trial, or in which the accused has been found not guilty: the Croydon poisonings, Jack the Ripper, Lizzie Borden, William Wallace. It is probable that in many cases a guilty person is or has been known to the police, who have been unable to proceed further, possibly through lack of conclusive evidence. This does not hinder detective story writers, because their chief aim is to identify the guilty person. Whatever happens after this is to some extent immaterial. The reader should feel that despite a lack of concrete evidence, the culprit identified is the true one. Chapter 3 concluded that despite the rarity of arrests and trial scenes, the fictional criminal does receive retribution for his crime. The writer, unlike the police, does not have to prove his case in court.

A fourth point is that despite the larger number of fictional murders as compared with real life, the motives which impel the criminal and the means he uses are comparable. When discussing these points in Chapter 2, it was seen that however bizarre a fictional murder might be, it had usually been paralleled in real life. The main difference in murder methods, is the greater use of poison in the novel. The increasing difficulty of obtaining poison, and the likelihood of this being certified as natural death have been proposed as partial reasons for this. A further point to note, is the link between criminal and victim, either of relationship or connection with a past event.

The fifth and final point concerns the main character of the detective novel, the investigator, and this point emphasises most clearly the difference between fact and fiction. The official investigators are seen as human beings with emotions, and not just
hard impersonal creatures. This investigator, together with his non-official but professional colleague are accurately pictured, but once the amateur intrudes upon the scene, reality flies away. Firstly, he immediately starts to co-operate with the police, in some cases, being called in by them. Secondly, he is given all the assistance that he needs, and always finds the criminal before the police. It is hard to conceive of this ever happening in real life. Thirdly, the amateur is infallible, or almost always so, yet how many factual murder cases remain unsolved despite every effort made to solve them? It is in the relationship between official and amateur investigator that the lack of reality in the detective novel is most clearly seen.

To summarise then, the detective novel writer chooses only a portion of real life to illustrate his story. Even within that portion, he selects parts which closely resemble reality - methods, motives, adds others which are unreal - police/amateur co-operation, and rejects others - arrest and trial. Detective novels cannot be said to convey a true and complete picture of life, or indeed that the portion of life which they do describe is wholly accurate.

Why have only certain parts been selected? Dramatic effects are heightened and lessened by the inclusion and omission of certain incidents. The danger of a police procedural novel becoming very dull has already been mentioned, also the tedious nature of criminal trials. The figure of the eccentric amateur investigator, the life and death struggle for the criminal's life (either his actual life, or a life sentence), both of these add to the dramatic tension of a story. Art implies a selection of reality to achieve a desired effect; this means choosing only those parts which are essential for the artist's purpose. It may also mean including themes which are manifestly not part of life at all, such as the amateur/police co-operation. A
detective novelist must provide an enthralling story, including, rejecting, adding and altering wherever this suits his purpose.

The most important facets of the detective novel have been examined in the course of this study. As was noted earlier, the problem of definition was the first point to be examined; this was followed by a discussion as to how applicable the term "novel" was to such stories. Dictionary definitions of "novel" certainly exclude the detective story, but the definitions of Chandler and Maugham place it within this genre. The entire field of detective stories cannot all be termed "novel", but certainly the writings of several authors, Chandler, Collins and Sayers for example, should be included within this category.

Once the area had been defined, it was easier to place chosen authors in an historical perspective and to note that the earliest detective writers were eminent literary figures: Poe, Collins, and Dickens. The subject matter of the detective novel was discussed at length, and reasons for its choice propounded. Motives which impel killers both in fact and fiction are seen to spring from basic emotions of love and hate, and all the means employed are seen to contain potentialities which could implicate and incriminate the user.

The simplicity of the plot of the detective novel, good conquering evil, appears at first glance untrue. Often good only seems to triumph, since the criminal is rarely brought to trial or convicted. However, a closer examination shows that in most cases, the culprit receives retribution, even while remaining unconvicted.

The three figures of victim, criminal and investigator were the final facets considered. It is hard to say which is more important. Without a victim there would be no story; each victim must have his killer, but without an investigator, there would be no detective novel. In discussing the three figures, one point to emerge is that each
figure is often an outsider. The victim, because of his "flaw", the
criminal, because he does not conform to the rules of society, and
the investigator, because his job, of necessity, sets him apart from
the rest of humanity.

The last major point arising from this thesis is the difference
between British and American detective stories. The genre originated
in America with Poe, but soon crossed the Atlantic. Since then, the
American strain has become more extreme. This appears to be a
reflection of the different societies. Development of the detective
novel was similar in the two countries until Prohibition in America.
This encouraged the formation of gangs and an increasing amount of
violence. This is seen in the detective novel starting with Hammett
and the Black Mask writers, and continuing to the present in Mickey
Spillane, the epitome of violence for the sake of violence. No British
stories, even those including gangs, can compare with the violence of
the American hard-boiled school.

The greater amount of violence can also be attributed to the fact
that gun licensing laws are freer in America than in Britain, and
therefore more people possess a potential murder weapon. Moreover,
American police are armed, encouraging criminals to do the same. Nor
is this the only difference between the two police forces. In general,
American police are more corrupt, more violent, and less friendly
toward other investigators. British police are rarely seen to be any­
thing worse than inefficient.

The American criminal is more likely to be known to the police than
his British counterpart. Most British murders stem from private rather
than public motives, and the perpetrators tend to be "ordinary" citizens
rather than ex-cons. For this reason, British detective stories appear
to have a more middle/upper class background than American.

This then is the anatomy of the detective novel. Its component parts have been dissected and discussed, and the results have shown that the detective novel only in parts bears some resemblance to reality, and that in most respects the American version is more extreme and violent than the British.
References.

F.P. - date first published, where edition used is a reprint. All dates refer to first publication in book form unless otherwise stated.

Chapter 1.

(1) HEYER, Georgette The talisman ring. Heinemann, 1952.

(2) FORSYTH, Frederick The day of the jackal. Corgi, 1971.


(13) LEBLANC, Maurice Arsène Lupin novels, particularly The exploits of Arsène Lupin, gentleman - cambrioleur.


(11) Ibid. p. 444.
(31) STEVENS, G. Death by misadventure: centennial of the detective story. Saturday Review of Literature, 18 October, 1941. p. 36.
(33) BEL and the dragon. Daniel, Bel and the snake, verses 1-22.
(34) SUSANNA and the Elders. Daniel and Susanna, verses 1-64.
(5) Ibid. p. 173.
(38) HAYCRAFT, Howard Murder for pleasure: the life and times of the detective story. Peter Davies, 1942.


(40) CHARTERIS, Leslie The Saint novels, such as The second Saint omnibus. Hodder and Stoughton, 1952.


(49) Ibid.


(53) Ibid.


(55) HERKELEY, Anthony Trial and error. Hodder and Stoughton, 1937.


(10) Ibid.


Chapter 2.


(64) ELIOT, T.S. Wilkie Collins and Dickens. Times Literary Supplement, 4 August, 1927. p. 525.


(66) FREEMAN, R. Austin Mr. Pottermack’s oversight. Hodder and Stoughton, 1930.


(75) WILSON, Colin and PITMAN, P. Encyclopedia of murder. Pan, 1964. All details of true crimes have been taken from this.

(76) FREEMAN, R. Austin The art of the detective story. Nineteenth century and after, May, 1924. p.718.


(77) Ibid. p. 278


(83) SAYERS, Dorothy L Have his carcase. New English Library, 1974. F.P. 1932.


(30) Ibid.


(91) FREEMAN, R. Austin The case of Oscar Brodski. The singing bone: detective stories. Hodder and Stoughton, 1911. p.44.

(66) Ibid.


(27) Ibid. p.92.


(56) Ibid.


(70) Ibid. p. 44.


(55) Ibid.


(90) Ibid.


(102) Ibid.

(108) Ibid.

(119) MARRIC, J.J. Gideon novels, especially Gideon's march (101), Gideon's wrath (121) and Gideon's river (122).

(30) Ibid.

(43) Ibid.

(51) Ibid.


(50) Ibid.

(107) Ibid.

(27) Ibid.


(114) Ibid.

(104) Ibid.


(91) Ibid.

(55) Ibid.


(84) Ibid.

(54) Ibid.

(130) CARR, John Dickson *The emperor's snuff-box*. Hamish Hamilton, 1943.

(42) Ibid.


(65) Ibid.

(92) Ibid.

Chapter 3.


(101) Ibid.

(124) Ibid.

(127) Ibid.

(30) Ibid.

(131) Ibid.

(103) Ibid.

(105) Ibid.

(65) Ibid.


(117) Ibid.

(89) Ibid.

(92) Ibid.

(99) Ibid.


(134) Ibid.

(102) Ibid.

(121) Ibid.


(56) Ibid.


(136) Ibid.

(108) Ibid.

(42) Ibid.

(107) Ibid.

(81) Ibid.

(66) Ibid.

(120) Ibid.

(43) Ibid.

(143) QUEEN, Ellery Calamity town. Gollancz, 1942.


(40) Ibid.

(39) Ibid.


(105) Ibid.
Chapter 4.

(4) Ibid.

(90) Ibid.


(89) Ibid.


(93) Ibid.


(22) Ibid.


(117) Ibid.

(81) Ibid.


(27) Ibid.

(122) Ibid.

(60) Ibid.

(55) Ibid.

(114) Ibid.

(108) Ibid.

(93) Ibid.

(129) Ibid.

(102) Ibid. p. 24.

(143) Ibid.

(142) Ibid.

(136) Ibid.

(55) Ibid.

(150) Ibid.

(101) Ibid.
F.P. 1964.

(56) Ibid.
(52) Ibid.

(152) BERKELEY, Anthony *The second shot.* Hodder and Stoughton, 1930.

(51) Ibid.
(30) Ibid.
(84) Ibid.
(124) Ibid.
(91) Ibid.
(150) Ibid.
(109) Ibid.
(117) Ibid.
(83) Ibid.
(125) Ibid.


(29) Ibid.


(8) Ibid.
(130) Ibid.
(136) Ibid.
(81) Ibid.

Chapter 5.

(139) Ibid.
(42) Ibid.
(132) Ibid.
(81) Ibid.
(51) Ibid.

(89) Ibid.

(122) Ibid.

(43) Ibid.

(84) Ibid.

(49) Ibid.

(81) Ibid.


(119) Ibid.

(29) Ibid.

(127) Ibid.

(120) Ibid.

(91) Ibid. pp. 9-10 and 15.

(130) Ibid.

(136) Ibid.

(131) Ibid.

(60) Ibid.

(136) Ibid.

(131) Ibid.

(70) Ibid.

(150) Ibid.

(55) Ibid.

(65) Ibid.

(102) Ibid.

(42) Ibid.

(114) Ibid.

(30) Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Ibid.
Chapter 6.

(38) Ibid.
(41) Ibid.
(139) Ibid.
(159) PORTER, Joyce Dover novels, including Dover one. Pan, 1966. F.P. 1964.
(151) Ibid.
(124) Ibid.
(63) Ibid.
(51) Ibid.
(129) Ibid. p. 39.
(159) Ibid.
(119) Ibid.
(93) Ibid.
(27) Ibid.
(56) Ibid.
(89) Ibid.
(8) Ibid. p. 85.
(178) "I don't know what justice is," I said. "Truth interests me though. Not general truth if there is any, but the truth of particular things. Who did what when why".


ALLINGHAM, Margery. Albert Campion novels, particularly Dancers in mourning (157), The crime at Black Dudley (155), and The tiger in the smoke (157).

BLAKE, Nicholas Nigel Strangeway novels, particularly The beast must die (107), and End of chapter (142).

QUEEN, Ellery Wrightsville novels, particularly Calamity town (143).


CHRISTIE, Agatha. Miss Marple novels, particularly The murder at the vicarage (159), 4-50 to Paddington (154), The moving finger (115), and The mirror crack'd from side to side (172).


FREEMAN, R. Austin. Dr. Thorndyke novels, particularly Mr. Pottermack's oversight (66), and The singing bone (91).


CARR, John Dickson. Gideon Fell novels, particularly The hollow man (43).

Ibid.
(105) Ibid.
(87) Ibid.
(30) Ibid.
(105) Ibid.
(114) Ibid.
(105) Ibid.


(89) Ibid.
(102) Ibid.
(60) Ibid.
(55) Ibid.
### Appendix 1. Authors, pen names, professions and qualifications.

<table>
<thead>
<tr>
<th>Pen name.</th>
<th>Real name (if differs)</th>
<th>Profession, etc.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Margery Allingham</td>
<td>A.B. Cox</td>
<td>Writer</td>
</tr>
<tr>
<td>H.C. Bailey</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Ball</td>
<td>J.C. Bingham, 7th Baron Clanmorris</td>
<td>Journalist and public relations</td>
</tr>
<tr>
<td>E.C. Bentley</td>
<td>C. Day Lewis</td>
<td>Journalist</td>
</tr>
<tr>
<td>Anthony Berkeley</td>
<td>A.B. Cox</td>
<td>Writer</td>
</tr>
<tr>
<td>John Bingham</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nicholas Blake</td>
<td></td>
<td></td>
</tr>
<tr>
<td>John Dickson Carr</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Raymond Chandler</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leslie Charteris</td>
<td></td>
<td></td>
</tr>
<tr>
<td>G.K. Chesterton</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Agatha Christie</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wilkie Collins</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Conan Doyle</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Edmund Crispin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Freeman Wills Crofts</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Du Boisgobey</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dick Francis</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nicolas Freeling</td>
<td></td>
<td></td>
</tr>
<tr>
<td>R. Austin Freeman</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Emile Gaboriau</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Erle Stanley Gardner</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Michael Gilbert</td>
<td>Solicitor</td>
<td></td>
</tr>
<tr>
<td>-----------------</td>
<td>-----------</td>
<td></td>
</tr>
<tr>
<td>Anna Katharine Green</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Dashiell Hammett</td>
<td>Various, including Pinkerton Agent</td>
<td></td>
</tr>
<tr>
<td>Patricia Highsmith</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Chester Himes</td>
<td>Ex-convict</td>
<td></td>
</tr>
<tr>
<td>E.W. Hornung</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Francis Iles</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Michael Innes</td>
<td>Oxford don</td>
<td></td>
</tr>
<tr>
<td>H.R.F. Keating</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Ronald Knox</td>
<td>Catholic priest</td>
<td></td>
</tr>
<tr>
<td>Maurice Leblanc</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Gaston Leroux</td>
<td>Journalist</td>
<td></td>
</tr>
<tr>
<td>Ed McBain</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Ross Macdonald</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>J.J. Mairric</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Ngaio Marsh</td>
<td>Theatre producer</td>
<td></td>
</tr>
<tr>
<td>Edgar Allan Poe</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Joyce Porter</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Raymond Postgate</td>
<td>Wine expert</td>
<td></td>
</tr>
<tr>
<td>Ellery Queen</td>
<td>Writers</td>
<td></td>
</tr>
<tr>
<td>Dorothy L. Sayers</td>
<td>Advertising assistant, translator, critic</td>
<td></td>
</tr>
<tr>
<td>Simenon</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Mickey Spillane</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Julian Symons</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>S.S. Van Dine</td>
<td>Art critic</td>
<td></td>
</tr>
<tr>
<td>Roy Vickers</td>
<td>Journalist and crime reporter</td>
<td></td>
</tr>
<tr>
<td>Hillary Waugh</td>
<td>Cartoonist and writer</td>
<td></td>
</tr>
<tr>
<td>A.B. Cox</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>J.I.M. Stewart</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Evan Hunter</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Kenneth Millar</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>John Greasey</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>F. Dannay and M.B. Lee</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>G.J.C. Sim</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>F.M. Spillane</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>Willard Huntington Wright</td>
<td>Writer</td>
<td></td>
</tr>
<tr>
<td>H.B. Waugh</td>
<td>Writer</td>
<td></td>
</tr>
</tbody>
</table>
Appendix 2. Investigators, assistants, stooges and their creators.

<table>
<thead>
<tr>
<th>Investigator</th>
<th>Assistant/Stooge</th>
<th>Creator</th>
</tr>
</thead>
<tbody>
<tr>
<td>Supt. Alleyn</td>
<td>Sgt. Fox</td>
<td>Ngaio Marsh</td>
</tr>
<tr>
<td>Insp. Appleby</td>
<td></td>
<td>Michael Innes</td>
</tr>
<tr>
<td>Lew Archer</td>
<td></td>
<td>Ross Macdonald</td>
</tr>
<tr>
<td>Tommy &amp; Tuppence Beresford</td>
<td></td>
<td>Agatha Christie</td>
</tr>
<tr>
<td>Miles Bredon</td>
<td>Albert</td>
<td>Ronald Knox</td>
</tr>
<tr>
<td>Father Brown</td>
<td></td>
<td>G.K. Chesterton</td>
</tr>
<tr>
<td>Albert Campion</td>
<td>Lugg, Supt. Oates</td>
<td>Margery Allingham</td>
</tr>
<tr>
<td>Det. Steve Carella &quot;Continental Op&quot;</td>
<td>87th Precinct Detectives</td>
<td>Ed McBain</td>
</tr>
<tr>
<td>Insp. Dover</td>
<td>Sgt. MacGregor</td>
<td>Dashiell Hammett</td>
</tr>
<tr>
<td>C. Auguste Dupin</td>
<td>Narrator</td>
<td>Joyce Porter</td>
</tr>
<tr>
<td>Gideon Fell</td>
<td>Chief Insp. Hadley</td>
<td>Edgar Allan Poe</td>
</tr>
<tr>
<td>Gervase Fen</td>
<td></td>
<td>John Dickson Carr</td>
</tr>
<tr>
<td>Chief F. Fellows</td>
<td>Det. Sgt. S. Wilks</td>
<td>Edmund Crispin</td>
</tr>
<tr>
<td>Chief F. Ford</td>
<td>Det. Sgt. B.K. Cameron</td>
<td>Hillary Waugh</td>
</tr>
<tr>
<td>Reggie Fortune</td>
<td>Chief of C.I.D. Hon. Sidney Lomas</td>
<td>Hillary Waugh</td>
</tr>
<tr>
<td>Insp. French</td>
<td></td>
<td>H.C. Bailey</td>
</tr>
<tr>
<td>Insp. Ghote</td>
<td>Deputy Commander Alec Hobbs</td>
<td>Freeman Wills Crofts</td>
</tr>
<tr>
<td>Commander George</td>
<td></td>
<td>H.R.F. Keating</td>
</tr>
<tr>
<td>Gideon</td>
<td></td>
<td>J.J. Marric</td>
</tr>
<tr>
<td>Mike Hammer</td>
<td></td>
<td>Mickey Spillane</td>
</tr>
<tr>
<td>Sherlock Holmes</td>
<td>Dr. Watson</td>
<td>Conan Doyle</td>
</tr>
<tr>
<td>Character</td>
<td>Author</td>
<td></td>
</tr>
<tr>
<td>--------------------</td>
<td>-----------------------------</td>
<td></td>
</tr>
<tr>
<td>Grave Digger Jones</td>
<td>M. Lecoq</td>
<td></td>
</tr>
<tr>
<td>Arsène Lupin</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Phillip Marlowe</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Miss Marple</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Perry Mason</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Hercule Poirot</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Ellery Queen</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Raffles</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Rouletabille</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Sam Spade</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Nigel Strangeways</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Peter Styles</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Simon Templar, Alias &quot;The Saint&quot;</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Dr. Thorndyke</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Virgil Tibbs</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Philip Trent</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Philo Vance</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Commissar Van Der Valk</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Lord Peter Wimsey</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Nero Wolfe</td>
<td>Arsène Lupin</td>
<td></td>
</tr>
<tr>
<td>Coffin Ed Johnson</td>
<td>Chester Himes</td>
<td></td>
</tr>
<tr>
<td>Della Street, Paul Drake</td>
<td>Chester Himes</td>
<td></td>
</tr>
<tr>
<td>Capt. Hastings</td>
<td>Chester Himes</td>
<td></td>
</tr>
<tr>
<td>Insp. Queen</td>
<td>Chester Himes</td>
<td></td>
</tr>
<tr>
<td>Bunny</td>
<td>Chester Himes</td>
<td></td>
</tr>
<tr>
<td>Sir John Strangeways</td>
<td>Chester Himes</td>
<td></td>
</tr>
<tr>
<td>Chief Insp. Teal</td>
<td>Chester Himes</td>
<td></td>
</tr>
<tr>
<td>Jervis, Poulton, etc.</td>
<td>Chester Himes</td>
<td></td>
</tr>
<tr>
<td>J. F.-X. Markham, D.A.</td>
<td>Chester Himes</td>
<td></td>
</tr>
<tr>
<td>Bunter, Insp. Parker</td>
<td>Chester Himes</td>
<td></td>
</tr>
<tr>
<td>Archie Goodwin</td>
<td>Chester Himes</td>
<td></td>
</tr>
<tr>
<td>Emile Gaboriau</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>Raymond Chandler</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>Agatha Christie</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>Erle Stanley Gardner</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>Agatha Christie</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>Ellery Queen</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>E.W. Hornung</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>Gaston Leroux</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>Dashiell Hammett</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>Nicholas Blake</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>Judson Philips</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>Leslie Charteris</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>R. Austin Freeman</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>John Ball</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>E.C. Bentley</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>S.S. Van Dine</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>Nicholas Freeling</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>Dorothy L. Sayers</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
<tr>
<td>Rex Stout</td>
<td>Maurice Leblanc</td>
<td></td>
</tr>
</tbody>
</table>
Bibliography.

This bibliography consists of secondary sources, the primary ones having been listed in the references. It is necessarily selective, particularly with regard to Conan Doyle and Poe, containing in the main only those sources which were of direct relevance to the subject matter of this thesis.
Bibliography.


1.1. General


GRAVES, R. and HODGE, A. The long week-end: a social history of Great Britain 1918-1939. Faber, 1940.


SAYERS, Dorothy L. Begin here: a war-time essay. Gollancz, 1940.

SAYERS, Dorothy L. The mind of the maker. Methuen, 1941.


1.2. general detective


BROOKES, J.A.R. Murder in fact and fiction. Hurst and Blackett, 1925.


HARPER, R. The world of the thriller. Cleveland, Case Western Reserve, 1969.


LAMBERT, G. The dangerous edge. Barrie and Jenkins, 1975.


QUEEN, Ellery. In the Queen's parlour and other leaves from the editors' notebook. Gollancz, 1957.

QUEEN, Ellery. Queen's quorum: a history of the detective-crime short story as revealed by the 106 most important books published in this field since 1845. Gollancz, 1953.


WELLS, C. The technique of the mystery story. Springfield, Home Correspondence School, 1929.

1.3. individual authors

E.C. Bentley

BENTLEY, E.C. Those days. Constable, 1940.

Raymond Chandler


Agatha Christie


Wilkie Collins

Conan Doyle


HALL, T.H.  The late Mr. Sherlock Holmes and other literary studies.  Duckworth, 1971.


R. Austin Freeman

DONALDSON, N.  In search of Dr. Thorndyke; the story of R. Austin Freeman's great scientific investigator and his creator.  Bowling Green University Popular Press, 1971.

Dashiell Hammett


Ross Macdonald


Edgar Allan Poe

Ellery Queen


**Dorothy L. Sayers**


**S.S. Van Dine**


2. **Theses**

2.1. **general detective**


2.2. individual authors

Chester Himes


The hard-boiled school


Ross Macdonald


Dorothy L. Sayers


3. Chapters

3.1. general


3.2. general detective


BLAKE, Nicholas. The detective story - why?


BOUCHER, A. The ethics of the mystery novel.


CARR, J. Dickson The grandest game in the world.


CHESTERTON, G.K. A defence of detective stories.


GILBERT, E.L. The detective as metaphor in the nineteenth century.


GRELLA, G. The gangster novel: the urban pastoral.


HOLMAN, C.H. Detective fiction as American realism.


MACDONALD, D. Sherlock Holmes to Mike Hammer.


McSHEBRY, F.D. The shape of crimes to come.

MAUGHAM, W. Somerset. The decline and fall of the detective story. The 

SANDOE, J. Dagger of the mind. HAYCRAFT, Howard. The art of the 

SANDOE, J. Readers' guide to crime. HAYCRAFT, Howard. The art of 

pp. vii-xiv.

TAYLOR, F.S. The crux of a murder: disposal of the body. HAYCRAFT, 
Howard. The art of the detective story. New York, Simon and Schuster, 

VAN DINE, S.S. Twenty rules for writing detective stories. HAYCRAFT, 
Howard. The art of the detective story. New York, Simon and Schuster, 

WAITE, J.B. The lawyer looks at detective fiction. HAYCRAFT, Howard. 
pp. 436-446.

WILSON, Edmund. Mr. Holmes, they were the footprints of a gigantic 

WILSON, Edmund. Who cares who killed Roger Ackroyd? A literary 

WILSON, Edmund. Why do people read detective stories? A literary 

YATES, M. An essay on locked rooms. NEVINS, F.M. ed. The 
pp. 272-284.
3.2. Individual Authors

Margery Allingham


John Dickson Carr


Raymond Chandler


Wilkie Collins


Conan Doyle


STARRETT, V. The private life of Sherlock Holmes.


R. Austin Freeman


Dashiell Hammett

BLAIRE, W. Dashiell Hammett: themes and techniques.


The hard-boiled school


Ross Macdonald

MACDONALD, Ross A preface to The Galton case.


Edgar Allan Poe

CHRISTOPHER, J.R. Poe and the tradition of the detective story.


LOWNDES, R.A.W. The contributions of Edgar Allan Poe.

Dorothy L. Sayers


Mickey Spillane


4. Periodical articles

4.1. general


4.2. general detective


AUCOTT, R. When was the golden age, anyway? The Armchair Detective, vol. 5, no. 4, July, 1972. pp. 207-208.


KENNEDY, F. From whodunits to poetry. Saturday Review of Literature, 18 October, 1941. p. 34.


4.3. individual authors

**H.C. Bailey**


**E.C. Bentley**


John Dickson Carr (Carter Dickson)


**Raymond Chandler**


Agatha Christie


Wilkie Collins


BOOTH, B.A. Wilkie Collins and the art of fiction. *Nineteenth Century Fiction*, vol. 6, September, 1951. pp. 131-144.


Conan Doyle


A.B. Cox (Anthony Berkeley and Francis Iles)


Freeman Wills Crofts


R. Austin Freeman

ADAMS, J. Mr. R. Austin Freeman. The Bookman, April, 1913. pp. 6-7.

Erle Stanley Gardner


Dashiell Hammett


THOMPSON, G.J.  The problem of moral vision in Dashiell Hammett's detective novels


The hard-boiled school


Chester Himes


Ed McBain


Ross Macdonald


Ellery Queen


Ellery Queen

BAINBRIDGE, J. Ellery Queen: crime made him famous and his authors rich. Life, November, 1943. pp. 10-16.


Dorothy L. Sayers


Mickey Spillane


