

CONTENTS

SERIES EDITOR'S PREFACE	ix
ACKNOWLEDGEMENTS	x
Introduction	1
1 A Chronology of Crime	7
Early Crime Narratives	7
Crime Stories as Cautionary Tales	13
Crime Fiction and Policing	17
The Golden Age to the Present	26
2 Mystery and Detective Fiction	33
Retracing the Steps: The Origins of Mystery Fiction	33
Reasoning Machines: The Figure of the Amateur	
Detective	39
Escalating Crimes: From Purloined Letters to Murder	43
Maintaining Social Order and the Status Quo	46
Settings and Sub-Genres	50
3 The Hard-Boiled Mode	55
Murder for a Reason: Origins and Development	55
A Shop-Soiled Galahad: The Private Eye Hero	58
Last Chances and New Beginnings: The Myth of the Frontier	64
Mean Streets and Urban Decay: Modernity and the City	70
Fallen Angels: Appropriation of the Hard-Boiled Mode	77

4 The Police Procedural	85
Thin Blue Lines: Fiction as Ideological State Apparatus	85
Private Eye to Public Eye: The Development of the Procedural	87
Textual Investigations: Characteristics of the Procedural	91
Social Placebo: The Magic Bullet of Procedural Reassurance	98
Arrested Developments: Appropriations of the Procedural	100
5 The Crime Thriller	105
Outlining the Crime Thriller	105
The Noir Thriller	108
The Anti-Conspiracy Thriller	117
6 Historical Crime Fiction	122
Writing History and Interpreting the Past	122
Crime, History, and Realism	125
The Case of <i>The Name of the Rose</i>	135
Postmodernism and the Anti-Detective Novel	139
GLOSSARY	144
SUGGESTIONS FOR FURTHER READING	149
SELECT BIBLIOGRAPHY	151
INDEX	166

INDEX

- alienation 59, 69, 81, 83, 92–3, 95–6, 109
Allingham, Margery 26, 35, 48–9; *The Crime at Black Dudley* 26; *More Work for the Undertaker* 27; *The Tiger in the Smoke* 27
amateur detective 21–2, 32, 40, 42
amnesia thriller 2
Angel Heart 82–3, 120
anti-detective novel 139–41
armchair detection 21, 49
Auden, W.H. 27, 50
Austen, Jane 128–9, 131
Auster, Paul 73, 141–2; *City of Glass* 141–2; *Ghosts* 141–2; *The Locked Room* 141–2
automobile 113
- Barron, Stephanie 128–9, 131
Barthes, Roland 38, 45, 74–5
Bentley, E.C. 26
Berkeley, Anthony 27, 36; *The Poisoned Chocolates Case* 27, 36
Black Mask 29, 56–7, 109, 147
Blade Runner 82–3
Blake, Nicholas 27, 53; *A Question of Proof* 27; *Thou Shall of Death* 27; *The Widow's Cruise* 53
body 21, 43, 80–1, 98
Boomtown 31
Bow Street Runners 18, 23
Buchan, John 119; *The Thirty-Nine Steps* 119
Burgess, Anthony 127; *A Dead Man in Deptford* 127
Burke, James Lee 90, 95; *Purple Cane Road* 95
Burnett, W.R. 29, 57, 106, 109; *Little Caesar* 29, 57, 106, 109, 114
Byatt, A.S. 131; *Possession* 131
- Cain, James M. 69, 84, 109–13; *Double Indemnity* 69, 110; *The Postman Always Rings Twice* 110–13
Carr, Caleb 32, 133; *The Alienist* 133
Chandler, Raymond 16–17, 23, 29, 37, 56–62, 64–73, 76–9, 109, 125, 130, 140; *The Big Sleep* 29, 57, 61–2, 67–8, 71–2, 82, 84; *Farewell, My Lovely* 65, 71–2, 76–7, 79, 140; *The High Window* 62, 67; *The Lady in the Lake* 62, 65–6; *The Little Sister* 65, 68–9, 71; *The Long Goodbye* 65–7, 73
Chesterton, G.K. 22, 26–7; *The Innocence of Father Brown* 26
Christie, Agatha 3, 11, 19–21, 24, 26, 35–6, 38, 42–9, 51–4, 89, 117; *The Body in the Library* 51; *Death on the Nile* 51, 53; *The Mousetrap* 53; *The Murder at the Vicarage* 21, 44–5, 51; *The Murder of Roger Ackroyd* 46, 117; *Murder on the Links* 51; *Murder on the Orient Express* 51, 53; *The Mysterious Affair at Styles* 21, 26, 35, 44, 48, 51–2
cinema 3, 52, 63, 67–70, 80–2, 114, 120, 127
city, the 17, 41, 50, 69–72, 92–3, 98, 125–6, 129–30, 133, 141–2
Collins, Wilkie 23–4, 87, 107; *The Moonstone* 23–4; *The Woman in White* 107
Columbo 22, 24
computers 41, 83, 101
Cornwell, Patricia 44, 96, 98–103, 117

- corpse 12, 43–4, 58, 100–1
 country-house murder 52–4
 Crumley, James 1, 65, 72–3, 115; *The Last Good Kiss* 65, 73
C.S.I.: Crime Scene Investigation 31, 41–5, 47, 50–3, 101
- Davis, Lindsey 32, 126
 deduction 14, 19–21, 23–4, 28, 39–40, 59, 136–7
 Derrida, Jacques 34, 123
 Detection Club, the 27–8, 36
 detective 1–7, 8–9, 11–12, 14–17, 19–35, 36–51, 53, 55–67, 72–7, 81, 89–91, 104–7, 122, 124–5, 129, 133, 139–42
 Dexter, Colin 31, 50, 52, 90–2, 129; *The Secret of Annexe 3* 52; *The Wench is Dead* 129
 dialogue 56, 58–9, 83, 87
 Dibdin, Michael 92, 96–7, 100, 128; *And Then You Die* 96; *Blood Rain* 96; *Cabal* 96; *Cos! Fan Tutti* 96; *Dead Lagoon* 96; *The Last Sherlock Holmes Story* 128; *A Long Finish* 96; *Medusa* 96; *Ratking* 96; *Vendetta* 96
 Dick, Philip K. 82–3
 Dickens, Charles 23–4, 106–7; *Bleak House* 23–4; *The Mystery of Edwin Drood* 23; *Oliver Twist* 23, 107
 Dickson Carr, John 28, 49, 51–2; *The Hollow Man* 28, 49
Die Hard 81
 disguise 25, 42, 65–6, 77
 doubling 10, 12–13, 16, 34, 72–3, 112–13, 119, 141
 Doyle, Sir Arthur Conan 3, 19–20, 21–6, 38–43, 47, 50, 56, 88, 118, 135–7; *The Adventures of Sherlock Holmes* 25; *The Case-Book of Sherlock Holmes* 25; *The Hound of the Baskervilles* 135; *The Sign of Four* 24, 56; *A Study in Scarlet* 20, 24, 40–2, 56, 118, 135–6
- early modern period 11, 13, 32, 63, 125
- Eco, Umberto 122–3, 128, 131, 134–9; *The Name of the Rose* 122–3, 129, 131, 134–9
 Eliot, T.S. 70–1, 75, 83–4; *The Waste Land* 70, 73, 75, 83
 Ellroy, James 31, 125, 127, 129–30; *American Tabloid* 127; *The Black Dahlia* 31, 129–30; *My Dark Places* 130
 Enlightenment, the 11, 15–16, 18–19
 ethnicity 4, 30–1, 78, 90, 100, 102–3
- Fair Play 27, 36
 feminism 4, 30, 74, 77–9, 100, 102
femme fatale, the 58, 72, 77, 79, 83
film noir 69–70, 82–3
 fingerprints 19
 Finney, Patricia 32, 125
 Fitzgerald, F. Scott 68; *The Great Gatsby* 68
 forensics 98, 100
 Forrest, Katherine V. 30, 104
 Foucault, Michel 13, 45, 89, 123–4
 Freeman, R. Austin 106
 frontier, the 42, 56–7, 59–60, 62–5, 68, 71, 114
 futuristic thriller 108
- Gaboriau, Emile 22–5, 42, 87; *Le Crime d'Orcival* 22; *Le Dossier No. 113* 22
 gangsters 29, 42, 57, 63, 74, 105, 109, 114, 120
 gay and lesbian fiction 4, 30, 80, 104
 gender 30, 78, 101–3, 140
 George, Elizabeth 53–4; *A Suitable Vengeance* 54
 Godwin, William 14–17; *Caleb Williams* 14–17
 Golden Age 10, 19–20, 26–9, 35–8, 40, 42–4, 46–51, 53, 59–60, 77, 88, 91–2, 98, 101, 103, 116, 124, 135, 140
 Gothic 15–18, 28, 35, 47, 52, 67, 106–7
 Grafton, Sue 30, 74, 78, 102
 graphic novel 63, 83–4, 128

- Greene, Anna K. 24; *The Leavenworth Case* 24
- Grisham, John 120; *The Firm* 120
- Hammett, Dashiell 29, 36, 55–60, 62–5, 70–4, 83–4, 89, 108, 115; *The Continental Op* 73; *The Dain Curse* 62, 66–7, 72–3; *The Maltese Falcon* 62, 67, 77, 84; *Red Harvest* 29, 35, 55, 57–8, 62–4, 70, 74, 106, 115
- Hansen, Joseph 80
- hard-boiled 3–4, 10, 12, 23, 28–31, 42, 45–9, 54–75, 77–84, 87–90, 93, 96–7, 100, 102–3, 105–7, 109, 114–16, 120, 124, 130, 139–40, 142
- Harris, Thomas 84, 99, 102, 117; *Red Dragon* 117; *The Silence of the Lambs* 84, 117
- haunting 16, 67
- Hawthorne, Nathaniel 9; *The Scarlet Letter* 9
- heists 108
- Herodotus 7–8, 108
- Highsmith, Patricia 84, 111, 116; *Strangers on a Train* 111, 116
- Hill Street Blues* 30
- Hillerman, Tony 88, 90, 93, 100, 103–4; *The Ghostway* 90
- Himes, Chester 30, 100
- history 1–3, 7, 32–3, 48, 65, 79, 97, 121–34, 137, 139
- Hjortsberg, William 82; *Falling Angel* 82
- Hume, Fergus 24; *The Mystery of a Hansom Cab* 24
- ideology 9, 14, 20–1, 25, 37, 43–9, 74, 78, 79–80, 83, 86, 94, 98, 104
- Iles, Francis 27; *Malice Aforethought* 27
- interpretation 1–2, 11, 14, 19, 22–4, 30, 32, 35, 42, 45, 47, 51, 55, 58–61, 88, 91, 93–5, 98–104, 107, 123–4, 132–3, 136–7, 141–2
- Jack the Ripper 127–8
- James, P.D. 30–1, 78, 90–2, 103; *Original Sin* 92; *Shroud for a Nightingale* 92; *A Taste for Death* 91, 103; *An Unsuitable Job for a Woman* 30, 78
- judicial system 15, 44–5, 85
- justice 11–12, 14–15, 22, 25, 58, 62–4
- Kerr, Philip 32, 92, 97; *The Pale Criminal* 92, 97
- Kipling, Rudyard 119; *Kim* 119
- Knox, Father Ronald 27, 36–7
- Kyd, Thomas 13
- Lacan, Jacques 34
- language 2, 56, 58, 142
- law 8–10, 13, 18, 25, 44–5, 60–1, 63, 65, 86, 94, 97–8, 102, 104, 108–9
- Leblanc, Maurice 26; *Arsène Lupin, Gentleman Cambrioneur* 26
- legal thriller 108, 120
- Leonard, Elmore 84, 114–15; *Killshot* 114
- locked-room mystery 51–3
- Los Angeles 31, 62, 65, 68, 71, 77, 79, 81–2, 125, 129–30, 139–40
- Lovesey, Peter 125, 132; *A Case of Spirits* 132; *Waxwork* 132
- Lyotard, Jean François 139
- McBain, Ed 30, 84, 88, 93–4; *Cop Hater* 30, 88
- Macdonald, Ross 29, 67–8, 70, 72, 74, 80; *The Moving Target* 72
- Magnum P.I.* 80
- Mallory, Thomas 62; *La Morte d'Arthur* 62
- maps 51, 135, 142
- Marlowe, Christopher 127
- Marsh, Ngaio 27, 35, 49, 53; *Death and the Dancing Footman* 53; *Death of a Fool* 53; *Singing in the Shrouds* 53
- Memento* 81–2
- metaphysical detective fiction 141

- Meyer, Nicholas 128; *The Seven-Per-Cent Solution* 128; *The West End Horror* 128
- Middleton, Thomas 13, 110; *The Changeling* 108, 110
- Miller, Frank 63, 83; *Booze, Broads and Bullets* 83; *A Dame to Kill For* 83; *Sin City* 63, 83
- modernism 75, 131
- Moore, Alan 128; *From Hell* 128
- Mosley, Walter 32, 77, 79, 82, 125, 139–40; *Devil in a Blue Dress* 79, 82, 139
- mystery 1, 3, 21, 23, 28, 33–9, 41, 43–5, 47, 50–4, 74, 84, 91, 104, 106, 127–9, 131
- Nabokov, Vladimir 113, 131; *Lolita* 113, 131
- narrator 20–1, 25, 39, 46, 48, 74, 85, 114, 119, 130–1, 133, 135, 142
- Newgate Calendar* 13–14, 17, 29, 57, 87, 108–9
- Nicholl, Charles 127; *The Reckoning* 127
- NYPD Blue* 31
- Oedipus* 9–11
- Old Testament 7, 15, 87
- Orwell, George 44
- Panopticon 45–6, 89
- Paretsky, Sara 30, 74, 78–9; *Indemnity Only* 30, 78
- pastoral 50–1
- patriarchy 20, 49, 79, 94, 103
- Patterson, James 99, 102
- Pérez-Reverte, Arturo 33, 37, 129, 131; *The Dumas Club* 131; *The Flanders Panel* 129
- Perry, Anne 125, 132–3; *The Face of a Stranger* 132–3
- Peters, Ellis 32, 125
- Pinkerton's 17, 60, 89
- plot 2, 10, 12, 14–16, 22, 24, 27–8, 34–6, 42, 53, 59, 61, 72–3, 84, 94, 96–7, 130, 132, 138, 140
- Poe, Edgar Allan 1, 7, 9, 19–22, 33–4, 38–9, 43–4, 47, 52, 88, 116, 119, 129, 135, 141; 'The Gold Bug' 33–4; 'The Murders in the Rue Morgue' 19–21, 33, 39; 'The Mystery of Marie Rogêt' 19, 21, 33–4, 129; *The Narrative of Arthur Gordon Pym* 119; 'The Purloined Letter' 21–2, 33–4, 47, 135; 'Thou Art the Man' 33–4; 'William Wilson' 141
- police 4, 14, 17–19, 22–4, 30–2, 40, 42, 58, 64, 80, 84–95, 97–105, 115–16, 126, 132
- postmodernism 4, 31, 73, 124, 139–42
- prison 13, 46, 112, 142
- private eye 29, 60, 80
- procedural 4, 23, 30–2, 40, 42, 51, 54, 84–105, 115–16, 126
- profiler 91, 100–2
- Prohibition 57
- psychology 98, 100–2, 107, 115
- pulp fiction 56, 109
- punishment 8–9, 13, 25, 44–5, 85–6, 132
- Puzo, Mario 114; *The Godfather* 114
- puzzle form 8, 23, 27–8, 33, 35, 37–8, 43, 44–5, 50, 89–91, 101
- Queen, Ellery 26, 28; *The French Powder Mystery* 28; *The Greek Coffin Mystery* 28; *The Roman Hat Mystery* 28
- race 4, 30–1, 76–7, 79, 90, 100, 103–4
- Rankin, Ian 87, 89–90, 92–7, 99, 102; *The Falls* 95; *Mortal Causes* 92; *Resurrection Men* 89, 99; *Set in Darkness* 96
- rationality 11, 15, 19–20, 40, 138–9
- realism 4, 31–2, 35, 42, 49, 51, 58–9, 62, 93–4, 96–9, 126–7, 130–2
- Reichs, Kathy 100
- reinvention 12, 65–6, 68–9
- Rendell, Ruth 31, 90, 92

- revenge tragedy 11–13, 15, 50, 63, 96, 106, 108, 110–12, 127
Rockford Files, The 80
 Rowley, William 13, 110
 Rowson, Martin 83
 rural setting 4, 17, 48, 50, 88, 95
- Sayers, Dorothy L. 7, 17, 19, 26–8, 35–6, 48–9, 53, 140; *The Crime at Black Dudley* 26; *Gaudy Night* 140; *Great Short Stories of Detection, Mystery, and Horror* 7, 17; *Whose Body?* 26, 36
- science 18–19, 40–1, 100–1, 123, 134, 137–8
- Scott, Sir Walter 126
- sensation fiction 106
- serial killers 97–8, 101–2, 108, 116
- setting 4, 19, 31–2, 41, 48, 50–2, 56–7, 64, 67, 69, 78, 88, 91–2, 95–6, 107–8, 111, 121, 125, 135, 139
- sex 50, 78, 86, 101–2, 107–8, 110–11, 140
- Shakespeare, William 11, 13; *Hamlet* 11–13, 63
- Shelley, Mary 106; *Frankenstein* 106
- Simenon, George 87
- Somoza, José Carlos 131; *The Athenian Murders* 131
- Sopranos, The* 114
- space 50–1, 53, 66, 93, 125, 133, 140
- Spillane, Mickey 29, 55, 64, 74
- spy thriller 108, 118–20
- Stevenson, Robert Louis 82, 118; *The Dynamiter* 118; *The Strange Case of Dr Jekyll and Mr Hyde* 82
- Stout, Rex 28–9, 49; *Fer-de-Lance* 28–9, 49; *The League of Frightened Men* 29; *Too Many Cooks* 29
- structure 2–3, 10–11, 16, 20, 22, 24, 34, 37–8, 41, 50, 52–3, 67, 72–3, 78, 91, 93, 96–7, 100, 105, 107, 112, 121, 123–4, 126, 129, 133, 136–7
- surveillance 45–6, 60, 88–9, 142
- Tartt, Donna 110; *The Secret History* 110
- technology 41, 101, 119
- television 3, 22, 24, 31, 41, 52, 80, 90, 101, 114, 128
- Tey, Josephine 129, 131; *The Daughter of Time* 129, 131
- thief-takers 18, 23
- thieves 8–9, 18, 23, 34, 108
- Third Watch* 31
- thriller 2, 4, 69, 83–4, 105–9, 110–20
- time 2, 11, 16, 51–2, 72–3, 81, 125–6, 133, 135–7
- Tourneur, Cyril 13, 27; *The Revenger's Tragedy* 11, 27
- Tremayne, Peter 133–4
- U Turn* 116
- urban setting 4, 17, 29, 31, 49–50, 55–8, 62, 70, 88, 92–3, 103, 105, 109, 142
- Van Dine, S.S. 28, 37, 43, 46, 48
- Vidocq, Eugène François 17, 19, 25–6; *Mémoires* 17, 19
- villain, the 11–14, 22, 43, 48, 107, 109, 115
- violence 1, 13, 16–17, 28, 42–4, 55, 57, 61–2, 64–5, 70, 72, 83, 86, 98, 107–11, 116–17, 127
- Waugh, Hillary 87; *Last Seen Wearing . . .* 87
- Webster, John 13, 111, 127; *The White Devil* 105, 108, 111, 127
- whodunnit 1–2, 26–9, 35, 37–9, 46, 49, 52–3, 74, 91–2, 100, 112, 116, 135, 137, 140
- Wilson, Barbara 30, 140; *Gaudi Afternoon* 30, 140
- women 24, 26, 30, 38, 77, 94, 98, 100, 102–3