

Fiction about the solving of crime

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1. Introduction

The term 'crime fiction' covers a wide range of sub-genres including thrillers, psychological thrillers, detective, 'cosy', courtroom, forensic, historical, hard-boiled and para-normal to name a few. This paper focuses on fiction that relates to the solving of crime, primarily through the process of detection. The rise of such novels is closely related to the history of crime detection itself as well, of course, to the history of the novel.

Until the eighteenth century, the solving of crime was left to private individuals, family networks and paid bounty hunters. It is when the apprehending of criminals and the solving of crime, as well as the punishment of crime, is recognized as a problem to be solved by society as a whole by methods other than force, that the story changes.

In her biography of Dorothy Sayers, *Dorothy Sayers: Her Life and Soul, Chapter 13*, Barbara Reynolds quotes Sayers':

The detective story proper could not develop until public sympathy had veered around to the side of law and order. Much depended, too, on the establishment of effective police organization. By then the defender of the weak was no longer the knight errant but the detective – the latest of the popular heroes, the true successor of Lancelot and Roland.

Sayers pointed out that stories of crime have been around for a long time and include Jacob and Esau, Robin Hood, Reynard the Fox and much of the Arthurian matter. They typically involve arrest, torture, confession and death. What changed in the eighteenth century was the use of pattern and order to solve crime – and the location of this within the responsibility of the state's legal system.

2. The Rise of the Professional Detective

The earliest fiction centred on the solving of crime developed in England and France, arising alongside the formation of a police force, and soon after, police detectives. The earliest police forces were formed in England and France.

England

The Bow Street Runners (a colloquial name disliked by those doing the job) were formed in 1749 by Magistrate Henry Fielding. Prior to this, private individuals would hire *thief takers*, much like bounty hunters, to solve crimes and recover stolen goods for payment or reward. Fielding wanted to reduce corruption, malicious and mistaken arrest. He employed six officers to his home and office at 4 Bow Street, to serve writs and arrest suspects on his authority as Magistrate. They operated throughout Britain. He also employed clerks to keep records of crimes and apprehension of criminals. The work carried on when Henry Fielding's brother succeeded to the role of Magistrate, eventually resulting in the establishment of a Magistrates' Court and the basis of a crime database. It was the beginning of a professional police force and crime detection.

Unemployment after the American War of Independence, the loss of transportation options to America and an increase in highway crime, led to the establishment of a British Home Department, expansion of the Magistrate's Court and the establishment, under Robert Peel as Home Secretary and Arthur Wellesley as PM, of an armed and salaried foot patrol of 46 men. The Metropolitan Police were established in 1829 and the role of the Runners diminished. With the Police Act of 1839 the Runners became redundant.

Thomas Skinner Sturr, *Richmond, or Stories in the life of a Bow Street Officer (1827)* is the earliest known crime fiction. (published anonymously)

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<http://www.jdellit.com.au/wp-content/uploads/2011/05/Crime-Fiction.pdf>

1812 **France - Surete**
The Surete was founded in 1812 by Eugene Francois Vidocq based on a military police model introduced by Napoleon. It was to work under cover and consisted mostly of reformed criminals. By 1820 it had a team of 30 and had reduced the crime rate by 40%. It was the model for Scotland Yard and other police forces. It features in Graham Green's *The Quiet American*.

1829 **Scotland Yard**
The Metropolitan Police Force, established in 1829 had its headquarters at 4 Whitehall Place which had a rear entrance on Great Scotland Yard. This became the public entrance and the name transferred.
These innovations gave rise to Police Procedurals – both exploiting and further fueling public interest in crime detection. Just how the new agency went about solving crime was of great public interest.

Germany

German police forces are State-based. This was the case until Hitler set up a national group. After WWII policing returned to the States.

USA

Law enforcement was by voluntary or privately organised and funded, largely for profit. There was a night watchman system started in Boston in 1658 and Philadelphia in 1700 but these were inefficient and unpopular jobs. The first publicly funded, organised police force with paid officers was in Boston in 1838. By the late 1880s all major US cities had a police force – largely driven by businesses fearing migrants and union organisers would disturb the peace. There was, however, little consistency or professionalism and police officers were often political appointments.

1902 **Formation of FBI** – first national crime-fighting agency in the USA

Edgar J Hoover instituted the Wickersham Commission in 1929 to investigate the ineffectiveness of policing throughout the country. The map of police precincts was changed so it did not correspond to political wards.

The United States took longer to develop detective branches in law enforcement agencies and policing was not centralized as it mostly was in Europe. Early crime fiction in the USA developed more around private detective agencies, with agents acting more as lone wolf or maverick operators, solving crimes on their own often outside of a legal framework.

From this arose the American Noir sub-genre of crime fiction.

3. Rise of forensic science

1800s Ronald Thomas in his book *Detective Fiction and the rise of Forensic Science* has suggested a symbiotic relationship between the science and the fiction, focusing on three technologies – lie detection, photography and fingerprinting. He suggests the fictional detective represents the tension between the individual and society, with the criminal coming to represent the individual and the detective, standing outside the crime, as the society. This tension between acting in your own interests and acting for the communal good is very much at the heart of the genre.

Thomas suggests that science at times develops to meet the imaginative projections of fiction (eg lie detection).

He also identifies the centrality of identity in the emerging forensic science – the importance of profiling, and the associated racial elements.

The systematic medicalization of crime in criminological discourse during this period corresponded to the literary detective's development into a kind of master diagnostician, an expert capable of reading the symptoms of criminal pathology in the individual body and the social body as well. (p10)

1850

4. Pinkerton's National Detective Agency – Private Investigators

Allan Pinkerton, who was born in Glasgow in 1819, migrated to Chicago in 1842 and went to work making barrels. He joined the Chicago Police Force in 1847 and was appointed Chicago's first detective in 1849. In 1850 he formed the Pinkerton National Detective Agency as a private security and detective firm and opened an office in Chicago. The Agency is still in existence, now a subsidiary of a Swedish security firm. Pinkerton claimed to have uncovered a plot to assassinate Abraham Lincoln before his inauguration in January 1861 and was subsequently hired to guard Lincoln through the Civil War. In the Labor unrest of the late 19th and early 20th centuries Pinkerton's was hired by businessmen to protect their interests. Whereas in Britain and France, detective expertise was built up in government agencies, in the US Pinkerton's was the first national agency to develop such expertise. Pinkerton developed and worked to a code.

The Pinkerton Code:

- Accept no bribes
- Never compromise with criminals
- Partner with local law enforcement agencies
- Refuse divorce cases or cases that initiate scandals
- Turn down reward money
- Never raise fees without the client's pre-knowledge
- Keep clients apprised on an on-going basis

Both Police Procedurals and Private Detective novels fall out of this early history.

5. Books from the formative period

1828-29 *Memoires de Vidocq, Chef de la Police de Surete Jusqu'en 1827* 4 vols.

1829 *The Rector of Vielbye (Praesten I Vejlbye)* Steen Steensen Blicher, Denmark – based on true story and exhibiting *elegiac pain*.

1830 *Quintus Servinton: a Tale founded upon incidents of Real Occurrence*, a crime novel by Henry Savery, (Hobart) was the first novel published in Australia.

1841 *The Murders on the Rue Morgue* Edgar Allan Poe

1852-3 *Bleak House* Charles Dickens – sub-plot of Inspector Bucket

1860 *The Woman in White* Wilkie Collins, *The Moonstone*(1868) held by TS Eliot and Dorothy Sayers as the foundation of the genre.

1861 *The Trail of the Serpent* Mary Elizabeth Braddon

1862-63 *Notting Hill Mystery* Charles Warren Adams (writing as Charles Felix)

1862-67 *Les Habits Noir*, series, Paul Feval, French, Scotland Yard detectives

1868 *Monsieur Lecoq* Emile Gaboriau, France – scientifically-minded detective

1886 *The Mystery of a Hansom Cab*, Fergus Hume, New Zealander born Scotland, set in Melbourne where Hume a barrister – best selling crime novel of nineteenth century (5 million copies sold by 1900).

1887 *Sherlock Holmes* Arthur Conan Doyle

1888 *Mr Meeson's Will*, Rider Haggard

1909 *The Old Man in the Corner* Baroness Orczy, *Lady Molly of Scotland Yard* (1910)

1910-1936 Father Brown stories, G K Chesterton

6. Books about the Formative Period

Maureen Jennings's (born in England, lives in Canada) Murdoch Mysteries are set in the Victorian period in Toronto and draw on both the Forensic developments and the history of Pinkerton's Agency and Conan Doyle. There are numerous modern retellings of Sherlock Holmes. Karen Charlton's Detective Lavender series is a contemporary series about the Bow Street Runners.

7. Golden Age of Crime Fiction (predominantly British)

1920s-30s

Exemplified in the four "Queens of Crime", Agatha Christie, Dorothy Sayers, Ngaio Marsh and Margery Allingham, - but many, many more made a living from the genre, including GK Chesterton, Freeman Wills Crofts, R. Austin Freeman, Joseph Jefferson Farjeon, Michael Innes (Scottish), Phillip MacDonald (English, thrillers), Anne Hocking (English, Chief Superintendent Austen), Edmund Crispin (pseudonym for Robert Bruce Montgomery, Gervase Fen novels), Cyril Hare (pseudonym for Judge Alfred Alexander Gordon Clarke, his *Tragedy at Law* has never been out of print), John Dickinson Carr (USA), Ellery Queen (USA).

In France Georges Simenon wrote 76 novels and 28 short stories about *Maigret* in the period 1931-1972.

This resurgence is associated with the Roaring Twenties, the end of the Great War and social changes associated with that, along with the rise of Nazism and the threat of another War. Some of this is reflected in the stories – as is a sense of social order, village and country life.

During this time conventions were established that have been much documented and discussed.

Reprints

Amazon has recently republished a number of Golden Age authors who have been out of print for a long time. These include Annie Haynes, Thomas Cobb, Vernon Loder, Basil Thomson, Gret Lane, Karen Charlton, Derek Vane and Edgar Jepson.

Cosy

'Cosy' crime is largely a development from the Golden Age

Parody

Heron Carvic wrote 5 Miss Seeton books, beginning in 1968, which parodied Miss Marple. Two other writers finished the series of 22 books in all. Miss Seeton is a retired Art teacher.

1920-1933

8. Prohibition in the USA

Prohibition gave rise to a genre of 'hard-boiled' crime fiction, characterized by a detective, often an anti-hero, who witnesses the violence of organised crime and a legal system that has become corrupt. Hardboiled detectives include Sam Spade (Dashiell Hammett), Philip Marlowe (Raymond Chandler), Mike Hammer (Mickey Spillane) and Lew Archer (Ross MacDonald). Stories were largely published in pulp fiction magazines, such as *Black Mask*, *Dime Detective*, *Detective Fiction Weekly*, *Thrilling Detective*.

Jonathon Latimer (1906-1982) was born in Chicago, educated in Arizona and Illinois, worked as a journalist on Chicago Tribune covering crime. He met Al Capone and Bugs Malone and began writing a series of crime fiction in 1930s, with his main character PI William Crane. Many of these became 'screwball comedy' movies – where a woman dominates the relationship with the protagonist, challenging his masculinity and engages in a 'battle of the sexes'. The sub-genre borders on farce, involves repartee, slapstick and often, class battles. These elements also dominated radio plays and serials based around pulp fiction stories – Larry Kent was a radio serial in this genre broadcast in Australia in the 1950s.

Latimer's William Crane Series included *Murder in the Madhouse*, *Headed for a Hearse*, *The Lady in the Morgue*, *The Dead Don't Care*, *Red Gardenias*. He wrote 12 screenplays as well as 32 episodes of the Perry Mason series.

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There is political conflict and personal turmoil in this sub-genre as can be seen in the biography of Dashiell Hammett (1894-1961), according to his NY Times Obituary, *The Dean ...of the hard-boiled school of detective fiction*.

Hammett up in Philadelphia & Baltimore, left school at 13 and after a few jobs, went to work for Pinkerton's Detective Agency in 1915. He was disillusioned and influenced by the agency's role in strike-breaking during the Union Strikes. He enlisted in the Motor Ambulance Corps in 1918, contracted Spanish Flu and Tuberculosis. He spent most of his War service in hospital in Washington DC, where he met and married a nurse. They had 2 daughters, but after the birth of the second, on the advice of doctors that she and his daughters should not live with him because of his TB, his wife took a house in San Francisco. He visited on the weekends for a while, but the marriage eventually broke up. He continued to support his wife and daughters.

In the 1930s he was a strong anti-fascist and left-wing organizer. He joined the Communist Party in 1937, serving on the American League of Writers' *Keep America out of War Committee* in 1940. In 1942, in response to Pearl Harbor, he pulled strings to enlist, serving as a Sargent in the Aleutian Islands, where he developed Emphysema. In 1946 he was elected President of the Civil Rights Congress, which set up a fund to support those arrested under the Smith Act, accused of plotting the overthrow of the US Government. As a trustee of the fund, Hammett was gaoled for refusing to disclose signatures on documents. He was later blacklisted for refusing to cooperate with the Committee for Un-American Activities.

He had a ten-year relationship with Lillian Hellman, who remained his friend and nursed him through the last four years of his life. He died of lung cancer in 1961.

He began writing in San Francisco, drawing on his Pinkerton's experience. He wrote 5 novels, *Red Harvest* (The Continental Op), *The Dain Curse* (The Continental Op), *The Maltese Falcon* (Sam Spade), *The Glass Key*, *The Thin Man* (Nora & Nick Charles) at least 57 short stories and 4 screenplays.

Sue Grafton, John D MacDonald, Ross MacDonald, Walter Mosley, Sara Paretsky, and Robert Parker are contemporary writers following in the wake of this style.

9. Post-War Disillusionment – American Noir

1940-54

Following on the hard-boiled was noir, given a boost by *Serie Noire*, a French publishing imprint of Gallimard which emerging in Paris in 1945, and then by *film noir*. Cornell Woolrich published *The Bride Wore Black* in 1940, Dorothy Hughes *In a Lonely Place* (1947).

The distinction between hard-boiled and noir, is that the protagonist in noir is not a detective, but a victim, perpetrator or suspect dealing with a system which is equally corrupt, usually leading to a lose-lose situation. A good example is novelist and screenwriter W. R. Burnett (1899-1982).

Born Springfield Ohio, Burnett moved to Chicago in 1928, after writing 5 novels and 100+ short stories – all unpublished. His job as a night porter at the Northmere Hotel introduced him to gangsters, hustlers, fighters & hobos. He used his experience to write *Little Caesar* (1929) which was picked up by Hollywood. His work contrasted the corruption of the city with the pastoral life his characters wanted. His characters typically fell into a life of crime and once there could not escape. He wrote 38 novels, including: *Little Caesar*, *Scarface*, *High Sierra*, *The Asphalt Jungle*, *The Beast of the City*, *Wake Island*, *The Great Escape*.

Burnett's Wikipedia entry says:

They typically get one last shot at salvation but the oppressive system closes in and denies redemption.

Burnett's characters exist in a world of twilight morality — virtue can come from gangsters and criminals, malice from guardians and protectors. Above all his characters are human and this could be their undoing.

Elmore Leonard, James Elroy and Patricia Highsmith were inheritors of this sub-genre in the USA.

10. Disillusionment with Post-War Reconstruction in Europe

1970s

Mediterranean Noir

A group of writers have constructed crime novels around the tension between, on the one hand, the Mediterranean lifestyle, beauty, art and heritage and on the other violence corruption and greed. Jean-Claude Izzo (The Marseilles Trilogy), Andrea Camilleri (Inspector Montalbano), Batya Gur (Five books about Israeli Detective Michael Ohayon).

Scandinavian or Nordic Noir

Associated with a perceived failure of the Welfare State and a disintegration of social networks and supports, this sub-genre was kicked off by the socially-critical series of novels by Maj Sjöwall and Per Wahloo about the detective Martin Beck. These were followed by Peter Hoeg's *Miss Smilia's Feeling for Snow* (1992), Stieg Larsson's *The Girl with the Dragon Tattoo*, Henning Mankell's *Kurt Wallender series*, Jo Nesbo's *Harry Hole series* Camilla Lackberg's *Patrick Hedstrom series*, Arnaldur Indrason's *Inspector Erlendur series*, Jussi Adler-Olsen *Department Q series*, Asa Larsson's *Rebecka Martinsson series*, Karin Fossum's *Inspector Conrad Sejer series*, Hakan Nesser's *Inspector Van Veeteren series*, Viveca Sten's *Sandhamn Murder Series*.

The landscape has also been a significant factor in Scandinavian crime fiction. Nordic Noir contrasts the equality, social justice and liberalism of Scandinavia with dark, hidden secrets and uses the brooding, isolated, harsh landscape as both a setting and a metaphor.

There are now English writers writing 'Scandinavian' crime . Kevin Wignall is one example (*Death in Sweden*). David Pembrey writes the Henk van der Pol series set in Amsterdam and dealing with European politics.

Crime fiction set in Shetland (Anne Cleeves' Jimmy Perez series) and the Hebrides (Peter May, *The Lewis Trilogy*) can be seen as off-shoots of this now very popular genre.

Peter Temple's *The Broken Shore*, which won the CWA's Duncan Lawrie Dagger in 2007 and was the first crime novel to be shortlisted for the Miles Franklin Award led to the coining of the term "Kanga Noir". It tells the story of a city policeman recuperating in a Victorian country town and drawn into a case in which 3 indigenous youths are accused of a brutal murder.

11. Woman Crime Writers

Woman have written crime novels from the beginning and are now too numerous in the genre to list. We could spend years studying them. Apart from those already mentioned, some of those who have risen to prominence in the last century, and whose work I have enjoyed are:

Anne Cleeves (Vera Stanhope, Jimmy Perez)
Liza Cody (Anna Lee)
Lesley Cookman* (Libby Sargeant)
Patricia Cornwall (Dr Kaye Scarpetta)
Amanda Cross (Kate Fansler)
Marele Day* (Claudia Valentine)
Elizabeth Edmondson (A Very English Mystery series)
Janet Evanovich (Stephanie Plum)
Antonia Fraser (Jemima Shore)
Frances Fyfield (Helen West)
Gillian Galbraith (Ds Alice Rice)
Lisa Gardner (FBI Profiler Quincy)
Jane Gardam (Old Filth Trilogy)
Elizabeth George (Inspector Lynley)
Jane R Goodall* (Briony Williams – set in Chelsea)
Ann Granger (Mitchell & Markby Mysteries)

Martha Grimes (Richard Jury & Melrose Plant)
Susan Hill (Detective Simon Serrailer)
P.D. James (Adam Dalgliesh)
Emma Jameson (Lord & Lady Hetherington)
Faye Kellerman (Peter Decker and Rina Lazarus)
Donna Leon (Commissario Brunetti)
Gabrielle Lord*(Gemma Lincoln, Jack McCain, Conspiracy 365)
Val McDermid (Dr Tony Hill) (Lindsay Gordon, LGTB)
Claire McNab*(Detective Inspector Carol Ashton)
Jill McGown (Lloyd & Hill)
Marcia Muller (Sharon McCone)
Magdalen Nabb (Marshal Guarnaccia)
Janet Neel (Francesca Wilson & John McLeish)
Sarah Paretsky (V.I Warshawsky)
Louise Penny (Chief Inspector Armand Gamache)
Anne Perry (Thomas Pitt, William Monk)
Kathy Reichs (Tempe Brennan -Bones)
Ruth Rendell (Inspector Wexford)
Jennifer Rowe* (Verity Birdwood and Tessa Vance series)
Nancy Sanra (Tally McGinniss, LGTB)
Joan Smith (Loreta Lawson LGTB)
Hilary Spiers (Hester & Harriet)
Josephine Tey (Inspector Grant)
Minette Walters
Patricia Wentworth (Miss Silver)
Margaret Yorke (Patrick Grant novels + many more)

Gone Girl Phenomenon

Sarah Hughes and others argue that Gillian Flynn's *Gone Girl* (2012) heralds a trend to psychological thrillers, often with Gothic overtones, written by women in a context of economic crash, a sense of global order collapse, an examination of domestic politics and a refusal to accept the role of victim.

12. Asian Crime Fiction

The "Oriental sleuth" was a popular character in English language crime fiction in the early 20th century, notably Earl Derr Bigger's Charlie Chan, Hugh Wiley's James Lee Wong and John P Marquand's Kentaro Moto. All tended to stereotype. A number of expats have continued to write crime stories with Asian settings and characters, with varying success.

Eliot Pattison created Beijing Justice Department Investigator Shan Tao Yun, John Burdett the Royal Thai Police detective Sonchai Jitpleecheep and Colin Cotterill the French-trained Laotian coroner Dr. Siri Paiborn. Tom Vater is a German writer and publisher working out of Hong Kong who has written three crime books in English. As good as their stories might be, they are open to criticisms of foreign and exotic approaches to local issues.

The Detective Writers Club of Japan was founded in 1947 and currently has 600 members. It was founded by Edogawa Rampos, who was its first president and the first modern detective writer in Japan. Detective Fiction is popular in China and Japanese crime fiction is translated into Chinese.

Asian Writers of Crime Fiction available in English

In recent years more crime fiction by Asian writers has been written in or translated into English.

These include: (*= female)

Chan Ho-Kei – *The Borrowed*, translated by Jeremy Tiang, set in Hong Kong, Inspector Sonny Lok tells stories of his mentor Detective Kwan Chun-dok between 1967 and 1997.

F.H Batacan *Smaller and Smaller Circles*- Jesuit priests Father Gus Saenz and Jerome Lucero hunt a serial killer in Manila. Regarded as the first Philippine crime novel.

Ovidia Yu* - Auntie Lee series and *The Frangipani Tree Mystery* Singapore

Masalo Togawa *The Ladykiller*

Nury Vittachi – Singaporean *feng shui* master C.F.Wong series.

Ryū Murakami, Ralph McCarthy (Translator) *In the Miso Soup*

Sharmini Flint* – Inspector Singh police procedurals. Singh works throughout Southeast and East Asia.

Tackles political and legal issues

Kishwar Desai* – Simran Singh (social worker) series, tackles contemporary female issues in India.

He Jiahong – crusading lawyer Hong Jun investigates miscarriages of justice in China. Two books translated into English including *Black Holes*

Keigo Higashino – Dr Manubu Yukawa, physicist & Tokyo detective Kusanagi in Detective Galileo series. Psychological crime thrillers.

Natsuo Kirini* – Godmother of Japanese female detective novel. Detective Miro Murano. 4 novels translated into English including *Out* (translated Stephen Snyder). Engages with issues of gender & work in Japan

13. African Crime Fiction

There is a history of European crime writers setting novels in Africa. There is now, however, a body of work by African writers. Some examples follow.

Elsbeth Huxley – 3 mysteries set in colonial Africa, *Murder in Government House*

James McClure – *Kramer and Zondi* series, set in the apartheid era. British raised in Africa.

Unity Dow – first female High Court Judge in Botswana, wrote 4 books beginning with *The Screaming of the Innocents* (2012)

Dean Meyer, writes in Afrikaans, reflecting current reality in South Africa, *Detective Berry Griessel*.

Margaret Orford is a South African reporter who has lived in Namibia. Her heroine Clare Hart is also a reporter in Namibia.

Kwei Quartley – Ghanaian writer living in USA. *Inspector Darko Dawson (Kenya)* series.

Malla Nunn – (*Police Sergeant Emmanuel Cooper Swasiland*) *A Beautiful Place to Die* (2009)

Jassy Mackenzie *Randon Violence* (2012) South Africa

Michael Stanley (*David Bengu, police detective, Botswana, Death of the Mantis*)

Mukomo Wa Ngugi *Nairobi Heat*

Atlantic Noir is a genre that developed in Paris amongst Francophone Africans triggered by the writing of Chester Himes and his Harlem series and produced writers like Abasse Ndione, Simon Njame, Achille Ngoye, Mongo Beti.

14. Crime Detection in Historical Settings

This is a well-populated sub-genre and there is an excellent and comprehensive table of authors, periods and protagonists at https://en.wikipedia.org/wiki/Historical_mystery

The Ancient World

There are numerous crime detection books set in the Ancient World, beginning with Egypt in the 15th Century BC (Paul Doherty, *The Mask of Ra*). I am most familiar with Steven Saylor's books about

Gordianus the Finder, set in the Roman Empire in the first century BCE. Gary Corby and Jose Carlos Samoso both write about Greece in the 5th century BCE

The Middle Ages

Again, there are many books and series. Ellis Peter's series about Cadfael the monk is set in the 12th century border of England and Wales. Humberto Eco's *The Name of the Rose* is set in Italy in 1327.

19th and 20th Centuries

Ann Perry writes about 19th Century England and Elizabeth Peters about Egypt from 1884-1923. Kerry Greenwood's Phryne Fisher is set in Melbourne in the 1920s.

15. Sub-Sub-Genres

There are sub-genres of crime fiction in almost any area you could name. Many of them overlap. I have dipped into:

Genealogists who solve mysteries

Steve Robinson (*Jefferson Tate Genealogical Mystery series*)

Nathan Dylan Goodwin (*The Forensic Genealogist series*)

Crafty Crime – a big and growing opus, mostly set in USA, much of it romantic.

Maggie Sefton (*Molly Malone series, Knitting Mystery series*)

Amanda Lee (*Embroidery Mystery series*)

Mary Kruger (*Knitting Mysteries series*)

Monica Ferris (*A Needlecraft Mystery series*)

Literary mystery – drawing on literary knowledge

Humberto Eco *The Name of the Rose*,

Edmund Crispin (aka composer Bruce Montgomery) *Gervase Fen series*

Donna Tartt *The Secret History*

Caleb Carr *The Alienist*

John Berendt *Midnight in the Garden of Good and Evil*

Daphne du Maurier *Rebecca*

A S Byatt *Possession*

Dan Brown *The da Vinci Code*

Indigenous settings

Arthur Upfield (Napoleon Bonapart, indigenous DI, raises usual issues of racism)

Phillip McLaren, 6 crime novels, mostly using zero or minimal detection technique so country becomes the protagonist, *Scream Black Murder* uses Indigenous DIs to solve a serial killing

Adrian Hyland (Emily Tempest is an indigenous amateur detective in 2 books by Hyland, who is a white man)

Tony Hillerman (Jimmy Chee and Joe Leaphorn, Navajo Police series)

Clark Viehweg (*Hokee Wolf*)- set in Idaho, Hokee Wolf is a Sharman detective.

Place

Avon & Somerset – Damien Boyd (DI Nick Dixon)

Cotswolds - Rebecca Tope (Thea Osborne Cotswold Crime series)

Grantchester – James Runcie (Sydney Chambers Grantchester Mystery Series)

Fens – Joy Ellis (DI Nikki Galena series)

London – Christopher Fowler (Bryant and May Peculiar Crimes Unit series)

Sydney & Melbourne – Peter Corris (Cliff Hardy)

Kakadu Thea Osborne (*Kakadu Sunset*) (bordering on romance)

Botswana Alexander McCall Smith (Precious Ramotswe)

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