Discovering Diversity: The Subversive Detective in Late Victorian and Edwardian Detective Fiction

by

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Abstract

This dissertation examines the ways British detective fiction at the turn of the twentieth century undermined dominant ideological systems through the presentation of culturally, ideologically, and formally subversive detective figures. These characters represent a trend in late Victorian and Edwardian crime and detective literature that counters the critical image of the culturally conservative fictional investigator popularized by Arthur Conan Doyle's Sherlock Holmes stories and later works from the Golden Age of detective fiction. To illustrate the early genre's application as a method of ideological critique rather than support, my dissertation identifies and analyzes detective figures whose cultural identities were criminalized by Victorian and Edwardian society. Characters such as Arthur Morrison's Horace Dorrington, Marie Belloc Lowndes' Ellen Bunting, Headon Hill's Kala Persad, and Ernest Bramah's Max Carrados are examined for how they embody—and subvert—ideological principles of class, gender, race, and disability within their positions as professional and amateur detective figures. Their investigative methods, storylines, and social commentary are examined and contrasted against narrative archetypes of the more conventional Holmesian model of detective fiction, highlighting the variety of investigative figures who operated during a literary period that has been scholastically dominated by the study of Sherlock Holmes and detectives like him. In offering a critical review of these subversive detective figures, this dissertation presents a more complete depiction of turn of the twentieth century detective fiction by widening the canon to include marginalized characters and texts that diversify and supplement the incomplete conversation surrounding the genre in late Victorian and Edwardian Britain.

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Introduction

When literary theorists and criminologists approach the topic of British detective fiction from the nineteenth and early twentieth centuries, they often discuss the genre's contribution to the construction and maintenance of established ideological institutions and structures. Arthur Conan Doyle's Sherlock Holmes has often served as the popular example of this line of critique with the titular character's stories being "generally conservative" through their reinforcement of Victorian cultural and moral values against the insurgence of destabilizing social elements typically represented by the narratives' criminal entities (Cawelti 6). According to critical texts like detective fiction scholar Luc Boltanksi's *Mysteries and Conspiracies* (2014), Doyle's stories both inspired and reflected the larger trend of detective fiction at the turn of the twentieth century to be written and read as "not critical but conservative" to combat the growing cultural instability that would become a defining feature of the looming Edwardian Period (69). Because of the renegotiations of gender norms, the loosening of class distinctions, and the questioning of imperial policies that marked turn of the twentieth century in Britain, the dominant critical view has been that detective fiction during this time served as a means of assuaging societal anxiety and encouraging the British citizenry to uphold previously accepted cultural narratives.

However, despite the large number of late Victorian and Edwardian writers who adhered to this model—and purpose—of the traditional detective story, other authors attempted to apply the literary detective figure in an alternative manner. Following the presumed death of Doyle's Sherlock Holmes in "The Final Problem" these authors sought to capitalize on the success of the famed author and his celebrated character while also distinguishing themselves and their work from the larger compendium of Sherlock impersonators being published around this time. These subversive detective figures subverted the archetype of the Holmesian model of detective fiction

by embodying various class, gender, racial, and physiological identities that not only conflicted with the conventional image of the private investigator but were also labeled as ideologically criminal or related to criminality. As characters whose ideological positions would usually locate them as the investigative focus of the detectives whose same role they now occupy, the individuals analyzed and discussed in this dissertation are strategically situated to interrogate and revise the role of the detective figure in British literature as well as the larger systems of cultural policing it represents. While making a literary space for previously marginalized members of British society, these subversive detectives highlight the rational inconsistencies inside established ideological structures in a manner that both identifies and undermines detective fiction's contribution to oppressive social practices through the act of criminal and cultural policing.

By examining these characters and their corresponding works, this dissertation will track the versatility of the detective figure as a form of literary and ideological critique. The occurrence of so many criminal and criminalized individuals occupying the position of the detective speaks not only to the variety of narrative applications of detective fiction but also the growing sense of uncertainty and instability competing against British ideological structures in the late Victorian and Edwardian periods. Although the genre was populated predominately by middle-to-upper-class white British men who often engaged in literary and ideological stereotypes, the narratives discussed in this project demonstrate how detective fiction engaged in an intense and diverse interrogation of the ruling British ideological structures to reorganize and redefine the nature and sources of cultural criminality. As the focus of my dissertation research, the rogue private eye Horace Dorrington, the criminal accomplice and amateur sleuth Ellen Bunting, the Indian investigator Kala Persad, and the blind detective Max Carrados intersect

theories of crime, gender, race, and disability at the central point of the detective figure, stressing the need to evaluate the position as a medium for ideological analysis and consider how these specific characters influenced—and perhaps even predicted— the portrayal of later investigative figures from the Golden Age, the hard-boiled era, and even the modern and postmodern periods of crime and detective fiction.

This type of study is necessary to supplement the incomplete conversation surrounding British detective fiction written during the late Victorian Era and the Edwardian Period which occupies the critical and historical gap between Doyle and the Golden Age. While some effort has been made in recent years to reevaluate works from this time as diverse pieces of a more composite whole, the prevailing critical perspective has remained limited by the impression left by Doyle's Sherlock Holmes. In his critical text *Crime Fiction* (2005), the crime fiction theorist John Scaggs notes that the Holmes narratives "set the pattern for mystery and detective fiction of the twentieth century" (43). This view has been similarly accepted and reiterated in scholarly works such as Charles Rzepka's *Detective Fiction* (2005) and Richard Bradford's *Crime Fiction: A Very Short Introduction* (2015) which highlight Doyle's contributions to the genre while undervaluing the works of lesser known later Victorian writers of detective fiction. In his chapter "From Holmes to the Golden Age," Rzepka describes the "profound indebtedness" Golden Age authors owed to Doyle's narrative models, presenting an image of Victorian and Edwardian detective fiction as dominated entirely by Sherlock Holmes (155). Meanwhile, in the opening chapter of his own book, Bradford similarly introduces Holmes as "the keynote of the so-called 'Golden Age' of crime fiction," and acknowledges the underrepresentation of Doyle's then contemporary competitors who he describes as "largely unremembered" (17). The emphasis on Holmes in such texts demonstrates an inclination in the field of crime and detective studies to

portray the corresponding literature of the late Victorian and Edwardian periods as dominated entirely by Doyle at the expense of competing authors and detective figures.

Such a perspective ignores the variety of authors and works produced during this period in exchange for the presumption of a monolithic literary movement. Critical works like *The Cambridge Companion to Crime Fiction* (2013) have highlighted the repercussions of this limited perspective by admitting that until the 1980s, studies of detective fiction had focused almost entirely on the "half-serious 'rules'"[1] of the Doyle inspired Golden Age (Priestman 1). As a result, the study of detective fiction even to this day often "tends to overlook the pre-existing genres and ways of writing about crime" in exchange for interpreting texts through the ideological and narrative model established by Doyle (Priestman 4). Adherence to this framework not only restricts the critical perspective on late Victorian and Edwardian detective literature, but it also narrows the perception of future literary movements in relation to earlier stages of the genre. In ignoring the presence of detective figures whose identities or ideological positions operated counter to Doyle's model, critics risk misrepresenting an entire literary period and any works that potentially drew inspiration from unacknowledged pieces of that time. To counter these issues and supplement the discussion surrounding late Victorian and Edwardian detective fiction, my research has attempted to identify and examine the multiplicity of subversive investigative figures who appeared alongside—but did not conform to the model of—Doyle's Sherlock Holmes. In offering this analysis, the dissertation will outline a new model of

[1] The "half-serious 'rules' of detective fiction refer to the author's need to stress the character and value of the narrative's chief investigative figure and to offer a "fair handling of clues" (Priestman 1). Like Doyle's Sherlock Holmes, the detective figure was meant to be represented as intellectually and morally superior defender of the dominant ideological system, and information regarding each instigating crime was to be illustrated clearly to the audience to give readers the same opportunity to identify the corresponding culprit. As a result, critical analysis of detective fiction has often focused on analyzing various detective figures' resemblance to Sherlock Holmes and detective narratives' technical construction of mystery and plot elements as a means of simultaneously distributing and denying information to the reading audience.

the detective figure around the turn of the twentieth century and reveal the ideological and theoretical applications for identifying and studying detectives who were once considered criminals. To understand the value of these subversive detective figures' deviation from the conventional model of the literary investigator, my project examines these characters and their narratives against theoretical frameworks regarding the influence—and means by which—crime and detective literature instituted systems of cultural and criminal policing.

D. A. Miller's *The Novel and the Police* (1988) is one of the texts that informs on these issues and serves as an underlying reference for the multiple chapters of my dissertation. While some time and progress has been made in the field of crime and detective studies since the text's original publication, the dominant critical paradigm for the genre still derives from this work and its reliance on Foucauldian conceptions of social surveillance, cultural policing, and the Panopticon. Miller argues that "the story of the Novel is…the story of active regulation" with books since the Victorian Era all the way up to the modern period operating as a means of social instruction and control through the endorsement and propagation of specific ideological beliefs (10). The detective narrative illustrates Miller's theories best by depicting crime not as a common occurrence but rather a "systematic function of routine self-maintenance" (11) which is always resolved by the "extralegal principle" (3) of the private detective figure. This arrangement reinforces the dominant social structure by framing any criminal activity that disrupts it as both aberrant and easily overcome and associating the detective's investigative abilities with their comprehension of the surrounding ideological system. Because society in the detective narrative is so well ordered and quantifiable through the precepts of its purported ideology, the detective understands that "*everything might count*" toward determining the source of the social disruption (D. Miller 33). Likewise, readers would recognize this point and realize

they exist in a constant state of surveillance not unlike the situation described in Foucault's Panopticon (D. Miller 18). Since any deviation from ideological norms could allow a policing entity like a literary detective to uncover a person's seemingly private infractions, readers would learn to self-police to avoid reprisals. With such social control inspired by the detective figure, the entity becomes a central figure within its genre for whatever ideological reality its narrative portrays.

At the turn of the twentieth century, Doyle's Sherlock Holmes fit Miller's detective model of ideological enforcement. Following Miller, major critiques of crime and detective fiction such as Boltanksi's *Mysteries and Conspiracies* (2014) and Holmesian scholar Rosmary Jann's *The Adventures of Sherlock Holmes: Detecting Social Order* (1995) have identified many of the ways Holmes utilized his investigative role as part of his larger goal of maintaining the established social structure. Boltanski describes Holmes and Watson as being "proud defenders of the social order" whose majority of cases deal with repressing anarchist threats or resolving the issues created or confronted by "characters [who] play in the workings of the capitalist cosmos and, as public figures, in political life, the administrative bureaucracy and the state" (85). Boltanski's title for these characters is supported by Jann's observation that threats posed by imperial criminals, the rise of the New Woman, foreign invasion, or transgressive and "degenerate" males serve as frequent destabilizing elements within Holmes' narratives and demonstrate "'that Doyle's fears are less violations of the official law than challenges to the social and sexual conventions that insured order in this [the British Victorian] world'" (704). Within these scenarios, Holmes combats these cultural threats and reverts the world to its legal and ideological state prior to the emergence of the crime. As a result, the crime displays "a local and temporary character" that cannot compete with the "solid overall tenor" of the stable social

reality reinforced and reinstituted by the detective figure (Boltanski 107). In turn, crime appears to lack the power and permanence necessary to operate as anything but a momentary disturbance for the established and self-sustaining society. In this manner, Holmes' continuous reinstatement of the social order not only suggests that the reconstituted reality is secure against ideological threats but is also the optimal version of society that British civilization can achieve.

However, rather than validate the dominant reality, my dissertation suggests that the very need for a character like the detective figure to police ideological crimes showcases the inherent artificiality of the system. Boltanski expounds on the paradoxical nature of this issue through his discussion of the complementary but opposing versions of cultural reality represented in the detective narrative. Essentially, the work of a detective does not naturalize a single reality or ideological framework so much as prove the presence of a promoted "surface reality" and a suppressed but still active "underlying reality" that exist simultaneously (Boltanski 123). Within this framework, reality functions as a constructed ideology since both are "presented as a network of causal relations…[that] give meaning to events, people, and various forms of social arrangements" (Boltanski 3-4). Based on this description, ideology is exposed as an artificial structure whose internal mechanisms are not based on logic or reasoning but the continued and selective reinforcement of its corresponding supporters like the literary detective figure. As a result, every attempt to normalize an ideology through the detective narrative only highlights its weakness and instability. Given that the surface reality is not only a cultural fabrication but also in need of constant buttressing by the detective figure, the authority of—and the security offered by—the ruling ideological structures appear both inauthentic and unsustainable.

In acknowledging this point, my dissertation considers the cultural implications of the turn of the twentieth century detective figure as an ideologically subversive rather than

supportive entity. When considered in conjunction with the cultural value of the detective narrative, the very need for a detective figure suggests such characters possess an equal power to undermine ideological structures as well as protect them. My project determines that part of this capacity stems from the ideological and thematic similarities that detective figures share with criminal entities. Theory surrounding crime fiction proports that detectives hold a "sympathetic affinity" with criminals that not only grants them an understanding of their unlawful counterparts and facilitates this investigative process, but the former group's resemblance to the latter also allows them to recognize "the fragility of normality" propagated by their own act of cultural and criminal policing (Boltanski 57). By this logic, the exact qualities that grant detectives their ability to reinforce ideological standards also permit them to see through the same false cultural narratives their investigative work would conventionally support. Under these circumstances, the concept of a detective embodying the identity of an ideological criminal then would be well situated to interrogate—rather than support—established cultural fixtures and principles as being flawed, corrupt, or even criminal.

To better integrate this factor into the ongoing conversation of turn of the twentieth century investigative figures, my dissertation considers the critical writings of crime and detective fiction theorists, various Victorian and Edwardian historians, and multiple scholars of Holmesian studies. Critical works discussing detective fiction's relationship with parody and plot structure have been especially informative in elucidating how the literary features of the British detective figure primed such characters for ideological and narrative subversion in late Victorian and Edwardian literature. Over the course of its development, detective fiction has operated on a "'game rule' structure [that] constantly provides the opportunity to subvert the formulas so clearly set down in the form's progenitors" (Delamater and Prigozy 2). Pivotal authors of British

crime and detective fiction such as “Wilkie Collins, Fergus Hume, and Arthur Conan Doyle” practiced and perpetuated this trend by parodying the tropes, themes, and aspects of other genres and previous pieces of detective literature in their writing (Delamater and Prigozy 2). With this precedent set early within the formation of the genre, the objective of any new detective story becomes its capacity to rework standardized figures and narrative patterns in new and unexpected ways.

In turn, this impulse—and specific approach to—originality in turn of the twentieth century detective fiction marks the genre as mechanically inclined toward instigating culturally subversive conversations. The detective figure’s individual identity supports a chief role in this endeavor by relying on—and subverting—the expectations of the audience through operating in conjunction with the genre’s guiding “principle of *secrecy*” (Huhn 39). Essentially, readers would be presented with a detective figure whose character traits aligned with cultural stereotypes that the author would then subvert or supplant as a means of distinguishing their investigator from previous literary creations and disrupting their audience’s ideologically enforced presumptions. Oftentimes, authors of crime and detective fiction would achieve this effect by rendering a contradiction between the “sleuth’s outer appearance, demeanor, or method and his [superior] inner abilities” (Owen 77). External or presumably identifiable characteristics of class, gender, race, or disability that were associated with criminalized and derogatory stereotypes could not only cause readers to devalue a potential detective figure but also ensure that they would be consistently surprised by the character’s heightened investigative capacity. This narrative approach indicates that detective fiction as a literary form is accustomed to accommodating characteristics and themes from different genres and that the detective position has a literary structure built into its design to have the role be occupied by a criminal as an act of intentional

subversion. A British detective who was a member of a criminalized or marginalized group not only presented readers with a novel character but also a catalyst for interrogating established ideological views. As a result, this procedure for literary creativity allowed a collection of predominantly white, male British authors to expand the concept of the Victorian and Edwardian detective figure while also reevaluating established cultural ideals. In this manner, crime and detective fiction resists being dominated by any one author, narrative model, or ideological foundation through its inherent inclination toward originality and subversion.

Even the way detective fiction associates subjects and groups with criminal identities highlights the genre's capacity for subversive formations. Rather than forming as part of some natural or inherent condition, the relationship between an individual and criminality in the context of the detective narrative is exposed as a fabricated connection created through dominant cultural movements and the narrative construction of detective fiction archetypes. Scholar of crime and detective fiction Timothy Prchal explains how the presentation of the criminal by the author is specifically designed to provoke a negative response from the reader toward the intended character and his or her underlying thematic or ideological aspects. Essentially, "the reader first identifies with the criminal…and then, identifying with the detective, denies feelings of guilt" for empathizing with someone who has committed a social transgression (Prchal 29). Whether or not the criminal is directly introduced at the opening of the story, the crime itself is the beginning of any detective narrative, serving as the impetus of the plot and the identity of the detective as an investigative and culturally affirmative figure. In response, the readers initially valorize the criminal who appears as a "more complete individual person" by their successful performance of their "vital private desire" which is expressed through their criminal action (Prchal 43).

However, following this brief connection with the criminal, the audience is introduced to the detective whose own goal to reinforce ideological principles through an investigative process frames the character as a similarly unique, highly functional, and admirable subject. Next, the detective's reconstruction of the criminal's opening crime and the uncovering of their secret identity dominates the remainder of the story. By focusing more attention on the detective process toward ultimate triumph over the criminal, the author not only generates a greater connection between the audience and the investigator figure but also verifies the superiority of the latter's character's underlying ideological stance. By the conclusion of the narrative, the reader is compelled to identify with the detective and their corresponding ideology both from a desire instilled in them through prolonged exposure to the character and a need to confirm their adherence and loyalty to the dominant social system after having briefly sympathized with the plot's criminal. While the actual cultural principles represented by either the detective or the criminal may vary, the association with either character determines the audience's reception or endorsement of each requisite set of values. These circumstances indicate that within the context of a detective narrative, the detective is primed to address, sanction, or criminalize any ideology based not on any single cultural framework but their author's specific predilection. In turn, this ability affords the detective narrative the capacity to either reinforce or subvert ideological standards depending on the nature of the individual detective figure.

This trait is further emphasized by the psychological model represented by the detective figure to the audience. Through their heightened professional, intellectual, physical, or spiritual expertise and abilities, the detective comes to embody the concept of the "*ideal imago*" within the minds of the readers (Prchal 30). Through their sheer proficiency, the detective represents "the conscious and unconscious ideal images an individual uses to uphold and enchance [sic] his

or her management of reality" (Prchal 30). Detectives are not only meant to instill their reader with a fear and respect for the authority of their purported ideology, but they are also inspiring their audience to adopt the same patterns—and principles—of their investigative heroes, encouraging them to further modify their behavior and others through an act of cultural imitation and psychological replication. By competing with—and overcoming—a criminalized entity, the detective embodies power that readers seek to emulate through repeating the same ideological structure within their own society, exercising cultural changes to become more like their fictionalized ideal. In turn, the efficacy of the detective figure as an instrument of audience alteration pairs well with the baseline of requirements for a character to fill the role. Essentially, the "power to solve mysteries is, of course, the fundamental—and, quite possibly, the only—property that distinguishes all detectives of conventional fiction" (Prchal 33). Given that the ability to solve crimes is the chief qualification for registering a character as a detective figure, the opportunities for a large variety of individuals from multiple ethnic, national, physiological, or ideological backgrounds increases.

Building on these ideas, my project analyzes the detective role for its capacity to be occupied and utilized by characters whose individual cultural statuses would normally qualify them as criminals or criminalized beings. Over the course of four chapters covering characters like the rogue private eye Horace Dorrington, the criminal accomplice and amateur sleuth Ellen Bunting, the Indian investigator Kala Persad, and the disabled detective Max Carrados, my dissertation fills in the ongoing discussion surrounding turn of the twentieth century investigative figures by identifying the subversive applications of detective fiction as British society moved from the Victorian Era and into the Edwardian Period. In every instance, the legal, sexual, racial, or social makeup of the characters within their narratives when combined with their position as a

detective granted the role avenues to criminalize and even police the mainstream ideologies more traditional detective models attempted to protect. Through both playing into stereotypes and subverting them, these narratives indicate a parallel strain of popular detectives whose methods of investigation facilitated an imaginary discourse capable of challenging ideological issues with a critical perspective.

By analyzing narratives whose detectives commit or embody ideological crimes, this project will track how various Victorian and Edwardian issues of class, gender, race, and disability were explored and expanded in British culture through the medium of the literary detective figure. Tropes, themes, and qualities of detective figures or associated within detective fiction will be studied for how they function against and within ideological and literary structures. In turn, the conversation of this counter narrative to the purely repressive detective will involve the integration of various theories and critical works on identity, surveillance, and criminality to argue for recognition of the ideological versatility of the late nineteenth and early twentieth century detective figure.

My dissertation project will begin by examining Arthur Morrison's presentation of the private detective Horace Dorrington in the titularly named anthology series *The Dorrington Deed-Box* (1897). Following the exploits of a corrupt detective who utilizes his investigative skills and social position to commit as well as solve crimes, the chapter will argue that Morrison uses Dorrington to criminalize and critique the Victorian detective figure and forms of ideological indoctrination and policing operating through it. In turn, Joseph Kestner's discussion of the British rogue figure in his critical text *The Edwardian Detective 1901-1915* (2000) serves as theoretical reference point for examining Dorrington's sociological role as a rogue male occupying the position of a private detective. Otherwise known as the "'gentleman rogue' or

'rogue male' figure," this type of character operated in conjunction with detective works at the turn of the twentieth century not only to highlight the instability of British ideological order but also suggest that it was "even capable of being undermined from within by those who ostensibly were part of that culture" (*The Edwardian Detective* 46). This latter accusation derived from the rogue figure as well as people, professions, and classes he was attempting to imitate. Rogues in the guise of formal investigators, middle-class gentlemen, or dignified aristocrats illustrated how being a detective or a respected cultural figure could "itself be a ruse, disguising criminality" (*The Edwardian Detective* 50). Within the ideological role of the detective figure, Dorrington's criminal activities, social mobility, and investigative skills call into question both the nature and source of criminality within late Victorian and Edwardian society.

This analysis of Dorrington's critique begins with the chapter detailing the ways in which the character's relationship with the series' narrator James Rigby inverts the arrangement of the private detective and the chronicler sidekick popularized by Arthur Conan Doyle's Sherlock Holmes and John Watson. Considering Rigby's status as a Watson "everyman figure" and literary avatar for the reader, his victimization by Dorrington, and his development as an amateur investigator figure interrogates the culturally accepted superiority and moral basis of the detective figure and the character's relationship to the audience. This affiliation appears to be further complicated by Dorrington's criminal background and skills which not only fuel his professional abilities but also refute and raise questions about previously established modes of criminal identification through his successful application of social mobility. Embodying the class ambiguity associated with the rogue male, Dorrington's interactions with individuals from multiple levels of Victorian society is discussed both in terms of the detective's potential for criminal abuse and the figure's ability to undermine the presumption of social stability projected

by fictional and real-world policing forces. Interspersed among these points, the chapter analyzes Morrison's inversion of various concepts and structures within the detective genre through his insertion of a rogue archetype and the questions Dorrington raises about criminal and ideological policing. By the end of this section, Dorrington will demonstrate how the detective figure's inviolable status and ability to maintain ideological structures stems not from any form of natural reality but the subjective character of whoever embodies it. In this sense, Dorrington manages to devalue the power of the state, its policing institutions, and various aspects of Victorian ideology by inhabiting the same systems designed and purported to locate and punish criminal elements like him.

The second chapter of my dissertation will move into an analysis of the character Ellen Bunting from Marie Belloc Lowndes' *The Lodger* (1913). Set in the late nineteenth century, the story follows Ellen's complicated relationship with a literary rendition of a Jack the Ripper character known within the novel as the Avenger. With the text bridging themes and issues from the Victorian Era to the Edwardian Period regarding changes in gender policing and domestic ideology, the chapter argues Ellen Bunting's investigation of—and complicity with—a Ripper character critiques turn of the twentieth century beliefs policing women by highlighting the value and superiority of female detectives to the traditionally male dominated process of criminal investigation. To understand the ideological frameworks and agendas addressed by Lowndes' novel, my project factored in premises and evidence discussed in the Victorianist Elizabeth Miller's *Framed: The New Woman Criminal in British Culture at the Fin de Siecle* (2008) and the cultural theorist Michele Barrett's *Women's Oppression Today* (2014). While the former text describes the rise of the criminalization of the British New Woman at the turn of the twentieth

century, the latter helps contextualize this act as a form of cultural and legal oppression against British women by various Victorian and Edwardian patriarchal structures.

In the chapter, Bunting's simultaneous status as an amateur female detective and criminal accomplice is contrasted against her subversion of British domestic ideology and the popularized depiction of the New Woman criminal. With the New Woman criminal in crime and detective fiction representing "a specifically public form of femininity," the figure embraced and personified social change in the 1890s that competed with economic and gender models of the earlier Victorian Era (E. Miller 3). In addition to embodying the resistance of the lingering morals of the Victorian Era to transition with changing values of the Edwardian Period, the creation of the New Woman criminal represented a larger attempt of British patriarchal control over women by enforced economic dependence through domestic ideology (Barrett 11). Essentially, in perpetuating an ideological narrative that placed a moral imperative on keeping women within the domestic sphere, British men could maintain financial dominance over women. By contrast, Lowndes evaluates and subverts British domestic ideology's social and financial oppression of women through her reapplication of the woman's propagandized connection to the home as a source of investigative and criminal power. Lowndes' inverted usage of the domestic sphere presents an alternative version of the emerging New Woman figure that this passage discusses in relation to issues of the male gaze, the increase of legal interventionism, and women's previously stereotyped depiction in detective narratives at the turn of the twentieth century. In turn, these points will be examined alongside Lowndes' presentation of an ineffectual male police force whose gendered ideological views and methods of investigation fail to protect or identify criminal threats and motivations affecting members of their female populace. Operating together, the items addressed in this chapter will demonstrate the detective role's

ability to expand the Victorian image of the criminalized woman and undermine rationalizations of gender ideology moving into the Edwardian Period.

The third chapter of my dissertation will evaluate the ideological implications surrounding Headon Hill's Indian detective Kala Persad and his subsidiary British partner Mark Poignand in the titularly named short story collection *The Divinations of Kala Persad* (1895). This section will argue that Hill's subversive use of detective fiction through the investigative work of Kala and Mark critiques the conceptual validity of imperial practices and theories accepted and applied in Britain and throughout its colonial empire at the conclusion of the Victorian Era. Building on the ideological concept of the colonial criminal as discussed in Upamanyu Pablo Mukherjee's critical monograph on Anglo-colonial and post-colonial history and literature—*Crime and Empire* (2003)—and the criminalization of the Indian identity under the British Raj, Kala's position as a detective figure is shown to interrogate the cultural rationalizations for imperial expansion and indigenous oppression. In placing an ethnically Indian character in an investigative role, Hill's writing contrasts against imperialist narratives which contextualized India and its people in a rhetoric of crime and impropriety to justify military and economic domination by supposedly lawful British forces (Mukherjee 45). Much in the same manner as with the British patriarchal criminalization of the New Woman, imperial ideology similarly presented Indians as inherently criminal as a means of rationalizing control over them.

However, my chapter highlights how—in opposition to British imperial ideology—Kala's propagandized status as a criminalized colonial Other does not conflict with but instead assists in his investigative process. While adopting the role of the detective against an array of predominantly British criminals, Kala is shown to interrogate Victorian conceptions of imperial

masculinity and racially based systems of criminalization and oppression. Meanwhile, the chapter will also address how Kala's education of Mark as a developing investigator utilizes tropes and trends within detective fiction to advocate the professional merits of a multi-ethnic cultural identity and identify the limitations of conventional British policing forces operating in both colonial and domestic environments. Hill's anthology will be reviewed for its inversion of the "reverse colonialism" plot, showcasing sources of criminality stemming from Britain proper and expanding into foreign territories through imperial processes. This narrative reversal will be discussed for its critique of themes and stereotypes produced by imperialist literature and for its contrast with earlier detective narratives which reinforced such propagandized stereotypes of colonial relations and indigenous peoples. While still acknowledging Hill's limitations as a white British author writing about an ethnically Indian character at the conclusion of the Victorian Era, the chapter will demonstrate how his texts criminalize the imperial process through the medium of detective fiction and the subversive use of an alternative detective figure.

Finally, my fourth chapter will address Ernest Bramah's blind detective Max Carrados in the narratives that make up his *Max Carrados* (1914) and *The Eyes of Max Carrados* (1923) anthology series. This chapter will argue that Bramah's subversive application of disability tropes through the medium of his blind detective Max Carrados critiques and criminalizes the oppressive nature of Victorian and early Edwardian views toward disability. Referencing works of disability scholars like Clare Barker and Stuart Murray and texts outlining the social presentation of disabled peoples like James Wilson and Cynthia Lewiecki-Wilson's *Embodied Rhetorics: Disability in Language and Culture* (2001), the chapter intersects disability studies with critiques of crime and detective fiction at the intersecting point of the ideological and narrative concept of the disabled criminal. According to the American disability activist and

critic Irving Zola, the "crime-mystery genre" has been largely responsible in perpetuating the disabled criminal stereotype (485). Whether "physical, psychological, or mental," authors of crime and detective fiction have historically associated abnormality and disability with criminal behavior (Zola 488). The detective's conventional role as ideological defender paired well against the archetype of the disabled criminal, reinforcing the standardization—and presumed superiority—of the able-bodied individual over disabled subjects.

Meanwhile, Carrados is shown to invert the ideological stereotypes associated with the Victorian cultural concept of the disabled criminal into his literary identity as a private detective. Over the course of his multiple narratives, Carrados is seen not only utilizing criminal traits to facilitate his investigative process but also his social status and individual perspective as a blind subject both to exploit ideological standards of disability and avoid the intellectual restrictions imposed on British citizens living in an increasingly visual culture. In this chapter, this point is related to traditional detective figures' overreliance on ocular modes of investigation and discussed in contrast to Carrados' multi-sensory approach to criminal detection that both emphasizes the practical adaptability of disabled professional functionality and refutes Victorian and Edwardian degeneration theory's claimed association existing between disability and criminality. Likewise, Bramah's identification of language and literary representations of disability are also examined for their propagation of ableist beliefs that are subsequently inverted by Carrados for the purposes of disproving disabled stereotypes. By addressing these points, the chapter will demonstrate how Carrados' success as a blind detective undermines tenets of ableist ideology that functioned to limit disabled peoples' social, financial, and professional positions and expands cultural perceptions toward disability in British society.

Together, the investigative figures discussed in this dissertation serve as a representative sample of the many subversive detective figures whose critical value has been largely ignored or supplanted by the dominant theoretical perspective of late Victorian and Edwardian detective fiction. Through identifying and examining these specific characters, my dissertation hopes to widen the theoretical scope of detective fiction at the turn of the twentieth century and open this period to a more varied analysis in the ongoing conversation surrounding the detective genre's relationship to topics such as narrative subversion, cultural development, and ideological critique. By the conclusion of this project, I hope to demonstrate the critical value of this period, illustrate the diversity of its subversive detectives, and further advance the study of crime and detective fiction toward a more innovative and multifaceted view of its own genre.

Chapter 1:

Criminalizing the Detective: A Critique of Victorian Ideological Policing in Arthur Morrison's *The Dorrington Deed-Box*

The professional detective in Victorian and Edwardian literature serves an important role in the process of ideological construction and policing. While operating as a narrative tool, the figure validates various cultural and social structures by identifying, confronting, and punishing individuals who act outside of—or counter to—them. In this manner, writers of crime and detective fiction not only instruct their readers on which patterns of behavior to follow, but they also establish the necessity of social adherence and the stability of the surrounding ideological system. However, cultural shifts regarding such issues as class mobility and criminal policing at the turn of the twentieth century moved British citizens to challenge social standards that maintained dominant ideological structures. To meet this developing need for ideological interrogation, Arthur Morrison created Horace Dorrington, a character who by being both a criminal and a detective inaugurated a new way of constructing and critiquing detective fiction. Within the six narratives that make up *The Dorrington Deed-Box*, Horace Dorrington confronts re-imagined versions of genric characters and situations and uses his role as a detective to commit the very types of crimes that he is obliged to resolve, inverting his ideological role in a manner that incites the audience to interrogate the detective position as well as the larger cultural framework around it. For these reasons, this chapter will argue that Morrison uses Dorrington's portrayal in *The Dorrington Deed-Box* to criminalize and critique the Victorian detective figure and the forms of ideological indoctrination and policing operating through it.

The earliest indication of the titular character's subversion and critique of the literary detective figure's role in ideological policing becomes evident through the relationship between

Dorrington and Rigby that both mirrors and inverts the partnering between Sherlock Holmes and John Watson from one of friendship to that of victimization. First appearing in "The Narrative of Mr. James Rigby," the titular character meets Dorrington in circumstances very similar to Watson's introduction to Holmes. Watson "with neither kith nor kin in England" originally meets Holmes after arriving in London from service abroad and bonds with the detective out of a desire for lodging and friendship that eventually evolves into a professional partnership (Doyle 4). Likewise, Rigby forms a "pleasant acquaintanceship" with Dorrington while moving from Australia to London following the death of his last remaining family member and soon signs on as a client (Morrison 9-10). Following these initial meetings, both begin following and narrating the lives of their corresponding detectives, appearing to establish Rigby as Dorrington's Watson figure. However, Morrison distorts this arrangement by having Dorrington extinguish the friendship by attempting to drown Rigby in an iron tank in order to steal the latter character's fortune (Morrison 35). Rather than existing as Dorrington's friend or partner, Rigby as the narrator instead becomes the detective's victim.

Not only does this incident reveal Dorrington's criminal nature in the first of Morrison's six short stories, but it also interrogates the nature of the reader's relationship to the literary detective. Established in Poe's Dupin tales and later popularized by Doyle's writings, the "'Watson' method of narration" was a common literary tool used to help readers better evaluate and relate to the detective figure by providing a sidekick of average or lesser intelligence to relay their intellectually superior partner's adventures (Prchal 32). Essentially, the Watson character would operate as an avatar for the audience, reflecting the reader's reactions while also demonstrating the appropriate response to the detective's expertise (Owen 78). In this manner, the audience would not only be able to recognize the intellectual or professional superiority of

the detective figure, but they would also be able to respond to him in an ideologically approved manner. Such an effect stems from the Watson character's status as a "modern everyman" who represents both the reader and the general population at large (Nyman 68). In solving crimes and punishing criminals, the detective declares his ideological right to administer discipline and demonstrates the legal and cultural boundaries that people below him in the social hierarchy are not permitted to cross. Through the Watson character acting as a medium, the detective educates the audience of their role—and their limitations—within the surrounding cultural reality which traditionally skews toward a state of justice and lawful order.

The reality Dorrington establishes through and around his own Watson character though opposes this trend. Although Rigby survives his near drowning, the experience along with his brief association with Dorrington leaves him questioning the relative security of Britain proper. Following the assault, Rigby "often wondered how many of the bodies which the coroners' juries of London have returned to be 'Found Drowned' were drowned, not where they were picked up, but in that horrible tank" that nearly killed him (Morrison 39). In this one admission, Rigby reveals a loss of faith in the London judicial system as well as the attainment of a previously lacking awareness for the evident danger in British society. Rather than perpetuating the ordered social reality found in other British detective stories, Dorrington shows Rigby and the reader a reality in which criminal activity is not the exception but part of a larger and unseen norm. Additionally, in accepting this truth as the Watson figure whose behavior is intended to be imitated, Rigby instructs the readers to question societal fixtures of British ideological authority—such as the detective figure—since those same entities could just as easily harm as well as protect private citizens.

This instilled lack of trust in the private detective figure further alters Rigby's identity and view of Victorian ideological structures by turning him into a pseudo-detective figure. The successive five stories Rigby narrates about Dorrington make up a series of his own investigations that originate from a set of case files found in the detective's abandoned office (Morrison 38). After finding these files which contain only a "skeleton [of] a complete history" of each case, Rigby attempts to "piece together" Dorrington's past cases to uncover what crimes the detective has committed in the process of solving others (Morrison 38). In turn, Rigby's investigations result in the same stories he narrates throughout the remainder of the collection, allowing him to maintain aspects of his Watson character through objective narration while also using that same position to critique and investigate a detective figure that a more classical approach of the genre would have him simply track and admire. Additionally, Rigby's methods of researching Dorrington's past extend beyond reviewing documentation and include actual field work such as when he parcels together the mystery of "Old Cater's Money" by locating and interviewing a chief witness of the case by the name of "Mr. Sinclair" (Morrison 190). Not only does Rigby prove his reasoning and deductive skills in extrapolating the narratives behind Dorrington's skeletal case files, but he also shows himself to be capable of performing the work required by a private or police detective in the public sphere.

Such a transformation undermines the mythical superiority surrounding the Victorian image of the literary detective figure. For much of the Victorian Period, many authors of British crime fiction presented their detectives as the literary equivalent of the "super-detective or *ur*-policeman…who sees and rectifies all problems he encounters" (Clarke 77). The reason literary detectives were so efficient at their work was because they possessed "unusual intellectual capacities" that made them more capable of unravelling the incomprehensible obscurities of the

criminal mind (Boltanski 29). Coupled with this belief is the parallel reasoning that the average citizen, police officer, or even criminal lacked the intellectual or deductive skills necessary to either compete with—or become—a professional detective. However, Rigby's shift from victim to amateur detective questions both beliefs by virtue of the character first having been naïve enough to fall prey to a criminal enterprise then demonstrate an intellectual aptitude for investigating and resolving criminal mysteries that had previously gone unnoticed. While not as experienced as Dorrington, Rigby—as the audience's stand-in—demonstrates how the abilities of a detective can be mirrored and exercised to functionality over time. By this logic, almost any member of the British citizenry maintained the capacity to adopt the identity or occupation of a detective, suggesting that those within the profession were not necessarily any more intellectually or morally superior than those they policed and that the larger institutional and ideological forces they supported were equally open to corruption and fallibility.

In fact, Dorrington's manipulation of ideological constructions within British surface reality illustrates how easily such structures could be utilized against private citizens for both the detective figure's policing and criminal purposes. One of the more obvious ideological elements Dorrington uses to manipulate Rigby is through the British cultural view of the criminal Other. During the latter half of the Victorian Era, Lombroso's theory of a "criminal type" was a chief cultural concern that gave rise to the belief there existed entire criminal classes who were largely responsible for the wrongs done in British society (Greenslade 90). While these criminal Others were reported to have distinct physical and mental qualities characteristic of their class, foreigners were "often conflated" with this group to the degree that the British populous could regularly consider them interchangeable (Boltanski 118). Dorrington preys on this same culturally instilled belief in his victim by having an agent disguised as "dark, evil…with a bush

of black hair…and small rings in his ears" stalk Rigby and plant evidence implying his allegiance to an Italian crime syndicate (Morrison 25-27). In turn, Rigby's immediate response is to accept the stereotypical implication and not to call law enforcement but "consult Dorrington" as the only policing entity who will give credence to his concerns and can actually provide some measure of security (Morrison 26). Through the application of criminal stereotype, Dorrington exemplifies a form of social control and subsequently coerces Rigby to entrust his finances and his life to the detective who ultimately attempts to murder him.

Of course, Dorrington's use of stereotypes is not a personal habit but an extension of his work as a detective. As an investigative tool, stereotyping is one of the main means by which detective fiction establishes social realities (Boltanski 13). The act of categorizing evidence and people into identifiable and comprehensible groups would serve the dual purposes of establishing reliable social structures capable of maintaining their current power hierarchies and operating as an investigative tool. Dorrington applies stereotyping in this same manner when he convinces Rigby that the Italian men who had traveled to England on the same ship as them are actually in league with the presumed Italian stalker (Morrison 29). The stereotyped criminality of their ethnicity binds them together under a form of ideological expectations that relies less on logic and more on cultural principles, and based on this erroneous reasoning, Dorrington is able to fabricate a potential crime to conceal his ongoing one. In part, Dorrington's strategy here equates with the ideological machinations of the state as both the detective figure and the ruling social structure extracts power from perpetuating a particular vision of reality that members of the general populous accept as real. While mentally incapable of thinking beyond established social stereotypes, characters like Rigby remain vulnerable to the machinations of both ideological institutions and the detective figure.

However, Dorrington does not only rely on cultural stereotypes to falsely portray others but also to conceal his criminal nature. According to Lombroso's theories on the criminal subject, internal criminal tendencies manifested themselves through external physical characteristics, meaning that the inner nature of a criminal could always be exposed through their outward appearance (Greenslade 92). Traits like a "thinness of body hair," "overdeveloped jaws and cheekbones," and "thick and curly hair" were identified alongside a number of emotional and psychological defects meant to warn law abiding citizens of a person's true criminal nature (Lombroso 91). By contrast, Dorrington's "tall, well-built…rather handsome" figure pairs with his "extremely engaging" manners and "penetrating" eyes (Morrison 10). Despite his criminal nature, Dorrington's outward appearance bears little resemblance to the descriptions of criminals proposed by Lombroso's approach.

These incongruities between appearance and internal character reflect a growing skepticism of Lombrosian criminal identification and policing patterns in detective literature that developed around the end of the Victorian Period. At the turn of the twentieth century, a growing number of British criminologists began to become increasingly skeptical of criminal physiognomy theories that connected "outwardly visible 'stigmata'" to a "'born criminal type'" and instead began to focus more on the psychological make-up of criminals (Davie 13). Given this emerging view, Dorrington and his cases emphasize not only the danger of accepting the previous model of criminal anthropology but also criticize this method as an investigative and policing tool given that the detective is able to pass not only as a law-abiding citizen but also a privatized extension of the British police system. Because his outward countenance does not mirror the culturally accepted model of the criminal, Dorrington is able to hold the position of private detective and covertly use it to supplement his illegal activities. While this arrangement

does suggest the inherent threat of covert criminals adopting the professional guise of the private detective, it can only work if the ideological constructions pertaining to the criminal and the detective remain stable. The paradoxical figure of a criminal detective like Dorrington comes to exist largely because the surrounding social reality claims that he cannot. In denying such a figure's existence and refusing to adopt more modern modes of investigation, Victorian ideology both creates and conceals it from policing. By subverting the cultural expectations surrounding Lombrosian physiognomy in criminal identification and detective literature, Dorrington's being and actions critique the policing method as both operatively ineffective and invalidate the ideological reasoning supporting it.

Given the similarities between the criminal and the detective figure, it makes sense that Dorrington would be able to support each role with the other. In many works of detective fiction, "the detective shares a large number of properties with criminals" which allow him to "penetrate their most secret plans because he is so close to them" in nature (Boltanski 57). Essentially, a detective can solve crimes because he or she possesses many of the same qualities and traits as a criminal which allows them to predict and deduce criminal behavior. Dorrington's own career attests to this theory when he augments his investigative work with criminal practices. In "The Case of Janissary" Dorrington finds crucial evidence by using a series of picklocks to illegally break into the lodgings and luggage of a potential suspect (Morrison 51-52). Rather than presenting the experience as an investigative anomaly, the action is described in relation to its criminal origins as Dorrington breaks the locks with the "skilful 'humouring'" of a multi-piece picklock set and the same ease and indifference he would have felt while committing "mere robbery" (Morrison 52). Later in the same story, Dorrington proves his criminal experience again by committing a similar home invasion in the same manner that "many thieves—'parlour-

jumpers'—do every day" (Morrison 68). Dorrington's expertise, evident composure, and skill not only suggest that he has committed similar break-ins before but that his constant practice has left him perpetually ready to do so again. However, Dorrington also demonstrates how these same skills would be employed equally well in the service of private detective work. Such an overlap of characteristics dilutes the idea of the detective figure and reframes the position in terms of its relation to criminality with the detective now being viewed as a particular type of criminal who happens to work under the protection of the law.

At the same time as Dorrington works to uphold the law, however, he also uses the threat of the law to facilitate criminal activity through others. Upon interrupting Bob Naylor and his wife in the middle of murder, Dorrington does not arrest the couple but blackmails them into his service claiming that if they do not perform adequately then he "'will hang [them]…with the assistance of the judge at the Old Bailey'" (Morrison 73). Dorrington uses a similar threat against Ludwig Hamer in "The Case of The 'Mirror of Portugal'" when he threatens to "'go to that window and call the police'" if the jeweler refuses to secretly handover an already stolen diamond (Morrison 102). Likewise, this same pattern continues in "The Affair of the 'Avalanche Bicycle and Tyre Co., Limited'" when he pressures Paul Mallows into agreeing to sign over half of the profits gained from his fraudulent bicycle company or else be placed "'in gaol'" (Morrison 142). In each instance, either the law or some extension of the legal system a detective like Dorrington would presumably work alongside allows him to personally profit from the act of policing society even as he perpetuates more crime within it.

This propensity of Dorrington's for creating crime while in the process of stopping it is reminiscent of Foucault's description of the carceral apparatus of the nineteenth century European prison system which did not seek to rehabilitate convicts but rather produce them to

sustain their own operations (Foucault 248). In creating more crime or at least allowing it to continue, Dorrington—at the individual level—embodies the self-sustaining aspect of Foucault's theorical schema. Not only does he gain wealth with each venture, but he also ensures his long-term financial situation by guaranteeing the appearance of future crimes which will necessitate the involvement of a detective figure. This sequence of events exposes the dependency of the individual detective on the criminal for the purpose of economic and professional preservation and mirrors the systematic reliance of large-scale policing and political institutions on the continued existence of social delinquents. Under this arrangement, the detective figure's goal would not so much be to enforce the law so much as maintain a base level of crime.

Morrison emphasizes this mercenary nature of the detective figure's relationship to the practice of law enforcement through Dorrington's exchanges with the criminals he extorts. While the specifics of each encounter vary, there are several points Dorrington repeats in these interactions that do not pertain to the criminals themselves but rather the larger systematic relationship between criminals and those who police them. At the beginning of the extortion process, Dorrington frames the discussion in terms of "business," instructing Naylor (70) and Mallows (Morrison 136) to "'talk business'" with him and claiming that he "'like[s] doing business with'" men like Hamer (Morrison 101). Based on this language, Dorrington does not view crime strictly in terms of the law but rather its relation to his financial benefit. Much in the same way that the private detective is paid by individual clients to provide investigative services, Dorrington proves willing to limit the scope of his investigations for pay from criminals as well. Dorrington's talk of "business" keeps recurring because at the base economic level, a private detective is a private business owner who sells the service of their investigative prowess to the

highest bidder. By extension, the law or even the policing of criminals becomes a secondary concern against the prospect of capital.[2]

Similarly, Dorrington's confrontations continue to distort the moral aspects of his profession with his constant attempts to gamify the work of private detection. At different points in *The Dorrington Deed-Box*, Dorrington compares evidence to "'cards,'" (Morrison 101) calls a criminal suspect a "'player'" and a "'bad loser,'" (Morrison 104-105) and declares he "'played the game fairly'" (Morrison 139) in detecting and discovering another criminal's fraud. For a private detective like Dorrington, investigation is structured less around a set of legal or moral orders but rather the strategic interplay between the criminal and the detective. This arrangement does not value ethics so much as the intellectual competition reflected in the "'game rule' structure" detective fiction so often follows (Owen 74). The criminal commits and attempts to hide evidence of their crime that the detective figure is charged to find through various investigative means, and the victor is determined when the criminal is discovered or the mystery remains unresolved.

Hamer suggest that criminals view the situation in similar terms when he admits to Dorrington that the detective is "'the cleverest…and perhaps in that way you deserve to win'" (Morrison 104). By contrast, when Dorrington defeats the criminals, it is often because they worked too "'clumsily'" or because their "'execution [of the crime] was wretched'" (Morrison 71). Between the two character types of the criminal and the detective, crime is a contest where the more skillful or intelligent competitor is shown as the superior being. With Dorrington taking

[2] As an organized entity, the urban British police force of the early eighteenth century was meant to replace the need for armed martial forces in civilian management but still faced political resistance out of concern that the establishment of an official police force "would endanger traditional British liberties" (Critchley 85-86).

on the overlapping roles of criminal, detective, and the game's victor in many of his stories, Morrison undermines the genre's conventional depiction of the intellectual detective as the superior competitor and implies the presence of comparatively intelligent criminals in British society who have an equal chance of success. Not only is the game of criminal detection unbound by the legal and moral restrictions British ideological claims it upholds, but according to Morrison, it is also a game that criminals can and do sometimes win.

By contrast, typical detective fiction narratives are usually framed in a manner that seeks to aggrandize the detective to the reader. In classic detective fiction, the collective narrative is constructed of a crime unwitnessed by the reader, a process of detection which the reader partakes alongside the detective, and a detective's private narrative which produces a "clear discourse of [the] crime" (Huhn 42). Essentially, the criminal's story would go unknown by the reader until reconstructed and revealed by the detective. This original formula served the dual purposes of both empowering the detective figure and isolating the criminal in the audience's estimation. The former effect develops from the detective's ability to control the dissemination of information about the crime, denying the criminal the right to secrecy while withholding the same secret from the readers until a selected climax (Huhn 42). As a result, the detective assumes a position of power within the story and the minds of the readers as the only figure capable of deducing the formally unseen reality. Meanwhile, because the detective is the only figure who is fully aware of the criminal's machinations and motives, the reader is denied the opportunity to sympathize with this character (Woods 104). Besides preventing readers from being influenced into illegal activity by empathizing with a law breaker, the criminal's relative obscurity is designed to guarantee that the reader's focus, attention, and admiration will be reserved for the detective and whatever ideology that figure represents.

Morrison though manipulates these same features of the classic detective story formula to demystify the mythological and ideological superiority of the literary detective figure. Excluding "The Case of Mr. Loftus Deacon," Morrison's stories overlay the classic detective formula with the addition of an intertangled crime story committed by Dorrington which is shared openly with the readers. In this way, Morrison allows the reader to experience Dorrington both as a detective and a criminal, with the former role fueling the latter as his acts of extortion, theft, and attempted murder occur after the suspects' crimes have been deduced. This timing of Dorrington's crime following his detection is especially important when considering the detective figure's tendency to embody the reader's "*ideal imago*" as an image or form worthy of emulation (Prchal 30). Because of his work as a detective, Dorrington not only receives more sympathy from the reader due to his greater exposure in the narratives, but he also comes to represent a figure that can efficiently manage and maneuver through reality. As Dorrington illustrates though, criminal behavior is a key aspect of succeeding within his larger professional and social realities. With the reader taking the image of the detective "to uphold and enhance his or her management of reality," Dorrington's portrayal suggests that individual life can be improved by acting outside ideological structures and archetypes (Prchal 30). With this understanding, not only can the reader view criminality as a viable alternative to ideological adherence, but they can begin to acknowledge their admiration for ideological mainstays like the literary detective develops not because of a personal preference but just continued exposure.

Dorrington further impresses the value of breaking established ideological and legal restrictions through his rise within the British social structure. Although first presented in "The Narrative of Mr. James Rigby" with the appearance of a middle-class professional, the story "Old Cater's Money" reveals Dorrington was originally "East End slum-born" (Clarke 133) and

depicts him as younger "needier" (Morrison 189) detective with a "less well-groomed appearance" (Morrison 210) working "at very cheap rates (Morrison 208) for a local lawyer. Dorrington's place of residence, his shabby appearance, and low pay identify his relative poverty and lower-class status while his "wont" (Morrison 211) for better wardrobe implies a desire to ascend from his current socio-economic position. Despite his financial and social limitations though, Dorrington's work as a detective leads him to discovering a codicil to a will that would disinherit the original successor to the estate in favor of his cousin (Morrison 211) and subsequently earns a thousand pounds from the former character by agreeing to destroy the document (Morrison 221). Dorrington views this fraud as the main means by which he can "put the elegant appearance within his reach" (Morrison 217) and in fact uses the payoff "to set him[self] up in a gentlemanly line of business and villainy" as a self-employed private detective Morrison 228). In committing fraud, not only does Dorrington achieve his goal of a higher social rank and economic position, but he also presents crime as the main means by which such an advancement can be attained. By acting counter to the official restrictions associated with detective work, Dorrington is able to better improve his class status than if he had elected to operate within the expected cultural and legal bounds of his profession.

In many ways, Dorrington's endorsement of crime as a means of social mobility in this narrative serves as a distortion of Victorian ideology's philosophy of "Smilesian 'self-help'" (Clarke 143). Built on the idea that members of the lower classes could rise out of poverty through hard work and personal industry, this perspective becomes more complex as Dorrington equates Smiles' tenets of work with criminal practices. According to Smiles' text *Self Help*, the individuals most worthy of reaching a higher social status are those who are capable of "seizing opportunities and turning even accidents to account" (Smiles 93) which Dorrington manages to

do when the person transporting the codicil mistakenly passes it off to another person who accidentally drops the document off a bridge, allowing the detective to retrieve it and begin his criminal scheme (Morrison 210). As Dorrington is considering his crime following this incident, the narrative describes the detective as man who is "as ready to swindle…when the opportunity offered" consequently likening the criminal act of fraud with Smilesian notion of opportunity (Morrison 216). Even Smiles' declaration that true success and industrious work required "continuous application" (Smiles 73) is reflected in Dorrington's turning "his attention to his next case" (Morrison 228) immediately after the events surrounding the codicil have concluded. In presenting his actions in accordance with Smilesian philosophy, not only does Dorrington reach his professional goals and undermines a major cultural fixture of Victorian society, but he also warps the self-help ideology by redefining crime as merely another form of work that lower class individuals could perform. In these circumstances, crime functions as an avenue to the kind of social mobility not available to law abiding members of the lower classes.

The fact Dorrington begins his rise to criminal power and professional success in the East End only further complicates the validity of various class and racial structures in Victorian society. Toward the end of the nineteenth century, London's East End supported a "wider ethnic diversity" than the rest of the city with its extensive Chinese population, its number of Germanic Jews, and its large quantity of imperial immigrants (Ridenhour 46-47). The racially diverse makeup gave the impression that the region "'was an alien place'" filled by lower classes of people who were ethnically and racially distinct from—and inferior to—middle-class citizens (Ridenhour 49). While Dorrington supports the "fair exterior" of an ethnically British middle-class citizen, the detective's exact origins remain a point of "obscurity" with Morrison who pointedly ignores almost any mention of the character's early life before his professional career

(189-190). In leaving Dorrington's exact parentage open to debate, his emergence from the racially diverse East End implies the possibility of an ethnically diverse background. This ambiguity undermines the Victorian perception of the East End by demonstrating how its inhabitants had the potential to be socially as well as visually indistinguishable from their middle-class counterparts. By never directly stating the character's ethnic background, Morrison's illustration of Dorrington's achievements as a criminal and a detective suggests such acts could be capable of any individual regardless of class, race, or geographical residence.

Such a conclusion builds on the nature of Dorrington's profession and character corresponding with the larger Victorian predilection toward class authenticity. During the latter half of the Victorian Period, there existed a "public fascination" with the idea of the faux gentleman who managed to pass as a member of British middle- or upper-class society despite their distinct national, class, racial, or criminal origins and traits (Godfrey 106). Concern over such figures coincided with the development of an increased number of middle-class spaces in British urban areas which allowed for more opportunities for various cultural groups to interact and potentially share and adopt each other's traits (Ridenhour 44). By emerging from the ethnically diverse East End and managing to blend within the middle- and upper-class circles of his clientele even as he cons them, Dorrington's ambiguous class and racial identity emphasize his role and effectiveness as a false gentleman since only Rigby—after narrowly escaping his own drowning—near *The Dorrington Deed-Box's* chronological end ever succeeds in discovering his criminal identity (Morrison 34). Essentially, the detective position reinforces the cultural role of the gentlemen, hiding Dorrington's true intention and identity while also granting him access to various social groups.

The capacity of the detective profession to complement this false gentlemanliness is seen in the position's ability to allow him to "flourish in, both low and high areas of the city [of London]" (Clarke 145). In "The Case of Loftus Deacon" Dorrington's solving of the titular's character's West End murder is described as "one of his best advertisements" which he uses "to profit himself far beyond the extent to which his [upper class] clients intended (Morrison 148). Likewise, "The Case of The 'Mirror of Portugal'" describes Dorrington finishing a case in Soho that "made his name feared in the foreign colony of that quarter" (Morrison 76). In the first instance, Dorrington's position as a detective grants him access to upper class society while his work allows him to maintain a persistent presence there despite his cultural origins. Meanwhile, the latter case demonstrates how his detective work not only gives him reason to occupy these lower-class spaces but also gain authority over them. As a private detective, Dorrington is free to move within various socio-economic groups as part of his work without drawing suspicion either by means of his superior intellect or experience gained through interacting with different classes. The detective role further shields Dorrington's ambiguous class and ethnic identity even as it provides a means of social mobility along the class hierarchy.

Dorrington's continued choice of work after his ascendency also allows Morrison to address another dimension of the private detective figure's relationship to social mobility. In the latter half of the Victorian Era, the middle and upper classes of British society had grown increasingly discomforted by jurisdictional power of public and private policing forces (Alter 160). The issue partly rose from the fact that the policing entities that invaded middle- and upper-class spaces were sometimes members of a different—and often lower—social group. This arrangement disrupted social hierarchal rules by granting lower class police legal power over higher class citizens who in turn wielded greater cultural influence, calling the authority of both

groups into question. By extension, the complications surrounding lower class police extended to those engaged in private detective work like Dorrington who might be from a lower class but could be hired to investigate individuals of a higher social rank as part of his profession. His choice then to remain private detective instead of simply operate as a pure criminal suggests that Dorrington is aware of the social mobility offered by his profession and seeks to take financial and social advantage of it. For Dorrington, becoming a detective translates to achieving a higher order of criminality that is in turn fueled by his connection to the state and the law.

Additionally, Dorrington's social mobility rises not only from his professional access but his expert comprehension of each of the social classes he encounters. When meeting the middle turned upper-class Rigby, Dorrington's "manners were extremely engaging," and through the mirroring of his target's expectations for social interactions, the detective obtains the man's trust (Morrison 10). Before confronting the middle-class Naylor, Dorrington adopts the affectation of a "civil labourer" to interrogate the criminal's lower-class servant, and because of the information gained during the exchange, he rightly comes to suspect the likelihood of another crime (Morrison 66). Then again, when investigating an issue inside the Avalanche Bicycle Company, Dorrington's attitude "charmed" the middle-class company owner "as everybody was at a first meeting with Dorrington" into granting him greater access to the business's daily affairs (Morrison 118). Across multiple cases, Dorrington interacts with different people from a wide variety of social classes and subsequently alters his demeanor and characteristics to gain information and trust that either aids his investigations or facilitates his crimes. Not only does this ability allow him to access a complete vision of the British underlying reality normally not available to other individuals because of the segmented class system, but it also shows how a detective with this level of social mobility could better manipulate society for personal benefit.

Much in the same way the detective imitates the criminal to administer punishment, Dorrington illustrates how the detective can reflect class traits to assume power over individuals at every level of the British social hierarchy.

Morrison reinforces the dangerous power of such a detective through Dorrington's particular methods and applications of interrogation and confession. While Dorrington does conduct interrogations as part of his investigative process, he equally as often relies on the voluntary admissions of others for the information he uses to expediate or resolve crimes. Upon meeting Rigby, Dorrington only develops the idea of fabricating an Italian criminal conspiracy after his target reveals "the whole circumstances" of his father's death in Italy (Morrison 11). The tale is not coerced but delivered to the detective because their newly established comradery made Rigby feel as if he "owed Dorrington a story" (Morrison 11). Likewise, in "The Case of The 'Mirror of Portugal'" a rejected client Jacques Bouvier reveals a detailed family history involving the possession of a famous jewel which Dorrington uses to impress and sign the man's cousin—Leon Bouvier—as a client before attempting to rob him (Morrison 86-87).

In both instances, individuals volunteer information to Dorrington either because of the social dexterity he embodies as part of his work or because of the public perception of his profession. The dynamic resembles that of Foucault's description of the power relationship surrounding the process of confession. In the act of confession, a person is compelled to confess to an "authority who requires the confession, prescribes and appreciates it, and intervenes in order to judge, punish, forgive, console, and reconcile" (Foucault 62). As a detective, Dorrington's cultural position as a policing entity gives the impression to those who confess to him that he fits such a description. With Dorrington though, Morrison emphasizes the detective's ability to abuse society's expectations of the profession and the criminal's capability to take

advantage of the individual's desire to confess. Both figures embodied in Dorrington are able to follow the same pattern of behavior to exert control over others, suggesting that crime and the act of policing use similar patterns to exercise social control and manipulation.

Morrison further emphasizes this idea with the organizational structure built around Dorrington that helps him operate his deductive and criminal enterprises. While Dorrington is the lead detective, his "'agents are everywhere'" gathering information and following orders to commit both legal and illegal acts (Morrison 86). In fact, this network of informants and junior detectives is so dedicated and extensive that they are able to investigate people across multiple cities such as when two of his "assistants" follow a suspect from London to Birmingham to uncover evidence of corporate fraud that Dorrington later uses as blackmail material (Morrison 130). Moreover, Dorrington takes opportunities to advertise his network, going so far as to tell one client turned victim that "'It is my trade to know all things" through his agency (Morrison 86). With this declaration, Dorrington's web of agents comes to imitate Foucault's Panopticon, albeit on a larger, more amorphous, social scale. Clients, criminals pressed into his service, or targets for exploitation are under a constant state of observation, and any of these individuals who are aware of the scope of his surveillance become trapped through their own visibility and open to either criminal investigation or criminal abuse by Dorrington.

Much in the same way the Panopticon produced "the automatic functioning of power" (Foucault 201) by internalizing authority within individuals through exposure to presumed perpetual surveillance by institutions, Dorrington is able to coerce criminals like the Naylors into his employ under the threat that his "eminent firm" will discover their betrayal and punish them if the detective's orders are not followed even outside of his direct supervision (Morrison 73). While Foucault's Panopticon inspires compliance to the state in individuals, Dorrington's

network complicates this formula by instilling his targets with obedience to the detective through fear of his relation to—and power through—the state. In the first arrangement, the surveillance is geared to maintaining order, while the latter structure allows Dorrington as a single person to compel members of his network into lawful or unlawful action for his professional benefit. By this logic, the detective figure's network not only offers support through practical labor but also through their unidentifiable presence, showcasing the applications of a criminalized Panopticon geared not toward sustaining social order but undermining it. As an effect, the characters in Morrison's stories are exposed to the surveillance and punishments of the state and criminal systems that the detective maneuvers between, making such a figure all the more threatening because of his connection to both.

The concern the detective figure can inspire as a center for social and criminal manipulation is further exacerbated by the representation of official police forces in Morrison's narratives. As with most works of detective fiction, *The Dorrington Deed-Box* follows the typical pattern of utilizing police as background "scenery" for the story and as foils to the superior performance done by the detective (Dove 26). An example of this trend occurs in the backdrop of a murder scene when one character points out that the "'police are pottering about…because they know nothing'" showcasing their inefficiency as well as the public's mistrust in their investigative abilities (Morrison 157). Normally, this kind of strategy would be used to foster the reader's belief in the surrounding social structure by demarcating areas of responsibility within the policing system. Because they are part of the community they administer, police are incapable of resolving crimes whose motives and methods do not fall within their parameters of social or cultural understanding, but when such exceptional moments occur, a "'genius from the outside'" such as the detective figure—like Dorrington—is assumed

to arrive and solve any issues (Dove 35). The regular police much like the victims and the regular citizenry lack either the intellectual capacity or criminal understanding associated with the detective figure, meaning they can only combat crimes that fall within the confines of an ideologically approved vision of society. This limitation is supplemented by the detective figure who can see the underlying reality and respond to it accordingly. While the necessity of the detective undercuts the validity of the larger social system, the figure's presence does help maintain the illusion of naturality.

However, the detective' role in supporting the same ideological system the figure's existence contradicts is disrupted by Dorrington's criminality. By simultaneously committing crimes while investigating others, Dorrington highlights a critical issue with the police and detective relationship. Since the detective's unique traits make him or her singularly qualified to unravel unusual crimes, this implies that the police are ultimately unable to counter or subdue detective figures. In four out of the six cases that make up *The Dorrington Deed-Box,* the police only take on an investigative role in two of them and appear either completely absent or unaware of Dorrington's or his associates' crimes in any of the others. Upon finding one of Naylor's murder victims, the police make "every possible inquiry" but fail discover the killer or his method (Morrison 41). While investigating another murder, the police concentrate on the wrong suspect, leaving Dorrington to identify the real culprit (Morrison 178). Additionally, when the police are informed of Dorrington's attempt to murder Rigby, they arrive too late to catch either the detective or his criminal conspirators (Morrison 37). If the police in detective fiction are to represent the army of "the System," the ease by which the individual detective figure may avoid and outmaneuver them insists on a weak ideological or societal foundation (Dove 68). Dorrington is not only capable of outflanking the police because of his increased mental capacity

but also because his acceptance of the criminal reality minimized by British ideology grants him access to methods and modes of thinking denied to less intelligent law enforcement figures. Dorrington's continued success as a criminal and detective coupled with the police's dependency on figures like him indicates the Victorian ideology that both proport to maintain is self-defeating through its creation of entities incapable of protecting it and its acceptance of professionals whose work actively disprove it.

Of course, Dorrington's investigations not only distort the ideological significance of the police in British society but also the nature of the private detective itself. Besides being a criminal, Dorrington distinguishes his portrayal of the profession through the amount of physicality he exerts in performing his work. While other more conventional detectives have engaged in athletic behavior to conduct their own investigations, normally the form of their physical acts would in some way act as an expression of their superior mental faculties. For instance, within the Sherlock Holmes narratives, Doyle frames his detective's athletic and combat skills in terms of the character's mastery over the "'art' of self-defence" (Godfrey 15). For Holmes, martial practices like boxing and "'baritsu'" underscore his powers of "improvisation" and "gracefulness" rather than simple strength (Godfrey 15-16). To the detective, fighting and displays of physical activity showcase a heightened mental capacity and discipline that appears absent in the criminal and the standard police. As a result, the more "physical" acts that did not require accompanying intellectual prowess would be relegated to the police (Dove 34). In this manner, the police's activities would serve as a comparison to showcase the superior mental aspects of the detective's physicality while also illustrating the limitations of physical actions in the investigative process that were divorced from intellectual processes.

By contrast, Morrison makes a point of emphasizing Dorrington's status as a physical being. When Dorrington sneaks into a house, Morrison details the "sock-feet" the detective uses to cover the sound of his large frame (67). While trapped inside a gas chamber by a suspect, Morrison has the detective exhibit an astounding amount of brute strength by ripping open an iron door to obtain his freedom (145). The detective even displays an impressive level of dexterity when he "darted" after a laborer before snatching the man's hat as it falls off a bridge because the lining contained key evidence in an ongoing case (Morrison 211). In these and other instances, physicality becomes not only a chief feature of Dorrington's character but also a detective style that focuses more on brute strength and mechanical force rather than disciplined and intellectual training.

This engagement with the more bodily aspects of investigation shows him exhibiting the traits of a standard police officer and identifying them as key components in both his detective and criminal endeavors. In this manner, Dorrington presents himself as an equally physical and intellectual entity—bridging the gap between private detectives and their physically oriented police counterparts—and lowering the presumed quality expected to be met by a professional detective. If Dorrington who exhibits the same physical habits of the professionally and intellectually inferior police can perform the work of a detective, then presumably the position and those who hold it are not too far removed from ordinary people. This realization undercuts the mythos of superiority surrounding detective figures like Holmes and warns readers of the possibility that the field of private investigators is not composed of genius sleuths but rather criminal thugs merely intelligent enough to pass as professionals.

This final idea gains additional support when considering how much physical violence factors into Dorrington's work as a means of self-establishment. With crime on the rise in urban

Britain at the end of the nineteenth century, many British men began considering altercations with the criminal "Other" as "opportunities for self-definition" (Godfrey 10). Matching or defeating a criminal entity through either physical or mental prowess could serve as evidence to the bourgeoise middle class as a sign of their social superiority and justification of their class power. However, because these encounters weighed social worth, receiving the worst from a criminal could leave male victims "physically and mental humiliated" as well as "feminized" in the case of the commonly used mugging tactics of garroting (Godfrey 37-38).

This effect is especially important given how many similarities exist between a garroting and Dorrington's violent confrontation with the criminal Mallows. Following the criminal's failed attempt to murder Dorrington, the detective "clutched him [Mallows] by the collar…[and] tearing off the [Mallow's] crepe whiskers" to declare the man's guilt (Morrison 145-146). While intending to see the man arrested, Dorrington's apprehension finds him wrangling the criminal about the throat in a manner similar to a garroting and feminizing him by forcefully removing the masculine feature of Mallow's faux beard. The parallels between Dorrington's policing method as a detective and a tactic common among British criminals imply that both figures utilize conflict and violence as a means of establishing self-worth or value over the other. The fact the detective Dorrington proves himself superior to the criminal Mallows through violence is undercut by their shared endorsement of violence as a determining factor in social rank. In using violence to police society, the role of the detective appears as degenerate as the entities the figure is meant to combat.

Dorrington continues to build on this notion of the detective as a criminal entity through his interactions with imperial elements. In more traditional Victorian detective fiction, private investigators used their intellect and skills to serve as guardians against the "reverse

colonization" of imperial peoples and forces inflicting crime and harm onto the imperial center by travelling to Britain proper (Tomaiuolo 119). Dorrington inverts this responsibility by not protecting British citizens from foreign influences but rather choosing to use his position as a detective to exploit extensions of Empire that enter British boundaries. As a native born Australian, Rigby should pose a threat to British order by his very arrival, but in this arrangement, Dorrington operates as the criminal power when he attempts to kill the native colonist to obtain the man's wealth as soon as they have arrived in Britain (Morrison 35). This interaction stands in contrast to Rigby's safe and successful life in the British colony of Australia where his family became "rich" from land speculations and the character never reported any violence being brought against him (Morrison 2). Rather than the criminal activity emerging from the Empire, the danger and crime stems from Dorrington who as a detective is intended to encompass and enforce order and security upon British society. It is even under this expectation of the detective's skill and profession that Rigby seeks help from Dorrington, allowing the detective to exert even more power and control over his intended victim (Morrison 26). Through this arrangement, Dorrington reframes the role of the detective as an extension and expression of British Empire exploiting colonial entities through criminal processes and undermining the ideological rationalizations for imperial rule.

Collectively, the crimes Dorrington commits and resolves work together to present a more unstable vision of Victorian ideology than the British social structure intended to convey. Morrison's subversion of the detective figure calls his audience to acknowledge the inherent instability of their cultural systems while Dorrington depicts the perils of adhering to an idealized surface reality at the exclusion of a genuine underlying reality. The literary detective figure is an ideological medium that operates through criminalizing specific social elements in a manner that

Dorrington's own performance portrays as criminal. With so many similarities between the criminal and the detective and their chief difference being the acceptance into the ruling ideology, Dorrington serves as the focus and medium for Morrison's critique of Victorian society's practices of ideological policing. In Morrison estimation, British ideology and the detective figures that enforce it are as corruptible as the criminals they confront.

Chapter 2:

Investigating the Female Detective: An Analysis of Criminal and Gender Policing in Marie Belloc Lowndes' *The Lodger*

Female detectives support a complicated relationship with the larger body of detective fiction that emerged toward the end of the Victorian Era and continued throughout the Edwardian Period. Growing in popularity alongside the rise of the New Woman, this cultural model of public femininity provided a paradigm for female criminals and detectives that dominated female led detective fiction at the turn of the twentieth century. However, while this insertion of more publicly oriented, female investigators into the conventionally established masculine practice of criminal detection suggested a shift toward a more progressive stance regarding gender roles, the conservative nature of the genre meant that many authors found ways of using these specific detectives to reinforce female stereotypes. Because of these competing forces, many fictional female detectives came to operate within the paradoxical position of simultaneously resisting and reaffirming the British ideological processes of both criminal and gender policing.

Marie Belloc Lowndes identifies and critiques these cultural and literary rationalizations in *The Lodger* (1913) through the development of the female protagonist Ellen Bunting who functions under the conflicting roles of a domestic housewife, an amateur detective, and a criminal accomplice. Set against the backdrop of a fictionalized account of the 1888 Jack the Ripper killings, the novel reframes the murders and their corresponding investigation in terms of the repression and individual redirection of female agency as well as the institutional limitations of a gendered police force incapable of addressing or understanding the cultural and economic issues confronting their female populace. By writing in the latter half of the Edwardian Period,

Lowndes' work serves as a transitional piece to future crime narratives as her novel evaluates the girth of tropes and trends accompanying female detectives of the late nineteenth and early twentieth centuries in order to reconsider the intended potency of the New Woman in a more domestic sphere. For these reasons, this chapter will argue that Ellen Bunting's investigation of—and complicity with—a literary rendition of Jack the Ripper critiques Victorian and Edwardian beliefs policing women by highlighting the value and superiority of female detectives to the traditionally male dominated process of criminal investigation.

To properly conduct this critique, Lowndes centers the majority of the novel's action and investigation inside the confines of a domestic household. In the opening chapters, Lowndes establishes the chief setting of her book as the leased home of Ellen and Robert Bunting who subsequently—and initially unknowingly—sublet the upper floors of their building to a Ripper character textually referred to as "the Avenger" for the duration of his murdering spree (15). The home becomes both the center of the Avenger's criminal activities as well as Ellen's efforts to investigate the true nature of her lodger's illegal actions. This arrangement runs counter to the trend of detective stories written after the 1880s to focus on crimes and investigations taking place in the public rather than the domestic sphere (E. Miller 17). While the Avenger's murders occur outside the Buntings' residence, the actual house is credited as being an integral part of the criminal process. At one point, a criminal investigator working for a newspaper acknowledges that "'however nomad he [the Avenger] might be in his habits; [he] must have some habitat where his ways are known to at least one person'" (Lowndes 58-59). For a felon like the Avenger to commit and escape without being punished for his crimes, an individual criminal would need both the security and the privacy that a domestic body and environment could offer. Rather than reinforcing a distinction between the public and private spheres, Lowndes suggests

the domestic is an extension as well as a necessary facet of crime in the world outside of the home. In this sense, the domestic setting becomes integral to the criminal process but also the location where it can best be detected since "'at least one person'" in the home would have to be aware of the illegal activities being performed by its other occupants.

This presentation of the domestic sphere as being both a catalyst for criminal activity and investigation takes on special significance in relation to the topic of gender policing when considering the British home's ideological function toward the purpose of oppressing women. In both the late Victorian Era and the early Edwardian Period, British women were "expected to have primarily domestic lives" as housewives while their husbands worked outside of the home in the public sphere (*The Woman Detective* 54). This separation of the sexes not only served to reinforce gender roles, but in emphasizing these beliefs, the practice also limited the opportunities of women to achieve financial and cultural advancement in a largely patriarchal social system. Nineteenth century reports on British gender relations found that many women of this time engaged in work that either took place inside the home or resembled the kind of labor normally reserved for the domestic sphere (Barrett 157). This practice had the dual effect of making women economically dependent on their male counterparts while constructing a culturally supported association between women and the domestic sphere.

The idea that women could not manage "indelicate" forms of employment—such as criminal detection—not related to home care or maintenance only supported the ideological narrative and marked the domestic sphere as the one area of society in which women could function effectively (The *Woman Detective* 55). While the public sphere contained elements too criminal or complex for the female populace to navigate, the domestic sphere remained an area of safety that offered its inhabitants a measure of control and cultural authority that their

supposedly limited faculties could manage. Within the context of the home, women could exercise a measure of agency not available to them in the public sphere, excluding their need for association or involvement with the public sphere. However, in claiming to act in the interest of female security and empowerment, the arrangement restricted women's power to a particular space and a specific set of limited social and economic activities, making such individuals less capable of countering or adapting to the effects inflicted onto them by elements originating from the public sphere.

The backstory of Ellen's financial situation dictated in the novel's opening chapter illustrates this point. After an outbreak of scarlet fever ruins her "lodging house" along with the similar businesses of "dozens, nay, hundreds, of other luckless people" the couple take the little money they still possess and attempt to resurrect their unsuccessful establishment in London with a "house in the Marylebone Road" (10). Despite knowing that the recent epidemic had created a social and economic environment where this particular business venture could not succeed, a boarding house serves as one of the few occupational opportunities open to Ellen as a woman who is culturally restricted to domestic work. As her treatment of the Avenger shows, Ellen's landlord duties of cooking, cleaning, and shopping for her lodgers greatly resemble the same feminized services she would have provided in her previous experience as a maid. However, choosing to remain an "upright, conscientious, self-respecting woman" that resembles this domestic stereotype leads Ellen to "utter, degrading poverty and wretchedness" which cannot be escaped since the surrounding culture restricts her job opportunities and skills to forms of labor that resemble work related to the home (Lowndes 10). The fact Ellen credits herself with the idea of becoming a landlord, claiming that "it had been her doing" suggests that she is aware of the societal constraints placed on her and viewed a lodging house as her only occupational

option (Lowndes 10). In is sense, Ellen is not only aware of the limited prospects of her gender, but by the time the narrative begins, she also starts to acknowledge that the surrounding culture's stigmas regarding work and gender function to actively undermine women's capacity to achieve financial success.

Likewise, Robert's presence in this situation as Ellen's husband reinforces the limitations of those associated with domestic or feminine labor. Despite his gender, Robert is presented as a house servant like his wife and is described as "the mildest of men" who repeatedly yields to the authority of his wife (Lowndes 9). As a result, Robert's submissive behavior and occupational bent toward more culturally feminine labor not only serve as hinderances to finding work outside of his and Ellen's shared domestic business and obstacles to raising their shared class status, but these traits also mark him as an object of derision. In his passive positions under his wife and his former employers within their domestic settings, Robert embodies the image of the "'weak' man" who is allowed to exist in liberal patriarchal societies as a problem type to be derided or fixed (D. Miller 140). Robert's stereotyped feminine qualities leave him unable to support himself or his wife outside of the confines of their failing businesses, further emphasizing the restrictions Victorian society placed on individuals who embodied the feminine and by extension the domestic. As someone who does not express the stereotypical qualities assigned to his male gender, Robert becomes—in this one regard—culturally and economically more like a woman and—to a degree—reflects Ellen's and other Victorian women's struggle to achieve financial stability while expressing the restricted set of culturally imposed characteristics and roles assigned to them.

It is with this understanding of cultural and economic biases that Ellen rationalizes her decision to protect the Avenger's identity. As her only lodger, the Avenger becomes the sole

means by which Ellen's domestic service gains financial value. When speaking with Robert, she acknowledges to herself that only their lodger's payments ended "'Those days of waiting'" and "'starving'" that affected them prior to his entrance into their lives (Lowndes 40). Accompanying this ongoing fear of "ruin" that "the lodger's departure would mean," his continued presence conversely offers "physical comfort," "respectability, and, above all, security" (Lowndes 73). Given the surrounding culture's biases against working women and the occupational limitations suffered by feminized and domestic male figures like her husband, Ellen's only means of obtaining such benefits would derive from her continued protection of a man she suspects of being a murderer. In much the same way that the previous chapter's Dorrington engaged in criminal behavior both to escape his originally low economic station as well as maintain his professionally acquired social status, Ellen also must involve herself in criminal forces to achieve a level of class and financial security that would otherwise be denied to her.

Within this arrangement, the cultural strictures on Ellen as a woman rather than Ellen as an individual become open to criticism as they take an active part in maneuvering her into a position of criminality. By narrowing the scope of activities and roles women may appropriately fulfill, the oppressive nature of the surrounding culture compels them to seek extralegal or criminal alternatives to survive. Lowndes encapsulates this reasoning when she points out that since Ellen "is subject rather than citizen, her duty as a component part of civilised society weighs but lightly on [a] woman's shoulders" (69). Based on this logic, the social restrictions against women undermine the larger social network by giving half the population reason to either support or become criminals. Without access to the full cultural and economic benefits—or even social recognition—afforded to members of the opposite sex, women have little incentive to provide the additional service of criminal policing to the same society oppressing them.

The social detriment to processes of criminal policing caused by these gender restrictions is only emphasized by Ellen's representation as a detective figure. While not a professional investigator, Ellen meets the qualifications for a detective by virtue of her ability to solve the mysteries placed before her which is "the fundamental…property that distinguishes all detectives of conventional fiction" (Prchal 33). Of course, Lowndes relates this central aspect of detection to Ellen's role as a feminized landlord by having her locate several clues about the Avenger's identity during the process of accomplishing her domestic duties and labors. When first meeting the Avenger, Ellen uses her "trained perception" as a former maid to determine his class, financial status, and possible motives for taking up residence in her lodging house (Lowndes 11). Under the pretense of dusting, Ellen fulfills her goal to "engage in a vague search" for criminal evidence among the lodger's bag and discovers the same distinct ink used by the Avenger in the notes he places on his victims (Lowndes 52). By extension, Ellen's ability to locate the lodger's bag stems from her landlady's attention and concern for her tenant's disappearing luggage to which "she soon formed a theory as to its whereabouts" that led her the corresponding incriminating evidence (Lowndes 24). Even while "doing the staircase and landings" (Lowndes 25) she "find[s] out" about her lodger's negative views toward women by overhearing his excessive reading of Biblical passages related to members of the female gender, providing a basis for understanding his later revealed condition of "religious mania" (Lowndes 135). In each of these instances, Ellen's detective process is contextualized and performed through her work as a gendered landlord, linking the practice of investigation not only to domestic service but also to women. By this logic, this connection between feminine domestic work and detection suggest that women possess the capacity to be natural detectives.

However, Lowndes' use of the conventional domestic role to expand the image of a woman's potential societal value as an investigative figure also extends to other female stereotypes as well. In linking her lodger to the Avenger's crimes, Ellen regularly notes comparisons between the former figure's wardrobe and descriptions of the latter figure's apparel. While listening to the lodger move in the upper floors of the house, Ellen is able to determine his wearing of "rubber-soled shoes" (Lowndes 111) and later cross references her observation with a newspaper's report that the Avenger also uses the same "rubber sole" on his footwear (Lowndes 120). This piece of evidence is so pivotal to exposing the Avenger that he buys a new pair of shoes and subsequently manages to further disguise his criminal identity to the police and the civilian public through a simple change in clothing (Lowndes 123). This means of criminal subterfuge through fashion and Ellen's lone detection of it holds implications for women's cultural association with forms of clothing and criminal detection. Because of women's presumed "expertise in understanding clothing as costume or disguise," they were believed to possess a superior ability to surveil and detect uses of fashion to camouflage and conceal criminal identity or activity (*Sherlock's Sisters* 20). This ability of women to dissect and determine the true purpose behind a person's clothing made them ideal detectives of male criminals since various forms of masculine identity during the Victorian Era could be represented through fashion (Godfrey 9). If a person's fashion choices indicated proof of criminality or illicit behavior like the Avenger's did, the surrounding culture's unusually oppressive standards on gender implied that domestic women such as Ellen had the competence to detect it before their male counterparts.[3]

[3] At the turn of the nineteenth century, strict gender codes regarding male fashion were culturally enforced and "England's men were widely held to the same sartorial standards as women" (Shannon 614). "In July 1898 Fashion asserted that 'the study of dress is a duty, and a duty from a man's

Additionally, Lowndes also demonstrates how an understanding of fashion could also be applied to female criminality in a way that could deceive institutionally male police forces. Ellen illustrates this point through her manipulation of a male police inspector to obtain entry into an inquest on the Avenger's murders by use of specific fashions choices and reliance on cultural gender stereotypes. When first meeting the inspector, Ellen is dressed in a "neat black coat and skirt; and a plain Princess bonnet" that makes her "not look at all the sort of Londoner who goes to an inquest…just for the fun" and subsequently earns the man's approval (Lowndes 93). In turn, this esteem for her presumed character leads the inspector to feeling "concerned and sorry" for her and makes him so fully accept her lie of being related to the one of the victims' husbands that he escorts her to an ideal viewing place in the packed courtroom (Lowndes 94-95). By adopting the wardrobe of a woman disinclined to displays in the public sphere, Ellen forestalls any suspicion from the inspector and even wins his favor enough to elicit his help in her investigative efforts to learn more about her lodger's activities. Her clothing, coupled with the male inspector's societally reinforced beliefs in women's domesticity, grants her access to a restricted public space monitored and protected by male police forces who are unable to identify her as an impediment to their ongoing search for the Avenger.

The fact that Ellen portrays herself as a woman more inclined toward the domestic sphere than the public sphere to manipulate the inspector identifies key misconceptions regarding the ideology and detection of female criminality. First emerging in the 1890s and continuing into the early 1900s, the concept of Britain's "New Woman Criminal" represented "a specifically public

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standpoint just as much as a woman's'" while the "January 1900 issue similarly declared, '[T]o look well is part of the debt one owes to Society…Men as well as women owe something to Society'" (Shannon 614). Breaking from male fashion standards within one's class or social position could leave men open to social censure and criticism. For example, overt fixation with fashion in men became linked with sexual deviancy (Shannon 613-614).

form of femininity" that portrayed female criminals as figures who operated in—and could be identified through their relationship to—the public sphere (E. Miller 3). Even as a woman who was more inclined to working outside the home would have more criminal tendencies, their presence in such a space would reveal that underlying criminality to male policing forces. The female criminal's "effective, autonomous agency" of "complex modern social conditions" not only made them a threat to the legal order but also helped distinguish them from their law-abiding domestic counterparts (E. Miller 5). In essence, the ideological reasoning behind this idea implied that the better a woman was at being a criminal in the public sphere, the more easily policing forces could identify her as one.

Despite being a criminal through her continued protection of the Avenger, however, Ellen's success with the police inspector stems not from her comprehension of the public sphere but rather her connection to—and adeptness with—the domestic stereotype. This achievement not only implies women could use repressive gender ideology to conceal criminal intent but also that adopting the model of a domestic figure could be more beneficial to illegal enterprises than portraying themselves as a New Woman criminal. If the latter option is already associated with crime, women adopting this persona could be more easily detected and subdued. By contrast, the former domestic model correlates with established cultural and social structures and manages to circumvent detection. In this manner, any domestic woman intending criminal action poses more of a threat to the social order than the New Woman criminal not only because they are less easily identified but also because their male oppressors fail to notice how cultural restrictions can be subverted and used for criminal purposes.

Another way Ellen represents this idea is through her distinct means of extracting information about the Avenger case from the police detective Joe Chandler. Rather than

approaching the detective in his office or following him into the field, Ellen utilizes her authority and adeptness over the domestic to influence the male detective into aiding her investigation and defense of her lodger. When Joe visits the Buntings after having found one of the Avenger's victims, Ellen offers him tea and food, and in response, the detective begins disclosing confidential information about the case to her (Lowndes 28-29). The scene is directly compared to the detective's initial recounting of the crime scene to his police superior who despite being informed by his subordinate "'never offered me [Joe] a bit or a sup'" in exchange for his service (Lowndes 28). By contrast, Ellen first provides Joe with nourishment and is subsequently rewarded with the same report the detective relayed to his commanding officer. In this moment with Joe, Ellen extracts key intelligence by manipulating the situation through her use of domestic resources in a manner that the masculine police force cannot or will not supply.

Even Ellen's additional encounters and interrogations of Joe only occur because the detective visits her home to satisfy his own desire to partake in a domestic sphere. When entering the Buntings' home on a separate occasion, he even requests Ellen not to announce his presence so he can witness the "pleasant little picture of contented domesticity" of her family and home (Lowndes 56). Through the command of her domestic sphere, not only has Ellen developed a means of subtle interrogation, but she has also created an environment that incentivizes her main source of information to come to her. Even while being denied the resources of governmental policing forces, women detectives like Ellen can still access them through the strategic use of—and their male counterpart's longing for—the feminized domestic space. In a situation reminiscent of Dorrington's examination and psychological maneuvering of James Rigby through the guise of male friendship and the presumed threat of a culturally identified racial other, Ellen also manages to utilize another character's adherence to ideologically based desires

and standards in order to influence her selected target and disguise her self-serving, criminal motives.

The manipulations of these policemen in *The Lodger* are part of Lowndes' larger disillusionment with both male investigators and more masculine forms of detection. Compared to Ellen's discoveries within her home, the police in the public sphere consistently fail to identify or track the Avenger. In the case of one of his killings, the Avenger manages to murder a woman while a policeman stood "'within a few yards'" of the crime (Lowndes 23). Following a double killing, the police admit only to finding the Avenger's footprints by means of "fortunate chance" rather than trained skill (Lowndes 88). Even the public finds the police's efforts in hunting the Avenger so ineffective that they are compared to "a game of blind man's bluff, in which the detective has his hands tied and his eyes bandaged" (Lowndes 34). At each point in the Avenger investigation, the male police force is shown to be either incompetent or unable to perform their intended tasks. On one level, Lowndes' portrayal of the police in her novel is reminiscent of the same widespread loss of faith the British populace experienced toward law enforcement following the failures of the real Ripper investigation (*Sherlock's Sisters* 26). Because the detective traits of rationality and order that were normally associated with the masculine had failed to capture the Ripper in real life and his Avenger avatar in fiction, both the British police and masculinity became open to criticism (Roberts 94). If masculine institutions like the police could not be relied upon to contain and punish criminality, more feminine modes of detection like Ellen's could be seen as a possible alternative.

The contrast between the masculine and feminine modes of detection is made especially evident in Ellen's personal investigation and analysis of Joe. Secondary to the Avenger, the police detective is the primary focus of Ellen's observations and deductions in the narrative.

After previously correlating Joe's visits with those of her stepdaughter Daisy, she deduces that he "was dotty" for the younger woman and that during her visits "Anything might now go on, right under Joe Chandler's very nose…[and] he'd never see it" (Lowndes 64). Making this connection while also fearing Joe's status with the police, Ellen arranges for Daisy to visit her aunt Margaret for a few days since the younger woman's absence from the home would make the detective "far less likely to haunt them" or identify the lodger as the Avenger (Lowndes 67). Even as the male police officer that is Joe fails to investigate Ellen or her lodger, she manages to examine him and use the information she detects to conceal her criminal involvement with the Avenger.

In performing this deception, Ellen highlights the police as a potential object of investigation and exploitation. Not only can male detectives be subject to similar kinds of interrogative and investigative strategies they exert on criminals, but Ellen's application of these methods reconstrues Joe and law enforcement as a group in need of policing for the sake of the domestic female populace. Much in the same manner law enforcement identifies disruptive elements and isolates them away from society, Ellen identifies the masculine threat of Joe and segregates him from her lodger to protect the financial stability of her domestic sphere. While criminalized through her association with the Avenger, this arrangement portrays Ellen as a policing entity responsible for criminalizing and banishing an emissary of British law enforcement from the social realm of her home and to a secondary location from which he can do no harm.

This issue of the home as inciting a jurisdictional conflict between domestic women and masculine police forces occurs frequently throughout the text. For her part, Ellen views her home as "a citadel which must be defended…even if the besiegers were a mighty horde with right on

their side" (Lowndes 55). The latter half of this phrasing seems to refer to the police considering that near the end of Victorian Era, the domestic sphere had become more open to forms of "legal interventionism" by patriarchal institutions in an effort to exert greater authority over their increasingly more public and politically active female populace (E. Miller 51). Viewed as women's territory, the home served as a prime target for invasion and subjugation as a means of establishing proof of institutional male dominance and as a haven for female agency that women must actively protect. Both Ellen and her Aunt Margaret display a mistrust for male government agents entering their home as the former character reacts "angrily" at the prospect of "'house-to-house investigation—all over London'" (Lowndes 84) to locate the Avenger while the latter woman has always maintained, "a peculiar dislike to the police" (Lowndes 62). In fact, when Joe pranks Ellen by arriving disguised as an unfamiliar policeman at her door with a search warrant, she proceeds to throw "out of her arms as if to bar the way" and prevent his entry (Lowndes 83). To a certain extent, Ellen's actions can be credited to her desire to protect the criminal source of her wealth, while at the same time, these incidents and the female character's accompanying feelings highlight the struggle of British women to retain their autonomy and authority over the domestic sphere against intruding male forces.

The idea that women should be entrusted with the security of the home is only emphasized by the failures of the male characters to both police and surveil the domestic sphere. Despite his multiple visits and investigator status, Joe never shows the "slightest interest" or suspicion in the lodger and remains too distracted by domestic elements to detect any crimes within them (Lowndes 127). Likewise, Robert also fails to identify his lodger as the Avenger for most of the novel and only makes the connection near the story's end when he accidentally brushes his hand against the latter character's cape and finds it covered in blood (Lowndes 113).

Additionally, Robert is actually responsible for opening his and Ellen's home to the threat of murder and harm by first leaving both the door of their house unlocked and their outside light on at the beginning of the narrative, inviting the Avenger's attention (Lowndes 12). While Ellen manages to capitalize on the murderer's entrance into their lives, the fact remains that her husband's disregard for domestic security left their home vulnerable to crime and potential danger. This ignorance of domestic needs stands in sharp contrast to Ellen barring her home to outside intruders. In both cases where Joe fails to police the domestic sphere and Robert proves incapable of surveilling or protecting the home, the female Ellen succeeds through the combined use of domestic knowledge and investigative practices.

Even the variety of surveillance techniques Ellen employs not only differentiates her feminized deductive style from more masculine investigative forms, but it showcases their superiority in terms of criminal surveillance and policing. Rather than relying on visual investigative methods alone, Ellen employs a multitude of senses to observe and track the Avenger's movements and criminal behaviors. On the first night with the new tenant, Ellen hears a "familiar" sound that she deduces is her lodger "coming down the stairs, and walking on tiptoe" to sneak out of the house and commit murder (Lowndes 26). When searching her lodger's rooms, she "touched the stuff" leaking out of his chiffonnier before realizing it is the same type of ink the Avenger uses (Lowndes 52). On another evening, Ellen lies awake listening to her lodger sleep above her with the express intent of checking the newspapers the next day for reports of another murder to either clear or confirm her suspicions of him (Lowndes 64). Ellen even utilizes her sense of smell as part of her investigative process when she notices a scent that emits from the lodger's room and accompanies the man's undefined experiments that follow the Avenger's reported murders (Lowndes 76). At each of these points, Ellen engages with a wide

range of auditory, tactile, and olfactory senses as a means of surveillance and detection that assist with determining her lodger's true criminal identity. This sensory gamut not only offers her an additional means of observing her suspect but also collectively works to provide evidence through unconventional means.

Such alternative modes of investigation are especially important to Lowndes' critique of male detection given the form's relationship with the visual. At the turn of the twentieth century, many male detectives "like [Sherlock] Holmes" followed a "theory of crime and criminality as visually ascertainable categories" that reflected the period's onset increase of visually oriented criminological technology (E. Miller 17-18). Much like with the then contemporary forensic instruments, evidence was to be gained largely through the prioritization of vision and the eye—before other sensory features—that would impose knowledge and theories onto seemingly disparate targets to fit the larger investigative or cultural narrative. In turn, this process of an active and normally male detective visually surveilling passive suspects framed the investigative situation in a way where "the object of the [detective's] gaze is feminized" placing the typically masculine detective in the position of authority over a female or feminized target (Walton and Jones 157). In turn, this process parallels the structure of the male gaze represented in the "'split between [the] active/male and passive/female'" (*Sherlock's Sisters* 17). Within this arrangement, the masculine detective would subject the feminized object of the criminal to his authoritative gaze, affirming the agency of the male being through his command of a primarily visual form of detection. Focusing on this one sense above others reinforced the value of masculine power and ideals even as it linked these qualities to literary detective figures in late Victorian and early Edwardian crime fiction.

It is because of this association among masculine, visual, and detective elements that many female authors of detective fiction will critique "the power dynamics of the gaze itself…to subject the gaze to investigation and reformation" (Walton and Jones 159). Having been culturally, economically, and institutionally subjugated, objectified, and victimized by the male gaze as a woman, Ellen's refusal to appropriate the visual as her chief investigative process serves as both a refutation and rebellion against this patriarchal social contract. Had Ellen utilized the visual alone, her investigation would only have served to perpetuate the social potency and prestige of a masculine practice, reaffirming both its validity as a method for cultural policing and the authority of the male gender group that utilize it. However, Ellen's use of alternative senses not only prevents her from reproducing a mechanism for male control, but it also proves that female detectives can succeeds in the previously male dominated field of criminal detection without following masculine patterns. Lowndes emphasizes this point when Joe reports that a policeman actually heard the cry of one of the Avenger's victims as she was attacked near him, "'but he took no notice'" because he could not qualify the sound as potential evidence of a crime being committed (23). Unlike Ellen who acknowledges and utilizes nonvisual cues as valuable investigative objects, this policeman disregards auditory evidence of a crime and subsequently loses the opportunity to save the murder victim or identify her killer. In comparison with Ellen's multi-sensory approach to detection, the officer's more masculine methods prove not only less effective but detrimental to the process of criminal policing. In this manner, Ellen's surveillance methods undermine masculine practices for social and criminal policing by demonstrating that alternative, more feminine methods of detection can be equally as—if not more—effective at achieving desired results.

The fact that Ellen is not the only woman in the novel to implement non-visual surveillance for the purposes of criminal identification only reinforces the validity of her methodology. In refuting the statement of a person who claimed to have seen the Avenger through an upstairs window, a woman proves this claim to be false by declaring that—as a light sleeper and as someone caring for a sick child in the night—she would have heard either the scream of the murder or the sounds of the witness "jumping out of bed" (Lowndes 99). Much like with Ellen, this second woman performs auditory surveillance while in the process of performing ideologically domestic duties and manages to provide information that assists the investigation into the Avenger's identity by disproving a false description. Once again, a female character utilizing non-visual deductive methods while in the process of a feminized activity is able to discern a more accurate impression of a criminal activity than someone using—or claiming to have used—sight alone. This repeated success across multiple characters suggests that the effectiveness of these women as investigators is not limited to their individual beings but rather the result of their willingness and ability to embrace alternate methods of surveillance available to—and structured by—a more feminine mode of detection. By this same logic, the repeated failures of male police forces utilizing the visually oriented approach indicate that both the mode of investigation and its underlying masculine foundation of cultural authority are not only ineffective but also inferior to the feminine practices that can be employed by any woman acting in the role of either an amateur or spontaneous detective.

This critique of British male law enforcement also takes shape through Ellen's repeated comments and evaluations of literary detectives. While still a work of fiction, *The Lodger* often references the very genre of conventionally masculine detective fiction to critique their real-world counterparts. When considering the possibility that Joe may connect the lodger to the

Avenger by identifying some piece of obscure evidence inside her home, Ellen calms herself by acknowledging that "he wasn't like some of those detective chaps that are written about in stories—the sort of chaps that know everything, see everything, guess everything—even where there isn't anything to see, or know, or guess" (Lowndes 65). This realization builds on the tendency of fictional detectives to be endowed with abnormally powerful deductive and intellectual abilities that allow them to resolve crimes standard police detectives cannot (Boltanski 29). Such a trend takes on additional meaning when considering that while the institution of law enforcement remains faceless, individual police when portrayed in literature can serve as its face (D. Miller 78). In Ellen's estimation, Joe is not only representative of her real world's law enforcement, but his own lack of investigative skills is reflective of the greater incompetency of the larger policing system. Such logic implies that the surveilling expertise of fictional detectives is not a threat actual criminals would ever have to combat since this quality does not reside within existing police officers. The fact that neither Joe nor his fellow officers discover Ellen's criminal complicity in her domestic sphere or apprehend the Avenger operating in the public sphere further supports the distinction between them and the archetype of the fictional male detective.

This identified difference between real and fictional detectives also factors into Lowndes' analysis of detective fiction as a means of ideological policing. Lowndes illustrates this point by showcasing the effect reading crime and detective literature has on Ellen's husband. For his part, Robert is qualified as "a great reader of detective tales" who not only takes consistent pleasure in the fictional works of the genre but also the news accounts of nonfictional police detectives as well (Lowndes 88). Rather than granting him some form of intellectual stimulation, these stories instill Robert with a type of "mental relaxation" (Lowndes 8). The description of this effect

aligns with the influence detective fiction is designed to impart to its readers to guarantee a more docile and ordered society. By creating a narrative world of rules and consequences, the detective genre fostered a belief in an established social order and effectual structure of police regulation within its audience (Boltanski 70). As a result, the readers would accept ideological precepts governing their society and not seek to rebel against a system that was either too beneficial to upset or too powerful to resist. In this manner, the literature served as a kind of ideological anesthetic, making readers like Robert mentally unable or unwilling to recognize evidence of criminal or social activity that fell outside the scope of his established cultural norms.

Lowndes emphasizes this influence of detective fiction on its readers through Robert's repeated failures to detect the true motives of his wife. In the few instances where Ellen expresses nervousness at hosting a potential murderer in their home, Robert qualifies her anxiety as womanly "'[hy]sterics'" (Lowndes 37). This judgement would have aligned with Victorian and Edwardian cultural principles that declared in order "to be fit for her proper sphere" women were "inherently vulnerable to hysterical illness" (King 69). Observing his wife through the lens of his surrounding culture, Robert accepts her anxiety is connected to her domestic concerns and does not consider the possibility that her stress is linked to her investigative efforts. Moreover, Ellen manages to capitalize on her husband's ideologically constructed belief to pursue her investigation into the Avenger. Under the pretense of visiting a doctor for her symptoms, Ellen instead attends a police hearing on the Avenger to learn if any of their evidence suggests her lodger is the murderer.

The alibi she provides adds extra significance to both Robert's ignorance and her investigation given how often the male surveillance and control of women has operated through

the field of medicine (King 70). In professing to acquiesce of society's view of her gender and men's dominance over her body by submitting herself to the care of a male doctor, Ellen is able to avoid her husband's scrutiny and pursue her efforts as an amateur detective. Robert's acceptance of the ideology meant to repress women not only prevents him from exerting control over his wife but also allows Ellen to cross gender bounds by engaging in the normally masculine activity of criminal detection. While neither Robert nor Ellen have professional training as detectives, the wife proves more able to adopt and execute the role because unlike her husband—but like Dorrington—she can manipulate ideology to shape his perceptions rather than allow it to narrow hers.

Likewise, Robert's adherence to the established social order also prevents him from detecting the crimes of his lodger. Besides the lodger's eccentricities, the only other characteristic Robert recognizes about the man is his presumably higher social status. The lodger's presumed position as a middle- or upper-class "'gentleman'" is coupled in the novel with a reluctance by most people of a lower social class to accuse or suspect their cultural superiors of criminal activity (*Sherlock's Sisters* 215). Lowndes even makes a point of illustrating the Buntings' adherence and loyalty to class structure in the opening chapter by referencing their many years of "not unhappy servitude" and describing the framed photographs of Ellen's and Robert's former employers decorating their sitting-room walls (5). As former servants, the couple views their social superiors with a mix of reverence and affection, making Robert especially incapable of suspecting the lodger for most of the novel. Even when Ellen subtly draws attention to the fact that the lodger's treks through the city align with the Avenger's murders, Robert remains "quite placid, as if he had hardly heard her" (Lowndes 70). His acceptance of the social order and the corresponding traits assigned to members of the classes

above him prevent Robert from considering the evidence of criminality applied to one of them. Compared to Ellen, he lacks the ideological flexibility necessary to engage in amateur or professional detective work.

Moreover, Robert's final revelation about the lodger near the end of the novel reflects the male reliance on female intuition and observation skills for criminal detection. His moment of realization is accompanied not only by a sighting of the lodger dressed in clothes matching the Avenger's description but also a preternatural message from Robert's dead first wife warning him to "'Take care'" with his boarder (Lowndes 113). Only after this message from a ghostly female observer does Robert begin suspecting the lodger and begins to worry both for his family's safety and his business's financial wellbeing. Similarly, Robert receives instruction on how to contend with the lodger's disappearance from another woman, his second wife Ellen. When Robert fears the killer will return for his forgotten wealth, Ellen relies on her superior knowledge of the criminal and orders her husband to bed while she waits awake in the sitting room to prove her theory that the lodger will not return to their home (Lowndes 138). In each of these instances, Robert's lack of criminal understanding and investigative reasoning is supplemented by female observers, both of which exhibit a greater understanding of the criminal identity and impart at least some of this knowledge onto him as a male recipient. This occurrence resembles a pattern in female detective fiction where "the gaze of the male is used not for male empowerment but for male growth" (*Sherlock's Sisters* 95). Through listening and accepting the views presented to him by his wives, Robert gains a better awareness of the criminal presence in his midst and a superior strategy for dealing with its lingering effect on his life. In turn, this relationship reveals a male need for female surveillance and detection, if only to augment masculine insufficiencies in the realm of criminal identification.

The contributions women make to the police's investigation of the Avenger further support the value such individuals can offer to matters of criminal detection. While the Avenger manages to avoid discovery by the police, he is successfully surveilled by a number of female citizens. In particular, two women—one who spotted the Avenger walking away from a crime scene and another who passed him after his flight—observe the killer while going overlooked by him, allowing the police to develop a description of the man based on their reports (Lowndes 43). The key feature of these observations is not only that the women succeed where the male police forces fail but that their requisite successes stem partially from the social perception of their gender. Because of the female role within the Victorian cultural narrative, men could "ignore a woman's subjectivity" as individual entities (*Sherlock's Sisters* 21). The Avenger's own "fear and dislike of women" stemming from religiously derogatory female stereotypes serves as an extreme expression of this male obliviousness to the variety of features and roles that women could embody (Lowndes 25). Despite coming into close contact with both witnesses, the Avenger does not register either woman as an investigative entity and—just like with Ellen—dismisses their threat to his criminal efforts, allowing them to survive their encounters with him and report on his actions to the police. In this manner, Lowndes demonstrates how women in the public and domestic spheres function as a natural feature of the social surveillance network that the police need to access to perform their duties since they cannot replicate these same surveillance methods on their own. Because of male criminals' acceptance of cultural stereotypes and disregard for female subjectivity, women can operate as near invisible monitors of illicit activity in a way that male police forces cannot. Without the cooperation of female civilians or detectives, law enforcement's ability to police criminals suffers.

Men's need to embrace female and feminine contributions to law enforcement is similarly represented in the failed testimony of Mr. Cannot. Operating under the pseudonym, Mr. Cannot is the only male witness at the Avenger's evidence hearing to have reportedly seen the killer. Despite his thorough description and the added detail of the murderer's distinct bag, the court does not take his report seriously, and "not a single reporter…put down that last remark [about the bag]" (Lowndes 102-103). Their skepticism stems from Mr. Cannot's grandiose behavior and melodramatic presentation of his evidence. In response to Mr. Cannot's excessive seriousness when taking his oath, his emotional outburst when detailing the Avenger, and his "old-fashioned bow" at the end of his testimony only earn him "titter[s]" and "broad smiles" from the surrounding audience (Lowndes 102-103). In Mr. Cannot's presentation and the court's rejection, Lowndes displays a male character failing to participate within the legal system through an insufficient application of a stereotypically feminine feature.

At the turn of the twentieth century, women and female detectives were believed to embody inherent traits that resembled the skills of actors which could in turn be applied to the daily work of their domestic or professional lives (E. Miller 34-35). This relation also holds additional meaning for the British courtroom since the location at this time had become a stage for individual performance (Godfrey 108). In participating in a legal proceeding, witnesses, defendants, and court room personnel were intended to play either compelling or stereotyped roles intended to match the proceedings. In contrast to Mr. Cannot, a previous female witness, "an older, quieter-looking woman, decently dressed in black" who speaks "quietly, [and] confidently" is taken more seriously by Ellen and the journalists who use her description of the Avenger in their newspapers (Lowndes 100-101). The comparison between these two characters shows the male witness lacking the theatrical skills needed to convince the court while the

female witness who appears and performs in a manner culturally approved for her gender finds her testimony well received. In exercising her performative skills as a woman, the unnamed female witness provides more aid to the Avenger investigation than Mr. Cannot whose lack of this stereotyped feminine quality prevents his evidence from being taken seriously. In this respect, the role of the female witness or even a more feminine male witness becomes that much more valuable to the investigative process because such a character would have the communicative abilities to relay their findings.

Likewise, women's criminal appropriation of the formally masculine use of science in professional detective work similarly grants females more agency within their culture. In detective fiction, science served as a major staple of the investigative process and participated in the genre's larger purpose of social control by operating through amateur and professional detectives (Nyman 66) This trend was coupled with the cultural tendency to present women as being incapable of understanding scientific processes in order to validate the presumed intellectual superiority of their male counterparts (King 13). However, as science grew more advanced and specialized toward the end of the nineteenth century, the field of study became synonymous not with the criminal detective but with the professional criminal who specialized in scientific experiments (Price 143). This development held special significance for women as the mysterious nature of science and criminality became associated with the inherent foreignness of women's domestic sphere (Price 9). As the home remained separate from the public view, it appeared as incomprehensible as the developments in advancing science and could often be presumed to serve as a natural environment for scientifically proficient criminals to practice and enact their craft.

Lowndes highlights women's ability to capitalize on this cultural shift regarding science both through her references to female criminals and the legal system's failure to police society. Among the various female offenders mentioned in the novel, Lowndes addresses a servant maid who murdered her mistress (7), a housewife who converted cosmetics into poison "to do away with her husband" (49), another woman "whom all the people round her believed to be kind" that had poisoned at least fifteen people to claim the victims' insurance money, and a female innkeeper who—along with her husband—killed their tenants in order to steal their valuables (70). Of the four female criminals, every one of them committed crimes in their respective domestic spheres, and half of them utilize their specific scientific expertise to either gain liberty from a repressive employer or partner or to improve their personal finances. The significance of these examples continues to develop when considering Joe's admission that "'Tisn't one in ten that come to the end he [or she] should'" in England (Lowndes 50).

While each of the examples Lowndes provides supply information on female criminals who were identified, Joe's words as a detective suggests that these cases only represent a proportional minority of a larger female criminal demographic who commit their crimes without ever being discovered. Ellen, who hides and houses the Avenger in her domestic sphere and provides him with a means of performing his "experiments" engages with both domestic and scientific forms of criminality to gain money from her lodger (Lowndes 13). The fact Ellen profits from her complicity with the Avenger but is never convicted as his accomplice supports Joe's insinuation of widescale criminal success that is also underlined by Dorrington's many years of covert illegal activity and repeated escapes from criminal justice. For every female criminal who is captured, there are more like Ellen who go unobserved and benefit from their

association with crime. In this respect, not only does criminal activity appear to work naturally with the domestic, but it also emerges as a prime means for women to resists cultural restraints.

Operating within this more open perspective on ideological processes, Lowndes manages to critique a consistent pattern within male dominated detective fiction. Often in works of detective fiction as the story progresses "the narrative of investigation supersedes the narrative of crime, [and] the victim gradually becomes less visible, fading almost into irrelevance" ("*Habeas Corpus*: Feminism and Detective Fiction" 173). As the story comes to focus on the genius of the typically male detective and his intellectual struggle to identify the culprit responsible, the victim and their death or suffering becomes a secondary, tangential issue. Lowndes alludes to this trend at the inquest where a constable proves to be so unfamiliar with the victims that he confuses their identities when on the witness stand while Ellen admits to herself that "she had given little thought" to her lodger's victims during her investigation of him (98). Lowndes disrupts the pattern by having Ellen's realization of her skewed focus make her feel "sick" (99) and through the emotional testimonies of one victim's close friend and another victim's husband and father (101). In naming both victims, displaying them as fully developed characters with lives and familiar connections, and having Ellen realize her skewed perception of the case, Lowndes presents a model of detective fiction that prioritizes the victim over the criminal. Rather than focusing on criminal punishment, Lowndes' detective narrative highlights the lingering implications of the crime and considers what forms of justice would best suit the needs of past and potential victims rather than the veneration of the investigator.

This reinvestment of value into the victims also distinguishes Lowndes' portrayal of the Ripper murders from the coverage of their original cases around the autumn of 1888. For the most part, journalistic and literary accounts of the killings "dwell[ed] on the sheer horror of the

mutilations" inflicted on the victims (Curtis 107). Given that the victims were exclusively female, the graphic descriptions of their injuries inflicted at the crime scenes and later examined at morgues "reinforced their utter lack of power [as women] and also their objectification by the male gaze" as their bodies were denied privacy by the media as their feminized corpses served as sexualized entertainment objects to a public audience (Curtis 213-214). By contrast, *The Lodger* critiques this type of coverage by refusing to follow the same pattern. In the novel, none of the murders take place on the page, and the bodies of the female victims are never described in detail.

The closest the corpses come to illustration in the novel is when Ellen "visualized" three of the dead women's bodies "lying the mortuary" while she recalls that the last victim had been described as "particularly merry and bright" in life (Lowndes 105). In addition to undermining the lingering authority of the murderer through refusing to aggrandize his effects on the bodies, the fact the image appears as a visualization in Ellen's mind also reorients the agency away from the voyeuristic male gaze of the public and to the perspective of the female investigator who views the victims not merely as deceased objects but representations of formerly living beings. Compared to previous renditions of the Ripper killings, *The Lodger* undermines the means of masculine power through female objectification and relocates agency toward the women within the narrative. In this sense, Lowndes manages to construct a new type of crime story that devalues the criminal even as it offers a more nuanced and deferential view to a wide variety of female characters and victims.

Additionally, this more victim centric approach to the detective narrative is reflective of gender issues both in British criminal and social ideology given the connection between women and victimhood. Whenever men became the victims of violence and crime, they were considered

feminized for proving themselves unable to compete against combative forces (Godfrey 38-39). Such a description not only implies that women's gender relegated them to the status of natural victims, but it also builds on the internal conflict guiding Ellen's actions for much of the narrative. As a woman, she is both a victim to the gender restraints of her surrounding culture and a potential victim to the criminal designs of her lodger. Through embracing criminality and keeping the Avenger's identity hidden, she resists disempowerment by her culture, and by adopting the role of a detective, she is better able to protect herself from incidentally becoming her lodger's next murder victim. Even as Ellen subverts her role as victim, her proximity to victimhood leaves her disinclined to aid the police and prevent the deaths of others, implying that the social systems policing her gender are as responsible for her committing crimes as they are at keeping her from reporting them.

In addressing these ideas, Marie Lowndes' *The Lodger* illustrates a need for an ideological change regarding the social treatment of women in turn of the century Britain. Ellen's sole successful detection of the Avenger represents the underutilized resources of capable female detectives and feminine modes of investigation even as her complicity with the killer accentuates the consequences of repressing such a large and criminally skilled portion of the civilian population. When paired against the ineffectual efforts of the various male policing individuals and institutions, Ellen's conflicting roles as female detective and criminal accomplice allude to—and warn of—the possible positions women could adopt and apply if societal boundaries remained unchanged. Through approaching detective fiction through the lens of gender oppression, Lowndes manages to subvert Victorian and Edwardian standards toward women and complicates the nature of the detective figure into an entity that investigates crimes as well as the repressive cultural forces that facilitate their necessity. In this manner, Lowndes

demonstrates how female detectives are not only ideal for investigating the criminal inducing aspects of their culture, but also how they are equally suited to amending them into a system of gender equality and consideration that would reduce ideological causes for crime's very existence.

Chapter 3:

The Divinations of Kala Persad: An Indian Detective's Investigation and Critique of British Imperial Ideology

Not surprisingly, British detectives in late Victorian and early Edwardian crime fiction display a propensity for resembling the cultural, gender, and racial makeup of their authors. While turn of the twentieth century Britain saw the emergence of many alternative investigators and writers, the majority of literary detectives and those who created them fell into the larger category of white, European men. However, even as their respective cultural backgrounds limited their perceptions regarding the complexities of key social issues like race relations and criminal policing, many authors saw the detective figure as an instrument for addressing and possibly resolving the difficulties related to such topics. In particular, many fictional detectives came to critique the ideological system of imperialism suffusing and perpetuating the expansion and maintenance of the British Empire. As moral and intellectual paragons of criminal detection, literary investigators served as ideal figures for identifying corruption and criminality within the imperial process and the previous cultural models of racial and national superiority supporting repressive colonial authority. Headon Hill's *The Divinations of Kala Persad* (1895) is one such anthology of detective narratives that evaluates and undermines the legitimacy of imperialism's underlying principles through its presentation of the culturally and ethnically Indian investigator of Kala Persad.

Created by the British freelance journalist turned fiction writer Francis Edward Grainger—professionally known as Headon Hill—Kala is one of many alternative detective figures who appeared in the compendium of late Victorian crime fiction that emerged in the wake of Arthur Conan Doyle's Sherlock Holmes. Over the course of four short stories, Kala

complicates the ideological dichotomy of the criminal colonial native and the lawful imperial authority by investigating and resolving crimes perpetrated by racially white and predominantly British suspects with the assistance of his secondary partner, Mark Poignand. While Hill's status as a white British man writing in 1895 ensures he would not have the same cultural appreciation or understanding of his lead investigator that early twentieth century Indian authors of detective fiction like Panchkari Dey or Saradindu Bandyopadhyay could possess, his narratives' reversed moral and power dynamics allow these same beliefs to be interrogated and frame the stories as an initial step towards the breakdown of racial imperial ideologies. In this regard, Hill's whiteness affords him the opportunity to examine and subvert historically problematic narratives of Indian identity even as the process sometimes requires his work to operate within the same stereotypes that it attempts to critique. For these reasons, this chapter will argue that Hill's subversive use of detective fiction through the investigative work of Kala and Mark critiques the conceptual validity of imperial practices and theories accepted and applied in Britain and throughout its colonial empire.

The earliest connection between the detective genre and imperial ideology in Hill's writings becomes evident in the overarching structure of Kala's introductory narrative. In "The Divination of the Afghan Kukhri," Hill introduces the British Mark Poignand who travels to India to investigate the attempted murder of his cousin, collaborates with the indigenous Kala Persad to resolve criminal activity taking place in the region, and returns to England with the intention of using his Indian partner's skills to open a detective agency (29). This sequence of events strongly resembles the typical narrative pattern of imperial adventure stories of the late Victorian Era which normally depicted a white British male adventurer visiting a colonial or foreign territory where he would "triumph over anything the unfamiliar territory may throw his

way" before returning home, usually with some form of newly acquired wealth or status (Boccardi 25). At the turn of the twentieth century, narratives that matched this form were qualified "male romance[s]" which propagated principles and practices associated with the imperial process by suggesting that British men could reassert their sense of masculinity and cultural status by engaging with colonial or foreign frontiers (E. Miller 157). Inside this type of narrative, characters signified various aspects of the propagandized imperial experience, with the lead male protagonist often serving as a literary advocate or metonym for European imperialism since his actions not only reflected imperial practices and principles but also the various cultural, financial, and personal rewards that could be gained by any male reader who similarly participated in the imperial process.

Through such demonstrations and incentives, this model of the imperial narrative served as a chief instrument for the ideological indoctrination of British males into the imperial process, instructing them on how to behave and interpret social situations and racialized subjects in domestic and foreign settings (Scholz and Dropmann 169). By replicating this pattern with the addendum of a criminal mystery, Hill not only frames imperial issues within the context of a detective narrative, but he also situates Kala and Mark's initial and future investigations in terms of their relation to imperial ideology and cultural formation. Over the series, Mark—and by extension the imperial ideological standards he represents—is compared, critiqued, and reeducated by the more accurate and effective means of criminal and cultural interpretation demonstrated by Kala and his indigenous origins and worldview. In this arrangement, imperialism as an ideology and the cultural patterns that support it come under investigation alongside the instances of criminality within the stories.

One of the chief means by which Hill manages to question imperialist principles is through his refusal to cast the narratives' lead Indian character as a criminal. As discussed in Upamanyu Mukherjee's critical text *Crime and Empire The Colony in Nineteenth-Century Fictions of Crime*, a large aspect of British ideological control throughout its empire and in India in particular relied on the belief that these regions existed in a state of perpetual chaos that could only be resolved through the lawful intervention of a conquering European authority (24). The state of this disorder purportedly derived from such entities like that of the "criminal Indian" who competed against the "just" rule of imperial British forces to commit various acts of anarchy and violence within their surrounding society (Mukherjee 29). So prevalent was this belief that the character of eastern Indian identity was often "summarized in the figure of the [criminal] Thug" which was used by colonial administers to deduce conclusions about the indigenous populace and create policy for the management of the colony (Mukherjee 102). In essence, the image of the criminal colonial rationalized the more extreme policies of British imperial forces by implying that such measures were needed to establish order for an indigenous people who were either incapable of—or unwilling to—do so for themselves.

Hill initially undermines this image of the criminal Indian as well as the rationale for British colonial rule through Kala's history of investigative work in his own home territory. Upon first meeting Mark and deducing the man's involvement with an ongoing investigation, Kala offers his services, proving his expertise as a detective by stating "'When any person [was] killed, or bullock stolen…*patel* come to me and I give him *khabar*—news—of the bad man'" and that "'Plenty people [had been] hanged in Tanna jail through Kala Persad's talk'" (Hill 20). The critical relevance of this confession stems simultaneously from Kala's involvement with—and the British absence from—these investigative proceedings. In solving these crimes alone as

an indigenous figure without the aid of imperial policing forces, Kala implies that British intervention is unnecessary for resolving criminal situations within India and so removes the justification for their military presence and colonial authority. British irrelevancy is further emphasized by Kala's confession that the "'common sinse[*sic*]'" he uses to deduce the nature of crimes is a trait which has been passed down through his family line of snake charmers "'for [a] thousand years'" (Hill 20). Both the congenital nature of this statement along with the indicated timeframe challenge the imperial claim that British intervention was a prerequisite for social order in colonial environments. With Kala's ancestors sharing his same intellectual abilities, the territories which they occupied would have been able to employ them as investigative entities against criminal behavior for an extended period long before the British had established a presence in India.

Not only does this arrangement prove imperial policing redundant by demonstrating how indigenous people had an effective means of maintaining order within their societies prior to colonization, but it also undermines the possibility that Kala's arresting of criminals is an act of subservience to British authorities. Given that India operated under a variety of political regimes before coming under the direct influence of the British government in the mid-nineteenth century and members of Kala's family line likewise served in policing capacities during the centuries preceding imperial rule, Kala's continued efforts appear to function independently from any inherent need for servility to a higher organizational authority (Mukherjee 8). While the ruling powers are interchangeable, the occurrence of crime and the essential countering presence of detective figures remain constants. Kala does not work to support the fungible policies of an incumbent political group but to prevent and resolve criminal enterprises occurring within his

immediate environment. By this logic, imperial British authority becomes no more exceptional than—or superior to—any other body or form of governance.

Even Hill's use of stereotype regarding Kala and his familial profession serves to undermine the ideological basis of British imperial rule in India. Oftentimes, nineteenth century British depictions of snake charmers would resemble descriptions of colonial criminals. Individuals with Kala's occupation were identified as belonging to "a low caste of Hindoo" and skilled in "practicing the art of legerdemain" (Johnson 180). Likewise, the travelling Fakeers—a group of ethnic Indians who practiced snake charming—were popularly portrayed as "superstitious devotees, who pretend to great zeal in religion; but are, in fact, the most vicious and profligate wretches in the world" ("Of the Charming of Serpents" 455). In turn, these characteristics of the stereotypical snake charmer align with the criminal model of the Indian deviant who appeared as a "religious mendicant" to disguise his illicit intentions (Mukherjee 144). Even Kala's continued use of stereotyped Indian dialect while speaking English can be viewed as a reflection of his lower ethnic and caste origins as it further reinforces his racial and potentially criminal difference from other ideologically lawful British or white characters. Based on his profession and its requisite cultural archetypes, Kala would ordinarily belong to the category of colonial criminals.

However, the same vocation that would label Kala a criminal also becomes the source of his competency as a detective. Kala credits his ability to investigate crimes to his snake charmer family's "'common sinse[*sic*]'" which is expressed partially through his ability to determine the criminal motives of potential suspects. Within "The Divination of the Afghan Kukhri" Kala identifies the attempted murderer after deducing that the latter character is driven by jealousy for his neighbor's wife (Hill 28). Within "The Divination of the Zagury Capsules" Mark's pursuit of

the truth begins with Kala highlighting his suspect's desire for revenge and claiming "'the place to look for crime'" was "'on the black heart of man'" (Hill 61). In turn, Kala's "'common sinse[*sic*]'" derived from his snake charmer lineage embodies the ability "to plunge into the depths of human beings, into their minds, intentions, inclinations, attitudes and drives" that makeup the "decision-making and strategizing, and, in the end, simple good sense" associated with detective figures (Boltanski 55-56). Such a congenital line of inherently lawful as well as intellectually gifted indigenous residents disputes the ideological concept of the criminal Indian through showcasing a series of colonial natives who utilize their comprehension of human criminality to facilitate their investigation and policing of illegal enterprises. Kala's genealogy and subversion of the stereotypical Indian snake charmer from criminal to detective demonstrates that individuals within indigenous societies supported a wide variety of traits and behaviors which did not fit within the limited scope of imperialism's view of non-European racial groups. In this manner, Hill's use of stereotype highlights both the inaccuracy and oversimplicity of imperial archetypes.

This paradoxical depiction of the indigenous colonial is likewise represented in Hill's opening description of Kala's requisite faculties and status within the four subsequent stories. Initially, Hill seems to derogatorily credit Kala's investigative methods in the first narrative to an expression of "common animal instinct…utilised[*sic*]…for the elucidation of the central incident" (3). However, Hill points out that Kala's skills are only described in such a manner because the introductory narrative is "not, properly speaking, a 'detective story,' although it deals with the detection of crime past and crime contemplated" (3). This reasoning holds particular significance because of the contradiction embedded within the description. By framing his narrative in this manner, Hill is confirming that his story follows the literary formula of "classic

detective fiction" which features a "crime story"—or "crime past"—that is then put through a "detection story"—or "detection"—by a detective figure (Huhn 42). By both Hill's own admission and the conventions of detective fiction, the opening narrative meets the criteria of a detective story with Kala fulfilling the role of the requisite detective figure. In Hill's story, only the context of genre can alter the perception of the narrative and Kala's role within it. Because the opening narrative also follows the plot of the Victorian male romance, its features are interpreted through imperialism which is designed to limit the reading audience's perspective toward indigenous peoples and criminality associated with imperial processes. In addressing this effect of genre on narrative, Hill not only reveals imperial ideology's effect of skewing reality toward a false interpretation, but he also reinforces Kala's position as the lead detective of the larger anthology.

In furthering his use of genre to critique imperial ideology, Hill provides addition descriptions of both Kala and the overall series within the first paragraph of the opening story. Following the statement regarding the opening story, Hill immediately states that "the subsequent stories of this series will fall more aptly under the popular definition" of a detective story "because they will narrate the achievements of Kala Persad after he was brought to England to exercise his gift under the auspices of a professional agency" that constitutes his "career" as a detective (Hill 3). While on the surface, this arrangement appears to imply that Kala requires British management or professionalism to reach his occupational potential, Hill's description of the situation assigns investigative agency to Kala while also continuing to qualify his opening statement not as a critique of an indigenous Indian but a distinction in narrative genres. While Kala's investigative abilities were presented as "common animal instinct" in India, once in Britain, they are redefined as "his gift" which the character uses in deductive

"achievements" that Hill attributes to Kala but not Mark or the agency (Hill 3). In fact, the term "gift" further establishes Kala's identity as a detective figure by equating him to the detective fiction convention that qualifies investigators as "the gifted genius" operating among less competent individuals (Dove 26). Meanwhile, labeling Kala's investigations as part of a "career" implies a level of professionalism that entitles him to "a certain amount of recognition for one's detective work" (Dresner 6). In this sense, Kala's connection to the agency serves as a metaphorical reflection of his raised status when situated in a work of detective fiction rather than a piece suffused with imperial significance.

By moving the setting from colonial India to domestic Britain, the nature of Hill's tales shifts from an imperial adventure story to a series of detective narratives that more accurately represent the value of Kala's character and actions. Kala's place in the agency does not function to control or support him but to serve as an acknowledgement of his investigative ability. In a foreign environment servicing an Indian population, an imperial perspective makes Kala's exploits appear underrated. However, within a piece of detective fiction resituated in Britain proper for the purpose of aiding a compilation of mostly white clients, these same previously deprecatory traits become laudable and likened to more formal detective features. In this manner, both the imperial adventure tale of the male romance and the imperial ideology that supports it come under scrutiny as their perspective on indigenous individuals and the nature of both domestic and colonial criminality appears both hypocritical and flawed.

Even usage of the word "divination" in the titles addresses a discrepancy in the imperial perspective of indigenous colonials and their relationship to investigative policing. With its underlying allusions to religious prophecy and supernatural foresight, the titular term associates Kala's investigative process to forms of Eastern intuition and mysticism developed out of the

propagandized image of Indian superstition and priestcraft that precluded the possibility of honorable Indian behavior and rationalized British rule (Patterson 11). Within this context, Kala initially appears to represent an imperial stereotype and should subsequently prove either too ineffective or immoral to properly conduct his work as a detective. However, this same term that emphasizes Kala's racial identity and should presage future failures becomes representative of his success at solving cases. This paradoxical circumstance strongly resembles the perception of ethnic Indian police forces in the late nineteenth century who were believed to be well suited for their duties because imperial ideology proposed that "the 'Asiatic' was 'cunning, clever and intriguing; and so was 'innately possessed, in a marked degree, of all the special faculties which make the true detective'" (Heath 149). Much like with Hill's original depiction of Kala, the same stereotyped traits that would have labelled the colonial native as inferior, untrustworthy, or criminal when independent of imperial influence translate to the admirable qualities of a trained professional once aligned with British designs.

By this logic, Hill's conflicting descriptions of Kala undermine the validity of racial stereotypes by highlighting how their reception changes based on their usefulness to British imperial or policing enterprises. Depending upon which regime Kala or other indigenous policing forces appear to support, the depiction and language of such characters may change or be interpreted in a way that best reflects the suitability for their current ideological positions. Grammar normally associated with the presumedly inherent qualities of indigenous peoples may as easily be exchanged for the speech more commonly applied to the supposedly superior British individuals or detectives as long as such language reinforced imperialist goals or ideology. In this manner, imperialism and its corresponding conceptions of colonial racial groups are revealed as strategic misconceptions rather than naturally occurring phenomena.

This acceptance of fallible ideology is not only shown to impair the experiences of indigenous colonials but also appears as one of the chief factors undercutting British control over their own agency. At their first meeting, Mark's presence frightens away a number of bandits who are attempting to assault Kala who in turn expresses his gratitude by offering his services to his impromptu rescuer (Hill 17). Initially, the scene appears to follow the conventional imperial script of the dominant European conqueror enacting ethical violence to protect an ignorant and submissive native from criminal indigenous threats such as popularized in Daniel Defoe's *Robinson Crusoe*.[4] However, Mark's encounter with Kala subverts this ideological narrative by locating the majority of agency within the actions and choices enacted by the indigenous Indian character. Rather than having the British Mark take the initiative, Hill shows Kala first identify the former character and "Before Poignand could draw back or realize what was happening" run to his side while requesting protection in "loudly triumphant" voice as the bandits retreat for fear of confronting an individual who represents the status and power of British imperial authority (17). The scene not only shows Kala in the more active role with Mark taking no part in the rescue outside of his simple presence, but the former character's tone upon reaching his British target implies an awareness of imperial stereotypes he is engaging with to suit his own purposes. Rather than being saved by an individual embodying imperial power, Kala uses the British character as a tool to save himself while relying on Mark's acceptance of his role in an imperialist script to participate in his own manipulation.

[4] The scene and Kala's subsequent partnership with Mark resembles a passage from *Robinson Crusoe* in which the novel's titular character saves the indigenous Friday during their first meeting from a band of cannibal natives and earns the latter man's service (Defoe 214). Given *Robinson Crusoe's* status as the "founding novel of the genre of *adventure tales*," the similarity between these scenes suggests Hill is both critiquing and subverting the ideological implications of Defoe's text (Volkmann 137).

Kala's utilization of stereotype to gain influence over Mark is further emphasized in his representation of the servile Indian. While audibly claiming Mark to be a "'Protector of the Poor'" and talking loudly enough for his attackers to hear, Kala speaks in "bazaar English" and uses several "stock Eastern compliments" that entertain the British character's cultural sensibilities to the point that he remains in place long enough for his supplicant's safety to be guaranteed (Hill 17-18). Such specific phrasing initially depicts Kala much like the stereotypical Indian "'*babu*' who was mocked for his intellectual pretensions and aping of British customs" but was also employed as a subservient clerk to imperial bureaucracies (Patterson 11). According to imperialist reasoning, such a figure could be utilized for their relative intelligence and skill but not feared as a serious threat to cultural or political usurpation. Because of his ideological understanding of indigenous peoples encouraged by Kala's stereotypical performance, Mark "Without stopping to analyze the wisdom" of his actions, divulges family secrets to a stranger, trusting him with the account of his cousin's attempted murder despite the risk of such a figure "blab[ing] it about the bazaars" (Hill 21). Operating with a limited perception of non-European ethnic groups offered through the lens of imperialist propaganda, Mark is unable to see through the stereotypical guise initially adopted by Kala that places him in a position of dominance over his British counterpart.

This same trend continues once the characters have relocated to England and opened their private investigative firm. Within the context of their business, Mark refers to Kala as his "'assistant'" (Hill 107) and considers himself the man's "employer" (Hill 46). However, the manner in which Kala and Mark solve crimes situates the Indian character in the more authoritative position. Under the "system" of their detective firm, Mark states that "When an inquiry was placed in his hands [by a client], he would lay the facts as presented to him before

Kala Persad, and would then be guided in future operations by his follower's suspicions" (Hill 35). This arrangement—which also serves as the basic plot structure for the final three of the Hill's four short stories—depicts a British character repeatedly following the instructions of an indigenous Indian, serving as a reverse of Mark's presumed imperially minded assumptions about his and Kala's requisite positions in the cultural hierarchy.

By contrast, Kala's fashion of interacting with Mark indicates that he is aware of his superior position. In the "Divination of the Zagury Capsules," Kala speaks with "infinite scorn" while talking to Mark and looks at him with "leathery brows that might have meant anything from contempt to deep reverence" (Hill 45). Similarly, in the "Divination of the Kodak Films," Kala replies "curtly" to Mark's hesitancy in accepting orders and declares, "'I have spoken; it is for the Sahib [a member of the colonial authority] to act'" (Hill 101). Not only does Kala provide directions that he expects to be followed, his aggressive and commanding tone in these later narratives varies greatly from the subservient language he applied during his first meeting with Mark. Having successfully manipulated Mark's psychological adherence to imperial ideology into saving his life and helping him establish a private business venture in Britain proper far away from previously established colonial threats, Kala no longer needs to embody the stereotype of colonial submission and instead can express his dominance against his would-be colonizing master.

This critique of British imperial authority through the power differential between these two characters is also represented in Mark's lack of visual prowess. At multiple points, Hill describes Mark in terms of his inability to register people, situations, and objects as criminal or pieces of evidence through ocular processes. While in India, Mark walks with "no special object in view" causing him to ignore the group of bandits until Kala gains his attention (Hill 16). Later,

Mark's "wandering gaze" initially prevents him from realizing he is being observed by a secondary party (Hill 24). Likewise, when examining the medicine drawer of a murder suspect, he finds "that it was impossible to take in the details of the medley at a glance" (Hill 53). These depictions of Mark's visual failings gain special significance when considering the detective's relationships with both visual detection and imperial policing. In detective fiction, the value of the investigator stemmed from their ability to identify the "causal linkages" between points in reality and use such information to deduce or predict criminal behavior (Boltanski 5). Oftentimes, this ability to derive meaning from even "the ordinary 'trivial' facts of everyday life" was described as a kind of "supervision" linking the very practice of detection with the visual (D. Miller 35). In turn, such visually stimulated knowledge of detectives was expected to designate them as "uniquely gifted to critique Empire and suggest new ways of dealing with Empire" that continued to produce crime through continued expansion (Reitz 14). By this logic, Mark's lack of visual skill not only precludes him from effective detective work but also reflects British imperial authority's inability to properly police criminal activity throughout the empire. With Mark acting on his own serving as the standard British investigative figure, his position and requisite failings suggests imperial detective and policing forces lacked the requisite expertise to resolve criminal activity within their own empire. By extension, this failure to supply law and order conflicts with the ideologically accepted mission of the British Empire and undermines the practical validity of the imperialism as a key part of the process of fostering civilization in colonial areas.

Likewise, Kala's association with visual detection identifies further vulnerabilities within the theoretical and practical processes of imperial policing. Within the context of criminal investigation, vision serves to distinguish the active and dominant detective from the passive

object of a suspect or piece of evidence. Much in the way the previous chapter discussed this phenomenon in connection to male detectives' objectification of women, imperial police repeat this "'subject-object' dynamic" with indigenous colonials by purposefully interpreting cultural stereotypes through visual observations (Roy 4). This situation accentuates the value of visual detection to the imperial process since the absence of an ocular medium of surveillance would remove the colonizer's main instrument of domination over their indigenous counterpart. Kala's own ability to avoid detection reflects his independence from British imperial authority. After Kala agrees to help resolve a murder case, Mark turns to see "nothing but thin air" as the man has disappeared from sight to conduct an independent surveillance of his suspect (Hill 22). When consulting Kala in his private room in their shared office, Mark finds "nothing at first sight" except pieces of discarded furniture, allowing his Indian partner to observe him first (Hill 44). In fact, aside from a single encounter with the Collector John Ames, Mark is the only British character to visibly perceive Kala within the four narratives. Kala's propensity to avoid observation not only empowers him to conduct criminal detection but also points to a failing within imperial surveillance methods as Mark as the stand-in for imperial authority and the other British characters indicative of the domestic population prove unable to monitor or even notice the Indian Kala operating as a policing power within their social and political borders.

Even Kala's presentation of himself to Mark upon moving to Britain operates as a means of avoiding imperial surveillance and oppression. Rather than attempting to adopt the fashion and stylings of the British culture, Kala continues to wear "his scarlet turban" (Hill 101) and is often shown "squatting or reclining on the Indian charpoy" (Hill 45) in his private room beside his basket of cobras or "squatting cross-legged" (Hill 100) in chairs as part of a personal disdain for local furniture. In rejecting the clothing and accoutrements of his British counterparts and

maintaining the appearance of an Indian stereotype, Kala avoids personifying the concept and the limitations of the colonial manservant. Within the hierarchal order of imperial power structures, such a figure existed as a "colonized body" whose ethnic appearance contrasted with his Western clothes to "mark him simultaneously as both original and derivative" (Roy 181). In being made to appear more like his oppressors, the colonial manservant only served to further differentiate one group from the other, framing the indigenous figure's inability to meet European standards as indictive of their inherent inferiority. In maintaining a culturally Indian motif—albeit a stereotypical one—and refusing to adopt British trappings, Kala avoids reaffirming imperial views of British ethnic superiority. Unlike the colonial manservant, Kala's appearance does not allow him to be judged for a failure to satisfy criteria that is purposefully designed to identify and denigrate his cultural and racial difference. By evading imperial scrutiny, Kala denies Mark and other British observers the opportunity to exert or reinforce their cultural or ideological authority.

However, as Kala evades submission under imperial surveillance, he also manages to assume the process's intended authority through appropriating control over the visual. Over the course of his detective work, Kala repeatedly locates himself as an unseen observer over unknowing or criminal targets, positioning himself as the active, dominant partner within the subject-object relationship. At one point, Hill depicts Kala's eyes as "piercing orbs" that watch an oblivious group of British and American suspects "from the point of vantage in the tower" as he determines—from the moral and literal high ground—which has committed a recent crime (Hill 99). Likewise, after Mark reveals to the Collector John Ames that Kala had covertly observed the man's conspiracy as well as his subsequent confession, the criminal commits suicide rather than face judgement by the Indian witness's testimony (Hill 27-28). In both

instances, Kala assumes the role of the active subject through his work as a detective while British characters adopt the position of the inferior criminal object. Of course, this effect is not limited only to matters of criminal detection as even Mark despite not being a criminal admits to feeling "the sensation of being an object" as Kala observes him from an undisclosed location in the India wildness (Hill 24). By commanding the visual, the Indian Kala not only elevates himself above his British counterparts, but his actions also prove surveillance and the authority that accompanies it can be implemented by indigenous as well as imperial beings depending on the criminality of either group. By this logic, the repeated cases of British rather than indigenous criminals imply that Indian individuals such as Kala should assume an authoritative role over imperial forces because of the latter group's proclivity toward crime.

One of the more obvious examples Hill provides to emphasize the criminality of British imperial figures is in the character of John Ames. As the Collector of a British controlled district of India, John is a "wielder of more real power than many people with ten times as imposing titles" (Hill 4). His position reflects the real-world propensity of British colonizers to exert more power than their equivalently ranked counterparts back home and presages Kala's eventual identification of the character as the narrative's chief antagonist and an attempted murderer (Patterson 11). The issue with such figures rose from the "individual tendency towards despotism" which saw British administrators assume and abuse power in colonial areas for their own benefit, disrupting the imperialist argument that the British colonizers' "professional training as disinterested civil servants made them the fittest rulers of India" (Patterson 11).

For his part, John's actions display an obvious interest in both political and personal matters that have a direct impact on issues of colonial management. Upon learning that Mark is operating "'in a detective capacity'" John hopes the man's work is "'Nothing of a political

nature,'" and warns him that "'we are not very partial out here to persons sent form home on that sort of errand'" (Hill 6). This threat coincides with the tendency of British colonizers to distrust "Outsiders, especially those from the home island" who questioned the methods of colonial rule and exposed the former group's "unwillingness to face up to the consequences of imperial exploitation" (Patterson 11). Through his resistance to Mark's involvement, John shows a desire to maintain his imperial authority by resisting interrogation of his colonial management or possible criminal activity within the colonial area since any sign of misconduct would not only inform poorly on him as a government administrator but also the larger British institutions presiding over the indigenous people.

Additionally, John's emphasis on matters of etiquette is indicative of the ideological hypocrisy of British rule in India. Throughout his interactions with Mark and later with Kala, John is repeatedly portrayed in terms of social propriety. Upon meeting Mark for the first time, John acts with "traditional Anglo-Indian hospitality" (Hill 4) and converses in "'society' jargon" (Hill 5) that contribute to his local "reputation for good fellowship" (Hill 13). In this manner, John's character profile appears to correspond with the traits of "gentlemanly, or civilized, honor" that the British colonial culture in India required of their administrators (Patterson 11). This sense of honor served as "the most important theoretical framework for understanding how the British conceived of their rule in India," with individual administrators like John operating as the embodiments of the ideological rational (Patterson 11). However, even as John displays the necessary traits to align with imperial ideology, he plots to murder his neighbor Major Merwood to establish a romantic relationship with his wife—Mark's cousin.

The simultaneous existence of John's honorable as well as criminal character highlights a philosophical discrepancy within imperial Britain's ethical rule in India. Based on John's

example, British colonials could engage in criminal behavior regardless of the social morals they might display or even accept. John's later confession that his "'intentions were not femicidal…but homicidal'" and that he "'should be sorry to have it go down that I could plan violence against a lady'" exemplifies the paradoxical nature of imperial honor (Hill 27). Within the context, the public perception of honor is prioritized over its enaction. In caring more about the social ramifications of his decisions rather than their ethical implications, John demonstrates the corrupt nature of the imperialist mindset. Under such a perspective, matters of social decorum can be viewed as independent of criminal behavior and are valued at a higher level by British administrators who do not define the colonial concept of honor in legal or moral terms. Such a compartmentalization of priorities would allow imperialists like John to conduct criminal activities while still thinking of themselves as ethical beings, removing the need for self-recrimination for illicit acts performed during the process of colonization. In this sense, the imperial mindset displays an inherent ability and inclination to allow criminality by defining and prioritizing a specific code of conduct that existed separately from the actual management and process of colonization.

Of course, John is not the only imperialist figure that Kala identifies as contributing to criminal processes. In both "The Divination of the Zagury Capsules" and "The Divination of the Vagus Nerve" Dr. Youle and Dr. Lake play an active role in their respective narrative's crimes. Though based in England, the qualifications and traits of both characters allow them to represent a "model for imperial manliness: the scholar or scientist whose knowledge makes British imperial power possible" (Scholz and Dropmann 181). Because "empire emerged foremost as a knowledge-making project" doctors and scientists as well as other intellectuals served a major role in developing the theoretical and pseudoscientific rationalizations for the imperial process

and its treatment of indigenous peoples (Scholz and Dropmann 181). This practice found its origins in the emergence of Orientalism in the eighteenth century which persisted into the Victorian Era and resulted in European nations utilizing "the developing sciences of ethnology, comparative anatomy, philology, and history" to rationalize their imperial domination of foreign territories and groups (Said 40). In this sense, figures belonging to the scientific or medical communities for a large portion of the nineteenth century represented a vital aspect of British imperialism. By this logic, Dr. Youle's title and status as an "'old-established man'" (Hill 48) as well as the "old-fashioned" Dr. Lake whose professional knowledge "is content to remain pretty much where it was in student days" both signify the scientific aspects of the Victorian imperial mentality (Hill 80).

This qualification is especially suggestive given the growing disillusionment toward scientific knowledge that took place at the turn of the twentieth century. Toward the end of the Victorian Era and moving into the Edwardian Period, public faith in science and its contributions to the process of criminal detection began to waver as their limitations became more evident (Gilbert 15). As a result, previously accepted theories regarding domestic and imperial policing came under scrutiny as inaccurate, ineffective, or existing for the sole purpose of justifying the ideological rule of established British authorities. In turn, Orientalist thought operated under this same arrangement with colonial rule being "justified in advance by Orientalism, rather than after the fact" (Said 39). Considering this order of events, any scientific claims or theories made by professionals would be based on false knowledge fabricated for the purposes of elevating their own social position by reinforcing inaccurate rationalizations for British imperial authority.

Both Dr. Youle and Dr. Lake exemplify this practice and its accompanying concerns through the criminal results of their attempts to maintain cultural and financial power. To retain

the services of a wealthy family and his professional reputation in his home village, Dr. Youle poisons a patient of a younger rival to discredit a medical assessment using more modern information, resulting in the patient's accidental death (Hill 59). Similarly, Dr. Lake's refusal to accept or learn about new scientific research prevents him from realizing his patient's medical ailment is not permanent but a temporarily induced condition to provide an alibi for his murder attempts on his nieces. While Dr. Youle displays a more direct criminal intent than Dr. Lake, it is the respectively purposeful and accidental inaccuracy of both doctors' medical knowledge that serves as the catalyst causing or allowing for criminal activity to occur. Likewise, the abuse and corruption developing from imperial practices similarly results from a self-interested adherence to false imperial ideological standards. In this manner, the sequence of events in Dr. Youle's and Dr. Lake's narratives along with the doctors' representation as facilitators of Orientalist thought and imperial process implies the system of imperialism itself is based on faulty knowledge that produces criminality through a need to perpetuate the validity of its own false logic and maintain established power structures in British society.

Hill continues to emphasize his critique of Victorian science's association with imperial thought processes through his paradoxical representation of criminal degeneracy. Under the Victorian theory of social degeneration, "certain races were cast as degenerate types" (Greenslade 16) whose natural instincts and inherent traits inclined them toward violence and criminal behavior (Godfrey 115). This reasoning based on Victorian medical theories and social pseudoscience constructed a hierarchy of racial difference that not only framed individual class distinctions in racial terms but also bolstered imperial ideology by implying a need for the ethnically superior British to conquer and police the naturally criminal indigenous colonials at home and throughout the empire. This arrangement grants special irony to the character of Dr.

Lake's patient, the murderous Theodore Sergrove. While Theodore claims to be "'a scientific student'" (Hill 92) and a "'scientific man'" (Hill 93), he is also a murderer who is described as "'a regular tiger'" (Hill 89) with a "bird-like" (Hill 89) appearance, "fleshless, talon-like fingers" (Hill 89) and a voice that "snarled" (Hill 93) in conversation. In particular, these latter traits resemble the "physical deformity, perversion of the organism and disturbance of the emotional faculties" that would normally be aligned with criminal degeneration (Greenslade 16). By presenting these characteristics within an ethnically British, self-proclaimed scientist whose crimes are uncovered by an Indian detective, Hill not only suggest criminality is independent from race but also that individuals who assign derogatory qualities to certain groups for the purposes of social domination are criminals themselves. The ideological incompatibility of Theodore's criminal acts and exterior features with his ethnically British heritage prove the theory of racial degeneracy to be not scientifically valid but instead a cultural fabrication for the unjustified assumption of military and political power over indigenous colonials.

This critique of racialized criminal sciences similarly extends to the rise of photographic profiling in the latter half of the Victorian Era. As a method of criminal identification, photographic analysis of individual figures was postulated "to visualize and 'bring into evidence' all the traits of the typical criminal" (Thomas 123). In this manner, photographs held a status as being representative of an "'absolute truth'" that both reflected and reinforced classist, racist, and even imperialist ideas of about the internal criminal identity being expressed in an individual's or group's external characteristics (Thomas 121). In "The Divination of the Kodak Films" though, Hill highlights a particular weakness in this method of criminal identification. After following Kala's advice to confiscate the camera of one of Mrs. Hertslet's guests, Miss Hicks, Mark develops its film to reveal a picture of Sir Fredrick with "an agonized expression on his face

which said, 'I can't reach it,'" as he failed to retrieve the jewelry from a hiding place inside a tree (Hill 118-119). Coupled with the man's previous statements to the police claiming ignorance of the thieves' plans or their hiding spot, Miss Hicks claims that the photograph implies Sir Fredrick's guilt, suggesting he intended to retain the stolen goods for himself by keeping their discovery a secret (Hill 121). However, Sir Fredrick's lies to the investigators and attempts to retrieve the jewelry had been part of an "'idea of gaining her [Mrs. Hertslet's] favour, and furthering my suit, [with her daughter] by restoring the jewel-case myself [himself] into her hands'" (Hill 122).

Despite public and cultural faith in photography's ability to capture criminal identity, Sir Fredrick's actual intent not only precludes him from such a categorization but proves photography's ineffectiveness as a policing and surveillance tool while also undermining the imperialist foundations of its practice. With criminal photography echoing the racial ideas of the criminal being constructed by Cesare Lombroso (Thomas 123), the depiction of a photograph not only failing to encapsulate the true nature of a situation but actively mislabeling an individual as criminal implies that context rather than culturally accepted principles of ethnicity should be the more prioritized factor in determining the true nature of a given individual or situation. By this logic, the photographical characteristics of indigenous colonial populations that parallel those of the culturally defined criminal could not serve as definitive evidence of that group's moral identity. If photography—as a symbol for the British's most technologically based method of detecting criminals—can be mistaken, then the supporting imperial and racial cultural principles behind it can be equally inaccurate as well.

Another variety of an imperial archetype that proves to be less applicable to its intended purposes appears in Hill's presentation of British masculinity and its relationship to issues of

class and imperial ideology. In addition to masculine models of the colonial administrator and the imperial scientist, the concept of the British conqueror served as another architype of imperial manliness (Scholz and Dropmann 170-171). Such a figure embodied "a certain amount of daring, aggressiveness, and cunning" and supported a "duty-bound, often even violent notions of manliness" that was well suited to the purposes of the British military in matters of colonial expansion and policing and could serve as a model of both imitation and emulation for a significant portion of the male populace (Scholz and Dropmann 171-172). In particular, male members of the British upper class could claim the successful implementation of these traits justified both their imperial rule abroad as well as their political authority in domestic Britain. As the ideological script of imitable imperial masculinity, *Robinson Crusoe* reinforced this notion by having its titular character's dominion over his island resemble "the rule of a monarch over England" through a replication of the British class system that situated him as "lord of the whole manor" or "king or emperor over the whole country" (qtd. in Volkmann 136-137). Within this ideological reasoning, imperialist behaviors became inextricably linked to the degree of an individual's social standing or level of manliness in both colonial and domestic settings. In this sense, the ideological authority and class status of British men over indigenous populaces and each other stemmed largely from their presumption of being imperial paragons of manly success and behavior.

However, the requisite vulnerability of several of the male British characters within Kala's narratives belie the supremacy of the British imperial man. In "The Divination of the Zagury Capsules" men representing imperial ideals of manliness become associated with disease and physical deterioration. Before being accidentally murdered by his doctor, the noble Leonard Furnival contracts a case of "hopeless consumption…which arose from a chill caught while out

shooting" (Hill 39). The manner of contracting the illness is especially relevant given that within the context of novels about imperial conquest, hunting would often serve "as a metaphor of the white male's supremacy of the bestiality of the benighted spaces of the world" (Mukherjee 93). By contrast, Leonard's performance of this imperial pattern exposes him to both biological and criminal attacks not within the ideologically untamed colonial environment but within the borders of his supposedly civilized England. Likewise, General Lascelles, the victim's neighbor and a retired officer of the British Indian army, is unable to assist in proving his future son-in-law's innocence in Leonard's murder because the older man is "laid up with gout" (Hill 43). With Leonard suffering because of his conversion of an imperially masculine endeavor into a leisure activity and the former General Lascelles developing gout—a disease associated with luxury and indulgence—upon returning home after his service, both characters manage to allude to the growing belief in the late Victorian Era that the British's increasingly complex and urbanized society had instilled the male populace with a distinct and debilitating "softness" (Greenslade 217). As a partial result of imperial enterprises, domestic England had reached a level of wealth and security that diluted the mental and physical vigor of the male being, making them ill-suited for the governance and policing of their own empire. The fact Leonard can trace his initial susceptibility to crime to an imperially related event while General Lascelles can similarly track his gout inducing prosperity back to his work for the British in India insinuates that imperialism as a process and model for masculinity eventually results in feeble men that diminish rather than expound British authority.

Furthermore, Hill continues to explore the inadequacy of British imperial men through Kala's involvement with such figures' relationships with women. When first introduced, Kala's age and appearance immediately associates him with the Indian "Mutiny" of 1857 (Hill 18). As a

key political and military conflict, one of the rebellion's most important effects on British society was its influence on the concept of imperial masculinity. Following the event, both imperial literature and media coverage exacerbated the need for "male chivalry and gallantry…to restate the macho credentials of the British man abroad" and protect vulnerable British women from the physical and sexual violence threatened against them by indigenous colonials (Mukherjee 139). Under this arrangement, aggression, physical power, and military discipline in service of the empire was further merged with notions of British manhood and presented as evidence of their corresponding cultural and racial superiority. According to propagandized ideology, this form of masculinity was not only the best means for British males to prove their own value as men but also defend members of the opposite gender.

By contrast, the men associated most closely with the more aggressive aspects of imperial masculinity in Kala's narratives repeatedly prove unable to safeguard the women in their lives. Despite being the "cantonment magistrate," (Hill 9) responsible for judicial and policing matters in his district in India, Major Merwood in "The Divination of the Afghan Kukhri" is seen "sleeping soundly" (Hill 7) both times his assailant—John's trained ape Gobind—invades his home, leaving his wife to confront the attempted murderer by herself. Although trained and instructed to administer imperial justice through military force, Major Merwood's rank and methods prove useless in guarding himself or his wife. Likewise, in "The Divination of the Vagus Nerve" the Royal Military Academy inductee and son of Theodore Sergrove, Walter Sergrove, elicits Kala's help through Mark to protect his fiancé Lettice Wilmot from the same unknown criminal who murdered her cousin. This request comes with the admission that the alternative method of his "'fists'" are not applicable to resolving this situation (Hill 65). Similarly, his patrolling of the grounds at the crime scene with his pistol proved equally useless

at discovering his fiancé's attempted murderer (Hill 75). Even Sir Frederick Cranstoun, a captain in the British military, fails to prevent criminals from robbing the house of Lady Hertslet, a woman whose daughter he desires to marry despite her mother's disapproval. In each instance, British men holding military rank or associated with the more aggressive and policing aspects of imperial masculinity prove incapable of fulfilling their ideological responsibility of protecting women's bodies or their property. In this manner, the features indicating imperial manliness appear not applicable to the detection or prevention of crimes encountered in colonial environments or in domestic England.

Instead, it is only Kala's intervention acting through Mark that manages to safeguard the women. Kala's surveillance and eventual exposure of John's murder attempts on Major Merwood prevents the villain from killing Mrs. Merwood's husband and taking her as his bride. By determining Theodore as the most likely suspect in the attack on his son's fiancé, Kala prevents another assault and defends both her life and her fortune from her intended murderer (Hill 77). Similarly, it is only through Kala's efforts to identify the best means of locating Lady Hertslet's stolen jewelry that Mark is able to recover and return them to their owner. In turn, Kala's success in resolving these crimes amidst the failure of British men highlights the ineffectiveness of imperialism's more aggressive and militaristic masculine traits. Through intelligence and investigation, the Indian detective Kala accomplishes what his British male counterparts cannot through physical force or government authority. In this manner, Kala as both a detective and an indigenous Indian presents an alternative mode of masculinity that proves more effective at reaching the same goals imperially masculine ideals claim to achieve.

Likewise, the way these British men repeatedly benefit from Kala's involvement without extending him credit or even being aware of his contributions equally critiques the duplicity and

purposeful ignorance of ideological thought processes. Sir Fredrick confirms as much when he does not dispute Mark's offer to convince Lady Hertslet that the former man was integral in the process of recovering her jewels (Hill 124). Through Kala's directions expressed through Mark's corresponding actions and Sir Fredrick's choice to take undo credit for both, the latter character increases the likelihood of a union with Lady Hertslet daughter. Whether through Major Merwood's and Walter's ignorance or Sir Fredrick's willful refusal to concede the full extent of Kala's aid, their romantic unions and subsequent identities as authoritative British men depend on the efforts of an indigenous colonial Indian. By having an ethnically Indian character preserve the romantic pairings of three different British couples through protecting women, Hill subverts and analyzes the ideological composition of the imperial male rescuing British women from the criminal Indian. Within this formula, the ideological identity of the imperialist heroic male is dependent on the illusion of agency against a colonial threat who must by necessity be criminal. Such a scenario requires the participants to engage in a knowing falsehood regarding the moral nature of other groups or individuals, implying that imperial ideology and its construction of more aggressive types of British masculinity is itself a form of criminal fraud.

Additionally, Hill's denunciation of imperial principles also extends to domestic and colonial male policing forces. Much like Morrison and Marie Lowndes, Hill's narratives express criticism, disappointment, and suspicion of institutionalized police systems. In "The Divination of the Vagus Nerve" police fail to identify Theodore Sergrove's role in his niece's death (Hill 70) despite being offered "a handsome reward" (Hill 74), causing Walter to lose faith in the constabulary and enlist Kala and Mark's aid. The police in "The Divination of the Kodak Films" prove comparatively useless at retrieving Lady Hertslet's stolen jewels and are only able to catch the thieves because her butler had the foresight to dispatch a rider to them with information of

the crime immediately after its completion (Hill 104). Even the colonial police in "The Divination of the Afghan Kukhri" appear inept given that none come to Kala's aid when he is attacked by bandits despite their barracks' near proximity to the intended crime scene. In each instance, British domestic and colonial policing force prove unable to fulfill their ideological and occupational duties, allowing more crime to occur through their continued foundering and requiring Kala acting through Mark to resolve the issues they cannot.

This negative portrayal of policing forces extends and encapsulates the imperial process through the colonial backgrounds of British police institutions and practices. The organization and structure of England's formal policing establishments developed out of the "imperial origins in the early and formative police systems in Ireland and India" (Reitz 1). Essentially, these models of colonial authority monitoring and repressing criminalized populations served as the basis for later Victorian policing practices and philosophies. This connection between domestic and their originating imperial policing foundations gains critical significance when considering Hill's reference to Kala's association to the Indian Mutiny of 1857 and the British forces' subsequent responses to the event. Following the rebellion, the British colonial military and policing forces enacted several atrocities and massacres against the Indian populace which were framed as forms of "'terrible, but just retribution'" (Mukherjee 126). Similarly, domestic British police in "The Divination of the Kodak Films" seem to express a similar view of governmental authority and response regarding criminal behavior. When Mrs. Hertslet expects the local constabulary to locate her stolen property, the police "officer allowed it to be seen pretty plainly that he thought it unreasonable of her to expect more from him than the procuring of vengeance on the criminals" (Hill 105). From this interaction, the domestic British police share a similar

view that law enforcement served best as a method of aggressive punishment against socially determined malcontents.

Such a common position incites criticism given that once the information about the colonial forces' brutalities and their vast numbers of Indian victims became more widely known, debates arose "about the extent to which the Indians themselves were the victims of a 'criminal' British tyranny" (Mukherjee 127). With domestic British police mirroring the patterns of their imperial predecessors, they adopt a similar quality of criminality even as they claim to repress individual or collective criminal efforts. Because of such issues developing from this connection, both "the police and imperial expansion evoked profound suspicion from the English public" at the end of the Victorian Era since "Both were seen to require a level of aggression incompatible with national values of liberty and restraint" (Reitz 13). Moreover, the fact that the police in Hill's narratives fail so often suggests that the same imperial principles guiding their procedures were equally as ineffective when applied abroad. Within this context, the imperial process and its requisite practices not only appear criminal but also incapable of performing their ideological and practical functions of expanding an empire based on the civilized principles of justice and lawful order.

It is under these circumstances that the detective figure came to be viewed as an alternative approach to policing and criminal detection that was both morally and ethically superior to governmental oppression that came under critique in the later Victorian Era. However, rather than limiting the merits of the detective figure to a single unique character, Kala and Mark present the position as one that can be imparted from one individual to another. This dynamic is especially evident in their first case as Kala frames his unraveling of the mystery as giving Mark a "'a lesson'" as he reveals John Ames' criminal method of training his ape Gobind

to stab Major Merwood in his sleep (Hill 25). The manner in which John attempts to commit his crime through Gobind further emphasizes Kala and Mark's teacher and student relationship as the opposite pairings of these characters embody a subversion of the common detective fiction trope of doubling the white European investigator against a third-world or ethnic villain (Cawelti 9). Hill's arrangement doubles the Indian detective Kala against the British criminal John Ames as well as the British Mark against the ape Gobind. Even as John instructs the innocent Gobind on how to commit homicide, Kala teaches the untrained Mark to detect unlawful behavior. Not only does this subversion of the trope locate the source of crime within an imperial British character, but it also establishes the precedent in the following narratives for Kala to offer advice and instruction to Mark in an educational capacity that allows the British character to become more competent as an investigator and more capable of identifying criminality within his own culture.

As a result, Mark's improvement parallels a growing similarity to the patterns of behavior displayed by Kala. In "The Divination of the Zagury Capsules" when the Kala derides the irrelevance of a client's English words, his British counterpart mirrors his partner's language, addressing their client as "'Mem Sahib'" before acquiescing to the job his Indian partner wants to accept (Hill 45-46). Later, in the process of investigating the same client's case, Mark secretly gathers information in a bar by eavesdropping on a private conversation from a hidden position on the opposite side of a sliding glass partition (Hill 49) that mirrors Kala's surveillance method of listening unnoticed to his clientele from a concealed position behind a moveable painting covering an open panel to a secret observation room. Additionally, in "The Divination of the Kodak Films" Mark prevents Hicks from blackmailing Sir Fredrick by covertly catching her threatening the man with an explanation of how she intends to ruin his life (Hill 123). Similarly,

the scene resembles the conclusion of Mark and Kala's first case together when both characters discover the means of John's illegal activities by secretly observing him training Gobind to commit murder (Hill 25-26). While Mark does not reach the same level of investigative competency as Kala by the conclusion of the four narratives, the moments he displays the most intellectual or investigative advancement are those instances when his actions reflect the lessons and habits learned from either observing his Indian partner's work or listening to his instruction.

When considering the audience's relationship to the literary investigator in a detective narrative, Mark's development under Kala gains critical significance. Within the context of the larger genre, detective figures often come to embody the role of the "*ideal imago*" in their reader's minds, providing their audience with an unconscious ideal by which they may base their approach to reality (Prchal 30). In turn, this view helps readers reshape and redefine their ideal perceptions in a way that allows them to deduce more creative and efficient solutions to the mysteries and issues they face as part of their continued existence (Prchal 35-36). Essentially, much in the same manner that Kala influences Mark to reevaluate his imperial informed views on criminality and race along with his methods of criminal detection, detective figures cause their readers to reconsider and even alter their accepted beliefs and suppositions about their society and their world as the latter strives to emulate the former.

This effect operates in conjunction with Mark's literary function. Although Mark often supports the role of a subsidiary detective, the former character also performs a similar narrative purpose as Sherlock Holmes' Dr. Watson within Hill's stories. As both the narrator of Kala's exploits and the inferior investigative mind who is consistently surprised and impressed by his partner's intellectual gifts, Mark frequently mirrors Watson's roles of recorder and admirer of the narrative's lead detective. Additionally, Mark as the Watson figure also serves as a narrative

example or stand-in for the reader (MacDonald 64). This connection between Mark and the audience is especially significant given that Hill repeatedly equates detection with the act of reading. While operating as a private detective role in "The Divination of the Kodak Films" Mark is titled a "'reader of the inscrutable" (Hill 113). Likewise, in "The Divination of the Zagury Capsules" Kala claims his investigative abilities are powerful enough to "'read [the] secret'" to the point that "'the secret read[s] itself'" (Hill 45). In these instances, detective work is compared to the reading process which makes sense considering the dual structure of a detective narrative features the Watson figure—and by extension the reader—attempting to deduce the nature of a crime as well as the primary investigator's reconstruction of it (Krasner 425). The very action of reading is accompanied by a comparable deductive practice as implemented by the investigating protagonist with the additional effect of altering the psychological disposition of the Watson figure and the corresponding reader.

Based on this underlying principle of detective fiction, Hill appears to be offering Mark as a model of being that readers can achieve as long as they are willing to accept and integrate alternative cultural perspectives like Kala's into their world view. In contrast to the imperial perspectives and principles offered by the other British characters within the narratives, the Indian Kala's characteristics imparted to Mark appear as the best method of resolving criminal issues and uncovering corrupt cultural standards. Unlike the static archetype of the traditional Watson, Hill presents a model of behavior and being that can allow for cultural, occupational, and intellectual growth. If readers were to similarly disregard the limited and criminalized thought process of imperialism and capitalize on the attitudes and norms of indigenous colonial individuals and cultures as Mark does under Kala, they too could not only become a more

idealized version of themselves but also people capable of discerning previously unnoticed occurrences of crime within their society and the larger empire.

For these reasons, a character like Kala does not appear in Doyle's writing. Doyle's representation of reverse colonialism in stories like "The Speckled Band" and *The Sign of the Four* exemplify his reasoning for such an absence. Whereas many late Victorian authors held to the fear that Britain would see "'its own imperial practices mirrored back [on the Empire's center] in monstrous forms'" Doyle manifested this phenomenon largely through the danger of imperial Britons "'going native'" (Clarke 157). While the first instance finds Britain admitting responsibility for imperial crimes, Doyle's version locates the source of criminality within the colonies themselves and their ability to corrupt British citizens who visit them. In "The Speckled Band" Dr. Roylott travels to India where he is compelled to kill his "'native butler'" and serve a "'long term of imprisonment'" before returning to Britain as the "'morose and disappointed man'" who attempts to kill both of his stepdaughters with the use of an Indian swamp adder to gain their inheritance ("The Adventure of the Speckled Band" 400). Meanwhile, *The Sign of the Four* features the criminal Jonathan Small using the "savage, distorted creature" (204) of Tonga the Andaman Islander, to commit murder and theft after arriving home to retrieve the Agra Treasure he previously stole alongside a band of ethnically Indian soldiers (*The Sign of the Four* 219). In both narratives, contact with India and its incorporated elements stimulate or inspire British men to criminal behavior which they perpetuate upon returning to Britain.

According to Doyle, the colonial environment along with its native features and peoples are both expressions and tools of foreign criminality inflicted on civilized British society. The source of crime is not imperialism but rather the culturally and ethnically different colonies whose inherent immorality can spread to those who encounter them. Sherlock fulfills his role as

"defender of the state" by tracing crime back to its colonial origins and presenting illicit behavior on the part of British imperialists as distinct singularities instead of common occurrences (Boltanski 118). Under this view, the propagandized morality of British imperialism and colonial management is preserved since any rare deviation can be resolved efficiently, quickly, and quietly by a figure like Sherlock Holmes. In this arrangement, the presence of a lawful ethnic Indian like Kala who investigates crimes instead of causing them would not only disrupt the image of British imperial culture's overall civility and order that Doyle's tales propagate but also undermine the basis of colonial criminality rationalizing the relatively few instances of delinquency associated with Empire.

In turn, Kala's narratives invert many of the same plot devices and literary structures found in Sherlock's mysteries to subvert the underlying imperialist messages that Doyle attempts to convey. The lawful detective Kala serves as a counter to the concept of the inherently criminal colonial displayed by the monstrous depiction of Tonga by occupying the position held by a character like Sherlock Holmes. By inhabiting the investigator role, the Indian Kala disproves imperial myths of British intellectual, moral, and racial superiority since both his ethnicity and cultural background confirm that neither are deterrents to the act or ability to police criminals or maintain social order. Likewise, the depiction of the British John Ames manipulating the colonial Gobind to commit murder on his behalf reflects the pattern of pairings like Dr. Roylott and his Indian swamp adder and Jonathan Small and the islander Tonga where a British imperialist weaponizes an unwitting colonial element for the purposes of criminal intrigue. Hill's use of the naïve Gobind to represent colonial entities—though problematic—disputes imperial claims of corrupting colonial forces as this pairing locates criminality within the British John who must teach the act of murder as a "'lesson'" to his criminally inexperienced pawn (27). The

responsibility for criminal behavior is no longer credited to the colonies but to the British citizens who attempt to exploit them.

Hill's Theodore Sergrove especially exemplifies this point by so closely resembling Doyle's Dr. Roylott. As both scientific British men who attempt to steal their multiple female wards' inheritance by murdering them one after the other, the motive and plot of each of their surrounding narratives appears remarkedly similar. Unlike Dr. Roylott, though, Hill does not give Theodore the excuse of having visited India prior to committing his crimes and by this detail suggests that imperial criminality can be traced not to colonial environments and their indigenous ethnic groups but to Britain and its domestic citizenry. With Theodore mirroring Dr. Roylott's drives, personality, and murder plans, Hill undercuts India's role in the latter character's criminal activities and by extension the imperial logic projecting British imperial men's delinquent behavior to only colonial sources.

Even Kala's own geographic trajectory across the narratives reinforces the notion of crime in the Empire moving outward from Britain and not inward from the colonies. By first having the Indian Kala resolve a crime committed in India by a British imperialist before travelling to Britain to solve crimes committed by ethnic Britons, Hill's narratives offer a reversed model of the reverse colonialism seen in Doyle's writing and other popular texts at the end of the Victorian Era. Not only is the colonial Kala a deterrent against imperial crime in the colonies, but his presence in Britain policing the domestic populace exposes the ubiquity of criminality suffusing its culture and people in a way that other indigenous Britons in the narratives are incapable of addressing. Much in the same manner that general police forces in detective fiction are unable to resolve crimes because "they are part of the community, which is incapable of cleansing itself," British people would be incapable of identifying or regulating their

own unlawfulness in Britain or the colonies (Dove 35). Kala's cultural and ethnic difference and Mark's willingness to accept and learn from the former character's alternative perspectives separates them from the larger British collective, allowing them to succeed in their detective work and suggesting the best means of rectifying domestic and colonial criminal issues would be to embrace a world view that is more capable of accepting and integrating the positions, strategies, and features of the various cultural and racial groups living throughout the Empire.

Operating together, these points Hill addresses in *The Divinations of Kala Persad* advocate for a new form of diverse cultural identity not restricted to the corrupt and hypocritical tenets of British imperialism. By subverting previously established character tropes of Victorian detective fiction through the Indian investigator of Kala Persad, his subsidiary partner Mark Poignand, and a collection of British criminals, Hill's narratives highlight the merits of multi-ethnic cooperation and understanding as a method of criminal policing and social critique that is superior to—and more ethical than—the previous models of oppressive and racialized governance established and implemented by imperial practices and policies. In this sense, Kala serves as a precursor for later Indian detectives of early twentieth century like Panchkari Dey's Arindam Bosu, Debendra Bijoy Mitra, and Gobindoram[5] and Saradindu Bandyopadhyay's Byomkesh Bakshi[6] who reimagined tropes and patterns of earlier Victorian investigative fiction

[5] Appearing in a total of twenty-eight narratives, "including 'Neelbashana' ('The Beauty in Blue'), 'Hartoner Naola' ('The Trick of the Cards'), 'Mayabini' ('The Mysterious Lady'), 'Manorama' ('The Enchantress') and 'Hatyakari Key' (Who is the Assassin) between the 1900s and the 1920s, Panchkari's Bengali detective stories "relied heavily on Wilkie Collins and Emile Gaboriau's construction of their respective detectives, and on the plotting of the Sherlock Holmes stories" (Pinaki 146).

[6] Preceded by several literary detectives who were modeled on European investigators operating in India, Byomkesh appeared in the periodical *Bashumati* (Pinaki 141) in 1932 as a cross-cultural hybrid "who [was the] first [Indian detective] to have a Bengali middle-class background and had no previous record of serving under the imperial forces" (Pinaki 157-158). Of the thirty-three Byomkesh narratives, "'Satyanweshi, 'Father Kanta', 'Shimonto Heera', 'Makorshar Rash', 'Arthamanartham', 'Chorabalee',

into forms better suited to addressing the developing ideas and criticisms surrounding the British Empire's colonial management of the Indian subcontinent and its people. Overall, *The Divinations of Kala Persad* represent an intersection of several ideological shifts in British culture that highlighted the social instability of the impending Edwardian Period and detective fiction's capacity to analyze, articulate, and potentially resolve those concerns that derived from an imperial society.

'Agniban', 'Upasanhar', 'Raktomukhi Neela' and Byomkesh O Boroda' were written before the Indian independence" (Pinaki 160).

Chapter 4:

The Caseload of Max Carrados: A Blind Detective's Examination and Subversion of British Disability Ideology

Disability as both a cultural construct and marker of individual identity has often served as a topic of heavy debate and scrutiny in British society. Throughout the nineteenth and early twentieth centuries, many people attempted to view disability through the perspective of various religious and scientific frameworks in order to rationalize the ableist beliefs of the Victorian Era. However, the Edwardian Period saw a reevaluation of these ideas as the rise of disabled figures like Helen Keller to international celebrity coincided with the height of the "'golden era of 'special education'" for mentally and physically disabled people (Verstraete and Soderfeldt 266). Such events not only expanded British understanding of disability but also unsettled previous Victorian prejudices against disabled identities, leading to new interpretations of disabled characters in literature. In particular, blindness generated the highest number of "popular cultural representations" since a lack of vision was assumed to produce the most obstacles in an increasingly consumer-based and industrialized society like nineteenth-century Britain (Klages 7). With disability being understood as any physical or sensory condition that prevented people from meeting the functional and ableist qualifications of the normalized Victorian able body while still allowing its bearers to be considered human, blindness could serve as the representative epitome of the numerous disabled identities that did not fall into this narrow ideological category.[7] As a result, authors such as Ernest Bramah utilized characters like the

[7] In the nineteenth century, there existed a delineation between "the blind, deaf, and simply crippled" whose conditions were still stigmatized but qualified as disabilities as opposed to "the less- or non-normalized formed of body configuration, such as dwarfism, giantism, severe obesity, excess bodily hair, microcephaly and hydrocephaly, sex ambiguities, and forms of twinism" that earned a person the distinct label of "freak" (Klages 12-13).

blind detective Max Carrados to form their analysis and critique of Victorian and early Edwardian values toward disability.

After a brief career as a farmer and later editor under British writer and humorist Jerome K. Jerome, Ernest Bramah Smith—known professionally as Ernest Bramah—introduced the first of his Max Carrados stories to the British public in 1914. Following the initial success of his Kai Lung series which relayed the adventures of a traveling storyteller in ancient China and the publication of his first stand-alone socialist dystopian novel—*What Might Have Been*—Bramah's writing shifted from fantasy and political science fiction to crime and detective literature to better analyze and deconstruct the then popularized subject of disability. While not disabled himself, Bramah manages over the course of several narratives to undermine principles of British disability ideology not only by having Carrados investigate and convict able-bodied criminals through his deductive competence but also by having the detective capitalize on his social status as a blind person to facilitate his investigative process. In turn, the embodiment of these paradoxical ideological positions—that of the authoritative investigator and the criminal or ineffectual disabled person—represented simultaneously within the same character destabilizes cultural justifications for ableist control over disabled subjects by complicating established power dynamics between such groups. For these reasons, this chapter will argue that Ernest Bramah's subversive application of disability tropes through the medium of his blind detective Max Carrados critiques and criminalizes the oppressive nature of Victorian and early Edwardian views toward disability.

One of the main means by which Bramah destabilizes popularized perceptions of Victorian and Edwardian disability is through Carrados' similarities to the stereotype of the disabled criminal. Throughout much of nineteenth and twentieth century literature, authors used

disability or disfigurement to signify criminal tendencies and behavior within individual characters (Barker and Murray 4). In particular, the figure of "the bogeyman of the thieving blind beggar" such as depicted in Henry Mayhew's *London Labour and the London Poor* (1851) was a popular Victorian example of the disabled criminal which associated debility with criminality and suggested that the illicit personalities of disabled people meant that they deserved to be segregated from—and condemned by—mainstream society (*Fictions of Affliction* 30). When Bramah first introduces Carrados in "The Coin of Dionysius"[8] the character admits to a friend to having inherited his wealth from "'an American cousin…[who] made his fortune by an ingenious conspiracy of doctoring the crop reports and unloading favourably in consequence'" to his act of financial embezzlement (6). In addition to expressing professional appreciation for the method by which the crime was completed, Carrados even notes his own culpability in the larger fraud by stating "'that the receiver is equally guilty with the thief'" (6). With this acknowledgement of fault along with his acceptance of the stolen funds, Carrados initially appears to be following the pattern of the disabled criminal whose visible affliction operates as an external indicator of his internal corruptibility.

However, as both the story and the larger series progresses, Bramah demonstrates how the same stereotypical traits that mark disabled subjects as criminal also qualify such individuals for the role of the private investigator. According to Carrados, disabilities such as blindness leave their bearers "'out of the running—[of] human rivalry'" and causes able-bodied people to perceive them as existing outside of normal society (6). This social separation through disability works in favor of the investigative process by "releasing them from the repetitive obsequies of the everyday, and authorizing their free-wheeling engagement outside rules and regimes of

[8] First published August 1913 in *The News of the World.*

power…[and] permits them to intrude, poke, sense, and irritate their way into the nether world of criminality and violent Others" (Jakubowicz and Meekosha 3-4). Essentially, being rejected from mainstream acceptance forces disabled subjects to operate and perceive their surrounding society from outside the dominant culture in a manner that is similar to—and informative of—criminal entities. This separation and accompanying insight of the disabled being parallels the detective's position as "the 'genius from the outside'" who alone can solve crimes because he or she is not restricted by the ideological, intellectual, or moral limitations of those individuals who exist within normal society (Dove 35). Carrados affirms disability's capacity to stimulate such a perspective when he claims his blindness led him to "'A new world to explore, new experiences, new powers awakening; strange new perceptions; [and] life in the fourth dimension'" ("The Coin of Dionysius" 6). In this sense, both the physical and social separation from ideologically normal human experience facilitated Carrados' induction into the perspective of a private detective, not only expanding his understanding of ableist ideological processes but also the criminal mind as well.

In turn, this criminal understanding facilitates the blind detective's investigative process. At multiple points throughout his writings, Carrados actively engages in criminal reasoning or behavior but always in the service of resolving a case or contesting a criminal adversary or situation. To determine how an unknown thief would rob a series of safety deposit boxes Carrados begins "constantly putting before himself the question: How shall I set about robbing this place" both as a means of comprehending and potentially convicting a potential thief of the future crime ("The Last Exploit of Harry the Actor"[9] 80). In "The Kingsmouth Spy Case"[10] Carrados advocates for the theft of military or political secrets among the European powers as a

[9] First published October 1913 in *The News of the World*.
[10] First published November 1913 in *The News of the World*.

practical means of maintaining continental order and security (294). Additionally, in "The Game played in the Dark"[11] the conflict resolves by having Carrados reverse the power position with the narrative's main criminal counterpart—Eustace Montmorency—and his small gang of thieves. After luring Carrados to a secluded location, Montmorency reveals his criminal intentions and threatens the detective with violence if he does not comply, all the while relying on his opponent's blindness to limit the chances of resistance ("The Game played in the Dark" 149-151). However, immediately following this exchange, Carrados imposes the restrictions of blindness on his captors by short-circuiting the room's only lamp before making his demands known while also threatening his now blinded counterparts with a firearm if they do not follow his instructions (153-54). As a result, this mirroring of his opponent's criminal actions allows him to restrain the gang until the police arrive to make a formal arrest (156). In each of these situations, Carrados' engagement with the criminalized mindset of the stereotypical disabled subject allows him to solve cases and settle criminal disputes.

In this manner, Carrados' embodiment of criminality undermines Victorian and Edwardian disability ideology by contextualizing the stereotypical traits of the disabled criminal into a natural feature of the private investigator. Within detective fiction, the investigator "understands criminals and can penetrate their most secret plans because he is so close to them" in terms of personality, mindset, and ideological flexibility (Boltanski 57). This understanding, stemming from similar characteristics, gives rise to a "sympathetic affinity" by which the detective may predict or reconstruct criminal processes in order to resolve them (Boltanski 57). By having Carrados' grasp of the criminal being develop out of the worldview produced by his disabled state, Bramah establishes a similarity between the disabled individual and the private

[11] First published December 1913 in *The News of the World*.

detective figure as the ideological and mental flexibilities of both allow them to empathize with criminal beings who operate outside of normal cultural standards. Through Carrados, the illicit staples of the disabled criminal facilitate his investigative reasoning and imply that disabled individuals possess an inherent capacity to become private detectives by virtue of the same qualities that label them as natural offenders of the law. By this logic, the ideological reasoning supporting the propensity of the disabled individual to turn criminal becomes defunct since Carrados demonstrates how these same qualities could just as likely be redirected toward preventing rather than committing crimes through the standard operations of the private detective figure.

The value Carrados' disabled perspective lends to the investigative process is reinforced by his relationship with—and Bramah's presentation of—the able-bodied private inquiry agent Louis Carlyle. At several instances throughout the series, the author makes an intentional point of establishing Carlyle's investigative competence. When first introduced in "The Coin of Dionyius" Bramah describes Carlyle as a man who "prided himself on his power of observation and the accuracy of the deductions" and is portrayed as a "quietly observant gentleman" (4) who had built a successful investigative business and solved "unchronicled scores" ("The Ghost at Massingham Mansions"[12] 161) of cases outside the context of Carrado's stories. In "The Tragedy of Brookbend Cottage"[13] Carrados even lauds Carlyle's "'subtle brain'" (49) over the narrative's "'ingenious-minded'" (49) antagonist, and even labels his able-bodied friend "'the shrewdest man in London'" (40). These comments derive from Carrados' assertion that like himself, Carlyle has "'studied criminology'" and understands and accepts that criminality is a natural but

[12] First known publication in *The Eyes of Max Carrados* (1923).
[13] First published September 1913 in *The News of the World*.

simultaneously ignored aspect of human society ("The Knight's Cross Signal Problem"[14] 17). Collectively, these descriptions initially appear to depict Carlyle as a competent investigator capable of meeting both the intellectual and deductive capabilities that distinguish the private detective from the average citizen.

However, rather than highlighting Carlyle's professional efficacy, these validations only serve to emphasize Carrados' investigative superiority. When both characters are introduced in "The Coin of Dionysius" the supposedly elite inquiry agent not only fails to recognize his old friend Max Carrados or his corresponding disability (5), but his blind companion also manages to provide the solution to a criminal case from the confines of his home with minimal information that Carlyle has failed to uncover even with his functional eyesight and extensive hours of investigation in the public sphere (8-9). This dynamic becomes a reoccurring trend across the series as Carrados "rarely met his friend without hearing the details of some new case" and subsequently provides advice, deductions, and investigative instructions that solves crimes which are too bizarre or complex for Carlyle to manage even with the multiple investigators working beneath him in his detective agency ("The Ghost at Massingham Mansion" 161). Where Carrados' skills allow him to deduce the solutions to more complicated crimes, Carlyle admits that his investigative business is more accustomed to dealing with issues of "divorce and defalcation" ("The Coin of Dionysius" 7). Regardless of the number of cases Carlyle has undertaken, their quality resides at a much lower level of complexity than those resolved by Carrados. As a result, the two characters support a one-sided relationship with the abled-bodied professional detective perpetually relying on the deductive skills of the disabled amateur investigator.

[14] First published August 1913 in *The News of the World*.

This situation critiques the ideological suppositions behind disabled stereotypes through inverting the British cultural image of the disabled subject and reframing the relationship in terms of individual investigative capacity. In British society, the disabled subject belonged to a "'defective, [and] dependent'" class whose survival relied on the support of others who subsequently used their ability to offer aid as evidence of their inherent superiority over their mentally or physically hindered counterparts (Klages 4). Likewise, the value of the detective figure is similarly determined by his or her capacity to solve crimes that the reader and the larger society lacks the skills to address (Prchal 33). In both contexts, the superior position of either the abled subject or the detective figure developed from their ability to provide a service or accomplish a task that cannot be performed by another group. By having Carrados solve Carlyle's cases in his capacity as the more effective investigative entity, Bramah undermines the stereotyped dynamic of the superior able-bodied subject and inferior disabled individual within the framework of its own ideological reasoning. With Carlyle relying on Carrados to achieve his professional success, Bramah establishes the precedent for situations where a disabled individual may invert the cultural relationship of dependence through aiding an able-bodied subject with an act or service they cannot produce on their own. In this manner, British culture's preoccupation with able-bodied superiority appears not only to be limiting their population's understanding of the multiple roles disabled people can occupy but also the ways which such individuals can improve or safeguard their shared society.

Bramah further challenges British disability ideology by having Carlyle frame his detective agency as an occupational endeavor rather than part of some larger peacekeeping effort or act of personal interest. After Carlyle loses his job as a lawyer, he admits to starting the agency only because he "'had to do something for a living'" ("The Coin of Dionysus" 7). While

detailing his investigative process to Carrados, Carlyle states that such acts are "'something [he does] for my money'" ("The Knight's Cross Signal Problem"[15] 18) which is a stance one of his clients confirms when he wonders "'Why don't he [Carlyle] *do* something for his [Carlyle's] money?'" (21). Bramah even suggests Carlyle's chief reason for repeatedly consulting Carrados is financial when he states that the inquiry agent's "practice had increased vastly since the night when chance had led him [Carlyle] into the blind man's study" ("The Ghost at Massingham Mansions" 161). These descriptions are especially relevant when considering Victorian and Edwardian views toward disabled people's viability as economic entities. British society frequently considered the disabled man as a figure that "either is tied to the domestic sphere or else roams the streets without a regular workplace, and that he does not, in the eyes of the public, 'make' (earn) money but begs" (*Fictions of Affliction* 94). Outside of their role as financial dependents, disabled people were not expected to be involved in—much less contribute to—the economic process as their mental or physical differences supposedly excluded them from regular occupational procedures. By linking Carlyle's financial success to the blind Carrados, Bramah disrupts this ideological presumption and presents a means by which the disabled subject may function within a public economic sphere. Under this interpretation, the ableist view of economic viability appears not only restrictive but also inaccurate as Carrados' evident status as a monetary resource and Carlyle's role as the recipient of the former character's investigative prowess proves that commercial success is not contingent on ideologically normal attributes.

To reinforce the value of unconventional bodies and forms of labor, Bramah dedicates much of Carrados' investigative process to highlighting the practical applications of alternative methods of criminal detection. Throughout the series, the blind detective largely forgoes more

[15] First published August 1913 in *The News of the World*.

traditional means of visual detection and instead utilizes other usually less prioritized senses to accomplish his work. In "The Coin of Dionysius" Carrados determines the authenticity of a counterfeit coin when he "touched it with his tongue" (8), while in "The Tilling Shaw Mystery"[16] he repeats the process by tasting a burned piece of paper that proves a blank shot was fired at a murder scene (108-109). At several points, Carrados uses his "light, unerring touch" on evidence and various objects to gain insight into various crimes (108). Likewise, in "The Last Exploit of Harry the Actor" Carrados claims the virtues of hearing and smell as criminal surveillance methods and proves the worth of both senses when he uses smell to detect the glue holding together a bank robber's disguise (78-79) and hearing to notice the thief's "'psychological pause'" to a particular phrase, exposing the latter character's nationality and criminal identity (92). These types of moments are not only frequent across Carrados' narratives but also used to showcase the detective's investigative superiority over his nondisabled counterparts who despite having access to these same senses allow them to remain underutilized at the expense of professional success and public security.

In this manner, Bramah critiques one of the larger oversights in disability ideology that developed during—and continued after—the Victorian Period. Because able-bodied British citizens viewed disabled subjects as inferior, they often failed to recognize that "Living at odds with your culture…almost always catalyzes the development of mental, emotional, physical, and social capabilities, including exceptional problem-solving skills" ("Working (with) the Rhetoric of Affliction" 43). Essentially, the restrictions placed on the disabled subject by a society that was unwilling or unable to accommodate them forced such individuals to adapt and cultivate alternative methods of interacting with the surrounding cultural and physical environment. In

[16] First published November 1913 in *The News of the World*.

turn, these adjustments to normalized behaviors could produce a functional or even more effective means of addressing regular tasks or issues that more conventional approaches might not be able to resolve. Given that Carrados' multi-sensory approach was only put into practice after the receiving of his disability and outperforms the efforts of the sighted Carlyle and several able-bodied police detectives, the blind investigator's effective modifications to regular investigative methods prove the potential value of contributions that could be made by disabled individuals. By being forced to operate outside of normal social or physical parameters, disabled individuals possess the motive and means to deconstruct and exploit the cultural and corporeal world around them.

Bramah further emphasizes the functionality of disabled adaptation through Carrados' social leveraging of blindness during his investigations. In the nineteenth century, blindness "was considered the more 'pathetic' form of disability" when compared to other debilitations affecting the British population (Klages 7). As a result, "blindness became the form of disability producing the most sympathy and compassion" with the able-bodied majority recognizing and treating blind people as the "most pitiable" of subjects (Klages 22). As a result, the "disabled body could serve a useful social role of eliciting an empathetic response from an observer and reminding an audience of their Christian duty to respond to suffering with compassion and care" (Klages 71). Being aware of the culturally instilled inclinations toward his disability, Carrados exploits these programed responses to gather evidence and manipulate suspects. When Carrados must explore a building to prevent an impending murder, he purposefully "stumbled over a mat and almost fell" before revealing his blindness to the previously recalcitrant owner who apologizes and offers to guide him through her home ("The Tragedy at Brookbend Cottage" 44-45). Carrados also tricks a suspect into insulting his eyesight before disclosing his disability and causing the target to

apologize and his wife to fall "speechless with indignation on her husband's behalf" before both submit themselves to the detective's questions in recompense for their inappropriate behavior ("The Mystery of the Poisoned Dish of Mushrooms"[17] 150). Carrados even manages to escape a hostage situation by capitalizing on his captors' "sympathy" for "'the poor blind gentleman [Carrados]'" and their leader's reluctance "'to contemplate the necessity of two able-bodied men having to use even the smallest amount of physical compulsion toward one who is blind and helpless'" ("The Game Played in the Dark" 149-150). To this degree, Carrados' intentional display of blindness not only exposes how the British cultural views toward disability leave able-bodied people open to exploitation but also how disabled people can potentially capitalize on normally limiting ideological beliefs.

Likewise, Carrados' strategic application of blindness not only exists as a solitary tactic but rather as a singular expression of a larger pattern of social awareness and maneuverability implemented by members of the wider disabled population in the Victorian Era, the Edwardian Period, and beyond. The blind detective's use of disability can be viewed as a form of masquerading where disabled individuals choose not to conceal their disabilities but rather "display their disability by exaggerating it" (Siebers 4). The purpose of this performance is to enact a form of cultural or social control by placing the "*expectations and prejudices about disability in service of disabled people*" (Siebers 11). Being aware of the cultural expectations and stigmas set against them because of their greater understanding of their surrounding ideological system as disabled subjects, individuals like Carrados can use such overstated expressions of debilitations to stimulate targeted responses from their less socially cognizant able-bodied audiences. The blind detective's most obvious admission to utilizing this practice

[17] First known publication in *The Eyes of Max Carrados* (1923).

appears in a threat he makes to a band of criminals. After the leader of the gang alludes to the legal and social repercussions of Carrados killing them, the blind detective claims that:

> If you [an abled bodied person] kill me [a disabled person] you will be hanged for it. If I kill you I shall be honourably acquitted. You can imagine the scene—the sympathetic court—the recital of your villainies—the story of my indignities. Then with stumbling feet and groping hands the helpless blind man is led forward to give evidence. Sensation! No, no, it isn't really fair but I can kill you both with absolute certainty and Providence will be saddled with all the responsibility. ("The Game Played in the Dark" 153).

With this brief response, Carrados both details and deconstructs an ideological script constructed about—and retailored for—the disabled subject. Relying on the able-bodied public's acceptance of disabled dependency, the blind detective admits to being able to masquerade as a weakened victim with an overt display of debility to capitalize on the religious sympathy of a jury in order to avoid criminal conviction. Moreover, in acknowledging his ability to murder with impunity solely by virtue of disability, Carrados concedes to possessing an advantage over his able-bodied counterparts that "'isn't really fair'" ("The Game Played in the Dark" 153). By masquerading as excessively debilitated subjects, the true identities of disabled people "become even more invisible and vulnerable" as they are further concealed beneath the cultural stereotype (Siebers 6). As a result, the true agency and intentions of disabled subjects like Carrados remain unnoticed, granting these individuals the ability to empower themselves through appearing to substantiate the same cultural beliefs that would usually restrict them. In this way, Bramah suggests the tenets supporting disability ideology are not only inconsistent with the capabilities and conditions of actual disabled people but that the abled population's acceptance of their

cultural reasoning allows for the exploitation and ultimate refutation of their underlying premises.

Ironically, Carrados' masquerade of blindness operates by exploiting the gaze's role in the identification and subjugation of disability. Because disability "resides in the social and cultural environment rather than in the body…one way in which disabling takes place is through intense looking: the gaze and the stare" (Hingston 7). Given that the compulsion to stare is motivated by "the disruption of constructed norms," the attention on a disabled subject by an able-bodied observer is used to acknowledge the deviance and stigma associated with the disabled body (Hingston 165-166). For the able-bodied characters in Bramah's narratives, focusing on Carrados because of his blindness is an act of ideological affirmation that asserts their position within the cultural hierarchy through their command of—and their right to—the gaze. However, even as a person is designated disabled by another's gaze, "the observer themselves become disabled in their reactions to the impaired person" since the act of categorization does not recognize "the dynamic process of group creation and maintenance" (Blank and Kitta 6). By classifying Carrados as disabled, the able-bodied observers cannot conceive of him acting outside of the cultural limitations of his static demographic. In turn, Carrados' masquerade capitalizes on this trend of willful ignorance by allowing him to become an intentional target of the gaze that in attempting to label its target as disabled makes the observer less able to counter or predict the detective's strategies and actions. Within this arrangement, Carrados' blindness serves as an asset while the functional vision of his able-bodied counterparts operates more like a disability.

In the rare instances when able-bodied individuals appear to recognize disabled ability or expertise, their acknowledgments are undermined by their ideological views connecting

disability to the supernatural. In addition to being the most dominantly depicted disability in British literature, blindness was often shown to endow its "bearer[s] with very special abilities" that allowed them to survive in their respective settings through inexplicably heightened instinctual or intellectual capacities (Zola 489). Historically, these mysteriously impressive skills of the blind were explained by the disability's association "with mysterious otherworldly power" (Klages 10). Because previous able-bodied populations lacked the ability—or desire—to understand how disabled individuals could perform various tasks without the benefit of sight, the achievements or actions made by a blind person could only be ascribed to the possession of some supernatural power. Carlyle demonstrates this point by categorizing Carrados' deductive, spatial, and observational capacities as an expression of a "'superhuman sixth sense'" ("The Last Exploit of Harry the Actor 77). Mundane task such as determining a person's presence in a room is deemed "'Extraordinary'" ("The Mystery of the Poisoned Dish of Mushroom" 129) and clues or observations are often "divined" ("The Clever Mrs. Straithwaite"[18] 70) rather than simply inferred. According to the reasoning of Carlyle and other able-bodied characters in the series, the disabled Carrados can only operate in his field and in his daily life because of his possession of an inexplicable preternatural ability. In turn, this type of arrangement not only served to further reinforce the idea that blind people were culturally or spiritually different to their able-bodied counterparts, but it also denied disabled individuals their own agency by ascribing their successes to miraculous or mystical forces.

Bramah undermines this cultural assumption by basing Carrados' presumedly supernatural abilities on the explainable and precedented skills of blind people who existed in the real world. Carrados' opening display of determining a coin's authenticity by touch and sending

[18] First published September 1913 in *The News of the World*.

Carlyle "groping" for support out of shock in response is based on historical examples ("The Coin of Dionysius" 9). The *Biography of the Blind* published in 1820 iterates the cases of Nicholas Saunderson who despite being blind could not only distinguish genuine Roman metals from forgeries but could also judge the layout and contents within a room or his immediate area by changes of sound or shifts in the air much in the same way as Carrados does (Introduction 7). Margaret M'Avoy, a blind woman born in the early nineteenth century Liverpool, was reported to been able to "decipher the forms of letters in a printed book or clearly written manuscript with her fingers' ends" in a manner reminiscent of Carrados' style of reading newspapers (Introduction 14). Even Carrados' physical exploits listed in "The Virginola Fraud"[19] (23) find credence in the biography of John Metcalf, a blind man from Knaresborough, who even with his disability "made a reputation as a pugilist…[and] became an expert swimmer, diver, horse-rider and, indeed, an adept in country sports generally" (Introduction 11). There are even several nineteenth century accounts of blind professionals such as Dr. Henry Moyes who lectured on topics of chemistry and optics, proving that disabled people like Carrados were fully capable of thriving in fields like science or criminal investigation which required robust mental effort (Introduction 7).

For every action Carrados takes that Carlyle or other able-bodied characters label as unnatural or unique, there exists a real-world parallel confirming that a person with a similar disability could replicate the same act. With this understanding and the multiple pieces of historical evidence, Carrados' fictional actions throughout the series appear impressive but not impossible. Both the chronicled ubiquitousness of disabled people's feats and their imitable quality demonstrated by Carrados prove that the past, the then present, and the potential future

[19] First published December 1913 in *The News of the World*.

generations of blind and disabled groups all possess a similar capacity to function and thrive even with their respective debilities. By this logic, the stereotype of supernatural attributes allowing for disabled people's achievements becomes invalidated as the girth of secular examples provide logical explanations for previously stereotyped mystical powers. By having Carrados mirror the actions of notable blind people, Bramah relocates agency back to the disabled individual, normalizing the developing social concept of the empowered disabled person and disrupting able-bodied characters' attempts to contextualize disabled individuals' accomplishments into ableist reasoning.

When Carrados reveals these irregularities within disability ideology to able-bodied people, their reactions confirm an adherence to established cultural beliefs that leave their professional efforts hampered and their society vulnerable to criminal activity. Carlyle's responses to Carrados' investigative efficiency underscore this effect. At multiple points throughout the series, the able-bodied detective is consistently irritated by his disabled friend's deductive prowess and assumption of social authority in their casework. When a client defers to Carrados in "The Tragedy at Brookbend Cottage" due to the character's superior reputation as a detective, Carlyle "impart[s] a hurt significance into the operation" (36) and remains under "the burden of his ruffled dignity" (39) at having his power as an investigator be subverted by a blind man. Carlyle also admits to nursing "an indulgent annoyance against the occasional perversity of Max Carrados" as the latter character denies him the "satisfaction" of enacting the role of the informed expert explaining the particulars of judicial procedures to a presumed novice ("The Mystery of the Poisoned Dish of Mushrooms" 141). In both cases, Carlyle's aggravation stems from Carrados' breach of ideological protocol as the latter character denies his able-bodied

counterpart his customary social position as the superior being charitably aiding or instructing the less capable disabled subject.

Moreover, Carlyle takes active steps to assert his culturally presumed dominance to Carrados and himself by identifying as well as relishing the seeming inaccuracies in the disabled character's investigative faculties. In "The Last Exploit of Harry the Actor" Carlyle discounts his friend's suspicions based on the visual traits of a dubious character that the blind man was not able to see as "'a ridiculous mare's nest, bred in the fantastic imagination of an enthusiastic criminologist" (76) and acts "waggish" (80) when Carrados' prediction of an imminent bank robbery initially appears unfounded. The inquiry agent continues to doubt and critique his disabled friend's capabilities because as Bramah describes "it was not his [Carlyle's] custom to dwell on any topic that involved an admission of inadequacy" so the ideological implications of each case he solves with Carrados can be dismissed ("The Mystery of the Poisoned Dish of Mushrooms" 129). In turn, it is Carlyle's refusal to adopt a perspective of ideological flexibility that prevents him from achieving the same level of investigative prominence as Carrados. Because of his desire and efforts to maintain the cultural hierarchy between abled and disabled peoples within his own mind, Carlyle remains a static character throughout the series and is consistently outperformed by his disabled companion. In this manner, Carlyle's cognitive stagnation illustrates the negative implications of rejecting evidence that contradict cultural beliefs as individuals who fail to accept reality not only diminish their ability to accurately observe it but also must increasingly rely on other more culturally perceptive figures to protect themselves and others from criminal enterprises.

By contrast, Carrados is not only able to utilize repressive ideological views of disability to his advantage, but he is also willing to operate within the deluded cultural frameworks of his

able-bodied counterparts. In “The Knight’s Cross Signal Problem” Carrados both identifies and demonstrates a propensity to maneuver within able-bodied people’s ideological rationalizations when he invites Carlyle to “‘Come to dinner on Sunday and pour the vials of your ridicule on my want of success’” (19). Likewise, after showing unexpected insight into one of Carlyle’s investigations, “Carrados assumed the air of mild deprecation with which he frequently apologized for a blind man venturing to make a discovery” (“The Clever Mrs Straithwaite” 53). With these two expressions, Carrados exposes his understanding of the compensatory methods of ideological reasoning exercised by his able-bodied counterparts even as he critiques them. In each instance, the blind detective infuses Carlyle’s distress at his breaches of cultural standards with humor, mocking the able-bodied character’s reactions in such a way that acknowledges the infringements even as Carrados manipulates his friend into accepting them. Not only is the blind detective aware of his actions, but in these moments, he actively exposes his misappropriation of cultural views to one of the very people manipulated by them.

This approach runs counter to the principles of passing which instruct members of disenfranchised groups to assume the likenesses of higher social classes to achieve individual advancement. In adopting this strategy, though, passers preserve the social hierarchy by framing “the dominant social position as simultaneously normative and desirable” while their own becomes unattractive and inferior by comparison (Siebers 5). Carrados’ blatancy and overidentification as a member of a disenfranchised group represents an inverted form of passing where the professional and social success from broadcasting his disability makes him more effective and influential than his able-bodied counterparts. In this manner, Carrados undermines the British social structure by presenting the advantages of occupying the conventionally lower position of a disabled subject and highlighting the intellectual limitations of the able-bodied

population. Because of the need to retain their place within the social order, able-bodied individuals like Carlyle cannot acknowledge the kinds of discrepancies Carrados perpetrates against the prevailing culture. Within this space of ideological rigidity, the able-bodied subject is unwilling or unable to confront the disabled subject's analysis and manipulation of the culture since to recognize either would acknowledge the inherent artificiality and fragility associated with the dominant social hierarchy. To maintain their assumed ideological position, able-bodied people like Carlyle would have to disregard the efforts of disabled individuals to subvert it, leaving the former group open to exploitation by the latter.

Even Carlyle's name along with his relationship opposite of the blind Carrados alludes to the subversion of British disability ideology within Bramah's writings. The series' Louis Carlyle shares his surname with the Victorian writer and philosopher Thomas Carlyle who among his many achievements served as the inspiration for the popular nineteenth century literary figure known as the physically strong and emotionally restrained "muscular hero" (Bourrier 54). Moving throughout the nineteenth century and into the next, this character gave rise to the common narrative trope of pairing a physically strong and able-bodied man with a weak or disabled man as a means of establishing the cultural roles and responsibilities of each type of person within British society and literature (Bourrier 124). While the strong character reinforced British notions of ableist superiority and disabled dependence, the weak character served to normalize and validate the actions and traits of their able-bodied counterpart through their evident—and inferior—difference. However, because of the rich interiority and emotional depth associated with disability, many authors located the weak character in the position of narrator (Bourrier 3). This inherent passivity accompanying the role of observing a more active character reinforced the ideological belief in disabled inferiority.

Within Bramah's writings, though, the narrative dichotomy between the strong and weak man is reversed both in terms of their literary roles and their ideological implications. While Carrados' stories are told through the limited third person view, this perspective is primarily channeled through able-bodied characters like Louis Carlyle who relay the exploits and triumphs of the disabled detective even as they highlight his physical differences from them. Bramah further emphasizes Carrados' usurpation of the muscular hero role by underlining the "unrestricted scope of his amusements" which include such athletic activities as punting, boxing, fishing, and a host of others ("The Virginiola Fraud" 23). This list of hobbies holds special significance given that it was the weak man's inability to perform such physical feats that relegated him to the position of narrator in addition to labelling him as the inherent inferior to the able-bodied protagonist. However, the fact Carrados manages to engage in these behaviors despite his blindness suggests that disability does not necessarily exclude an individual from physical activity. Operating under this realization, competency rather than physicality becomes the determining factor of a character's social value in narratives involving able-bodied as well as disabled individuals. Under this inverted arrangement of the strong and weak man relationship, the Carlylean model of heroic behavior becomes an expression of outdated Victorian ableist values as the disabled subject accomplishes the tasks that the able-bodied observers are too passive or ineffectual to resolve. As a result, disability becomes synonymous with strength while the able body exemplifies weakness.

This trend of critiquing British disability ideology through literary subversion also takes shape through Bramah's representation of the Gothic. Throughout his writings, Gothic elements appear in conjunction with Carrados' investigations. The Gothic theme of labyrinthine constructions (Sage 146) can be seen in "The Tragedy at Brookbend Cottage" through Carrados'

efforts to blindly navigate a house "full of passages and inconvenient turnings" (45). Likewise, "the expectation of the supernatural" (Sage 146) appears in the "'haunted'" (168) apartment featured in "The Ghost at Massingham Mansions." Meanwhile, Bramah's most Gothic narrative—"The Secret of Dustan's Tower"[20]—takes place at "'a moated residence built in the baronial style…dating from the 14th century'" (92), investigates a curse afflicting "'an ancient country family'" (94), and includes a "'castle maniac'" (112) who terrorizes his female relatives. In addition to its use of the supernatural, this narrative incorporates the Gothic motifs of victimized women, the application of confined spaces like castles and dungeons (Sage 146), the horror of insanity (Small 199), and alludes to renditions of earlier Gothic forms that set their tales in rural or medieval locations such as "isolated feudal castles" (Warwick 102). In turn, the appearance of these multiple Gothic elements across Bramah's series holds significance not only because they position the Gothic to be interrogated through the medium of detective fiction but also because of the former genre's representation of disability.

In addition to its long association with crime and detective fiction, the Gothic genre has also supported a thematic relationship with the concept of disability. Both the Gothic fiction of the nineteenth and twentieth centuries "openly plays on the fear of disability" by imparting a sense of horror onto an impairment "because it has been escaped, [or] left in the past" and cannot by inflicted upon the fictional protagonist in the narrative or the reading audience in the real world (Couser 204). In terms of the Gothic, disability would serve as either a horrific fate suffered by unfortunate characters or as an outward manifestation of supernatural or secular evil operating in the story. Under these circumstances, disability was an issue to be combatted, overcome, or left unacknowledged by the larger society since its very existence challenged

[20] First published November 1913 in *The News of the World*.

notions of both personal identity and British modernity. Moving into the twentieth century, disability reflected the Gothic anxiety surrounding British society's attempt "to map the unfixable borders of desire, identity, psyche and knowledge" (Rowland 136) by questioning how identity related to a human body that was already "being negotiated in response to rapid changes in industry, technology, and medicine, in social and economic class structures, and in religious doctrine and practice" (Hingston 12). Within this confusion, the presence of disabled or deformed bodies caused both the faculties of professional interpreters like lawyers, doctors, and detectives as well as the larger ideologies that informed their deductions to become suspect (Hingston 162-163). Disability served as a destabilizing and—in the context of detective fiction—a criminal force that threatened societal safety by undermining established ideological structures.

By integrating the Gothic into his writings alongside a disabled detective, Bramah primes his narratives to critique these literary representations of disability. One of the more evident examples of this process takes shape in the more complex image of disability depicted in "The Secret of Dustan's Tower." Described by one of the story's own characters as "'a full-blooded, old haunted house mystery,'" ("The Secret of Dustan's Tower" 94) the story follows Carrados' investigation into the hereditary curse of an upper-class, country family whose bloodline has been corrupted by several incestuous couplings leading to the emergence of mental disability within their lineage. The most evident expressions of this familial trait appear in Edith Aynosforde's disability which leaves her "'on the borderline of imbecility'" and her brother Dustan Aynosforde whose illness turns him into a "'castle maniac'" influenced by "'Moral atavism'" caused by the traits he inherited from his Druidic ancestors ("The Secret of Dustan's Tower" 112-113). While Dustan embodies the conventional Gothic mode of disability, Edith and

Carrados complicate the stereotype by actively working against his criminal designs. After Edith attempts to protect Carrados by warning him to leave her familial property in order to avoid her brother's anger (110), the blind detective deduces Dustan's plans to murder his elderly relative and orchestrates his arrest (120). Despite sharing the same ancestry as her brother and supporting a mental illness of her own, Edith's disability does not incite her to crime any more than Carrados' blindness does, proving that there is no correlation between mental disability and criminal activity. These parallel efforts of the mentally disabled Edith and the physically disabled Carrados against the criminally unstable Dustan illustrate the variety of positions the disabled subject can occupy outside of the limited parameters of the oversimplified Gothic form. Under these circumstances, disability no longer becomes indicative of Gothic malevolence but instead simply operates as an additional feature of divergent cultural and literary identities.

Likewise, Bramah's subversion of Gothic themes related to disability continues in his presentation of British degeneration. Building on the insecurity of bodily and cultural identity evident in the Edwardian Period, the fin-de-siecle Gothic operated as part of the discourse surrounding the subject of social deterioration (Smith 66). Much in the same way the Gothic aligned disability with criminality identity, degeneration operated under the principle that "deviance from the biological norm" indicated a "defect in moral character" and often led to deformed or disabled subjects being likened to a class of animals or sub-humans (Wilson and Lewiecki-Wilson 13-14). Such moral or physical deviance was indicative of the biological degeneration of the British people that threated their ideologically superior position within the evolutionary hierarchy. In both the nineteenth and twentieth centuries, much of Gothic's horror was based on a similar "fear of the primitive (or uncivilized past)" that mirrored the same concerns surrounding social degeneration (Ridenhour 8). The Gothic phenomenon of shifting

between human and bestial features in human characters undermined any claim of distinction between the two groups, suggesting that widespread degeneration was not only possible but also likely (Botting 190). Both the cultural trend of degeneration and the literary genre of the Gothic tapped into underlying social concerns that then modern human beings were not so removed from their more primitive ancestors and that lingering ancestral traits could overthrow modern progress with feral disorder. With mental and physical disabilities serving as both evidence and expressions of these fears, degeneration theories and Gothic narratives further rationalized the stigmatization of disabled people.

Bramah counters this perspective by locating signs of degenerative primitivism in a variety of characters. In addition to identifying Dustan's "ovine features" ("The Secret of Dustan's Tower" 110) and "apeish malignity" (113), Bramah also likens an academic professor to "an infuriated animal" in part because of his "notoriously hircine appearance" ("The Last Exploit of Harry the Actor" 86). In "The Virginiola Fraud" he describes two middle-class professionals as an "elephant" and a "jaguar" while their bidding war in the middle of an auction is viewed as "the efforts of some unwieldy pachyderm to shake off the attack of a nimble carnivore" (28-29). Even Spinola—Bramah's fictionalized rendition of the famous mathematician and mechanical engineer Charles Babbage—is shown "purring" like an animal ("The Ingenious Mr. Spinola"[21] 251) and embodies "a curious blend of serpentine innocence and dove-like cunning" ("The Ingenious Mr. Spinola" 255) as he scams gamblers to perform his experiments to develop a rudimentary computing machine. With these examples, Bramah highlights moral and physical degeneration not only in criminals, but in a number of victims, academics, and middle-class professionals across multiple levels of the social hierarchy,

[21] First known publication in *The Eyes of Max Carrados* (1923).

implying that degeneration is not exclusive to lawbreakers, disabled people, or any one class in particular. The fact that Carrados resolves these characters' corresponding issues further distances the concept of disability from degeneration given that as a blind person, the detective would be likely to exist in a degenerative state. Not only does Carrados' state of being operate in opposition to ideological precedents around disability and degeneration, but it also demonstrates how disability can contribute to the process of identifying and exorcising occurrences of degeneration in able-bodied and disabled subjects alike.

Likewise, this critique of disability's ideological association with degeneration extends into Bramah's depiction of British masculinity. According to several late Victorian and Edwardian theorists, one of the chief causes—and symptoms—of social degeneration was the failure of the British male populace to embody the conventionally masculine qualities and values of the earlier nineteenth century. Prior to the turn of the twentieth century, "features such as strength, determination, and rationality, and their association with the public sphere of business and work" served as the foundation of masculine British identity and "stood in opposition to their respective counterparts, [which were] perceived as female" (Schneider 147-148). However, with the approach of the Edwardian Period, British men became "degenerate and effeminate" as they adopted an attitude of "submissive debility" toward British women who were "becoming deviant and masculine" in response (E. Miller 157-158). This subversion of gender roles led to men expressing traits such as passivity, emotionality, and economic dependence that were traditionally—and sometimes derogatorily—associated with women and the feminine. Moreover, these same features were similarly presented in relation to the disabled body as the "crippled male embodied traditionally feminine virtues" (Bourrier 2) through such characteristics as their "susceptibility to feeling" (Bourrier 13) and "Physical vulnerability" ("Embodying Affliction in

Nineteenth-Century Fiction" 64) that situated them in a state of infantilized and economic dependence on others which signaled an overall lack of manliness. In this manner, both degenerate and disabled men existed as feminized subjects through their failures to express ideologically masculine behaviors and their submission to women who occupied positions of deviant authority above them.

Instances of weakened and feminized men appear frequently throughout Bramah's writings but only in connection to able-bodied characters. In "The Clever Mrs. Straithwaite," Carrados confronts the criminal Stephanie Straithwaite and her passive husband Teddy Straithwaite who is described as expressing a "lazy indifference" (63) toward his wife and admits that their attempt at fraud "'was Stephanie's strategy and I [he] was under her orders'" (67). In turn, Teddy frames this occurrence as a larger pattern of his "'tacit acquiesce'" to his wife's marital authority, reaffirming his feminized position as the more submissive marital partner who relies on the work of others to improve his financial situation ("The Clever Mrs. Straithwaite" 72). Similarly, "The Comedy at Fountain Cottage"[22] presents another feminized male figure through the character of Roy Bellmark. In addition to being unable to front the capital necessary to join a private business venture and find work outside the home, Roy is described in conventionally feminine terms as "'so soft-hearted, [and] so kind'" ("The Comedy at Fountain Cottage" 126-127). While not criminal, Roy occupies the position of an overly emotional financial dependent who fails to succeed in the public sphere and is reliant on his wife's connection to Carrados to resolve the criminal interests and economic circumstances surrounding their home. Even the character Philip Loudham in "The Poisoned Dish of Mushrooms" is linked to degenerate effeminacy of late Victorian decadence (E. Miller 157) through his status as an

[22] First published in October 1913 in *The News of the World*.

impoverished artist who is living off the work of his sister and having an affair with a married woman that he cannot financially support ("The Poisoned Dish of Mushrooms" 139). In each of these instances, able-bodied men express various feminine traits of submissiveness, emotionality, and financial dependence or inadequacy and are regularly counterposed against—or reliant upon—deviant or capable female characters that fulfill the masculine roles of asserting dominance and providing investigative or economic support for their male partners.

By contrast, Carrados' character counters these feminine traits. In addition to his conventionally masculine physicality, independent financial security, and active career in the public sphere as a private detective, Carrados is often dissociated from the effeminate emotionalism usually assigned to degenerative or disabled men. Bramah regular describes the character as having a "'placid, unemotional face'" ("The Comedy at Fountain Cottage" 121) and operating with "unmoved composure" ("The Kingsmouth Spy Case" 292) that distances himself from displays of feminine sentimentality or excessive feeling. Even Carrados' status as an investigator orients him toward the masculine since the role of literary detective figure is structured as "'a kind of father-image'" (*The Edwardian Detective* 20). The power to dominate readers and characters alike while also passing judgement on criminal activities would operate under a traditionally masculine purview that Bramah manages to reinforce when Carrados' assessment of Teddy's criminal actions is conveyed through a "paternal shake" of his head ("The Clever Mrs. Straihtwaite" 72). In this way, the fact Carrados' disability facilitates the same investigative processes that determine his underlying status as a culturally masculine entity not only suggests there is no inherent connection between stereotypically feminine and disabled identities but also that disability can contribute to masculine development.

Carrados expands on this idea by nullifying the effects of degenerative effeminacy in able-bodied male characters over the course of his investigations. After Carrados allows Teddy to avoid prosecution for involving himself in Stephanie's criminal designs, the latter man reaches the conclusion that he will one day be able to resist his spouse's control over him, which "'will mark [the end of] an epoch'" when he will reclaim the masculine position of the authoritative husband over the submissive wife ("The Clever Mrs. Straithwaite 72). Meanwhile, in "The Comedy at Fountain Cottage," Carrados directs Roy Bellmark in an act of physical labor that results in unearthing a cache of buried money which allows him to achieve financial independence and engage in the masculine role of entering the working public sphere as a private business owner (133-134). Carrados similarly helps Philip Loudham regain some of his masculine authority by proving his innocence of a murder charge and allowing him to inherit wealth from the deceased that he uses to both support himself and his sister and claim the eventual role of husband and chief financial provider of his lover and future wife ("The Poisoned Dish of Mushrooms" 139). After each interaction with the disabled Carrados, the formally feminized able-bodied characters reclaim conventionally masculine attributes and the deviant female characters are returned to the traditionally submissive position beneath their male partners. In this manner, disability as the component facilitating Carrados' detective work—and by extension his effects on his able-bodied male counterparts—serves as the main means by which men may regain masculine identity. By this logic, disability no longer operates as a marker of effeminate degeneracy but rather as an instrument for reestablishing masculinity in British men.

Similar to his presentation of degeneration, Bramah also highlights the instability of British institutions related to the treatment and care of disabled subjects. In the Victorian Era and

Edwardian Period, the structural apparatus for disability was composed of an interconnected network of institutions that included several "medical, legal, social service, religious, and educational systems, all of which tend[ed] to objectify the disabled subject" under the ideological premise of able-bodied operated establishments offering charitable aid to inferior disabled people (Wilson and Lewiecki-Wilson 11). However, in Bramah's writings, major cultural institutions and the individuals who represent them often appear as easy targets for criminal activity. In "The Last Exploit of Harry the Actor" the list of the titular thief's victims includes a businessman, an academic professor, and a member of the British clergy who stored their valuables in a bank known as "'The Safe'" that is regarded "'almost as a national institution'" (79). In "The Virginiola Fraud" a similarly prestigious auction house—Gurnard's—catering to middle- and upper-class aristocracy and professionals is defrauded of the goods under its care despite the institution's respected reputation (34). Over the course of these cases, representations of the financial, educational, and religious structures that abuse, exclude, or claim superiority over disabled subjects find their security compromised and institutional power undermined.

This exposed instability extends into—and reflects—a growing concern at the turn of the twentieth century surrounding the practical capabilities of both cultural institutions and the able-bodied British citizens who occupied their ranks. At the end of the Victorian Era and throughout the Edwardian Period, part of the concern over degeneration stemmed from fears that a lack of adaptive skills among the British populace would lead their systematic institutions and the larger nation to societal ruin (Doat 16). Evidence of such structural vulnerability appears in the preoccupations that the Safe and Gunnard's both give to their public images. While the bank manager resists Carrados' instructions to contact the authorities on the basis that "'To call in the police and publish everything would ruin this establishment—confidence would be gone'" and

“‘That would be a disastrous course for an institution that depends on the implicit confidence of the public’” (“The Last Exploit of Harry the Actor” 90), an employee of Gunnard’s auction house refuses to report the possibility that a crime has even been committed “‘in his jealousy for the firm’s reputation, [which] starts with the conviction that it is impossible for us [the auction house] to be victimised’” (“The Virginiola Fraud” 35).

Where the bank manager’s statement confirms that institutions hold no inherent authority but claim power through ideological belief that can be dismissed by the same people who supply it, the auctioneer’s reluctance to risk his institution’s ideological standing increases the likelihood of a lone criminal’s success against a large-scale organization. In turn, the employees of the bank and auction house are respectively depicted as “helpless” (“The Last Exploit of Harry the Actor” 90) and “‘babes’” (“The Virginiola Fraud” 26) who are incapable of preventing or resolving the damage done to them and their institutions. In both cases, the power of each institution is not only a fabrication supported by ideological precedents that cannot defend against real-world threats, but their only means of compensating for their systematic weakness is through employing the investigative skills of a blind detective. By this logic, any institution’s claim of authority over disabled subjects becomes suspect as fallible, disabled ideology rather than practical realism serves as the foundation of cultural power. Simultaneously, Carrados’ successful involvement implies that organizations could benefit from the less ideologically constricted perspective of disabled subjects. Through this method, the vulnerabilities of such institutions could be supplemented in a way that would improve security and adjust institutional practices to better confront evolving threats and adapt to previously ignored cultural perspectives.

More direct evidence of this idea appears in Bramah's presentation of Carrados' only reoccurring female criminal, Nina Brun. First introduced in "The Coin of Dionysius" at the center of an international coin forging racket and again in "The Game played in the Dark" as part of an aristocratic robbery scheme, Brun fits the image of a twentieth-century New Woman criminal. Within both narratives, Brun displays an expertise over her own visual representation that facilitates her criminal endeavors. In order to steal a number of rare coins for the purposes of developing counterfeits, Brun adopts the role of "'an Anglicised French parlourmaid'" who possesses such an "'innocently angelic face as to disarm suspicion'" in her male victims ("The Coin of Dionysius" 12). Meanwhile, to disguise herself against public scrutiny while traveling in London, Brun changes her appearance to "a plainly, almost dowdily, dressed" Italian woman with "swart" features, an "incipient moustache" and a "disfiguring rash" on her face ("The Game played in the Dark" 143). This alteration and utilization of exterior features reflects the propensity of female criminals to succeed in unlawful endeavors through the use of "disguise, passing, cross-dress, or cosmetics" at the turn of the twentieth century (E. Miller 14). Essentially, women of the late Victorian Era and Edwardian Period were instructed by consumerist ideology that "to be looked at can be a form of power," and the female criminal exemplified this idea by using her appearance to enter—and influence men in—the public sphere (E. Miller 19). In this manner, female criminals such as Brun posed a newly developed societal threat that operated through their command of the visual and its connection to dominant ideological patterns.

Embedded in this theory was the belief that the ideological schemas men held toward women were not only shaped by visual cues, but also that these stereotypes could prevent male investigators from identifying when women exploited them for criminal gain. Because of gender differences reinforced by ideological expectations, "the male detective can ignore a woman's

subjectivity" (*Sherlock's Sisters* 21) especially when considering how many fictional detectives at the turn of the century were viewed as "the literary embodiments of the elaborate network of visual technologies that revolutionized the art of seeing in the nineteenth century" (Thomas 120). Sherlock Holmes, who embodied "the visual acumen and scientific aptitude associated with the new science of criminology" exemplified this idea by being "continually thwarted by the female body's resistance to interpretation" (E. Miller 18). In addition to Irene Adler's successful deception in "A Scandal in Bohemia," Lady Brackenstall in "The Adventure of the Abbey Grange" initially manages to hide the truth of her husband's abuse while Rachel Howells of "The Musgrave Ritual" avoids having her motives, exact criminal methods, and ultimate whereabouts discovered by the detective (E. Miller 40). In this sense, visually adept female criminals serve as effective adversaries against male detectives whose predispositions toward visual forms of investigation leave them unable to identify underlying criminal behaviors. However, when encountering Brun for the first time, Carrados claims his disability made him "'incapable of being impressed'" by "'that good material'" of her strategically attractive and innocent appearance which failed to distract him from discovering her plot ("The Coin of Dionysius" 12-13). Likewise, upon their second encounter, Brun's efforts to disguise herself with cosmetics prove useless as without the visual distraction of her altered appearance, Carrados is able to recognize her voice (146). Through Carrados, Bramah presents a detective whose disability is uniquely predisposed to contending with a social feature of Edwardian society that able-bodied detectives cannot combat. By this logic, both able-bodied vision and the emphasis on visual categorizations become disabilities in the context of investigation while disability becomes a necessary deductive tool for any detective investigating in the twentieth century.

Even language in Bramah's writings is exposed for its capacity to serve as an ideological limiter of able-bodied perceptions toward disabled subjects. In terms of identity, language operates "as an address interpellating the body" to social dualities, both as a means of naturalizing the meaning of certain concepts such as disability and reinforcing the normalization and superiority of others like that of the able body (Wilson and Lewiecki-Wilson 2). Essentially, the repeated usage of certain words and phrases when applied in conjunction with specific ideas strengthen established definitions in a way that "restricts thinking about disability in any other way" (Wilson and Lewiecki-Wilson 2). Bramah alludes to this process when Carlyle misunderstands Carrados' claim that he "'read'" a news report despite his disability, forcing the blind detective to explain his system for understanding larger printed text by touch and having smaller print relayed to him by his secretary ("The Knight's Cross Signal Problem" 14). Because Carrados' initial statement utilized one of "'the familiar phrases'" of the able-bodied majority, Carlyle channels words like "read" through his ableist mindset, believing the action can only be performed with functioning eyes and ignoring the possibility of his companion's alternative approach to what would normally be associated with a visual process ("The Knight's Cross Signal Problem" 14). Similarly, in "The Missing Actress Sensation"[23] Carrados claims he "'began to see light'" during an intellectual epiphany and immediately asks Carlyle to "'excuse the phrase'" since as a blind man, the maxim should no longer by applicable to him (220). In both narratives, Carrados' disabled identity is shown to exclude him from being associated with specific concepts, words, and their culturally accepted states or circumstances. As a result, Carrados must elucidate or apologize for his speech in order to have his dialogue understood or accepted by his able-bodied counterparts. This additional step in the conversational process

[23] First published December 1913 in *The News of the World*.

serves as a barrier slowing the able-bodied subject's acceptance of the disabled individual by limiting their modes of communication as well as restricting other people's ability to describe and portray the capabilities of the disabled body or mind.

However, Bramah allows Carrados to resist these constraints by altering language to better reflect the adaptive processes of disabled people. When describing his methods for gathering information, the blind detective notes that "'There is a slang injunction to 'keep your eyes skinned.' [but] That being out of my power, I habitually 'keep my ears skinned'" ("The Clever Mrs. Straithwaite" 60). With this statement, Carrados identifies a common conversational adage, suggesting that his disability precludes him from being able to enact the maxim in its conventional manner, but proves himself capable of the act by adapting both his method of surveillance and his choice of words to operate in the framework of his disability. In altering the language, the blind detective also changes the underlying form of surveillance from a feat that is dependent on able-bodied vision to one that can also be accomplished by a disabled subject. Bramah repeats this pattern of reframing ableist language in "The Tilling Shaw Mystery" when "Carrados 'looked' round the room" of a recent crime scene (106). By using the term "looked" to describe the blind detective's actions and placing the word in inverted commas, Bramah adds a tone that emphasizes the observational quality of the verb while excluding the insinuated visual component. Within this new context, the definition widens to encompass an activity that can be performed by able-bodied and disabled people alike. In either instance, Bramah's application of vocabulary and emphasis on tonal constructions demonstrate how pieces of conventionally ableist language can incorporate disabled identities and traits into their fundamental characterizations. Utilizing this kind of tactic, language no longer serves as a means of limiting

ideological perceptions of disability but rather as a method for expanding the able-bodied populace's understanding of the adaptability of disabled people's capabilities.

In turn, Bramah illustrates the need to embrace such views by explaining how the acceptance and application of able-bodied vision distorts social and investigative realities. At multiple points throughout the series, the blind detective speaks to the consequences and limitations of able-bodied vision. Upon being the first to identify Carlyle after his change of identity, Carrados states he only made the deduction because "'I had no blundering, self-confident eyes to be hoodwinked'" unlike everyone else the inquiry agent has encountered ("The Coin of Dionysius" 6). Later, when Carlyle fails to see through a criminal's disguise, Carrados claims his friend's trust in his "'blundering old eyes'" limits his capacity as an investigator ("The Last Exploit of Harry the Actor" 78). After one of Carlyle's clients expresses doubts over the effectiveness of a blind detective, Carrados informs the man that "'There are things that you can't see with your eyes'" ("The Knight's Cross Signal Problem" 21). Likewise, Carrados reiterates this same idea when he assures a bank manager that while trusting one's eyes is "'A common assumption, [it is] yet not always a strictly reliable one" ("The Last Exploit of Harry the Actor" 87). This repeated criticism combines the concepts of the able body with ideological interpretation as standard, healthy vision becomes the means by which individuals not only perceive reality but also formulate incorrect conclusions about it. With the eyes processing information in accordance with cultural and social expectations, they consistently fail to detect any act or situation that does not fall under the parameters of their established ideological foundation. In essence, the predilection toward able-bodied vision results in deductive and cultural blindness in its users, leaving such people open to individual victimization from private criminals and systematic oppression by surrounding cultural forces.

Bramah's suspicion of able-bodied vision is similarly represented in his depiction of criminal witnesses. In "The Mystery of the Poisoned Dish of Mushrooms" Carlyle's case against a presumed murderer is debunked when a witness—Mr. Lightcraft—who supposedly saw the suspect in disguise preparing to perpetrate the crime recants his statement and recognizes another man as the culprit (147). To explain his changed perspective, Lightcraft states that he associated his testimony with the initial suspect because Carlyle "'wouldn't hear of me thinking of anyone else'" and had compelled both himself and the witness to translate the visual account in a manner that suited the inquiry agent's established theory ("The Mystery of the Poisoned Dish of Mushrooms" 147). Meanwhile, during the search for a missing girl, Carrados' detective companion with the police—Inspector Beedel—complains of the large number of people who mistakenly claim to have "'observed,'" "'noticed,'" "'seen,'" or "'caught sight of'" the child as a result of the "'popular sensation'" of her case ("The Disappearance of Marie Severe" 55). In both narratives, able-bodied vision proves too easily influenced by external personal, cultural, or social factors to be reliable. Standard vision, like the able body it constitutes and represents, becomes a conceptual mechanism rather than a sensory tool, making it well suited for ideological propagation but not criminal or mundane observation.

By contrast, the dynamic between Carrados and his manservant Parkinson demonstrates a superior approach toward the application of—and expectations for—standard, able-bodied vision. When he appears, Parkinson is often described in terms of sight, being portrayed as Carrados' "'eyes'" ("The Coin of Dionysius" 10), "the photographic-eyed" servant (11), and the man with "the observant eyes" ("The Last Exploit of Harry the Actor" 79). However, what distinguishes these descriptors from previous allusions to vision throughout the series is that where other characters are deplored for their eyes, Parkinson is appreciated for his. Even though

Carlyle is the professional investigator, Carrados dubs Parkinson "'a keen observer'" in the inquiry agent's presence, applauding his servant's visual acumen ("The Coin of Dionysius" 11). Likewise, while interrogating Carlyle about a suspect's features and discovering that the inquiry agent observed almost nothing about the man's appearance, Carrados severely claims that "'Parkinson would have noticed'" since he is the superior witness ("The Last Exploit of Harry the Actor" 76). Furthermore, after performing minor visual surveillance for his employer, Carrados decides to "'give the deserving Parkinson an afternoon off'" but keeps Carlyle around to stand-in as his secondary chauffeur, implying that his servant's efforts are more deserving of compensation than those of the professional inquiry agent. ("The Tragedy at Brookbend Cottage" 41). In the few instances where his visual skills are applied, not only does Parkinson appear more valuable to the investigative process than Carlyle, but the former character also provides an alternative variety of sight that both complements the conceptual flexibility of Carrados' blindness and avoids the ideological entrapment of able-bodied vision.

The qualifying factor raising Parkinson's worth over Carlyle's and the series' other able-bodied characters is his complete detachment from social, cultural, or criminal ideologies. Unlike Carlyle who filters his visual clues through ideological frameworks, Parkinson constructs no interpretations of the images he sees and presents them instead as unadulterated descriptions to Carrados at his request. When ordered to describe Carlyle upon their first meeting, Parkinson recorded the man's features, "but he made no deductions" leaving that responsibility to his employer ("The Coin of Dionysius 11). This trend appears again in "The Kingsmouth Spy Case" after Parkinson reports the findings of his surveillance efforts to Carrados and subsequently "dismissed the intellectual problem [of the case] as outside his sphere" (282). Likewise, in "The Disappearance of Marie Severe" Bramah not only goes so far as to state that Parkinson "had not

a particle of curiosity" but that even animals were "the more inquiring creatures" (68). Rather than making the perceptional mistake of interpreting visual cues through an ideological lens, Parkinson forgoes this mental process, leaving matters of criminal investigation and situational analysis to his more capable employer whose disability has granted him a more accurate metric for determining the nature of reality.

In this manner, Parkinson becomes representative of vision in its purest and most basic form, a version of sight uncontaminated by ideological thought or predisposition while Carrados' blindness and accompanying perspective as a disabled individual supplies the necessary means for deciphering and understanding both criminal and ideological practices. This arrangement signifies a more effective method of engaging with social forces as mental acuity and flexibility rather than able-bodied sight corrupted by ideological implications become the instruments for deconstructing complex situations. By this logic, Carrados supplements Parkinson rather than the other way around as the former character provides insight that cannot be achieved either by the latter character's neutral outlook or other able-bodied characters' ideologically infused sense of vision. Carrados' blindness gives others' sight the ability to accurately interpret meaning in a way that ableist ideology cannot, suggesting that overreliance and acceptance of the presumed superiority and certainty of the able body leads to ideological and societal disability while the disabled perspective makes a person more able to identify, move through, and shape their surrounding reality.

Overall, Bramah's narratives advocate for the recognition of a more nuanced and socially engaged depiction of British disability. By appearing in the role of the private detective, Max Carrados demonstrates how the disabled subject's ideologically enforced separation from able-bodied society shapes such figures into ideal investigators of established cultural standards and

destabilizing criminal enterprises. Carrados' engagements with able-bodied characters showcases the limitations of ableist reasoning and illustrates the social influence and maneuverability granted by the disabled perspective. In his encounters with criminal and cultural elements, the physical, psychological, and social adaptability employed by the blind detective attests to the underlying power and agency accessible to the disabled subject through the identification and exploitation of perceptively restrictive ideological trends. Compared to his able-bodied counterparts, Carrados—and those like him—appear not disabled but differently abled in a manner that implies that the able body is more socially restrained and ideologically limited than the disabled body. In this manner, Bramah's critique of Victorian and Edwardian views on disability provides a basis of representation for future disabled characters in detective fiction that go beyond the conventions of earlier literary stereotypes and presents a more complicated view of disability as an ideological—and not solely biological—state of being.

Conclusion

The collective narratives discussed in this dissertation contribute to the ongoing conversation of crime and detective fiction studies by highlighting the ideological applications and versatility possessed by fictional detective figures in turn of the twentieth century British literature. In contrast to the Holmesian model of the conventional defender of conservative social values, the detective figures I have analyzed prove their encompassing genre was capable of—and actively contributed to—forms of cultural criticism through an examination and subversion of their own narrative forms and structures. The insertion of an individual representing an ideologically criminalized identity into the role of the detective reorients the investigative capacities of the figure toward cultural subversion rather than conservation. When applied to works emerging from the Victorian Era or the Edwardian Period, such investigators expand the critical understanding of the amount of social diversification that developed out of a genre which is often discussed as a method of cultural maintenance and policing. Despite this trend in other pieces of early detective fiction, these subversive figures managed to reflect the time period's underlying drive toward social interrogation and reorganization while also precipitating and predicting thematic alterations to their literary successors.

The subversive detective figure's association with future developments within the fields of crime and detective fiction becomes evident when considering the evolution of the genre's archetypes and cultural aspirations within the following decades. According to modernist detective fiction scholar John Cawelti, crime and detective fiction of the twentieth century has been heavily involved in "the quest for greater equality among different regional, ethnic, and gender groups" (13). Two of the ways these aims have been pursued is through the rise of the regional detective and the minority detective who has simultaneously functioned as a

representative figure for marginalized populations and as a means of discussing and facilitating more empathic social relations between disparate groups of people (Cawelti 8). As individuals of multiple social, ethnic, and sexual demographics such as those discussed in this dissertation have further occupied the investigator position within fiction, previous ideological models describing their place within society have continued to be interrogated. The subversive detectives achieve this form of criticism by capitalizing on the same circumstances for social criticism afforded to their more conventional counterparts. Essentially, detectives "encounter reality in the form of tension between the profoundly unequal social classes that make up the nation, on the one hand, and an impartial state exercising oversight in the person of a government representative—namely, a policeman [or private detective]—on the other" (Boltanski 22). When a detective figure matching the ideological disposition of someone such as Sherlock Holmes confronts criminal events, the exchange locates instability within elements operating against—or outside of—the dominant social structure. By contrast, if the investigator role was occupied by an ideologically criminalized individual, their interactions with points of contention identify issues within the larger ideological framework that operates in opposition to them. Because the detective represents the critical perspective through which the audience must interpret criminality or moral fault within the narrative, whatever entities or structures that oppose the figure become the object of critique. In this manner, the ideological inclination of the detective figure is directly tied to the identity of the individual occupying the role.

This point holds particular significance for the late Victorian and Edwardian detective figure given the manner of research often performed on crime and detective fiction from this period. Because of the economic and social decline experienced by Britain at the time, several critics of crime and detective fiction regard its detective narratives as a method of "reaffirming

stability" instead of advocating for social change (*The Edwardian Detective* 9). Over the last decade, some progress has been made in expanding on this perspective in Holmesian studies by viewing Doyle's texts through the lens of other critical fields such as ecocriticism, gender studies, and print studies. While these applications to Sherlock Holmes narratives have expanded the breath of Holmesian studies as well as the possible interpretations of similarly structured detective narratives from the late Victorian Era and Edwardian Period into the academic context of the present, such perspectives still mainly register investigative figures from this time as largely conservative entities. The powerful impression left by Doyle's model for the criminal investigator has been so intensive on both his contemporaries and future critics, that any study of his writing can easily become dominated by an analysis of Holmes' conventional defense of British ideological structures. Likewise, characters designed to imitate Doyle's creation can have their critical applications overshadowed, giving the impression that works of detective fiction at the turn of the twentieth century appeared largely uniform with the minimum number of distinctions among the individual narratives to justify claims of difference. This interpretation not only limits the means of examining these texts from an ideological standpoint, but it also narrows the historical perception of the timeframe in which the texts occur.

Alternatively, investigators like Dorrington, Bunting, Kala, and Carrados, illustrate the cultural complexity of turn of the century Britain by embodying subversive themes which would operate with the narrative mechanisms of detective fiction to become future staples of the genre. In particular, each of these characters embodies qualities and themes evocative of the hard-boiled detective of the late 1920s. Compared to earlier models, this archetype was represented by a "plebian detective with subversive undertones, and the detective story increasingly moved in that direction" (Cawelti 6). Even while resolving crimes, detectives of the later twentieth century

progressively identified dominant ideological systems and institutions as the sources of criminality. Paired with the cosmopolitan nature of urban settings, this approach situated detectives to interrogate the dominant culture's views and treatment of the more disenfranchised members of their respective societies—especially when their own identity belonged to one or several of these groups. This development, evident both in the detectives featured in this dissertation and future hard-boiled, modern, and postmodern investigators within the larger genre, inverted the double impetus of classic detective fiction that displayed "a very strong emphasis on the values of Anglo-American bourgeois culture in the stories of Conan Doyle and other early masters of the genre" but simultaneously expressed a "fascination with the exotic and the strange" (Cawelti 9). Instances of this dynamic in conventional detective fiction manifested in works like Doyle's *A Study in Scarlet* and *The Sign of the Four* by featuring a conservative investigator competing against marginalized criminal entities (Cawelti 9). In turn, this process reinforced ideological standards by influencing—and capitalizing on—their audience's curiosity of foreign and disenfranchised social groups.

By contrast, the subversive detectives in this dissertation, their later iteration as the future minority detective, and to a certain extent the hard-boiled, modern, and postmodern investigators of the twentieth century, invert the effects of this formula by integrating culturally exoticized, vilified, or criminalized identities into that of the detective. In addition to setting these characters and their associative cultural roles into the position of a narrative hero in opposition to the forces of a dominant—and malevolent—ideological system, the arrangement works in conjunction with the ability of detective fiction to match the popularity of investigators "with societal and individual variances in what is considered 'ideal'" (Prchal 35). Because the detective exists as a superior entity compared to the majority populace through their intellectual and professional

proficiency, the figure can represent an ideal form of being to its readers. As a result, the associative qualities of the figure could receive the same level of reverence and consideration from the audience as key characteristics contributing to the detective's exceptional state of being. In this manner, the class, gender, racial, or disabled features that distinguish the subjects of this dissertation would not only be used to supplement the detective role but would also be commended by it. Because the individual features of their cultural identities collectively work to construct the ideal figure of a detective, those same attributes and their corresponding characters become idealized—or at least more highly valued—through their cultural and practical applications. While some associative stereotypes would inevitably factor into the description of these characters given the timeframe in which they were created, their elevated status as detectives would cause their cultural positions and the ideological systems that situated them in such subordinated stations to be reevaluated.

The occurrence of such a reexamination of dominant ideological standards regarding group and individual identity within British detective fiction at the turn of the twentieth century suggests a complexity to the genre that has not be fully ascribed to its later Victorian and Edwardian texts in the prevailing critical conversation surrounding this topic. Given that the detective narratives were "presented as sociological genres," the notion that works of this type would produce investigators whose cultural identities were so radically different from the archetype of Sherlock Holmes implies the genre at this point began to split along the lines of ideological conservation and subversion (Boltanski 11). In turn, the inclination of any narrative was determined by each narrative's requisite detective figure whose individual identity informed on the surrounding work's ideological perspective. Not only does this development mark the detective figure as the medium for—as well as the agent of—sociological interrogation, it also

serves as the origin of later twentieth century detective fiction's inclination toward resisting dominant ideological structures. Considering this realization, my dissertation contributes to critical discussions in the fields of crime and detective theory, Holmesian studies, and Victorian and Edwardian studies by identifying the figures representing the cultural and literary counterresponse to Doyle's Sherlock Holmes and highlighting them as the beginning of detective fiction's inclination toward ideological subversion. In turn, this shift allows detective narratives from the late Victorian Era and Edwardian Period to be reexamined as precursors to the hard-boiled investigators, the modernist detectives, and even the "the postmodern detective novel [which] inverts form, content, and expectations found in the traditional detective story" (Owen 73). Not only does this approach present turn of the century British detective fiction in a new manner, but it also opens literature from the period to new avenues of analysis and debate.

Attributes and identities that were previously identified in detective fiction as only serving the purpose of criminalized foils for ideological reinforcement can now be further explored as instruments of social critique when applied through the investigator figure. Dorrington's social class and delinquent status, Bunting's gendered identity, Kala's Indian background, and Carrados' disability establish a precedent for recontextualizing aspects of cultural criminality into the detective's role of ideological critique. Detectives exhibiting criminal features can inform on Victorian and Edwardian efforts to expand ideological positions while criminalized characters can be reviewed as subversive detective figures. Further research in such figures would contribute another facet of investigation into the field of Holmesian studies and allow critics to examine the late Victorian Era and Edwardian Period not only as a transitionary period between centuries but also between stages of British detective fiction. In acknowledging the similarities between detective fiction from this time and future trends in the field, the turn of

the twentieth century can be examined as an emerging point for greater multiculturalism and diverse representation in crime and detective literature.

Building on this premise, the project from this point may expand in several different directions. One of the more obvious lines of research my future work could include would be a more extensive analysis of the gentleman rogue character's overlapping qualities and relationship to the criminal investigator. In addition to Arthur Morrison's Horace Dorrington, the conclusion of the Victorian Era produced a number of rogue males whose identities and criminal skills are counterposed against more formal detective figures whose investigative qualities they often imitated to facilitate their unlawful enterprises. Created by Doyle's brother-in-law, Ernest Hornung, the gentleman thief and vigilante A. J. Raffles was described as "a kind of inversion of Sherlock Holmes" (qtd. in *The Edwardian Detective* 332) and used his intellect, social dexterity, and deductive skills to "steal from the wealthiest families, often to assist someone in need" (*The Edwardian Detective* 332). Another character, Guy Boothby's conman Simon Carne operated under the alternate identity of the famed and eccentric detective Klimo and was "considered as great as Lecocq, or even the late lamented Sherlock Holmes" (71). Meanwhile, R. R. Freeman and J. J. Pitcairn's literary agent and rogue male Romney Pringle exhibited features that evoked his predecessor Sherlock Holmes and was often viewed as "a parody of the standard, especially Holmesian detective" (*The Edwardian Detective* 46-47). With Raffles appearing in several works between 1899 and 1905 (*The Edwardian Detective* 332), Carne debuting in *The Prince of Swindlers* in 1897 (*The Edwardian Detective* 332), and Pringle being serialized in The *Adventures of Romney Pringle* between "June to November 1902" (*The Edwardian Detective* 46), these and other such characters represent a pattern of figures who not only were directly created in opposition to the Holmesian archetype but were also judged by it. In this paradoxical

composition, the narratives surrounding such figures come to resemble the "*crime novel*[s]" of the 1930s which evolved as an "'oppositional discourse'" to the classic mystery formula by implicating their detectives in the pervasive corruption their traditional equivalents once combatted (Malmgren 135). With this consideration, examining Dorrington along with these other characters could be used to interrogate the counter legacy to Doyle's work as a thematic precursor to—and early iteration of—the hard-boiled model of detective fiction.

Likewise, the subversive detective of Kala Persad similarly represents one of many ethnically Indian investigators whose cultural identities and narratives can inform on both the indigenous literary response to imperial influence and detective fiction's ideological applications under the British Raj. My future research in this particular area would specifically focus on Indian detective figures whose cases are set in imperial India and whose narratives were constructed by Indian rather than British authors. Indian detective series like Sarat Chandra Sarkar's "'Goyenda Kahini' [Detective Tales]" (Pinaki 145) would be considered alongside investigator figures like the Panchkari Dey's Arindam Bosu, Debendra Bijoy Mitra, and Gobindoram and Saradindu Bandyopadhyay's Byomkesh Bakshi. With Chandra's serializations occurring "between 1894 and 1898" (Pinaki 145), Dey's writings appearing "between the 1900s and the 1920s" (Pinaki 146) and Bandyopadhyay's developing acclaim in the 1930s (Pinaki 141), these texts could offer a critical timeline of British detective fiction's cultural impact on colonial India. In turn, this analysis would compare the influence of British detective fiction on emerging Indian writers of the same genre with the growing revolutionary sentiment against imperial authority on the subcontinent. Critical conversations regarding imperialism, ideological criminality, and cross-cultural relations would be channeled through the medium of an Indian detective figure to establish a transcontinental study of Indian integration and subversion of

British literary practices. Within this framework, the concept of the subversive detective could be reevaluated as the cultural value of Indian investigators who are modelled after traditional British detectives but contain insurrectionist undertones could highlight a relatively unexplored application of detective fiction in the late nineteenth and early twentieth centuries. A study of such figures and issues would provide a historic representation of the Indian detective that would inform on the British construction of the minority investigator while also supplying a critical account of India's emerging market of crime and detective fiction.

Additionally, further research into the archetype of the disabled detective has the potential to offer insight into the Edwardian influence over this major trend in twentieth century and even twenty first century crime and detective literature. While my analysis of Max Carrados predominantly dealt with narratives occurring in the latter half of the Edwardian Period, Ernest Bramah's writings on the blind detective continued into the 1920s with several serialized pieces and the *Max Carrados Mysteries* (1927) anthology series. The breath of Bramah's work holds special significance given that his Max Carrados narratives were written before, during, and after the First World War. A chief part of the conflict's influence on postwar Britain included the rise of physical and psychological disability as a major theme in postwar art and literature (Davidson 84-85). This development reflected the mental and physical injuries sustained by veteran combatants as well as channeled the widescale loss of public faith in dominant ideological institutions and social systems. With the war being viewed as a "fundamental betrayal of…a *paternal* trust" on the part of the British authority, ravaged men required a different image of male power and masculinity that could accommodate their fractured minds and bodies (Ackershoek 120-121). In occupying the positions of both a disabled individual and a private detective, Carrados intersects notions of masculine vulnerability and ideological critique with

professional authority. Through Carrados, Bramah can be viewed as offering his audience not only an inverted image of the disabled criminal but also an alternative depiction of masculine identity that could negotiate the perceived limitations of the disabled being in postwar Britain. Through this negotiation, Carrados can be seen subverting Victorian ideals in an Edwardian critique that transitions into the early stages of British modernism. Examining Bramah's overall work within the context of post-World War I disability studies could contribute to crime and detective studies by analyzing the archetypal evolution of the disabled detective and identifying how such investigator figures like Carrados facilitated a new form of British cultural identity.

Alternatively, research performed on subversive detective figures may also yield a more refined perspective on the changing cultural attitudes toward the British servant class at the turn of the twentieth century. With classic detective fiction reinforcing ideological systems of power, conventional investigators emphasized adherence to established class hierarchies by punishing those individuals who attempted to escape or resist them. Under these circumstances, the Victorian image of the ideal servant was one who embodied notions of "obedience and subservience" and did not seek social or economic advancement because their place in "the social order had been divinely ordained" (Horn 121-122). This ideological ruling was particularly perpetuated among the likes of lower-class male retainers, female domestics, and indigenous colonial servants as a means of ensuring their continued servility to their socially determined betters. However, with the rise of suburban living (Lethbridge 97) and the advent of World War I (Horn 184-185) at the turn of the twentieth century, Britian experienced a shortage of servants which bolstered the cultural and occupational authority of the available servants and those groups who made up the servant class. According to historian Lucy Delap, it is just before and within this interwar period that characters like P. G. Wodehouse's fictional manservant

Reginald Jeeves appeared as part of the growing literary trend that displayed "'a reversal of social esteem and circumstances'" between domestic servants and their employers (qtd. in Wilson 441). The fact that the cultural identities of these groups not only reflect the class, gender, and racial characteristics of several of the subversive detectives discussed in this dissertation but also that their increase in power coincided with the emergence of these figures suggest a possible correlation between the real and fictional parties. In particular, characters like Ellen Bunting whose status as a subversive detective draws inspiration from her past position as a domestic servant and Carrados' manservant and investigative aid Parkinson could be further analyzed to study detective fiction's changing attitudes and representations towards people belonging to traditionally servant classes. Such an investigation could offer a better understanding of detective fiction's representation of Victorian and Edwardian class relations and recontextualize the subversive detective figure as an ideological critic of the British master and servant relationship.

Ultimately, the concept of the subversive detective represents an object of research that could advance critical conversations in multiple academic fields. With intersecting points of class, gender, race, and disability along with other similarly prevalent topics in contemporary and theoretical conversations, such figures have the potential to recognize an underdeveloped area of study in late Victorian and Edwardian British literature and contextualize this subject matter for a twenty first century audience. The inversion of Holmesian detective fiction's approach to authority, criminality, and dominant ideological structures has the potential to resonate with current and postmodern scholars of British detective fiction or any of the many other issues and topics that subversive detectives at the turn of the twentieth century have incorporated into their narratives and professional identities. Through the identification and analysis of additional subversive detective figures, the compendium of Victorian and Edwardian investigators can be

expanded to include overlooked minority characters and previously unrecognized authors. In this manner, by demonstrating the narrative and thematic inversions evident in the still developing genre, my dissertation takes the initial step toward diversifying the canon and conversation surrounding the study of British crime and detective fiction.

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