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Scotland Yard and Its Reflection in British Fiction

Bachelor Thesis

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Prohlašuji, že jsem tuto bakalářskou práci vypracovala samostatně pod odborným dohledem vedoucího práce a uvedla jsem všechny použité podklady a literaturu.

Podolí dne 17. 4. 2018 . . . . . .

Marika Ruprechtová

Děkuji Mgr. Pavlíně Flajšarové, Ph.D. za poskytnutou pomoc při zpracování této práce a její odbornou asistenci.

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INTRODUCTION

British fiction provides numerous fictional accounts of the Metropolitan Police with a specific focus on its detectives, starting with the first literary detectives immediately after the official detective force was established. Authors like Charles Dickens were fascinated by the detectives and started to create their fictional reflection, admiring their extraordinary skills and abilities. Scotland Yard detectives have been portrayed in fiction throughout their entire existence, and it was not only in Dickens' appreciating way; as the real detectives failed to do their job properly, the fiction reflected their incompetence during the next decades and it only changed when the public started to respect and commend Scotland Yard after two world wars.

The public was suspicious of the official police since its establishment in the nineteenth century because people were afraid of the government using the officers to control them. The police officers and later the detectives had to overcome the prejudice against them, as well as the deep mistrust caused by the lack of knowledge and interest in their work. The first authors to write about Scotland Yard attempted to change the unflattering perception by the public; while the readers became interested in detective stories, some degree of mistrust toward the official force has still prevailed.

The aim of my thesis is to analyse and compare the ways Scotland Yard—particularly its detective branch—is portrayed in British fiction of the second half of the nineteenth and the twentieth century. For the purposes of this work, British fiction is either fiction written by British authors, or fiction which is set in Great Britain.

My thesis will focus on determining distinct approaches to portraying Scotland Yard in selected works of British fiction over the course of two centuries, interpreting and comparing how the characters of the detectives are depicted in literature, especially with regards to their reputation, qualities, skills and shortcomings.

Analysing various short stories and novels as well as the secondary literature, I will attempt to discover what influences the way Scotland Yard and its detectives are portrayed in British fiction and how the influences change along with the changing portrayal of the force.

The accuracy of Scotland Yard's reflection in British fiction will be discussed in the context of public opinion within the relevant time periods; the credibility of fictional accounts will be questioned with regards to the factual events and the image of the institution presented by the media.

The stories about detectives and their investigations still attract the readers interested in detective, mystery, or crime fiction; the readers will enjoy reading even the older fictional accounts because—despite the major differences between the approaches—the authors all attempted to create a captivating detective extraordinaire. Whether they succeeded or not is up to everyone to decide.

1. SCOTLAND YARD

"[t]he finest criminal institution in the world"[1]

1.1 The Metropolitan Police

Scotland Yard can stand for several things; it can be a metonymy for the Metropolitan Police Service, a metonymy for the Criminal Investigation Department of said institution, or a term used to describe the Metropolitan Police Service headquarters. No matter which of those it refers to, many will agree with the statement mentioned above—it truly is one of the finest criminal institutions.

As every institution ever formed, it has come a long way from its beginnings. Created as early as 1829, it has had its ups and downs; it went from being viewed suspiciously to being hated to being accepted by general public, from good press to bad press until it earned the steady reputation it has today. The Metropolitan Police Act 1829, or the Act For Improving the Police in and near the Metropolis, was passed with little opposition in the Parliament and the Metropolitan Police, informally called the Met, was established, with Sir Robert Peel as its founder. In charge of the Metropolitan Police were two joint Commissioners, Sir Richard Mayne, a barrister, and Sir Charles Rowan, an army officer.

The Act started with a long preamble that set out the need to gather the scattered men working as constables, watchmen and patrolmen under one official authority. However, it offered almost no details about how to actually gather them in a single force. Only two executive magistrates knew some further details; they were authorised to establish the unitary force that would cover a seven-mile radius with a starting point on Charing Cross, dividing the men into six Divisions in London. In ten years, in 1839, another Police Act was passed, permanently confirming the establishment of the Metropolitan Police; it also enlarged the Metropolitan Police District and removed the executive magistrates from their function.

The Metropolitan Police Office, the headquarters of the Met, was on 4 Whitehall Place, but it soon became known under the name of Scotland Yard; it came from the fact that the back of the building faced a small street called Great Scotland Yard. When the Commissioner's Office moved to a new building in

[1] Vivian Grey, *Stories of Scotland Yard* (London: Everett & Co., 1906), 21.

1890, it was called New Scotland Yard, and the name survived yet another move in 1967. Scotland Yard has become a household name for London's Metropolitan force.

In 1990, the Metropolitan Police changed its title to the Metropolitan Police Service, emphasising the role of the officers as public servants who help the community in upholding the laws and the regard for the quality of their service. Nowadays, about 27,000 officers and 13,500 Civil Staff work at the Scotland Yard, all under the command of the Commissioner of Police of the Metropolis.

The first police officer were severely underpaid, they received no pension when they retired, they rarely got reimbursed for being injured on duty, they had to wear their distinctive but uncomfortable uniform even when they were off duty, and while they received some training, no one really knew what they were supposed to do in the beginning. They had to deal with a great suspicion from the public who believed they were there not to protect, but to spy on them for the government.

The purpose of the new force was the prevention of crime, be it by patrolling streets, checking property, or keeping an eye on suspicious individuals. There were no detectives; the officers were only supposed to prevent crimes, not detect them. Detecting was still carried out by the Bow Street Runners, men of great detective talent and knowledge of forensic detection methods who preceded the official police.

However, when a Runner was requested for assistance in solving a crime, it seemed to undermine the professional capabilities of the police; the police obviously needed to have trained detectives on their own. The Runners were disbanded in 1839, but it took a few more years and several events for the detective department to be formed. Among those events was one of the most sensational murders of the day, the murder of Lord John Russell. There was a lot of coverage on the Courvosier case and the need for detectives at Scotland Yard was once again pointed out. Subsequently, there were several attempts to kill the Queen and another case—the Daniel Good case—which showed the importance of the detective force. Soon after Good's conviction, the Commissioners sent a memorandum to the Home Secretary, proposing the creation of the detective branch. It was much needed; as one of the articles during the Courvosier case

suggested, "[W]hile the Metropolitan Police had success at preventing crime, as a drop in crime statistics indicated, they were useless at discovering the perpetrators once a crime had been committed."[2] The police work was no longer only about prevention of crime, but also about detection.

1.2 The Detective Branch

The Detective Branch of Scotland Yard was established on 15 August 1842 as the first permanent plain clothes branch. A former Bow Street Runner, Nicholas Pearce, was announced as a Senior Inspector, with John Haynes as his deputy and six sergeants, creating what would be called "the Detective".

The first years of the branch were successful; there was new technology they could use when capturing the criminals, they received good publicity in the press, and first literary works were being written about the detectives. Particularly Charles Dickens praised the Detective Force of the Metropolitan Police, although his words were perhaps a bit exaggerated. Despite being small in numbers, they were prominently featured in both the press and fiction; the press provided the most authentic description of the Detective to people who had no contact with detectives and only learnt about them from the newspapers.

The detectives were recruited from the uniformed police. As a detective, a police officer lost the most visible sign of his authority—his uniform. Nonetheless, the detectives prided themselves on physical strength, intelligence, honesty and self-confidence; their presence was commanding even without their uniform.

Their duties required extensive reading and writing, they had to take notes when they were collecting the evidence or interviewing the suspects, then they documented and narrated the cases they handled, prepared them for prosecution, and among all, they had to report their every move to their superiors. Still, they had a degree of independence to their work. The detectives typically received more commendations than uniformed officers; they enjoyed special privileges and better working conditions than their uniformed colleagues, all part of the scheme to attract the officers to the detective rank.

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[2] Paul Begg and Keith Skinner, *The Scotland Yard Files: 150 Years of the C.I.D.* (London: Headline Book Publishing PLC, 1992), 31-32.

Provincial forces started to request the Detective's assistance; the first instance for such request was recorded in 1860; it soon became a tradition to "call in Scotland Yard" and ask for their help, since it was the only force with its own detectives at that time.

In 1868, the department, however successful, was still small, consisting of only sixteen men. During that year, the decision was made that every Division of the Metropolitan Police should have a detective under the Divisional Superintendent's immediate supervision; those detectives would be called Divisional detectives and the Divisional police would no longer need to request the assistance from the Detective Branch.

There were many qualities that were hugely advantageous when it came to the job as a detective, one of those being competence in foreign languages. However, one of the detectives who were multilingual was one of those who would bring the Detective Branch to its knees—and it never recovered.

1.3 Trial of the Detectives

"Trial of the Detectives", "Turf Club Frauds", "Madame de Goncourt case", all these names refer to a notorious corruption scandal that included some of the detectives from the Detective Branch and changed its entire organisation. In 1877, a rich French lady, Madame de Goncourt, put £30,000 on a horse in England, becoming a victim of two tricksters, Harry Benson and William Kurr, who both had experience with selling fraudulent racing tips. Their elaborate scheme lay in printing a dummy sporting paper which had false reports; people were placing bets on non-existing races and they had no idea they were being robbed of their money.

Chief Inspector Nathaniel Druscovich, a bright and multilingual detective, was put on the job to bring arrested Benson from Amsterdam. Simultaneously, other actions were taken to capture Benson's fellow criminal William Kurr; however, both arrests were surprisingly difficult and other Scotland Yard officials started to wonder why that was. They interrogated the tricksters and they started to talk about the detectives they had "in their pockets".

Inspector John Meiklejohn, who was deeply corrupted, started to accept bribes from the bookmakers and turf swindlers several years before the scandal, tipping them off when their crimes were about to lead to their arrest. Chief

Inspector Clarke was blackmailed to cooperate because of an unsigned note to his informant which might have been seen as corrupt. Chief Inspector Druscovich was left in debt when he backed a bill for his brother; he followed Meiklejohn's advice and borrowed money from Kurr to pay it off.

Chief Inspector Palmers appeared to have been deceived into working with his colleagues. Other people from the branch might have been involved, but these four stood trial alongside Benson and Kurr. Clarke was the only detective that was acquitted; the other three men were convicted and sent to prison. The reputation of the detectives suffered greatly after the corruption scandal and the Detective Branch was dissolved and reformed into the Criminal Investigation Department.

1.4 Criminal Investigation Department

Criminal Investigation Department, commonly known as the CID, is the result of reorganisation of the Detective Branch. It was founded by Howard Vince in April 1878, following the corruption scandal at Scotland Yard. The new department proposed the formal establishment of Divisional Detective sections, which would be permanent and would liaise with the Central branch at Scotland Yard. Criminal Investigation Department consisted of one Superintendent, three Chief Inspectors and twenty Inspectors, and six Sergeants and constables who formed an office staff; then there were sixty Divisional Detective patrols, twenty Special patrols, 159 sergeants and fifteen Detective Inspectors.

During the years, some specialised squads emerged from the CID, such as the Flying Squad (concerned with armed robberies and related crimes), the Fraud Squad (dealing with public sector fraud, corruption and other fraud offences, such as investment frauds, advance fee or false mortgages), the Ghost Squad (purely information-gathering unit), or the Murder Squad, whose members investigated serious crimes, usually murders. Despite the suggestion that the press or books give, most murders have been investigated by senior detectives from respected Districts or Areas, not Scotland Yard. The Murder Squad only investigates murders when it is called upon, often by other forces or even from other countries.

Scotland Yard's Criminal Investigation Department became world-famous after they established the Fingerprint Bureau in 1903, which helped to solve several headlined murder cases. The Photographic and Graphic Criminal Records

were developed thanks to fingerprinting, and Criminal Records at the Yard were hugely improved.

From 1920s to 1960s, Scotland Yard had very high approval of the public; they did not have any great unsolved cases and the press portrayed them favourably. During the 80s, many of the CID's squads and branches united and formed Specialist Operations and Fingerprint Bureau and Photography had been passed to Civil Staff in order to relieve trained and experienced officers from duties that could be performed by Civil Staff.

1.5 Jack the Ripper

Scotland Yard was heavily criticised in the time of "Jack of Ripper" murders. Those unsolved murders quickly became public knowledge and provoked an intense crusade against the Metropolitan Police in the press. Some detectives were heard talking about a possible connection between a stabbing of Martha Tabram and a murder and mutilation of Mary Ann Nichols in 1888. During that time, radical evening papers such as the Star or the Pall Mall Gazzette were already criticising the Met, and the scandal of unsolved murders just added to it.

A week after the second victim was found, there was another Whitechapel murder and a letter was sent to "the Boss" at Central News Office in London. It ensured massive press coverage; the letter was basically a confession to the murders and it was signed "Jack the Ripper", giving a name to the serial killer. Up to this date, the Whitechapel murders remain unsolved.

1.6 Notable detectives of Scotland Yard

Among one of the most notable detectives that worked at the Yard are certainly Fred Wensley, who was said to be the greatest detective of all times. During his service that lasted for over forty years, he received hundreds of commendations—a record no one had ever broken. He was tireless in catching criminals; he had a good net of informants and great detective abilities he could rely on. He is well-known for his involvement in the Cox case. Up until that time, it was uncommon to pursue a criminal who committed an offence on other division than where he lived because permission from the division's superintendent was needed for the pursuit. Yet Fred Wensley broke the rule completely—he pursued a man who

lived in one division, committed crime in another division and was arrested in a third division. His strategy was effective and he used it many times during his career.

Ted Greeno was nicknamed “the Master Detective” for a reason. He was fearless, well informed, tough and completely unorthodox in his work. He was also hard-working and his knowledge of criminal from East End was unsurpassed. Greeno belongs among the best murder investigators the Yard ever employed, but he was also a great thief catcher. He served at the Metropolitan Police for 38 years and he was the enemy number one to London’s underworld.

Robert Fabian, better known as “Fabian of the Yard”, was not only a master investigator when it came to murders, but he also became a world-wide known household name. After he retired after twenty eight years of service, he became a crime writer, writing his memoirs and becoming even more famous than he had been during his career.

John Richard Capstick, who was known by the nickname of “Charlie Artful” by his colleagues, dealt with many cases of housebreaking, conspiracy, murder or larceny. When a new squad was formed at the Yard, he was chosen to lead it. During the first four years and under his supervision, the Ghost Squad made almost eight hundred arrests and solved over 1,500 cases.

Tommy Butler was particularly successful in solving cases during his time on the Flying Squad; he is considered to be the best leader the Flying Squad has ever had. He was part of the Great Train Robbery Squad—a group of detectives that were investigating the high profile case in 1963 when over two million pounds were stolen from a train heading to London. Tommy Butler was obsessed with catching the last of the robbers until the end of his life.

Other notable Scotland Yard detectives are Bert “Gangbuster” Wickstead, a detective involved with cases of organised crime, the admired head of the Flying Squad Peter Beveridge, Ernie “Hooter” Millen, who was also part of the Great Train Robbery Squad, or Frederick Sharpe, whose reputation as a thief-taker gained him respect even from the criminals he was eager to catch.

2. IDEALISED VIEW OF SCOTLAND YARD

"[Fiction writers] glorified Scotland Yard long before they threw bricks at it."[3] One of the most influential British authors who considerably helped to change public's view of the Detective Department at Scotland Yard was Charles Dickens. His stories about brave and heroic police detectives were crucial in overcoming people's prejudice against police as a governmental tool of control; they started to regard them with less suspicion and open hostility. However, the stories reflected more the author's admiration of the detective force rather than the public opinion and the interest of the readers in fictional accounts of detective work.

Fictional detectives, who appeared in literature shortly after the Detective Department was officially established, were typically inspired by real-life detectives, whose names had been altered in the stories; they were seen as highly efficient, competent and unusually intelligent investigators with a great knowledge of the criminal world, which helped them immensely in catching the criminals, and they were known to be masters of disguise. Their criminal seeking adventures and their hero-like presence in fiction managed to pique people's interest in police detectives as literary characters; it was not until 1887, when the first Sherlock Holmes novel *A Study in Scarlet* was published, that the characters of police detectives lost their appeal.

During the 1850s and 1860s, some authors started to write pseudo-memoirs of the detectives to reinforce police detectives' position as literary heroes. Those stories were combining authentic events and facts with fictitious tales of the detective work. They were usually written under pseudonyms or by anonymous writers. The pseudo-memoirs also helped to change the attitude of the readers toward the real-life detectives; they were supposed to promote the public's interest in the investigations that the detectives conducted and to make people more trusting toward the police.

British writers of the second half of the nineteenth century created the first British fictional police officers and detectives that would soon be replaced by far more interesting stories about ingenious private investigators, and it will take almost a century for the readers to be interested in the police detectives again. Toward the end of the nineteenth century, Scotland Yard's reputation suffered

[3] John Dickson Carr, "Holmes Wouldn't Recognize It," *The New-York Times Magazine* (February 1954): 10.

from scandals, unsolved cases and bad press, and it started to influence fiction as well. Within the first years of the new century, there was a tendency to make people appreciate the official detectives again; Vivian Grey was one of the authors who tried to promote the professionals' improved representation in fiction, as can be seen in her book *Stories of Scotland Yard.* Certain shift was evident even in the works of Arthur Conan Doyle, who appears to have become more lenient in his treatment of police. However, police detectives still did not stand a chance against the brilliant Sherlock Holmes, who would be the readers' favourite detective for forty years.

2.1 Charles Dickens

Charles Dickens was very interested in the police detectives and their work; he had connections with the Detective Department at Scotland Yard and he often met with the detectives to discuss their caseload. He was fascinated by the detectives, so he celebrated and even worshipped them as heroes in some of his works, and he was the one to promote the "Defective Department"[4] to the "Detective Department" in fiction. Dickens based his literary detectives on the detectives he personally knew, with slight changes to their names. In his depiction of the detectives, he often exaggerated, giving them almost supernatural abilities; their accurate observation skills were used to disguise the boring investigative techniques and technologies.

Dickens' detectives were portrayed as superior men of great detective skills and unusual intelligence. They were the ultimate protectors of the public; police detectives appeared to be a group of masterminds surrounded by mystery that cleverly added an exciting spin to their otherwise dull investigations. His fictional detectives were highly competent professionals and their crime-solving abilities were unmatched. His portrayal of the detectives helped to change the public's disapproval of the official force, particularly the opinion of the working class.

In his short story "The Detective Police", Dickens described the official detectives as remarkable well-trained professionals with quick perception and keen observation skills. Their statures were made to demand respect and they

[4] Haia Shpayer-Makov, *The Ascent of the Detective: Police Sleuths in Victorian and Edwardian England* (New York: Oxford University Press, 2011), 202.

were all smart and careful with their deductive skills. The narrator, who is presumably Dickens himself, met with several Scotland Yard detectives to have a talk with them about their work. The story featured real and prominent investigators of that time: Inspectors Field and Walker and Sergeants Thornton, Whicher, Smith, Kendall and Shaw; in the story they appear under the names of Field, Stalker, Dornton, Witchem, Mith, Fendall and Straw. They all praised themselves on their previous successes as detectives, describing and discussing some of the significant cases that they had solved in the past. Dickens portrayed them as great detectives whose abilities and skills were being sharpened and improved by practicing and solving more cases. He tried to make readers see them as he did—as respectable and competent professionals of extraordinary skills and mastered detective techniques.

2.2 Wilkie Collins

Similarly to Charles Dickens, Wilkie Collins featured police detectives as capable investigators based on real Scotland Yarders. His well-known detective Sergeant Cuff was inspired by Inspector Jonathan Whicher of Scotland Yard, the man who was the model for many other fictional detectives. Collins' novel *The Moonstone* (1868) is considered to be one of the first British detective novels, featuring above mentioned Sergeant Cuff of Scotland Yard, a detective with an unusual hobby in growing roses. The novel also introduces an amateur trying on the detective work after meeting the professional and being fascinated by his job, therefore *The Moonstone* is not only one of the first novels to feature a police detective, but also an amateur sleuth.

Despite being "the clever London police-officer"[5], Sergeant Cuff was portrayed as a rather unfortunate detective in this story. He was called in to help with investigation of a stolen diamond, the Moonstone, after Mr. Blake requested a better investigator for the case. Superintendent Seegrave, a local police officer who was in charge of the case, was very confident in his abilities, but he was not thorough and precise enough in his investigation. Sergeant Cuff was a celebrated detective, his abilities were known to be great, and in his own words, he had "a reputation to lose"[6]. Based on his investigation, which was conducted rather

[5] Wilkie Collins, *The Moonstone* (Ware: Wordsworth Editions, 1999), 94.
[6] Collins, *The Moonstone,* 152.

irregularly, Cuff came to the conclusion that the diamond was not stolen at all; he wrongfully accused Rachel Verinder, who got the moonstone as a birthday present, of being the one who took the diamond, and when he presented his findings to Lady Verinder, he was dismissed from the case. He did not seem to mind the dismissal; after all, there was always another crime or mystery for him to solve.

Even though Sergeant Cuff might have been wrong in his assumption that Rachel Verinder was the one who stole the diamond, he was working with the facts and clues provided to him, and he did so to the best of his abilities. It shows that the detective is only as good as the evidence he can gather. So while he was dismissed and he was not the one to solve the case of the missing diamond—although after he was filled in on the new facts in the case, he correctly guessed who the thief was—he was still portrayed as a capable and renowned detective with a keen eye, striking perception and great intelligence. He might not have been the protagonist—or even the main investigator and crime-solver in the story—but he was a good example of a fictional detective for other detectives to follow in his steps.

Wilkie Collins also wrote a short story in 1858 called "Brother Griffith's Story of The Biter Bit" that features an experienced investigator and an amateur detective. In the story, Matthew Sharpin was brought in on the case to try the job of a professional detective and he attemped to solve a robbery. Despite the fact that he was provided with a report, facts and evidence already gathered by Sergeant Bulmer, he was unable to discover who stole the money, and he "made a mess of the case at Rutherford Street"[7], as was expected. It did not take the professional detective much time to finish the investigation and solve the crime after being brought back on the case. This story serves as a comparison to the Sherlock Holmes stories by Arthur Conan Doyle; while Sherlock Holmes was portrayed as a brilliant investigator and his skills were unmatched by the official force, the opposite is true in Collins' story, where the amateur was the fool who lacked the necessary qualities that make a good detective.

[7] Wilkie Collins, *The Queen of Hearts* (Adelaide: The University of Adelaide Library, 2014), epub.

2.3 Vivian Grey

Vivian Grey is an example of the new century fiction writer who wanted to bring the police detectives to their 1850s and 1860s fame. Among other works, she wrote a collection of short stories called *Stories of Scotland Yard* (1906) about several fictional detectives of Scotland Yard and their investigations. Despite the fact that majority of their cases were murders, every story was different and solved in a distinct way. They had only one thing in common—they were all solved. Grey portrayed her detectives as men with "acute deductive faculties unparalleled by their contemporaries throughout the civilised world"[8]; they were the best of the best, starting with their Fingerprint Department with the world's leading expert in fingerprinting.

Grey assigned police detectives uncommonly sharp detective skills and an equally sharp mind. In "The Langton Case", the case was seemingly straight-forward—the obvious murderer was the man who was playing cards with the victim before the murder occurred. However, something did not add up for Inspector Wall; upon careful observation of the scene and questioning of a witness, he cleverly followed up a lead and he was able to conclude that the presumed murder was in fact a masterfully planned suicide that was supposed to implicate the card-loving man.

Generally, Grey's detectives were observant, methodical, clever and zealous, willing to use anything at their disposal to catch the criminals. They appeared really confident in their detective skills; the detectives were experienced and sterling. They were part of "the great machine designed by society to uphold law and order."[9] They were well informed about the criminals in their territory; they made it their point to know their whereabouts and had some of them under surveillance. In the case of an attempted bank robbery in "The Boomerang", Inspector Wall proved he could also be cunning, if needed. He followed up and cleverly deciphered cryptograms in the newspapers and later tricked the robbers, successfully trapping them when they attempted to rob another bank, not knowing that it was the smart detective who posted the last cryptogram and not one of them.

[8] Vivian Grey, *Stories of Scotland Yard* (London: Everett & Co., 1906), 118.
[9] Grey, *Stories of Scotland Yard*, 1.

In “The Bunch of Keys”, the entire existence of Scotland Yard was at risk when they were threatened by a group of extremists and criminals. No police force in major European cities was able to capture them; not much information was known about the group called The Bunch of Keys, which was responsible for assassinations, robberies, burglaries, bombing and arson in Europe. Before the powerful brotherhood—or rather a gang—made their way to England, they warned the Yard not to get involved; when they did, the criminals promised to bring doom to the great institution, to bring it down. Thanks to the immense courage of Inspector Slade, Trunnion’s expertise in fingerprinting and Inspector Wall’s wit, the attempt to destroy the Yard was stopped and the brotherhood caught and sentenced to life imprisonment. “All praise to the alertness and zeal of these clever officers and their smart deductive faculties.”[10] Scotland Yarders proved to be the best at their trade once again, and their reputation remained untarnished.

2.4 Scotland Yard Detective Series

Scotland Yard Detective Series is a series of twelve short instalments, each featuring a different detective. It was written by an anonymous author and published in 1888. The detectives portrayed in the Detective Series were brave, daring, experienced and skilful; they were supposed to pique the readers’ interest in the tales of police detectives again. The stories described the jobs as policemen and detectives to be valuable professions; the detectives were respectable and their authority was undeniable.

In the second instalment in the series called *The Scottish Detective*, Scotland Yard proved its competence not only in detecting, but also in preventing a crime when other crimes happened on the background of a bank robbery. One of the private banks on Broad Street was robbed; banker Mr. Whitecombe immediately suspected the suddenly missing manager, Julian Raynor. A policeman who looked into the case recommended to Mr. Whitecombe to call in the Yard and request one of their greatest detectives he knew; detective Donald M’Dyke, an experienced, bold and discreet detective with commanding presence—something that all police detectives seemed to have in common—was

[10] Vivian Grey, *Stories of Scotland Yard* (London: Everett & Co., 1906), 118.

assigned to investigate the case of the missing money. He was either supposed to prove that the main suspect Julian Raynor stole the money, as all evidence pointed to him being the robber, or find the real perpetrator.

Inspector M'Dyke started an intriguing investigation that became even more complicated when the daughter of the banker, Bertha Whitecombe, was abducted by a gambler called Pierson. Following leads and gathering evidence, M'Dyke was not only able to find the missing girl, but also clear Raynor of all suspicion when he implicated the real robber, a chief clerk Jasper Dwight. Inspector M'Dyke proved not only his abilities in detection, but also in crime prevention when he was able to stop a robbery in progress, making him an exemplary police detective worth celebrating.

3. CRITICAL VIEW OF SCOTLAND YARD

"Ideal detective story will have something else besides a great detective. It will also have a great dunce."[11] In case of detective fiction of the last decade of the nineteenth century and the first few decades of the twentieth century that views Scotland Yard as inferior to private detectives, said great dunce will almost always be an official police detective who is, in comparison to the brilliant private investigators, found lacking in many things, including intelligence, general knowledge, common sense and—quite ironically—professional skills.

The question is what makes a private detective so great and why the theme of private detective's superiority was so popular in the detective fiction Unlike in the older works, the official detective force had a very mediocre image in both press and reflectively in British fiction during this period, mostly due to their general inefficiency, the corruption scandal at Scotland Yard in the late 1870s, and also for their inability to catch the Whitechapel murderer "Jack the Ripper". Their reputation was not the best, although there was an effort to improve their image in fictitious stories of their competence, such as *Scotland Yard Detective Series* written by an unnamed author, and it took many years and two world wars before their portrayal in fiction was more flattering.

"The bulk of fictional detective texts portrayed police detectives as incompetent, mediocre and lacking in cerebral aptitude necessary to be efficient detectives."[12] Unlike the books in the first approach, British fiction of this period was dominated by private detectives who were shown as better and more successful investigators than their official counterparts. Fictional police detectives were generally portrayed as unimaginative, incompetent, ineffective in solving cases, not very intelligent and quick to deem the first suspect as the perpetrator of the crime. They were rather dull, too conventional to attain results, often misguided in their investigations, lacking the analytical and logical thinking that makes a great detective. They were better at physical work than mental work, a quality that was useless in the detection of crime. This last description perhaps

[11] John Dickson Carr, "Holmes Wouldn't Recognize It," *The New-York Times Magazine,* 21 February 1954, 37.

[12] Haia Shpayer-Makov, "Shedding the uniform and acquiring a new masculine image," in *A History of Police and Masculinities, 1700-2010,* ed. David G. Barrie and Susan Broomhall (Abingdon: Routledge, 2012), 152.

reflected the fact that the first Scotland Yard detectives were not picked for their intelligence and wit, but for their masculine, powerful build.

Private detectives in fiction were often in the position of guides for the official force; if police detectives did not listen to them, they failed in solving the case as a rule. Fictional private detectives were often called in to assist with the current case, and although they were there as advisors, a second pair of eyes to assess the crime scene, they usually were the ones who solve the case. There was a common motif in detective fiction, a motif of cooperation between private and police detectives; this motif was purely fictitious, along with the guidance the force would receive from the amateurs. In the rare cases when official detectives sought assistance from outside professionals, they would still remain in charge of the case, only taking reasonable information and suggestions.

The superior position of private detectives in fiction might have been due to a longstanding tradition carried over from the eighteenth century when there was yet to be a unified police force; a victim of a crime would be the one initiating the investigation and prosecution of the perpetrator, and it was done not by official authorities, but by private detectives for hire. In the early years of the police force, the public was suspicious of the regulated police, assuming it was a governmental tool against people; an amateur or a professional private detective was preferable when they needed help seeking justice. The deep mistrust was carried over into literature as well. "The matter must be presented in such a way as may interest the reader."[13] People were simply more interested in reading stories about adventures and achievements of honest private investigators than police detectives who had yet to gain their trust and respect.

Unlike fictional official detectives, private detectives had the advantage of autonomous thinking, analytical use of scientific research; they were resourceful, had good connections with potential sources of information and they could act freely, not being bound by police regulations. They were the ones solving cases, be it during an independent investigation, or when they were working on the same case as the police. In this period, they were usually upper-class men who did not depend on their income from detection, but they were generally independently wealthy or had other sources of income. They were all highly intelligent and

[13] Arthur Conan Doyle, *Sherlock Holmes: The Complete Stories* (Ware: Wordsworth Editions, 2006), 1254.

resourceful in their pursuits and they would never make an assumption as to who was the criminal unless they had a reliable proof. Although they were often eccentric and had some character flaws and bad habits—which made them appear more human and almost endearing to the readers—they were simply more interesting characters to read about.

3.1 Arthur Conan Doyle

"Ours is the only trade in which the professional is always supposed to be wrong."[14] When Arthur Conan Doyle's first novel *A Study in Scarlet* was published in 1887, it started a long period of mockery of mediocre police detectives. The fictional official police detectives finally met their match when Doyle created a genius private detective Sherlock Holmes, the one and only consulting detective in the world, who appeared in sixty different stories. He seemed to have all the qualities they lacked, particularly a keen eye for details, intelligence, brilliantly honed skills of observation and deduction, knowledge in many distinct fields, for knowledge is a very useful tool for a detective, and very particular interest in analysing physical evidence; he had an incomparable knowledge of cigar ashes and was very advanced in various methods of identifying perpetrators of crime, mainly focusing on fingerprints and footprints left on the scene. He never missed even the smallest detail and he kept detailed recounts of past criminal activity and criminals of London.

"The Sherlock Holmes stories did nothing for the reputation of Scotland Yard."[15] Holmes' brilliance was often put into comparison with the dim-witted police officers from Scotland Yard. Despite calling some of them his friends or "my dear", he often mocked them, not only behind their back, but also to their faces; they mostly did not even realise his insults because they were not particularly intelligent. He liked to play games with them, toying with them by providing them with some clues they had no idea about, but never giving them the explanation too soon, as was the case, among others, in the story "The Boscombe Valley Mystery". Supposedly, the way police detectives were portrayed in

[14] John Dickson Carr, "Holmes Wouldn't Recognize It," *The New-York Times Magazine,* 21 February 1954, 10.
[15] Martin Edwards, *The Story of Classic Crime in 100 Books* (Scottsdale: Poisoned Pen Press, 2017), epub.

Doyle's stories reflected the public's opinion of the police; they truthfully mirrored the displeasure with the detectives' incompetence.

He worked on his own cases or he joined the police in their investigations, either on his clients' suggestions, or on invitation from the detectives themselves. "When these fellows are at fault, they come to me, and I manage to put them on the right scent."[16] He strongly believed that the police detectives were out of their depth most of the time and he was needed to bring the matters to justice. Holmes seemed to take detecting not as much as a job but as a hobby; he delighted in solving a good, intriguing mystery and he was very dedicated to his investigations; he was known to rarely sleep or eat when he was trying to solve a problem, not being able to rest until he found a solution to it.

He always knew where to get information that he needed; he had his own system of informants, the street Arabs called the Baker Street Irregulars who were first introduced as early as in *A Study in Scarlet* and mentioned several times in other stories as well. He prided himself on knowing he was better than the police detectives, although it was rare that he would take any accolades for solving the crimes; it was enough for him to know that he was the mastermind who solved the cases. "Out of my last fifty-three cases, my name has only appeared in four, and the police have had all the credit in forty-nine."[17] Such was Sherlock's answer in "The Naval Treaty" when he was accused of using information from the police and then trying to discredit them when he solved the case first.

It is apparent that Holmes' favourite subject of mockery was Inspector Lestrade of Scotland Yard; the detective who Sherlock considered to be "the best of the professionals"[18]. Despite calling him "my dear Lestrade" on several occasions and claiming him to be the best of official detectives, he was often insulting the good inspector even when he was praising him, as was the case in "The Noble Bachelor" when he commended Lestrade for finding a piece of paper that led to the solution to the mystery; although Lestrade found the right paper, he looked on the wrong side of it, as Holmes did not forget to mention. He also said that types like Lestrade or Gregson were not very skilled detectives who were only after the fame that media supplied them with after they finished up an

[16] Arthur Conan Doyle, *Sherlock Holmes: The Complete Stories* (Ware: Wordsworth Editions, 2006), 23.
[17] Doyle, *Sherlock Holmes: The Complete Stories*, 815.
[18] Doyle, *Sherlock Holmes: The Complete Stories*, 284.

investigation with an arrest. Lestrade was often oblivious to obvious facts, being portrayed as a clueless dunce; Holmes went as far as questioning "whether Mr Lestrade would have noted even so self-evident a thing at that"[19], doubting his abilities as a detective.

Another Scotland Yard inspector Holmes liked to comment on was Gregson. Unlike with Lestrade, Holmes did not seem particularly friendly to him and did not have a kind word for him. He did not consider him a good detective, for Inspector Gregson completely lacked imagination, one of the necessary qualities that make a good detective. Admittedly, he was smart, but he did not seem to be using his intellect much during cases, appearing rather arrogant and too proud, trying to prove he was better than Lestrade when they worked on a case together, such as in *A Study in Scarlet.* Perhaps if he was more skilled and more imaginative, he would have earned Holmes' respect, who believed something could be done out of him yet, but Gregson, like his fellow Scotland Yard detectives, did not believe in spinning theories and using one's imagination to help come up with the most probable solution. "He knows that I am his superior."[20] However, Gregson was too proud to admit it to anyone and his inferiority might be why he despised Sherlock Holmes so much.

Sherlock Holmes often arrived to the crime scene after being requested and he still found new evidence, discovered something no one else noticed before, despite the fact that the scene was already inspected by the police. His knowledge and use of forensic science was unmatched by the detectives; he seemed to be the only one making connections between various clues that were offered by observing the crime scene and questioning witnesses. When Scotland Yard deemed they could not do anything more in an investigation, they sent the victims to Sherlock Holmes so he would look into the case. In his own word, he is "the final court of appeal in doubtful cases"[21]—and unlike the Yarders, he usually managed to solve them.

During some investigations, police detectives automatically assumed that the most probably person did it and tried to prove it; Sherlock Holmes never made such assumptions without having some kind of evidence to justify the accusation.

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[19] Arthur Conan Doyle, *Sherlock Holmes: The Complete Stories* (Ware: Wordsworth Editions, 2006), 487.
[20] Doyle, *Sherlock Holmes: The Complete Stories*, 26.
[21] Doyle, *Sherlock Holmes: The Complete Stories,* 726.

It was interesting to compare the ways those two opposing sides conducted themselves during crime or mystery investigations; while the police stuck to the most obvious explanation of the crime and tried to find a proof of that, Holmes carefully observed everything and analytically deducted a possible solution based on his own observations. His way of thinking was truly unique and the dim-witted inspectors could not often follow it. His method was to eliminate the impossible; he believed that the remaining had to be the truth, no matter how improbable it might have been. Using this method, he solved more cases than the Scotland Yarders.

"You are making fools of us, Mr Holmes!"[22] Sherlock Holmes often insulted intelligence of the police officers and detectives he encountered, he called them various uncomplimentary names and considered their investigations hopeless at times. If he seemed too hard on Scotland Yard detectives, it was nothing in comparison to how he felt about constables in other parts of England; he had no kind word for them and he considered them even more useless and incompetent than the Yarders, openly calling them fools, idiots, or imbeciles.

Scotland Yard detectives portrayed in Doyle's fiction were not taking advantage of what was at their disposal— they often did not use Holmes' abilities as an investigator and did not listening to his observations and conclusions. They would not openly admit that he was right; on the contrary, they often tried to prove him wrong instead of cooperating with him on solving the cases as efficiently as possible, and they doubted the evidence he provided and did not believe his conclusions because they were different from their own. Doing that on so many occasions made them appear as real fools, making the readers believe that police officers were arrogant and self-centred beings whose main concern was to be right and look good, not to actually solve the case.

Among the detectives Sherlock Holmes seemed fond of was Inspector MacDonald—or Mac, as Holmes familiarly called him—a Scotsman working for the Yard who appeared in the novel *The Valley of Fear* (1815). He was not a particularly good detective, but he was good enough to recognise that he could only gain from working with Holmes. He had worked alongside the private detective in the past and it appeared to have helped his career. He was described

[22] Arthur Conan Doyle, *Sherlock Holmes: The Complete Stories* (Ware: Wordsworth Editions, 2006), 354.

as quite talented and he knew that "there was no humiliation in seeking the assistance of one who already stood alone in Europe, both in his gifts and in his experience."[23] Unfortunately for him, Mac did not seem to learn much from the great detective, as was apparent later in the story. However, per Holmes' own words, he did do some good work on the case. He showed he could be practical and work methodically, but in the end, he became too tangled in the mystery and could not solve the intricate case. Holmes' treatment of Inspector Mac—he seemed to be kinder and more patient in comparison to his treatment of the detectives in the previous stories—supports my earlier claim that even Doyle became more benevolent in his depiction of the police detectives.

According to Holmes, the official detectives were nothing more than mediocre, and their mediocrity showed in the way they handled they cases. Unlike the police, he only took cases that were interesting or intriguing to him; he would not waste his abilities on some petty crimes "with a motive so transparent that even a Scotland Yard official can see through it."[24] His contempt for the force was mirrored in many ways, be it the way he approached the detectives, the way he was gleeful when they made a mistake and did not realise it until it was too late, his numerous doubts regarding their intelligence and methods, or his remarks and criticisms of Scotland Yard. If he was not so successful in his detecting, it would appear as unfair and undeserved; as it is, the undeniable truth is that the fictional police detectives are simply no match for the brilliant private detective.

Not all of Holmes' digs at Scotland Yard were serious; sometimes he seemed almost playful, gently mocking the abilities of the detectives while inconspicuously suggesting that he was more competent and successful. In "The Norwood Builder", he appeared almost dramatic when he introduced the main witness, Mr. Jonas Oldacre—the man whose murder they were investigating in Norwood—to Lestrade. Lestrade was stunned, for he believed he was close to solving the case, while Holmes seemed to be completely off track. During another case, the case of Six Napoleons, he offered to help Lestrade, promising to give him a hint or two, if needed. He was not always harsh with police detectives, only when it was unavoidable or when they were asking for it.

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[23] Arthur Conan Doyle, *Sherlock Holmes: The Complete Stories* (Ware: Wordsworth Editions, 2006), 313.
[24] Doyle, *Sherlock Holmes: The Complete Stories*, 24.

As the new century approached, the public opinion of the police started to change and Doyle reflected this change by creating new police officers who were more competent and likeable. Such was a case of Inspector Stanley Hopkins, the only Scotland Yard detective who openly admitted that Sherlock Holmes was the better detective. Holmes seemed particularly fond of this young detective and he often helped him with his investigations, for he had high hopes for his future. Hopkins admired Holmes and he was eager to learn from him. He tried to use the same methods as Sherlock; however, he was not very successful and Holmes became quite critical of him, to the point that he said Hopkins disappointed him. Hopkins was known to request Sherlock's assistance in his cases.

On many occasions, Scotland Yarders appeared to be too conventional, especially Inspector Lestrade. They would not go far in their investigations and they disapproved of Holmes' unorthodox methods. They were not very observant or practical, although they seemed to think otherwise, such as when Lestrade accused Holmes of being the one who is not practical with his deductions.

Police detectives appeared to lack the passion for crime-solving as much as they lacked imagination. On the contrary, Sherlock Holmes passionately followed a lead until he found some explanation to the crime. He was always leaning in and studying any evidence in great detail, sometimes using a magnifying glass because he never belittled even the smallest piece of evidence; anything found at or near the crime scene was something important to be observed closely. Fictitious professional detectives never showed interest in a detailed analysis of the crime, evidence or witnesses; they worked with a small amount of facts and they seemed to want to solve their cases with as little thinking and resources as possible. They were likely to overlook evidence or misjudge the situation. Unsurprisingly, they were often stunned by Holmes' conclusions; there was no way they would have ever solved their cases in a similar manner.

Holmes' theory of a great detective never fitted any of the Scotland Yarders. According to him, a great detective needed to possess three necessary qualities: knowledge, deductive reasoning and keen observation. Without these three abilities, which are the detective's most useful tools, one could never be a good investigator, even—and especially—if he was trained and belonged to Scotland Yard's detective department.

However, there was not only criticism of Scotland Yard in Doyle's stories, particularly in the later collections. Police detectives began to be more open to Holmes' eccentricity and his methods, going as far as recognising his abilities and success, and Lestrade was even known to become a friend of the great detective, visiting him to discuss the cases he was working on. The cooperation between Holmes and the professionals seemed to have improved and even the detectives appeared more skilled and efficient. In the later stories, Sherlock Holmes, while still occasionally taking a dig at Scotland Yarders, was more likely to comment positively about the official force, such as was the case in "The Three Garridebs", when Holmes praised the detectives for their thoroughness and method. Also, Sherlock Holmes often combined criticism with praise; such as his remark "the authorities are excellent at amassing facts, though they do not always use them to advantage"[25] in "The Naval Treaty".

If Sherlock Holmes joined Scotland Yard's detective department, he would create the model of the perfect police detective, for he lacked none of the three qualities that made for a great detective and his success rate in solving cases was incomparable. However, the detective fiction of this period would not be so exciting to read without the mockery of police detectives. Who would be the great dunce then?

3.2 Agatha Christie

In the Golden Age of British fiction, which was the period between the world wars, "[T]he police often cut a hapless figure in classic crime stories."[26] The detective or crime story was a popular genre during that time; detectives were vital characters and most of the detectives in Golden Age fiction were still amateurs, especially the memorable ones. It was the time of so-called Great Detectives, who were masters at solving crimes—particularly murder, which is the central crime of detective fiction.

Detective stories demonstrated a puzzle to be solved by both the detectives and the readers; therefore, readers knew all the clues that were available to detectives, so they could attempt to solve the mystery along with them. The

[25] Arthur Conan Doyle, *Sherlock Holmes: The Complete Stories* (Ware: Wordsworth Editions, 2006), 811.
[26] Martin Edwards, *The Story of Classic Crime in 100 Books* (Scottsdale: Poisoned Pen Press, 2017), epub.

emphasis of those stories was on the method and on the twists and turns; the plot was more important than realistic portrayal of characters or credibility of the story. The murderers were almost never professional criminals and they were bound to appear in the first part of the story. The twists and turns of the story were provided by red herrings[27], which made the mysteries more interesting and harder to solve.

Agatha Christie continued Doyle's tradition of masterful private detectives. Unlike Sherlock Holmes, Christie's Hercule Poirot, an equally brilliant sleuth, had a background in detection; he used to work for the Belgian police and he was still well-known as one of the best investigators of that time, capable of solving the cases that baffled other detectives. In Christie's novel *The Mysterious Affair at Styles* (1920), his reputation was proven to be deserved when he was asked to help solve the murder that occurred on one fateful day. While he conducted his own investigation and cooperated with Scotland Yard, he did not interfere and let the official detectives make discoveries and take credit for them; he made sure to stay in the background, which was useful to him at the court hearing.

Hercule Poirot was an ingenuous detective working as a private inquiry agent; he was thorough in his investigations, very observant and mysterious in his own way. He was also secretive; he did not wish to share his findings or explain himself before he reached the solution to a mystery. Continuing in the footsteps of his literary predecessor, he was portrayed as a very eccentric man with obsessive tendencies. He was highly methodical—he considered method to be the most important thing in the detective work—and he was disappointed to see that his official counterpart, Inspector Japp, lacked method in his investigation. His imagination could reach no end, which could be seen as both an advantage and a disadvantage, for imagination can help but also fail the detective. His motto was that the simplest explanation to a mystery was usually the right one. Poirot always reflected on all the evidence, clues and all the facts; he believed that "[E]verything must be taken into account. If the fact will not fit the theory—let the theory go."[28]

[27] Oxford Dictionary of English defines red herring as "a clue or piece of information which is or is intended to be misleading or distracting." Catherine Soanes and Angus Stevenson, *Oxford Dictionary of English: Second Edition* (Oxford: Oxford University Press, 2009), mobi.
[28] Agatha Christie, *The Mysterious Affair at Styles* (Whitefish: Kessinger Publishing, 2004), epub.

For a detective with a great mind and admirable skills, it should have been no problem to form another theory, after all.

Scotland Yard detectives, in this story represented by Inspector Japp—a detective whom Hercule Poirot had already worked with before—and Superintendent Summerhaye, were put in charge of the murder case. However, they felt at an disadvantage because they were only called in after the inquest, while Poirot could observe the crime scene early on. Surprisingly, they often did not take the initiative, letting the brilliant detective have his turn. They were willing to cooperate with Poirot and they even acknowledged his help, unlike the detectives in Doyle's early stories.

Inspector Japp was, in Poirot's own words, a brilliant officer, but he was not nearly as imaginative and observant as the former Belgian detective. Later on, the two would become good friends and work together on other cases, but in every single instance, Hercule Poirot would prove to be the better investigator. The police detectives could not act on an instinct as much as he could and they would not notice the small details he so carefully observed.

The official detectives were often put in contrast with Hercule Poirot. Unlike them, Poirot considered even the smallest and the most unimportant things as something that mattered. The people seemed to have trusted more the private investigator; police detectives were tolerated, but not as trustworthy in their eyes. When a group of people discussed what kind of detective they would like to be, no one chose the police kind; everyone was keen on detectives in the Sherlock Holmes-style.

In the end, Hercule Poirot was the only person who figured out the clues and the murderer; while there was an arrest before, there was very little evidence, which was too conclusive, making Poirot believe it was clearly manufactured to implicate someone. In addition, police detectives usually saw what was useful to them; their evidence was often self-serving, such as in the case of the Styles murder. Using the help of the household helpers, Poirot was able to gather new information and reach the conclusion of who the killer really was. He was right to advice Inspector Japp not to arrest Mr. Inglethorp, a younger husband of the murdered lady, just yet. Christie's first detective novel turned out to be an intricate mystery with a cleverly planned murder; Poirot proved that the murderer was indeed Mr. Inglethorp, whose plan was to be arrested and then acquitted at

court all along; according to the double jeopardy principle, he could not be charged twice for the murder of his wife. "What partly accounts for Poirot's success is that they were entirely in the dark as to his real attitude up to the very last moment."[29] If Poirot did not decide to stay in the background and were he any less mysterious and shared his theories, the real killer would have never been found. As it is, he proved to be a master in misleading and he stepped onto the path of brilliance that would be shown in many more stories to come.

Hercule Poirot is not only a hero of Agatha Christie's novels, but also of numerous short stories as well. In "The Kidnapped Prime Minister", he was contacted to help with the investigation of an abducted British Prime Minister. Once again, he worked along with Scotland Yard detectives, including one of the best Scotland Yarders and his friend Inspector Japp; and once again, he showed his superiority in comparison to the official police detectives. Like the police, he allowed himself to be misled in the beginning, but he was able to see through the deception and rescue the Prime Minister; something the military and the police of two countries were not competent enough to do. "It was a child's play for a mind like mine."[30] Suffice it to say, the mind of a Scotland Yarder was simply no match to his analytical and methodical brain.

In "The Million Dollar Bond Robbery", Hercule Poirot often mocked the official detectives; he acted very conceitedly at times. He was often asked to make an inquiry into the case that was already being investigated by Scotland Yard, as was the case in "The Adventure of the Cheap Flat"; presumably, it could not hurt to have someone else look into it, just in case the Yarders were at their wit's end—again.

Even though he is the protagonists of numerous novels and short stories, Hercule Poirot is not Christie's only detective extraordinaire. Miss Jane Marple, another recurring character in Christie's mysteries, was an elderly woman with no experience in detecting, unlike Poirot, yet she proved to be a successful detective as well. She was a spinster living on her own in St. Mary Mead; she was portrayed as an intelligent woman with common sense, who studied people and human nature her whole life—something that helped her a great deal when she was playing a consulting detective. Miss Marple was very careful, observant, polite

[29] Agatha Christie, *The Mysterious Affair at Styles* (Whitefish: Kessinger Publishing, 2004), epub.
[30] Agatha Christie, *Selected Stories* (Moscow: Progress Publishers, 1976), 105.

and wise; she liked solving mysteries and she was excited when she could investigate a crime. She was also helpful to the police in some of their investigations.

In "The Four Suspects", Miss Marple showed her great skills of deduction and intelligence when she did so-called "armchair detection"[31]. She was able to solve a mystery of a possible murder that had happened, but the detectives were not able to prove that it was indeed a murder. She discussed the peculiar case with her friends, including an ex-Commissioner of Scotland Yard who told them the facts of the mysterious murder. She did a splendid job figuring the case that baffled many detectives out; not being able to question the suspects, she connected all the relevant information and reached the conclusion of who the murderer was, without even leaving the house. She applied her detective skills and her observation of human nature and solved a case that seemed unsolvable even to the most competent detectives at the Yard, proving herself to be a worthy opponent to Agatha Christie's other detective mastermind.

[31] John Scaggs defines armchair detection as "a method of detection in which a detective solves a crime through deductive reasoning alone. The crime is solved purely on the basis of second-hand information, without the detective ever leaving his or her armchair, as it were, to visit the scene of the crime or personally observe the evidence." John Scaggs, *Crime Fiction* (London: Routledge, 2005), 154.

4. REALISTIC VIEW OF SCOTLAND YARD

The second half of the twentieth century welcomed literature with a great shift in depicting Scotland Yard and its detectives. No longer ridiculed and made fools of, as was the case of the late nineteenth and the beginning years of the twentieth century, when the detective would be added to the story in order to let the private detectives shine and show their brilliance in comparison to their official counterparts, the detectives of the Criminal Investigation Department of Scotland Yard were portrayed as intelligent and capable professionals who no longer needed the help of a private individual to guide them through the crime investigation and who would not solve the case without being given some clue from said individual. Nonetheless, they were still depicted as human beings; therefore the fiction did not just show them as the master investigators, but it also did not turn the blind eye to their flaws and mistakes that could potentially, if not caught in time, cause a considerable difficulties in solving the crime in the end.

As the public perception of the police gradually improved during the course of the years following the Second World War and later, without any more scandals or other misadventures in the force, the image of the public detectives improved in all forms of media as well, gaining them the position of the protagonists in the fiction associated with mysteries and crime solving, depicting the official force in a—more or less—complimentary way that reflected the real reputation of Scotland Yard.

No longer needing to be portrayed with almost supernatural powers that distinguished the first literary detectives from common people, the "new" detectives became interesting on their own. Generally, the men in the detective force were educated, highly organised and trained, with great detective skills, sharp mind and good attitude. They were intelligent and efficient, only a selected few who could handle the detective work, and they took advantage of what the world had to offer. Using modern technologies and new inventions, their investigations became much more intriguing for the readers, therefore there was no longer the need for a private detective to emerge and save the day by solving the case. The detectives could still be regarded as not very trustworthy by some, but people generally respected them and their authority was not questioned. "Fictionally speaking, Scotland Yard long ago came into its own. Fairness would

not have it other-wise."[32] Honest, smart, patient, brave, incorruptible men of firm character, those were the detectives of the second half of the twentieth century.

4.1 P.D. James

"If we must have a murder let it be handled with taste."[33] Detective Chief Inspector Adam Dalgliesh, first featured in *Cover Her Face* (1962) and later in thirteen more books about this Scotland Yard detective and his investigations, not only handled the murder case with taste but also great skills. He was following up the trend of the post-war British fiction that started to portray police detectives as continuously successful in their crime-solving, combining the methodical work of the detectives with their own deductive skills and logic.

A day after a church fête, no one in the village expected something as shocking as murder to occur and disrupt their peaceful lives. During the family's dinner, an unexpected announcement was made that doctor Stephen Maxie proposed to his mother's domestic servant, Sally Jupp. The following morning, Sally seemingly overslept; it was usual for her to be late to her duties, but when it started to be suspicious and they heard her baby son Jimmy whimpering in his crib, they entered her room—and found Sally Jupp dead.

The presence of Superintendent Manning and several sergeants of local police was presumably not enough and Scotland Yard was called in to investigate the murder; when chief inspector Dalgliesh and Sergeant Martin arrived at Martingale, Manning told them all the facts he was able to gather so far. From this moment forward, the man in charge of the case was Dalgliesh, a capable Scotland Yard detective who immediately started to suspect everyone without an alibi for the time of Sally Jupp's death.

Adam Dalgliesh was described as an experienced professional with a keen eye that noticed even small details, a great mind that was able to make connections between clues and form tentative theories from them. During this time, the police's biggest enemy was evidence; getting enough evidence was a key to an arrest and a conviction. "Dalgliesh did not theorize in advance of his

[32] John Dickson Carr, "Holmes Wouldn't Recognize It," *The New-York Times Magazine* (February 1954): 37.
[33] P.D. James, *Cover Her Face* (London: Faber and Faber, 1962), 194.

facts"[34]; he was rational and systematic in his investigation and careful and patient in his search of the house, gathering new clues and evidence. He was thorough in his questioning of the suspects—one of the first things Dalgliesh discovered was that it must have been an inside job and the killer must have been someone who was in the house last night. He often made random remarks around the family and their friends and acquaintances, waiting to see their reactions. He also knew the importance of observation and listening, and he had "an uncanny ability for extracting uncomfortable truths"[35], which made some of the characters uneasy when and after they were questioned.

The professional police was mostly portrayed in a good light; they were seen as methodical and competent professionals, with good detective skills and knowledge of forensic science that helped in their crime-solving. The detectives were praised for their common sense, but they were also seen as unimaginative and perhaps too direct. The people of the village kept their distance from the Yard detectives and they did not trust them much and did not believe in helping them; some of them would not talk about things and facts they knew, unless they were directly asked. "They have the method and the means so don't go handing them the motive. Let them do some work for the taxpayer's money."[36] People respected the authority of the police force, but they were wary of them nonetheless.

In the end, Dalgliesh's detective skills and analytical mind were helpful in solving the case; by the time he called all of his previous suspects together, no one was sure who was Sally's killer; they all started to suspect everyone, just like Dalgliesh in the beginning. Unlike them, Dalgliesh knew, using the process of elimination to solve the mystery, but he did not implicate the killer immediately; instead, he summed up his investigation. Some of the gathered people, such as the family friends Catherine Bowers and Felix Hearne, did not believe his explanation of events, saying he did not have any proof for that, but he proved them wrong and his "uncanny ability" was used once again. Eleanor Maxie confessed to be the murderer, which caused a scene. Apparently, she waited until her husband died so she could fulfil her promise—to take care of him—then she was free to share her burden. Some people could not believe it, but as she said, "[W]ho else could it

[34] P.D. James, *Cover Her Face* (London: Faber and Faber, 1962), 54.
[35] James, *Cover Her Face*, 102.
[36] James, *Cover Her Face*, 122.

have been?!"[37] She was the obvious murderer, with an evident motive for wanting Sally Jupp dead.

4.2 John Creasey (as J.J. Marric)

"The reputation of Scotland Yard remained high throughout the world."[38] George Gideon, the protagonist of twenty-two books about Scotland Yard, contributed to the fictional good reputation of the Yard to a great extent. The series written by John Creasey under the pseudonym J.J. Marric features Gideon's career at the Yard, starting with his rank of Superintendent in the first book and, after promotion, the rank of Commander of the CID.

In *An Uncivilised Election* (1964), which is also called *Gideon's Vote* in another edition, George Gideon has been in charge of the CID for a couple of years now and he was the person at the Yard who knew about every major case they were investigating; he prided himself on keeping tabs on what was going on at the Yard at all times. He was well informed about the ongoing Quack case, the progress of the pre-election campaigns and clashes between the parties and candidates, and he was also updated on some minor cases, such as an extradition of an Englishman who was accused of art theft in Sweden.

Gideon was described as a very hard-working man, with his job often interfering with his family time; he was not on leave for several months. There was no other man at Scotland Yard who could do his job half as well as he could, nor did he truly believe that others could do their jobs properly without him. He had a great sense of self-importance, perhaps rightly so, and he always tried to be fair and understanding. He was truly dedicated to his job; it was an important part of him. That and his great abilities as a detective made him the embodiment of fictional Scotland Yard detectives in the second half of the twentieth century.

In *An Uncivilised Election*, the fictional CID was understaffed—which was evident later in the story when they used all their officers during the election and rallies and still needed more to keep tabs on prominent members of certain groups and committees. At the time, nothing major was happening at Scotland Yard; as was remarked, such periods were not uncommon, but Gideon still worried that if something serious were to happen, it would catch them unawares.

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[37] P.D. James, *Cover Her Face* (London: Faber and Faber, 1962), 212.
[38] John Creasey, *An Uncivilised Election* (Looe: House of Stratus, 2010), 162.

Police traditionally plays an important part during elections, ensuring that the polling runs smoothly; it was no different during this fictional election when the force was on high alert, being present at every meeting and being stationed at the places of possible clashes between opposing extremist groups, especially between the Q men—a group of anti-nuclear extreme right-wingers around Roland Quatrain, a wealthy idealist willing to go to great lengths to achieve his success— and the Fight for Peace, or F.F.P., group. The fact that the election date was fixed the day after the Guy Fawkes night did not help much; something big and bad could happen on the Eve of Poll, and they were aware of that at the Yard.

"All the men were sound, some were brilliant."[39] Scotland Yarders were portrayed as experienced and thorough, not only the CID Commander Gideon, but others as well. Particularly Superintendent Parsons, who was put in charge of keeping an eye on the pre-election atmosphere, was meticulous in his duties, observing important characters of the election and having the whole picture in mind. Parsons created an intricate map of meeting halls, houses and hot spots where problems between different parties could occur, resulting in him being able to pinpoint the one person who was somehow connected to the places where clashes between the F.F.P. and Q men groups escalated. Gideon described his colleagues at the Yard as sound, some being even brilliant, but for the story to be realistic, they were bound to make mistakes from time to time.

"Somewhere along the line he had slipped up."[40] Even the mighty Gideon was not perfect. When they were investigating the conspiracy involving Professor Ivan Travaritch—a genius scientist working for the government on nuclear research—he relegated his duties to handle the situation to Commander Ripple, who in turn turned the reports to Gideon to investigate. Due to the lack of communication between them, Travaritch was able to disappear. The men assigned to observe the brilliant professor at his place of work were not discreet enough and he realised he was being watched and fled, along with a portable atomic unit that could cause serious problems, especially during the campaigns. Later, both Ripple and Gideon were sent to a solitary cottage just outside London where Professor Travaritch was found dead and the atomic device missing.

[39] John Creasey, *An Uncivilised Election* (Looe: House of Stratus, 2010), 3.
[40] Creasey, *An Uncivilised Election*, 158.

The police force was using everything at their disposal to their advantage, including media. They used it to spread Professor Travarovitch's photo around, along with sending it to all organisations of all parties, making sure almost everyone in Great Britain knew what he looked like, which led them to find him. They also ran an Identikit and the story of the Quack, a case of an unlicensed fake doctor moving around London after answering advertisements about locum tenens[41] positions, with the purpose of appealing to his victims to come forward and be observant. However, it was shown how the press can make the work of police more difficult a few days before that; the journalists found out about the pretender and followed some of his victims to their homes, then they printed the photos of them in the paper. This act not only made the investigation public, but it led to an unfortunate incident when an innocent Dr. Fairweather, who was now residing in one of the Quack's previous locations, was seriously injured after being attacked by a victim's jealous husband. Gideon was also using his contacts with a private inquiry agent, trading a favour for a favour.

Gideon followed the rule that the police should be above politics; he remained non-political while still keeping up with the groups, committees and candidates. He proved to be very brave when he courageously stopped another bomb attack at Quatrain's home, even though he could have suffered bad injuries to his face. He seemed to be taken aback when they failed to recognise the threat of the portable atomic device leaving the institute. "I'll never know whether the Security men would have done a better job if we'd done ours better, and I know the ghost of this mistake will stay with me."[42] He was man enough to acknowledge that he had failed to deal with the Travaritch situation, and he learnt from this mistake; it is almost certain he will be more diligent next time.

Despite some complications along the way, Scotland Yard was able to discover who was behind the planned attack—the plan was to use the device during a big demonstration on the Eve of Poll—arrest him and make sure the polling ran smoothly. They were able to manage other cases during their

[41] Oxford Dictionary of English defines locum tenens as "a person who stands in temporarily for someone else of the same profession, especially a cleric or doctor." Catherine Soanes and Angus Stevenson, *Oxford Dictionary of English: Second Edition* (Oxford: Oxford University Press, 2009), mobi.
[42] John Creasey, *An Uncivilised Election* (Looe: House of Stratus, 2010), 212.

investigation, and while they were not always perfect, their reputation of competence and efficiency never suffered.

4.3 Elizabeth George

"I did it. I'm not sorry."[43] Elizabeth George's series about two Scotland Yard detectives started with a particularly savage crime to solve. *A Great Deliverance* (1988) is an elaborate crime story about a countryside murder with an unexpected and unusual twist—the murderer is caught but will never be convicted, regardless of how horrible the crime was or how damning the evidence appeared.

While the CID investigated a serial killer in London, appropriately called the (Railway) Ripper case, the Yard was called in to investigate a murder in a Kendale. A capable detective Thomas Lynley was assigned to the case, along with Barbara Havers. Neither of the detectives was excited about their partnership; Sergeant Havers was not a partner you wanted by your side, and she assumed he looked down on her because she was a woman and known to be a nuisance.

Inspector Lynley, a highly educated aristocrat with privileged upbringing, was a competent professional with a good reputation as a detective. Lynley was portrayed as a very brave and direct person, even compassionate when it suited him; he was a man with great detective skills and an admirable record of solving difficult cases. "I've been brought in on this case and henceforth it shall be conducted properly."[44] He was confident and commanding and he never drew conclusions without having enough proof. However, his conduct was not always professional; he often enjoyed life's pleasures when he was on the job.

Lynley was put into contrast with Sergeant Havers, who was seen as impossible to work with, unpopular with other detectives and with a lot to prove. He did not trust her to do her job properly, he supervised her when they were investigating at Kendale and he sometimes appeared to be completely ignoring her, acting as if she was not even there with him.

For Barbara Havers, this was the last chance she would get as a detective. No one except Thomas Lynley would work with her and she was known for being incompetent. She was already demoted, and if this case did not work out, it would mean the end of her career; she tried to prove herself during the case, but she was

[43] Elizabeth George, *A Great Deliverance* (New York: Bantam Books, 1988), 33.
[44] George, *A Great Deliverance*, 86.

not given much space to prove her skills and abilities because she was overshadowed by a more experienced and better trained colleague. She was working in the man's world where others did not respect her; it was said that "any woman who aspired to CID was a bona fide freak and made to feel that way."[45] It was hard enough to prove her worth as a woman detective, and her lack of refined detective skills did not help matters. However, her partnership with Lynley seemed to have been beneficial for her; she learnt from him and they slowly started to build mutual trust necessary between partners, giving up their prejudice.

The emphasis was put into gathering enough facts and evidence to solve the case; there would be no hasty conclusions and hurried arrests. The police detectives were seen as efficient professionals who knew about their trade and used modern technologies and advancing forensic science to their advantage. The reputation of the Yard was very good, the CID was run tightly under Commander Nies, and they were all expected to represent the Yard accordingly.

Even though the younger daughter of the murdered William Teys had confessed to the crime, it was necessary to investigate the savage murder and discover the motive that led the young girl to decapitate her father, killing him in such an awful manner. The intricate mystery was unravelled after some careful investigation of the crime scene, questioning of the village people and discovering shocking secrets that would better remain forgotten. Given the circumstances that led to the atrocious crime, both the detectives and Roberta Teys' doctor at a mental asylum agreed that while she would stand trial for the murder, no one would ever convict her for it, despite the confession and the evidence.

The story was not only about the investigation and the difficulties that the village people brought to the case, but also about the difference between right and wrong, between moral and immoral. It showed that even the police would not condemn someone for their criminal behaviour without considering the mitigating circumstances. The detectives were portrayed as rather cold and they did not let their emotions cloud their judgement—after all, professionals are not supposed to be emotional and be affected by their cases—but even a cold-hearted professional would deem the murder almost justifiable, although killing someone is obviously never right.

[45] Elizabeth George, *A Great Deliverance* (New York: Bantam Books, 1988), 18.

CONCLUSION

There are three approaches to portraying Scotland Yard in the nineteenth and twentieth century British fiction that differ in their treatment of police detectives as well as the credibility of the fictional accounts. The hypothesis that there are different approaches during the course of those two centuries was supported by selected texts which were published within the particular time periods when idealised, critical, or realistic accounts of Scotland Yard prevailed. In my thesis, I proved that the fiction reflected public opinion of the detectives, except for the first texts about them, which rather reflected the fascination of the authors with the new branch of the Metropolitan Police. The credibility of the fiction varies greatly and particularly the idealised approach cannot be considered to be a truthful account of the force; the critical approach is accurate in the discontent and only the realistic portrayal of Scotland Yard can be taken as accurate and trustworthy.

The first authors writing about the fictional police detectives aimed to make people as fascinated by the newly formed detective force as they were, therefore making them more trusting toward the detectives. Their fictional detectives were based on the real-life ones; their abilities were unusually great and often exaggerated, making them seem more interesting than they really were. On the contrary, the fiction that criticises the official force was focused on belittling police detectives and showing their bad qualities rather than the good ones, making fun of the force which proved to be less than competent. When Scotland Yard's reputation improved after the world wards, its reputation improved in fiction as well; the detectives were no longer depicted as incompetent fools, but they were praised for their skills as well as taunted for their mistakes.

Whereas the fiction from the 1850s and 1860s portrayed police detectives as competent, well-trained, experienced and efficient men who were unusually intelligent and had great detective skills, later fiction of the century depicted them with great contempt. At best, they could be described as mediocre; they were found lacking in imagination, knowledge, common sense and even professional skills, they were incompetent and conventional, without analytical and logical thinking necessary for the work of a detective. To show their incompetence, they were put into stark contrast with a typically brilliant private detective who was

their polar opposite—highly intelligent, analytical, resourceful, imaginative and observant. New century brought an attempt to create new police detectives who were equally as skilled as their older fictional colleagues, which is represented by Vivian Grey and her *Stories of Scotland Yard* in my thesis; however, the superiority of private detectives dominated fiction for decades, and even Grey's great detectives could not compare to a brilliant private investigator.

In comparison to the official detectives of the early twentieth century, who were almost never right in their investigations, or the private detectives, who were almost never wrong, the post-war police detectives were bound to be both right and wrong. They were portrayed as experienced investigators with good detective skills who were successful in their crime-solving, combining the method of the police work and their individual deductive reasoning and logical thinking. They were no longer merely mediocre; even the inexperienced and rather incompetent detective in *A Great Deliverance* improved her skills, learnt from her colleague and became a better detective. The selected texts proved their realistic portrayal by pointing out the mistakes in their investigations and their ability to learn from them, as well as contrasting a well-trained detective with an inexperienced one.

While Dickens assigned his fictional detectives almost supernatural-like abilities that were supposed to explain their discoveries, since the real practices used for investigations during that time were too boring and dull to write about, the authors after the world wars did not need to make their detectives into something they were not. Their detectives took advantage of modern science and new inventions and technologies, as shown in *An Uncivilised Election* or in *A Great Deliverance*, and their characters were more believable and likable; they did not need to appear almost supernatural because they were interesting on their own.

The way Scotland Yard was reflected in fiction was influenced by the public opinion as well as other factors. The idealised approach was influenced mainly by the alluring newness of the detective branch that fascinated some authors enough to create the first fictional detectives; differently, the stories published within the 1890s and 1930s were influenced by the tradition, mistrust and particularly the bad press that Scotland Yard suffered because of the scandal in 1877, unsolved cases and general incompetence of the detectives, starting with Arthur Conan Doyle, whose tradition of mockery of police detectives continued in

the works of other authors. Finally, as my thesis proved, there was a shift in fiction toward a more realistic portrayal of police detectives based on the way the public saw Scotland Yard over the course of the second half of the twentieth century.

The accuracy of Scotland Yard's portrayal was different in each approach; the idealistically written fiction tends to be biased by the authors' admiration of the force, while the critical texts are written in favour of the amateur detectives, reflecting the disapproval of the public after certain events at Scotland Yard and not focusing on any of the good qualities the detectives had. The fiction of the second half of the twentieth century portrays Scotland Yard truthfully and accurately, showing the progress that Scotland Yard detectives have made since its establishment.

Overall, the authors who wrote about the characters of detectives, be it the police detectives or the private ones, attempted to create the perfect detective that would combine the three attributes obligatory to a great detective—vast knowledge, great deductive reasoning and keen and careful observation. They invariably assigned them those qualities, regardless of the time period they wrote in. However, it takes more than a great detective to make a good and interesting story.

RESUMÉ

Bakalářská práce je zaměřena na vyobrazení Scotland Yardu v britské literatuře druhé poloviny devatenáctého a dvacátého století a jejím cílem je zanalyzovat and porovnat vybrané texty a určit způsoby zobrazení detektivů Scotland Yardu v jednotlivých obdobích. Dále práce zkoumá vlivy, které vedou k danému způsobu vyobrazení, a take věrohodnost těchto fiktivních detektivů v kontextu pohledu veřejnosti a historických faktů.

První kapitola se zabývá Metropolitní policií od jejího založení po současnost. Kapitola komentuje okolnosti, které vedly k založení oficiálního postu detektivů v rámci Scotland Yardu, a události, díky kterým první detektivní policie zanikla a byla přeorganizována v Kriminální oddělení v roce 1878. Z těchto událostí stojí za zmínku korupční aféra některých detektivů Scotland Yardu a nevyřešené vraždy v londýnském Whitechapelu spáchané sériovým vrahem Jackem Rozparovačem, kterými se kapitola krátce zabývá. Pozornost je také věnována významným představitelům Scotland Yardu a jejich úspěšným kariérám.

Druhá kapitola je věnována zejména analýze děl Charlese Dickense a Wilkieho Collinse jakožto autorů prvních fiktivních detektivů, kteří byli inspirováni reálnými detektivy a jejich případy. Literární detektivové této doby byli zidealizovaní, nadprůměrně chytří a schopní. Analýza sbírky povídek o detektivech Scotland Yardu od Vivian Greyové poukazuje na tendenci začátku dvacátého století, kdy se někteří spisovatelé snažili navrátit policejním detektivům jejich slávu z děl Charlese Dickense a dalších autorů.

Následující kapitola je přesným opakem zkresleného vyobrazení policejních detektivů, který je zřejmý v prvních detektivních příbězích, protože analyzuje díla Arthura Conana Doylea a Agathy Christie, kde jsou detektivové zobrazeni v ostrém konstrastu se soukromými očky. Ve srovnání se soukromými detektivy jsou ti policejní průměrní, ne moc chytří a úspěšní, nudní a konvenční. Kapitola také komentuje důvody, které vedly k nadřazené pozici fiktivních soukromých detektivů konce devatenáctého a první poloviny dvacátého století.

Britská literatura druhé poloviny dvacátého století—zastoupena vybranými romány o detektivech ze Scotland Yardu od P.D. Jamesové, Johna Creaseyho a Elizabeth Georgeové—je zanalyzována v poslední kapitole mé prace,

kde na základě svých poznatků dokazuji, že policejní detektivové jsou popsáni realističtěji a věrohodněji. Interpretace detektivních příběhů z tohoto období dokazuje, že i sebeúspěšnější detektiv může udělat—a udělá—chyby a poučit se z nich.

Detektivové Scotland Yardu byli postavami v britské literatuře už od vzniku detektivní policie. Existují různé způsoby, jakými byli zobrazeni, počínaje zidealizovaným pohledem, kdy byl policejní detektiv znázorněn jako neobyčejný člověk se skvělými vyšetřovacími schopnostmi, který se nikdy nemýlil. První detektivové v literatuře měli rádoby nadpřirozené schopnosti, které pomáhali při jejich vyšetřování, protože skutečné metody vyšetřování byli v té době nudné a nezajímavé. Další vlna detektivních příběhů postavila policejní detektivy do kontrastu se soukromými očky; fiktivní oficiální vyšetřovatelé se svou pověstí ani svými schopnosti nemohli rovnat skvělým soukromým detektivům, proto se jim literatura této doby často vysmívá a zesměšňuje je. Tento výsměch byl ovlivněn dobou a názorem veřejnosti, která se po korupčním skandálu a četných nevyřešených případech stavěla k londýnským detektivům převážně kriticky. Nespokojenost lidí s prací detektivů je tedy důvěryhodně zobrazena; jejich výsledky, které nebyly vždy jen špatné, však nikoliv. Po druhé světové válce došlo ke změně pověsti skutečného Scotland Yardu, což se promítlo do způsobu, kterým se prezentovali fiktivní policejní detektivové; ti se opět stali hrdiny detektivních románů, avšak tentokrát bylo poukázáno nejen na jejich úspěchy, ale i nedostatky a chyby. Detektivové byli konečně věrohodně zobrazeni jako chybující lidé, co se dokáží ze svých chyb poučit, ale zároveň jako kvalifikované profesionálové, kteří dělají svému povolání čest.

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ANNOTATION

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Abstract: The thesis focuses on the ways Scotland Yard detectives are portrayed in British fiction of the second half of the nineteenth and the twentieth century. The aim of this thesis is to determine the approaches to portraying Scotland Yard, as well as the influences and accuracy of the fictional accounts by analysing, comparing and interpreting selected works of British fiction.

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Abstrakt: Bakalářská práce se zaměřuje na postavy detektivů Scotland Yardu v britské literatuře druhé poloviny devatenáctého a dvacátého století. Cílem práce je pomocí analýzy, srovnání a interpretace vybraných textů určit způsoby zobrazení Scotland Yardu v britské literatuře, vymezit, co tato zobrazení ovlivňuje, a zhodnotit věrohodnost fiktivního ztvárnění detektivů.