The Crime Fiction Series

Ruth Mayer

Accepted for "The Crime Fiction Series." *Routledge Companion to Crime Fiction*, ed. Jesper Gulddal et al. Routledge, forthcoming 2020

Crime, investigation, interrogation, confrontation, disclosure: a serial pattern informs the very plot logic of crime fiction. Seen in this way, all crime stories are serial narratives – regardless of their mode of publication. Siegfried Kracauer observed as early as 1925 about the (stand-alone) detective novel that it presents itself as an "incessant series" (*unendliche Reihe*) in which the detective does not so much seek out adventures or challenges but is faced with "'cases'" that "happen to him or are allotted to him" (1979: 58, my translation). Affording more agency to the serial features of the narrative than to its central characters – the detective or the criminal – , Kracauer directs our attention from the crime story's plot logic to its form. The serial logic manifests itself on several levels: the microlevel of the individual narrative, the intermediate level of the story or book series, and the macrolevel of the genre. In the course of the genre's maturation and professionalization in the 19th and 20th century, crime fiction came to be generically inscribed with seriality (Anderson et al 2015: 1).

On all levels of serial writing, traditions and conventions play an incisive role. Due to the dynamics of markets and infrastructures, the changing frameworks of authorship performances, publication formats, media ecologies, and audience engagement, seriality involves narratives in ever faster feedback loops and cycles of remediation these days. Most of the narrative patterns and plot contrivances that established themselves in the evolving

literatures of crime and detection in the 19th century are still used today – as points of departure, ironic references or signals of reassurance. Since the beginning of the 20th century, a successful crime story calls first for a sequel and second for a media change – today mostly in the guise of a film or TV adaptation that, if successful, will undergo further processes of serialization through remakes or series production.

In what follows I will first explore the history and the structural implications of the serial form in crime narration, with a focus on the first peak of this development at the beginning of the 20th century. Then I will look more closely at one particular case of serialization – the publication history and serial aesthetics of Edgar Wallace's first novel *The Four Just Men* (1905). And finally, I will be concerned with the ways in which crime series operate as the standard form of crime narration in the digitized 21st century.

Serial Narrative Structures

Reflecting upon the success formula of Ian Fleming's James Bond series in 1979, Umberto Eco pointed out the significance of Fleming's strategic transition from a "psychological method [of narration] to a formalistic one" in the course of which the series' protagonist turns from a character into a flat figure, while the series becomes a "narrative machine" (1979: 146; see also: Mayer 2014: 1-26). Like Kracauer, Eco thus points to the self-propelling force of genre narration, and, more narrowly, crime fiction, in which formulas, character constellations and plot conventions gain a momentum of their own and become active agents, as it were. Eco was one of the first critics to take popular seriality seriously and to point to the effectivity of its alternation between repetition and variation (or innovation) as a narrative forcefield (1985, see also: Kelleter 2017). He also insisted on the importance of archives of storytelling – highlighting the creative energy of intertextual borrowings that may

be conscious or unconscious but keep literature, and particularly genre literature, going. Especially the traditions of the French *feuilleton* and the American dime novel proved instrumental for the evolution of modern crime narration. Two major serial patterns established themselves in this respect: On the one hand, closed and episodic narratives, which keep drawing upon the same cast of characters and often the same settings, but enact their stories without an underlying continuity or overarching chronology, turning their characters into serial figures that undergo a "virtual beginning" with each new staging, "ignoring where the preceding event left off," as Eco wrote of Superman (1979: 117, see also Denson and Mayer 2018). This is the structure used by the American dime novels and British detective stories of the 19th century. On the other hand, the French *roman-feuilleton* or German *Fortsetzungsroman* tended to pursue one consecutive storyline and chronology through their installments (Pagello 2015: 21-24). In the 20th century, crime series often made use of both formats intermittently, allowing for the construction of continuity or coherence, but still presenting the individual installments as more or less independent pieces.

One exemplary arena of convergence is marked by the Sherlock Holmes stories that gesture toward an ongoing larger narrative universe with its own consecutive logic, and still unfold their narrative(s) mostly in individual short stories. These stories are actually always several stories folded "into a tightly compacted frame," as Michael Chabon pointed out, who then elaborated that "[n]early all the Holmes stories […] are stories of people who tell their stories, and every so often the stories these people tell feature people telling stories" (47). In keeping with other approaches to the field, Chabon diagnoses an intrinsic propensity for narrative self-reflection in the detective plot (see also: Gulddal and Rolls 2016). In contrast to other self-reflective literary genres, however, the Sherlock Holmes stories do not indulge

in displays of “digression, indirection, or the overtly self-referential” (49), but call to mind, in their conflation of self-reflection and seriality, the contemporary principles of industrial production, acting as “storytelling engines, steam-driven, brass-fitted, but among the most efficient narrative apparatuses the world has ever seen” (47). Chabon identifies this principle of storytelling very closely with what he sees as the genius of Conan Doyle, but it owes at least as much to a larger scene and system of crime narration unfolding, at the time, in a periodical publishing market on both sides of the Atlantic. Doyle’s stories are tightly coiled, but at the same time they serve as nodal points in storytelling networks, allowing for innumerable backstories and extensions, imitations, reviews and repercussions, not to mention the fan fictions which still regularly take off from Baker Street many years after Sherlock Holmes's inception.

Signaling far beyond the boundaries of its texts of origination, the success of Sherlock Holmes hinged on the figure’s recognizability and its capacity for variation. These qualities characterize many of the most popular characters in 20th century crime fiction – and they do not only apply to detectives, but quickly also take over the stylization of the criminals. At some point around the turn of the century, it seems, the fascination with the plots of ratiocination and investigation seems to have flipped to reveal a more explicitly disturbing fascination with the criminal principle itself, as "the professional detective gave way to the master criminal of the modern city” (Abel 1998: 355). This is how Fu Manchu in England, Zigomar and Fantômas in France, or Dr. Mabuse in Germany came to enter the scene in the 1910s (Mayer 2014/2016).

By the first decades of the 20th century, the pattern had consolidated itself in the transatlantic scenes of popular entertainment. By then, recurring detective and criminal figures abounded, most of them signaling back to the success stories of Holmes and his evil

counterparts. In 1915, the short story "The Last Adventure of Craig Kennedy" by Frank R. Adams appeared in magazine *The Smart Set*, and engaged ironically with the multi-layered seriality of the crime fiction craze. Shortly before, Arthur Reeve's popular 'scientific' detective Craig Kennedy had transitioned from book to screen, or, to be more precise, from his serial manifestation in short stories published in William Randolph Hearst's *Cosmopolitan* magazine (82 stories between 1910 and 1918) to his reincarnation in the popular film serial where Craig Kennedy first made an appearance in 1914, in the Pearl White vehicle *The Exploits of Elaine*, and then kept returning for more.

The Smart Set, the 'little' magazine steered by its editors H.L. Mencken and George Nathan with a keen sense for trends, positioned itself deliberately at the borderline between mass entertainment and refined taste. It used the popular detective figure to make fun of its omnipresence, the self-perpetuating quality of its success and the larger logic of outbidding inscribed into the genre: "[Sherlock Holmes] only had to make one magazine a month [...]," muses this detective's serial sidekick and chronicler Walter Jameson, while "[Craig Kennedy has to] fill contracts with six monthlies, two weeklies, and a newspaper syndicate" (395). The story that announces by its title that it will put an end to the master detective's career culminates in his self-arrest. Detective and perpetrator here turn out one and the same person by an absurd concrescence of developments that lead to the detective's conviction, after which he self-destructs like a malfunctioning machine.

Obviously, the story did not manage (or intend) to end Craig Kennedy's career, which experienced a second boost in the pulp detective magazines of the 1920s and 30s (although not in H.L. Mencken's own pulp venture *Black Mask*). But it does manage to capture the workings of serialized detective fiction by showcasing the structural similarity between the main (stock) character and the genre's affinity to the principle of automation: crime stories

'write themselves' in ceaseless recursion, as it were, trying out possible variations and alternatives one after another until they have run their course. The series usually ends once the variations are exhausted, not with a grand finale or a final overarching resolution. In their famous "Cultural Industry" essay, Max Horkheimer and Theodor W. Adorno recognize this procedural and reifying logic well, although they do not acknowledge its creative potential: "The cultural industry cheats its consumers out of what it endlessly promises. The promissory note of pleasure issued by plot and packaging is indefinitely prolonged" (113). Indeed, crime series are teasers without true satisfaction, and their protagonists veer in their function from active agents to props. The pleasure they afford derives more from the Rube Goldbergian joy of watching complex operations unfold glitchlessly than from a reassuringly revelatory ending.

Serial Infrastructures

It has been argued that the formation of industrialized nation states the world over was contingent on the invention of "print-capitalism" that gained traction in the 19th century and relied heavily on the formats of the periodical publishing market that allowed for synchronized production and reception practices (Anderson 1991). Benedict Anderson identified a "logic of the series" (1998: 34) behind this convergence of publishing techniques and politics, and indeed the core practices of nation formation comply with serial patterns – repetitive rituals and 'modular' practices that allow for the conceptualization of isolated individuals as collectives (Mayer 2014: 14-17). The very same mechanisms are at the heart of the media of popular entertainment that attained unprecedented significance in the 19th century: dime novels, penny papers, illustrated magazines, sensational newspapers are all serial formats and they all serve to fashion their readers into collectives (Bold 2012). These

media are part and parcel of an early participatory culture, in which audiences were regularly alerted to the verisimilitude or even veracity of the events depicted. Real or faked true-crime narratives invited their readers to seek correspondences between fiction and reality, up to the point of enlisting them to literally solve the crime (Flanders 2014: 140-182; Haugtvedt 2017: 8-12).

In the course of the 19th century, a two-tiered Anglophone publishing market evolved on both sides of the Atlantic, which increasingly attributed serial publication forms to popular entertainment, while associating literary value with the stand-alone 'work' (Bloom 1996: 21). Crime narratives came to be identified with the lower rung of the literary scene, and were increasingly fashioned into serial flows in this process. Edgar Wallace's phenomenal success in the genre of crime fiction attests to his fine-tuned sense for the possibilities of the genre and its financial affordances. Before he launched his career as a writer, he held many odd jobs, working as a war correspondent, newspaper editor, and, most importantly, crime reporter and special correspondent for the tabloid *Daily Mail* (Clark 82-87). The publication history of his very first novel, *The Four Just Men*, illustrates his flexibility and strategic career planning.

The book first appeared in 1905 in serial installments in the *Daily Mail*. To promote the publication, Wallace launched an extensive media campaign, running advertisements on billboards, buildings, buses and in the press, which announced the serial publication, the forthcoming book and tendered a 500 £ prize to whoever guessed the correct solution to the book's complicated plot. The campaign was successful but not successful enough, Wallace had underestimated the profit margin and the cost of the campaign and failed to carefully define the terms of the competition. He could not pay out all the winners, and the *Daily Mail*'s owner, newspaper magnate Alfred Harmsworth, had to lend Wallace money to

safeguard the paper's reputation (Davies 2012: xii-xiii). Yet while the venture at large was "financially disastrous" (xiii), the novel became a bestseller and the entire episode gave a decisive boost to Wallace's career. He went on to write more than 170 books, next to plays, film scripts, and hundreds of short stories. "Using a Dictaphone, Wallace could polish off a 70,000-word novel in a weekend, and work on three stories at once, leading to jokes about 'the mid-day Wallace' on sale from railway newsvendors" (Glover 2004: 314). *The Four Just Men* prompted five sequels – three more novels (1908, 1918, 1924) and two story collections (1921, 1928), it was twice adapted to film and served as an inspiration for a popular TV series in the 1960s, long after Wallace's death.

The success story of *The Four Just Men* exhibits the operative logic of serial crime narration in its careful planning and wager on success, in its audience management, and in its expansive, concrescent and autonomous dynamics. At these projects' beginning there often is a calculated consideration, which has at least as much to do with business interests as with creative impulses. Popular serial production is thus closely modelled on industrial production – streamlined, synchronized, and efficiently attuned to the technical media that allow for the fast processing and circulation of data: the dictaphone, the typewriter, the telegraph, the offset press and many more. The serial momentum then tends to leave individual authors and texts behind, spinning off variations of narrative figures and figurations instead, branching out and pushing on, and availing itself of any carrier medium that comes its way (Mayer 2013: 27-58/2016).

But *The Four Just Men* is not only of interest to me because of its publication history. I also regard its narrative strategies as indicative of larger trends in crime series narration in the course of the 20th century. This may sound counterintuitive since neither Wallace's novel nor his larger oeuvre really feature what is commonly regarded as *the* most typical

element of a crime series: he never established a central recurring detective figure on a par with Inspector Lecoq or Sherlock Holmes, Hercule Poirot or Lord Peter Wimsey (his 6-volume 'Inspector Elk' series aspired to compete on these grounds, but got lost among the bulk of the author's prolific publications). And while *The Four Just Men*'s central characters veer markedly between seeking justice and acting out terror and derive their fascination from staying off-stage – "four men whom no person had ever consciously seen" (23) – they are no phantomlike supervillains like Fantômas or Fu Manchu either, not least because there are four of them. Faceless, flat, exchangeable, they are of interest not because of any outstanding qualities but because of their forceful impact.

In this, the central figures of the novel resemble the very media that serve to publicize their schemes. They are, in a manner of speaking, serial repercussions of the sensational periodical press. Significantly, the novel starts, after a short prologue, with a first chapter which epitomizes on the plot level what the novel also aspires to formally: information management. Modern reality is awash in unfiltered and unprocessed data that needs to be sorted and correlated. Wallace's novel responds to this imperative of data processing by staging its core criminal plot in terms of mediation. We are introduced to the four men's devious scheme in the exact same manner in which this scheme is (at first inefficiently) disclosed to a larger public. At the beginning of the first chapter, the reader's attention is drawn to "a tiny paragraph […] at the foot of an unimportant page in London's most sober journal" (8). The little notice divulges a death threat to the Secretary of State for Foreign Affairs and offers a reward for any information about its instigator(s). This mode of promulgation is pitifully inadequate, as the novel's author, of all people, would know, since he had just made use of the clout of a tabloid paper to solicit reader engagement. In the novel, the obvious fictional equivalent of the *Daily Mail*, a "a very bright newspaper" (8)

called the *Megaphone*, picks up the obscure notice, recognizes it for what it is, and then sets out to turn it into "a great story" (13). The paper's editor-in-chief, "that great man" (9), proves particularly adept at channeling the public's attention.

While tabloid reporting is usually represented in terms of falsification and exaggeration, here it is made out as the one medium that is up to the demands of a fast-paced, chaotic and expansive modern reality. It does so by stringing isolated episodes together in a manner that gives scope to the alarming size of the problem and to its global dimensions. Its investigations reveal that the letter's anonymous signatories, the four just men, have been actively "correcting the law" (11) "in almost every country under the sun" (11, see also: Ó Donghaile 2011: 107-8). Up to the *Megaphone*'s involvement, "no one crime has been connected with the other" (11). The tabloid meticulously lists the sites, dates and criminal acts of the four perpetrators in consecutive order, and the chapter closes with a glance at the disclosure's effects in equally iterative (and cumulative) form: "The Editor-in-Chef, seated in his office, read it over again […]. The reporter – whose name was Smith – read it over […]. The Foreign Secretary read it in bed [...]. The chief of the French police read it – translated and telegraphed – in *Le Temps* […]" (13), until the sequence is broken up: "In Madrid, at the Café de la Paix, in the Place of the Sun, Manfred, cynical, smiling, and sarcastic, read extracts to the three men…" (13). The four men, it turns out, are both the subject matter and the addresses of this news item, and they also seem to be the real driving forces behind its circulation. Here, the "remarkable confidence of community in anonymity" that the daily paper promises to the modern nations, according to Benedict Anderson (1991: 36) gains, inadvertently, a component of threat: the smoothly running process of news production and dissemination may not be as neutral and disinterested as

the editor believes; it can be orchestrated and monitored by forces that have their own interests in mind.

The four just men are vigilante terrorists, whose murderous plotting, at least in this first volume of the series, is made out as largely unproblematic (later, the four turn into more conventional investigative figures acting on their own account). But the four are too unspecific and shadowy to offer themselves for sympathetic identification. This they have in common with the entire cast of the novel (and much of Wallace's writing in general): the characters are functions rather than individuals, while police work is clearly depicted as deficient with regard to its functionality. At one point, the editor, observing the futile efforts by the police to get the better of the four men, remarks critically that he has "read almost everything that has been written by Gaboriau and Conan Doyle, and [believes] in taking notice of little things" (39). He misses out on much himself, but at least he is aware of what needs to be done. The 'little things' – the hints and clues and tracks – are all over the place, but the crime still happens as announced and is resolved only in retrospect by the police. But then, the clues are not for them: Toward the end of the action we learn that the investigative authorities had "received a great number of letters from all kinds of people containing theories" about what happened, and the police are "eager to receive suggestions […] and will welcome any view however bizarre" (97). This is the very logic of participation – of getting the readers involved – that lies at the heart not only of the narrative, but also the book itself, Edgar Wallace's entire career, and perhaps, of serial crime fiction more generally. Obviously, after the heyday of golden age detective fiction, the "clue puzzle" pattern was complemented by other methods of storytelling, in which the readers were not enlisted as detectives (see Jesper Gulddal's entry on "clues" in his volume). But still, serial storytelling, and crime storytelling in particular, recast reading as a challenge that needs to be tackled

step by step (and will, if successful, be rewarded – with a satisfactory resolution, a sense of closure, perhaps even a literal prize, as in Wallace's case – only to fuel the desire for more of the same). On all levels of the crime story's seriality – in the cliffhangers, recap paragraphs, and story arcs that organize the serial publication of a text; in the alternation of recognition and surprise fostered by the book series; and in the larger patterns of affirmation and variation organizing the crime genre at large – the narratives aim to enlist their readers and to keep them engaged, turning them into what could more appropriately be called 'fans' (Chabon 2008: 56-57).

Seriality Unbound

In the course of the 20th century, serial crime fiction branched out into a panoply of different forms and formats. There is no 'criminal' subgenre that remained unaffected by seriality (Anderson et al. 2015: 1), and serial modes of crime storytelling, which were never exclusive to print, made extensive use of the broad spectrum of narrative media emerging in the 20th century. In addition, popular serial storytelling spread across the globe – and Edgar Wallace availed himself exemplarily of this global trajectory to increase the reach of his writing and to propel his career. Wallace's extraordinary success is tightly linked to the emergence of a global market of popular fiction and the "high translatability" (Jeannerod 2015: n.p.) of his writing, both in a linguistic and a medial sense. The writer died in 1932 in Hollywood, where he had been hired to act as a scriptwriter.

For most of the 20th century, serial storytelling in general and crime fiction more particularly retained the reputation of being cheap and fast, and increasingly literary and cinematic formats intersected. This went along with a cultural and scholarly disdain that abated only in the second half of the century, when postmodern artists and critics came to

appreciate the formally compelling qualities of popular narration, and Cultural Studies scholars embraced the popular as an arena of resistant and subversive self-fashioning. In our days, finally, serial crime narration has been elevated to figure as one of the most apt expressions of a 21st-century sensibility. Thus, the phenomenally successful TV crime drama *The Wire* (HBO, 2002-2008) was celebrated for its 'novelistic' quality, calling to mind the masterpieces of 19th-century writing, while critics simultaneously emphasized the series' unsentimental engagement with real-life concerns, linking its putative accuracy and authenticity with its showrunner David Simon's former employment as a police reporter at the *Baltimore Sun* (Kelleter 2013: 20-21). This both nobilitates crime narration as quality storytelling *and* introduces an "ethnographic imaginary" (Williams 2014: 11-36) that suggests an unbiased and scientific take on social realities and experiences. Both allegations advanced the series' transmedial impact and contributed to the reinvigoration of the 'true crime' genre at large (Chaney 2018). As one of the "most popular genres of the pathological public sphere," true crime hinges tightly on the technical infrastructure of the mass media, as Mark Seltzer pointed out, drawing its fascination from the interlinkage of "crime fact" and "crime fiction" (2007: 2).

As in earlier serial crime fiction, the seriality effect of the new 'true' crime genre rests heavily on techniques of audience engagement. Viewers, listeners, and readers are invited to get involved in the process of investigation; they collect evidence, weigh testimonies, compare perspectives and correlate disjointed bits and pieces of information and misrepresentation. An exemplary case in point for this operative mode is the audio podcast *Serial* (Chicago Public Radio *WBEZ*, 2014-), whose weekly installments draw on the toolboxes of investigative journalism and crime narration to tackle actual courtcases and to invite audiences to reflect on questions of veracity and deception. As Erika Haugtvedt has shown

with regard to the podcast's first season, it reaches back to sensational storytelling traditions of the Victorian era, when the concepts of 'news' and 'novelty' were first intricately conjoined to generate entertainment with the thrill of actuality.

But the most pertinent feature of the 'true' crime narration of our days, which reaches out from its carrier media to the vast landscape of social media channels and online discussion fora, may well be its unresolved and open-ended character. Thus, the overarching title of the audio podcast – *Serial* – could serve as the title of all sorts of contemporary true crime narratives, in print or other medial formats. Their narratives take over the storytelling techniques of the detective novel and the police procedural and like their predecessors they use seriality to bind their audiences in loops of tension and release. But unlike classical crime fiction series, the true crime series more often than not does not offer a resolution at the end. Reviewing the storylines of the most successful audio, televisual and print true crime narratives of 2018, Jen Chaney concludes that "even after investing eight or 13 or more hours in trying to find out" what happen, the series all refuse to give a clear-cut answer. For Cheney, this is the end-result of televisual training in the wake of the complex TV series. But I would argue that the crime series was always much more about the joy of conjecturing and the fascination of pursuit than about the confirmation and the catch. Seen in this way, the current true crime craze may very well be just another boost of serial intensification (or outbidding) – another episode of the serial narration of crime.

Works Cited

Abel, R. (1996) "The Thrills of Grande Peur: Crime Series and Serials in the Belle Epoque," *The Velvet Light Trap* 37(3) (Spring): 3-9.

Adams, F.R. (1915) “The Last Adventure of Craig Kennedy,” *The Smart Set* 14(1) (January): 395-401.

Anderson, B. (1991) *Imagined Communities: Reflections on the origin and spread of nationalism*, London: Verso.

---. (1998). The Spectre of Comparisons: Nationalism, Southeast Asia and the world, London: Verso.

Anderson, J., Miranda, C., and Pezzotti, B. (eds.) (2015) *Serial Crime Fiction: Dying for more*. New York: Palgrave.

--- (2015), “Introduction,” in Anderson et al, 1-10.

Bloom, Clive. (1998) *Cult Fiction: Popular Reading and Pulp Theory*, New York: Palgrave Macmillan.

Bold, C. (ed.) (2012) *The Oxford History of Popular Print Culture*, volume six of *US Popular Print Culture, 1860-1920,* New York: Oxford University Press.

Chabon, M. (2008) “Fan Fictions: On Sherlock Holmes,” *Maps and Legends*, San Francisco: McSweeney’s, 35-57.

Chaney, J. (2018). “How the TV Landscape Teed Us Up Perfectly for True Crime,” *Vulture* (Aug. 2): https://www.vulture.com/2018/08/why-we-watch-true-crime-tv.html, last accessed Dec. 11, 2018.

Clark, N. (2014). *Stranger Than Fiction: The life of Edgar Wallace, the man who created King Kong*, Briscombe: The History Press.

Davies, D.S. (2012), Introduction to E. Wallace, *The Complete Four Just Men*, i-xvii.

Denson, S., and Mayer, R. (2018) “Border Crossings: Serial figures and the evolution of media,” *NECSUS: European Journal of Media Studies* (Autumn), forthcoming.

Eco, U. (1979) *The Role of the Reader: Explorations in the semiotics of texts*, Bloomington: Indiana University Press.

---. (1985) "Innovation and Repetition: Between modern and postmodern aesthetics," *Daedalus*, 114(4) (Fall): 161-84.

Flanders, J. (2014) *The Invention of Murder: How the Victorians revelled in death and detection and created modern crime*, London: St. Martin's.

Glover, D. (2004) "'Speed, violence, women, America': Popular fictions," in L. Marcus and P. Nicholls (eds.), *The Cambridge History of Twentieth-Century Literature*, vol. 1, Cambridge: Cambridge University Press, 304-17.

Gulddal, J., and Rolls, A. (2016) "Crime Fiction: The creative/critical nexus," *Text: Journal of writing and writing courses* 37. http://www.textjournal.com.au/speciss/issue37/content.htm

Haugtvedt, E. (2017) "The Ethics of Serialized True Crime: Fictionality in *Serial* season one," in E. McCracken (ed.), *The* Serial *Podcast and Storytelling in the Digital Age*, New York: Routledge, 7-23.

Horkheimer, M., and Adorno, T.W. (2002) "The Culture Industry: Enlightenment as mass deception," in G. Schmid Noerr (ed.), *Dialectic of Enlightenment: Philosophical Fragments*, Stanford: Stanford University Press, 94–136.

Jeannerod, D. (2015) "Edgar Wallace and the Global Thriller." *International Crime Fiction Research Group* (April 15), https://internationalcrimefiction.org/2015/04/15/edgar-wallace-and-the-international-field-of-crime-fiction/, last accessed Dec. 11, 2018.

Kelleter, F. (2017) "Five Ways of Looking at Popular Seriality," in F. Kelleter (ed.), *Media of Serial Narrative*, Columbus: Ohio State University Press, 7-36.

---. (2014) *Serial Agencies: The Wire and its readers*, Winchester, Zero Books.

Kracauer, S. (1979) *Der Detektiv-Roman: Ein philosophisches Traktat*, 1925, Frankfurt/Main: Suhrkamp.

Mayer, R. (2014) *Serial Fu Manchu: The Chinese supervillain and the spread of yellow peril ideology*, Philadelphia: Temple University Press.

---. (2016) "'Never twice the same': Fantômas' Early Seriality." *Modernism / modernity* 23(2) (April): 341-64.

Ó Donghaile, D. (2011) *Blasted Literature: Victorian Political Fiction and the Shock of Modernism*, Edinburgh: Edinburgh University Press.

Pagello, F. (2015) "The Myth of the Gentleman Burglar: Models of serialization and temporality in early twentieth-century crime fiction," in Anderson et al, 21-30.

Seltzer, M. (2007) *True Crime: Observations on violence and modernity*, London: Routledge.

Wallace, E. (2012) *The Four Just Men*, *The Complete Four Just Men*, Ware: Wordsworth Press, 1-108.

Walz, R. (2000). *Pulp Surrealism: Insolent popular culture in early twentieth-century Paris*, Berkeley: University of California Press.

Williams, Linda (2014). *On the Wire*, Durham: Duke University Press.