

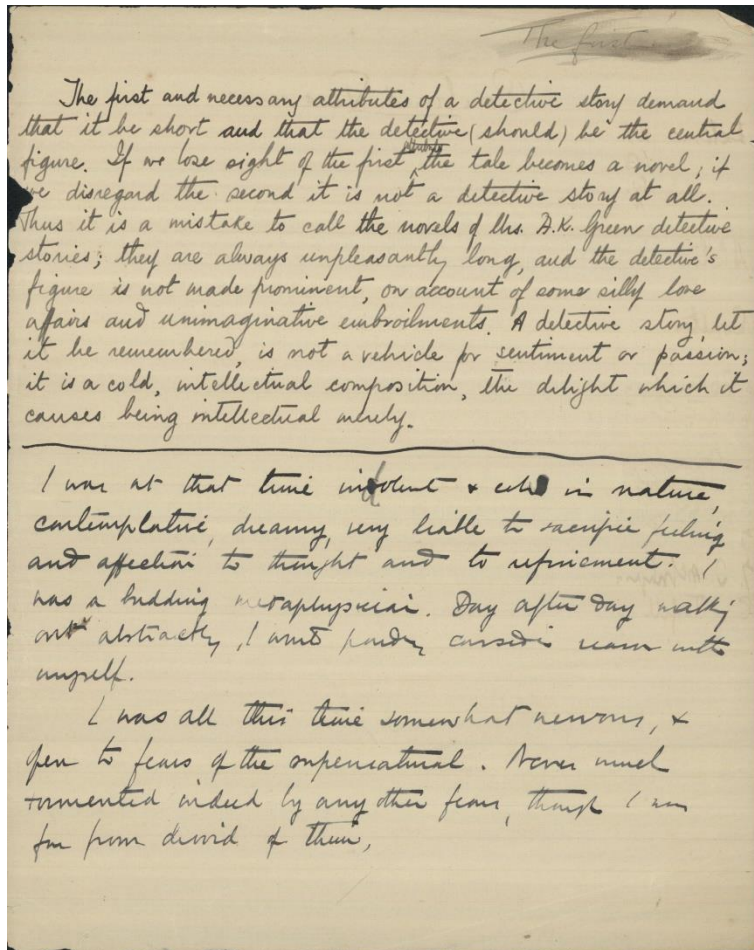
Extremes: 16. 2 = 2.22.

13 }
 10. 2. } 12
 1.1.1 }

Combined Team

1. Alston: 2. = 4 = 2.2 = 1.1 = 3 = 24 = 2 C. Martin & Lewis - 29
2. Coulter: 4. = 1 = 4 = 3 = 1 = 1 = 2 = 21 = 21 = 1 = 2 C. Lyall & Howell - 25
3. P. O Dnoghme = 1. = 61 = 1 = 1 = C. Howells & Turner 10.
4. S. R. Stool = 22 = 2 = 2444 = 5 = 2 = 42 = Ilw & Robinson 33.
5. ~~K. Moullup~~ Malone = 6 & Howells 6
6. W. E. B. Douglas = 1 = 4.2.2 = 22 = 26 = 1 = 41 = 2 = 46 = 2 = C. Lyall & Denison 41
7. O. + = 1 = 2 = 1 = 5 = St. Martin & Green 9
8. Tafell = 22 = 221 = 1 not out 10
- 9 R. Overton = 2 & Denison 2
10. Lansbaim = 2 & Denison 2
11. Reinhart = & Denison 0

C. R. Anon.

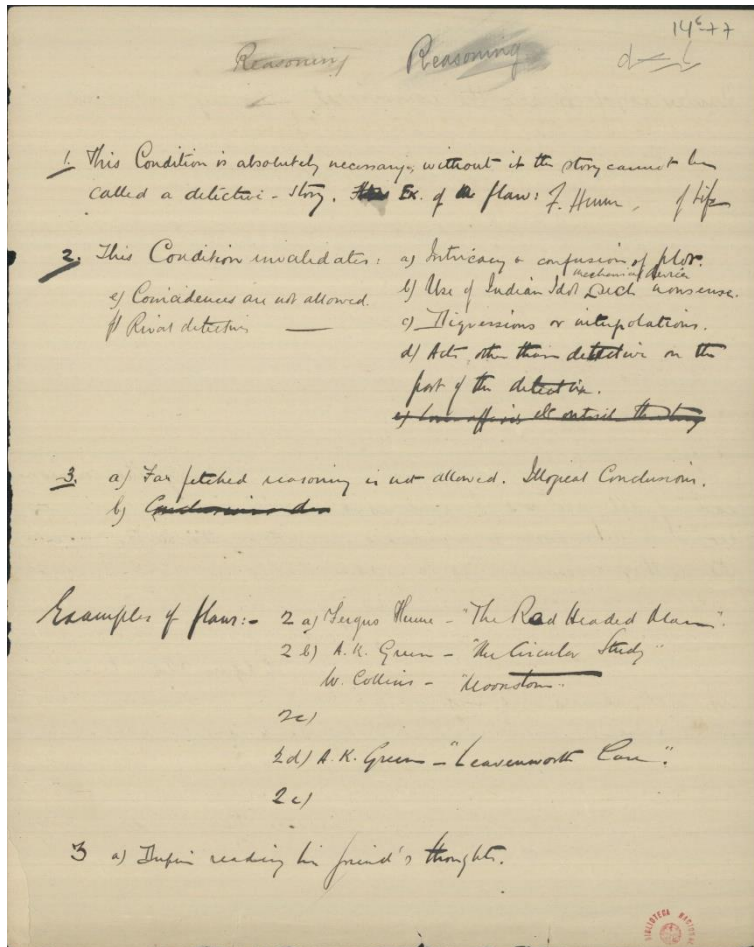


The first

The first and necessary attributes of a detective story demand that it be short and that the detective (should) be the central figure. If we lose sight of the first attribute the tale becomes a novel; if we disregard the second it is not a detective story at all. Thus it is a mistake to call the novels of Mrs. A. K. Green detective stories; they are always unpleasantly long, and the detective's figure is not made prominent, on account of some silly love affairs and unimaginative embroilments. A detective story, let it be remembered, is not a vehicle for sentiment or passion; it is a cold, intellectual composition, the delight which it causes being intellectual merely.

I was at the time indolent and cold in nature, contemplative, dreamy, very liable to sacrifice feeling and affection to thought and to refinement. I was a budding metaphysician. Day after day walking out abstractly, I want [to] ponder [and] consider reason with myself.

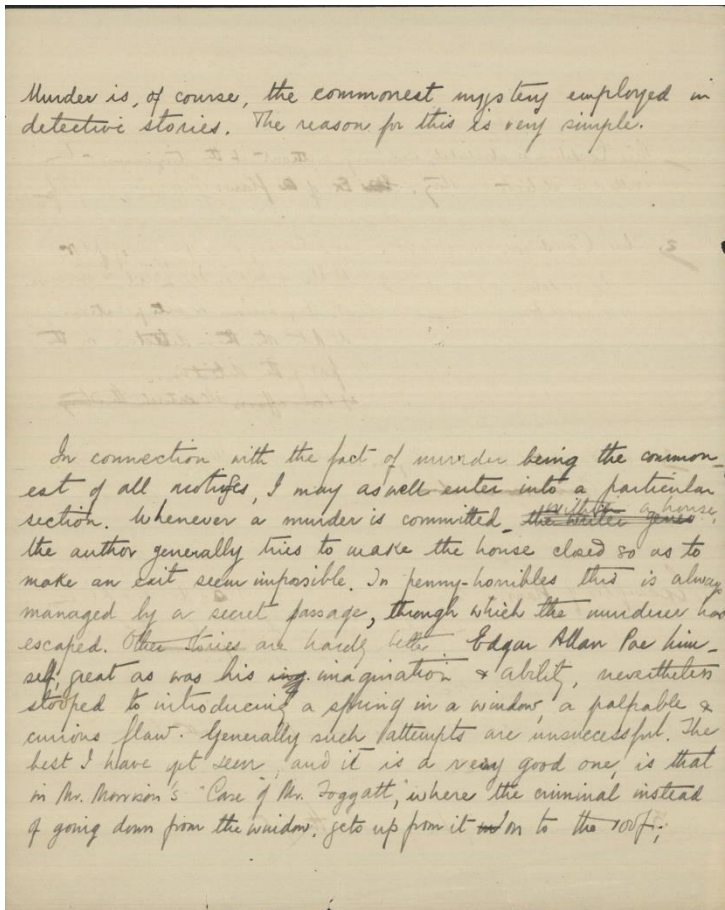
I was all this time somewhat nervous, and open to fears of the supernatural. Never much tormented indeed by any other fears, though I was far from devoid of them, [...]



Reasoning Reasoning.

1. This condition is absolutely necessary; without it the story cannot be called a detective story. ~~The~~ Example of ~~the~~ flaw: Fergus Hume, {...} of life
2. This condition invalidates:
 - a) Intricacy and confusion of the plot.
 - b) Use of Indian Idol mechanical device such nonsense.
 - c) Digressions or interpolations.
 - d) Acts other than detective on the part of the detective.
 - e) ~~Love affairs etc outside the story~~
 - f) Rival detectives.
3. a) Far fetched reasoning is not allowed. Illogical Conclusion.
b) ~~Conclusions de~~ {...}

- Examples of flaws: -
- 2 a) Fergus Hume - "The Red Headed Man."
 - 2 b) A. K. Green - "The Circular Study" W. Collins - "Moonstone"
 - 2 c) {...}
 - 2 d) A. K. Green - "Leavenworth Case."
 - 2 e) {...}
- 3 a) Dupin reading his friend's thoughts.



Murder is, of course, the commonest mystery employed in detective stories. The reason for this is very simple.

In connection with the fact of murder being the commonest of all motives, I may as well enter into a particular section. Whenever a murder is committed, ~~the writer goes~~ the author generally tries to make the house closed so as to make an exit seem impossible. In penny-horribles this is always managed by a secret passage, through which the murderer has escaped. Other stories are hardly better. Edgar Allan Poe himself, great as was his ~~ing~~ imagination and ability, nevertheless stooped to introducing a spring in a window, a palpable & curious flaw. Generally such attempts are unsuccessful. The best I have yet seen, and it is a very good one, is that in Mr. Morrison's "Case of Mr. Foggatt," where the criminal instead of going down from the window, gets up from it ~~and~~ on to the roof;

Murder is, of course, the commonest mystery employed in detective stories. The reason for this is simple.

In connection with the fact of murder being the commonest of all motifs, I may as well enter into a particular section. Whenever a murder is committed - ~~the writer goes~~ within a house, the author generally tries to make the house closed so as to make an exit seem impossible. In penny-horribles this is always managed by a secret passage, through which the murderer has escaped. Other stories are hardly better. Edgar Allan Poe himself, great as was his ~~ing~~ imagination and ability, nevertheless stooped to introducing a spring in a window, a palpable and curious flaw. Generally such attempts are unsuccessful. The best I have yet seen, and it is a very good one, is that in Mr. Morrison's "Case of Mr. Foggatt," where the criminal instead of going down from the window, gets up from it ~~and~~ on to the roof;

14⁶-79


I may imagine, however, if such oversight is not rather the oversight of a reader than that of an observer; if to an observer it were not very palpable that the murderer had gone up, on to the roof. When we read and are told that the window is [...] feet from the ground, and a descent impossible, the suggestion is well given, and takes rest well, and we leap to a false conclusion. But the question is whether such a suggestion is not purely verbal, in and from the tale as written, if in a real life such a suggestion were in any way possible.

I mean to say: when the author assures descent to be impossible we do not think of ascent

Still as the thing happens in a story which is meant but to be read, {...}

I mean to say: when the author assures descent to be impossible we do not think of ascent

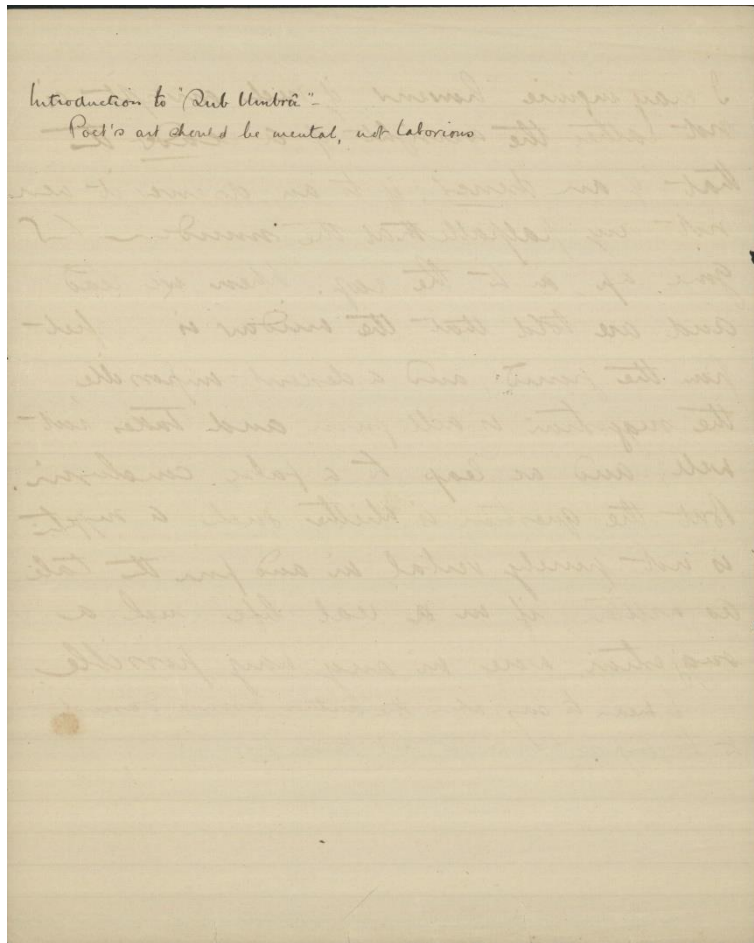
Still as the thing happens in a story (it is meant but to be read)



I may imagine, however, if such (oversight) is not rather the oversight of a reader than that of an observer; if to an observer it were not very palpable that the murderer had gone up, on the roof. When we read and are told that the window is (...) feet from the ground, and a descent impossible, the suggestion is well given, and takes rest well, and we leap to a false conclusion. But the question is whether such a suggestion is not purely verbal, in and from the tale as written, if in a real life such a suggestion were in any way possible.

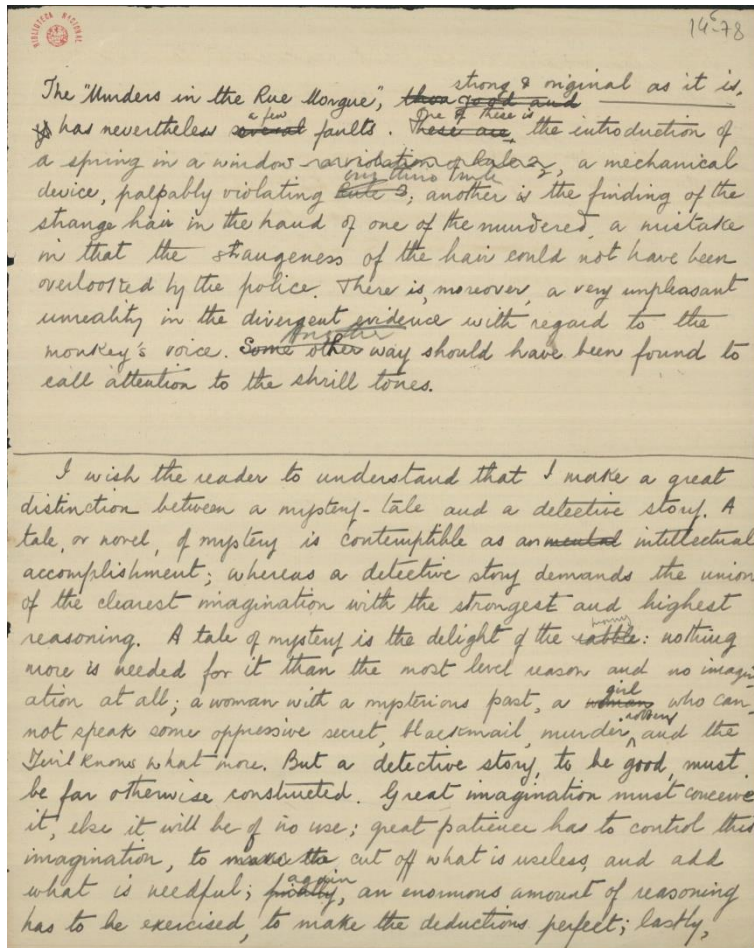
~~I mean to say: when the author assures descent to be impossible we do not think of ascent~~

Still as the thing happens in a story which is meant but to be read, {...}



Introduction to "Sub Umbrã"

Poet's art should be mental, not laborious



The "Murders in the Rue Morgue," ~~though good and~~ strong and original as it is, ~~is~~ has nevertheless ~~several~~ a few faults. ~~These are~~ One of these is the introduction of a spring in a window ~~arrangement of~~ a violation of Rule 2, a mechanical device, palpably violating ~~Rule 2~~ our third rule; another is the finding of the strange hair in the hand of one of the murdered, a mistake in that the strangeness of the hair could not have been overlooked by the police. There is, moreover, a very unpleasant unreality in the divergent evidence with regard to the monkey's voice. ~~Some other~~ Another way should have been found to call attention to the shrill tones.

I wish the reader to understand that I make a great distinction between a mystery-tale and a detective story. A tale, or novel, of mystery is contemptible as an ~~mental~~ intellectual accomplishment; whereas a detective story demands the union of the clearest imagination with the strongest and highest reasoning. A tale of mystery is the delight of the ~~rabble~~ many: nothing more is needed for it than the most level reason and no imagination at all; a woman with a mysterious past, a ~~woman~~ girl who cannot speak some oppressive secret, blackmail, murder, robbery and the Devil knows what more. But a detective story, to be good, must be far otherwise constructed. Great imagination must conceive it, else it will be of no use; great patience has to control this imagination, to ~~make the~~ cut off what is useless, and add what is needful; ~~finally,~~ again, an enormous amount of reasoning has to be exercised, to make the deductions perfect; lastly,

a very high artistic sense must be brought to bear on the story, which else will want the neatness of evolution and the beautiful unfolding of the plot. It is, now-a-days, necessary to add that it would in no wise harm a detective story, if the author would but consider how advisable it is to make the actors in it human beings and the language conform to the ordinary rules of grammar.

A perfect detective story has not yet been written, though the "Murders in the Rue Morgue" of Poe comes very near the ideal.

a very high artistic sense must be brought to bear on the story, which else will want the neatness of evolution and the beautiful unfolding of the plot. It is, now-a-days, necessary to add that it would in no wise harm a detective story, if the author would but consider how advisable it is to make the actors in it human beings and the language such as will ^{may} conform to the ordinary rules of grammar.

A perfect detective story has not yet been written, though the "Murders in the Rue Morgue" of Poe comes very near the ideal.

DIREITOS ASSOCIADOS

O trabalho MODERNISMO - Arquivo Virtual da Geração de Orpheu de <https://modernismo.pt/> está licenciado com uma Licença [Creative Commons - Atribuição-NãoComercial-CompartilhaIgual 4.0 Internacional](https://creativecommons.org/licenses/by-nc-sa/4.0/).