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The Dick Francis Treasury of Great Racing Stories (G K Hall Large Print Book Series) by Francis, Dick. G K Hall & Co. Hardcover. GOOD. Spine creases, wear to binding and pages from reading.

But more than What is there to say about Dick Francis? The dialogue is clear and touched with humor no matter the intensity of evil that the hero faces. Causing the reader to deeply care about the characters in a novel is a difficult thing to do. No such worries in a Francis novel. The point of view is first person, you are the main character as you read the story usually the character of Mr. The hero is personable, like able, non-violent but delivering swift justice with his mind rather than through physical means. This is not to say that violence is a stranger to our hero. Some of it staggering and often delivered by what we would think of normal persons living in British society. You will come to love the world of Steeple Chase racing, you will grow a fondness for horses, stables, trainers and the people who live in that world. You will read the books, devouring one after the other and trust me Dick Francis has a lot of novels over 40 by my last count. Dick Francis is one of my favorite writers. I read his books with a fierce hunger that remains insatiable and I mourn his death. However, there were a couple protagonists that popped up now and again during his more than five decade long career of penning bestselling, award-winning and brilliant suspense novels. Sid Halley, a personal favorite of mine, made his first appearance with the release of Odds Against in He was a champion steeple chase jockey but that career ended abruptly when a horse stepped Dick Francis was never much for reoccurring characters. He was a champion steeple chase jockey but that career ended abruptly when a horse stepped directly on his left wrist and left him crippled. He not only warns Sid off but threatens him with very specific bodily injury. The message gets through and Sid backs off, for a while, but then events conspire to throw him back into the fray and he soon discovers there are others that will go to great and painful lengths to stop him from uncovering the truth. In fact, he was perhaps the biggest influence behind A Shot at Redemption, my first mystery novel. I decided that, if he could write dozens of incredibly compelling and entertaining stories about horse racing, a sport I know and care little about, I should be able to craft at least one decent plot with short track auto racing as the backdrop. My readers can judge how well I succeeded. The point is Francis inspired me as a reader as well as a writer. Dick Francis sadly passed away in at the age of I encourage you to take a look at my Turn the Page review.

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His novels have been translated into nearly two dozen languages and have sold more than 20 million copies. Although his stories generally follow a formula, the character development, sharply observed details and lean, fluid prose raise his best work to the status of literature. His dialogue captures the nuances of social class as he throws together the echelons of equine sports: Francis learned to ride at age five and showed horses at age twelve. He vowed at age fifteen to become a professional jockey and helped race, train, transport, and show horses for his father, first at Holyport, then at the family stables near Wokingham. The conflict he experienced firsthand between amateurs and professionals in the world of horseracing is the source for much of the tension found in many of his novels. *Mystery Leads to Mystery* Francis first came to the public eye as a victim in one of the most unusual sports mishaps of the century. Having just cleared the last jump, Francis was headed toward victory at the finish post when the horse suddenly and inexplicably collapsed. Francis never discovered what had startled his horse, but that single event turned into a triumph grander than the seasoned jockey could ever have imagined: The accident actually marked the beginning of his writing career. Economic necessity, more than anything else, led Francis to try his hand at fiction writing. The mystery surrounding his loss at the Grand National seemed a natural inspiration for a mystery—but this time, it was one he could solve. His debut novel, *Dead Cert*, sold well enough for him to consider writing another one. **Works in Literary Context** Francis had long been a devotee of detective fiction. A meticulous researcher, Francis has taken the best of his predecessors and improved upon them to create his nearly forty books. *Classic and Hard-Boiled Detective Fiction* Paving the way for what is known as the Golden Age of classic detective fiction, *The Moonstone*, by Wilkie Collins, is usually regarded as the prototype for the full-length detective novel in England. Characteristics of the classic form include: Partly in response to the rising crime and gangster activity caused by Prohibition and the Great Depression, the American school of hard-boiled detective fiction began to replace the classic British form. The hard-boiled detective novel differs from the classic in several ways: With his lean prose style and cynical detective character, Hammett effectively invented hard-boiled detective fiction. This English actor performed in a multitude of films over his long career, including movies as diverse as lighthearted comedies, musicals, and Alfred Hitchcock thrillers. A master of cinematic suspense, Hitchcock gained international recognition for his intricate plots, insight into human psychology, and unique camera techniques. The main character is a tough, cynical, down-to-earth detective who is capable of violence and mistrusted by the police. Murder takes place around the protagonist on an ongoing basis. The search for a criminal involves questions of loyalty and personal betrayal and ends with personal solutions. The story culminates with a physical confrontation between investigator and criminal. Francis surpasses his predecessors by building on both English and American detective traditions in his focus on vigilante justice. Both Francis and graphic novelists attempt to be equally thrilling and thought-provoking, often proposing answers to the question, *How should we live?* **Works in Critical Context** How could a steeplechase jockey become such a popular writer? His plots remain fresh, unexpected, solid. They move forward briskly, with an admirable sense of timing, and are lent variety by his interweaving of racing and other concerns. Sometimes his novels focus on the racing world, and sometimes the horses are kept in the background, as a side note to add color to the story. Reviewers have noted, however, that even those readers not interested in horseracing can find something to love in a Francis mystery. *Baseball, boarding houses, racetracks and God are subcultures.* A writer has to have a subculture to stand on. Literary and artistic traditions exemplify the struggle humans have experienced in trying to determine whether society and, indeed, the world itself, is so ordered. Here are some pieces that analyze the role justice plays in the world: *The Virginian*, a novel by Owen Wister. Wister first introduces the idea of frontier justice in this American Western novel. *Without Remorse*, a novel by Tom

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Clancy. One can hear the smash of birch, the creak of leather and the rattle of whips. Prepare a PowerPoint presentation illustrating elements of detective fiction, both classic and hard-boiled. Why or why not? Twelve Englishmen of Mystery. Bowling Green, Ohio: Bowling Green University Popular Press, Jockey with an Eye for Intrigue. The Worth of Human Love. Ronald Blythe on the Realm of the British Writer. Cite this article Pick a style below, and copy the text for your bibliography.

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