

Chapter 1 : Top 10 Fictional Detectives - Listverse

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The stories took a form which was largely based on the action of real-life policemen, and of crime events in the news. The heroes of these stories were policemen and some dashing criminals. The appearance of Sherlock Holmes forever changed the way that the mystery novel was written. Many writings by authors of this period are available online and are free or low cost. Henry Fielding retired in 1754, and his blind brother John became magistrate. John Fielding was a magistrate for 26 years, and he expanded the Runners who became a police force for the city of London. The Runners were disbanded in 1752. The first head of the department was Sir Robert Peel. During his lifetime, Vidocq was first a criminal, then a policeman, and then a private detective. More information may be found at [The Great Detectives](#): These were short, cheap and trashy publications which featured stories of murders and other crimes. The story of Sweeney Todd was quite popular. They had a great appeal to the newly literate and poor population of England. Cheap Literature, - - More information and a database of Penny Bloods. Short and Sharp - an article on Penny Bloods from the Guardian. Edgar Allen Poe - - The father of the mystery novel. In this story, the crime was solved by Chevalier C. Auguste Dupin who appeared in five other Poe stories, and was probably based upon accounts of the French police. These stories by Poe became the foundation of the mystery novel as we know it now. The Literature Network has a biography of Poe. Poe Stories - Has stories, poems, and other writings by Poe. The Notting Hill Mystery - This novel was published in 8 parts in 1828. Many people have considered this book to be the first true detective novel. The author gave the pseudonym of Charles Felix. In 1828, Charles Warren Adams was proposed as the author of this book. Adams was a lawyer and the owner of Saunders, Otley and Co which was a publishing company which had published another book by Charles Felix. For more information, see the article in Wikipedia. The Notting Hill Mystery is available as an e-book from Amazon. Charles Dickens - Inspector Bucket of the London police force was the first detective to appear in an English novel Bleak House, There is much information on Dickens on the web. The site [The Dickens Page](#) is a good place to start your search. Joseph Sheridan LeFanu - wrote mystery novels and gothic tales. He was born in Dublin. LeFanu was educated at home until he entered Trinity College in Dublin. He studied law but never practiced. He worked for various newspapers and for the Dublin University Magazine where many of his stories appeared. He is probably best know for his novel Uncle Silas which was published in 1830. He was married in Susan Bennett in 1831. She became seriously ill and died in 1833. Both she and her husband entertained religious doubts during her last illness and leFanu turned to Swedenborgianism. More information may be found at [Online Literature](#). E-books of his novels and stories may be found at [Many Books](#) Fyodor Dostoevski - - In the novel Crime and Punishment, Dostoevski investigates the psychology of the murderer, and makes the muder mystery great literary art. His novel The Brothers Karamazov deals with a murder, a man hunt, and a trial. Biographical information may be found at the Literature Network web site. His novels may be found at [Many Books](#) Wilkie Collins - - In 1850, Collins wrote The Woman in White which tells the story of a woman who is wrongfully shut up in a lunatic asylum. The crime is solved by a newspaper artist and a young woman. This novel also introduces the sinister Count Fosco who is the forerunner of the modern secret agent. In 1861, Collins wrote The Moonstone which is about the theft of a valuable Indian jewel. The crime is solved by the detective work of Sargent Cuff whose character is based on those of a real Scotland Yard Inspector named Whicher. Links to many web sites on Wilkie Collins may be found at [Wilkie Collins](#). This is the first appearance of woman detective in the mystery literature. Little is know about Hayward. The book was narrated by Mrs. Paschal, a fortyish woman who has turned to detective work because of financial difficulties. More information about Hayward may be found in an article at the [Bear Alley Blog](#). Andrew Forrester published The Female Detective in 1864. Andrew Forrester was the pen name of James Redding Ware. The book is narrated by Mrs. This book has been reprinted for the first time in years by the British Library. For more information on the reprint,

see the article in the Guardian. The book is available at Amazon. She and her sister moved to New York City and wrote articles for magazines. She married Orville Victor in He and she edited magazines and later wrote dime novels for Beadle and Company. She published *The Dead Letter* under the pen name of Seeley Regester. More biographical information may be found at the Encyclopedia Britannica web site. If you are interested in early mystery novels, you will enjoy the article on *The Old Weird*: *The Dead Letter* may be purchased at Amazon. Louisa Mae Alcott - - Early in her writing career, Ms. Alcott wrote melodramas and gothic novels to support herself and her family. Her better known novels such as *Little Women* were written later in her career. More information about Alcott and links to electronic versions of her books may be found at Online Literature. French writer of the roman policier featuring the detective Monsier LeCoq. His first book *The Widow Lerouge* was published in Gaboriau was born in Saujon. He served in the calvary for seven years, and then became assistant to Paul Feval, an author of criminal romances. In this job, Gaboriau gathered material in police courts, morgues, and prisons. Gaboriau went on the write his own novels, and became one of the first mystery writers to put the emphasis on the gathering and interpretation of evidence rather than on the sensation of the murder. Gaboriau was the first mystery novelist to achieve worldwide success though he would be surpassed by Arthur Conan Doyle. Emile Gaboriau - a biography and links to online works from the Literature Network. ManyBooks - novels by Emile Gaboriau. Braddon - Mary Elizabeth Braddon Maxwell was know as a "sensational" novelist. Sensational novels dealt with crime which was not a proper Victorian topic. Novelists such as Dickens, Collins, and Nathaniel Hawthorne were considered sensational. Braddon was mainly educated by her mother. At age nineteen, she went on stage which was quite an improper career for a woman. She acted for several years under the name of Mary Seyton. It was an overwhelming success. She wrote many other novels and was widely admired in her day. Her books are freely available at Many Books. Her father was a criminal lawyer, and probably served as an inspiration for *The Leavenworth Case*. Green also wrote mystery novels which featured two female detectives, Violet Strange and Amelia Butterworth. ManyBooks - Many of Ms. Grant Allen - - The British author Grant Allen wrote potboilers. His stories featured Colonel Clay, possible the "first great thief in short mystery fiction". He also wrote stories which featured women detectives.

Chapter 2 : The Best Crime Novels of the Past Decade : The Booklist Reader

But I believe most detective-story writers would give the same answer. A close paternal or fraternal relationship between writer and detective is a marked peculiarity of the form. Throughout its history, from Poe to Chandler and beyond, the detective hero has represented his creator and carried his values into action in society.

Share via Email The Road Hill case of was the newspaper sensation of its time: The suspects were the inhabitants of the house: When the local police failed to make an arrest, the press clamoured for a London detective to be sent to Road Hill. A fortnight after the killing Scotland Yard despatched its best man to Wiltshire. Charles Dickens had met him: He and his colleagues had few precedents to guide them: But when he went public with his theory, he was reviled in the press and the House of Commons for his horrifying allegations. Five years later the murderer confessed, and Whicher was proven right in his suspicions. His vindication seemed to have come too late - since Road Hill he had suffered a nervous breakdown and retired from the force with "congestion of the brain". Yet Whicher had a literary afterlife. In the years that followed the murder, the story of Road Hill went underground, leaving the pages of the press to reappear in the pages of fiction. It shaped the first detective novel and the early psychological thrillers. Jack Whicher was transformed into the archetypal detective hero - and into his double, the spy. The idea of detection quickly caught on. Amid the uncertainties of the midth century, a detective offered science, conviction, stories that could organise chaos. He turned brutal crimes - the vestiges of the beast in man - into intellectual puzzles. Newspaper readers became fascinated by criminal investigations. Hundreds of people wrote to Scotland Yard, the Home Office and the newspapers with their theories about the identity of the killer. Even after the confession and conviction of the killer in , the case was attended with doubts and unease. A shrewd investigator strives to expose the secrets of the inhabitants of an English country house. His task is to distinguish the innocent from the guilty, real clues from red herrings. His methods are indirect, his reasoning inspired, and a highly improbable suspect turns out to have committed the crime. The novel borrowed many of the specifics of the Road Hill story: In character, though, they are akin. Cuff is melancholy, sharp-witted, enigmatic, oblique - he has "roundabout" and "underground" ways of working, by which he lures his sources into disclosing more than they intend. His eyes "had a very disconcerting trick, when they encountered your eyes, of looking as if they expected something more from you than you were aware of yourself". Cuff can read the stories hidden in domestic objects. In all my experience along the dirtiest ways of this dirty little world, I have never met with such a thing as a trifle yet. He or she has a keen eye for detail, a good memory, a wry turn of phrase, and often a taste for drink or an unexpected hobby Cuff favoured rose-growing. They may be lonely and embattled, harried by their superiors or troubled by past events. Many felt that Whicher had violated the middle-class home, undermined the sanctity of the family. He was condemned for his ugly insinuations, his "metropolitan witchery". The fiction of the s is dotted with detective anti-heroes: Whicher surfaces in the figure of the tormented amateur detective Robert Audley. Who is the monomaniac, he wonders: Was it a monition or a monomania? What if I am wrong after all? What if this chain of evidence which I have constructed link by link is constructed out of my own folly? What if this edifice of horror and suspicion is a mere collection of crotchets - the nervous fancies of a hypochondriacal bachelor? Oh, my God, if it should be in myself all this time that the misery lies. They dealt in what Henry James called "those most mysterious of mysteries, the mysteries that are at our own doors Their secrets were exotic, but their settings immediate - they took place in England, now, a land of telegrams, trains, policemen. The characters in these novels were at the mercy of their feelings, which pressed out, unmediated, onto their flesh: Sensation novels, it was feared, worked on their readers in the same way, creating the sexual and violent excitement that they described. These books, the original psychological thrillers, were seen as agents of social collapse - they were read in the scullery and the drawing room, by servants and mistresses alike. One commentator noted that a typical jacket illustration was of "a pale young lady in a white dress, with a dagger in her hand" - the scene Whicher had conjured up at Road Hill. The governess adopts the role of investigator, but comes to fear that her imaginings may themselves corrupt her charges. At the climax of the story, as she clutches to her the boy she has confronted

with his sins, "I seemed to float not into clearness, but into a darker obscure, and within a minute there had come to me out of my very pity the appalling alarm of his being perhaps innocent. It was for the instant confounding and bottomless, for if he were innocent, what then on earth was I? Whicher is present in both characters: The Road Hill story has continued to inspire retellings. Each time he looks at the drawing, it has mutated: Even Jack Whicher had an alternative ending to this story. When I tried to reconstruct his investigation of July I discovered that the whole of his solution had never been made public. His confidential reports in the Metropolitan Police files show that he did not think his suspect acted alone - he believed two people were complicit in the murder of the boy. If we follow the detective, the picture of the murder at Road Hill House changes again.

Chapter 3 : Los Angeles Times - We are currently unavailable in your region

With this passage, Macdonald's title, "The Writer as Detective Hero," gains added resonance. Macdonald, the writer, is a kind of private investigator; Archer, the detective, is a poet.

I always make a list of suspects with their motives and alibis, and try to unmask the culprit at least four chapters before the end. These stories are two things in one: Certain classics had to be included, but for the more recent ones it was a tougher choice. In the end I just followed my own taste. These are all detectives who gave me a lot of reading pleasure. He solves crimes with his Scotland Yard colleague Detective Sergeant Barbara Havers, who has a working class background. George always prepares her novels by studying real locations in England, which makes her stories more realistic than those of many other crime writers. Linley himself is a round character with weaknesses. His relationship with Lady Helen Clyde evolves through the novels. She appears in the alphabet series: She lives in an apartment in Santa Teresa, California. Kinsey is a bachelorette who runs a lot to stay in shape, and has an affair from time to time. I like these novels because they are entertaining and have a fast pace and strong plot. He smokes and drinks a lot. He lives in Hollywood, Los Angeles. The stories are set in the more dangerous neighbourhoods in and around this city. Violence, drugs and tough language occur frequently. He only appears in one novel and three short stories, but remains important as the first example of a detective in the hard-boiled genre. He runs a detective agency in San Francisco with his partner Miles Archer, who gets killed early in the novel. He appears to be cynical, but still has a sense of duty. The story also involves a typical femme fatale. He was played by several actors, of which the most famous remains Humphrey Bogart photo in the movie adaption of *As the younger brother of a baronet Alleyn is another example of a gentleman detective. He works for Scotland Yard, where he eventually reaches the rank of Chief Superintendent. Society journalist Nigel Bathgate often helps him during his investigations. Initially a bachelor, Alleyn later marries painter Agatha Troy. Of the three actors who have played him in TV adaptations the best known is Patrick Malahide photo. He holds a quantity record by appearing in seventy-five novels and twenty-nine short stories. Maigret usually smokes a pipe, drinks a lot and wears a heavy overcoat. His method of investigation comes close to the way a real policeman would work. His successes are based on team work, routine research and tenacity, rather than individual brilliancy. Maigret has been played by several TV actors, of which Jean Gabin was the first, and Bruno Cremer photo the most famous. Solving crimes is a hobby for him. After getting injured during World War I he was rescued by his later manservant Bunter, who also helps him with his investigations. Wimsey falls in love with Harriet Vine, and marries her. These novels are still worth reading, because they are simply good literature with a broad perspective on British society in that era. She lives in the small village of St Mary Mead, where she finds the opportunity to study human nature. She sees analogies with people and events she knows from village life, which helps her to solve many mysteries. Intuition and psychology are quite important to her. She can annoy the police investigators, who initially see her as an old busybody, until they have to admit she was right. With his strong preference for symmetry, order and method, he has something of a comic book character. Captain Arthur Hastings is his best friend, who relies too much on his intuition to solve a mystery by himself, but often helps Poirot with his observations and accidental remarks. Detective writer Ariadne Oliver, who is partly based on Agatha Christie herself, believes in female intuition. At least as important are the fifty-six short stories. Holmes believes in the science of deduction: He is surrounded by people who are less bright than him. Dr Watson is a good observer, and can relate the cases in detail as first person narrator, but he never comes to the correct conclusion by himself. His archenemy Professor Moriarty only appears in two stories. As a private person Holmes is quite eccentric. Poe , Father Brown G. Chesterton , Adam Dalgliesh P.*

Chapter 4 : Author Michael Connelly's Biography

He was also tagged as the greatest mystery writer of this century, although most of his work is classified as detective fiction. The Wolfe series narrated by Archie Goodwin, Wolfes trusted right hand man, from recordings he produced over the years on the stupendous crimes Wolfe had single-handedly solved.

The Nearest Exit , by Olen Steinhauer The world of the CIA black-ops unit called the Tourists is a dazzling, dizzying, complex web of clandestine warfare that is complicated further by affairs of the heart. Powerful stuff, written in a clipped style that belies its ability to convey strong emotion. An Officer and a Spy , by Robert R. Harris Best-selling historical novelist Harris looks behind a well-known event to find a world of fascinating detail and remarkably complex intrigue. The Orphan Choir , by Sophie Hannah This riveting stand-alone, in which suspense snowballs to a climax that is all the more dire for its everyday contemporary English setting, is absolutely haunting, in every sense of the word. Out of Range , by C. Painted Ladies , by Robert B. His penultimate Spenser novel captures all the charm of the landmark series. This tense, thoughtful thriller about an armored-car robbery gets into the heads of both the robber and the Dublin copper who tracks him. Start the word-of-mouth going: Kerrigan is the real deal. Red Means Run , by Brad Smith Mixing comedy, caper, and suspense in just the right proportions, Smith keeps the narrative cantering along at a comfortable pace, not so fast as to keep us from enjoying the banter but not so slow as to make us want to use the whip. Moving from WWII into the early days of the new century, the novel unfurls a complex plot in which the wounds of history continue to bleed in the present. This fourth entry finds the inspector traveling to a remote resort to celebrate his wedding anniversary; naturally, murder is on the guest list. Despite similarities to Poirot and Maigret, Gamache is a complete original. The Rules of Wolfe , by James Carlos Blake Building on his quasi-autobiographical saga Country of the Bad Wolfes , Blake uses the characters of his sprawling Mexican American clan to offer a new spin on the hard-edged outlaw tale. A masterful mix of the high-concept historical thriller and the cynical contemporary Italian procedural. French brilliantly and plausibly channels the rebellion, conformity, inchoate longings, rages, and shared bonds of teen girls in the throes of coming-of-age. The crimes two kidnappings are breathtakingly awful, the pacing is breakneck, and the stakes are higher than ever. Shovel Ready , by Adam Sternbergh This galvanizing debut thriller boasts a compelling antiheroic protagonistâ€”a garbage collector turned hit manâ€”and a vividly evoked landscape in which Manhattan is reeling from a dirty bomb. Mixing edgy science and urban noir with a Palahniuk swagger, Sternbergh creates flesh-and-blood characters who bring humor and a resilient humanity to their torn-asunder world. Gores creates a compelling backstory for Sam Spade and does it so completely in the Hammett style that we suspend disbelief in an instant. For its singular melding of radiant humor and dark deeds, this is must-reading for fans of literary crime fiction. Who would have thought that one of the most multifaceted and appealing new protagonists in crime fiction would be a hard-boiled dog? The Thicket , by Joe R. Lansdale In this turn-of-the-century coming-of-age tale, year-old Jack Parkerâ€”accompanied by a pair of eccentric bounty huntersâ€”tracks the outlaws who have killed his parents and abducted his sister. Memorable characters, a vivid sense of place, and an impressive body count make The Thicket another Lansdale treasure. Tigerman , by Nick Harkaway Harkaway is at it again, celebrating pop culture, mixing genres like a mad scientist, and producing a book that is both deeply moving and deliriously entertaining. Owing as much to Murakami as Stan Lee, this ode to superheroes combines suspense with coming-of-age drama and a noir sensibility. A Thousand Cuts , by Simon Lelic A recently hired history teacher walks into a school assembly, shoots three students and one teacher, and then turns the gun on himself. An open-and-shut case, right? The Troubled Man , by Henning Mankell This is a deeply melancholy novel, but Mankell, sweeping gracefully between reflections on international politics and meditations on the inevitable arc of human life, never lets his story become engulfed by darkness. A perverted villain or villains. A chase to save the victim. These are not unfamiliar ingredients in crime fiction, but Katzenbach reinvents the formula several times over in this absolutely gripping novel, combining the intricacy of psychological fiction with the pulse-pounding narrative of plot-driven suspense. Woodrell, who has made a career of finding poetry in the beat-up souls of Ozark

rednecks, mixes tough and tender in word-perfect proportions. Wyatt , by Garry Disher Wyatt Wareen, an unsentimental thief with a code, gets double-crossed on a jewel heist and sets out to send a message. An old-style holdup man uncomfortable with technology, Wyatt may be a man out of time, but crime fiction this good is timeless. In delectable prose seasoned with all manner of Yiddish wordplay, the novel combines satire, homage, metaphor, and genuine suspense. The Zero , by Jess Walter This discombobulating but remarkably imaginative novel posits a disconnected world in which both reader and investigator must piece together not only a conspiracy theory but also shards of meaning floating in the atmosphere like the bits of paper that continue to rain down from ground zero after the explosions. Walter has taken the terrorist thriller into altogether new territory, mixing the surreal cityscape of Blade Runner with a generous helping of Kafka. Readers who love Anna Karenina as much as they enjoy a gripping mystery will find a little slice of heaven here.

Chapter 5 : Fictional detectives - Wikipedia

He served as president of The Mystery Writers of America in 1931, received the Silver Dagger in 1932 and the Gold Dagger in 1933 from The British Crime Writers Association, and in 1934, received The Eye, the Lifetime Achievement Award from The Private Eye Writers of America.

A celebrated, skilled, professional investigator Bungling local constabulary Large number of false suspects The "least likely suspect" A rudimentary "locked room" murder A reconstruction of the crime A final twist in the plot Arthur Conan Doyle "Although The Moonstone is usually seen as the first detective novel, there are other contenders for the honor. A number of critics suggest that the lesser known Notting Hill Mystery" 1863, written by the pseudonymous "Charles Felix" later identified as Charles Warren Adams [25] [26], preceded it by a number of years and first used techniques that would come to define the genre. Peters, who is lower class and mute, and who is initially dismissed both by the text and its characters. In short, it is difficult to establish who was the first to write the English-language detective novel, as various authors were exploring the theme simultaneously. In 1887, Arthur Conan Doyle created Sherlock Holmes, arguably the most famous of all fictional detectives. Conan Doyle stated that the character of Holmes was inspired by Dr. Like Holmes, Bell was noted for drawing large conclusions from the smallest observations. Female writers constituted a major portion of notable Golden Age writers. Agatha Christie, Dorothy L. One of his rules was to avoid supernatural elements so that the focus remained on the mystery itself. The most widespread subgenre of the detective novel became the whodunit or whodunnit, short for "who done it? In this subgenre, great ingenuity may be exercised in narrating the crime, usually a homicide, and the subsequent investigation. This objective was to conceal the identity of the criminal from the reader until the end of the book, when the method and culprit are both revealed. According to scholars Carole Kismaric and Marvi Heiferman, "The golden age of detective fiction began with high-class amateur detectives sniffing out murderers lurking in rose gardens, down country lanes, and in picturesque villages. Many conventions of the detective-fiction genre evolved in this era, as numerous writers "from populist entertainers to respected poets" tried their hands at mystery stories. He created ingenious and seemingly impossible plots and is regarded as the master of the "locked room mystery". Priestley, who specialised in elaborate technical devices. In the United States, the whodunit subgenre was adopted and extended by Rex Stout and Ellery Queen, along with others. The emphasis on formal rules during the Golden Age produced great works, albeit with highly standardized form. Whodunit A whodunit or whodunnit a colloquial elision of "Who [has] done it? The reader or viewer is provided with the clues from which the identity of the perpetrator may be deduced before the story provides the revelation itself at its climax. The "whodunit" flourished during the so-called "Golden Age" of detective fiction, between 1920 and 1945, when it was the predominant mode of crime writing. Agatha Christie[edit] Agatha Christie is not only the most famous Golden Age writer, but also considered one of the most famous authors of all genres of all time. She produced long series of books featuring detective characters like Hercule Poirot and Miss Marple, amongst others. Modern regional detective fiction[edit] Japanese detective fiction [edit] Edogawa Rampo is the first Japanese modern mystery writer and the founder of the Detective Story Club in Japan. Rampo was an admirer of western mystery writers. He gained his fame in early 1920s, when he began to bring to the genre many bizarre, erotic and even fantastic elements. This is partly because of the social tension before World War II. It demands restoration of the classic rules of detective fiction and the use of more self-reflective elements. In the ensuing years, he played a major role in rendering them first into classical and later into vernacular Chinese. Other regional and ethnic subcultures[edit] Especially in the United States, detective fiction emerged in the 1920s, and gained prominence in later decades, as a way for authors to bring stories about various subcultures to mainstream audiences. One scholar wrote about the detective novels of Tony Hillerman, set among the Native American population around New Mexico, "many American readers have probably gotten more insight into traditional Navajo culture from his detective stories than from any other recent books. Warshawski books have explored the various subcultures of Chicago. Subgenres[edit] Standard private eye, or "hardboiled"[edit] Martin Hewitt, created by British author Arthur Morrison in 1895, is one of the first examples of the modern style

of fictional private detective. Popular pulp fiction magazines like *Black Mask* capitalized on this, as authors such as Carrol John Daly published violent stories that focused on the mayhem and injustice surrounding the criminals, not the circumstances behind the crime. Very often, no actual mystery even existed: One of the primary contributors to this style was Dashiell Hammett with his famous private investigator character, Sam Spade. Several feature and television movies have been made about the Philip Marlowe character. Newman reprised the role in *The Drowning Pool* in Michael Collins, pseudonym of Dennis Lynds, is generally considered the author who led the form into the Modern Age. The PI novel was a male-dominated field in which female authors seldom found publication until Marcia Muller, Sara Paretsky, and Sue Grafton were finally published in the late s and early s.

Inverted detective [edit] An inverted detective story, also known as a "howcatchem", is a murder mystery fiction structure in which the commission of the crime is shown or described at the beginning, [44] usually including the identity of the perpetrator. There may also be subsidiary puzzles, such as why the crime was committed, and they are explained or resolved during the story.

Police procedural [edit] Many detective stories have police officers as the main characters. These stories may take a variety of forms, but many authors try to realistically depict the routine activities of a group of police officers who are frequently working on more than one case simultaneously. Some of these stories are whodunits; in others, the criminal is well known, and it is a case of getting enough evidence. In the s the police procedural evolved as a new style of detective fiction. Unlike the heroes of Christie, Chandler, and Spillane, the police detective was subject to error and was constrained by rules and regulations. As Gary Huasladen says in *Places for Dead Bodies*, "not all the clients were insatiable bombshells, and invariably there was life outside the job. Writers include Ed McBain, P. James, and Bartholomew Gill. Modern cozy mysteries are frequently, though not necessarily in either case, humorous and thematic culinary mystery, animal mystery, quilting mystery, etc. This style features minimal violence, sex, and social relevance; a solution achieved by intellect or intuition rather than police procedure, with order restored in the end; honorable and well bred characters; and a setting in a closed community. Writers include Agatha Christie, Dorothy L. Sayers, and Elizabeth Daly. However, this sort of story became much more popular after the coining of the phrase "serial killer" in the s and the publication of *The Silence of the Lambs* in . These stories frequently show the activities of many members of a police force or government agency in their efforts to apprehend a killer who is selecting victims on some obscure basis. They are also often much more violent and suspenseful than other mysteries.

Legal thriller or courtroom[edit] The legal thriller or courtroom novel is also related to detective fiction. The system of justice itself is always a major part of these works, at times almost functioning as one of the characters. In the legal thriller, court proceedings play a very active, if not to say decisive part in a case reaching its ultimate solution. Erle Stanley Gardner popularized the courtroom novel in the 20th century with his Perry Mason series. The genre was established in the 19th century. The crime in question typically involves a crime scene with no indication as to how the intruder could have entered or left, i. Following other conventions of classic detective fiction, the reader is normally presented with the puzzle and all of the clues, and is encouraged to solve the mystery before the solution is revealed in a dramatic climax. The cases, oftentimes linked with railways, unravel through the endeavors of two Scotland Yard detectives. To the end of , there are sixteen titles in the series.

Plausibility and coincidence[edit] For series involving amateur detectives, their frequent encounters with crime often test the limits of plausibility. Mary Mead, as having "put on a pageant of human depravity rivaled only by that of Sodom and Gomorrah "[citation needed]. The television series *Monk* has often made fun of this implausible frequency. The main character, Adrian Monk, is frequently accused of being a "bad luck charm" and a "murder magnet" as the result of the frequency with which murder happens in his vicinity. Although Mori is actually a private investigator with his own agency, the police never intentionally consult him as he stumbles from one crime scene to another. The role and legitimacy of coincidence has frequently been the topic of heated arguments ever since Ronald A. Knox categorically stated that "no accident must ever help the detective" Commandment No. For example, the predominance of mobile phones, pagers, and PDAs has significantly altered the previously dangerous situations in which investigators traditionally might have found themselves. One tactic that avoids the issue of technology altogether is the historical detective genre. As global interconnectedness makes legitimate suspense more difficult to achieve, several writersâ€™including

Elizabeth Peters , P. Doherty , Steven Saylor , and Lindsey Davis “have eschewed fabricating convoluted plots in order to manufacture tension, instead opting to set their characters in some former period. Such a strategy forces the protagonist to rely on more inventive means of investigation, lacking as they do the technological tools available to modern detectives. As technology advances, so does the genre of crime fiction, as we now have the issue of cyber crime, or a crime that involves a computer and a network. It is more—it is a sporting event. And for the writing of detective stories there are very definite laws—unwritten, perhaps, but nonetheless binding; and every respectable and self-respecting concocter of literary mysteries lives up to them. A general consensus among crime fiction authors is there is a specific set of rules that must be applied for a novel to truly be considered part of the detective fiction genre. As noted in "Introduction to the Analysis of Crime Fiction", [56] crime fiction from the past years has generally contained 8 key rules to be a detective novel: A crime, most often murder, is committed early in the narrative There are a variety of suspects with different motives A central character formally or informally acts as a detective The detective collects evidence about the crimes and its victim Usually the detective interviews the suspects, as well as the witnesses The detective solves the mystery and indicates the real criminal Usually this criminal is now arrested or otherwise punished Influential fictional detectives[edit].

Chapter 6 : The 12 best private detectives in crime fiction Â» CRIME FICTION LOVER

Evidence of Dorothy L Sayers's obsessive relationship with her detective hero, Lord Peter Wimsey, comes to light this week in a collection of previously unseen letters and notebooks. The writer.

I tried to explain that while I had known some excellent detectives and watched them work, Archer was created from the inside out. The conversation went downhill from there, as if I had made a damaging admission. But I believe most detective-story writers would give the same answer. A close paternal or fraternal relationship between writer and detective is a marked peculiarity of the form. Throughout its history, from Poe to Chandler and beyond, the detective hero has represented his creator and carried his values into action in society. Poe, who invented the modern detective story, and his detective Dupin, are good examples. Dupin has no social life, only one friend. He is set apart from other people by his superiority of mind. In his creation of Dupin, Poe was surely compensating for his failure to become what his extraordinary mental powers seemed to fit him for. He had dreamed of an intellectual hierarchy governing the cultural life of the nation, himself at its head. He devised them as a means of exorcising or controlling guilt and horror. These latter are acted out by the murderous ape: An unstable balance between reason and more primitive human qualities is characteristic of the detective story. For both writer and reader, it is an imaginative arena where such conflicts can be worked out safely, under artistic controls. The first detective story has other archetypal features, particularly in the way it is told. The splitting of the protagonist into a narrator and a detective has certain advantages: One projection of the author, the narrator, is made to assume a posture of rather blind admiration before another projection of the author, the detective hero, and the reader is invited to share Dr. An element of narcissistic fantasy, impatient with the limits of the self, seems to be built into this traditional form of the detective story. This hero of scientism may be in fact the dominant culture hero of our technological society. His most conspicuous feature, his ability to read thoughts on the basis of associative clues, is a direct borrowing from Dupin. According to his son Adrian, Conan Doyle admitted when he was dying: His drugs, his secrecy and solitude, his moods of depression which he shared with Dupin are earmarks of the Romantic rebel then and now. His Baudelairean spleen and drug addiction are merely the idiosyncrasies of genius. Holmes is given the best of both worlds, and remains an English gentleman, accepted on the highest social levels. This obvious characteristic is worth mentioning because it was frozen into one branch of the form. Nostalgia for a privileged society accounts for one of the prime attractions of the traditional English detective story and its innumerable American counterparts. Neither wars nor the dissolution of governments and societies interrupt that long weekend in the country house which is often, with more or less unconscious symbolism, cut off by a failure in communications from the outside world. Part of our pleasure derives from the interplay between the mind of Chandler and the voice of Marlowe. The contemporary world is the special province of the American hardboiled detective story. Dashiell Hammett, Raymond Chandler, and the other writers for Black Mask who developed it, were in conscious reaction against the Anglo-American school which, in the work of S. Van Dine for example, had lost contact with contemporary life and language. From it emerged a new kind of detective hero, the classless, restless man of American democracy, who spoke the language of the street. Hammett, who created the most powerful of these new heroes in Sam Spade, had been a private detective and knew the corrupt inner workings of American cities. But Sam Spade was a less obvious projection of Hammett than detective heroes usually are of their authors. Hammett had got his early romanticism under strict ironic control. He could see Spade from outside, without affection, perhaps with some bleak compassion. In this as in other respects Spade marks a sharp break with the Holmes tradition. He possesses the virtues and follows the code of a frontier male. Thrust from his sins into the urban inferno, he pits his courage and cunning against its denizens, plays for the highest stakes available, love and money, and loses nearly everything in the end. His lover is guilty of murder; his narrow, bitter code forces Spade to turn her over to the police. The Maltese falcon has been stripped of jewels. Perhaps the stakes and implied losses are higher than I have suggested. The worthless falcon may symbolize a lost tradition, the great cultures of the Mediterranean past which have become inaccessible to Spade and his generation. Perhaps the bird stands for

the Holy Ghost itself, or for its absence. Hammett was the first American writer to use the detective-story for the purposes of a major novelist, to present a vision, blazing if disenchanted, of our lives. Sam Spade was the product and reflection of a mind which was not at home in Zion, or in Zenith. In everything that can be called art there is a quality of redemption. But down these mean streets a man must go who is not himself mean, who is neither tarnished nor afraid. The detective in this kind of story must be such a man. He is the hero, he is everything. He must be the best man in his world and a good enough man for any world. No hero of serious fiction could act within a moral straitjacket requiring him to be consistently virtuous and unafraid. Sam Spade was submerged and struggling in tragic life. The detective-as-redeemer is a backward step in the direction of sentimental romance, and an over-simplified world of good guys and bad guys. The goats are usually separated from the sheep by sexual promiscuity or perversion. Such a strong and overt moralistic bias actually interferes with the broader moral effects a novelist aims at. The detective Marlowe, who tells his own stories in the first person, and sometimes admits to being afraid, has a self-deflating wit which takes the curse off his knight-errantry: The big man would probably take it away from me and eat it. Farewell, My Lovely, The Chandler-Marlowe prose is a highly charged blend of laconic wit and imagistic poetry set to breakneck rhythms. Its strong colloquial vein reaffirms the fact that the Black Mask revolution was a revolution in language as well as subject matter. It is worth noticing that H. Mencken, the great lexicographer of our vernacular, was an early editor of Black Mask. Cain once said that his discovery of the western roughneck made it possible for him to write fiction. Marlowe and his predecessors performed a similar function for Chandler, whose English education put a special edge on his passion for our new language, and a special edge on his feelings against privilege. Their constant theme is big-city loneliness, and the wry pain of a sensitive man coping with the roughest elements of a corrupt society. The recognized difference between them is part of the dynamics of the narrative, setting up bipolar tensions in the prose. The marvelous opening paragraph of *The Big Sleep* will illustrate some of this: I was wearing my powder-blue suit, with dark blue shirt, tie and display handkerchief, black brogues, black wool socks with dark blue clocks on them. I was everything the well-dressed private detective ought to be. I was calling on four million dollars. Marlowe is making fun of himself, and of Chandler in the role of brash young detective. There is pathos, too, in the idea that a man who can write like a fallen angel should be a mere private eye; and Socratic irony. At the same time the retiring, middle-aged, scholarly author acquires a durable mask, forever 38, which allows him to face the dangers of society high and low. At the end of *The Long Goodbye* there is a significant confrontation between Marlowe and a friend who had betrayed him and apparently gone homosexual. In place of the righteous anger which Marlowe would have indulged in in one of the earlier novels he now feels grief and disquiet, as if the confrontation might be with a part of himself. The friend, the ex-friend, tries to explain his moral breakdown: It did something to me. Whatever its hidden meaning, this scene was written by a man of tender and romantic sensibility who had been injured. Chandler used Marlowe to shield while half-expressing his sensibility, and to act out the mild paranoia which often goes with this kind of sensibility and its private hurts, and which seems to be virtually endemic among contemporary writers. I can make this judgment with some assurance because it applies with a vengeance to some of my earlier books, particularly *Blue City*. I learned a great deal from Chandler—any writer can—but there had always been basic differences between us. One was in our attitude to plot. Chandler described a good plot as one that made for good scenes, as if the parts were greater than the whole. I see plot as a vehicle of meaning. It should be as complex as contemporary life, but balanced enough to say true things about it. The surprise with which a detective novel concludes should set up tragic vibrations which run backward through the entire structure. Which means that the structure must be single, and intended. Another difference between Chandler and me is in our use of language. He must speak within his limits as a character, and these limits are quite narrowly conceived. Chandler tried to relax them in *The Long Goodbye*, but he was old and the language failed to respond. He was trapped like the late Hemingway in an unnecessarily limiting idea of self, hero, and language. I could never write of Archer: But he is not their emotional center. And in spite of what I said at the beginning, Archer has developed away from his early status as a fantasy projection of myself and my personal needs. Cool, I think, is the word for our mature relationship. A less encumbered narrator permits greater flexibility, and fidelity to the intricate truths of life.

He can be self-forgetful, almost transparent at times, and concentrate as good detectives and good writers do, on the people whose problems he is investigating. These other people are for me the main thing: Archer is a hero who sometimes verges on being an anti-hero.

Chapter 7 : NPR Choice page

The policeman investigating a horrific murder case in provided the template for the archetypal detective hero - from The Moonstone to Inspector Morse.

While he waits, he takes on another case – that of a missing girl. Years ago Ben Morningstar retired from the mob. But today his past could be catching up with him, because his daughter Maria has gone missing. A pornographic photo of her is just about all Walker has to go on. This is a brilliant read, whatever your tastes in CriFi are. But then he gets shot in the stomach by an old friend trying to hide he links to a drug-dealing and prostitution ring. Williams bled out through the stomach and when Mike Hammer sees this he vows to catch the killer, and to put the justice system to one side. Author Mickey Spillane wrote 13 Hammer novels during his fantastic career in hardboiled crime. I, the Jury has twice been made into a film. A far more fleshed-out character than readers of most 30s pulps would have been used to, Archer is hired by the wife of a missing millionaire. As he searches for the man he digs through layers of crime in the fictional city of Santa Teresa, based on Santa Barbara. In it we have the sharp-tongued, tough-guy detective in the form of Sam Spade. Central to the story is a MacGuffin in the form of the falcon statue that everyone seems to be after. Perhaps his politics, and subsequent persecution, saw to that! Buy now on Amazon 6 – Spenser in God Save the Child The second Spenser novel by Robert B Parker follows on from The Godwulf Manuscript and sees the detective come into his own as he searches for Kevin, a year-old boy. Spenser soon locates the boy hanging out with a Boston bodybuilder. Well, not in this novel, which poetically stirs together a mix of lust, greed, race, politics, violence and – most importantly – mystery. Arriving in , it was followed in by The Red Death and each subsequent Easy Rawlins book has a theme colour. The great man also agreed to a Crime Fiction Lover interview. Every Dead Thing is the first in the series and it begins with Parker drinking to overcome guilt. Be ready for some show-stopping gore as you launch yourself into this excellent series. Buy now on Amazon 3 – Hercule Poirot in The Mysterious Affair at Styles Up until now, though street smart and cynical, the detectives on our list have generally been of the hardboiled, hard-drinking, hard-hitting type. There is a big house, with a number of curious inhabitants and visitors, and Emily Inglethorp is murdered after an argument with an unknown somebody. Download it free here 2 – Sherlock Holmes in The Hound of the Baskervilles Originally serialised through and , this Sherlock Holmes novel ranks among the best for atmosphere and suspenseful plotting. Holmes and Watson are commissioned by son Henry to find out what killed his father, Sir Charles Baskerville. The young Henry has returned from Canada to take on his birthright, Baskerville Hall. Has an ancient family curse been evoked? Everyone should read this book. His younger daughter is being blackmailed by a bookshop owner, so he calls in the sharp and cynical detective Philip Marlowe to get to the bottom of it. The one-liners from the boom are legendary. Will anyone ever write a classic as good as this?

Chapter 8 : Mystery Writer Detective - TV Tropes

Fictional detectives are characters in detective fiction. These characters have long been a staple of detective mystery crime fiction, particularly in detective novels and short stories. Much of early detective fiction was written during the "Golden Age of Detective Fiction" (ss).

Ross Macdonald pseudonym of Ken Millar; "No once since Macdonald has written with such poetic inevitability about people, their secret cares, their emotional scars, their sadness, cowardice, and courage. He reminded the rest of us of what was possible in our genre. He attended boarding schools, and in , he took a break from his studies at the University of Western Ontario to travel for a year in Europe, including a visit to Nazi Germany. In , their daughter, Linda, was born. Stationed in California, Margaret went to visit in , and the couple decided to stay on. They lived in Santa Barbara for the rest of their lives. At this point, Millar had gone full circle, returning to his birthplace, with a family once more. Life was good, or at least appeared to be. And yet his past would not be denied--it lurked, waiting to pounce. And his own family life was less than ideal--there were difficulties in the marriage, and Linda was a troubled child. From that point on, it has been noted, Macdonald wrote the same story over and over, endless variations on the same themes of lost and abandoned children, absent parents, family secrets denied. In the hands of a lesser writer, this would amount to hack work, perhaps. But his popularity he supposedly sold a whole hell of a lot of books--one article I read recently mentioned "Stephen King-like sales" must be based on more than a few pieces in the NYTBR. In fact, as contributor Jim Doherty points out: These really were the culmination of a long process of critical acclaim that greeted Macdonald almost from the first. For a lot of people, the Lew Archer books are a literary touchstone in their lives, and certainly in mine. I read one, on the recommendation of a friend, and I had soon devoured everyone I could find. Certainly, some of the puffery about Macdonald, particularly by Macdonald himself, is hard to swallow. And not all the books are that strong. Then again, he wrote lots of books, more than Hammett and Chandler combined. And he did take the crime novel in directions it had never really gone before, and sold a lot of books doing it. Archer was perhaps the first of the compassionate eyes to truly make a mark, and ushered in a whole new psychological depth to the hardboiled detective story. He charted the fascinating and ever-evolving society of his native state, although his main thrust would be the twisted and hidden secrets of the human heart, the hidden truths that dog victim and murderer alike. Someone must have actually read the books, and not just a few newspaper pieces. Ken Millar died on July 11, , leaving behind a body of work that has forever left its mark on detective fiction. The Archer novels ask us to not so much solve the mysteries of our own lives, but, even more importantly, perhaps, to try to understand them. UNDER OATH "If Dashiell Hammett can be said to have injected the hard-boiled detective novel with its primitive force, and Raymond Chandler gave shape to its prevailing tone, it was Ken Millar, writing as Ross Macdonald, who gave the genre its current respectability, generating a worldwide readership that has paved the way for those of us following in his footsteps. Trouble Follows Me ; aka "Night Train" Buy this book The Three Roads

Detective fiction is a subgenre of crime fiction and mystery fiction in which an investigator or a detective—either professional, amateur or retired—investigates a crime, often murder. The detective genre began around the same time as speculative fiction and other genre fiction in the mid-nineteenth century and has remained extremely.

Wells, and the greatest detective of the world, Sherlock Holmes felt the same. Roger Kastel the artist of the legendary movie poster for JAWS and Allan Phillips gave their permission to use their pictures on our website. We are very grateful. Those who read the Holmes novels of Conan Doyle, know that the popular figure cannot be revived only by these epithets and objects, because he is so much more than these. Sherlock Holmes is an extraordinary personality and the first real modern hero. The appearance of Holmes Regarding his energy Holmes is similar to a giant feline — a black panther, for example. He is taller than six feet around cms. He is lean, his gait is easy and energetic. He is very athletic and has exceptional brawn. He moves fast and noiseless, like a hunter following the prey. His senses are peculiarly refined, his smell is unbelievably developed. His hair is originally raven black, but in some adaptations his hair colour changes. Personal cleanliness is very important for him, he is always elegantly dressed. Citation from The Hound of the Baskervilles: He is pale, his brow is wide, with thick, dark eyebrows. His lips are thin. His speech is fast, his voice is high and shrill. The great detective usually wears a tweed suit or a frock-coat. At home sometimes he dons a loose dressing-gown and a banian. While investigating in the country his outfit consists of a long, grey coat and a practical deerstalker cap. Originally the deerstalker was grey, but in some cartoon and movie adaptations it has different colours and is even checked. In the city Sherlock wears an elegant top hat. He always has his pipe and magnifying glass with him, and sometimes there is a chalk or a tape measure in his pocket. When he does not find another place to take notes, he uses the cuff of his shirt. The mentality of Sherlock Holmes In order to fully understand the character of Holmes we have to know that he suffered from a mental illness — he was workaholic. Workaholics are addicted to their jobs just like drug addicts. Success gained in the job plays down social relationships and private life, because work becomes the one and only meaning of life. Many people think that being workaholic is an illness of the modern age, but it already existed in earlier times. The writer Gustave Flaubert published his observations on people digged in their job as soon as in It is the undoubted merit of Sir Arthur Conan Doyle that his pipe-smoking hero reflects the signs of being workaholic, though the illness itself was discovered later. Holmes scarcely eats or sleeps while his mind is occupied with investigation. He tends to work through days, or even a whole week without food. He says about eating in The Adventure of the Mazarin Stone: Why, surely, as a doctor, my dear Watson, you must admit that what your digestion gains in the way of blood supply is so much lost to the brain. I am a brain, Watson. The rest of me is a mere appendix. Therefore, it is the brain I must consider. That is the reason why he is so pale Jeremy Brett asked for maximum paleness while shooting the Granada series. He is unbelievably energetic when he practices his profession, he concentrates strongly, makes hypotheses and feels himself mentally balanced. As his greatest wish is to be a perfect detective, he investigated thoroughly the ashes of cigars, the techniques of following footprints, the identification of fingerprints, the distinction of bicycle tyres - so he became an expert in these areas. He is interested in every method of identification that can help him solving a case. He has a perfect sense of locality — he knows London as the back of his hand. He is a master of disguise. He has a registry of crimes and criminals of the past. He is very up-to-date, he follows the interesting events of the city through the newspapers. Danger is part of his profession, so he trained himself to be an excellent fencer, boxer and runner. He is the master of baritsu, a Japanese art of self-defense. Naturally when it is necessary, he knows how to use a pistol. Holmes lives so solely for his job that he barely has any acquaintances. Sometimes he leaves the scene without saying goodbye when he finds out something significant, because he already has the next step in his mind. He has only one friend: But he asks the good doctor to leave him alone when he has to think deep. He is in touch with The Baker Street Irregulars — the street urchins collect information for him, and they get some payment for their services. Holmes is very sloppy — this puts a strain on his relationship with his landlady, Mrs. Sherlock is not bothered by the chaos he

creates, the only important thing for him is to find what he is looking for. He has much more serious things to do, and he agrees with what the proverb says: Sometimes he needs help to find something – his priceless friend, Watson is always there to lend a hand. Holmes lives a very sequestered life, but his brother, Mycroft is even more solitary than him – and he lives for his job, just like his sibling. Their common characteristic is that they are both successful in their profession, what they created for themselves. Though many people love the British sleuth for being such a genius, we have to remember that it was also a brilliant thing to create the profession of the consulting detective – he loves it, he can deploy his special skills in it and has a considerable income from this job. We have to note that though Holmes is a fictional character, there was no real detective before him to use forensic science and other disciplines to solve crimes. Holmes is a one-man police station. He does such things alone that were done by whole groups before. His character was a great inspiration for criminology. A workaholic is in love with his profession – Holmes is no exception, his heart is never touched by women. He sees them as criminals or causes of committing crimes. He comes into contact with her while working on a case, but she outwits him. For this craftiness Holmes thinks about Irene with sincere appreciation and great respect. He counts both his triumphs and his defeats – the latter for a lesson for himself. Irene symbolises a lesson, so he cannot forget her. A good example for how he keeps his failures in his mind is the citation from *The Five Orange Pips*: That is why he cherishes her photograph. He appreciates the darkest figure threatening his life, the Napoleon of crime, Professor James Moriarty even more than Irene Adler. Moriarty is not only the personification of the greatest danger, but thinking up the smartest crimes he forces Sherlock into an encounter of wits. The final confrontation between them is unescapable. Workaholics not only see their profession as a way of making a living, they are also pleased that they act for the common good. Holmes thinks that the incidental destruction of Moriarty is a kind of service – even if he has to die with his arch-enemy. The dialogue in this video illustrates his views: Before their encounter Sherlock travels abroad – it does not mean that he is coward, he just does not surrender himself easily. In Switzerland, at the Reichenbach Falls he tosses his enemy into the depth. But Moriarty still remains dangerous after his death – Holmes has to escape from his confederates. He can only appear again at Baker Street after years of hiding. So all life is a great chain, the nature of which is known whenever we are shown a single link of it. Like all other arts, the Science of Deduction and Analysis is one which can only be acquired by long and patient study nor is life long enough to allow any mortal to attain the highest possible perfection in it. He is open to all new things that can help him catch the criminals. And if you doubt the logic of the water drop deduction, just remember that Albert Einstein solved many mysteries of the universe sitting at his desk. Holmes tends to miss every information that is not useful during crime solving. An excellent example for this is the dialogue between him and Watson in *A Study in Scarlet*: That any civilized human being in this nineteenth century should not be aware that the earth travelled round the sun appeared to be to me such an extraordinary fact that I could hardly realize it. A fool takes in all the lumber of every sort that he comes across, so that the knowledge which might be useful to him gets crowded out, or at best is jumbled up with a lot of other things so that he has a difficulty in laying his hands upon it. Now the skilful workman is very careful indeed as to what he takes into his brain-attic. He will have nothing but the tools which may help him in doing his work, but of these he has a large assortment, and all in the most perfect order. It is a mistake to think that that little room has elastic walls and can distend to any extent. Depend upon it there comes a time when for every addition of knowledge you forget something that you knew before. It is of the highest importance, therefore, not to have useless facts elbowing out the useful ones. If we went round the moon it would not make a pennyworth of difference to me or to my work. He does not care about money, because his work is its own reward. Wells writes about it as follows: These primary needs are taken for granted.