

Let us now take the first detective book of Mr. Morrison - "Martin Hewitt, Investigator". It is here that we find one of the best detective stories that ever have been written. "The Lenton Croft Robberies" stands by the side of Poe's "Rue de Morgue" in overcoming the difficulty of making the discovery of the criminal a surprise, by making the criminal an animal - that is to say, by making turning a question of individuality into a question of type. This is, of course, the second best imaginative way, the best of all being - I have no doubt - the trans turning a question of individual general into a human, not into an animal type, which is, I think, impossible.

Thus, for instance, if we came to the conclusion that the criminal is an athlete, we have already made considerable progression on the common method. We have already restricted the search. We have risen from the individual generality into the type. If we can draw the inference that the person sought is

not only an athlete, but is left-handed, ~~has lost~~ ^{has} certain teeth, ^{has} certain marks or moles or any of them, or all of them together we have ~~given~~ ^{put together} this far given a surprise to the reader - that we have come very near to the individuality itself. But perfection is perhaps not possible for it ~~is~~ ^{is} ~~can~~ hardly credible that we may fuse the individual and the species - I mean to say, ~~to~~ run the type into the individual - ~~to~~ find an individual who is in himself a type.]

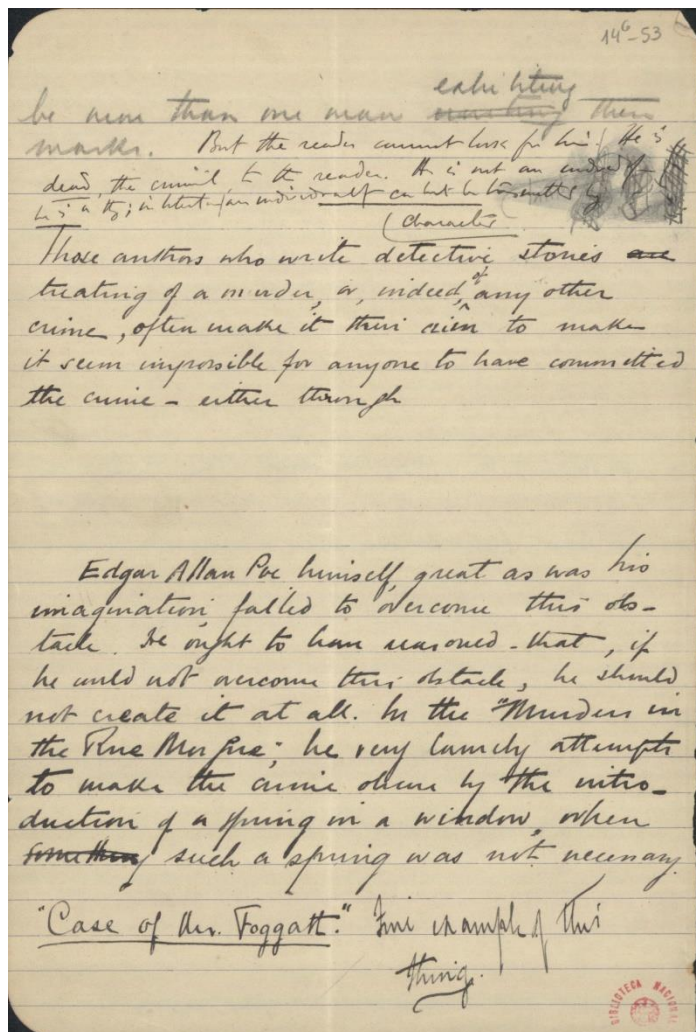
I have ^{near} the beginning of this essay made some considerations on this matter and have, I think, given the final (only) word upon it.

In example I speak of a man who ~~has~~ is an athlete, has a birth mark on the left hand & has lost the left lower canine (tooth). I have determined an individuality. True, but, so to speak, an external individuality. If I look for a man who unites these 3 things, I shall find him for it is almost incredible that there should

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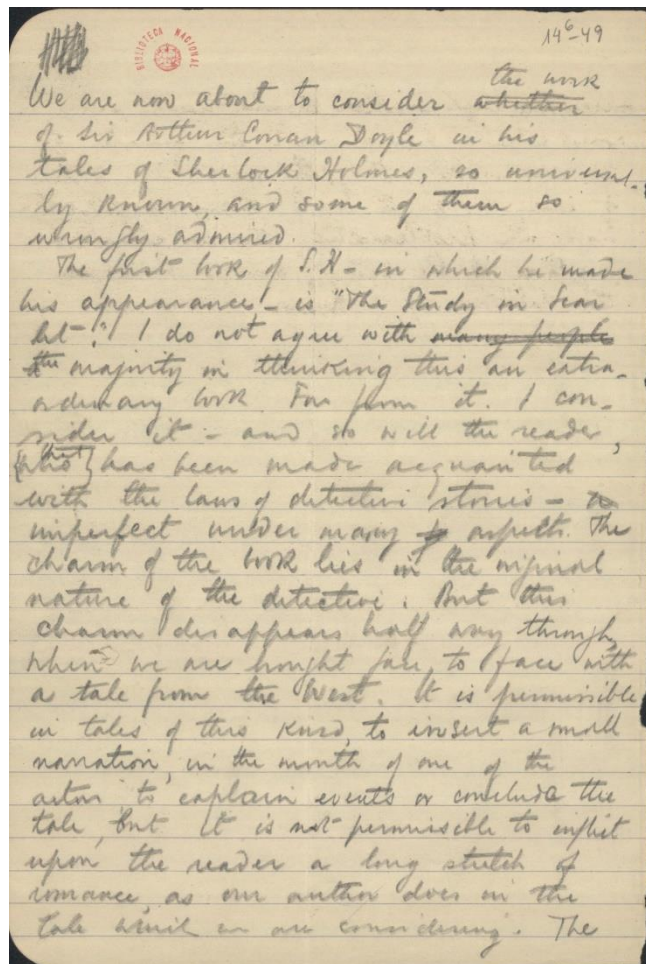


be more than one man ~~uniting~~ exhibiting these marks. But the reader cannot look for him. He is dead, the criminal, to the reader. He is not an individuality - he is a thing; in literature, an individuality can but be transmitted by character.

Those authors who write detective stories are treating of a murder, or, indeed, of any other crime, often make it their aim to make it seem impossible for anyone to have committed the crime - either through {...}

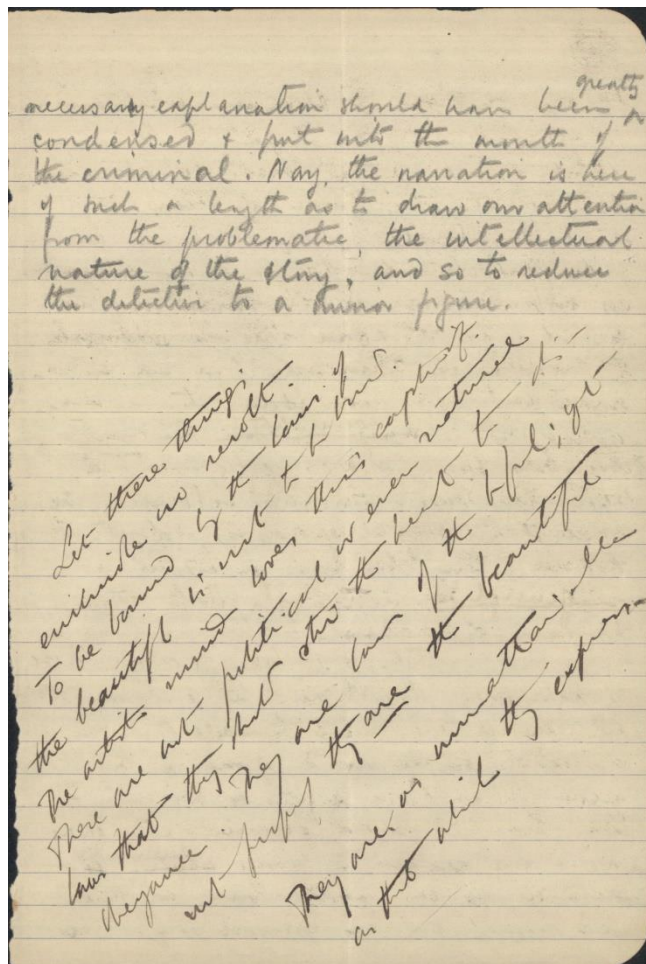
Edgar Allan Poe himself, great as was his imagination, failed to overcome this obstacle. He ought to have reasoned that, if he could not overcome this obstacle, he should not create it at all. In the "Murders in the Rue Morgue", he very lamely attempts to make the crime obscure by the introduction of a spring in a window, when something such a spring was not necessary.

"Case of Mr. Foggatt". Fine example of this thing.



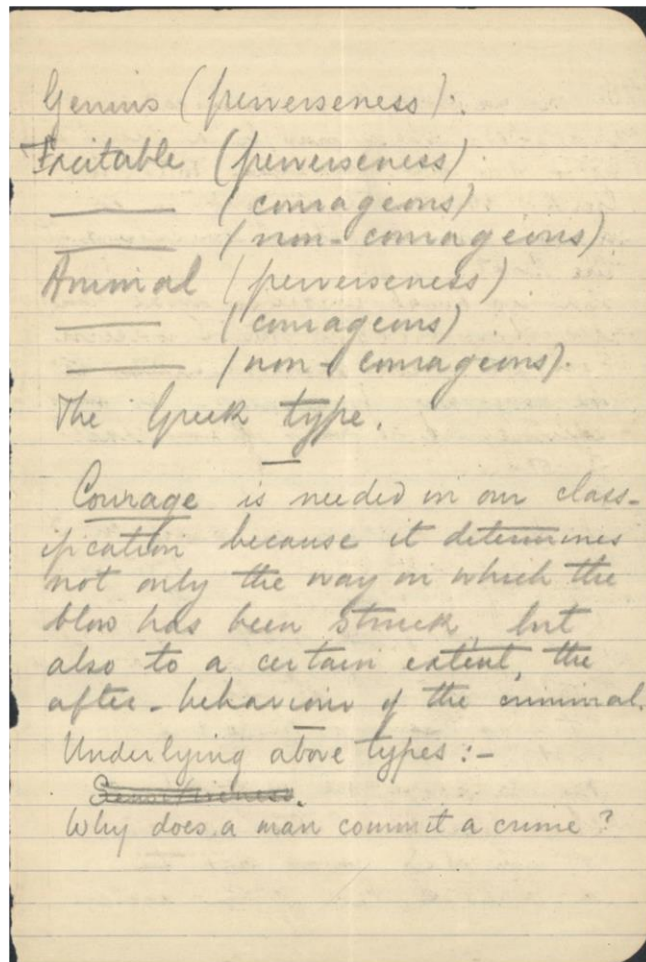
We are about to consider ~~a better~~ the work of Sir Arthur Conan Doyle in his tales of Sherlock Holmes, so universally known, and some of them so wrongly admired.

The first book of Sherlock Holmes - in which he made his appearance - is "The Study in Scarlet". I do not agree with ~~many people~~ the majority in thinking this an extraordinary book. Far from it. I consider it - and so will the reader, who ^{/that\} has been made acquainted with the laws of detective stories - a imperfect under many ~~of~~ aspects. The charm of the books lies in the original nature of the detective. But his charm disappears half way through, when we are brought face to face with a tale from the West. It is permissible in tales of this kind, to insert a small narration, in the mouth of one of the actors, to explain events or conclude the tale, but it is not permissible to inflict upon the reader a long stretch of romance, as our author does in the tale which we are considering. The



necessary explanation should have been greatly considered and put into the mouth of the criminal. Nay, the narration is here of such a length as to draw our attention from the problematic, the intellectual nature of the story, and so to reduce the detective to a union figure.

Let these things |*embrace| no revolt. To be bound by the laws of the beautiful is not to be bound. The artist's mind loves this capacity. These are not political or even natural. Laws that they should strike the heart to disobedience. They are laws of the beautiful; yet not properly they are the beautiful. They are so unattainable as that which they express.



Genius (perverseness).
 Excitable (perverseness).
 Excitable (courageous).
 Excitable (non-courageous).
 Animal (perverseness).
 Animal (courageous).
 Animal (non-courageous).
 The Greek type.

Courage is needed in our classification because it determines not only the way in which the blow has been struck, but also to a certain extent, the after-behaviour of the criminal.

Underlying above types: -

~~Sensitiveness.~~

Why does a man commit a crime?

DIREITOS ASSOCIADOS

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