



Twenty Rules For Writing Detective Stories

Van Dine, S. S.

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About Van Dine:

S. S. Van Dine was the pseudonym of Willard Huntington Wright (October 15, 1888 - April 11, 1939), a U.S. art critic and author. He created the once immensely popular fictional detective Philo Vance, who first appeared in books in the 1920s, then in movies and on the radio. Willard Huntington Wright was born to Archibald Davenport Wright and Annie Van Vranken Wright on October 15, 1888, in Charlottesville, Virginia. He attended St. Vincent College, Pomona College, and Harvard University. He also studied art in Munich and Paris, an apprenticeship that led to a job as literary and art critic for the Los Angeles Times. Wright's early career in literature (1910 - 1919) was taken up by two causes. One was literary Naturalism. He wrote a novel, *The Man of Promise*, and some short stories in this mode; as editor of the magazine *The Smart Set* he also published similar fiction by others. In 1917, he published *Misinforming a Nation*, a scathing critique of the inaccuracies and English biases of the *Encyclopedia Britannica Eleventh Edition*. In 1907, Wright married Katharine Belle Boynton of Seattle, Washington. He married for a second time in October 1930. His wife was Eleanor Rulapaugh, known professionally as Claire De Lisle, a portrait painter. From 1912 to 1914 he edited *The Smart Set*, a New York literary magazine. He published *What Nietzsche Taught* in 1915. In this book, he provided information and comments on all of Nietzsche's books, as well as quotations from each book. Wright continued writing as a critic and journalist until 1923, when he became ill from what was given out as overwork, but was in reality a secret drug addiction, according to John Loughery's biography *Alias S.S. Van Dine*. His doctor confined him to bed (supposedly because of a heart ailment, but actually because of a cocaine addiction) for more than two years. In frustration and boredom, he began collecting and studying thousands of volumes of crime and detection. In 1926 this paid off with the publication of his first S. S. Van Dine novel, *The Benson Murder Case*. Wright took his pseudonym from the abbreviation of "steamship" and from Van Dine, which he claimed was an old family name. According to Loughery, however, "there are no Van Dines evident in the family tree" (p. 176). He went on to write 11 more mysteries, and the first few books about his upper-class amateur sleuth, Philo Vance (who shared a love of aesthetics like Wright), were so popular that Wright became wealthy for the first time in his life, "but the pleasure was not unalloyed. His fate is curiously foreshadowed in that of Stanford West, the hero of his only novel, who sells out by abandoning the unpopular work in which he searched for "a sound foundation of culture and aristocracy" and becoming a successful

novelist. The title of an article he wrote at the height of his fame, "I used to be a Highbrow and Look at Me Now", reflects both his pleasure, and his regret that he was no longer regarded seriously as a writer." His later books declined in popularity as the reading public's tastes in mystery fiction changed. "Wright, who was much like Vance ... was a poseur and a dilettante, dabbling in art, music and criticism. He lived in an expensive penthouse, was fond of costly clothes and food, and collected art." Wright died April 11, 1939, in New York City, a year after the publication of an unpopular experimental novel that incorporated one of the biggest stars in radio comedy, The Gracie Allen Murder Case, and leaving a complete novelette-length story that was intended as a film vehicle for Sonja Henje, and was published posthumously as The Winter Murder Case. In addition to his success as a fiction writer, Wright's lengthy introduction and notes to the anthology *The World's Great Detective Stories* (1928) are important in the history of the critical study of detective fiction. Although dated by the passage of time, this essay is still a core around which many others have been constructed. He also wrote an article titled Twenty rules for writing detective stories in 1928 for *The American Magazine* which was reprinted a number of times. Wright also wrote a series of short stories for Warner Brothers film studio in the early 1930s. These stories were used as the basis for a series of 12 short films, each around 20 minutes long, that were released in 1930 - 1931. Of these, *The Skull Murder Mystery* (1931) shows Wright's vigorous plot construction. It is also notable for its non-racist treatment of Chinese characters, something quite unusual in its day. As far as it is known, none of Van Dine's screen treatments have been published in book form and it seems as if none of the manuscripts survive today. Short films were extremely popular at one point and Hollywood made hundreds of them during the studio era. Except for a handful of comedy silents, however, most of these films are forgotten today and are not even listed in film reference books. Source: Wikipedia

Also available on Feedbooks for Van Dine:

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- *The "Canary" Murder Case* (1927)
- *The Bishop Murder Case* (1928)
- *The Greene Murder Case* (1928)
- *The Winter Murder Case* (1939)
- *The Gracie Allen Murder Case* (1938)
- *The Casino Murder Case* (1934)

- *The Scarab Murder Case* (1930)
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The detective story is a game. It is more—it is a sporting event. And the author must play fair with the reader. He can no more resort to trickeries and deceptions and still retain his honesty than if he cheated in a bridge game. He must outwit the reader, and hold the reader's interest, through sheer ingenuity. For the writing of detective stories there are very definite laws—unwritten, perhaps, but none the less binding: and every respectable and self-respecting concocter of literary mysteries lives up to them.

Herewith, then, is a sort of Credo, based partly on the practice of all the great writers of stories, and partly on the promptings of the honest author's inner conscience. To wit:

1. The reader must have equal opportunity with the detective for solving the mystery. All clues must be plainly stated and described.

2. No wilful tricks or deceptions may be played on the reader other than those played legitimately by the criminal on the detective himself.

3. There must be no love interest in the story. To introduce amour is to clutter up a purely intellectual experience with irrelevant sentiment. The business in hand is to bring a criminal to the bar of justice, not to bring a lovelorn couple to the hymeneal altar.

4. The detective himself, or one of the official investigators, should never turn out to be the culprit. This is bald trickery, on a par with offering some one a bright penny for a five-dollar gold piece. It's false pretenses.

5. The culprit must be determined by logical deductions—not by accident or coincidence or unmotivated confession. To solve a criminal problem in this latter fashion is like sending the reader on a deliberate wild-goose chase, and then telling him, after he has failed, that you had the object of his search up your sleeve all the time. Such an author is no better than a practical joker.

6. The detective novel must have a detective in it; and a detective is not a detective unless he detects. His function is to gather clues that will eventually lead to the person who did the dirty work in the first chapter; and if the detective does not reach his conclusions through an analysis of those clues, he has no more solved his problem than the schoolboy who gets his answer out of the back of the arithmetic.

7. There simply must be a corpse in a detective novel, and the deader the corpse the better. No lesser crime than murder will suffice. Three hundred pages is far too much pother for a crime other than murder. After all, the reader's trouble and expenditure of energy must be rewarded. Americans are essentially humane, and therefore a tiptop murder

arouses their sense of vengeance and horror. They wish to bring the perpetrator to justice; and when "murder most foul, as in the best it is," has been committed, the chase is on with all the righteous enthusiasm of which the thrice gentle reader is capable.

8. The problem of the crime must be solved by strictly naturalistic means. Such methods for learning the truth as slate-writing, ouija-boards, mind-reading, spiritualistic séances, crystal-gazing, and the like, are taboo. A reader has a chance when matching his wits with a rationalistic detective, but if he must compete with the world of spirits and go chasing about the fourth dimension of metaphysics, he is defeated *ab initio*.

9. There must be but one detective—that is, but one protagonist of deduction—one *deus ex machine*. To bring the minds of three or four, or sometimes a gang of detectives to bear on a problem is not only to disperse the interest and break the direct thread of logic, but to take an unfair advantage of the reader, who, at the outset, pits his mind against that of the detective and proceeds to do mental battle. If there is more than one detective the reader doesn't know who his co-deductor is. It's like making the reader run a race with a relay team.

10. The culprit must turn out to be a person who has played a more or less prominent part in the story—that is, a person with whom the reader is familiar and in whom he takes an interest. For a writer to fasten the crime, in the final chapter, on a stranger or person who has played a wholly unimportant part in the tale, is to confess to his inability to match wits with the reader.

11. Servants—such as butlers, footmen, valets, game-keepers, cooks, and the like—must not be chosen by the author as the culprit. This is begging a noble question. It is a too easy solution. It is unsatisfactory, and makes the reader feel that his time has been wasted. The culprit must be a decidedly worth-while person—one that wouldn't ordinarily come under suspicion; for if the crime was the sordid work of a menial, the author would have had no business to embalm it in book-form.

12. There must be but one culprit, no matter how many murders are committed. The culprit may, of course, have a minor helper or co-plotter; but the entire onus must rest on one pair of shoulders: the entire indignation of the reader must be permitted to concentrate on a single black nature.

13. Secret societies, camorras, mafias, *et al.*, have no place in a detective story. Here the author gets into adventure fiction and secret-service romance. A fascinating and truly beautiful murder is irremediably spoiled

by any such wholesale culpability. To be sure, the murderer in a detective novel should be given a sporting chance, but it is going too far to grant him a secret society (with its ubiquitous havens, mass protection, etc.) to fall back on. No high-class, self-respecting murderer would want such odds in his jousting-bout with the police.

14. The method of murder, and the means of detecting it, must be rational and scientific. That is to say, pseudo-science and purely imaginative and speculative devices are not to be tolerated in the *roman policier*. For instance, the murder of a victim by a newly found element—a super-radium, let us say—is not a legitimate problem. Nor may a rare and unknown drug, which has its existence only in the author's imagination, be administered. A detective-story writer must limit himself, toxicologically speaking, to the pharmacopoeia. Once an author soars into the realm of fantasy, in the Jules Verne manner, he is outside the bounds of detective fiction, cavorting in the uncharted reaches of adventure.

15. The truth of the problem must at all times be apparent—provided the reader is shrewd enough to see it. By this I mean that if the reader, after learning the explanation for the crime, should reread the book, he would see that the solution had, in a sense, been staring him in the face—that all the clues really pointed to the culprit—and that, if he had been as clever as the detective, he could have solved the mystery himself without going on to the final chapter. That the clever reader does often thus solve the problem goes without saying. And one of my basic theories of detective fiction is that, if a detective story is fairly and legitimately constructed, it is impossible to keep the solution from all readers. There will inevitably be a certain number of them just as shrewd as the author; and if the author has shown the proper sportsmanship and honesty in his statement and projection of the crime and its clues, these perspicacious readers will be able, by analysis, elimination and logic, to put their finger on the culprit as soon as the detective does. And herein lies the zest of the game. Herein we have an explanation for the fact that readers who would spurn the ordinary "popular" novel will read detective stories unblushingly.

16. A detective novel should contain no long descriptive passages, no literary dallying with side-issues, no subtly worked-out character analyses, no "atmospheric" preoccupations. Such matters have no vital place in a record of crime and deduction. They hold up the action, and introduce issues irrelevant to the main purpose, which is to state a problem, analyze it, and bring it to a successful conclusion. To be sure, there must be a sufficient descriptiveness and character delineation to give the novel

verisimilitude; but when an author of a detective story has reached that literary point where he has created a gripping sense of reality and enlisted the reader's interest and sympathy in the characters and the problem, he has gone as far in the purely "literary" technique as is legitimate and compatible with the needs of a criminal-problem document. A detective story is a grim business, and the reader goes to it, not for literary furbelows and style and beautiful descriptions and the projection of moods, but for mental stimulation and intellectual activity—just as he goes to a ball game or to a cross-word puzzle. Lectures between innings at the Polo Grounds on the beauties of nature would scarcely enhance the interest in the struggle between two contesting baseball nines; and dissertations on etymology and orthography interspersed in the definitions of a cross-word puzzle would tend only to irritate the solver bent on making the words interlock correctly.

17. A professional criminal must never be shouldered with the guilt of a crime in a detective story. Crimes by house-breakers and bandits are the province of the police department—not of authors and brilliant amateur detectives. Such crimes belong to the routine work of the Homicide Bureaus. A really fascinating crime is one committed by a pillar of a church, or a spinster noted for her charities.

18. A crime in a detective story must never turn out to be an accident or a suicide. To end an odyssey of sleuthing with such an anti-climax is to play an unpardonable trick on the reader. If a book-buyer should demand his two dollars back on the ground that the crime was a fake, any court with a sense of justice would decide in his favor and add a stinging reprimand to the author who thus hoodwinked a trusting and kind-hearted reader.

19. The motives for all crimes in detective stories should be personal. International plottings and war politics belong in a different category of fiction—in secret-service tales, for instance. But a murder story must be kept *gemütlich*, so to speak. It must reflect the reader's everyday experiences, and give him a certain outlet for his own repressed desires and emotions.

20. And (to give my Credo an even score of items) I herewith list a few of the devices which no self-respecting detective-story writer will now avail himself of. They have been employed too often, and are familiar to all true lovers of literary crime. To use them is a confession of the author's ineptitude and lack of originality.

- (a) Determining the identity of the culprit by comparing the butt of a cigarette left at the scene of the crime with the brand smoked by a suspect.
- (b) The bogus spiritualistic séance to frighten the culprit into giving himself away.
- (c) Forged finger-prints.
- (d) The dummy-figure alibi.
- (e) The dog that does not bark and thereby reveals the fact that the intruder is familiar.
- (f) The final pinning of the crime on a twin, or a relative who looks exactly like the suspected, but innocent, person.
- (g) The hypodermic syringe and the knockout drops.
- (h) The commission of the murder in a locked room after the police have actually broken in.
- (i) The word-association test for guilt.
- (j) The cipher, or code letter, which is eventually unravelled by the sleuth.

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The Winter Murder Case

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The "Canary" Murder Case

In the offices of the Homicide Bureau of the Detective Division of the New York Police Department, on the third floor of the police headquarters building in Centre Street, there is a large steel filing cabinet; and within it, among thousands of others of its kind, there reposes a small green index card on which is typed: "ODELL, MARGARET. 184 West 71st Street. Sept. 10. Murder: Strangled about 11 P.M. Apartment ransacked. Jewelry stolen. Body found by Amy Gibson, maid."

S. S. Van Dine

The Scarab Murder Case

S. S. Van Dine

The Benson Murder Case

This novel opens with the death of playboy stockbroker, Alvin Benson, who is found in his brownstone mansion with a bullet through his head. First on the scene is Philo Vance, amateur detective, who is at once intrigued by the absence of Alvin's toupee and his false teeth. These odd clues set him in pursuit of an elusive murderer. He confronts a host of suspects and uncovers a number of family skeletons in his quest for the truth. S.S. van Dine is the pen name of Willard Huntington Wright (1888-1939) who wrote this novel in 1926. He wrote 13 best-selling crime novels and his amateur detective, Philo Vance was later immortalized on screen by William Powell in "The Canary Murder Case".

S. S. Van Dine

The Gracie Allen Murder Case

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