

# **”NEITHER SEEN THE PICTURE NOR READ THE BOOK”**

Literary references in Ed McBain’s 87th Precinct series

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**Homage to Ed McBain/Evan Hunter  
on his seventieth anniversary  
October 15, 1996**

by

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**Some literary references in Ed McBain’s 87th Precinct novels**

**A commentary**

"I don't know any more than the cops do until the story starts to unravel [...]" Ed McBain (Evan Hunter) declares in an interview about his Isola novels. "Sometimes a character will do something you don't have planned for him", McBain continues, and "if you're smart and that character comes up with something, an action or a piece of dialogue, you'll allow that to lead you in another direction that might turn out to be a red herring or maybe it will turn out to be something vital to the plot. [...] If you allow yourself room for the surprises that come along like fireworks, then boy, that's fun"<sup>1</sup>.

McBain's need of "finding out what will happen" feels very present in his novels. As a reader I am influenced — I become an active part of the organic life of the narrative. His brilliant dialogue supplies the speech and expressions of urban people of all levels of society. He gives us the language which people really talk, the language that makes the narrative true. He writes the contemporary history of everyday urban life, sensitive and reliable. But McBain also carries on a dialogue with the reader. By making use of his and his reader's mutual references he increases the comprehension and confirms the documentation.

How, then, does he select his metaphors and references if, to some extent, his novels are spontaneously unfolded? Are the literary references added only to amplify certain scenes? Or are we to regard them as essential strains of the author's overlapping ambition to examine our survival prospects in the more and more inhuman modern urban setting? How narrow may a reference be and still serve its purpose for readers in foreign continents and other speech areas? Ed McBain's Isola novels are filled with references to the worlds of literature, music, television, motion pictures and sports. In this paper I will comment on some of his *literary* references and try to throw some light on his methods and intentions.

During an early period Ed McBain worked as an English teacher. His descriptions of the Isola topography and police routines carry a pedagogical element which may also be traced in his selection of literary references. When detective Cotton Hawes during an absurd conversation with Christine Maxwell suddenly exclaims: "— What's the matter? Don't you dig Ionesco?" and she answers: "—I don't only dig him, I also don't understand him" McBain has chosen Ionesco to characterize the atmosphere of the dialogue. But through Maxwell's reply he also delivers a consumer information to the reader who has never read Ionesco. And when introducing a Sophocles drama into the eternal and ridiculous dialogue between Homicide detectives Monaghan and Monroe

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<sup>1</sup> *Mystery Magazine* (USA), Vol. 2 No. 1, Jan 1981

the author adopts a similar but more parodic effect: " – Oeoidipus, Monroe said. He was this Greek king. He slept with his old lady. – That's against the law, Monoghan said".

Most of McBain's references consist of short, easily recognizable and clearly worded glimpses, never allowed to stop or drain the essential energy of the scene itself. A common method of describing a character is mentioning or alluding to a wellknown character in another author's work. Either by a straight picture as when Hawes' white hair streak is described as "looking like the lightning crease on the head of Captain Ahab" or by mental relation as when Lotte Constantin, who lives together with a decidedly older man, exclaims: "– Stop staring at me as if I was Lolita or something". Sometimes the mere title of a book will be sufficient. When McBain writes: "[...] what better way to utilize Saturday than [...] spending your time with *War and Peace*" he rightly assumes that Tolstoy's novel represents a reliable atmosphere of grand epic culture to the reader.

Short, straight references to literary settings may, however, also mean a risk. When a young woman on a park bench is simply described as having "escaped from a Kerouac novel" it appears that Kerouac, as an author as well as an individual, still represents such a distinct lifestyle that the metaphor is likely to function. But when an apartment room is characterized as having "escaped from Arthur Miller's play *The Prize*" I fear that McBain loses many readers.

The situation becomes quite different when he uses the combination of famous book — wellknown film. The message of the sentence "– Buenas noches, [José Herrera] said, and grinned like one of the Mexican bandits in *Treasure of the Sierra Madre*" will surely hit the recollection of people who have seen the film. And hopefully nobody fails to imagine the meaning of "Two blocks away, they found Steve Carella wandering coatless in the snow like Dr Zhivago or somebody".

In the novel *Ghosts* McBain uses a mixed metaphor when describing the publisher David Corbett. "[He] was a young and handsome man with straight black hair and brown eyes, an aquiline nose out of *The History of the Decline and Fall of the Roman Empire*, a mouth out of *The Razor's Edge*, and a jaw out of *Brighton Rock*. He was, in addition, wearing a red smoking jacket with a black velvet collar, straight out of *Great Expectations*. He was altogether a literary man". The author's aim with the first three references — calling attention to the man's Roman nose, his razorsharp mouth and his strong jaw — is promptly obtained through the well selected *titles*. The references are easily understood — you do not need to have read the books to imagine the character. The last-mentioned Dickens reference is however, as a precaution, accompanied

by a description in order to fulfil the author's intentions. The title thus serves as a harmonizing, cultural prop.

Something between these methods is found in *Lady, Lady, I Did It*. In this case the literary reference serves as a subtle background to McBain's own description of how the bookladen students and professors are emerging from the subway each morning on their way to the university, walking through "a neighbourhood where *The Razor's Edge* was not a novel by Somerset Maugham but a fact of life".

One of the most frequent names in McBain's literary reference assortment is Charles Dickens. The 87th Precinct reader who doesn't recall his *Great Expectations* would be wise to read the book through again. For in *Long Time No See* Carella describes a man as "something like a barrister out of *Great Expectations*" and in *Killer's Choice* some law offices are said to be "straight out of *Great Expectations*". In *Lightning* a pair of living room draperies resemble "the ones Miss Havesham refused to open in *Great Expectations*" and in *Ax* a replica of an English Tudor house is described by Carella as "out of *Great Expectations*, sired by *Dragonwyck*, from *Wuthering Heights* twice removed".

It is also natural for Carella's colleague Meyer Meyer to refer to Dickens when in *Let's Hear It For The Deaf Man* he describes an antique male portrait as "somebody out of *Great Expectations* or *Bleak House*" or when in *Tricks* he visualizes "Fagin's little gang" when learning about a kid gang stickup.

It is likely that crime novel authors represent a considerable part of McBain reader's frame of reference. Yet, out of the one hundred references to about seventy different authors which I have found in the Isola novels, fewer belong to that genre than to other genres of fiction. Most of McBain's crime novel references are connected with the Arthur Conan Doyle Sherlock Holmes stories. It feels natural: "—Everybody's heard of Sherlock Holmes", detective Andy Parker says in *The Heckler*. McBain uses a wisecracking sarcastic internal jargon to reflect his policemen's critical attitude towards the famous detective. "—How do you mean, Holmes?" Brown says to Carella and "—Thank you, Dr Watson" Parker says to Brown. The master detective also turns out to become an effective weapon when a superior criticizes a subordinate: "—So you're Mr Sherlock Holmes, eh?" Homicide Lieutenant Hawtorne says to the then still unpromoted policeman Kling. This jargon spreads to family life. "—Who are you? Sherlock Holmes?", Meyer shouts to his wife Sarah and the Carella family housekeeper, Fanny Knowles, teasingly dismisses Steve Carella with "—Make it snappy, Sherlock".

The cause for this patronizing attitude towards Holmes is commented by McBain in *Long Time No See*: "That was something television missed —the purely accidental nature of life itself. In televisionland, everything had a reason, everyone had a motive. Only cops knew that even Sherlock Holmes was a total bullshit...".

In *The Heckler* however McBain chooses a different way of approaching the Holmes myth. His plot is founded on one of Doyle's short stories and functions as one long quotation. At last Kling identifies the pattern. "—*The Red-Headed League*", he bursts out. And all of a sudden McBain creates an understanding between the criminal, the detective, the reader and himself. But to Meyer the story is unknown. "—I don't read mysteries. They only make me feel stupid", he says .

Did the 87th detectives ever read any crime stories? Well, Bert Kling actually reads a Sherlock Holmes story in the squadroom during working-hours (*The Heckler* chapter 2). We get, however, an ambiguous picture of Steve Carella's interest. In *Killer's Wedge* (1959) he is described as "an inveterate murder mystery reader" but only three years later in *Like Love* McBain declares that "Carella never read mystery fiction because he found it a bore...". But even if Carella doesn't read crime novels he still seems to be *aquainted* with them. For when confronted with a locked-room-murder mystery in *Killer's Wedge* he spontaneously comments: "What do we do now? Send a wire off to John Dickson Carr?" and when rebuking a reluctant witness in *Heat* his words are "... this isn't Agatha Christie".

The author likes to play with his book titles and the names of his characters. The man who runs a China Town tattoo parlor is called Charlie Chen and one of the 87th Precinct detectives is named Carl Kapek. And when a young illiterate drug addict by the name of Hemingway is told by Carella about a famous author of the same name he promptly responds: "—Can I sue him?"

When Ed McBain (Evan Hunter) in 1955, under the Richard Marsten pseudonym, published his novel *Murder In The Navy* (later republished as *Death Of A Nurse*) the jacket blurb read: " Superb suspense! says Evan Hunter, author of the *Blackboard Jungle!*"<sup>2</sup>. Later on, in *Ice*, McBain makes detective Eileen Burke tell us about a paperback editor expecting a million-copy sale by putting the word "nurse" into a book title. In the same spirit of private jokes Burke, in *Widows*, looks at a modern *green* "blackboard" and wonders "if the movie she's seen on the late-night television last week would have made it as *Greenboard*

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<sup>2</sup> When the film *Fuzz* was released in 1972 it stated, according to the author's wish: *Screenplay by Evan Hunter, based on a novel by Ed McBain.*

*Jungle*". And during the interrogation of the suspect Shark Shapiro in *Ax* 1964, Cotton Hawes wants to check Shapiro's statement of employment by a book shop and suddenly asks: "Who wrote *Strangers When We Meet*?"<sup>3</sup>. And also in *Lightning* where McBain lets Steve Carella compare the name of Howard Hunter with Evan Hunter.

Some of McBain's references evidently reflect his own clear critical attitude. When detective Ollie Weeks in *Lightning* complains about "the way Hill Street Blues looks like us [...]"<sup>4</sup> it is the author's own opinion we meet. And also when McBain in *Tricks* recounts a quarrel between a married couple on their way home from the cinema: "At first the fight was only about the movie they'd seen. She insisted it had been based on a novel called *Streets of Gold*, by somebody or other"<sup>5</sup>, and he insisted the movie'd had nothing whatever to do with that particular novel, the movie was an original. ' –Then how come they're allowed to use the same title?' she asked and he said ' –They can do that 'cause you can't copyright a title. They can make the shittiest movie in the world if they want to, and they can call it *From Here to Eternity* or *The Good Earth* or even *Streets of Gold*, like they did tonight, and nobody in the world can do a damn thing about it"<sup>6</sup>.

Such personally founded references may easily turn elusive. Take J D Salinger for instance. While Meyer Meyer in *Like Love* during a search is making a list of the contents of a bathroom cabinet he suddenly exclaims: " –If I were J D Salinger, listing all this crap in the medicine cabinet would be considered a literary achievement of the highest order". When first reading this I didn't understand what Meyer was hinting at. I certainly have Salinger's *The Catcher In The Rye* and *Nine Stories* on my bookshelves but I was still unable to catch the connection. Well, McBain's novel *Like Love* was originally published in 1962. A look in my dictionary of literature revealed that Salinger's *third* book, *Franny and Zooey*, had been published only one year earlier. I was fortunate to find this slightly avant-garde book at my local public library and thus able to record the applicable text, an enumeration of the fiftyeight odd toilet requisites and medicaments which a certain Mrs Grass devotedly kept in her medicine cabinet. Why then does McBain let the rather unliterary detective Meyer refer to such an elusive text without an explanation? And what causes McBain to let Carella in *Lightning* open another bathroom cabinet *twentythree* years later

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<sup>3</sup> Evan Hunter: *Strangers When We Meet* 1958. Also as film in 1960 with screenplay by Hunter.

<sup>4</sup> The *Hill Street Blues* TV series have been shown twice on Swedish television.

<sup>5</sup> Evan Hunter: *Streets of Gold* 1974

<sup>6</sup> I am not familiar with Hunter's response to the title of Alex (Vivian) Stuart's novel *Strangers When We Meet* (1968) but in *Fuzz* Ed McBain makes Meyer Meyer loudly protest against the author Helen Hudson who in 1967 published a novel titled *Meyer Meyer!*

saying: ” —J D Salinger would have made very little of Maria Schaffer’s medicine cabinet”’? In Meyer’s case the reason may have been the possible attention of Salinger’s book only a short time before. But the reason to let Carella bring up the phenomenon again after such a long time may simply originate from McBain’s desire of once again expressing a critical view of the book. In either case he definitely doesn’t reach the average reader. The references are too narrow.

One must of course always keep in mind that words put into the mouth of a novel character not necessarily reflect the opinions of the Omniscient Narrator. But there are still occasions when the reader intuitively feels that a certain reference has been added not so much to improve the narration as to express the author’s own view .

One feels, for instance, McBain’s own irony when he in *Ghosts* mentions the bestselling novelist Harold Robbins in the same sentence as Hemingway and Faulkner. Because in New York Times Book Review he had earlier put off Robbins with ”His people never simply say anything. They say it ’shortly’ or ’darkly’, or they ’growl’ or ’grunt’ it”<sup>7</sup>. And of course there is also irony behind Wambaugh’s wrongly spelt name, when detective Andy Parker says: ”—This guy Wamburger in L. A., he used to be a cop. He writes these best-sellers, don’t he”. Incidentally Parker is portrayed as remarkably unliterary and once exclaimed: ”—Agatha Christie. Who the fuck’s that, Agatha Christie?”. However, when McBain gives us a description of Paddy’s Bar & Grille on the Stem where towards evening there were ”more meaningful glances and ardent sighs than seemed possible outside of a bedroom, more invitations than Truman Capote had sent out for his last masked ball” he probably aims his irony at Capote’s personality rather than at his works.

Also the ethics of Herman Wouk is questioned by a Jewish woman, who in *Lady, Lady I Did It* recently has become a widow after the Browser Bookshop massacre on Culver Avenue: ”— Joseph read to me out loud *The Caine Mutiny* and *This is My God* and I said to him we should get this book *Marjorie Morningstar* because when it came out there was some fuzz, some Jewish people took offence. I said to Joseph, how could such a fine man like Herman Wouk write a book would offend Jews?”. And in a newspaper Andy Parker finds a statement by an obstetrician who ”like Norman Mailer, [...] considered graffiti an art form with macho qualities, and aesthetic and political values”. Parker himself thinks that graffiti writers ought to be shot dead.

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<sup>7</sup> When *The Pusher* appeared as a movie (1960) the script was written by Harold Robbins!

In *Long Time No See* Carella ponders over certain crime novel authors who seemingly lack a clear view of the reality of life. "That was real life, baby. You wanted bullshit you went to mystery novels written by ladies who lived in Sussex. Thrillers. About as thrilling as Aunt Lucy's tatted nightcap". And further: "[Carella] did not subscribe to the theory that all homicides were rooted in the distant past; he would leave such speculation to California mystery writers who seemed to believe that murder was something brewed in a pot for half a century, coming to a boil only when a private detective needed a job". As the Swedish critic Bo Lundin once remarked it's probably Ross MacDonald who gets the sneer in the last sentence.

Half in jest McBain also occasionally uses Literature as a mark to distinguish between the "good" and "bad" detectives. "—You got to be a bum to write best-sellers about bums, Brown said. —Tell that to Kennedy, Hawes said. —Teddy? I didn't know he wrote books, Parker said". While playing off Parker against the other detectives the author simultaneously winks to the literary reader who feels himself landing up on the right side. But this is certainly a risky method which may easily strike back.

When, on the other hand, a magazine editor gives Cotton Hawes a lesson in famous authors' novel technique and Hawes, among the opening lines of *Gone With The Wind*, *David Copperfield*, *From Here To Eternity*, *Ulysses*, *The Good Earth*, *The Blackboard Jungle* and *Rebecca* only succeeds in identifying Pearl Buck's novel, McBain is not out after mocking the detective. As well as as when he in *Ice* is letting Kling and Burke discuss literary clichés over a late restaurant dinner. I guess his simple purpose is to comment on a topic which interests him personally — the technique and form of novel writing.

To an essential part McBain's success is founded on his strong sense of literary style. In an interview he tells that he, after US Navy war service, immediately went to college. "—I took every writing course that Hunter College had to offer, every one — poetry, essays, play writing, short stories, everything. There was a journalism teacher who helped me a lot with my work. I would go see him at night [...]. I wanted to write just like Hemingway. And I'm sure studying his work and imitating it is responsible for the sort of dialogue I write"<sup>8</sup>.

Knowing of this early interest in literary style and form one may ask which authors he picked out for references in his first three Isola novels, all written at one go and published at a hurried pace in 1956. In *Cop Hater* we find James Joyce. Carella remembers *Ulysses* when he gets sight of two young Irish girls in their thin summer frocks: "Irish lasses, *Ulysses*? Christ, that had been one hell

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<sup>8</sup> *The Armchair Detective*, Vol. 27 No. 4, 1994



of a book to get through...”<sup>9</sup>. In the second novel, *The Mugger*, Bert Kling had been shot in his shoulder. When reading about the incident in the paper he muses on how it would feel being “a celebrity? Next thing you know, you’ll be on that television show, answering questions about Shakespeare”<sup>10</sup>. Hemingway, Faulkner and Lewis are casually mentioned in the the third novel, *The Pusher*, but it’s to Shakespeare that McBain refers when he, in his early suggestive manner, describes the setting of a street murder: “Death had silently invaded the night, and death — like Macbeth — had murdered sleep, and there were lights in the windows now ...”.

The most frequently quoted author in the 87th Precinct series is however William Shakespeare. Carella knows his classics. He may feel nonplussed when a former actress during an interrogation gives him a cue from *Henry The Fifth* “God b’wi’you, and keep you, and heal your pate” but on another occasion he doesn’t hesitate quoting *Macbeth* to the amazed Meyer: “—Let him come down. Second murder”.

What then is McBain’s relation to poetry? It’s true that in *Shotgun* he satirizes the heated rhetoric poetry recitation of some beatniks at their murdered friend’s funeral. But it is with evident empathy McBain has written the condensed, asphalt-steaming lyrics of a calypso singer in *Calypso* and of a rapper in *Mischief*. Each time when I return to these lyrics I am amazed to find that the short texts procure such a straight insight into big city conditions.

McBain’s literary references are never meant as a compendium of literature but to enrich our understanding. The author’s commentary on the detectives’ knowledge of classic poetry is however free from all illusions. The final chapter of *Eighty Million Eyes* deals with a loving couple and their confession of murder. It opens: “Detectives are no poets; there is no iambic pentameter in a broken head. If Meyer were William Shakespeare, he might have indeed believed that ‘Love is a smoke raised with the fume of sighs’, but he wasn’t William Shakespeare. If Steve Carella were Henry Wadsworth Longfellow, he would have known that ‘Love is ever busy with his shuttle’, but alas, you know, he wasn’t Henry Wadsworth Longfellow — though he did have an uncle who lived in Red Bank, New Jersey. As a matter of fact, if either of the two men were Buckingham or Ovid or Byron, they might have respectively realized that ‘love is the salt of life’, and ‘the perpetual source of fears and anxieties’, and ‘a capricious power’ — but they weren’t poets, they were only working cops. Even as working cops, they might have appreciated Homer’s comment (from the motion picture of the same name) [...]: ‘Who love too much, hate in the like

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<sup>9</sup> See also Appendix Two: Herzog and Lamb

<sup>10</sup> The boom of the TV 64.000 dollar question quiz reached its peak around 1956-1957.

extreme'. But they had neither seen the picture nor read the book, what the hell can you expect from flatfoots?" .

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## Appendix One

by Ted Bergman

Some of the authors and their literary works mentioned and referred to in Ed McBain's 87th Precinct novels from *Cop Hater* in 1956 to *Romance* in 1995. The references are indicated by chapter and number.

- Abélard, Pierre (1079-1142)** in *Ten Plus One* ch.11  
**Balzac, Honoré de (1799-1850)** in *Killer's Choice* ch.15  
**(Biggers, Earl Derr) (1884-1933)** Charlie Chan — Charlie Chen in *The Con Man* ch.9  
**Boucher, Anthony (1911-1968)** in *See Them Die* ch.13  
**(Brontë, Emily) (1818-1848)** *Wuthering Heights* in *Ax* ch.2  
**(Buck, Pearl) (1892-1973)** *The Good Earth* in *Killer's Payoff* ch.7, *Tricks* ch.4  
**Buckingham, George Villiers, 2nd Duke of (1628-1687)** in *Eighty Million Eyes* ch.11  
**Burns, Robert (1759-1796)** in *Jigsaw* ch.9  
**Byron, George Gordon, Lord (1788-1824)** in *Eighty Million Eyes* ch.11  
**(Caldwell, Erskine) (1903-1987)** *Tobacco Road* in *Tricks* ch.9  
**(Capek, Karel) (1890-1938)** "Carl Kapek" in *'Til Death* ch.2 and others.  
**Capote, Truman (1924-1984)** in *Sadie When She Died* ch.10  
**Carr, John Dickson (1906-1977)** in *Killer's Wedge* ch.7  
**(Carroll, Lewis) (1832-1898)** Alice (*Alice's Adventures In Wonderland*) mentioned in *Widows* ch.5  
**Caunitz, William J (b.1933)** "Kornitch" in *Tricks* ch.1  
**(Chandler, Raymond) (1888-1959)** Philip Marlowe mentioned in *Romance* ch.11  
**Chaucer, Geoffrey (1340-1400)** in *Killer's Choice* ch.4, *Ten Plus One* ch.12  
**Christie, Agatha (1890-1976)** in *Heat* ch.7, *Widows* ch.10, *Romance* ch.10  
**(Condon, Richard) (1915-1996)** *Prizzi's Honor* in *Lullaby* ch.14

**Dickens, Charles (1812-1870)** author's name or works in *Killer's Choice* ch.7, *Killer's Payoff* ch.7, *Ax* ch.2, *Let's Hear It For The Deaf Man* ch.12, *Ghosts* ch.3, *Long Time No See* ch.8 & ch.14, *Lightning* ch.9, *Eight Black Horses* ch.9, *Tricks* ch.2, *Romance* ch.8 & ch.12

**Doyle, Arthur Conan, Sir (1859-1930)** author's name or works in *The Mugger* ch.15, *The Heckler* ch.2 & ch.11 & ch.12, *Lady, Lady, I Did It* ch.3 & ch.14, *Ten Plus One* ch.7, *Ax* ch.3 & ch.7, *Jigsaw* ch.9, *Sadie When She Died* ch.4, *Let's Hear It For The Deaf Man* ch.3, *Long Time No See* ch.4, *Ghosts* ch.3 & ch.4, *Lightning* ch.6, *Eight Black Horses* ch.13, *Kiss* ch.7 & ch.8

**Dostoyevsky, Fyodor (1821-1881)** in *Killer's Choice* ch.15

**Dreiser, Theodore (1871-1945)** in *Killer's Choice* ch.15

**(Du Maurier, Daphne) (b.1907)** (Rebecca) in *Killer's Payoff* ch.7

**Euripides (480-407 B.C.)** in *Sadie When She Died* ch.1

**Faulkner, William (1897-1962)** in *The Pusher* ch.15, *Killer's Choice* ch.15, *Ghosts* ch.8

**(Gibbon, Edward) (1737-1794)** *The History Of The Decline And Fall Of The Roman Empire* in *Ghosts* ch.3

**(Greene, Graham) (1904-1991)** *Brighton Rock* in *Ghosts* ch.3

**Grimm, Jacob and Wilhelm (1785-1863, 1786-1859)** in *Bread* ch.1, *Poison* ch.15 and *Lullaby* ch.7

**(Hammett, Samuel Dashiell) (1894-1961)** Sam Spade mentioned in *The Con Man* ch.17

**Hemingway, Ernest (1899-1961)** in *The Pusher* ch.6, *King's Ransom* ch.10, *The Heckler* ch.11, *Ten Plus One* ch.9

**Hudson, Helen (...)** *Meyer Meyer* in *Fuzz* ch.1

**Homer (8th century B.C.)** in *Eighty Million Eyes* ch.11

**Hunter, Evan (b.1926)** in *Killer's Payoff* ch.7, *Ax* ch.7, *Tricks* ch.4, *Widows* ch.2

**Ionesco, Eugène (1912-1994)** in *Like Love* ch.7

**(Isaacs, Susan) (1943)** *Compromising Position* in *Poison* ch.5

**Johnson, Samuel (1709-1784)** in *Lightning* ch.5

**Jones, James (1921-1977)** in *Killer's Payoff* ch.7, *Poison* ch.14, *Tricks* ch.4

**Joyce, James (1882-1941)** in *Cop Hater* ch.3, *Killer's Payoff* ch.7, *Eight Black Horses* ch.9

**(Keene, Carolyn)** (A syndicate, originally **Benson, Mildred Wirth & Stratemeyer, Edward L (1862-1930)**) Nancy Drew mentioned in *Jigsaw* ch.12

**Kennedy, William (b.1928)** in *Tricks* ch.1

**Kerouac, Jack (1922-1969)** in *Lady, Lady I Did It!* ch.5

**King, Stephen (b.1947)** in *Vesper* ch.5

**(Kingsley, Sidney) (1906-1995)** *Detective Story* in *King's Ransom* ch.24

**Lee, Gypsy Rose (Rose Louise Hovick) (1914-1970)** in *Give The Boys A Great Big Hand* ch.1

**(Levin, Ira) ( b.1929)** *Deathtrap* in *Ice* ch.5  
**Lewis, Sinclair (1885-1951)** in *The Pusher* ch.15  
**Longfellow, Henry Wadsworth (1807-1882)** in *Eighty Million Eyes* ch.11  
**Mailer, Norman ( b.1923)** in *Kiss* ch.9, *Mischief* ch.7  
**Marlowe, Christopher (1564-1593)** in *Romance* ch.11  
**Matheson, Richard ( b.1926)** in *Lady Killer* ch.9  
**Maugham, W(illiam) Somerset (1874-1965)** in *Lady, Lady I Did It!* ch.5, *Ghosts* ch.3, *Vespers* ch.12  
**(McCullough, Colleen) ( b.1938)** *The Thorn Birds* in *Vespers* ch.12  
**(Melville, Herman) (1819-1891)** *Moby Dick* in *Killer's Choice* ch.6  
**Miller, Arthur ( b.1915)** in *Like Love* c1, *Hail, Hail, The Gang's All Here* ch.2  
**(Milne, A(lan) A(lexander)) (1882-1956)** *Winnie The Pooh* in *Lady, Lady, I Did It!* ch.7  
**Milton, John (1608-1674)** in *Romance* ch.2 & ch.11  
**Mitchell, Margaret (1900-1949)** in *Killer's Payoff* ch.3 & ch.7, *Shotgun* ch.8, *Tricks* ch.6  
**Munro, H(ector) H(ugh) (Saki)(1870-1916) or Munro, John (1849-1930)** in *Fuzz* ch.4  
**(Nabokov, Vladimir) (1899-1977)** Lolita mentioned in *The Heckler* ch.10  
**O'Hara, John Henry (1905-1970)** in *Killer's Payoff* ch.3  
**(O'Neill, Eugene) (1888-1953)** *The Long Voyage Home* and others in *Ten Plus One* ch.7  
**Orwell, George (1903-1950)** in *Heat* ch.3, *Lullaby* ch.4  
**Ovid, Publius O Naso (Ovidius) (43 B.C.-17 A.C.)** in *Eighty Million Eyes* ch.11  
**(Pasternak, Boris) (1890-1960)** *Doctor Zhivago* in *Give The Boys A Great Big Hand* ch.8, *Fuzz* ch.13  
**Plato (427-347 B.C.)** in *Jigsaw* ch.5  
**(Queen, Ellery) (Dannay, Fredric (1905-1982) & Lee, Manfred B (1905-1971))** *Ellery Queen's Mystery Magazine* in *Like Love* ch.12  
**(Radiguet, Raymond) (1903-1923)** *Le Diable au Corps* in *Ice* ch.10  
**(Remarque, Erich Maria) (1898-1970)** "All quiet on the Western front" in *Killer's Wedge* ch.10  
**Richter , Conrad (1890-1968)** *The Lady* in *Lady Killer* ch.5  
**Robbins, Harold (1916)** in *Ghosts* ch.8  
**(Rostand, Edmond) (1868-1918)** *Cyrano de Bergerac* in *Romance* ch.8  
**Runyon, Damon (1884-1946)** The Damon Runyon Cancer Fond in *Eighty Million Eyes* ch.8  
**Salinger, J(erome) D(avid) ( b.1919)** in *Like Love* ch.9, *Heat* ch.10, *Lightning* ch.4  
**(Seton, Anya) (...)** *Dragonwyck* in *Ax* ch.2

**Shakespeare, William (1564-1616)** in *The Mugger* ch.2, *The Pusher* ch.2, *Lady, Lady, I Did It* ch.9, *Like Love* ch.3, *Ax* ch.2, *Fuzz* ch.7 & ch.8 & ch.9, *Blood Relatives* ch.4, *Eighty Million Eyes* ch.10, *Lightning* ch.6, *Eight Black Horses* ch.9, *Poison* ch.15, *Romance* ch.4.

**Shaw, George Bernard (1856-1950)** in "J" ch.1

**(Shelley, Mary Wollstonecraft) (1797-1851)** Dr Frankenstein mentioned in *King's Ransom* ch.5 & *Ax* ch.2

**(Simenon, Georges) (1903-1989)** Inspector Maigret mentioned in *Romance* ch.10

**(Sophocles) (497-406 B.C.)** *King Oedipus* in *Ten Plus One* ch.1

**(Steinbeck, John) (1902-1968)** Lennie and George (*Of Mice And Men*) mentioned in *Lullaby* ch.11

**(Stoker, Bram) (1847-1912)** Count Dracula mentioned in *Shotgun* ch.7, *Blood Relatives* ch.1

**Tennyson, Alfred, Lord (1809-1892)** in *Lullaby* ch.12

**Thackeray, William (1811-1863)** in *Killer's Choice* ch.15

**Tolstoy, Leo (1828-1910)** in *Fuzz* ch.7

**(Traven, B) (d. 1969)** *Treasure of the Sierra Madre* in *Lullaby* ch.4 & *Kiss* ch.11

**Wambaugh, Joseph (b.1937)** "Wamburger" in *Tricks* ch.1

**(Williams, Tennessee) (1914-1983)** *Sweet Bird of Youth* in *Give The Boys A Great Big Hand* ch.8

**Wolfe, Thomas (1900-1938)** in *The Heckler* ch.7

**Wouk, Herman (b.1915)** in *The Con Man* ch.8, *Lady, Lady I Did It!* ch.6, *Romance* ch.2

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## Appendix Two

by Akira Naoi

who kindly completed my Appendix One by a supplementary list based on his own research.

**(Albee, Edward) (b.1928)** Tiny Alice mentioned in *Tricks* ch.9

**(Burns, Robert) (1759-1796)** "...when their hearts were really in the highlands" in *Calypso* ch.3. Based on *My heart is in the Highlands* by Burns or William Saroyan's play *My Heart's in the Highlands*.

**(Eliot, T(homas) S(tearns)) (1888-1965)** "...April. The poet may have been right, but there really wasn't a trace of cruelty about her this year" in *The Heckler* Ch.1 From Eliot's poem *The Burial Of The Dead* in *The Waste Land*  
**(Goldman, William) (b. 1931)** *Marathon Man* in *Poison* ch.5

**(Hemingway, Ernest) (1899-1961)** "Across the river and into the trees" in *Vespers* ch.3. From the title of Hemingway's novel.

**(Herzog, Maurice) (b. 1919)** *Anapurna* in *Cop Hater* ch.11

**(Hope, Laura Lee) (...)** *The Bobbsey Twins* in *See Them Die* ch.12

**(Kipling, Rudyard) (1865-1936)** *Wee Willie Winkie* in *Tricks* ch.9

**Lamb, Charles (1775-1834)** "Do you know that Lamb thing?" [Carella asked.] "A Dissertation on ..." in *Cop Hater* ch.20. (From C.Lamb's "A Dissertation upon Roast Pig".)

**(Michener, James) (b. 1907)** *Hawaii* in *Like Love* ch.1 and *Shotgun* ch.3

**(Macaulay, Thomas B) (1800-1859)** wrote about Horatius and the battle of the Tiber. Horace mentioned in *Hail To The Chief* ch.4

**(Miller, Arthur) (b. 1915)** *A View From The Bridge* in *Ice* ch.10

**(Moore, Clement Clark) (1779-1863)** *And All Through The House...* . The title is quoted from Moore's poem *A Visit From St. Nicholas* or *The Night Before Christmas*.

**(Morley, Christopher) (1890-1957)** *The Haunted Bookshop* and *Parnassus On Wheels* in *Lady Killer* ch.6

**(Nixon, Richard M(ilhous)) (1913-1994)** "Six Crisis" in *Hail To The Chief* ch.9

**Odets, Clifford (1906-1963)** in *Ten plus One* ch.12

**(Reage, Pauline) (...)** *Story Of O* in *Jigsaw* ch.7.

**(Shakespeare, William) (1564-1616)** "A consummation devoutly to be wished" (*Hamlet* III:I) in *Ice* ch.9. "Slings and arrows" (*Hamlet* III:I) in *Ghosts* ch.6. "Friends, Romans, countrymen, lend me your ears" (*Julius Caesar* III:II) in *Eight Black Horses* ch.9. "Over hill, over dale" (*Midsummer Night's Dream* II:I) in *Widows* ch.5

**(Van Dreuten, John) (1901-1957)** "I Am A Camera" in *'Til Death* ch.6. From Van Dreuten's play based on Christopher Isherwood's stories.

**(Wilder, Laura Ingalls) (1867-1957)** *Little House On The Prairie* in *Widows* ch.12

**(Williams, Tennessee) (1914-1983)** *The Roose Tatoo* in *Con Man* ch.5

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