

Sayers (3)

“How often have I said to you that when you have eliminated the impossible, whatever remains, however improbable, must be the truth?”

A. Conan Doyle, *The Sign of the Four* (New York: William L. Allison, 1890), 61, [HathiTrust](#).

Of this realization of a great city itself as something wild and obvious the detective story is certainly the Iliad....

The romance of the police force is thus the whole romance of man. It is based on the fact that morality is the most dark and daring of conspiracies. It reminds us that the whole noiseless and unnoticeable police management by which we are ruled and protected is only a successful knight-errantry.

G.K. Chesterton, “A Defence of Detective Stories,” in *The Defendant* (London: R. Brimley Johnson, 1902), 119, 123, [HathiTrust](#).

Though pretensions to systematic knowledge may appear more and more far-fetched, the idea of totality does not necessarily need to be abandoned. On the contrary, the existence of a deeply rooted relationship that explains superficial phenomena is confirmed the very moment it is stated that direct knowledge of such a connection is not possible. Though reality may seem to be opaque, there are privileged zones—signs, clues—which allow us to penetrate it.... This idea, which is the crux of the conjectural or semiotic paradigm, has made progress in the most varied cognitive circles and has deeply influenced the humane sciences.

Carlo Ginzburg, “Clues: Roots of an Evidential Paradigm,” in *Clues, Myths, and the Historical Method* (Baltimore: JHUP, 2013), 123.

Name:

What is the motive for the murder in *Whose Body?* Say who the murderer is and why he or she did it. What is the significance of this motive, in terms of interpreting the novel?