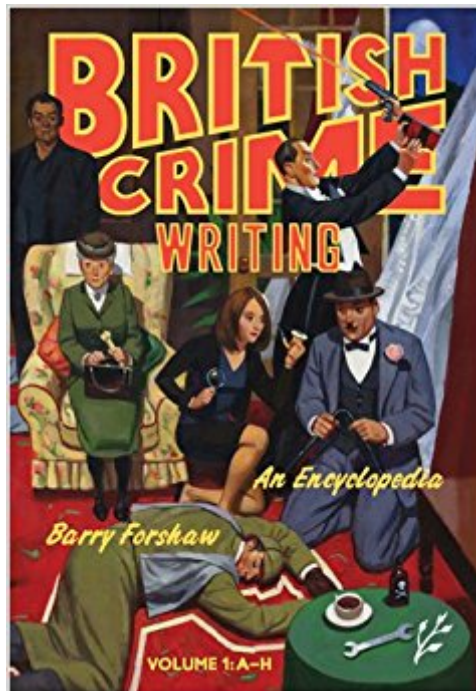




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British Crime Writing: An Encyclopedia [2 Volumes]



Synopsis

Written by a distinguished cast of authors include many high profile British crime-writers including Andrew Taylor, Laura Wilson, Jessica Mann and Natasha Cooper. This encyclopedia presents the most comprehensive view of British crime writing (both fiction and true crime) ever attempted: every key writer is here, along with all the important one-shot and fringe authors. There are essays on all key writers, lively analyses of important topics and sub-genres, from serial killer novels to the contemporary breed of tough women writers. There are longer discursive essays on key themes including social comment in crime fiction and crime fiction and sexuality. This two-volume encyclopedia presents the most comprehensive view of British crime-writing (both fiction and true crime) yet to appear. Written by a distinguished cast of authors, including many of the top British crime-writers themselves, such as Andrew Taylor, Laura Wilson, Jessica Mann and Natasha Cooper, it examines every aspect of the subject, from its origins in the mid-nineteenth century, via the classic stories of Sherlock Holmes and the Golden Age of Agatha Christie, Dorothy Sayers et al, to outstanding contemporary British writers such as P. D. James, Ruth Rendell and Ian Rankin. Every key writer is covered here, along with all the important one-shot and fringe authors. Additionally, there are articles on film scripts, TV series, topics and a variety of sub-genres. Longer discursive essays on key themes add stimulating and lively debate. At a time when classic British crime fiction is enjoying greater popularity than ever (and television incarnations of such Brit classics as Sherlock Holmes and Jane Marple proliferate, along with more recent coppers such as the tough Inspector Rebus), innovative forms and styles are taking crime fiction in new directions. Writers of science fiction tailoring their cloth to a more profitable discipline have powered a growth in high-tech crime thrillers; women writers have tackled issues of violence and sexuality in breathtakingly direct ways. The encyclopedia covers all new developments, as well as examining traditional genres, such as espionage, historical crime, clerical crime, crime in academe, noir (and tart noir), literary crime and true crime. The result is a synthesis of the scholarly and the lively - making this the perfect guide for those wanting reliable information or looking for stimulating analysis or interested in tips for great novels to put on their reading lists.

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Customer Reviews

"Alongside the individual author entries are pieces depicting how crime has changed from its infancy to the standards that are withheld today. This is an extraordinary feat and one that crime fans will pour over for hours on end. I know I have! So, go on! Dive in and find out about your favourite authors " and maybe discover a few new ones at the same time! Enjoy!" - Crime Squad "One reason for the size of these two volumes is that along with the expected entries on James, PD, Christie, Agatha, and Conan Doyle, Sir Arthur, are the unexpected inclusions; not just the usual suspects, but just about anyone who has written a novel with a crime theme. Barry Forshaw has ranged very wide indeed, and pretty much everyone is included." - BBC Front Row "Forshaw (Rough Guide to Crime Fiction) has assembled a good-sized team of contributors including some of Britain's leading crime writers to provide about 475 authoritative entries on British crime writers, magazines, and films, as well as major British fictional detectives such as Holmes and Marple and topics like 'thrillers' and 'tart noir.' The signed entries average about 1200 words in length and include lists of selected works by the authors and their web sites if available. Bottom Line: This is the most comprehensive overview available of British crime writing. While other works provide longer articles and include international authors two examples come to mind, Scribner's Mystery & Suspense Writers and Gale's massive Dictionary of Literary Biography their focus isn't contemporary British writing, as is the case here." - Library Journal "The book is bang up to date with entries for a number of authors who have made a name for themselves in the past decade plus a number of literary writers, some of whose key work falls into the crime category (Peter Ackroyd, Martin Amis, Iain Sinclair). You will find all the names you associate with the Golden Age of crime writing (Christie, Sayers, Marsh, Allingham), spy and espionage (Ambler, Le Carre, even Stella Rimington), thrillers (MacLean, Badley, Lyall, but sadly no Duncan Kyle), and detective from the days of Conan Doyle to the gritty modern Rebus police procedurals of Ian Rankin. But it doesn't

stop there. The book also includes a number of themed essays taking in everything from the gothic and penny dreadful to the British connections of Raymond Chandler. A random dipping into the pages of book reveals essays on 'The Godfathers of British Crime Fiction', an essay of Jane Marple, a lengthy piece on G. K. Chesterton and an entry for Martyn Waites and his burned-out journalist Stephen Larkin. The book is littered with reviews of magazines, films and TV shows, overviews of the works of anthologists and true crime writersâ | it's a book that can be picked up and browsed or read from cover to cover. Either way, you'll stumble across half a dozen new things: again, a random sampling turned up the fact that Jasper Fforde began his writing career whilst working as a focus puller on blockbuster movies (amongst them the film that reinvented James Bond, GoldenEye). If you're into crime fiction in any way, this deserves to be on your shelves.' " - Times Online "[A] truly magisterial workâ | Many congratulations are due to Professor Forshaw and his army of contributors (numbering over 50 though the late Susannah Yager seems to go un-credited) for a job well doneâ | I look forward to the second edition with anticipation." - Getting Away With Murder ". . . the work is a trove of fascinating information that can be dipped into for months and years to come." - The Times "Crime collectors will want to know of a new encyclopaedia British Crime Writing, which looks set to become the standard work of reference on the subject." - Book and Magazine Collector "A wide ranging encyclopaedia, with contributions from practitioners, critics and academics. . . It is scholarly, well informed and full of unexpected tidbits." - Literary Review "If you're into crime fiction in any way, this deserves to be on your shelves alongside Steinbrunner & Penzler's Encyclopedia of Mystery and Detective Fiction.' " - Bear Alley Books "This encyclopedia should be an attractive, useful addition to public and academic libraries. Summing Up: Recommended. Lower-level undergraduates and above; general readers." - Choice "â | a remarkably comprehensive book of referenceâ | A preliminary Guide to Related Topics (such as Golden Age Crime Fiction and Television), many portraits and other illustrations, a substantial Bibliography (including journals and web sites) and an excellent index make this an indispensable work of reference." - Reference Reviews

Barry Forshaw is the editor of Crime Time magazine, he is the crime fiction reviewer for The Independent, The Express, Publishing News, and The Times and author of Italian Cinema: A Pocket Essentials Guide. As well as his specialist area of crime fiction, he writes on film for a variety of magazines. He has written studies of fiction worldwide, as well as books on Italian Cinema and Film Noir. He has acted as judge for the Crime Writers' Association Dagger Awards.

This excellent and monumental work fills a real gap for fans of crime fiction, because for the first time British crime fiction is separately addressed and, again for the first time, we have a work that covers the field right up to the present day rather than tailing off in the mid twentieth century. While it is expensive, I consider it an essential addition to the library of anyone who is keen to explore the history and development of crime fiction in the UK.

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