



Introduction: “The Warp and Woof of Every Moment”

Caroline Reitz

Abstract. The executive editor of *Clues* provides an overview of the issue, including articles on Chilean crime fiction, on Batman, and on detective fiction and philosophy; a Teaching Forum on the relationship of crime fiction and creative writing; and articles on authors Sherman Alexie, Michael Connelly, Craig Johnson, Kevin Major, and Louise Penny.

“Old and new make the warp and woof of every moment,” Ralph Waldo Emerson writes. “There is no thread that is not a twist of these two strands” (144). That feels right on for this issue of *Clues*, which features essays on long-standing series detectives, such as Louise Penny’s Armand Gamache, Michael Connelly’s Hieronymus Bosch, and Craig Johnson’s Walt Longmire. But this issue also contains more new features, including the second Teaching Forum, and the first “Spotlight on...” feature.

Fifty years ago, a military coup overthrew President Salvador Allende’s Popular Unity government, and Chilean society was turned upside down. So was its crime fiction. It is a real pleasure to have Kate M. Quinn inaugurate the new feature for *Clues*, “Spotlight on...” which takes a broad look at the crime fiction of an understudied region or country (at least understudied within the Anglosphere). Quinn’s essay explores Chilean crime fiction, with a particular emphasis on the *neopolicial*, coming into its own in response to the coup. Indeed, 1973 becomes a primal crime scene for a host of writers in the 1990s and beyond. Sometimes way beyond: Quinn looks at innovative works that are toying with genre (think Chile as part of the Reich; Osorno as New Nuremberg). Quinn also focuses on women writers, providing much needed attention, as the “history of the genre in Chile in the twentieth century is a predominantly masculine narrative. This only began to change in the 1990s, and, even then,

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