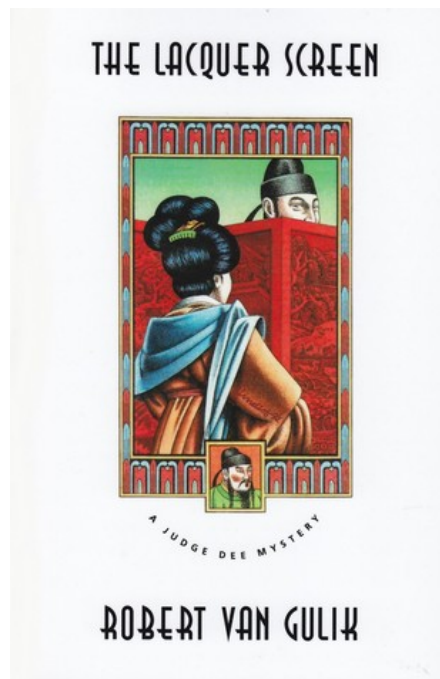




The Lacquer Screen

Robert van Gulik

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The Lacquer Screen

Robert van Gulik

The Lacquer Screen Robert van Gulik

A.D. 663

Early in his career, Judge Dee visits a senior magistrate who shows him a beautiful lacquer screen on which a scene of lovers has been mysteriously altered to show the man stabbing his lover. The magistrate fears he is losing his mind and will murder his own wife. Meanwhile, a banker has inexplicably killed himself, and a lovely lady has allowed Dee's lieutenant, Chiao Tai, to believe she is a courtesan. Dee and Chiao Tai go incognito among a gang of robbers to solve this mystery, and find the leader of the robbers is more honorable than the magistrate.

"One of the most satisfyingly devious of the Judge Dee novels, with unusual historical richness in its portrayal of the China of the T'ang dynasty."—*New York Times Book Review*

"Even Judge Dee is baffled by Robert van Gulik's new mysteries in *The Lacquer Screen*. Disguised as a petty crook, he spends a couple of precarious days in the headquarters of the underworld, hobnobbing with the robber king. Dee's lively thieving friends furnish some vital clues to this strange and fascinating jigsaw."—*The Spectator*

"So scrupulously in the classic Chinese manner yet so nicely equipped with everything to satisfy the modern reader."—*New York Times*

Robert Van Gulik (1910-67) was a Dutch diplomat and an authority on Chinese history and culture. He drew his plots from the whole body of Chinese literature, especially from the popular detective novels that first appeared in the seventeenth century.

The Lacquer Screen Details

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From Reader Review The Lacquer Screen for online ebook

Gordana says

Som rada, že detektívky van Gulika sa do?kali reedícií vo vydavateľstve Slovenský spisovateľ. Ich najnovšou znovuvydanou knihou je **Lakový paraván**, v ktorom sudca Ti cestuje inkognito do okresu Weiping, kde si chce oddýchnuť a navštíviť kolegu sudcu Tenga. Sprevádza ho pobočník Tang – a obaja rovnými nohami vhupnú rovno do niekoľkých, navzájom súvisiacich prípadov.

V prvom rade – kolega Teng sa asi zbláznil. Hneď na prvých stranách píšeme o tom, ako veľmi mu je zle, ako sa mu mária veci, potáca sa a jeho pohľad priťahuje lakový paraván zdobený mozaikou vyjadrujúcou štyri rôzne obdobia s rozličnými výjavmi.

Usiloval sa prekonať závrat, ktorý sa ho znovu zmocňoval. Keď záchvat prešiel, otvoril oči. Pri stene oproti uvidel ten vysoký lakový paraván. Rýchlo odvrátil zrak, ale paraván akoby sa pohyboval spolu s jeho očami. Jeho vysokým chudým telom zalomcovala prudká triaška. Instinktívne si pritiahol voňný domáci odev. Znamená to koniec, začína šalie?! Na ňu sa mu perlil studený pot. Budem vracať, pomyslel si.

Jeden výjav sa však zmenil. Jeden zrazu naznačuje, ako akúsi ženu bodajú do prsníka.

A zanedlho na to v možnostiach skutočne objavia ženu s dýkou zabodnutou v ňavom prsníku.

Žena bola úplne nahá. Pod ňavým prsníkom mala až po rukoväť zabodnutú dýku a okolo bola škvrna zaschnutej krvi. Preskúmal striebornú, nádherne cizelovanú rukoväť s?ernenú vekom a usúdil, že je to cenná starožitnosť. Žobrák to nespoznal, a preto ju nevzal, keď kradol náušnice a náramky. Dotkol sa prsníka. Bol vlhký.

Obchodník spácha samovraždu, zmizne ďalšia žena, odhalia sa pravé ľudské charaktery.

Dej Lakového paravánu sa odohráva za dynastie Tang a vezme nás do sveta spodiny – navštívime špinavé hostince, hotely plné prostitútok, štvrte gangov, spoznáme zlodejstkov a žobrátov. Dôkladný mix, z ktorého sa nezakrúti hlava, ale nedovolí odísť, kým záhady neodhalíte spolu so sudcom.

Knižka má iba 160 strán a je plná záhad, akcie a hľadania súvislostí. Sudca Ti je príjemne ľudský, nedokonalý: robí chyby, a predsa je geniálny a neúplatný. Detaily z čínskej kultúry knihu len oživujú a dodávajú jej na uveriteľnosti – napríklad kedy ide najprv prostitútka a kedy zákazník a prečo.

„Posadol ma lakový paraván.“ Teng sa odmlátil a ukázal na vysokú zástenu z červeného laku za sudcovým chrbtom.

.... „Aby ste totiž rozumeli, štyri obrazy tohto paravánu zhodou okolností predstavujú štyri rozhodujúce obdobia môjho života.“

Twineaquarius says

T? Bình Phong là tác ph?m th? hai trong b? ti?u thuy?t ??ch Công k? án. Xét v? m?t th?i gian, ?ây là v? án th? hai sau m?t n?m ??ch Nhân Ki?t nh?n ch?c Huy?n l?nh B?ng Lai. V? án x?y ra trong th?i gian ??ch Công cùng tr? th? Ki?u Thái c?i danh du ngo?n huy?n M?u Bình.

Các v? án trong truy?n bao g?m:

- T? bình phong
- Ph??ng ch? c? tin
- ??c khoét ngân qu?

B?t ??u b?ng s? k? l? v?i b?c T? Bình Phong c?a ??ng C?n - Huy?n l?nh huy?n M?u Bình và v? án t?i nhà ??ng C?n, v?i s? liên khi?t c?ng nh? tính tò mò c?a mình, ??ch Công mu?n tìm hi?u rõ ng?n ngành v? án. T? ó, ông c?i trang l?t vào nhóm giang h?. Nh? s? tr? giúp c?a nhóm giang h? (do không bi?t rõ danh tính c?a ??ch Công), cu?i cùng ông c?ng lý gi?i ???c nh?ng bí ?n c?a b?c T? Bình Phong, ??ng th?i khám phá ra nh?ng bí ?n khác c?a huy?n M?u Bình.

So v?i Hoàng Kim Án, T? Bình Phong có nh?p ?? nhanh, gay c?n h?n. Các nhân v?t ???c th? hi?n rõ h?n. Xét v? m?t th?i gian thì rõ ràng ? T? Bình Phong, ??ch Công có s? sâu s?c h?n so v?i Hoàng Kim Án. V?i vi?c th? hi?n s? ph?n ng??i ph? n? ? th?i phong ki?n v?i nh?ng bí b?c không th? nói, vi?c ph?i nh?n nh?n ch?u ??ng d?n ??n nh?ng sai l?m trong cách s?ng nh?ng không ???c gi?i t?a. C?ng chính vì th?, tác gi? th? hi?n ???c cái h?n ng??i c?a ??ch Công khi ông không phân bi?t ng??i nghèo - ng??i giàu, ng??i giang h? hay ng??i quý t?c.

V? m?t d?ch và trình bày, T? Bình Phong c?ng làm t?t h?n Hoàng Kim Án.

C?ng t??ng t? nh? Hoàng Kim Án, ng??i ??c khó có th? ?oán ???c nguyên nhân cu?i cùng c?a nh?ng th?m k?ch x?y ra ? huy?n M?u Bình, ?n ý, tính ng??i ? trong truy?n ph?i ??n ch??ng cu?i m?i th? hi?n ra h?t. Nh?ng v?i T? Bình Phong, tác gi? không ?? thêm m?t tình ti?t "ma quái" trong k?t truy?n. Nh?ng ?i?u ó không làm gi?m chút nào thành công c?a T? Bình Phong.

Ανδρ?ας Μιχαηλ?δης says

Αναζητ?ντας το χρονολ?γιο των ιστορι?ν του Δικαστ? Τι, ανακ?λυσα τι μπ?ρδεμα και μπ?χαλο ε?ναι η αρ?θμηση. Το παρ?ν βιβλ?ο ε?ναι το δε?τερο και τελευτα?ο, μεγ?λου μ?κους, μυστ?ριο στο πρ?το π?στο του Δικαστ?, το ?γδοο που ?γγραψε κατ? σειρ? ο van Gulik και το #9 με την αρ?θμηση των Goodreads. Ο van Gulik δεν κρατο?σε καθ?λου σταθερ? διαδοχ? στις ημερομην?ες των μυστηρ?ων, ?μως η ουσ?α ε?ναι ?τι το παρ?ν βιβλ?ο γρ?φτηκε τρ?α χρ?νια μετ? το Δολοφ?νοι και Χρυσ?φι (1959) και ε?ναι φανερ? πως ο συγγραφ?ας ?χει πλ?ον κατασταλ?ξει αρκετ? στο συγγραφικ? του στυλ, εν? τα πολλαπλ? μυστ?ρια που αποτελο?ν το σ?μα κατατεθ?ν του ε?ναι σαφ?ς πιο καθαρά.

Εδ? πλ?ον ?χουμε χαρακτηριστικ?ς ομοι?τητες με ορισμ?νες μεθοδολογ?ες του Σ?ρλοκ Χολμς, ?πως ?νας εκπρ?σωπος του ν?μου να κινε?ται ινκ?γκνιτο αν?μεσα σε κακοποιο?ς, προσποιο?μενος τον ?μοι? τους. Ε?ναι β?βαια ενδιαφ?ρον το γεγον?ς πως η "μεταμφ?εση" ε?ναι κυρ?ως συμπεριφοριστικ? και υποβοηθε?ται απ? την παρους?α του βοηθ? του Δικαστ? και πρ?ην ληστ? οδοιπ?ρων, Τσι?ο Τ?ι. Περαιτ?ρω, παρατηρο?με το "σερλοκικ? τρικ" της συναγωγ?ς απ? την εμφ?νιση και τη συμπεριφορ? να χρησιμοποιε?ται ε?στοχα πλην λανθασμ?να απ? ?ναν εγκληματ?α και επιτυχ?ς απ? μ?α π?ρνη.

Το μεγάλο ενδιαφέρον αυτού του τμήμου είναι η ψυχολογία των χαρακτήρων και του κινεζικού λαού. Ευτυχώς, καθώς και τα ποικίλα θίμα και νομικές διαδικασίες, για τα οποία είχε βαθιγνώση ο van Gulik. Αυτό να μας τα κοπανάσει όμως με exposition, τα ενσωματώνει στους διαλόγους και τις σκηνές που εκτυλίσσονται με τους αντίστοιχους, ταιριαστούς χαρακτήρες, δείχνοντας παραδειγματός χάρη πως προγίματα πως βασανιστήρια, θανατικές ποινές και οι αντιλήψεις περί της εκπόνευσης αποτελούν κομμάτι της γνώσης, αποδεκτές καθημερινότητας της μεσαιωνικής Κίνας και μάλιστα παρουσιάζονται με μεγάλη τυπικότητα.

Είναι επίσης πολύ ενδιαφέρονσα η ερμηνεία του φθόνου του θανάτου στα πλαίσια της ευρύτες αποδεκτής δεισιδαιμονίας και των αντιλήψεων περί πνευματικής ασθένειας.

Nancy Oakes says

#6 in the Judge Dee series.

In this installment, Judge Dee, along with his indispensable staff, find themselves with three different crimes: the death of a merchant, that of the headless corpse, and one involving a martial-arts master. This one is little more gruesome in nature than most...the crime itself is really horrendous, but as always, after veering off on tangents and putting himself and his colleagues in danger, the great Judge comes to the rescue and solves each mystery, even though he's been told by his higher-ups to stop his investigating.

This series I cannot recommend highly enough, especially for those who enjoy historical mysteries or books set in China. Don't begin with this one, though; start with the first.

Hana says

Il giudice Dee Jen-djeh è il protagonista di 16 romanzi gialli ambientati nella Cina del VIII secolo, nonché di alcuni blockbuster del cinema asiatico.

Il suo creatore è lo scrittore Robert van Gulik, rinomato sinologo, profondo conoscitore dell'Estremo Oriente. Van Gulik si rifà ad una figura realmente esistita, il celebre magistrato Ti sen Chieng, vissuto durante la dinastia Tang, le cui gesta sono state narrate in antichi testi di criminologia, che lo studioso ha analizzato approfonditamente.

All'epoca, un giudice non era solo questo, ma anche un investigatore, un pubblico ministero e la giuria stessa chiamata a pronunciarsi sui casi presentati alla sua attenzione.

I romanzi di van Gulick si caratterizzano soprattutto per l'accurata ricostruzione storica; l'autore trasporta il lettore in un mondo ormai scomparso, tra l'eleganza e il lusso delle dimore dei ricchi funzionari, il culto delle arti, ma anche nelle bettole di criminali, prostitute e mendicanti.

Dee non esita ad utilizzare mezzi non convenzionali per raggiungere la verità: agisce sotto falso nome, ricorrendo anche a travestimenti, e ha come aiutante un ex-brigante passato dalla parte della giustizia. Questo Sherlock Holmes cinese riesce a svelare intricati misteri con semplici dettagli, e la sua conoscenza

dell'animo umano gli permette di intuire con poco la natura di chi ha di fronte.

Ne *Il paravento di lacca* si trova ad investigare contemporaneamente sulla morte della moglie di un giudice e su quello che con un po' troppa fretta vuole essere fatto passare per un suicidio.

La soluzione, nonostante le tante figure coinvolte, appare piuttosto semplice, una volta che Dee ricostruisce i fatti, anche se non manca una rivelazione finale che ribalta le carte in tavola.

In conclusione, un romanzo che soddisfa per l'intreccio poliziesco, ma che ha il valore aggiunto dell'attenta ricostruzione storica, che non lesina particolari circa usi, costumi e organizzazione della società cinese dell'VIII secolo.

Ivonne Rovira says

Even on vacation, Judge Dee doesn't take a break from crime.

In Robert van Gulik's *The Lacquer Screen*, Judge Dee, accompanied by his faithful lieutenant Chiao Tai, decides to take a week off from his grueling duties as the magistrate in the backwater town of Peng-lai to head for rest and relaxation in Weiping. He visits the town incognito, with only Weiping's magistrate in the know; however, Judge Dee almost immediately stumbles onto the scene of a beautiful woman's murder. With the help of Chiao Tai and some unlikely characters, Judge Dee is able to solve the woman's murder, a merchant's alleged suicide, and the hidden agenda of a disfigured thief who keeps spying on Judge Dee and Chiao Tai. The mysteries are very clever, and, just when you deem all of the loose ends neatly tied up, van Gulik introduces a jaw-dropping surprise twist in the novel's last few pages.

Van Gulik, a Dutch diplomat to China and other Asian nations, a linguist and Asian scholar, translated an 18th century Chinese novel on the exploits of a real-life Chinese magistrate during the T'ang Dynasty named Ti Jen-chieh. Simplifying the magistrate's name to Judge Dee Jen-djeh, van Gulik first introduced the West to the real-life Judge Dee in *Celebrated Cases of Judge Dee*, first published in 1949 (although not translated into English until 1976). Ensuing books -- including *The Lacquer Screen* pluck plots from original ancient Chinese cases and 18th century Chinese detective stories.

All of the Judge Dee novels provide readers with an exotic setting -- Seventh Century China; each novel also comes with three, usually intertwining, mysteries and a great glimpse of the everyday life in the T'ang Dynasty for people at every level of society. The novels are all excellent, but I believe this is the best one I've read so far.

Alfredo says

Novela negra hay de todos colores y de todos sabores. Desde la novela negra más ortodoxa, esa en la que los personajes se desenvuelven en ambientes sórdidos entre sangre y cadáveres, hasta aquella en la que a los autores todo se les va en soltar críticas sociales sin gusto ni sustento y en las que, de paso, aparecen muertos solo por no dejar.

Las novelas de Van Gulik, en este sentido, siempre serán una buena opción de lectura. A través de los casos

que resuelve el juez Di, el autor lo lleva a uno a la China imperial del siglo VII, le muestra el entorno y las costumbres, lo empapa más o menos de la cotidianidad y, de paso, le pone frente a los ojos unos cuantos enigmas de mucho interés, en los que el juez Di no deja de lucirse.

Sin embargo, debo decir que *El biombo lacado* no es la mejor de las obras de Van Gulik que he leído. La descripción del lugar, como de costumbre, es impecable, como corresponde a un texto escrito por un orientalista serio y no por cualquier aventurero. Los personajes, igual. Lo malo son los casos. O, mejor dicho, la resolución de los casos. Parecería que al autor se le acabaron los recursos y, aunque la explicación es interesante y la intriga es potente, el modo en el que se llega al desenlace parece un tanto fortuito y poco claro. Incluso la confrontación montada al final —un recurso tradicional en las novelas del juez Di— tiene poca fuerza: el juez simplemente le dice al otro qué tan canalla es y este, el canalla, se ofende. Y ya. No más. No hay nada que se asemeje a la escena final de *El monasterio encantado*, por ejemplo, en la que el lector queda completamente atrapado. Aquí simplemente se enfrentan dos personajes y después se separan.

A pesar de lo mencionado, la novela es más que recomendable. Al menos, abre un poco el panorama actual, en el que los detectives gringos, nórdicos y europeos meridionales se suceden unos a otros sin parar. Poner pausa a la vorágine y leer casos policiacos situados en la China de la dinastía Tang es vivificante. E instructivo, por supuesto.

Karmakosmik says

Una nuova indagine per il giudice Dee, che questa volta deve immergersi sotto mentite spoglie in un covo di mendicanti ed investigare sulla misteriosa uccisione della moglie di un giudice. Una storia diversa dalle precedenti lette, che procede attraverso discreti colpi di scena, e che svela una curiosa morale da parte dello stesso giudice, quando affronta faccia e faccia l'omicida. Se le particolari atmosfere di van Gulik vi intrigano, questo nuovo tomo non sarà di meno.

kostas vamvoukakis says

Πολ? καλ?...?λλο ?να πολ? δυνατ? βιβλ?ο του δικαστ? τι

Bev says

The Lacquer Screen by Robert Van Gulik was published in 1962, but is set in the China of about the 7th century. Van Gulik was not only a Dutch diplomat, but also a well-known authority on Chinese history and culture. He drew his background from Chinese literature of the period and used the actual historical figure of Judge Dee (Ti Jen-chieh or Di Renjie), a magistrate of the Tang court. This particular book finds his protagonist, Judge Dee, and his right-hand man Chiao Tai taking a break from magisterial duties and arriving incognito in the small town of Peng-lai. He pays a courtesy call on the senior magistrate of the town who is feeling quite unwell. Teng Kan, the magistrate, shows Judge Dee a beautiful lacquer screen that originally portrayed two lovers. Now it has been changed to show one lover stabbing the other. Teng Kan fears that he is going insane and is doomed to murder his wife as depicted on the screen. It seems he is right when Silver Lotus, the wife, is found murdered in the marshes. Judge Dee is determined to discover the truth of this murder and also finds himself involved in the death of a local banker. He continues to act undercover—even

to the extent of insinuating himself into a gang of robbers--in order to get to the bottom of it all.

I have to admit that Van Gulik obviously knows his stuff. He produces the China of the period with great detail and flair and I feel as though I were really visiting a small town of the time period. He gets full marks for historical detail and atmosphere. He is also very adept at writing in what purports to be the style of the period. However, as I mentioned in my first review of his work, I just don't think the style of the period is for me. It's not that it's bad; it's just not that gripping and the method of building the story isn't quite to my liking. It's certainly not in the classic detective style where clues are paraded before the reader and misdirection is employed to lead us up the garden path. It's pretty obvious who killed Silver Lotus--but it's not quite so obvious what the motive is. But Judge Dee (who is perceptive enough to see all) will explain it to us. A middle-of-the-road read.

First posted on my blog [My Reader's Block](#).

Fenia Vazaka says

Μου ῥεσε περισσῶτερο απῶ το προηγῶμενο. Δεν ακολουθεῶ την τροπῶ των 2 προηγῶμενων βιβλῶν και κρατῶει τον αναγνῶστη σε εγρῶγορση. Υπῶρχουν εκπλῶξεις και ἡ αγωνῶα κρατῶει μῶχρι το τῶλος.
Ο συγγραφῶας καταφῶρνει να μεταφῶρει τον αναγνῶστη στην αρχαῶα Κῶνα και δῶνει μια πολῶ ωραῶα απεικῶνιση της κοινωνῶας και λεπτομῶρειες για τα ῶθη και ῶθιμα της εποχῶς ἐκεῶνης.

Dru Pagliassotti says

After watching the two Detective Dee movies, I wanted to find out where it all came from, and started here since the first novel isn't on Kindle. It's definitely not the cinematic Dee, but as a historical Chinese mystery, the book stands up just fine. The biggest difference it might have from contemporary historical-Chinese mysteries is likely its treatment of women. This novel had a paucity of strong female roles, which I haven't found to be the case in similar historical mysteries written today, although there may be an author-gender bias at work, as well. At any rate, I found the book interesting enough, although don't expect any movie monsters and wuxia!

Jayaprakash Satyamurthy says

I've been finding it hard to find the time or attention to read a lot lately, but this book drew me right in. While visiting a neighbouring district, Dee and his lieutenant Chiao Tai decide to go incognito. They soon discover a web of mysteries weighting to be unravelled: the disappearance of the magistrate's wife, the weird suicide of a local merchant and the body of a lady found in a marshy area outside town. Dee and Tai fall in with a local gang of petty thieves and it's especially entertaining seeing the strait-laced Dee trying to fit in with a crew of ruffians and thugs.

The setting - Tang dynasty China - is a large part of the appeal of these books, and this volume takes us right into the sordid underbelly of that world. We visit a grimy tavern, the headquarters of the aforementioned gang as well as a hotel used by prostitutes and their clients and we enjoy the company of beggars,

housebreakers and others. Despite all this, some of the most unsavoury characters turn out to be those from the right side of the tracks, often those in positions of power and authority.

A mix of the Poirot-esque process of a slow accretion of clues and the police procedural, this series also delivers in spades as mystery novels, and this volume is no exception.

This is the third book I've read in this series. They are only sporadically available in the second hand market here (I own an older edition that I could not find properly listed here). I think it's time I ordered some of the new reprints.

Lauri says

Siis kui see kohtunik Di uurimiste kronoloogiliselt 2. osa 1987. aastal eesti keeles topeltpaketi "Kummitused kloostri/Lakksirm" tagumise poolena ilmus, meeldis ta mulle hoopis vähem kui esimene pool, kummitav klooster (kronoloogiliselt 4. osa, seega pandi omal ajal eesti keeles miskipärast varasem seiklus taha ja hilisem ette). Nüüd üle lugedes selgus aga et tegu on päris kobeda Di looga. Nagu ikka, 3 eraldi mõistatust, mis võivad aga ei pruugi üldse seguneda. See tähendab, lahendused ei pruugi üksteisega üldse seotud olla, lugejal aga kes seda toredat nippi ei tunne ajab kolme erineva mõistatuse fragmendihäaaval uurimine kõik mõnusalt segi. Sest kogenud lugeja juba teab, et kui aknast ronib välja verine mees, nuga peos, linna peal on kadunud pankur ja keegi on maha löönud kaupmehe, siis need asjad võivad, aga ei pruugi üksteisega seotud olla. Kirjanik aga jätab alguses mulje, et tegu on ühe, kompleksse, geniaalse salaplaaniga. See selleks. 3 erinevat kuritegu mis kõik lõpus lahenduse leiavad on kõigi kohtunik Di raamatute sisuks, ja üks see ole ühtlasi kõige suurem pluss kui ka kõige suurem miinus - suht õhukese mahu juures ei jõua kõigi nende mõistatustes osalejate isikuid õieti avada, enamjaolt jäävad nad ainult õhukesteks nimedeks ja põhjust miks oli vaja vana pankur maha lüüa puudutakse alles lõpus lahenduse käigus paari lausega. Tegelikult on kõige suuremaks plussiks samuti igat Di lugu illustreerivad vana-hiina stiilis joonistused ja tegevuspaikade skeemid.

Trung Hi?u says

1. B?n d?ch khá m??t mà, câu cú d? ??c. Bìa ??p.
 2. N?i dung t?p này khá là hay, nhi?u ?o?n phá án th? hi?n con m?t quan sát r?t t?t c?a ??ch Công. Trong quá trình ?i?u tra án, ngoài vi?c th?y ???c phán ?oán logic và tài tình c?a ??ch Công, chúng ta c?ng th?y ngay c? ??ch Công c?ng s? d?ng m?m cung, nh?c hình - ?ây là nh?ng hình th?c "khá ph? bi?n" trong xã h?i th?i b?y gi?. Cái s? phá án c?a ??ch Công c?ng d?a trên ch? Tình (không ???c clear nh? Bao Công khi x?a) khi luôn luôn có nh?ng "s?p ??t" r?t khôn khéo cho "m?t vài ng??i" liên quan "nh?" ??n v? án.
 3. T?p truy?n h?i m?ng nên mình ??c m?t m?ch ch? trong có 3h ??ng h?. Ph?n ma m?, m? ?o không còn so v?i t?p m?t. ??c t?p này c?m giác th?i gian m?ch truy?n trôi r?t dài (nhi?u ngày) nh?ng s? th?c v? án ???c phá sau 2 ngày ??ch Công du ngo?n ??n M?u Bình. Mình ?ánh giá 4 sao vì ?? trình thám ch?a thuy?t ph?c mình nhi?u l?m. ??c ?? bi?t v? con ng??i và l?ch s? th?i ?ó th? nào thì ?n.
 4. Ch?t: Xét t?ng th?, t?p truy?n v?n x?ng ?áng có m?t ch? trên t? sách c?a nh?ng con m?t sách.
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