



The Saint And Mr Teal

Leslie Charteris

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Readers are sure to enjoy rediscovering how ably Simon Templar, a.k.a. the Saint, manages to add a little more tarnish to his notorious halo. In this caper, the murderous, seamy life of Paris's Left Bank follows the Saint back to London and silently stalks its prey. This is the second installment of this classic series.

The Saint And Mr Teal Details

Date : Published 1970 by Pan (first published 1933)

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Author : Leslie Charteris

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From Reader Review The Saint And Mr Teal for online ebook

Kyla Squires says

Enjoyable. Like the writing style. Wins the prize for most bizarre similes.

Nick Duretta says

This was my first sampling of Charteris, and I thoroughly enjoyed his Robin Hood-slash-James Bond creation The Saint, the pulp-fiction plots with sinister criminals and the swift yet elegant prose. This book is really three novellas and provides an excellent introduction to this great character, of which I plan to read more!

Margaret Hasemann says

Most intriguing

Here we clearly view how the saint manages things to reach his own brand of justice, even when it doesn't go as he plans. Particularly in "The Death Penalty"! His opinion of the frailty of human life and when the death penalty is applied is as relative today as it was back in the 30's and 40's when the story was written.

Simon Mcleish says

Originally published on my blog here in March 2000.

The three stories in Once More the Saint include one of Charteris' best, one of his worst, and one pretty standard. The worst, The Gold Standard, is about a plot surrounding a scientist who has succeeded in realising the alchemist's dream, producing gold by chemical means. I suppose in 1933 the scientific impossibility of this was not so sure, but it was still hardly an original plot.

The Man From St Louis is one Tex Goldman, an American gangster who, failing to make it quite as big in the States as he desires, decides to bring Chicago-style organised crime to London. This is a more exciting story, and is interesting in the way it starts a train of thought which leads to Simon Templar facing these gangsters on their home territory, in The Saint In New York.

The best of the three stories, The Death Penalty, is set in the unlikely location of the Scilly Isles. There, Simon learns, two drug barons are meeting to define the boundaries between their empires. The story is about the evil of drugs, and has one of the most unpleasant villains in any of the Saint stories. Abdul Osman uses drugs to gain revenge on those who ridiculed him as an Egyptian boy at an English public school - he is twisted by the racist abuse he received. The whole thing is remarkably modern, and could easily have been written in the seventies or eighties rather than the thirties. However, the motivation behind Charteris' story is more of its time. He seems to have come up with the idea while thinking about capital punishment, the way

that one murder may not be anything like another, even though the punishment would be the same for a fight gone too far or a deliberate killing. (Of course, drug barons don't usually get prosecuted for murder - not having contact with their victims - so there is another level to this.)

Scott Coleman says

The Saint was a great character and is still an enjoyable read after all these years. I came across The Saint after seeing the movies with George Sanders and found a Saint book in my local library, the saint seemed the natural progression from The Hardy Boys and the Three Investigators for a young reader.

Charteris style of writing was always stylish and exciting, he made the most of his characters and always gave value for money, adventure and intrigue.

If you haven't read the saint and only know the tv show, then be prepared as he is completely different character in the books. But I won't spoil it for you, pick up The Saint and Mr. Teal or any of Charteris books and enjoy.

Scott A. Coleman

Ralph says

The suave, debonair, clever and highly devious Simon Templar (AKA The Saint) comes to us in three novellas. They are collected together because they all feature an appearance by Scotland Yard Inspector Claude Eustace Teal, his primary nemesis amongst the rozzers, but, in truth, the persistent and often helpful Mr Teal figures prominently only in the first two stories, "The Gold Standard" and "The Man From St Louis." In "The Death Penalty," that pillar of the English legal system only shows up for a moment at the end.

Like all the tales of The Saint, these three are vibrant and whimsical, fast-paced and violent. Also, like most popular fiction that comes from bygone eras, there are aspects that will grate upon the modern reader, both in writing style and in social sensibilities. For the first problem, I think the frenetic pace and the devil-may-care attitude of the The Saint himself may help to bridge the style gap. As for the second issue, it's always good to recall that writers of ages past were much more honest (for the most part) than modern scribes, and that Chinese-English writer Leslie Charles Bowyer-Lin (AKA Leslie Charteris) nearly always based his characters on real people. The Saint real? Well, not The Saint of course -- he was always too good (or bad, as the need arose) to be true.

Anyone wanting to get to know The Saint should obviously start with *Meet the Tiger* (1928), in which The Saint is introduced, but *The Saint and Mr Teal* is not a bad jumping off point as well. The three tales therein show The Saint as a whimsical meddler, a relentless thwarter of devious schemes, and as a gritty avenging angel.
