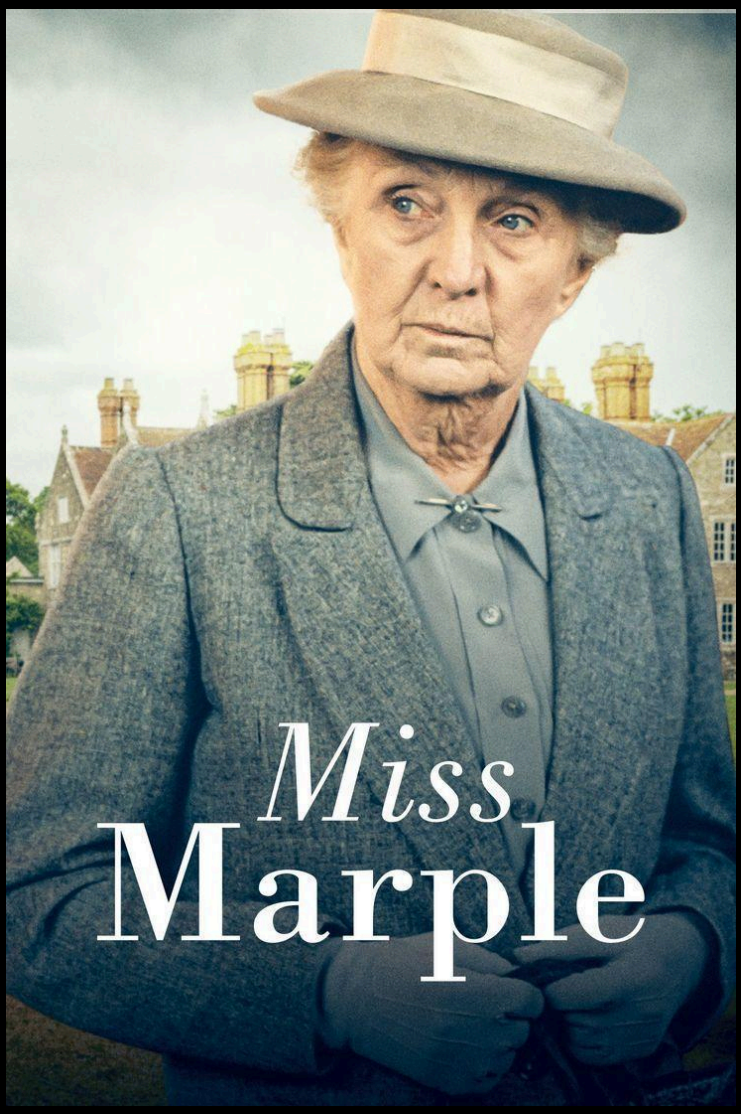
Jane Marple Document



Miss Marple (BBC, 1984–1992) — Joan Hickson

Case analyzed: "A Body in the Library" (Chapters 1–3)

Methodological note

This profile follows the methodology established in the base document: the feats shown by Miss Marple will be analyzed in the best way possible. Feats from the novel will not be taken, so as not to mix both versions; they will only be used, if at all, when they help us order the events chronologically and the series gives no indication of it. The long summaries are given to understand the context in which Jane is working; I do not necessarily intend them as a chapter summary. .

Colors

■ White — General explanation

■ Red — Strategy, Planning, Tactics, Field Skills

■ Green — FSIQ, Intelligence, Cognition

■ Light Blue — EQ, SI, Adversity Capacity, ToM

■ Yellow — Deception

■ Orange — Manipulation

■ Blue — Foresight and Insight

■ Pink — Reasoning and Thinking

Chapter 1:

Miss Dolly and her husband were sleeping peacefully on their property, until one of their maids alerted them that there was a corpse in the library. So the maid calls the inspector to take the case, while Arthur (Dolly's husband, Mr. Bantry), after confirming that there was indeed a corpse in his library, is the one who decides to call Miss Jane Marple, and Dolly answers that this is an excellent idea. (Speaking of the trust that Jane has generated despite being an elderly woman). (Social Intelligence → Influence Building / Reputation / Trust / Aura / Charisma (passive) "Cognitive ToM / Perspective Taking Arthur is attributing competence to Marple ("she can help"), but it is a basic, practical inference, not a sophisticated mental modeling of beliefs, intentions or perspectives")

So at Jane's house, while she was giving instructions to what appears to be her maid (the series gives no information about who she is), the telephone starts ringing and Jane wonders who could be calling so early. Dolly then asks if it is Jane, and Jane, somewhat surprised, was already able to tell that something strange was going on, remarking "Oh.. you've gotten up very early, Dolly " - Cognitive ToM / Intention Reading / Social Cognition / Predictive ToM (Part of social processing: interpreting subtle social signals (the time of the call) and attributing meaning. Jane

attributes a mental state/reason to Dolly: “if she is calling me this early it is because something important or strange is happening”. It is an inference about the other person’s mental/motivational situation based on a behavior (calling at that hour).

So Dolly tells her that a corpse has been found in the library, asking Jane to come, saying that Dolly herself will pick her up before Sergeant Palk arrives. Dolly gives the detail that it is a platinum blonde in her library, and asks whether Jane will come. In the next scene we see that Dolly did go to pick Jane up - Continuation of Influence Building / Trust of Jane Marple.

Dolly prioritizes her, informs her personally and goes to fetch her before the police arrive. It is the same trust already generated; it is simply reaffirmed.

While the other police officers and officials head to the Bantrys’ house, Dolly explains to Jane in the car that Arthur is irritable, since it is a situation nobody would have expected, and honestly clarifies that she does not know the girl at all and that all of it seems unreal to her. By the time the other police officers arrive, Jane and Dolly have already arrived and Dolly shows her the corpse, which is lying on its back in unflattering lighting. Jane shows no loss of composure and even seems accustomed to such events — **Adversity Capacity / Emotional Management**: maintains total emotional control in front of an unexpected corpse in her friends’ house, showing no shock or distress). Jane even says that it seems unreal, not specifically that the corpse should not have appeared, but that there is something strange about all of this — **Cognitive ToM** + **Insight**: she does not limit herself to accepting the fact of the body, but immediately detects that the whole situation is anomalous or artificial. We see that she captures certain images, as if she were taking photographs of the corpse in her own mind; it is not claimed that she has a photographic memory, but she can resort to something similar, realizing that the victim is very young — **Main VSI + secondary WMI + Observation**: mentally records precise visual details of the scene and extracts relevant information —the youth of the victim— in very little time. It takes no more than a minute for Sergeant Palk to arrive at the scene as well, and Dolly, on hearing the bell, tells Jane — **Light PSI**: processes observation, visual recording and inference of strangeness within a very short time margin before the police arrive.



Arthur answers the door and Sergeant Palk introduces himself, but mysteriously the superintendent arrives; Palk is surprised by this. The rumors of the corpse spread quickly. The superintendent asks whether Inspector Slack has arrived, which Arthur says he has not, and besides waiting for that arrival, the superintendent implies that he knows the Bantrys by asking about Dolly, to which Arthur replies that she is well. Dolly and Jane were on their way out and clarify that they did not touch anything at the crime scene — Field Skills / Procedural Awareness: Jane acts correctly by not contaminating the scene and stating it explicitly. The superintendent asks Arthur some questions, but Arthur answers that he had never seen that blonde in his life. The superintendent's name is revealed to us: Colonel Melchett. Dolly greets him, Jane likewise introduces herself, and Melchett recognizes her as the admirable Miss Marple, preparing to greet her — Influence Building / Reputation / Aura: Melchett already knows her beforehand and calls her "admirable", demonstrating the prior reputation that Jane has built. Dolly seconds those words, saying that yes, Jane is formidable, unaware that they already knew each other. Melchett describes Jane as a person with a police intuition bordering on genius, a consequence of spending her whole life in a little English village. Jane responds that one learns after seeing so many things, making use of her intuition, according to her — Intrapersonal / Self-awareness: recognizes and verbalizes the origin of her own ability in a humble and precise way. She then asks Melchett why her presence makes him uncomfortable — Affective ToM + Intention Reading + Emotional Perception: detects Melchett's real discomfort through microexpressions or non-verbal signals, and infers that the praise is a way of masking it; moreover, since she already knows him, she can read his state more accurately. Melchett, somewhat curious and in a nervous tone, explains that he thought Jane might sabotage the evidence, but Arthur says that is nonsense, that Dolly called Jane because she is her friend. Dolly takes Jane to the dining room while Melchett accompanies Arthur to the library.



In the dining room with Dolly, she asks what Jane thinks of all this. Jane answers that it reminds her of Mrs. Jeffy's youngest daughter, Eddie, because that blonde also bit her nails — VSI + Observation perceives the detail of the bitten nails despite the distance and the poor lighting. and Eddie also liked flashy dresses — Analogical Thinking: establishes an analogy between the victim and Eddie. Dolly asks whether it is similar to the blonde's dress and Jane confirms that it is, of dubious taste. Jane sarcastically asks Dolly whether the blonde was wearing a dress for robbing; Dolly says no, perhaps for dancing. Jane, equally sarcastic, says it could have been for a party. Dolly replies that there are no parties here, or at least not of that kind, but Jane just looks at her calmly while drinking her tea. Dolly thinks for a few seconds and, somewhat disgusted, challenges Jane, since she knows the mother and she has the best-kept garden in the country, but Jane points out that appearances deceive — Insight: refuses to take appearances as proof of character. Dolly insists that Basil Blake's mother, Selina Blake, is a very good person. She mentions that Arthur has a fit every time Basil Blake's name comes up; she had not mentioned it to Jane, but Blake and Arthur had a quarrel about the army, in which Basil told Arthur that he was

a chauvinist and a dinosaur. Dolly steers the conversation so that Jane gives her opinion on the girl's dress; Jane says that the dress is another way of communicating — Social Cognition: interprets the clothing as a social signal from the victim. Dolly says that despite everything Basil is a charming boy, but Jane responds that last Sunday the Sevioc murderer was a charming boy — Analogical Thinking: uses an analogy to question judgment based on superficial charm. Dolly asks whether she is accusing Blake, but Jane clarifies that she is not; she is only trying to explain the presence of the corpse, since Basil Blake throws parties and, besides, at last year's there were quite a few cars. Dolly says that's how those people are, but Jane asks whether she doesn't know what kind of women Blake comes with and, above all, a woman… a platinum blonde — Abductive Reasoning: connects parties + type of guests + platinum blonde to put forward a hypothesis that explains the corpse. Green — PSI + FRI: makes these connections quickly and flexibly during the conversation.

Slack arrives and even Melchett finds him exasperating despite his being an efficient man. Melchett, alone with Arthur, asks him everything he did: Arthur had dinner at home at 7:30 but got up to leave at 7:15 for Mars Benham; it was a short meeting and it was pouring rain; unfortunately, halfway there he had to fix his tire because it had gone flat, arriving at 11:45. Melchett asks whether he went into the library but Arthur says no, he was sleepy and had to sleep. Slack comes in and asks to speak to Melchett; Slack received a call from the station: a missing young woman who may be the corpse, at one of the beach hotels in Daimus, 20 km away (30 minutes from here). Melchett returns to Arthur and confirms that nobody else was awake, since his maid was asleep. Melchett wants Arthur to give his word that he did not know that girl, even if he knew her from somewhere else, but Arthur, firm, states that he never saw that girl in his life. Arthur, tired of all this, goes to the library, takes out a gun and then goes outside. In the café, Jane watches that scene — Observation: registers that Arthur goes out with a shotgun. Melchett comes in, respectfully asking for a coffee. Dolly explains that Arthur is nervous; whenever something like this happens to him he goes to John Farm, where the pigs are. The shotgun means that Arthur is very angry, since he wants to give the impression that he is not worried but Dolly knows that he is. Melchett feels bad for having questioned them, after all he was his neighbor. Melchett asks Jane whether she already has the solution to all this — Influence / Reputation: Melchett turns directly to her as if she might have the answer. Dolly tells Jane to tell him about Basil Blake. Jane, giving in, agrees to tell Melchett her suspicions — Abductive Reasoning: shares the hypothesis she had already built about Basil Blake and the parties — Communication / Light Influence: gets Melchett to take her theory seriously and act on it. With that Melchett goes to Basil Blake's house.

So Melchett arrives at Blake's house, hiding Jane's identity by saying he comes on behalf of one of his mother's friends. He asks to come in as a police officer. Blake tidies up a little, asking whether he woke up late, although he says he has not slept yet since he got in at dawn (Blake appears to be picking up some things from the floor but keeps his composure despite everything). Melchett asks whether he is with that blonde, clarifying that another blonde was murdered. Blake asks where and Melchett answers that it was at the Bantrys' house, but Blake clarifies that she is

not his blonde since his is alive. We see the blonde arrive, shouting at Blake and demanding to know why he left her alone. Blake explains to her that if he takes her to parties it is because she must behave and not flirt, at least not in front of him, since everything has a limit. Blake then introduces the blonde to Melchett; she merely greets him, slaps Blake and leaves. With that Melchett decides to leave.

We move on to another scene where Malcolm (a young man who is not quite right in the head) observes a burned car in the distance.

At the Majestic Hotel, Slack has just arrived and meets Raymond Starr, since he wants to speak with the receptionist after receiving a call involving someone from this hotel. The manager receives Slack. Meanwhile, Raymond Starr is talking with Mrs. Jefferson, mentioning that it seems a certain Ruby King has disappeared. Back with Slack, the manager confirms this: Ruby King is a platinum blonde with blue eyes. Slack asks for a photograph; the manager states that it has been stolen, he does not know who did it, but says it is something that happens. Slack says that someone must identify the corpse and the manager, frightened, is surprised that Ruby is dead. Slack asks Raymond Starr whether he knows anyone who could identify Ruby King's body. Raymond Starr admits that Ruby has a cousin named Josie Turner. Turner is called before Slack, in the hope that she will be useful to the investigation.

Slack and Turner both arrive at the station and show Turner the corpse. She confirms that it is her, showing clear pain at her cousin's death. Melchett expresses his regret over all this and Turner asks how it happened. Slack explains that it was strangulation, there was hardly any struggle, and that death may have occurred between 8 and 12 at night. Turner is distraught at all this, blaming men. Melchett says it is plausible that it was a man and asks whether she knew anyone who could do this to Ruby, but Turner states that Ruby did not tell her anything and she knew nothing about it. Although Slack questions why Ruby was working at the Majestic if it was not her job, Turner explains that she works at the Majestic but injured her foot and asked Ruby to cover for her during that time. That way everything stayed in the family; Ruby did not refuse. Melchett asks how much of the season is left. Turner explains that it is about a month. Melchett asks for an account of what happened last night. Turner explains that yesterday around 10:30 she was playing bridge with the Jeffersons and Ruby was dancing with a customer; she was with that man until 11 at least. A certain Ray arrived stating that Ruby was not there for the midnight performance and the two of them started looking for her. They searched until 2:30 and found nothing. Melchett asks Slack who reported Ruby's disappearance and Slack replies that it was Mr. Jefferson, which is Turner's alibi since she was playing with him. Melchett asks why Jefferson, and Turner tells him that Jefferson was close to Ruby, since he too is an invalid. Melchett asks Turner whether she and Ruby knew the Bantrys or Blake. Turner says that Blake is the only name that rings a bell. Slack asks to speak with Melchett alone: Mr. Arthur dined at the Majestic last week and is in the reservations book, which raises the possibility that Arthur is lying. For that reason they will take

Turner to see how they react. Although Melchett does not want to do it, he yields to Slack's request.

Once at the Bantrys' house, Dolly shows Turner exactly where the corpse was. Turner looks confused, but Jane does not watch her or pay attention to her behavior; all she does is look at the exact spot where the body lay. Turner exclaims that she does not know what is going on and that this does not seem like a place where… Jane finishes the sentence: yes, it is not common and even strange, and that is precisely what is curious, don't you think? **— Affective ToM / Emotional Perception [UNREALISTIC]**: Jane picks up on and verbalizes the incongruity of the place in a way that matches Turner's inner discomfort, despite not watching her. With that done, everyone leaves the library and Melchett asks Dolly whether Arthur will be long in coming.

Why this feat is considered unrealistic (even under the most generous reading)

Even if the most favorable version is accepted —that Jane did not need to look at Turner because she was registering her tone of voice and the way she constructed the sentence— the leap is still excessive.

On screen we only have:

- Turner begins a sentence of strangeness ("this doesn't seem like a place where…").
- Jane completes it, emphasizing the "strange/curious".

From there to concluding that Turner felt **specific anger toward the dead woman or about the location of the corpse** is a considerable distance. No signal is shown (neither visual nor auditory) clear enough to justify that precise emotional reading.

In the novel this is the moment when Jane learns of Turner's anger because Turner herself expresses it more directly. In the adaptation, by removing that open expression and having Jane "extract" the emotion without sufficient observable basis, the feat falls into the unrealistic category; later in the BBC series Jane made that inference about Turner's anger clearly, implying that she did read that anger with almost no information, or none at all, in that case; I will explain it more concisely later.



Now in the sitting room everyone was seated waiting for Arthur, who arrives a little agitated. Despite the discomfort, and on seeing Turner, Arthur introduces himself politely. Dolly explains to him that she is Miss Turner, and both Arthur and Turner greet each other politely in full view of everyone, Jane included. Slack and Melchett are the most attentive, but Jane, after observing the greeting for a few brief seconds, loses interest — Observation + Light Blue — Light Intention Reading: with a brief observation she rules out that Arthur and Turner knew each other previously. Dolly also says that Turner has come from the funeral home because they were cousins. Arthur expresses his condolences and remarks that it must have been unpleasant for Turner. Dolly adds that Turner works at the Majestic and Arthur asks whether in Daimus, which Slack questions. Arthur gives his explanation: old Jefferson is staying at the Majestic and stood him up (all this while Jane observes Turner in an ordinary way, without fixing her eyes on her but enough to pay attention to her) — Observation. In the end he only sent Arthur a card explaining why they did not dine. Melchett asks for clearer explanations. Arthur agrees and says that Jefferson had sent him a letter saying he would be staying at the Majestic; the magistrates had a dinner in Daimus, so they arranged to eat together last Tuesday, but Jefferson was not feeling well, Mark and Adelaide had gone to the cinema and he had to eat alone. Arthur remarks that on

top of having no alibi this has to happen to him, and he seems more and more suspicious. Dolly asks Jane whether she already has an explanation for all this. Jane answers that she has one, but it is only an idea — Concealment / Acting Skill: deliberately adopts the role of an old woman who only has "an idea", knowing that Turner is present. Jane then talks about Tommy and Bon and the new teacher, Mrs. Martin, who went to wind the clock and a frog jumped out at her — Social Engineering: uses an absurd, scatterbrained anecdote to reinforce the façade of a harmless old woman in front of Turner. Turner shows a smile of pure amusement and the little gathering ends. Arthur asks Turner how Conway Jefferson is. Turner, smiling, explains that he is wonderful considering his age, very cheerful. Arthur asks about Mark and Adelaide, whether they are well. Turner only says "Yes…", showing clear discomfort and trying to change the subject, so much so that Jane raises an eyebrow — Affective ToM / Emotional Perception: detects Turner's specific discomfort when Mark and Adelaide are mentioned. With that done, Turner leaves and Melchett and Arthur talk. We also see that Melchett is heading to the Majestic Hotel; perhaps Ruby has no friend but once did have one, asking Slack to investigate that and also Blake, who says he was in a studio all night, since Melchett wants to know when he left. Likewise, both will go to see Jefferson and Colonel Bantry. Melchett is pleased because it was Slack's idea to have brought Turner and thus they concluded that they did not know each other, and Melchett ends up leaving.

With Jane and Dolly alone on the balcony, Dolly asks Jane what she thinks of Turner. Jane says that something is worrying that young woman; that although everything was fine, when the Jeffersons were mentioned she lost her composure — Affective ToM / Emotional Perception: correctly isolated that Turner's discomfort was activated specifically by the Jeffersons, not by other topics; she only needed a brief glance at the precise moment. Dolly remarks that Turner was barely affected by her cousin's death, as if she had not known her. Jane agrees, saying that to tell the truth it seems it did not matter much to her, and that something else was bothering Turner more — Insight + Light Blue — Affective ToM: distinguishes that the emotional reaction to her cousin's death was low and that there is another, more relevant source of distress). So we see Arthur again with the shotgun.

We see Malcolm bothering a policeman, saying that he found a corpse and that it is "his dead woman", but they do not take him seriously. Dolly asks Jane whether she would like to go to Daimus with her to look around and keep investigating, since Dolly wants to clear things up and also feels sorry for Arthur, who is not used to this either. Jane decides to go with her — Adversity Capacity / Perseverance: agrees to keep actively investigating despite the discomfort and strain the case is causing in her close circle. They will share a room.

The next day Melchett arrives to speak personally with Jefferson. The butler explains that Jefferson's biological children died in a plane accident. We see that Adelaide and Jefferson were waiting for Melchett and that all this upsets Jefferson, who is in a wheelchair. At the same time Dolly and Jane arrive at the hotel.

Jane goes out to the garden and we see that she is still thinking despite everything — Cognitive Discipline / Perseverance: keeps the problem actively open in her mind even in a moment of pause and a change of scene).

Melchett asks Jefferson what the relationship was between him and Ruby. Jefferson says that he was going to adopt her. While Jane and Dolly are having tea, Jane explains that ideas keep coming and going in her head almost without stopping — WMI / Continuous cognitive processing: keeps multiple threads of thought active simultaneously and persistently. She does not know what they are doing or why. That poor murdered girl… and besides there is something that does not add up — Insight: clearly detects that there is an inconsistency or missing piece in the set of facts. That something has not yet appeared and she does not know what it might be — Insight + Light Blue — Metacognition: is aware that her own reasoning has not yet identified the missing element, which shows control and monitoring of her thought process.

Then Malcolm, on his bicycle, goes to the place where he saw that car and we see it more clearly: it is a burned car and a hand sticks out among the ashes.

Chapter 2:

At the Majestic, Dolly says that she used to come here to have fun, but now she is here saving her husband's honor, and a few hours ago a dead girl appeared in her library. Jane keeps thinking in silence — **Cognitive Discipline**: keeps the problem actively open in her mind even though Dolly is talking beside her, given that the case interests her cognitively.

Dolly hums something to herself and Jane pays particular attention to it — **Observation**: registers Dolly's auditory stimulus immediately, in a light way. . Then she decides that it is not important — **Discerning Contextual Relevance**: evaluates the stimulus, concludes that it contributes nothing to the case and discards it.

Back with Melchett, Jefferson says that he had begun to get over the loss of his children, but now he has to face Ruby's death. Melchett apologizes for his discretion, but Jefferson wants to cooperate. The plane accident eight years ago killed Jefferson's children, who were married to

Mark and Adelaide; the tragedy united the three of them. On the subject of Ruby's adoption, Jefferson gives the figure of what he wanted to leave her: 100,000 pounds. He even jokes that perhaps that is a motive for killing Ruby.

Jane is walking along the beach and pays no attention to Dolly, because her thoughts keep coming — **Perseverance**: does not let go of the case even on a walk. Dolly asks who the murderer is. Jane replies that she is still thinking and, as she said before, something does not add up in all this — **Discerning Inconsistencies**: detects that the set of facts does not fit together. She adds that that something has not yet appeared and she does not know what it might be — **Insight**: identifies that a piece is missing, although she cannot yet name it. She decides to keep walking and Dolly leaves.

Meanwhile the police set up an office at the Majestic. Slack interrogates Bartlett, the dancer who was with Ruby and who informed Turner. Bartlett explains that Ruby had a headache and did not want to dance, and that he only drank for a while. His alibi seems suspicious and he speaks erratically. He states that his car had disappeared. Bartlett praises Slack for his intelligence, but Slack does not care about the theft of the car.

Jane is on a ride on the hotel's little cable car and sees that some children have used newspaper to hold their chips. Despite being more than a meter away, she clearly sees the paper and the news item without effort — **VSI**: processes sharp visual text at a distance and in motion. **Observation**: extracts the content of the news item from a secondary, undirected visual stimulus.



The officers keep working and gathering more clues. Slack summons Turner and asks for more information with complete clarity. Slack asks for information about Mr. Starr; Turner says yes, at around 10:30. Meanwhile we see in a flashback how Ruby was performing. Jefferson, Mark and Adelaide watch the show from their table. Starr and Ruby were dancing in that performance and afterwards Ruby danced with Bartlett, around the midnight dance. Starr came asking where Ruby was, since she was nowhere to be found. Bartlett had not seen her for 10 minutes and nobody knows where she is. Turner and Starr keep searching and, with no other option, Turner decides to replace Ruby; despite the pain it may cause her, she continues the show until 12. Meanwhile, the bridge game began around 10, and the three of them had solid alibis, since there were even more people with the Jeffersons and Turner.

Turning to Jefferson, he says that Ruby's childhood was difficult, since she never had a home of her own, and ends by saying that, despite everything, Ruby had a sound mind. After that, Jefferson asks his butler whether he called Sir Henry. Slack is interrupted by Adelaide's son, who in his innocence reveals that Mark and Adelaide do not much like Ruby, considering her silly and that only grandfather liked her; that Mark and Adelaide are glad that Ruby is dead, both because of the hypocrisy or the pity Ruby could inspire in the two of them. Melchett appears and, together with Slack, they go to examine Ruby King's room. The boy, in giving the information, seems to believe that his mother killed Ruby under pressure from his uncle.

In the room we see the outfit she wore that night and it seems that Ruby took off those clothes and put on the white dress in which she was found, giving rise to the hypothesis that Ruby had arranged to meet someone and that is why she changed clothes.

In the village, Malcolm goes to Arthur and exclaims that he found a corpse, and both he and the police go to the place Malcolm told them about.

Meanwhile, at the Majestic, Slack puts forward his hypothesis: Ruby's relationship with that man must have been mysterious enough not to jeopardize the adoption by Jefferson, and so the man, feeling that he might lose Ruby, did not try to kill her, but did not know his own strength and strangled her. He drove around the surroundings and, on merely seeing the Bantrys' house, it being enormous, left the corpse and returned to the Majestic. Melchett implies that it is the best hypothesis given the clues and that, although there is no financial motive, Mark and Adelaide have a perfect alibi.

While Melchett asks Slack to tell him everything that is known because he is fond of Arthur, Slack asks to call Starr. Jane merely hears them send for Starr and keeps watching the hotel until something "clicks" — Insight: suddenly connects a prior piece of information —the news of the missing schoolgirl— with Ruby's case. A hotel attendant asks her whether she needs help; Jane says no, and remarks that sometimes people's eyes see things they did not expect to see, or simply do not know what to look for — Metacognition: describes her own perception process: seeing first, understanding afterwards. The attendant picks up a newspaper and Jane asks to borrow it — Information Gathering: obtains the printed source to confirm what she had already glimpsed

Slack was already interrogating Starr: Ruby was only his dance partner, nothing more. Meanwhile we see that Sir Henry has arrived and Jefferson wants to see him. Jane sees in the newspaper the same item about the missing girl Green — Observation: verifies on paper the news she had already caught earlier. Then Jane arrives asking to speak. Since Jane does not want to leave, Slack decides to let her in.

Jane apologizes for interrupting, but wants to talk to him about the missing schoolgirl who appears in the newspaper. Slack asks what that has to do with anything. Jane adopts the attitude of a scatterbrained old woman, saying she doesn't know what it is, but she knows it is important — Acting Skill: feigns verbal clumsiness so as not to look like an intellectual threat in front of Slack, who has proven to be the most capable detective in this case — Concealment: hides how much she has already inferred and presents herself as someone who "just has a hunch". She mentions Mozart and the girl, and says she thinks it is too late — Anticipation: concludes, without having seen the burned car or the corpse, that the schoolgirl is no longer alive. Although Slack asks whether she knew that young woman, Jane says that nobody seems to know anybody in this affair

— Social Cognition: points out the pattern of opaque identities and relationships in the case. Slack connects the dots and asks whether she thinks that schoolgirl has anything to do with Ruby King's murder. Jane says yes — Abductive Reasoning: joins two different crimes into a single hypothesis on the basis of temporal coincidence and strangeness, not direct proof. Slack asks how; Jane says she does not know — Information Control: does not hand over the mechanism, only the conclusion, so that Slack acts without being able to dismiss it for lack of detail. She asks whether they are looking for that girl. Slack replies that it is not his department, that it is a local matter and that Jane should go to the Daimus police station. Jane ends by saying that it may already be too late and leaves the room — Influence Building: leaves the idea planted in Slack, the only one who can move the police in this situation.

Meanwhile, in the village, the burned corpse appears to be that of a young woman. Continuing the interrogation, Starr says the same as Turner, but in his version Turner is more aggressive and gives a piece of information: that perhaps Ruby is with "that fool from the cinema". Slack asks about that fool and Starr says he meant Basil Blake. A call from the police station gives the news: they found the charred corpse of the schoolgirl 8 km from the hotel, in the same car that Bartlett reported as missing. Slack runs out — Light Strategy Success Rate / result: the lead that Jane forced into the official framework is confirmed immediately and Slack, who previously ignored it, now does take it seriously, although it was an almost incidental inference; Slack managed to take it into account to see what it is about.

Sir Henry (a private detective with such a reputation that Jefferson hires him) remarks that it all seems like a scene from a mystery novel, with the corpse turning up in the Bantrys' house, and asks Jefferson what he wants him to do. Jefferson asks Henry to find the murderer. Although Henry is somewhat rusty, he tells Jefferson that the best criminologist in England is downstairs, referring to Miss Marple — Influence Building: a detective of high standing places her above himself and above the police in general. Jefferson, doubtful, asks whether she will be able to do it. Henry says yes: that she always uses that method of being a normal, scatterbrained old woman, but that she knows human nature better than anyone and that her intuition is admirable — Concealmen: Henry describes the method that Jane already used with Slack and Turner: the façade of a harmless old woman for whatever suits her, whether it be deceiving Turner so that she does not take her seriously or planting the seed with Slack — Acting Skill: the identity of "scatterbrained old woman" is not a tic, it is a sustained role. — Strategy Building: that identity is not merely an isolated deception; it is a strategy so that suspects such as Turner do not see her as a threat— Social Cognition: Henry sums up Jane's real core: reading human nature, not just physical clues. Jefferson asks how they will go about recruiting her, but Henry knows that she is already investigating, that Jane looks at the world through a prism and that when she does so she tends to verbalize it — Insight: Henry recognizes that Jane's method is to project human patterns

onto the case (Henry's praise is taken as narrative/reputation until Jane demonstrates it on screen; what is already confirmed is the strategic deception, not omniscience).

Henry introduces himself to Jane and the two show that they know each other. Jane explains that she is here for Dolly, as well as sharing a room with her. Henry asks whether she has any similar story to all this. Jane answers not exactly: she is only trying to explain to herself Mr. Jefferson's interest in the murdered girl — Abductive Reasoning: infers an affective bond/interest of Jefferson's toward Ruby without having spoken to him or received the police report. — Knowledge Application: uses what she already heard from Arthur —Jefferson is staying at the Majestic, stood him up, sent him a card— as a minimal basis for that inference.

She adds that Jefferson reminds her of Mr. Harbottle and, to a certain extent, of Mr. Badger the chemist — Analogical Thinking: projects human types from St. Mary Mead onto Jefferson in order to understand his behavior — Psychological Insight: she does not describe Jefferson through forensic facts, but through a character profile: the type of man who becomes attached to a young woman in a situation of helplessness— Social Cognition: the method consists of reading a known social role and applying it to an unknown person. Jane verbalizes the comparison; she does not leave it implicit, which is how she uses this method when she uses it.

Henry says that he came on Jefferson's behalf to take a look at the case, and wants to see it through what Jane thinks. For that reason he invites her, with Dolly, to dinner: not to inform her, but to hear her hypothesis.

In parallel, Slack goes to interview the Reeves about Pamela.

At dinner, Dolly says that she does not believe Jefferson is a dirty old man. Jane clarifies that she did not mean to give that impression: Jefferson needed a clever young girl to replace his dead daughter, and that is why he became attached to the point of wanting to adopt her — Psychological Insight: Jane does not start from a report from Henry —he has just arrived and wants to *listen to her*—, but from the type she has already pinned on Jefferson: an older man who is not looking for vice, he is looking to fill a hole. If Dolly proposes "dirty old man" and Jane rejects it, the cleanest social alternative for a millionaire attached to a young woman at the hotel is paternal, not sexual — Abductive Reasoning: with very little about Ruby —occupation, age, dress, the role a girl like that can play— she infers that Jefferson did not want her as a lover, but as a substitute for the lost daughter; the adoption is the formal expression of that attachment, not a piece of information that Henry would have had to dictate to her — Analogical Thinking: Harbottle/Badger give her the mold of the man; the mold of the girl who "comes back changed" and plays the part gives her Ruby. Crossing both types, the grief and the adoption come out as a conclusion, not as a police leak.

Jane adds that Ruby realized those intentions, seized the opportunity and played the part of the maiden. — Intention Reading: attributes calculation to Ruby: she saw Jefferson's gap and slipped into the role he needed. — Discerning Personality: profiles Jefferson with more finesse: he prefers a pretty girl who flatters him and confirms how clever he is, not someone who reminds him of his flaws. That fits with choosing Ruby over any corrective or "decent" figure around him.)

Slack, with Pamela's parents, suggests that she may have seen something of Ruby's murderer; there are gasoline cans in the car. The father confirms that Pamela went to Daimus and did not come back; she had no boyfriend.

Jane tells a case from her village and asks Henry whether Jefferson could get angry. Henry hardly knows him from this assignment; apparently, yes, he has that temper. Dolly agrees. Henry gets frightened: he thinks Jane is accusing him. Jane says she does not believe so, but there are interesting things: Jefferson is rich, powerful, strong-willed, and does not like to be made a fool of — Insight: corrects Henry: the point is not "Jefferson killed", it is "somebody made a fool of Jefferson". That comes from the same profile: a man who needs admiration is easy to use. — Predictive ToM: models Jefferson's rage at a humiliation, not a murderer's alibi. Dolly and Henry say she should have been a lawyer or a prosecutor. Jane replies that she could have, but she is not interested: she would not have handled the wordiness well — Emotional Realization: knows the limit of her own public temperament.

Slack receives remains of a goatskin rug that does not belong to the Bantrys and points to Blake, then to Arthur for the same military/hunter profile. An assistant objects to the absurdity of leaving the body in his own library; Slack says that perhaps Bantry was smarter than they thought.

Continuing with the dinner, Jane states, without hesitation, that if Ruby had had a boyfriend she would have kept him very secret — Intention Reading: follows the same profile of Ruby: if she was playing the daughter before Jefferson, a boyfriend was a risk and had to stay off stage — Abductive Reasoning: from "she played the part" she draws the practical consequence: any real relationship was hidden, not in view of the hotel. Dolly says that that hidden friend would not have liked that behavior. Jane answers that it is likely — Predictive ToM: models the jealousy/offense of the invisible third party if Ruby committed herself to the role of Jefferson's daughter.



Then Jane says that when the cousin came to identify the corpse at the Bantrys' house, she was surprised: Turner seemed to be angry with the dead girl. And she adds that Turner possibly expected to benefit from the adoption. — Affective ToM/emotional perception: this is the unrealistic feat. Jane asserts a specific anger —toward Ruby, not a vague discomfort— that on screen Turner did not show: no microexpression, no tone, no sentence. In that scene Jane was not even looking at her; she was looking at the spot where the body had been. In the novel Turner declares the anger herself after seeing the corpse; here that declaration is suppressed and Jane appears extracting the emotion anyway, as if she had pulled it from the subconscious. There is no other candidate scene: the greeting with Arthur was a different reading —discomfort at the mention of the Jeffersons—, not this anger. By chronology, the only possible moment is the library, and there is no signal there. For that reason it does not scale as realistic emotional perception, but as a reading with almost no mechanism. — Psychological Insight: the content of the reading, once the anger is accepted, does fit: Turner does not mourn her cousin, she is annoyed with her. Pink — Abductive Reasoning: if Jane already has adoption + Ruby in the role of daughter, the anger is explained because Turner expected financial sustenance from that arrangement and Ruby, dead or "misplaced" in that library, ruins her plan.

Henry asks Jane why Jefferson would take such a liking to Ruby. Jane says it is easy: what binds him to his sons' spouses is not so much power or respect, but sadness. Mark and Adelaide are growing older, they are less sad, they want to live again; and, as Henry "should already know", when that happens gentlemen feel abandoned. That is why Jefferson clung to Ruby. — Psychological Insight: Jane is not reciting a report. Henry asks in order to hear her, not to feed her. She starts from the same type she already pinned on Jefferson —a man who fills a hole with a girl— and pushes it one step further: the hole is not only the dead daughter, it is being left alone when the others' grief ends — Analogical Thinking: uses a village rule/"gentlemen": when widowers or grieving fathers see that the rest return to life, they feel abandoned and look for a substitute. Mark and Adelaide fit as the mold of "those who already want to live"; Ruby as the mold that fills that abandonment — Affective ToM: attributes to Jefferson a specific emotion —abandonment— without having spoken to him. It is the finest and most debatable stretch: the *type* is reconstructible; the exact emotional trajectory of Mark and Adelaide is not.

Dolly, on hearing about the abandonment, realizes that Arthur may be the same, calls Arthur and leaves. She asks Jane to have breakfast with her the next day; Jane accepts. Henry asks why she upset poor Dolly. Jane explains that she fears this may be one of those cases that never get solved: it would be a disaster for the Bantrys. Some would think there is no smoke without fire; others would say it. Friends would avoid them. Colonel Bantry is very sensitive, he would withdraw into himself —he may already be doing so— and that could kill them — Prediction: anticipates the village's social reaction if the case stays open — Emotional Perception: reads Arthur from a distance: he does not show the blow, but he shuts himself away — Emotional Facilitation: moves Dolly to act now, not when the damage is already done — Relationship Management: protects the Bantry marriage as part of the case, not as tea-table chatter.

Jane tells Henry that they have to corner the criminal. Henry replies that the case is difficult: 20 km between the house and the hotel; Ruby alive until at least 11:30 and dead by midnight or earlier; any car covers that distance. Why kill her here and take the corpse to the library, or take her to the library to kill her there? He does not see the motive. Jane, calmly, says it was not like that. Henry asks whether she was killed without premeditation. Jane says on the contrary: there was a careful plan, and something went wrong — Discerning Inconsistencies: throws out the crime-of-passion/improvised hypothesis that Slack loves: the body "placed" in that library is not panic — Abductive Reasoning: if the dump and the place are too strange for an accident, the frame becomes plan + error. — Insight: the object of the search is no longer "who got angry", it is "where did the plan break".

As she speaks, Jane hears again the melody that Dolly hummed in the morning; now the orchestra is playing it. She says it will not leave her head. Henry does not know what it is. Jane explains that it is Mozart, but she does not know why it sticks with her. A mystery. — Memory: retains a trivial musical stimulus and rediscovers it hours later. — Insight: notes that the piece of data does not fit as mere noise; she cannot use it yet.

In the village Arthur runs out of pipe tobacco and goes to the shop. The rumors already weigh on him: neighbors and the shopkeeper treat him with distance. Blake notices and, although they do not get along, offers him help. Arthur thanks him and declines — Constancy: Jane's prediction is confirmed on screen: Arthur is already dying socially and withdrawing into himself.

The next day Jane and Dolly speak with Mark and Adelaide. Mark accuses Adelaide of chasing the handsome tennis player (Starr), of having abandoned him, and says that this is why Starr went looking for the dancer, Ruby. He adds that what matters is female company. Amid the accusations between brothers- and sisters-in-law, both make it clear that they were against Ruby. Mark says that Jefferson has always been capricious, a big child. Jane replies that men are sometimes not as childlike as they seem. Discerning Personality: does not accept Mark's framing. Jefferson is not a capricious child: he is an adult with a hole, harder to handle than Mark wants to make out.

Mark and Adelaide are puzzled by what Jane is doing with her hands (knitting). Jane deflects: it is nothing. — Concealment: maintains the façade of an old woman busy with a harmless task while she listens — Acting Skill: the deflection is the role; the small slip is that they *notice* the work. She does not break the identity, she only grazes it.

Henry asks how Jefferson is; the gossips say he is not well today. Adelaide takes a moment and says he is fine. Dolly asks what Ruby was really like. Adelaide asks to speak carefully. Mark calls her vulgar and common, of known profession, impossible to marry off, lucky to have come near Jefferson. He talks as though he would have liked to kill her: he would have drowned her; he hates idiots like that. He jokes that he and Adelaide are suspects. He adds that Jefferson was going to hand Ruby a fortune that belonged to them; at least that little pest is dead now. Hugo, Adelaide's fiancé, interrupts. Mark mocks him: the most faithful man in England, waiting to marry her. Mark leaves: he has to take Jefferson out to the seafront.

When they leave, Henry asks Jane what she thinks of the two who benefit most from the crime. Jane says that Mrs. Jefferson should marry again: she is pleasant, she will make a good companion; it is no wonder Jefferson misses her. — Social Cognition: reads Adelaide through social usefulness and affection, not through Mark's venom. About Mark, Jane is certain: he is a

poor fool. Henry asks how she knows. Jane compares him to a builder in her village who cheated by putting in more rooms than necessary, charged a fortune and married for money; like Mark, a bit too much. Henry suggests that perhaps he deceived her or that Mark is hiding it. Jane says no: he cannot deceive her; despite the façade, he is a poor fool who talks too much. — Analogical Thinking: the builder gives her the mold: chatter, inflated works, marriage for money — Discerning Personality: separates the mask —handsome, talkative, "foolish"— from the real motive: financial interest — Discerning Deceit: does not swallow the performance because she herself uses a façade; she recognizes the tactic in another.

Starr looks at Adelaide with Hugo. Jane says that there is another story there. — Observation: the direction of the gaze is enough for her — Social Cognition: extracts an undeclared dynamic: Starr is in love with Adelaide. Dolly suspects that Starr wants to marry her. Jane says they will not: otherwise Adelaide would lose the inheritance; she can only marry Hugo. — Insight: the romance is real; the marriage is not, because the money forbids it — Deductive Reasoning: if the widow inherits only under certain conditions, Starr is out and Hugo comes in as the "permitted" husband

Melchett tells Slack that whoever had a motive had no opportunity, and whoever had opportunity had no motive. Slack names Adelaide and Mark: more than enough motive, but bridge all night, dozens of witnesses. Same for Starr. Blake was at a studio party until dawn; he is believed to have known Ruby, with no apparent motive. Slack and Melchett doubt the midnight time. The doctor sets 12 as the latest limit; it seems she was drugged earlier, so it was not a violent abduction. Melchett asks whether it could have been accidental; that makes even less sense. A guard calls: Blake left the studio around 11. Slack says that he did have time. At home, Blake burns something with gasoline. Malcolm asks what it is; it smells bad, whether it is a cat. Blake jokes in reply that he hasn't seen his grandmother. Malcolm laughs.

Chapter 3:

In chapter three the media arrive. Reporters hound Sir Henry; it is understood that his reputation is great. Henry says that he did not come to investigate, that he is only staying at the hotel, but they ask him for photos and details. The corpse in the library is already news. Henry comes in and joins Jane and Dolly. Dolly reads the press. Jane says it is nonsense, a nuisance, but it is happening. Henry explains that they wanted to put him in books, etcetera, and that he told them nothing.

Dolly reads an extract: Colonel Arthur Bantry, of St. Mary Mead, told the police that he cannot explain the presence of the platinum blonde's corpse in his library. The newspaper adds that Mrs. Bantry has gone off to the seaside. They actually accuse her of having run away because of the corpse. Dolly does not stay: she calls Arthur before he reads that rubbish. Blue — Prediction: what Jane told Henry comes true: the village, and now the press, treat the case as a stain on the Bantrys.

Henry sits in Dolly's seat and asks Jane whether she already has a conclusion or is still thinking. Jane says yes: she has not stopped thinking. — Cognitive Discipline: the problem stays open, with no pause for the press or the social dinner, and Jane just keeps on thinking and thinking. Henry asks her whether she will not tell him what is going on. Jane replies: whoever killed Ruby King also killed Pamela Reeves, and she believes that very soon he or she will attempt another murder. — Abductive Reasoning: joins the two bodies into a single agent when Slack can still treat them as separate departments: same strangeness, same interval, same hotel/car setting. — Insight: the second dead girl is not a loose witness, it is the same mind at work — Prediction: if there was a careful plan and "something went wrong", the plan is not closed: a third blow is needed to cover the error, or the third murder was always part of the plan. It is not a new clue, it is the internal logic of the crime — Information Control: gives Henry the conclusion and not the mechanism; he asked for the what, he does not take away the how.

The inspectors receive the laboratory report: that hair/fiber is not anywhere in the Bantry house. They assume the rug was in the victim's or the murderer's car. The night watchman says that Blake left a few minutes before 11 and returned at 2: it fits someone who goes out to do the job and comes back to fabricate an alibi. Slack becomes convinced about Blake. Melchett remembers that someone pointed to him long before: Miss Marple. In chapter 1, Dolly asked her to tell him the Blake hypothesis and Melchett went to his house — Prediction: Jane put Blake on the board at the start, not when the laboratory and the porter are already serving him up on a plate — Influence Building: Melchett now says it out loud: that little old lady has clear ideas, she is more cynical and intelligent than most of the police in Slack's career.

Mark shouts at Adelaide that she does everything wrong, that she could expose them. Jane "happens" to pass by, overhears a fragment, greets them and asks whether Adelaide is playing tennis today. Adelaide says yes, later. Jane leaves — Observation: captures a piece of information not addressed to her: "expose them" — Information Gathering: turns a stroll into eavesdropping — Concealment: the tennis question is the façade; she does not stay for questioning.

Slack sent for Henry: they have already taken statements from Pamela's classmates. Melchett questions that Marple insisted there must be someone else. Melchett has just learned that Henry is downstairs; it is plausible that Henry, Jane's ally, passed him the information. Jane's thesis: Pamela was a normal girl, and a normal girl has a little friend to whom she tells her secrets. That friend exists and Slack has not found her. Henry apologizes for the extra work and suggests a round of interviews, perhaps with a young officer, and that Jane be present to see who it is. Slack agrees, still doubtful — Analogical Thinking: the mold is not police-based, it is village-based: schoolgirl = confidante — Prediction: anticipates that that friend exists before the police locate her — Strategy Building: she does not stop at the idea: she brings Henry in so that Slack organizes interviews with her present, or Slack makes no move.

Jane looks at the clock: how long Henry is taking with the inspectors — Observation: measures the time of the meeting, not the decoration of the room.

Henry leaves. Jane calls him. Adelaide's son arrives: they told him that Henry is the most important detective in London. Jane remarks that, with all this evil, someone seems to be enjoying himself: the boy. The boy says yes, that he looked for clues and found nothing… except a souvenir. His mother told him to throw it away; he kept it. He shows a fingernail of the murdered woman, in a matchbox. It is not the whole nail: it seems clipped, only the top part. He found it the night Ruby disappeared: it snagged on Josie Turner's shawl, his mother cut it off and told him to throw it away. He put it in his pocket and forgot about it. Josie is in the lobby; Jane greets her. Turner says that she cannot go out because of the journalists and leaves.

When she leaves, Jane says: the thing about the nails worried her. They were very short —the mental image of the corpse, the first time—. Girls like Ruby usually wear them long. But of course, if one had broken, she would have had to cut the others to match, she supposes — VSI: retrieves the visual detail of the body in the library: short nails — Memory: she had it stored since chapter 1, she is not just "seeing" it now — Discerning Inconsistencies: clashes the "Ruby" type (a dancer's long nails) with the corpse (short nails) and with a fresh clipping the same night, snagged on Turner's shawl.) — Abductive Reasoning: the explanation she verbalizes —evening up a break— is the soft hypothesis; the worry says that this softness is not enough for her.) Henry does not know what to do and goes to Slack: did he find nail clippings in the girl's room? Slack: yes, plenty in the wastebasket. Henry asks about the interviews; Slack is on it. Jane is no longer there. — Information Gathering: she does not debate with Slack; she indirectly sends Henry to verify a piece of data that the police already had and had not read.

Henry looks for Jane. Slack, in his office, is irritated: not only does he have an elderly detective on vacation, he also has the curiosity of a spinster. He would prefer an armed robbery. He asks whether there is news of Blake; the assistant says yes, and plenty.

Jefferson takes a needle with his medications. The butler asks him to use them; Jefferson sends him out. He is calm on the outside and angry on the inside. He calls the butler, who does not answer because Jefferson himself sent him out. He tries to push the chair: it is not that it does not move, it is that the obstacles and his strength are not enough. The butler returns and opens the door to Mark. Mark asks what is wrong with him; the butler says he does not want to see anyone. Agitated or depressed? He has not wanted to take the injection. Mark comes in, talks about relief, says that Adelaide will come. They bring the medications again. Jefferson takes them and throws the two of them out — Prediction: what Jane told Henry is confirmed: Jefferson is temperamental when something humiliates him or slips out of his hands.)

Adelaide tells Dolly and Jane that Jefferson is admirable, but at times of bad temper, and that the problem is that he needs someone to dominate. Jane replies that this is interesting. — Psychological Insight: it is not a new finding. It is the same reading as before —hole, control, substitute daughter— now stated by Adelaide. Jane just lets it pass as if she had only just heard it. Adelaide says that when she married Frank, Jefferson's son, he gave them a lot of money. Frank did not have to make any effort; in a sense that money prevented him from doing anything more, and Jefferson knew it could happen. Dolly asks whether she hates Jefferson. Adelaide says no: he is selfish and at times a tyrant, but he loved Frank and Ross. His life hangs by a thread. Even so she does not hate him; she does imply that the time has come to become independent, with

Hugo's marriage. Dolly asks whether she will marry Hugo, who seems a good man. Adelaide: Hugo wants to; she has not yet accepted.

Jane asks her whether she liked Ruby King. Red — Information Gathering: direct question, tea-table tone, on the only subject that matters. Adelaide: she was an opportunist, she did not like her. When she discovered what she was after, she became quite angry; she would have killed her if she had had the chance. — Emotional Perception: Adelaide verbalizes usable hatred. Jane does not need to extract it from the subconscious: here there is a clear signal. Hugo arrives and reproaches her for saying such things lightly. Dolly greets him.

The police pack up. Slack concludes that Blake left the studio, came back, and had time for one of the two murders. He was in Daimus three times and at the Majestic at least once; everything points to his having known Ruby. On leaving the party he lied, denying the Majestic. The time has come to examine his car: he will sign a statement and they will take the opportunity to check it. The interviews with Pamela's schoolmates are already organized. They still suspect Mark and Adelaide, but the alibi is perfect; 100,000 pounds is a good motive and, even so, it does not seem that they killed her. They go to see Blake's car.

Adelaide and Starr play tennis —he is teaching her— in view of Jane and Dolly. Hugo watches from the golf course. Mark approaches Adelaide with an intimate familiarity. Hugo is reluctant; Adelaide says he is grumbling. Starr does not change when another lady arrives for the lesson. Hugo cannot stand it; Adelaide asks him not to puff out his chest. Hugo says he cannot help it, it is his nature. — Observation: Jane takes in the entire triangle —Starr, Adelaide, Hugo, Mark— in a single frame — Social Cognition: it is not a tennis lesson, it is a scene of pretensions: Starr too close, Mark too possessive, Hugo hurt.

When Hugo and Adelaide leave, Jane asks Dolly whether she knew that Hugo was in another village when what happened happened, and that he did not take long to travel when they summoned him. Dolly says it seems a coincidence. Jane replies that yes, it may be — Insight: treats Hugo's quick trip as a piece of data that *might* not be a coincidence, without accusing him. (On screen Jane was not shown learning that Hugo was in another village or how long he took to arrive. She states it as if it were a rumor already absorbed. The content is usable —alibi and speed of return—; the channel is not there. What is recorded is the use Jane makes of it, not a clean mechanism for how she knew, most likely Jane simply inferred it)

At Blake's house, the colonel summons him to the police station. The platinum blonde is there. Blake says that the police want to question him again. She, in a complicated relationship, is worried on seeing him nervous. Blake tells her that he has something to confess to her.

Dolly receives a call and goes, worried, to Jane: she has to go back home. It is being said that she left because she could not bear the shame, as if she agreed with what is being said. Even so she stays in the suite. She asks Jane to stay and fix everything. How has she not yet reached the conclusion? Dolly thought that Jane would discover in an instant who killed Ruby. Jane says no: she did not solve it right away, it took her some time. Dolly is surprised: does she already know who killed Ruby King? Jane: yes, for quite a while. The problem is the others involved. Dolly will not accept that: she should not pull her leg, she should tell her now. Jane: she would never do that. Why not? Because you are very indiscreet. You would go around telling it or dropping hints. There is still a lot left, there are dark aspects — Insight: Jane already has the murderer; it is not a flash from day one, she herself denies it — Abductive Reasoning: the identity fits for her; what is

missing is the rest of the network and the proof — Predictive ToM**: models Dolly precisely: if she tells her, she will talk too much and the only window closes — Information Control: she knows and does not let on. Not out of mystery, out of tactics, knowing Dolly's attitude — Strategy Building: withholding the name is part of the plan to catch the others, not a detective's whim.

Blake arrives at the police station and leaves the car: Slack and his men go to look for the rug.

At the hotel, Henry talks with Jefferson's butler. The master has kept himself alive out of rage against the gods, not for glory; he will die in that fight. What infuriates him: inefficiency, wasting time, oil shortages, anything that contradicts his will. Deceit. The butler opens up: the girl he was going to adopt did not deserve it, she was "a bad lot", and possibly did not even like being with him. Last week Ruby was talking with Jefferson, they were laughing; Jefferson gets dust in his eye, Ruby takes out a tissue and a photo falls out of her bag. Jefferson sees Basil Blake. Ruby says it is not hers. On the back: "To my little Ruby King. Only you." Ruby, cornered, ends up "remembering": that fellow comes sometimes, he has danced with her, works at the cinema, he is a dreadful fool, he must have slipped the photo into her bag when she was not looking; there are always stupid boys. Jefferson tears up the photo. The butler does not believe he swallowed the story: he was unbearable, furious with his agent; then things calmed down, but since then he watched Ruby. Henry asks whether he saw the photo: no, he only heard from afar. A secret lover? With Jefferson's health, that could have killed him.

At the police station they take samples and Blake leaves. The police send the threads to the laboratory. Jane and Henry arrive: Jane has to be at the interviews with the schoolgirls.

Jane asks Henry whether he has already told the inspector about the dress. Henry: Ruby King's. Jane: yes. The common idea is that she changed to meet a man. Henry: that is the general impression, Slack's. Jane: it was not like that. If Ruby was going to a date of that kind, she would have put on her *best* dress, not the white one in which she was found. Anyone would. There lies the key — Discerning Inconsistencies: a secret date calls for vanity; the library dress is not one for impressing — Deductive Reasoning: if the motive were a lover, the outfit does not fit; therefore the change of clothes serves *another* plan — Insight: the "wrong" dress is not a fashion detail, it is the loose stitch in the staging.

The interviews go on. Jane does not say a word; she looks at each girl — Observation: she lets the teacher ask the questions while she reads exits, not answers. When they finish, the teacher says that that is all of them. Jane wants Florence Small: didn't you see how she calmed down as soon as she left the room? — Emotional Perception: the relief on crossing the door is the signal; the one who "has gotten through the ordeal" is the one who was hiding something. They send for her.

At Blake's house the blonde greets him and hugs him: the storm seems to have passed. The relationship is closer than it appears.

Jane interviews Florence. She asks whether she has told everything. Florence, nervous, does not answer. Jane says she knows how she feels, that she should be brave and tell the truth; if she refuses, the matter is serious, she could go to jail. Florence does not look at her. Jane asks her not to lie: Pamela was not going to the performance, she was going to something to do with the cinema. Florence cannot sustain the lie: Jane's aura bends her. Yes, that was it. She was worried,

she barely eats, she promised Pamela not to tell anyone — Aura: the pressure is presence, not shouting — Persuasion: the mention of jail is a moral push, not a real charge — Affective ToM: reads the conflict —she knows, she promised, she is breaking down— and speaks to that guilt, not to the case file — Insight: names the cinema *before* Florence lets it out. The cleanest explanation is that Blake's studio in Daimus was already on the board; if she was not seen arriving at "cinema" by that route, the leap falls short of a source.

In Melchett's office, Henry summarizes the butler's account and says that the clearest thing is that Blake was in the photo. Melchett is fed up: Blake again, he lied, threads in the car. Henry wants to talk about the dress. Melchett smells Marple and listens. Henry repeats: the dress is the key. — Information Control: Jane does not enter the office; she uses Henry as a channel to get the piece of information into the official frame.

Jane asks Florence to calm down and tell about Pamela. They were going to the bus for the performance. Pamela is keeping a secret: while shopping she met a man, it is not what Florence thinks, it is not a romance. They would give her a film test. He was looking for a certain type of girl. If there was a contract, her parents would call a lawyer. She would not go alone: a woman who knows the trade would go with her. Jane asks where they would meet: at her hotel, Florence does not know which. The test? In a small studio in Daimus. — Abductive Reasoning: hotel + woman who "knows the trade" + studio in Daimus fits the lure, not a boyfriend. Florence regrets having left her alone.

Slack returns from the laboratory: the threads from Ruby's dress are identical to those from Blake's car. The professionals have solved the case. And the second murder? A matter of time; this morning conclusive evidence, they will arrest Blake, he will confess to the second. Melchett would not be so sure: Blake was a conscientious objector, enlisted in firefighting, medal for valor. He does not look like someone who kills in cold blood… but the evidence also speaks.
Jane arrives at Blake's house and knocks. The platinum blonde opens, smoking. Jane asks to come in; the blonde says of course. She offers her a chair; Jane says no and in the end sits down. The blonde reels off the litany: church restoration, raffle for the poor, bishops' campaign, Boy Scouts, unwed mothers? Don't answer. Organize tours for gossips and charge admission. She is provocative, like a conceited teenager. Jane says that she only comes to give a piece of advice for hard times: that she should stop passing herself off as single in the village. She will soon need the neighbors, and in these places there is prejudice against couples who live together. The game is up. The blonde has found it amusing to say she is single while being married to Blake; that kept gossips away. How did she know? Jane: easy, by the way they scold each other. They argue like people bound by more than an affair — Discerning Personality: the mold is not "cinema lover", it is a married couple who fight at home — Analogical Thinking: in St. Mary Mead, that domestic row is not a one-night fling,. (the *result* is exact. The channel is the problem. The only serious quarrel was seen by Melchett in chapter 1; Jane was not there, and Melchett did not tell her about it: that afternoon they both went to the Majestic. The most generous reading is village gossip or a spat seen from afar. Even so, from "they quarrel" to "secretly married and hiding it" is a big leap.)

The blonde says it is incredible, that perhaps Jane went to the registry office. She did not. But those words make her click — Insight: the registry as a *method* lights up for her: if a marriage is hidden, it is verified on paper. She did not use it here; she saves it for later The blonde asks what she needs the help for. Jane stands up: she is sure that shortly they will arrest her husband for murder. The blonde shouts that he did not do it. Jane: she knows, she should not worry; that does not matter now. She is glad to have told her before the officers arrive — Prediction: nails the

arrest down to minutes, not in the abstract — Emotional Facilitation: warns the woman so that she does not find out from the police — Short Term Planning**: she comes *before* Slack, on purpose.



Jane: Blake should not have gotten rid of that rug. What did he do with it? Blake comes in: he burned it. Jane was already crouched at the fireplace, among the ashes. He did not clean properly. She shows a fiber. And the car, how well did he clean it? — Observation: finds the remnant the laboratory is looking for, in the precise place: the fireplace, not the yard — Information Gathering: enters, crouches, takes out the evidence — Anticipation: takes the burning and the washing of the car for granted *before* he confirms it. Blake asks what she knows. Jane: she would like to know more. She looked where it mattered: under the new rug, in the hearth. Blake sees that lying is no use and tells all.

They were in the middle of an argument; he came back early from the studio, drunk. He lay down. He found the corpse. He thought it was a bed “present”; on touching her, cold. Panic. He only wanted to get her out. The body was on the rug; he took it that way, did not wrap it. He drove without knowing where. He saw Arthur with the flat tire. Suddenly, the Bantry house: he forced the library, left the body, left. A cruel joke on a cretin. Jane: very unpleasant. Blake: he knows. Jane: but you did not know who it was. Blake: he barely knew Ruby, the face did not look familiar to him. Jane: yes, yes — Insight: the “yes, yes” is not politeness. It fits with what she already suspected: Blake moved a body that he *did not recognize*, he did not carry out Ruby’s plan. The wife asks what they are doing. Jane: a good lawyer. The police can be heard. The prediction comes true.

Why this feat is enormous (even under the most generous reading)

What Jane *demonstrates* on screen, not what Blake fills in afterwards:

1. Secret marriage.
2. Imminent arrest.
3. Blake is not the murderer.
4. He burned the rug and did not finish the job.
5. The fiber is in *that* fireplace.
6. The car was washed badly.
7. The face of the corpse was not familiar to him.

The police get to Blake through the laboratory, the porter, the threads, the lie about the Majestic. Jane gets there **first**, with less than half of that, and reads the night to him as if she had seen it.

Generous reading, point by point:

- Blake on the board: yes, she had had him since chapter 1 (parties, blonde, village). Melchett went to that house because of her. That is not magic.
- He is not the murderer: it does fit with "careful plan + something went wrong" and with nails/dress: the body in the library does not play Ruby's part for someone who knew her.
- Destruction of evidence: a man in panic who *moved* a corpse burns and washes. It is the profile of someone guilty of transporting, not of a strangler.
- Marriage gossip: possible.
- Registry click: possible, and productive afterwards.

Even so, the ceiling breaks here:

- Identifying **goat-hair rug** by eye, in chapter 1, without the laboratory that Slack did need.
- Knowing **where** the remainder ended up (hearth, not garden) and getting there crouched **before** Blake comes in.
- Knowing the **car** in the same sentence.
- Pinning down the **minute** of the arrest.
- Reconstructing the arc (drunk, joke on Arthur, flat tire, library, unfamiliar face) so that Blake only has to nod.

That is not a detective who is two steps ahead of the report. It is closing an entire night —motives, panic, route, joke, failed cleanup— with one fiber and a human type. The most generous reading leaves it at **extreme profiling + luck from an unshown channel**.

1. Arriving *before* the police

She goes to that house on purpose, warns the woman and plants herself at the fireplace while Slack is still occupied with threads and laboratory.

- **Short Term Planning:** chooses the moment: before the arrest, not after.

- **Prioritization:** leaves the station/interviews and goes to the only place where Blake can still be spoken to while free.
- **Anticipation:** takes it for granted that *this afternoon* he will be arrested.
- **Prediction:** "shortly her husband will be charged" comes true in the same scene.

2. The façade of the harmless visitor

She enters as a village gossip. The blonde treats her to raffles, bishops, Boy Scouts. Jane sits down all the same.

- **Acting Skill:** she does not arrive as a detective; she arrives as an old woman who "gives some advice".
- **Concealment:** hides that she already brings the arrest, the fiber and the thesis of innocence.
- **Social Skills:** does not fight the blonde's tone; she uses it to stay inside.

3. "Stop pretending to be single"

She tells them that they are married, that the singleness act no longer serves, that the village is prejudiced and that they are going to need neighbors.

- **Discerning Personality:** reads the bond as a marriage, not an affair.
- **Analogical Thinking:** village mold: that is how married people argue, not lovers.
- **Social Cognition:** knows what gossip destroys and what gossip, in an arrest, *saves* (married woman vs lover).
- **Emotional Facilitation:** the advice is for *her*, for the blow that is coming.
- **weak mechanism:** the only serious quarrel was seen by Melchett, not by Jane. The *what* is exact; the *how she knew* is not on screen. For that reason this layer is high in result and murky in source.

4. The registry office click

The blonde, joking: "did you go to the registry?" Jane did not. But the method lights up for her.

- **Insight:** "hidden marriages are proven on paper".
- **Strategy Building:** she does not spend it here; she saves the tool (later Mark/Josie).
- **Knowledge Application:** knows that a legal channel exists, not just gossip.

5. "He did not kill. I know it."

The blonde shouts that Blake did not do it. Jane asserts it *before* the confession.

- **Insight:** Blake fits as the one who *moved* the body, not as the one who designed Ruby.
- **Abductive Reasoning:** careful plan + dress/nails + body in *that* library → the murderer is not the village drunk who leaves the corpse as a joke.

- **Intention Reading:** distinguishes panic from premeditation.

6. Rug, fireplace, fiber, car

She asks what he did with the rug. Blake: he burned it. Jane is *already* in the ashes, takes out a fiber, asks how he cleaned the car.

- **Observation:** sees what remains.
- **VSI:** treats the hair as a spatial object (where it should have ended up if they burned it badly).
- **Anticipation:** takes it for granted that it was burned *and* washed.
- **Psychological Insight:** profile of someone guilty of transporting: destroys evidence, does not flee the country.
- **Information Gathering:** does not wait for the laboratory; extracts the sample.
- **Deductive Reasoning:** if there was a goat rug under the body and Blake is the Bantry–body bridge, the fiber has to be *here*.
- **White / unrealistic ceiling:** Slack needed the lab to call that fiber a "rug". Jane, in ch. 1, in poor light, would already have used it as if it were an expert report. That is what inflates the feat: same object, without the instrument.

7. Where to look (hearth, not yard)

She does not rummage in the garden. Fireplace. Under the new rug.

- **Situational Awareness:** one house, one night, one drunk man: it is burned *inside*.
- **Systematic Thinking:** remainder → fire → hearth → what did not burn.
- **Field Navigation:** enters and goes to the useful spot, not to the spectacle of Malcolm's bonfire.

8. The confession (what she provokes vs what he fills in)

Blake blurts out: drunk, corpse in the bed, thought it was a "present", cold, panic, body on the rug, car, Arthur and the tire, library as a joke, did not recognize the face.

What Jane **does** to draw it out:

- **Aura:** with the fiber in her hand, lying no longer works.
- **Persuasion:** she does not threaten him; she closes off his escape.
- **Information Control:** "I would like to know more" = she does not unload her whole thesis, she lets him talk.

What Jane **already took for granted** (the "yes, yes" when she says he did not know who it was):

- **Insight:** that face was not Ruby for someone who had seen her dance.
- **Abductive Reasoning:** the joke on Bantry explains *why that library* and not a hedge. That was the "something does not add up" of chapter 1.

What **he** contributes and she did not verbalize beforehand (drunkenness, sexual idea, exact route): do not record it as a line-by-line prediction. Record it as a *frame* that he can only fill in because she had already cornered the kind of night it was.

9. Closing: lawyer + police at the door

- **Relationship Management:** protects two innocents of transporting, does not use them as scapegoats.
- **Contingencies:** the lawyer is the next legal step, not the end of the case.
- **Constancy:** what was announced arrives.

The police take Blake away. Jane goes to see Dolly and drops the news: Basil Blake has just been charged with Ruby King's murder. Innocent? Yes. He did not kill her. But he was the one who put the corpse in the library. Like Tommy Bond with the frog: he did not like the teacher, he put it in the clock and it jumped in her face. The story that Jane told when Turner was at the Bantrys' house — Analogical Thinking: Blake = the boy; the library = the clock; Arthur = the figure to be humiliated. The cruel joke already had a mold in St. Mary Mead. — Concealment: that afternoon, in front of Turner, it sounded like a scatterbrained old woman. It was not filler: it was the kind of act that Jane was already looking for — Insight: she does not say "I knew it on day one by magic". She states the *type* of night it was: a drunk's prank, not a strangler's plan. Arthur asks why on earth he left it there. Jane: for Blake it was a joke, and he was drunk. Arthur does not want to swallow it: he paid for the blame. Dolly asks where Jane is going. Jane: the answer is in London; if she hurries, the ten o'clock train — Short Term Planning: Blake's arrest does not close the case; it opens the window to go after hard proof — Insight: gossip and the fiber are no longer enough; paper is needed.)

Jane goes to London. At the Majestic, Mark drinks with Hugo. Starr appears; Hugo withdraws uncomfortably. Mark harasses him: Adelaide is a Jefferson, and Jeffersons do not marry tennis players. Turner and Mark exchange a look. Jane arrives from London with Melchett and Henry. They go to the butler: Jefferson is already expecting them.

At the police station they intercept Slack, who was leaving. With Melchett's permission, Jane hands him the proof: she has just returned from the London registry office. She thought it might perhaps be useful to him — Information Gathering**: she does not send a message; she goes herself, to the right archive — Knowledge Application**: knows which document kills a façade of singleness/inheritance — Contrasting: here the contrast with the "sourceless" feats is seen.

When the case demands proof, she uses the verifiable channel: train, registry, paper in Slack's hand — Strategy Building: the proof is not for arguing with Slack, it is for setting up the next move.)

Melchett explains that, at their request, Jefferson has informed Mark and Adelaide: since Ruby has died, the 100,000 pounds will go to a fund —a residence for young dancers in London— and tomorrow the lawyer will set the conditions. Now something more must be done. The plan begins — Setting Traps: they move the money that was the motive. Whoever killed for that fortune has to act again — Information Control: Jane does not publish the murderer's name; she changes the board so that the murderer gives himself away — Prediction: if the original plan "went wrong", this announcement forces the third blow that she had already foretold — Influence Building: Jefferson and Melchett carry out *their* design; Slack receives the paper because without police there is no legal trap.

Jefferson takes his medication. The butler withdraws. A policeman comes in, turns off the lights, leaves the window open with the curtains drawn and gives a weapon to Jefferson. He sits down and waits. At reception Mark cancels breakfast: he is going to town; if anyone asks, they should call his flat, he will be lunching tomorrow. Jane, in her room, plays solitaire and looks at the time — Anticipation: she is not "relaxed"; she is timing the blow that she herself said would come. Someone prepares a syringe with poison. At midnight Jane starts another game — Cognitive Discipline: the solitaire is the same old role: hands busy, internal clock. The orchestra leaves. A rope is thrown to Jefferson's window. The one in the chair is Slack. The figure comes in, takes out the syringe. Jefferson shouts. Caught: Josie Turner, Mark's wife.

At the Bantrys' house they ask Jane to explain. She apologizes: unorthodox methods, almost amateurish. Dolly orders silence.

Jane: the 100,000 pounds would not leave her head; they were the key. Adelaide and Mark had alibis. Until Dinah Blake mentioned the registry office. Married, of course. She went to London: Mark was secretly married to Josie Turner, to be kept quiet until Jefferson died —and they took that to be soon — Abductive Reasoning: the motive was not a loose hatred of Ruby; it was the inheritance that Ruby was going to eat up — Knowledge Application: Dinah's click is not magic; it is knowing which paper kills a façade — Information Gathering**: ten o'clock train, archive, document to Slack.

The nails. Ruby had left hers very short. The corpse in the library had them *bitten*. Too strange. Then she became convinced: that body was not Ruby King, it was Pamela. The false producer was Mark. Behind him, Josie — VSI: two images —the corpse from ch. 1 and the boy's clipping— are not the same hand — `Discerning Inconsistencies: dancer's nail ≠ schoolgirl's bitten nail` — Deductive Reasoning: if the body is Pamela, Ruby remained alive at the dance; that is why the bridge game is a golden alibi.

Since she saw Turner she struck her as a skilled woman, capable of imagining something like this — Discerning Personality**: at the Bantrys' house she already typed her: cold toward the "cousin", skilled, not a mourner. ("skilled and capable" does come from that first impression. Reconstructing *the whole* double crime from that glance alone, no. The type comes first; the blueprint afterwards, with nails, Florence, registry and the 100,000.)

The plan, she says, was studied and cruel. Mark was social climbing and money. Ruby, with the adoption, threatened him. Josie orchestrates the double murder and the swapping of bodies. She chooses Blake to pin the dead body on: she puts the photo in Ruby's bag, she speaks of the "fool from the cinema", she accompanies Pamela to the fake test. She dyes her hair, paints her nails, puts Ruby's dress on her, drugs her. Mark takes her to Blake's house after ten, kills her, comes back: at the time of the coroner's window he is at the bridge game watching the *real* Ruby dance. Josie drugs Ruby (headache, sleep), takes her up to rest, changes and takes her place on stage; then strangles her asleep. Later, Pamela's uniform, stolen car, quarry, fire — Holistic Thinking: she does not add up loose clues; she assembles a single machine: two bodies, one alibi, one scapegoat — Psychological Insight: she chooses Blake because he is the fool from the cinema, the drunk, the one who *could* move a corpse as a joke.) — Intention Reading: Florence said "a woman who knows the trade"; Jane names Josie, not an unknown woman.

Henry asks about Mozart. Jane: *The Marriage of Figaro*, Susanna's aria. Susanna was dressed as the countess, but it was not her dress. That is all. Dolly: all this for some fingernails and Mozart? Jane: yes. — Analogical Thinking: opera = Pamela dressed as Ruby. The stimulus that would not leave her head was the *change of identity through clothing — Musical Intelligence: recognizes the piece and the *meaning* of the scene, not just the humming.

How the reconstruction holds up (with what she did touch)

She did not have the laboratory, the porter, the car threads or the full coroner's report. She had, broadly speaking:

1. Turner at the Bantrys' (behavior, not a cousin's grief).
2. The corpse: young, dubious dress, bitten nails, "seems unreal", fiber.
3. The clipping of Ruby's nail, the night she "disappeared", snagged on Josie's shawl.
4. Florence: film test, experienced woman, studio in Daimus.
5. `White dress ≠ date dress.`
6. The 100,000 and Mark/Adelaide's alibis.
7. The registry click → Mark–Josie marriage.
8. Blake: drunk bridge, not the mastermind.

With that the skeleton *does* come together: false body, Ruby alive at the dance, woman of the trade = Josie, motive = money/hidden marriage, Blake = scenery. What Jane *verbalizes* in the drawing room (syringe, quarry, who strangles whom minute by minute) is the full version. Part of it is clean inference; part of it is the detective who, already knowing the who, goes over the how with a certainty the police do not allow themselves.

The third blow: information control, not total tactical omniscience

Jane said there would be a third murder. She did not tell Dolly ("you are indiscreet"). She did not dismantle Blake in public. She let Slack arrest him — Information Control: if Dolly talks, Turner hears and does not bite — Predictive ToM: models Dolly and Turner at the same time — Setting Traps: the fund of the 100,000 that Jefferson announces *at their request* is the bait: the money

slips away, Jefferson has to be killed now — Contingencies: Blake in custody = Turner believes herself safe.

The series puts the **design** of the window, the weapon and Slack on Melchett. Jane does not run the operation with a whistle. She contributes: identity, motive, prediction of the third blow, the registry proof and the money bait. Credit **shared**. Saying that she "did not defend Blake **so that** Turner would kill" is coherent and [WITH RESERVATIONS]: it fits with not telling Dolly and with "there are still dark aspects"; there is no line from Jane of the type "let them arrest him so that Josie falls".

What is high and what is too perfect

Defensible and high: nails → it is not Ruby; Mozart → borrowed dress; registry → Mark/Josie; 100,000 → motive; Florence → film woman; Blake → scapegoat; third murder → bait.

Too smooth if taken literally: that **on seeing** Turner the first time the entire double crime was already in her head; that the fiber in ch. 1 was already "Blake's rug" without a lab; every minute of the night (who drugs, who strangles, at what time Mark returns). That is reconstructing the script with a quarter of the pieces. The Marple method reaches the *who* and the *why* with room to spare. The **second-by-second blueprint** is the character's narrative ceiling, not a channel that the series has shown you in full.

1. Theory of Mind — here is the cleanest leap

The third murder is not a vague hunch ("something will happen"). Jane models Josie in situation:

- What she wants (the money / Mark / for Jefferson to die in time).
- What she believes now (Blake has already taken the fall for the body).
- What she will do if the board changes (if the 100,000 go to a fund, she *has* to kill Jefferson now).
- What she will not do if she finds out too much (if Dolly talks, Josie does not bite).

That is high-level Predictive ToM: not "Turner is bad", but *under exactly which beliefs Turner acts*.

Also:

- Intention Reading: distinguishes brain (Josie) from hand (Mark) from scapegoat (Blake) from drunk bridge.
- Cognitive ToM: "Blake did not know who she was" = models **what information he had**, not just what he did.

- Affective ToM / Emotional Perception: Turner's anger in the library, without a clear signal, is **not ruled out**. It is the same muscle, taken to the ceiling: Jane extracts a state that the rest do not see. In an honest ranking it stands as [UNREALISTIC] in mechanism and **valid for ceiling**. It says that her EP is not Navarro-on-microexpressions; it is "I read what that person is keeping to herself even if she does not give it away". That **raises the ceiling of EP/ToM**, it does not cancel it.

The third crime, moreover, is almost **second-order ToM**: Jane knows that Josie believes that Jane is a harmless old woman and that the police swallowed Blake. She operates on *what Josie believes others believe*. That is no longer drawing-room empathy. It is operational ToM.

2. Reasoning — the skeleton of the case

The reconstruction is **not only ToM**. The backbone is reasoning:

- Abductive: the hypothesis that best covers the strange ("unreal" body, dress, nails, library of *those* Bantrys).
- Deductive: if bitten nails ≠ Ruby's nails clipped that night → the body is not Ruby → Ruby was alive at the dance → the bridge game is the alibi.
- Holistic / Systematic: a single machine: two dead girls, a change of clothes, a scapegoat, a 100,000 motive.
- Analogical: frog in the clock, Harbottle, builder, *Figaro* (Susanna in the countess's dress).

This **raises the ceiling of FRI / fluid reasoning** of the character: she reaches the who and the why with a quarter of the official pieces. The "minute-by-minute blueprint" (who drugs, who strangles, the quarry) is the same engine carried over into narrative filler: **it is still reasoning**, only that not all the premises are on screen anymore. It counts as ceiling, not as laboratory.

3. Thinking

It is not the same drawer as "2+2 = false body".

- Non-linear / Associative: Mozart that will not go away + white dress + nails. Nobody else links opera with forensics.
- Critical: throws out Slack's hypothesis (crime of passion, improvised dump) when it is the most "plausible".
- Decompositional: breaks the crime into pieces (identity of the body / alibi / scapegoat / mastermind / motive).
- Convergent: in the end converges on *one* author: Josie.

That raises **thinking**, not just "detective IQ". Marple does not win by having more data. She wins by *which kind of data counts* (a fingernail, an aria, a registry).

4. Insight / Foresight — the "click" and tomorrow

- Insight: "the dress is the key", "it is not Ruby", "don't make a fool of Jefferson", "there is another story" (Starr/Adelaide).
- Anticipation / Prediction: third murder; Blake's arrest; temperamental Jefferson; the village kills Arthur socially.
- Preclusion (attempt): she does not prevent the third blow; she **channels** it so that it occurs where there is an armed witness.

The ceiling of Foresight rises because she does not predict the weather: she predicts **the next move of a specific mind** if one piece is changed (the money).

5. Strategy — it is not "just thinking"

If she only reasoned, she would have told Slack the name on Tuesday and that would be that. She does not.

- She does not tell Dolly (indiscreet).
- She lets Blake fall ([WITH RESERVATIONS], but it is part of the character: she does not dismantle the scapegoat in time).
- Registry in London = hard proof when the hunch is no longer enough.
- Bait: the 100,000 leave Mark/Josie's pocket.
- Credit for the operation (window, Slack, weapon) **shared with Melchett**. Jane sets the conditions and the bait; Melchett sets the apparatus.

That **raises Strategy Building, Information Control, Setting Traps, Short Term Planning**. The strategic ceiling is not Cannae. It is: *creating the mental conditions* for the murderer to give herself away. Fewer troops, more applied ToM.

6. Deception — the method that makes everything else possible

The scatterbrained old woman is not decoration:

- Turner does not see her as a threat (frog, Mozart, solitaire).
- Slack underestimates her until Melchett stops him.
- "I don't know how, but it is important" with the schoolgirl.

Without Concealment / Acting, the ToM of the third crime does not work: Josie does not attack if she believes the old woman already has her. The deception **raises the ceiling** because it is not a trick: it is the condition of the trap.

Document made by Yashizu