Contents

1	To Get Us Started	9
2	Chandler's Children or Latter-Day Heirs of a Mythical Tradition: The American Detective since Chandler and Hammett	23
3	Spencer's Specificities or The Universe of Hawk, Susan, Quirk and the Others	57
4	 Themes 4.1 General Remarks 4.2 Stories and Intrigues: <i>tema e variazioni</i> 4.3 Fundamental Notions 4.3.1 Autonomy / Autarky 4.3.2 How to Act or Fixing Things 4.3.3 Doing Only What Can Be Done 4.3.4 Somebody Has to Take the Fall for It 4.3.5 Life's a Fight, and Sometimes You Gotta Kill 	97 97 100 114 114 118 120 122 123
5	The Novel as Dramatic Art: Conventions, Patterns, Innovations	129
6	Motives and Morality	155
7	Comparing the "Spenser-" and the "Non-Spenser-Novels"	181
8	 The Players of Parker's Universe 8.1 Spenser 8.2 Hawk 8.3 Susan 8.4 Quirk, Belson, Farrell, Healy, Lundquist, Samuelson, Corsetti 8.5 Joe Broz, Jerry Costigan, Marty Anaheim, Tony Marcus, Gino Fish and Rugar 	199 199 202 210 211 211
9	 Just a Little More Detailing 9.1 Material Culture and Its Significant Details: Automobiles (and How to Park Them) and Eating and Drinking as Examples 9.2 "High Culture:" the Example of Academia 9.3 Excursus: Films, Actors/Actresses 	219 219 227 232
10	Parker on Hammett, Chandler and MacDonald	235
11	Parker's Boston, Spenser's Boston or Realism and Its Deviations	245
12	To Come to an End: A "Literaturescape"—Harsh Realities and the Fictitious Universe or The Dialectics of Naturalism/Realism and the Ideal(s)	253