

BIBLIOGRAPHY

- Abadinsky, Howard. 1990. *Organized Crime*, 3rd ed. Chicago: Nelson-Hall.
- Adorno, Theodor. 1941. On Popular Music. *Studies in Philosophy and Social Sciences* 9: 17–8.
- Amis, Kingsley. 1965. *The James Bond Dossier*. London: Cape.
- Anderson, Richard L. 1990a. Popular Art and Aesthetic Theory: Why the Muse Is Unembarrassed. *Journal of Aesthetic Education* 24: 33–46.
- Anderson, Richard L. 1990b. *Calliope's Sisters: A Comparative Study of Philosophies of Art*. Englewood Cliffs, NJ: Prentice Hall.
- Arendt, Hannah. 1971. Society and Culture. In Rosenberg, Bernard, and David Manning White, eds. *Mass Culture Revisited*. New York: Van Nostrand Reinhold. 93–101.
- Armstrong, Nancy. 1987. *Desire and Domestic Fiction: A Political History of the Novel*. Oxford: Oxford UP.
- Ashley, Mike. 2002. *The Mammoth Encyclopedia of Modern Crime Fiction*. New York: Carroll & Graf.
- Associated Press. 2001. Book Sales Edge up in US Market. *Edmonton Journal* 3 June: C6.
- Associated Press. 2001. Stephen King's E-Novella Not Enough to Keep Mighty Words Solvent. *Edmonton Journal* 14 December: E1.
- Athanasourelis, John Paul. 2012. *Raymond Chandler's Philip Marlowe: The Hard-Boiled Detective Transformed*. Jefferson, NC: MacFarland and Co.
- Aubry, Timothy. 2011. *Reading as Therapy: What Contemporary Fiction Does for Middle-Class Americans*. Iowa City: University of Iowa Press.
- Auden, W.H. 1948. The Guilty Vicarage. *Harper's Magazine* May: 406–12.

- Australasian Council of Women and Policing Inc. 2002. 2002 Women and Policing Globally. <http://www.aic.gov.au/events/aic%20upcoming%20events/2002/policewomen3.htm>.
- Avital, Tsion. 2003. *Art Versus Nonart: Art Out of Mind*. Cambridge: Cambridge University Press.
- Babener, Liahna K. 1995. Raymond Chandler's City of Lies. In *Los Angeles in Fiction*, ed. David Fine, 127–49. Albuquerque: University of New Mexico Press.
- Bacall, Lauren. 2006. *By Myself and Then Some*. New York: Harper.
- Baker, Donald G. 1982. From Apartheid to Invisibility: Black Americans in Popular Fiction, 1900–60. *Midwest Quarterly* 13: 365–85.
- Balzer, David. 2014. *Curatorism: How Curating Took Over the Art World and Everything Else*. Toronto: Coach House Books.
- Banzhaf, John. 2003. Excerpts from Successful Student Project: Make Agnew Pay, UPI [1/6/83]. 2 Feb. <http://banzhaf.net/docs/agnew>.
- Barnes, Brooks. 2010. Hollywood Moves away from Middlebrow. *The New York Times*. 27 December. http://www.nytimes.com/2010/12/27/business/media/27movies.html?_r=0.
- Barsch, Achim. 1997. Young People Reading Popular/Commercial Fiction. In Steven Tötösy de Zepetnek and Irene Sywenky, ed. *Systemic and Empirical Approach to Literature and Culture as Theory and Application*. Edmonton and Siegen: University of Alberta ricl-ccs and Siegen University. 371–83.
- Bauer, Raymond A. 1964. The Communicator and His Audience. In *People, Society and Mass Communications*, ed. Lewis A. Dexter and David M. White, 125–40. New York: Free Press.
- BBC News. 2007. Grisham Collects Lifetime Honour. 28 March. <http://news.bbc.co.uk/2/hi/entertainment/6503689.stm>.
- BBC News. 2013. Huge Survey Reveals Seven Social Classes UK. 3 April. <http://www.bbc.co.uk/news/uk-22007058>.
- BBC News. 2014. US Author John Grisham 'Sorry' for Child Porn Comments. 16 October. <http://www.bbc.com/news/world-us-canada-29654291>.
- Beacon, Richard L. 2003. Let's Supersize It. *Time*, 9 June: 49–50.
- Beekman, E.M. 1973. Raymond Chandler and an American Genre. *Massachusetts Review* 14: 149–73.
- Bell, Clive. 2011. *Art*. CreateSpace. (Orig. 1913).
- Bennett, Tony, ed. 1983. The Bond Phenomenon: Theorising a Popular Hero. *Southern Review* 16 July: 195–225.
- Bennett, Tony. 1990. *Popular Fiction: Technology, Ideology, Production, Reading*. London: Routledge.
- Bercovitch, Sacvan, ed. 2002. *The Cambridge History of American Literature. Volume Six: Prose Writing, 1910–1950*. Cambridge: Cambridge UP.

- Berelson, Bernard. 1951. Who Reads What Books and Why? *Saturday Review of Literature*, 12 May: 7–8, 30–1.
- Berger, Arthur Asa. 1992. *Popular Culture Genres*. Newbury Park, CA: Sage.
- Biden, Joseph R. 1993. Combating Violence in America. Speech to the Rotary Club, Wilmington, Delaware 16 December. Printed in *Vital Speeches of the Day*, 1994.
- Birch, M.J. 1987. The Popular Fiction Industry: Market, Formula, Ideology. *Journal of Popular Culture* 21: 79–102.
- Blaha, F. G. 1996. Dashiell Hammett. *Beacham's Encyclopedia of Popular Fiction, Vol. V*. Ed. Kirk H. Beetz. Osprey, FL: Beacham's Publishing. 800–04.
- Bleikasten, Andre. 1985. Terror and Nausea: Bodies in *Sanctuary*. *The Faulkner Journal* 1: 17–29.
- Bloom, Allan. 1987. *The Closing of the American Mind*. New York: Simon and Schuster.
- Bloom, Clive. 1996. *Cult Fiction: Popular Reading and Pulp Theory*. New York: St Martin's.
- Bloom, Clive. 2002. *Bestsellers: Popular Fiction Since 1900*. Basingstoke: Palgrave.
- Bloom, Harold. 2000. Can 35 Million Book Buyers be Wrong? Yes. *The Wall Street Journal* 11 July: A26.
- Bloom, Harold. 2000. *How to Read and Why?* New York: Scribner.
- Blotner, Joseph. 1964. *William Faulkner's Library: A Catalog*. Charlottesville: University Press of Virginia.
- Blotner, Joseph. 1991. *Faulkner: A Biography*. New York: Vintage.
- Blotner, Joseph. 1993. Editor's Note. In Faulkner, William. *Sanctuary (The Corrected Text)*. New York: Vintage.
- Blotner, William. 1977. *Selected Letters of William Faulkner*. New York: Random.
- Boas, George. 1940. The Mona Lisa in the History of Taste. *Journal of the History of Ideas Vol. I. 2*: 207–24.
- Bonn, Thomas L. 1989. *Heavy Traffic and High Culture: New American Library as Literary Gatekeeper in the Paperback Revolution*. Carbondale: Southern Illinois University Press.
- BookBrowse. 2000. An interview with Nelson DeMille. https://www.book-browse.com/author_interviews/full/index.cfm/author_number/228/nelson-demille.
- Booker, Christopher. 2004. *The Seven Basic Plots: Why We Tell Stories*. New York: Continuum.
- Bourdieu, Pierre. 1984. *Distinction: A Social Critique of the Judgment of Taste*. Cambridge: Harvard University Press.
- Bourdieu, Pierre. 1986. The Aristocracy of Culture. In *Media, Culture and Society: A Critical Reader*, ed. Richard E. Collins, James Curran, Nicholas Garnham, Paddy Scannell, Philip Schlesinger, and Colin Sparks, 225–54. Beverly Hills: Sage.

- Boyle, Thomas. 1988. *Black Swine in the Sewers of Hampstead: Beneath the Surface of Victorian Sensationalism*. New York: Viking.
- Brandt, Deborah. 2001. *Literacy in American Lives*. Cambridge: Cambridge University Press.
- Brantley, Ben. 2010. Hath Not a Year Highlights? Even This One?. *The New York Times* 16 December. <http://www.nytimes.com/2010/12/19/theater/19brantley.html>.
- Brantlinger, Patrick. 1983. *Bread and Circuses: Theories of Mass Culture as Social Decay*. Ithaca: Cornell University Press.
- Breu, Christopher. 2005. *Hard-Boiled Masculinities*. Minneapolis: University of Minnesota Press.
- Brewer, Gay. 1995. Raymond Chandler without His Knight: Contracting Worlds in *The Blue Dahlia* and *Playback*. *Literature and Film Quarterly* 23(4): 273–8.
- Briggs, Julia. 1977. *Night Visitors: The Rise and Fall of the English Ghost Story*. London: Faber.
- Brogan, D.W. 1954. The Problem of High Culture and Mass Culture. *Diogenes* 5: 1–13.
- Brooks, Cleanth. 1963a. Faulkner's *Sanctuary*: The Discovery of Evil. *Sewanee Review* 71: 1–24.
- Brooks, Cleanth. 1963b. *William Faulkner: The Yoknapatawpha Country*. Yale University Press: Princeton.
- Brooks, Cleanth. 1978. *William Faulkner: Toward Yoknapatawpha and Beyond*. Baton Rouge: Louisiana State University Press.
- Brooks, Van Wyck. 1915. Highbrow and Lowbrow. *The Forum* April: 481–492.
- Brown, Erica, and Mary Grover. 2011. *Middlebrow Literary Cultures: The Battle of the Brows, 1920–1960*. Basingstoke; New York: Palgrave Macmillan.
- Browne, Ray B. 1981. Up from Elitism: The Aesthetics of Popular Fiction. *Studies in American Fiction* 9: 217–31.
- Browne, Ray B. 1989. *Against Academia: The History of the Popular Culture Association/American Culture Association and the Popular Culture Movement, 1967–88*. Bowling Green: Popular Press.
- Browne, Ray B. 1994. *Eye on the Future: Popular Culture Scholarship into the Twenty-First Century*. Bowling Green: Popular Press.
- Brucoli, Matthew J. 1976. Raymond Chandler and Hollywood. In Raymond Chandler, *The Blue Dahlia*. Carbondale, IL: Southern Illinois University Press.
- Brucoli, Matthew J., and Richard Layman (eds.). 2002. *Hardboiled Mystery Writers: Raymond Chandler, Dashiell Hammett, Ross Macdonald*. New York: Carroll and Graf.
- Brucoli, Matthew J. 2002. *Some Sort of Epic Grandeur*. Columbia, SC: South Carolina University Press.

- Bunzel, Ruth. 1929. *The Pueblo Potter: A Study of Creative Imagination in Primitive Art*. New York: Columbia University Press.
- Calinescu, Matei. 1976. The Benevolent Monster: Reflections on 'Kitsch' as an Aesthetic Concept. *Clio* 6(Fall): 3–21.
- Camus, Albert. 1968. *Lyrical and Critical Essays*. New York: Knopf.
- Canfield, John Douglas (ed.). 1982. *Twentieth Century Interpretations of Sanctuary: A Collection of Critical Essays*. Englewood Cliffs: Prentice-Hall.
- Cantwell, Robert. 1958. Faulkner's Popeye. *Nation* 186: 140–1.
- Čapek, Karel. 1951a. Holmesiana, or About Detective Stories. In *Praise of Newspapers, and Other Essays on the Margin of Literature*, 101–122. London, G. Allen.
- Čapek, Karel. 1951b. Proletarian Art. In *Praise of Newspapers, and Other Essays on the Margin of Literature*, 123–32. London: G. Allen.
- Čapek, Karel. 1951c. In *Praise of Newspapers, and Other Essays on the Margin of Literature*. London: G. Allen.
- Čapek, Karel. 1994. In *Tales from Two Pockets*, ed. Norma Comrada. North Haven, CT: Catbird Press.
- Čapek, Karel. 2002. *Wayside Crosses*. In *English Cross Roads*. Trans. Norma Comrada. Highland Park: Catbird Press.
- Carey, John. 1990. Revolted by the Masses. *Times Literary Supplement*, 12–8 January: 34, 44–5.
- Carr, John C. 1983. *The Craft of Crime: Conversations with Crime Writers*. Boston: Houghton Mifflin.
- Carroll, Joseph. 2004. *Literary Darwinism: Evolution, Human Nature, and Literature*. New York: Routledge.
- Carroll, Joseph. 2011. *Reading Human Nature: Literary Darwinism in Theory and Practice*. New York: SUNY Press.
- Carroll, Noël. 1992a. Mass Art, High Art, and the Avant-Garde: A Response to David Novitz. *Philosophic Exchange* 23: 51–62.
- Carroll, Noël. 1992b. The Nature of Mass Art. *Philosophic Exchange* 23: 5–37.
- Cassuto, Leonard. 2008. *Hard-Boiled Sentimentality: The Secret History of American Crime Stories*. New York: Columbia University Press.
- Cawelti, John. 1970. *The Six-Gun Mystique*. Bowling Green: Popular Press.
- Cawelti, John. 1976. *Adventure, Mystery and Romance: Formula Stories as Art and Popular Culture*. Chicago: University of Chicago Press.
- Chabon, Michel. 2008. *Maps and Legends: Reading and Writing along the Borderlands*. San Francisco: McSweeney's Books.
- Chandler, Raymond, and Robert Parker. 1989. *Poodle Springs*. New York: Berkley Books.
- Chandler, Raymond. 1971. Raymond Chandler Introduces *The Simple Art of Murder*. In *The Midnight Raymond Chandler*. Boston: Houghton Mifflin.

- Chandler, Raymond. 1972. Introduction. In *Trouble Is My Business*. New York: Ballentine.
- Chandler, Raymond. 1985. *Raymond Chandler's Unknown Thriller: The Screenplay of Playback*. New York: Mysterious Press.
- Chandler, Raymond. 1995a. *Later Novels and Other Writings*. New York: Library of America.
- Chandler, Raymond. 1995b. *Stories and Early Novels*. New York: Library of America.
- Chandler, Raymond. 2000. In *The Raymond Chandler Papers: Selected Letters and Nonfiction, 1909–1959*, ed. Tom Honey and Frank MacShane. New York: Atlantic Monthly Press.
- CNN. 1999. Grisham Ranks as Top-Selling Author of Decade. 31 December. *CNN.com Book News*. <http://www.cnn.com/1999/books/news/12/31/1990.sellers/>
- Cohen, Philip. 1988. 'A Cheap Idea... Deliberately Conceived to Make Money': The Biographical Context of William Faulkner's Introduction to *Sanctuary*. *The Faulkner Journal* 3: 54–66.
- Collins, Carvel. 1951. A Note on *Sanctuary*. *Harvard Advocate* 135: 16.
- Collins, Jim. 2010. *Bring On the Books for Everybody: How Literary Culture Became Popular Culture*. Durham, NJ: Duke University Press.
- Cominsky, Paul, and Jennings Bryant. 1982. Factors Involved in Generating Suspense. *Human Communications Research* 9(Fall): 49–58.
- Conrad, Peter. 1978. The Private Dick as Dandy. *Times Literary Supplement*, 20 January: 60.
- Conroy, Mark. 2004. *Muse in the Machine: American Fiction and Mass Publicity*. Columbus: Ohio State University Press.
- Cox, Dianne Luce. 1986. A Measure of Innocence: *Sanctuary's* Temple Drake. *Mississippi Quarterly* 39: 301–24.
- Crawford, Robert. 2015. *Young Eliot: From St Louis to the Waste Land*. New York: Farrar, Straus, and Giroux.
- Creighton, Joanne. 1977. *William Faulkner's Craft of Revision: The Snopes Trilogy, the Unvanquished and Go Down Moses*. Detroit: Wayne State University Press.
- Dainotto, Roberto. 2015. *The Mafia: A Cultural History*. London: Reaktion.
- Dalziel, Margaret. 1957. *Popular Fiction 100 Years Ago: An Unexplored Tract of Literary History*. London: Cohen and West.
- Davidson, Cathy N. 1989. *Reading in America: Literature & Social History*. Baltimore: Johns Hopkins University Press.
- Davies, Stephen. 1991. *Definitions of Art*. Ithaca, NY: Cornell.
- Davis, Kenneth C. 1984. *Two-Bit Culture: The Paperbacking of America*. Boston: Houghton Mifflin.
- Davis, Lennard. 1983. *Factual Fictions: The Origins of the English Novel*. New York: Columbia University Press.

- Davis, Mike. 1999. *The Ecology of Fear: Los Angeles and the Imagination of Disaster*. New York: Vintage.
- Delamater, Jerome H., and Ruth Prigozy. 1998. *The Detective in American Fiction, Film and Television*. Westport, CT: Greenwood.
- DeMille, Nelson. 1990. *Gold Coast*. New York: Grand Central.
- DeMille, Nelson. 1997. *Plum Island*. New York: Warner.
- DeMille, Nelson. 2008. *The Gate House*. New York: Grand Central.
- DeMille, Nelson. 2012. *The Panther*. New York: Grand Central.
- Dennis, Everette E., Edward C. Pease, and Craig LaMay (eds.). 1997. *Publishing Books*. New Brunswick and London: Transaction Publishers.
- Deresiewicz, William. 2012. Upper Middle Brow: The Culture of the Creative Class. *The American Scholar*. <http://theamericanscholar.org/upper-middle-brow/#.UUkcp6Xavlo>.
- DeShong, Scott. 1995. Toward an Ethics of Reading Faulkner's *Sanctuary*. *Journal of Narrative Technique* 25: 238–57.
- Dessauer, John P. 1974. Some Hard Facts about the Economics of Publishing. *Publishers Weekly*, 5 August: 22–5.
- Dessauer, John P. 1999. *Book Publishing: The Basic Introduction. New Expanded Edition*. New York: Continuum.
- Dettmar, Kevin J.H., and Stephen Watt. 1999. *Marketing Modernism: Self-Promotion, Canonization, Rereading*. Ann Arbor: The University of Michigan Press.
- Dexter, Colin. 1999. *The Remorseful Day*. London: Pan
- Diamond, Jared. 2005. *Collapse: How Societies Choose to Fail or Succeed*. London: Penguin.
- Doherty, Thomas. 1988. Toward—and Away from—an Aesthetic of Popular Culture. *Journal of Aesthetic Education* 22(Winter): 31–43.
- Donaldson, Scot. 1978. *By Force of Will: The Life and Art of Ernest Hemingway*. New York: Viking.
- Donaldson, Scot. 2009. *Fitzgerald and Hemingway: Works and Days*. New York: Columbia University Press.
- Dorfles, Gillo. 1969. *Kitsch: The World of Bad Taste*. New York: Universe Books.
- Dorinson, Zahava K. 1977. Ross Macdonald: The Personal Paradigm and Popular Fiction. *Armchair Detective* 10(43–5): 87.
- Dostoevsky, Fyodor. 1979. *Polnoe sobranie sochinenia*, vol. 19. Leningrad: Nauka.
- Dove, George. 1974–75). The Complex Art of Raymond Chandler. *Armchair Detective* 8: 271–4.
- Dove, George. 1989. *Suspense in the Formula Story*. Bowling Green: Popular Press.
- Driscoll, Beth. 2014. *The New Literary Middlebrow*. New York: Palgrave Macmillan.

- Druce, Robert. 1982. An Appetite for Vulgarity: *Jaws* and the Blockbuster Complex: The 'Bestseller' Business. *Dutch Quarterly Review of Anglo-American Letters* 12: 236–43.
- Dubrow, Helen. 1982. *Genre*. London: Methuen.
- Dunbar-Odom, Donna. 2007. *Defying the Odds: Class and the Pursuit of Higher Literacy*. Albany: State University of New York Press.
- Dunleavy, Linda. 1996. *Sanctuary*, Sexual Difference, and the Problem of Rape. *Studies in American Fiction* 24: 171–91.
- Dunlop, M.H. 1991. *Practicing Textual Theory and Teaching Formula Fiction*. Urbana: Council of Teachers of English.
- Durham, Philip. 1963. *Down These Mean Streets a Man Must Go: Raymond Chandler's Knight*. Chapel Hill: University of North Carolina Press.
- Dutscher, Alan. 1954. The Book Business in America. *Contemporary Issues* 5 April–May: 38–58.
- Dutton, Denis. 2009. *The Art Instinct: Beauty, Pleasure, and Human Evolution*. New York: Bloomsbury.
- Dyer, Richard. 1990. Suspense, Surprise and Irony in 'The Gold Coast.' *The Boston Globe* 20 June: 49.
- Eco, Umberto. 1994. *Apocalypse Postponed*. Ed. Robert Lumley. Bloomington: Indiana University Press.
- Eisner, Will. 1991. *Comics and Sequential Art*. Tamarac, FL: Poorhouse Press.
- Eliot, T.S. 1949. *Notes Toward the Definition of Culture*. New York: Harcourt, Brace.
- Eliot, T.S. 1950. Religion and Literature. In *Selected Essays*, 300. New York: Harcourt. (Orig. 1936).
- Ellstrom, Karen Aubrey. 1988. Faulkner's Closing of the Doors in *Sanctuary*. *Notes on Mississippi Writers* 20: 63–73.
- Engel, Howard. 2001. *Crimes of Passion: An Unblinking Look at Murderous Love*. Toronto: Key Porter Books.
- English, James F., and John Frow. 2006. Literary Authorship and Celebrity Culture. In *A Concise Companion to Contemporary British Fiction*, ed. James F. English, 39–57. Oxford: Blackwell.
- Enron. 2003. Official Website. 6 Apr. <http://www.enron.com>.
- Escarpit, Robert. 1982. *Trends in Worldwide Book Development 1970–78*. New York: UNESCO.
- Ewen, Stuart. 1976. *Captains of Consciousness: Advertising and the Social Roots of the Consumer Culture*. New York: McGraw-Hill.
- Faulkner, William. 1932. *Introduction. Sanctuary*. New York: Modern Library.
- Faulkner, William. 1950. *A Requiem for a Nun*. New York: Random House.
- Faulkner, William. 1981. *Sanctuary: The Original Text*. Ed. Noel Polk. New York: Random.
- Faulkner, William. 1993. *Sanctuary (The Corrected Text)*. New York: Vintage.

- Fiedler, Leslie A. 1966. *Love and Death in the American Novel*. New York: Stein and Day.
- Fiedler, Leslie A. 1979. *The Inadvertent Epic: From Uncle Tom's Cabin to Roots*. Toronto: Canadian Broadcasting Corporation.
- Fiedler, Leslie A. 1982. *What Was Literature? Class Culture and Mass Society*. New York: Simon and Schuster.
- Fiedler, Leslie. 1990. Pop Goes the Faulkner. In Doreen Fowler and Ann J. Abadie, ed. *Quest of Sanctuary. Faulkner and Popular Culture*. Jackson: Mississippi University Press. 75–92.
- Fine, David (ed.). 1995. *Los Angeles in Fiction*. Albuquerque: U of New Mexico Press.
- Finn, Robin. 2009. In His Home, a Reflection of His Career as a Novelist. *The New York Times* 11 January: L11.
- Fiske, John. 1987. *Television Culture*. London: Methuen.
- Fitzgerald, F. Scott. 1995. *The Great Gatsby: The Authorized Text*. With notes and a preface by Matthew J. Bruccoli. New York: Scribner
- Flynn, James R. 2010. *The Torchlight List: Around the World in 200 Books*. New Zealand: Awa Press.
- Foreshaw, Barry. 2012. *Death in a Cold Climate: A Guide to Scandinavian Crime Fiction*. New York: Palgrave Macmillan.
- Forster, Gregory. 1996. Faulkner's Black Holes: Vision and Vomit in *Sanctuary*. *Mississippi Quarterly* 49: 537–62.
- Fowler, Alastair. 1982. *Kinds of Literature*. Cambridge, MA: Harvard University Press.
- Fowler, Christopher. 2013. Invisible Ink: No 160—Ronald Knox. *The Independent* 17 February. <http://www.independent.co.uk/arts-entertainment/books/features/invisible-ink-no-160--ronald-knox-8497999.html>.
- Frazier, David L. 1995. Gothicism in *Sanctuary*: The Black Pall and the Crap Table. In *Douze lectures de Sanctuaire*, ed. Andre Bleikasten and Nicole Moulinoux, 13–22. Rennes: Presses Universitaires de Rennes.
- Freeman, Judith. 2008. *The Long Embrace: Raymond Chandler and the Woman He Loved*. New York: Vintage.
- Friedman, Lawrence M. 2005. *A History of American Law*. New York: Touchstone.
- Frow, John. 1995. *Cultural Studies and Cultural Value*. Oxford: Clarendon Press.
- Frow, John. 2006. *Genre*. London, New York: Routledge.
- Fruscione, Joseph. 2012. *Faulkner and Hemingway: Biography of a Literary Rivalry*. Columbus: Ohio State University Press.
- Frye, Northrop. 1976. *The Secular Scripture: A Study of the Structure of Romance*. Cambridge: Harvard University Press.
- Fulcher, James. 1983. American Conspiracy: Formula in Popular Fiction. *Midwest Quarterly* 24: 152–64.

- Gans, Herbert J. 1974. *Popular Culture and High Culture: An Analysis and Evaluation of Taste*. New York: Basic Books.
- Gardiner, Dorothy, and Kathrine Sorley Walker, eds. 1997. *Raymond Chandler Speaking*. Berkeley: University of California Press. (Orig. 1962).
- Geherin, David. 1985. *The American Private Eye: The Image in Fiction*. New York: Ungar.
- Gelder, Ken. 2004. *Popular Fiction: The Logics and Practices of a Literary Field*. New York, London: Routledge.
- Glover, David. 1996. *Vampires, Mummies and Liberals: Bram Stoker and the Politics of Popular Fiction*. Durham, NC: Duke University Press.
- Grant, Percy Stickney. 1901. Are the Rich Responsible for New York's Vice and Crime? *Everybody's Magazine* 5(27): 555–60.
- Greenberg, Clement. 1969. *Art and Culture*. Boston: Beacon.
- Greenberg, Clement. 1986. In *Clement Greenberg: The Collected Essays and Criticism*, ed. John O'Brian. Chicago: University of Chicago Press.
- Greenwood, Alice. 1983. Language Stereotypes in Mass Market Romances. *Cunyforum: Papers in Linguistics* 9: 157–73.
- Grisham, John. 1995. *The Rainmaker*. New York: Dell.
- Gross, Miriam (ed.). 1978. *The World of Raymond Chandler*. New York: A and W Publishers.
- Guerard, Albert J. 1976. The Misogynous Vision as High Art: Faulkner's *Sanctuary*. *Southern Review* 12: 215–31.
- Gulledge, Jo. 1985. The Reentry Option: An Interview with Walker Percy. In *Conversations with Walker Percy*, ed. Lewis A. Lawson and Victor A. Kramer, 284–308. University Press of Mississippi: Jackson.
- Habash, Gabe. 2012. How Much Does the Times Book Review Matter? *Publishers Weekly*, 9 July: 8–9. <http://www.publisherweekly.com/pw/by-topic/industry-news/bookselling/article/52907-how-much-does-the-times-book-review-matter.html>.
- Habermehl, Lawrence. 1995. *The Counterfeit Wisdom of Shallow Minds: A Critique of Some Leading Offenders of the 1980's*. New York: Lang.
- Hahn Rafter, Nicole. 2000. *Encyclopedia of Women and Crime*. Phoenix: Oryx Press.
- Hamblin, Robert W., and Charles A. Peek (eds.). 1999. *A William Faulkner Encyclopedia*. Westport, CT: Greenwood Press.
- Hammett, Dashiell. 1985. Bodies Piled Up. In *The Black Mask Boys: Masters in the Hard-Boiled School of Detective Fiction*, ed. William F. Nolan. New York: William Morrow. (Orig. 1923).
- Hammett, Dashiell. 1992. *Red Harvest*. New York: Vintage Crime/Black Lizard. (Orig. 1929).
- Hammett, Dashiell. 2001. *Selected Letters*. Ed. Layman, Richard, with Jullie M. Rivett. Washington, DC: Counterpoint.

- Hammill, Faye. 2010. *Sophistication: A Literary and Cultural History*. Liverpool: Liverpool University Press.
- Hawkins, Harriett. 1990. *Classics and Trash: Traditions and Taboos in High Literature and Popular Modern Genres*. Toronto: University of Toronto Press.
- Hayes, Michael. 1993. *Popular Fiction and Middle-Brow Taste*. London: Longman.
- Hayward, Keith J., and Mike Presdee (eds.). 2010. *Framing Crime: Cultural Criminology and the Image*. London: Routledge.
- Hefferman, Nick. 1997. Law Crimes: The Legal Fictions of John Grisham and Scott Turow. *Criminal Proceedings: The Contemporary American Crime Novel*. Ed. Peter Messent. Chicago: Pluto Press.
- Heise, Thomas. 2011. *Urban Underworlds: A Geography of Twentieth-Century of American Literature*. Piscataway, NJ: Rutgers University Press.
- Heller, Terry. 1984. Terror and Empathy in Faulkner's *Sanctuary*. *Arizona Quarterly* 40: 344–64.
- Heller, Terry. 1989. Mirrored Worlds and the Gothic in Faulkner's *Sanctuary*. *Mississippi Quarterly* 42: 247–59.
- Hemingway, Ernest. 1994. *To Have and Have Not*. London: Arrow. Orig. 1937.
- Henderson, Gerard. 2011. Literary Festivals and Prizes Champion Politics over Quality. *Sydney Morning Herald*. 30 August. <http://www.smh.com.au/federal-politics/political-opinion/literary-festival-and-prizes-champion-politics-over-quality-20110829-1jicf.html>.
- Herald, Diana Tixier. 1995. *Genreflecting: A Guide to Reading Interests in Genre Fiction*. Englewood, CO: Librarians Unlimited.
- Herbert, David T., and Colin J. Thomas. 1990. *Cities in Space: City as Place*. London: David Fulton.
- Hernadi, Paul (ed.). 1972. *Beyond Genre*. Ithaca: Cornell.
- Hernadi, Paul. 1978. *What Is Literature*. Bloomington: Indiana University Press.
- Hight, Gilbert. 1954. Kitsch. In *A Clerk of Oxenford*. New York: Oxford University Press.
- Hiney, Tom. 1997. *Raymond Chandler: A Biography*. New York: Atlantic Monthly Press.
- Hirsh, E.D. 1978. What Isn't Literature. In *What Is Literature*, ed. Paul Hernadi, 24–34. Bloomington, IN: Indiana University Press.
- Hoffman, Frederick J., and Olga Vickery (eds.). 1960. *William Faulkner: Three Decades of Criticism*. East Lansing: Michigan State University Press.
- Holden, Jonathan. 1979. The Case for Raymond Chandler's Fiction as Romance. *Kansas Quarterly* 10: 41–7.
- Hoover, J. Edgar. 1965. *Crime in the United States: the Uniform Crime Report—1963*. Boston: Beacon.
- Horkheimer, Max, and T.W. Adorno. 1990. *Dialectic of Enlightenment*. New York: Continuum. (Orig. 1947).
- Horsley, Lee. 2001. *The Noir Thriller*. Houndmills: Palgrave Macmillan.

- Horsley, Lee. 2005. *Twentieth-Century Crime Fiction*. Oxford: Oxford University Press.
- Hotchner, A.E. 2005. *Hemingway: A Personal Memoir*. Cambridge, MA: Da Capo Press.
- Hubin, Allen J. 1994. *Crime Fiction II: A Comprehensive Bibliography 1749–1900*. New York, London: Garland.
- Hughes, Winifred. 1980. *The Maniac in the Cellar*. Princeton: Princeton University Press.
- Humble, Nicola. 2001. *The Feminine Middlebrow Novel, 1920s to 1950s: Class, Domesticity and Bohemianism*. Oxford: Oxford University Press.
- Humm, Peter, Paul Stigant, and Peter Widdowson. 1986. *Popular Fictions: Essays in Literature and History*. London, New York: Methuen.
- Hunt, Jennifer C. 2000. Police Subculture and Gender. In *Encyclopedia of Women and Crime*, ed. Hahn Rafter, Nicole. Phoenix: Oryx Press.
- Hunter, Evan, and Ed McBain. 2001. *Candyland: A Novel in Two Parts*. New York: Simon and Schuster.
- Hunter, Evan. 1974. *Streets of Gold*. New York: Harper and Row.
- Hunter, J. Paul. 1990. *Before Novels: The Cultural Contexts of Eighteenth Century English Fiction*. New York: Norton.
- Hurd, Myles. 1980. Faulkner's Horace Benbow: The Burden of Characterization and the Confusion of Meaning in *Sanctuary*. *CLA Journal* 23: 416–30.
- Huyssen, Andreas. 1986. *After the Great Divide; Modernism, Mass Culture, Postmodernism*. Bloomington: Indiana University Press.
- International Publishers Association. 2001. Annual Book Title Production. *International Publishers Association*, 10 April. <http://www.ipa-uie.org>.
- Jacobson, Marcia. 1976. Popular Fiction and Henry James's Unpopular Bostonians. *Modern Philology* 73: 264–75.
- Jacoby, Susan. 2008. *The Age of American Unreason*. New York: Pantheon.
- Jameson, Fredric. 1970. On Raymond Chandler. *Southern Review* 6, 3 July: 624–50.
- Jensen, Margaret Ann. 1984. *Love's Sweet Return: The Harlequin Story*. Bowling Green: Popular Press.
- John Grisham: The Official Website. 2014. Bio. <http://www.jgrisham.com/bio/>.
- Johnson, Diane. 1983. *Dashiell Hammett: A Life*. New York: Random House.
- Johnston, David Cay. 2006. Corporate Wealth Share Rises for Top-Income Americans. *New York Times*, 29 Jan.: 1:22.
- Jones, Anne Goodwyn. 1985. *Gone with the Wind and Others: Popular Fiction, 1920–50*. Baton Rouge: Louisiana State University Press.
- Jones, Malcolm. 1999. Grisham's Gospel. *Newsweek* 15 February: 65–68.
- Kahneman, Daniel, and Amos Tversky. 1996. Choices, Values, and Frames. *American Psychologist* 39: 341–50.
- Kahneman, Daniel, and Amos Tversky. 2000. *Choices, Values, and Frames*. New York: Russell Sage Foundation; Cambridge, UK: Cambridge University Press.

- Kahneman, Daniel, Paul Slovic, and Amos Tversky. 1982. *Judgment Under Uncertainty: Heuristics and Biases*. New York: Cambridge University Press.
- Kahneman, Daniel. 1992. Reference Points, Anchors, Norms, and Mixed Feelings. *Organizational Behavior and Human Decision Processes* 51: 296–312.
- Kaplan, Abraham. 1966. The Aesthetics of the Popular Arts. *Journal of Aesthetics and Art Criticism* 24(Spring): 351–64.
- Katz, Bill. 1995. *Dahl's History of the Book*. Metuchen and London: Scarecrow.
- Kaye, Howard. 1975. Raymond Chandler's Sentimental Novel. *Western American Literature* 10: 135–45.
- Keefer, T. Frederick. 1969. William Faulkner's *Sanctuary*: A Myth Examined. *Twentieth Century Literature* 15: 97–104.
- Kerr, Elizabeth M. 1980. The Creative Evolution of *Sanctuary*. *Faulkner Studies: An Annual of Research, Criticism, & Reviews* 1: 14–28.
- Kipling, Rudyard. 1930. *American Notes*. London, New York: Standard Book Company. (Orig. 1891).
- Knight, Stephen. 1980. 'A Hard-Boiled Gentleman': Raymond Chandler's Hero. In *Form and Ideology in Crime Fiction*. Bloomington: Indiana University Press.
- Knight, Stephen. 2010. *Crime Fiction since 1800: Detection, Death, Diversity*. New York: Palgrave Macmillan.
- Knights, Pamela E. 1989. The Cost of Single-Mindedness: Consciousness in *Sanctuary*. *The Faulkner Journal* 5: 3–10.
- Knoepfelmacher, U.C. 1975. The Woman in White. In *Worlds of Victorian Fiction*, ed. Jerome H. Buckley, 351–70. Cambridge, MA: Harvard University Press.
- Kronenberger, Louis. 1937. To Have and Have Not. *Nation* 145: 439–40.
- Krystal, Arthur. 2012. Easy Writers: Guilty pleasures without guilt. *The New Yorker* 28 May. <http://www.newyorker.com/magazine/2012/05/28/easy-writers>
- Kubie, Lawrence S. 1982. William Faulkner's *Sanctuary*: An Analysis. In *Twentieth Century Interpretations of Sanctuary: A Collection of Critical Essays*, ed. John Douglas Canfield, 25–31. Englewood Cliffs: Prentice-Hall.
- Kurian, George Thomas (ed.). 2000. *Datapedia of the United States 1790–2005: America Year by Year*. Lanham, MD: Bernan Associates.
- Lakoff, George, and Mark Turner. 1989. *More than Cool Reason: A Field Guide to Poetic Metaphor*. Chicago: University of Chicago Press.
- LaLonde, Chris. 1996. 'In Other Words': Language, Identity, and Ideology in William Faulkner's *Sanctuary*. *Chiba Review* 18: 24–42.
- Lassner, Phyllis. 2011. Testing the Limits of the Middlebrow: The Holocaust for the Masses. *Modernist Cultures* 6(1): 178–95.
- Law, Graham. 1988. 'Il s'agissait peut-etre d'un roman policier?': Leblanc, Macdonald, and Robbe-Grillet. *Comparative Literature* 40(Fall): 335–57.
- Leavis, F.R. 1930. *Mass Civilisation and Minority Culture*. Cambridge, UK: Minority Press.

- Lehau, Isabelle. 2000. *Carnival on the Page: Popular Print Media in Antebellum America*. Chapel Hill, NC: University of North Carolina Press.
- Leopold, Todd. 2012. Famed Quotation Isn't Dead—and Could Even Prove Costly. CNN 11 November. <http://edition.cnn.com/2012/11/06/showbiz/movies/faulkner-midnight-paris-allen-lawsuit/>.
- Leovy, Jill. 2015. *Ghettoside: A True Story of Murder in America*. New York: Spiegel and Grau.
- Levin, Harry. 1937. To Have and Have Not. *Nation* 20 October: 482–3.
- Levine, Lawrence. 1990a. *Highbrow/Lowbrow: The Emergence of Cultural Hierarchy in America*. Cambridge: Harvard University Press.
- Levine, Michael. 1990b. *Deep Cover*. New York: Dell.
- Liukkonen, Petri. 2000. Maj Sjöwall (1935-). <http://web.archive.org/web/20140415211352/http://www.kirjasto.sci.fi/sjowall.htm>.
- Loewy, Raymond F. 2006. Quotes. <http://www.epodunk.com/quotes/ny1.html>.
- Logan, Andy. 1970. *Against the Evidence: The Becker-Rosenthal Affair*. New York: McCall.
- Lowenthal, Leo, and Marjorie Fiske. 1957. The Debate over Art and Popular Culture in Eighteenth-Century England. In *Common Frontiers of the Social Sciences*, ed. Mirra Komarovsky, 33–96. Glencoe: Free Press.
- Lowenthal, Leo. 1961. *Literature, Popular Culture, and Society*. Englewood Cliffs, NJ: Prentice Hall.
- Luhr, William. 1982. *Raymond Chandler and Film*. New York: Ungar.
- Lyday, Lance. 1982. Sanctuary: Faulkner's Inferno. *Mississippi Quarterly* 35: 243–53.
- Lynes, Russell. 1954. *The Taste-Makers*. New York: Harper and Brothers.
- Lynes, Russell. 1976. Highbrow, Lowbrow, Middlebrow. *Wilson Quarterly* 1(1): 146–58.
- Lynn, Kenneth Schuyler. 1987. *Hemingway*. Cambridge, MA: Harvard University Press.
- Macdonald, Dwight. 1953. A Theory of Mass Culture. *Diogenes* 3(Summer): 1–17.
- Macdonald, Dwight. 1962. *Against the Grain: Essays on the Effects of Mass Culture*. New York: Vintage Books.
- Macdonald, Dwight. 1974. *Discriminations: Essays and Afterthoughts, 1938–74*. New York: Grossman.
- MacInnes, Colin. 1971. Honor Thy Father. *The New York Times*. 31 October: BR2.
- MacLeish, Archibald. 1961. His Mirror Was Danger. *Life* 14 July: 71–72.
- MacRone, Michael, and Tom Lulevitch (illustrator). 1997. *Naughty Shakespeare: The Lascivious Lines, Offensive Oaths, and Politically Incorrect Notions from the Baddest Bard of Them All*. New York: Cader Books; Kansas City: Andrews and McMeel.

- MacShane, Frank. 1976. *The Life of Raymond Chandler*. New York: Dutton.
- MacShane, Frank. 1986. *The Selected Letters of Raymond Chandler*. New York: Columbia University Press.
- Madden, David. 1973. The Necessity for an Aesthetics of Popular Culture. *Journal of Popular Culture* 7(Summer): 1–13.
- Mailloux, Steven. 1982. *Interpretive Conventions*. Ithaca: Cornell University Press.
- Malamud, Bernard. 1996. *Talking Horse. Bernard Malamud on Life and Work*. Ed. Alan Cheuse and Nicholas Delbanco. New York: Columbia University Press.
- Maloney, Eddie, and William Hoffman. 1995. *Tough Guy*. New York: Pinnacle Books.
- Malraux, André. 1933. Preface à *Sanctuaire de W. Faulkner*. *Nouvelle revue française* 1 November: 744–747.
- Mangum, Tera. 1998. *Married, Middlebrow, and Militant: Sarah Grand and the New Woman Novel*. Ann Arbor: University of Michigan Press.
- Mardsen, Michael T. 1980. Television Viewing as Ritual. In *Rituals and Ceremonies in Popular Culture*, ed. Ray B. Browne. Bowling Green: Popular Press.
- Margaret, Mary. 2011. John Grisham Reveals His Surprising Favorite Book. *Parade* 10 July. <http://parade.condenast.com/94285/marymargaret/10-john-grisham/>.
- Margolies, Edward. 1982. *Which Way Did He Go? The Private Eye in Dashiell Hammett, Raymond Chandler, Chester Himes, and Ross Macdonald*. New York: Holmes and Meier.
- Marling, William. 1983. *Raymond Chandler*. Boston: Twayne.
- Marling, William. 1995. *The American Roman Noir: Hammett, Cain, and Chandler*. Athens: University of Georgia Press.
- Marshall, William Leonard. 1976. *The Hatchet Man*. London: Hamish Hamilton.
- Martindale, Colin. 1990. *The Clockwork Muse: The Predictability of Artistic Change*. New York: Basic.
- Mason, Fran. 2002. *American Gangster Cinema: From "Little Caesar" to "Pulp Fiction"*. New York: Palgrave Macmillan.
- Mason, Fran. 2011. *Hollywood's Detectives: Crime Series in the 1930s and 1940s from the Whodunnit to Hard-boiled Noir*. New York: Palgrave Macmillan.
- Mason, Robert L. 1967. A Defense of Faulkner's *Sanctuary*. *Georgia Review* 21: 430–8.
- Matthews, John T. 1984. The Elliptical Nature of *Sanctuary*. *Novel—A Forum on Fiction* 17: 246–65.
- McBain, Ed. 1992. *Kiss*. London: Mandarin.
- McBain, Ed. 1996. *The Mugging*. New York: Warner, 1996. (Orig. 1956).
- McBain, Ed. 1999. *Cop Hater*. New York: Warner (Orig. 1956).
- McBain, Ed. 1999. *The Big Bad City*. New York: Pocket Books.
- McBain, Ed. 2000. *The Last Dance*. New York: Pocket Books.

- McBain, Ed. 2003. *Fat Ollie's Book*. New York: Pocket Books.
- McBain, Ed. 2003. *Give the Boys a Great Big Hand*. New York: Pocket Books. (Orig. 1960).
- McBain, Ed. 2003. *Killer's Payoff*. New York: Pocket Books. (Orig. 1958).
- McBain, Ed. 2003. *Mischief*. New York: Pocket Books. (Orig. 1993).
- McBain, Ed. 2003. *The Heckler*. New York: Pocket Books. (Orig. 1960).
- McCaghy, Charles H. 1980. *Crime in American Society*. New York: Macmillan.
- McCann, Sean. 2000. *Gumshoe America: Hard-Boiled Crime Fiction and the Rise and Fall of New Deal Liberalism*. Durham: Duke University Press.
- Meisel, Perry. 2010. *The Myth of Popular Culture: From Dante to Dylan*. London: Wiley-Blackwell.
- Meloy, Michelle L. 1981. Police Organizations, Municipal and State. In *Women and Crime*, eds. Satyanshu, K. Mukherjee, and Jocelyne A. Scutt. Sydney; Boston: Australian Institute of Technology, Allen & Unwin.
- Menand, Louis. 2011. Browbeaten: Dwight Macdonald's War on Midcult. *The New Yorker*. http://www.newyorker.com/arts/critics/atlarge/2011/09/05/110905cart_atlarge_menand.
- Meriwether, James B., and Micheal Millgate (eds.). 1968. *Lion in the Garden: Interviews with William Faulkner, 1926–1962*. New York: Random.
- Meyers, Jeffrey. 1982. *Hemingway: The Critical Heritage*. London: Routledge and Kegan Paul.
- Meyers, Jeffrey. 2013. *Scott Fitzgerald: A Biography*. New York: Harper Perennial.
- Middleton, Christopher. 2010. Exclusive: Best-Selling Author John Grisham Explains Why He's Courting Children with His Latest Legal Thriller. *The Telegraph* 28 October. <http://www.telegraph.co.uk/culture/books/authorinterviews/7770412/Exclusive-best-selling-author-John-Grisham-explains-why-hes-courting-children-with-his-latest-legal-thriller.html>.
- Millgate, Michael. 1991. Undue Process: William Faulkner's *Sanctuary*. *Rough Justice: Essays on Crime in Literature*. Ed. M.L. Friedland. Toronto: University of Toronto Press. 157–69.
- Miner, Madonne M. 1984. *Insatiable Appetites: Twentieth-Century American Women's Bestsellers*. Westport, CT: Greenwood Press.
- Minter, David. 1997. *William Faulkner: His Life and Work*. Baltimore: Johns Hopkins University Press.
- Modleski, Tania. 1986. *Studies in Entertainment: Critical Approaches to Mass Culture*. Bloomington: Indiana University Press.
- Monkkonen, Eric H. 1981. *Police in Urban America 1860–1920*. Cambridge: Cambridge University Press.
- Mooney, William H. 2014. *Dashiell Hammett and the Movies*. New Brunswick: Rutgers University Press.
- Moran, Joe. 2000. *Star Authors: Literary Celebrity in America*. London: Pluto Press.

- Moreland, Richard C. 1990. *Faulkner and Modernism: Rereading and Rewriting*. Madison: University of Wisconsin Press.
- Morson, Gary Saul. 1981. *The Boundaries of Genre*. Austin: University of Texas Press.
- Mott, Frank Luther. 1947. *Golden Multitudes: The Story of Best Sellers in the United States*. New York: Macmillan.
- Muhlenfeld, Elisabeth. 1986. Bewildered Witness: Temple Drake in *Sanctuary*. *The Faulkner Journal* 1: 43–55.
- Mullen, Anne, and Emer O’Beirne, eds. 2000. *Crime Scenes: Detective Narratives in European Culture since 1945*. Amsterdam/Atlanta, GA: Editions Rodopi.
- National Center for Health Statistics. 2004 Health, United States, 2004. <http://www.cdc.gov/nchs/products/pubs/pubd/hsus/metro.htm#healthcare>.
- Neale, Catherine. 1993. Desperate Remedies: The Merits and Demerits of Popular Fiction. *Critical Survey* 5: 117–22.
- Nelson, Polly. 1994. *Defending the Devil*. New York: William Morrow and Co.
- Nemoianu, Vergil, and Robert Royal. 1991. *The Hospitable Canon: Essays on Literary Play, Scholarly Choice, and Popular Pressures*. Philadelphia: J. Benjamins.
- Nicola, Allen, and David Simmons (eds.). 2014. *Reassessing the Twentieth-Century Canon*. New York: Palgrave Macmillan.
- Nishiyama, Tamotsu. 1966. What Really Happens in *Sanctuary*? *Studies in English Literature* 42: 235–43.
- Novitz, David. 1992. Noël Carroll’s Theory of Mass Art. *Philosophic Exchange* 23: 39–49.
- Nussbaum, Martha. 1991. The Literary Imagination of Public Life. *New Literary History* 22: 876–910.
- Nye, Russell B. 1970. *The Unembarrassed Muse: The Popular Arts in America*. New York: Dial Press.
- O’Brian, Geoffrey. 1981. *Hardboiled America: The Lurid Years of Paperbacks*. New York: Van Nostrand Reinhold.
- O’Leary Morgan, Kathleen. 2013. *City Crime Rankings: Crime in Metropolitan America*. Washington: CQ Press.
- Olcott, Anthony. 2002. *Russian Pulp: The “Detektiv” and the Way of Russian Crime*. New York: Rowman & Littlefield.
- Oliker, Michael A., and Walter P. Królikowski (eds.). 2001. *Images of Youth: Popular Culture as Educational Ideology*. New York: Peter Lang.
- Olsen, Stein Haugom. 2001. The Canon and Artistic Failure. *British Journal of Aesthetics* 41(3): 261–78.
- Palmer, Jerry. 1991. *Potboilers: Methods, Concepts and Case Studies in Popular Fiction*. London: Routledge.
- Panek, Leroy Lad. 1990. *Probable Cause: Crime Fiction in America*. Bowling Green, OH: Popular Press.

- Panek, Leroy Lad. 2000. *New Hard-Boiled Writers 1970s–1990s*. Bowling Green, OH: Popular Press.
- Parker, Robert B. 1985. Introduction to *Playback*. In *Unknown Thriller: The Screenplay of Playback*, ed. Raymond Chandler's, xi–xxi. New York: Mysterious Press.
- Parker, Robert B. 1991. *Perchance to Dream*. New York: Berkley.
- Partridge, Ralph. 1958. Detection and Thrillers. *The New Statesman and Nation*, 30 August: 254.
- Pawling, Christopher (ed.). 1984. *Popular Fiction and Social Change*. New York: St Martin's.
- People. 2000. Worst of Pages. 25 December: 46. <http://www.people.com/people/archive/article/0,,20133298,00.html>.
- Percy, Walker. 1987. *The Thanatos Syndrome*. New York: Ivy Books.
- Pérez-Reverte, Arturo. 1998. *The Club Dumas*. New York: Vintage. Trans. Sonia Soto.
- Petty, Homer B. 1987. Reading and Raping in *Sanctuary*. *The Faulkner Journal* 3: 71–84.
- Philips, Chuck. 1993. Rap Defense Doesn't Stop Death Penalty. *Los Angeles Times* 15 July. <http://www.latimes.com/local/la-me-tupactxverdict15jul1593-story.html#page=1>.
- Philips, Deborah, and Alan Tomlinson. 1992. *Homeward Bound: Leisure, Popular Culture and Consumer Capitalism*. London: Routledge.
- Phy, Allene Stuart. 1985. *The Bible and American Popular Culture: An Overview and Introduction*. Philadelphia: Fortress Scholars.
- Piper, Henry Dan. 1970. The Fuller-McGee Case. In *Fitzgerald's "The Great Gatsby"*. New York: Scribner's.
- Plimpton, George. 1954. Ernest Hemingway, The Art of Fiction No. 21. *The Paris Review*. <http://www.theparisreview.org/interviews/4825/the-art-of-fiction-no-21-ernest-hemingway>.
- Plunket, Robert. 2000. Jailhouse Crock. *Advocate* 28 Mar.: 89.
- Polchin, James. 1996. Selling a Novel: Faulkner's *Sanctuary* as a Psychosexual Text. In *Faulkner and Gender: Faulkner and Yoknapatawpha, 1994*, ed. Donald M. Kartiganer and Ann J. Abadie, 145–59. Jackson: Mississippi University Press.
- Polk, Noel. 1981. Afterword. In Faulkner, William. *Sanctuary: The Original Text*. Ed. Noel Polk. New York: Random.
- Porter, Dennis. 1981. *The Pursuit of Crime: Art and Ideology in Detective Fiction*. New Haven: Yale University Press.
- Posner, Richard. 1997. Against Ethical Criticism. *Philosophy and Literature* 21: 1–27.
- Powell, Steven (ed.). 2012. *100 American Crime Writers*. New York: Palgrave Macmillan.

- Pringle, Mary Beth. 1997. *John Grisham: A Critical Companion*. Connecticut: Greenwood.
- Raab, Selwyn. 2000. Interview: Writing Under an Assumed Name. *New York Times* Jan. 30: section 7: 13.
- Rabinowitz, Paula. 2014. *American Pulp: How Paperbacks Brought Modernism to Main Street*. Princeton: Princeton University Press.
- Rabinowitz, Paula. 2002. *Black and White and Noir: America's Pulp Modernism*. New York: Columbia University Press.
- Rabinowitz, Peter J. 1979. Rats behind the Wainscoting: Politics, Convention and Chandler. *The Big Sleep. Studies in American Literature* 7(2): 175–89.
- Rabinowitz, Peter J. 1979. The Click of the Spring: The Detective Story as Parallel Structure in Dostoyevsky and Faulkner. *Modern Philology* 76 May: 355–69.
- Rabinowitz, Peter J. 1985. The Turn of the Glass Key: Popular Fiction as Reading Strategy. *Critical Inquiry* 11 March: 418–31.
- Radway, Janice A. 1984. *Reading the Romance: Women, Patriarchy, and Popular Literature*. Chapel Hill: University of North Carolina Press.
- Radway, Janice A. 1997. *A Feeling for Books: The Book-of-the-Month Club, Literary Taste, and Middle-Class Desire*. Chapel Hill: University of North Carolina Press.
- Rainey, Lawrence S. 1988. *The Institutions of Modernism: Literary Elites and Public Culture*. New Haven: Yale University Press.
- Rampton, David. 2008. *William Faulkner: A Literary Life*. New York: Palgrave Macmillan.
- Rasula, Jed. 1990. Nietzsche in the Nursery: Naive Classics and Surrogate Parents in Postwar American Cultural Debates. *Representations* 29(Winter): 50–77.
- Raub, Patricia. 1994. *Yesterday's Stories: Popular Women's Fiction of the Twenties and Thirties*. Westport, CT: Greenwood.
- Rayner, Richard. 2009. 'The Associate' by John Grisham. 23 January. <http://articles.latimes.com/2009/jan/23/entertainment/et-book23>.
- Reck, Thomas. 1975. Raymond Chandler's Los Angeles. *The Nation* 20 December: 661–3.
- Regier, C.C. 1932. *The Era of the Muckrakers*. Chapel Hill: University of North Carolina.
- Reichs, Kathy. 2005. Kathy and John Discuss their Work. <http://www.kathy-reichs.com/mybooks.htm>. See also: <http://www.fanforum.com/f218/kathy-reichs-appreciation-1-because-without-her-bones-would-never-exist-62762836/index3.html>.
- Restaino, Katherine M. 1998. Miller's Crossing: The Poetics of Dashiell Hammett. In *The Detective in American Fiction, Film, and Television*, ed. Jerome H. Delamater and Ruth Prigozy. Westport, CT: Hofstra University Press.
- Reynolds, Michel S. 1981. *Hemingway's Reading, 1910–1940: An Inventory*. Princeton: Princeton University Press.

- Roberts, Diane. 1988. Ravished Belles: Stories of Rape and Resistance in *Flags in the Dust* and *Sanctuary*. *The Faulkner Journal* 4: 21–35.
- Roberts, Thomas J. 1990. *An Aesthetics of Junk Fiction*. Athens: University of Georgia Press.
- Roberts, Thomas J. 1993. Popular Fiction in the Old Dispensation and the New. *Literature: Literature Interpretation Theory* 4: 245–59.
- Rooney, Kathleen. 2005. *Reading with Oprah: The Book Club That Changed America*. Fayetteville: University of Arkansas Press.
- Rose, Suzanna. 1985. Is Romance Dysfunctional? *International Journal of Women's Studies* 8 May/June: 250–65.
- Rosenberg, Bernard, and David Manning White (eds.). 1957. *Mass Culture: The Popular Arts in America*. Glencoe: Free Press.
- Rosenberg, Bernard, and David Manning White (eds.). 1971. *Mass Culture Revisited*. New York: Van Nostrand Reinhold.
- Rosenberg, Bernard. 1971. Mass Culture Revisited 1. In *Mass Culture Revisited*, eds. Bernard Rosenberg and David Manning White, 3–12. New York: Van Nostrand Reinhold.
- Rosmarin, Adena. 1985. *The Power of Genre*. Minneapolis: University of Minnesota Press.
- Ross, Malcolm. 1984. *The Aesthetic Impulse*. New York: Pergamon.
- Rossky, William. 1995. The Pattern of Nightmare in *Sanctuary*: Or, Miss Reba's Dogs. In *Douze lectures de Sanctuaire*, ed. Andre Bleikasten and Nicole Moulinoux, 23–34. Rennes: Presses Universitaires de Rennes.
- Rubin, Joan Shelley. 1992. *The Making of Middlebrow Culture*. Chapel Hill: University of North Carolina Press.
- Rubinstein, Jonathan. 1980. *City Police*. New York: Farrar, Straus, and Giroux.
- Sarland, Charles. 1991. *Young People Reading: Culture and Response*. Philadelphia: Open University Press.
- Saviano, Roberto. 2008. *Gomorra: A Personal Journey into the Violent International Empire of Naples' Organized Crime System*. New York: Picador. Trans. Virginia Jewiss.
- Schafer, William J. 1991. Faulkner's *Sanctuary*: The Blackness of Fairytale. *Durham University Journal* 52: 217–22.
- Schmoller, H. 1974. The Paperback Revolution. In *Essays in the History of Publishing*, ed. Asa Briggs, 297–8. London: Longman.
- Scholes, Robert. 1982. *Stillborn Literature*. Lincoln: University of Nebraska Press.
- Schumer, Charles E. 2002. Schumer: New Federal Budget Cuts Endanger NYC Hospitals' Ability to Deal with Future Terror Attacks. Dec. 4. <http://www.schumer.senate.gov/newsroom/press-releases>.
- Schwartz, Delmore. 1952. Masterpieces as Cartoons. *Partisan Review* 19(4): 461–71.

- Schwartz, Lawrence D. 1988. *Creating Faulkner's Reputation: The Politics of Modern Literary Criticism*. Knoxville: University of Tennessee Press.
- Seabrook, John. 2000. *Nobrow*. New York: Knopf.
- Shafer, Ingrid. 1989. Non-Adversarial Criticism, Cross-Cultural Conversation, and Popular Literature. *Proteus* 6(Spring): 6–15.
- Shelden, Michael. 1991. *Orwell: The Authorized Biography*. London: Minerva.
- Shepard, Richard F. 1971. The Mafia Is Dying Out, Talese Concludes. *The New York Times* 22 November 22: 52.
- Sherrill, John B. 1987. *Sanctuary* as Tragedy. *Arizona Quarterly* 43: 119–32.
- Shiels, Maggie. 2010. Google Enters Digital Books War with Launch of Editions. *BBC News* 5 May. <http://www.bbc.com/news/10098111>.
- Shriver, Lionel. 2013. How to Succeed as an Author: Give up on Writing. *The New Republic*, 24 October. <http://www.newrepublic.com/article/115016/publishing-back-so-long-successful-authors-give-writing>.
- Shusterman, Richard. 1992. *Pragmatic Aesthetics: Living Beauty, Rethinking Art*. Oxford: Blackwell.
- Shusterman, Richard. 1993. Too Legit to Quit? Popular Art and Legitimation. *Iyyun, The Jerusalem Philosophical Quarterly* 42 January: 215–24.
- Shusterman, Richard. 1994–95. Popular Art and Education. *Studies in Philosophical Education* 13: 203–12.
- Sjöwall, Maj, and Per Wahlöö. 1968. *The Laughing Policeman*. New York: Pantheon Books.
- Sjöwall, Maj, and Per Wahlöö. 1972. *The Locked Room*. New York: Pantheon Books.
- Skenazy, Paul. 1982. *The New Wild West: The Urban Mysteries of Dashiell Hammett and Raymond Chandler*. Boise: Boise State University.
- Skenazy, Paul. 1997. Introduction. In *Raymond Chandler Speaking*, ed. Dorothy Gardiner and Kathrine Sorley Walker, 1–7. Berkeley: University of California Press.
- Sklar, Robert. 1994. *Movie-Made America: A Cultural History of American Movies*. New York: Vintage.
- Skvorecky, Josef. 1988. *Sins for Father Knox*. Toronto: Lester and Orpen Dennys. Trans. Kaca Polackova Henley.
- Slote, Michael A. 1971. The Objectivity of Aesthetic Value Judgements. *Journal of Philosophy* 68: 821–39.
- Snell, Susan. 1984. Phil Stone and William Faulkner: The Lawyer and 'The Poet'. *Mississippi College Law Review* 4: 169–92.
- Sodeman, Melissa. 2015. *Sentimental Memorials: Women and the Novel in Literary History*. Stanford: Stanford University Press.
- Soltysik Monnet, Agnieszka. 2010. *The Poetics and Politics of the American Gothic: Gender and Slavery in Nineteenth-Century American Literature*. Burlington, VT: Ashgate.

- Sorensen, Alan, Jonah Berger, and Scott Rasmussen. 2010. Positive Effects of Negative Publicity: Can Negative Reviews Increase Sales? *Marketing Science* 29: 815–27. http://web.archive.org/web/20101008170304/http://www.stanford.edu/~asorensen/papers/Negative_Publicity2.pdf.
- Speir, Jerry. 1981. *Raymond Chandler*. New York: Ungar.
- Spradley, James. 1976. The Revitalization of American Culture: An Anthropological Perspective. In *Qualities of Life. Critical Choices for Americans*. Vol. 7. Lexington, MA: Lexington Books.
- Statistical Abstract of the United States. The National Data Book*. 1999. 119th ed. Washington: US Census Bureau.
- Steinberg, S.H. 1996. *Five Hundred Years of Printing. Revised edition*, ed. John Trevitt. London: The British Library and Oak Knoll Press.
- Stephen, Knight. 2010. *Crime Fiction since 1800: Detection, Death, Diversity*. New York: Palgrave Macmillan.
- Stossel, Scott. 2001. Elitism for Everyone. *The Atlantic*, 29 November. <http://www.theatlantic.com/past/unbound/polipro/pp2001-11-29.htm>.
- Stowe, Harriet B. 1999. *Uncle Tom's Cabin*. New York: Chelsea House Publishers. (Orig. 1852).
- Stowe, William W. 1986. Popular Fiction as Liberal Art. *College English* 48 November: 646–63.
- Striphas, Ted. 2011. *The Late Age of Print: Everyday Book Culture from Consumerism to Control*. New York: Columbia University Press.
- Strobel, Lee Patrick. 1980. *Ford's Pinto Trial: Reckless Homicide?* Indiana: South Bend.
- Strong, Amy Lovell. 1993. Machines and Machinations: Controlling Desires in Faulkner's *Sanctuary*. *The Faulkner Journal* 9: 69–81.
- Stuckey, William Joseph. 1981. *The Pulitzer Prize Novels: A Critical Backward Look*, 2nd ed. Norman: University of Oklahoma Press.
- Sturm, Terry. 1991. *Popular Fiction*. Auckland: Oxford University Press.
- Summers, Anthony, and Robbyn Swan. 2006. *Sinatra: The Life*. New York: Vintage.
- Sundquist, Eric J. 1995. *Sanctuary: An American Gothic*. In *Douze lectures de Sanctuaire*, ed. Bleikasten Andre and Nicole Moulinoux, 83–101. Rennes: Presses Universitaires de Rennes.
- Sutherland, John. 1981. *Bestsellers: Popular Fiction of the 1970s*. London: Routledge and Kegan Paul.
- Swirski, Peter. 2005. *From Lowbrow to Nobrow*. Montreal, London: McGill-Queen's University Press.
- Swirski, Peter. 2007a. A is for American, B is for Bad, C is for City: From Police to Urban Procedurals. In *All Roads Lead to the American City*, ed. Peter Swirski. Hong Kong: Hong Kong University Press.

- Swirski, Peter. 2007b. *Of Literature and Knowledge: Explorations in Narrative Thought Experiments, Evolution, and Game Theory*. London, New York: Routledge.
- Swirski, Peter. 2010a. *Ars Americana, Ars Politica: Partisan Expression and Nobrow American Culture*. Montreal, London: McGill-Queen's University Press.
- Swirski, Peter. 2010b. *Literature, Analytically Speaking: Explorations in the Theory of Interpretation, Analytic Aesthetics, and Evolution*. Austin: University of Texas Press.
- Swirski, Peter. 2011. *American Utopia and Social Engineering in Literature, Social Thought, and Political History*. New York: Routledge.
- Swirski, Peter. 2013a. Literature and Culture in the Age of the New Media: Dynamics of Evolution and Change. In *Blackwell Companion to New Media Dynamics*, ed. John Hartley, Jean Burgess, and Axel Bruns. Oxford: Wiley-Blackwell.
- Swirski, Peter. 2013b. *From Literature to Biterature: Lem, Turing, Darwin, and Explorations in Computer Literature, Philosophy of Mind, and Cultural Evolution*. Montreal, London: McGill-Queen's University Press.
- Swirski, Peter. 2015. *American Political Fictions: War on Errorism in Contemporary American Literature, Culture, and Politics*. New York: Palgrave Macmillan.
- Swirski, Peter. 2015. The Zettabyte Problem, or the End of Cultural History As We Know It. *The Montreal Review* August. <http://www.themontrealreview.com/2009/The-Zettabyte-Problem.php>.
- Swirski, Peter. 2017. Nobrow, American Style. In *When Highbrow Meets Lowbrow: Popular Culture and the Rise of Nobrow*, eds. Swirski, Peter, and Tero Elias Vanhanen. New York: Palgrave Macmillan.
- Swirski, Peter, and Faye Wong. 2006. Briefcases for Hire: American Hardboiled to Legal Fiction. *Journal of American Culture* 29(3): 307–20.
- Swirski, Peter, and Tero Elias Vanhanen (eds.). 2017. *When Highbrow Meets Lowbrow: Popular Culture and the Rise of Nobrow*. New York: Palgrave Macmillan.
- Symons, Julian. 1972. *Mortal Consequences: A History—From the Detective Story to the Crime Novel*. New York: Harper and Row.
- Tanaka, Takako. 1994. What Horace Benbow Sees: Voyeurism, Narcissism, and Misogyny from *Flags in the Dust* to *Sanctuary*. *Faulkner Studies* 2: 27–41.
- Tatarkiewicz, Władysław. 1974. *History of Aesthetics*. Trans. Adam and Ann Czerniawski, R.M. Montgomery, Chester Kisiel, and John F. Besemer. The Hague: Mouton.
- Tate, Allen. 1968. Faulkner's *Sanctuary* and the Southern Myth. *Virginia Quarterly Review: A National Journal of Literature and Discussion* 44: 418–27.
- Tate, J.O. 1993. Double Talk, Double Play: Rewinding Raymond Chandler's *Playback*. *Clues* 14(1): 105–34.

- Tebbel, John. 1995. The History of Book Publishing in the United States. In *International Book Publishing: An Encyclopedia*, ed. Philip G. Altbach and Edith S. Hoshino, 147–55. New York and London: Garland.
- The Economist*. 2015a. Dark Days. 25 April, 32.
- The Economist*. 2015b. Fixing America's Inner Cities. 9 May: 8.
- The Telegraph*. 2007. Revealed: ten commandments of the mafia. 7 November: <http://www.telegraph.co.uk/news/worldnews/1568645/Revealed-Ten-Commandments-of-the-Mafia.html>.
- Thompson, George J. 2007. *Hammett's Moral Vision*. San Francisco: Vince Emery Productions.
- Todd, Richard. 1996. *Consuming Fictions: The Booker Prize and Fiction in Britain Today*. London: Bloomsbury.
- Todorov, Tzvetan. 1990. In *Genres in Discourse*, ed. Catherine Porter. Cambridge, MA: Cambridge University Press.
- Toles, George. 1982. The Space Between: A Study of Faulkner's *Sanctuary*. In *Twentieth Century Interpretations of Sanctuary: A Collection of Critical Essays*, ed. John Douglas Canfield, 120–128. Englewood Cliffs: Prentice-Hall.
- Tötösy de Zepetnek, Steven, and Philip Kreisel. 1992. Urban English-Speaking Canadian Literary Readership: Results of a Pilot Study. *Poetics* 21: 211–38.
- Trevelyan, Laura. 2006. Double lives of New York's 'Mafia' cops. BBC News 7 April. <http://news.bbc.co.uk/2/hi/americas/4889984.stm>.
- Troubridge, Laura. 1966. *Life Amongst the Troubridges*. London: Murray.
- Tuchman, Barbara W. 1980. *The Book*. Washington, DC: Center for the Book, Library of Congress.
- Turnbul, Andrew. 1962. *Scott Fitzgerald*. New York: Charles Scribner's Sons.
- Twain, Mark. 1940. *Mark Twain's Travels with Mr. Brown: Being Heretofore the Uncollected Sketches of Mark Twain Written for the Alta California*. Ed. Frankline Walker and G. Ezra Dane. New York: Knopf.
- U.S. Department of Justice. 2004. Law Enforcement Statistics. 7 Sept. <https://web.archive.org/web/20091208082354/http://www.ojp.usdoj.gov/bjs/lawenf.htm#LEMAS>.
- UNESCO. 2002. Book Production: Number of Titles by UDC Classes. *Statistics Yearbook 1999 46ed (Annuaire Statistique)*. New York: United Nations Reproduction Section. *UNESCO Institute for Statistics* 4–6. https://web.archive.org/web/20040328192933/http://www.uis.unesco.org/TEMPLATE/html/CultAndCom/Table_IV_5_America.html.
- University of Virginia. 1957. Faulkner at Virginia: Law School Wives. 16 May. <http://faulkner.lib.virginia.edu/display/wfaudio15>.
- Urgo, Joseph. 1983. Temple Drake's Truthful Perjury: Rethinking Faulkner's *Sanctuary*. *American Literature* 55: 435–44.
- Uspensky, Gleb, and Peter B. Kaufman. 1992. Fifty Million Agatha Christies Can Be Wrong. *Publishers Weekly* 9 November: 60–2.

- Van den Haag, Ernest. 1957. Notes on American Popular Culture. *Diogenes* 17(Spring): 56–73.
- Van den Haag, Ernest. 1971. A Dissent from the Consensual Society. In *Mass Culture Revisited*, eds. Bernard Rosenberg and David Manning White, 85–92. New York: Van Nostrand Reinhold.
- Van, Dover, and J. Kenneth. 1995. *The Critical Response to Raymond Chandler*. Westport, CT: Greenwood Press.
- Vanderbilt II, Arthur T. 1999. *The Making of a Bestseller*. Jefferson, NC: MacFarland.
- Végső, Roland K. 2007. Faulkner in the Fifties: The Making of the Faulkner Canon. *Arizona Quarterly* 63(2): 81–107.
- Vickrey, Olga W. 1959. *The Novels of William Faulkner: A Critical Interpretation*. Baton Rouge: Louisiana State University Press.
- Vivien, Miller, and Helen Oakley (eds.). 2012. *Cross-Cultural Connections in Crime Fictions*. New York: Palgrave Macmillan.
- Waites, Bernard, Tony Bennett, and Graham Martin (eds.). 1982. *Popular Culture: Past and Present*. London: Croom Helm.
- Walker, Tom. 2000. Tracking a terrorist DeMille adds to illustrious list. *Denver Post* 7 January. <http://extras.denverpost.com/books/lion0109.htm>.
- Walling, George Washington. 1887. *Recollections of a New York Chief of Police: An Official Record of Thirty-Eight Years as a Patrolman, Detective, Captain, Inspector and Chief of the New York Police*. New York: Caxton Book Concern, Limited.
- Walton, Priscilla L., and Manina Jones. 1999. *Detective Agency: Women Rewriting the Hard-Boiled Tradition*. Berkeley: University of California Press.
- Warren, Robert Penn (ed.). 1966. *Faulkner: A Collection of Critical Essays*. Englewood Cliffs, NJ: Prentice-Hall.
- Watermann, Stanley. 1998. Carnivals for Elites? The Cultural Politics of Arts Festivals. *Progress in Human Geography* 22(1): 54–74.
- Watson, Jay. 1990. The Failure of Forensic Storytelling in *Sanctuary*. *The Faulkner Journal* 6: 47–66.
- Watson, Jay. 1993. *Forensic Fictions: The Lawyer Figure in Faulkner*. Athens, GA: University of Georgia Press.
- West, James L.W. 2005). *The Cambridge Edition of the Works of F. Scott Fitzgerald*. Cambridge: Cambridge University Press.
- Westlake, Donald E. 1996. *What's the Worst That Could Happen?* New York: Mysterious Press.
- Whalen, Bernard, and John Whalen. 2014. *The NYPD's First Fifty Years: Politicians, Police Commissioners, and Patrolmen*. Nebraska: University of Nebraska/Potomac Books.
- Whitaker's Books in Print 2000*. 2000. Whitaker and Sons: London.
- White, David Manning. 1957. Mass Culture in America: Another Point of View. In *Mass Culture: The Popular Arts in America*, eds. Bernard Rosenberg and David Manning White. Glencoe, IL: Free Press.

- White, David Manning. 1971. Mass Culture Revisited 2. In *Mass Culture Revisited*, eds. Bernard Rosenberg and David Manning White. New York: Van Nostrand Reinhold.
- Whitehurst Stone, Emily. 1965. Faulkner Gets Started. *The Texas Quarterly* 8: 142–8.
- Whiteside, Thomas. 1980. Onward and upward with the Arts: The Blockbuster Complex. *New Yorker*, 29 September: 48–101; 6 October: 63–146; 13 October: 52–143.
- Whiteside, Thomas. 1981. *The Blockbuster Complex: Conglomerates, Show Business, and Book Publishing*. Middletown, CT: Wesleyan University Press.
- Williams, Tom. 2012. *A Mysterious Something in the Light: The Life of Raymond Chandler*. Chicago: Chicago Review Press.
- Wilson, Andrew J. 1994. The Corruption in Looking: William Faulkner's *Sanctuary* as a Detective Novel. *Mississippi Quarterly* 47: 441–60.
- Wolfe, Peter. 1985. *Something More Than Night: The Case of Raymond Chandler*. Bowling Green: Popular Press.
- Wolfe, Thomas. 1986. *The Web and the Rock*. New York: Harper and Row. (Orig. 1939).
- Woolf, Virginia. 1942. Middlebrow. In *The Death of the Moth*, 113–9. London: Hogarth Press.
- Wright, David. 2012. Literary Taste and List Culture in a Time of 'Endless Choice'. In *From Codex to Hypertext: Reading at the Turn of the Twenty-First Century*, ed. Anouk Lang, 108–23. Amherst: University of Massachusetts Press.
- Wuensche, Robert. 2002. Hot Topic Enron: The Pride and the Fall. *Houston Chronicle* 20 October. <http://www.chron.com/cs/CDA/story.hts/special/enron/1624822>.
- Zalesky, Jeff. 1998. The Big Bad City. *Publishers Weekly* 245 (49) 7 Dec: 54.
- Zeliger, Daniel. 2013. The Boston Book Festival Returns for Fifth Year. *ArtsEditor*, 11 October. http://www.artseditor.com/html/newsitems/1013_bookfest.shtml.
- Zuidervaart, Lambert, and Henry Luttikhuisen (eds.). 2000. *The Arts, Community, and Cultural Democracy*. New York: St. Martin's.

INDEX

A

Across the River and into the Trees

Hemingway, Ernest, 67

Adams, Samuel H., 136

Adorno, T.W., 10

The Age of Reform

Hofstadter, Richard, 123

Agnew, Spiro, 49

Alice in Wonderland, 2

Allen, Woody, 129

Altman, Robert, 97, 106

American Crime Fiction, 21, 23, 25

Amis, Kingsley, 16

Analyze This, 157

Anderson, Sherwood, 77

Animal Farm

Orwell, George, 7

The Appeal

Grisham, John, 31

Aristotle, 6, 36

Armstrong, Charlotte, 20

Arnold, Matthew, 20

“Arson Plus,” 37

The Art Instinct

Dutton, Dennis, 3

As I Lay Dying

Faulkner, William, 62, 64

Atlantic Monthly, 95

Auster, Paul

New York Trilogy, 18, 153

B

Banzhaf Bandits, 48–51

Bass, Jefferson, 2

Baylor, Rudy (character), 39

Beattie, Anne, 10

Beck, Martin (character), 62

Bellarosa, Frank (character), 161–2,
166, 168–70, 176

Benbow, Horace (character), 62, 66,
68–9, 72, 73

Benchley, Peter, 16

Biden, Joe, 172

Big Apple

McBain, Ed, 143

Note: Page number followed by ‘n’ refers to end notes.

- The Big Bad City*
 McBain, Ed, 126, 145, 147, 148, 150
- The Big Sleep*, 121n8
 Chandler, Raymond, 96, 102, 107, 112
- The Birds*
 Hitchcock, Alfred, 126
 “Blackmailers Don’t Shoot”
 Chandler, Raymond, 98
- Black Mask*
 Chandler, Raymond, 26, 36, 37, 78, 82, 98, 103, 107, 114
 Bloom, Harold, 129
 Blotner, Joseph, 90n6
- Blue Dahlia*
 Chandler, Raymond, 102
- Bond, James (character), 111
- Bond, Larry, 15
- Booker, Christopher, 6
- Boone, Daniel, 39
- The Boston Globe*, 160
- Bovary, Madame (character), 18
- Braddon, Mary, 19
- Brand, Dinah (character), 105, 138
- Brando, Marlon, 156
- Brandon, Clark (character), 101, 110, 113
- Brandt, Carl, 104
- The Breaking Point*
 Hemingway, Ernest, 89
- Brenner, Paul (character), 163
- The Brethren*
 Grisham, John, 51
- Bring Me the Head of Alfredo Garcia*, 168–72
- Brönte, Emily, 13
- Brooks, Van Wyck
 “Highbrow and Lowbrow,” 22
 “Brother, Can you Spare a Dime,” 80
- Browne, Ray B.
 “Up From Elitism,” 15
- Brunette, Laird (character), 110
- Buchanan, Daisy (character), 163, 166, 168
- Bunyan, Paul
Pilgrim’s Progress, 34
- Bunzel, Ruth, 5
- Burke, James Lee, 4
- C**
- Caan, James, 156
- Cain, James M., 31, 137
Double Indemnity, 11, 30, 102
The Postman Always Rings Twice, 11, 30
- Cambridge Modern History*
 Lord Acton, 42
- Camus, Albert, 64
- Candyland: A Novel in Two Parts*
 McBain, Ed, 126
- Cannon, Jack, 158–61
The Sniper, 158, 159
- Čapek, Karel
 “Holmesiana, or About Detective Stories,” 94
- Capone, Al, 12, 169
- Capote, Truman, 159
- Caracappa, Stephen, 150, 155, 156, 158
- Caspary, Vera, 20
- Castellano, Paul, 169
- The Castle of Otranto*, 68
- Chabon, Michel, 24
- The Chain of Chance*
 Lem, Stanislaw, 11
- The Chamber*
 Grisham, John, 53, 55
- Chandler, Raymond, 11, 24, 63, 106, 108–9, 137
The Big Sleep, 96, 102, 107, 112
 “Blackmailers Don’t Shoot,” 98
Black Mask, 26, 36, 37, 78, 82, 98, 103, 107, 114

- Blue Dablia*, 102
Double Indemnity, 102
 “Guns at Cyrano’s,” 103
 “I’ll be waiting,” 103
The Long Goodbye, 104
Playback, 94, 98, 100, 101, 105–7,
 109–11, 113, 114
The Poodle Springs Story, 94, 98, 111
 “The Simple Art of Murder,” 96
 “Smart-Alec Kill,” 114
 Chang, Ceferino (character), 99, 113
*City Crime Rankings: Crime in
 Metropolitan America*, 146
 Clancy, Tom, 47, 159
 Cleveland, Grover, 136
The Client
 Grisham, John, 31, 52
 Clinton, Bill, 2
*Collapse: How Societies Choose to Fail or
 Succeed*
 Diamond, Jared, 125
 Collins, Michael, 32
 Collins, Wilkie, 19
Colonel Sun, 16
Complete Novels
 Hammett, Dashiell, 32
 Conan Doyle, Arthur, 14
 Condon, Richard, 157
The Confession
 Grisham, John, 31
 Continental Op (character), 32, 35–7,
 46, 84, 137
Cop Hater
 McBain, Ed, 129, 139
 Coppola, Francis Ford, 156
 Corey, John (character), 163
 Corleone, Michael (character), 174
 Cortazar, Julio, 152
 Cosa Nostra. *See* Morte alla Francia
 Italia Anela (MAFIA)
 Costello, Frank, 173
 Cox, George Harmon, 32
The Crack-Up
 Fitzgerald, F. Scott, 178
 Crane, Stephen, 153
The Creative Will, 14
Crime and Punishment, 4, 17, 18
Crime Stories and Other Writings
 Hammett, Dashiell, 32
 Cumberland, Henry (character), 99, 105
Cup of Gold, 84
- D**
 Dahmer, Jeffrey, 182
The Dain Curse
 Hammett, Dashiell, 32, 33
 Daly, Carroll John, 32, 36
 Deaf Man
 McBain, Ed, 168
 Deaver, Jeffrey, 4
 Deighton, Len, 15, 47
 DeMille, Nelson, 116, 126, 162,
 165–8, 171, 177
The Gate House, 26, 70, 160, 165,
 176
The Gold Coast, 15, 26, 148,
 159–60, 164, 165, 167, 169,
 172, 173, 175–8, 180
 Deutsch, André, 16
 Devery, William, 173
 Dexter, Colin, 130
 Diamond, Jared
*Collapse: How Societies Choose to Fail
 or Succeed*, 125
 “Dice, Brass Knuckles & Guitar”
 Fitzgerald, F. Scott, 175
Double Indemnity
 Cain, James M., 11, 30, 102
 Chandler, Raymond, 102
 Huff, Walter (character), 87
 Douglas, John, 148–9
 Dreiser, Theodore
Sister Carrie, 153

Dunne, Nick, 160
 Dupin, Auguste (character), 54
 Dutton, Dennis, 3, 9
 The Art Instinct, 3
 Duvall, Robert, 156

E

Easy Rawlins (character), 2
 87th Precinct series, 26, 126–8, 130,
 132, 138, 142–4, 147, 152
 Einstein, Albert, 95
 Eliot, T.S., 7, 21
 Elliot, Robert, 97
 Ellroy, James, 3
 L.A. Confidential, 78
 Emanuel, Rahm, 172
 “The Empty House,” 15
 Eppolito, Louis, 150, 155, 156, 158
 Escobar, Pablo, 116
 Eustis, Helen, 20

F

“The Facts of Philip Marlowe’s
 Life”, 96
 Farber, Edna, 64
Farewell, My Lovely, 110
A Farewell to Arms
 Hemingway, Ernest, 79
 Father Knox, 21, 93, 94
Fat Ollie’s Book, 142, 150
 Faulkner, William, 10, 12, 21, 25, 26
 To Have and Have Not, 77–9, 81–3,
 86, 88
 As I Lay Dying, 62, 64, 70
 Light in August, 62
 “The Next Time,” 63
 The Reivers, 74
 A Requiem for a Nun, 65, 73, 75
 Sanctuary, 26, 51, 61–75, 77–8, 115
 Sartoris, 65

The Sound and the Fury, 62
Wild Palms, 71
 Feiffer, Harry (character), 131
Fiddlers, 128, 144, 149
 Fiedler, Leslie, 63
 “Fifty Grand”
 Hemingway, Ernest, 83
 Finch, Atticus (character), 46
The Firm
 Grisham, John, 31, 52, 54
 Fitzgerald, F. Scott, 8, 10, 25, 43, 64,
 159, 163–5, 168, 177–80
The Crack-Up, 178
 “Dice, Brass Knuckles & Guitar,”
 175
The Great Gatsby, 7, 15, 26, 115,
 148, 158, 160–4, 173, 176–8
 “The ‘Sensible Thing,’” 175
 “Winter Dreams,” 175
 Flaubert, Gustave, 36
 Fleming, Ian, 16
Ford County
 Grisham, John, 53
 “Ford to City: Drop Dead,” 124
For Whom the Bell Tolls
 Hemingway, Ernest, 83
 Friedman, Kinky, 4
 Frost, Robert, 95

G

Gambino, Carlo, 169
 Gambino crime family, 156
*The Gang That Couldn’t Shoot
 Straight*, 157
 Gargan, William, 75
 “Gaspape” Casso, 155
The Gate House
 DeMille, Nelson, 26, 70, 160,
 165, 176
 Gatsby, Jay (character), 113–15,
 163–6, 168, 175, 178–80

Gatz, James. *See* Gatsby, Jay
 (character)
The General's Daughter, 160
Give The Boys a Great Big Hand
 McBain, Ed, 141
The Glass Key
 Hammett, Dashiell, 32, 33
Glitter Dome, 117
The Godfather
 Puzo, Mario, 156, 158, 160,
 169, 174
The Gold Coast
 DeMille, Nelson, 15, 26, 148,
 159–60, 164, 165, 167, 169,
 172, 173, 175–8, 180
 “The Golden Dome,” 75
Gomorra
 Saviano, Roberto, 169
Goodfellas
 Scorsese, Martin, 156
 Gotti, John, 158, 168–70
 Gould, Jay, 114
 Grafton, Sue, 18
 Grant, Cary, 96
 Grant, Percy, 133
The Grapes of Wrath, 43
Gray Mountain
 Grisham, John, 31
The Great Gatsby
 Fitzgerald, F. Scott, 7, 15, 26, 115,
 148, 158, 160–4, 173, 178
 Greeley, Horace, 132
 “Green Hills of Africa”
 Hemingway, Ernest, 79
 Grisham, John, 2, 26, 35, 43, 46, 48,
 66, 70, 153
The Appeal, 31
The Brethren, 51
The Chamber, 53, 55
The Client, 31, 52
The Confession, 31
The Firm, 31, 52, 54

Ford County, 53
Gray Mountain, 31
The Litigators, 31
A Painted House, 53
The Pelican Brief, 31, 54
The Rainmaker, 30, 31, 39, 49–51,
 54–9
The Street Lawyer, 31
Sycamore Row, 53
The Testament, 51, 53
A Time to Kill, 31, 52
 Guinness, Maurice, 112
The Gun Runners
 Hemingway, Ernest, 89
 “Guns at Cyrano’s”
 Chandler, Raymond, 103
 Gutenberg, 1

H

Halliday, Brett, 32
 Hamilton, Hamish, 11
 Hammer, Mike (character), 32, 128
 Hammett, Dashiell, 14, 33–7, 39,
 56–9, 66, 137, 138, 159
Complete Novels, 32
Crime Stories and Other Writings, 32
The Dain Curse, 32, 33
The Glass Key, 32, 33
The Maltese Falcon, 32, 33, 38, 57
Red Harvest, 26, 30, 32, 33, 37, 38,
 40–2, 44, 45, 55–8, 62–3, 69,
 71, 104, 105, 107
The Thin Man, 32, 57, 176
 Hanks, Tom, 157
 Harrison, Colin, 129
The Hatchet Man
 Marshall, William, 128, 131
 Hawks, Howard, 77, 87
 Hays, Will H. (Hays Code), 62
The Heckler
 McBain, Ed, 141

- Hemingway, Ernest, 8, 25, 35, 39, 63,
77–80, 82, 85–6, 88, 159
Across the River and into the Trees, 67
The Breaking Point, 89
A Farewell to Arms, 79
“Fifty Grand,” 83
For Whom the Bell Tolls, 83
“Green Hills of Africa,” 79
In Our Time, 78
The Gun Runners, 89
To Have and Have Not, 26
“The Killers,” 83
Men at War, 77
“One Trip Across,” 81
The Spanish Earth, 82
“The Tradesman’s Return,” 81
True at First Light, 9
- Henry, Frederic
A Farewell to Arms, 79, 88
- Hercule Poirot (character), 54
- Higgins, George V., 46
- High and Low*
Kurosawa, Akira, 25
“Highbrow and Lowbrow”
Brooks, Van Wyck, 22
- Highsmith, Patricia, 20
Strangers on a Train, 106
The High Window, 110
- Hill, Adam (character), 53
- Hill, Henry, 156
- Himes, Chester, 18
- Hitchcock, Alfred
The Birds, 126
- Hitchens, Dolores, 20
- Hofstadter, Richard
The Age of Reform, 123
- Holding, Elisabeth Sanxay, 20
- Holmes, Mycroft (character), 136
- Holmes, Sherlock (character), 14, 15,
21, 36, 54
“The Final Problem,” 14–15
- Honor Thy Father*
Talese, Gay, 174
- Hoover, Herbert, 71
- Hoover, J. Edgar, 146
- Hope, Matthew (character), 126, 142
- Hopkins, Miriam, 75
Hopscotch, 152
- Hoskins, Bob, 38
Who Framed Roger Rabbit?, 39
- Houston, Angelica, 157
- Huck Finn (character), 119
- Huff, Walter (character), 87
Double Indemnity, 87
- Hughes, Dorothy B., 20
- Hughes, Howard, 115
- Hume, David, 6–7
“Of the Standard of Taste,” 6
- Hunter, Evan, 126, 127
Streets of Gold, 127
- Hurst, Fannie, 64
- Huston, John, 33
Prizzi’s Honor, 157
- Hyde, James Hazen, 164
- I
- “I’ll be waiting”
Chandler, Raymond, 103
- Images of America*, 159
- In Our Time*
Hemingway, Ernest, 78
The Investigation
Lem, Stanislaw, 10–11
- J
- James, Henry, 36, 63
- Jay Gould, 165
- Jazz Age, 71, 165, 178
- Jefferson, Thomas, 133
- Johnny Fontane (character), 174

Johnson, Don, 160
Jonathan Cape, 16
Journey Into Darkness, 149
Judd, Henry, 30

K

Katz, Bill, 27n19
Katzenbach, John, 128
“The Killers”
 Hemingway, Ernest, 83
Killer’s Payoff
 McBain, Ed, 138
King, Eleanor (character), 98
King’s Ransom
 McBain, Ed, 25
King, Stephen, 31, 159
Kipling, Rudyard, 133
Kiss, 139, 148
Knopf, Blanche, 37
Knox, Ronald Arbuthnott, 93
Kurosawa, Akira
 High and Low, 25

L

L.A. Confidential
 Ellroy, James, 78
The Lady in the Lake, 110
Lansky, Mayer, 173
Lanza, Adam, 116
Laplante, Lynda, 11
 Prime Suspect, 11
La Rue, Jack, 75
The Last Dance, 142
The Laughing Policeman, 131
Lavery, Chris (character), 110
Law For Dummies, 53, 56
Lazarsfeld, 27n19
Leaves of Grass, 161
Lehane, Dennis, 4

Lem, Stanislaw
 The Chain of Chance, 11
 The Investigation, 10–11
Lennon, John, 151
Lennox, Terry (character), 110
Leonard, Elmore, 3
Lewis, C.S., 93
Lewis, Sinclair, 41
Light in August
 Faulkner, William, 62
Lippard, George
 The Monks of Monk Hall, 96
Lippmann, Walter, 95
The Litigators
 Grisham, John, 31
Loesch, Frank, 44
Loewy, Raymond F., 124
Lombino, Salvatore Albert, 126
The Long Goodbye, 97, 99, 104, 105,
 110, 128
 Chandler, Raymond, 97, 104
Lord Acton
 Cambridge Modern History, 42
 Los Angeles Times Book Review, 2
The Lost World, 14
Love and Death in the American Novel,
 95
Loy, Myrna, 33
Luciano, Lucky, 173
Ludlum, Robert, 47
Lumet, Sidney
 Twelve Angry Men, 47

M

Macbeth, 4–5
Macdonald, Ross, 118
Machiavelli, Niccolò, 169
MacLeish, Archibald, 79
Macrone, Michael
 Naughty Shakespeare, 17

- MAFIA. *See* Morte alla Francia Italia Anela (MAFIA)
- Mafia Cop: The Story of an Honest Cop Whose Family Was the Mob*
Eppolito, Louis, 156
- Maggie: A Girl of the Streets*, 153
- Malraux, André, 66
- The Maltese Falcon*
Hammett, Dashiell, 32, 33, 38, 57
- Mammoth Encyclopedia of Modern Crime Fiction*, 24
- Manhattan*, 129
- Markham, Robert, 16
- Marling, William, 100, 118
- Marlowe, Philip (character), 94, 99, 103, 104, 107, 109–10
“The Facts of Philip Marlowe’s Life,” 96
- Marriott, Lindsey (character), 110
- Marshall, William
The Hatchet Man, 128, 131
- Martin, Sam (character), 89
- Marx, Karl, 13
- Mason, Perry (character), 47
- Mayfield, Betty (character), 98, 102, 105
- Mayfield, Elizabeth. *See* Mayfield, Betty (character)
- McBain, Ed, 26, 38, 118, 128, 143, 145–7, 153, 159, 166
Big Apple, 143
The Big Bad City, 126, 145, 147, 148, 150
Candyland: A Novel in Two Parts, 126
Cop Hater, 129, 139
Deaf Man (character), 168
Give The Boys a Great Big Hand, 141
The Heckler, 141
Killer’s Payoff, 138
King’s Ransom, 25
The Mugger, 141
- McDeere, Mitch (character), 52
- McDonald, John, 15
- McGee, Travis (character), 15
- Memphis Evening Appeal*, 12
- Men at War*
Hemingway, Ernest, 77
- Mencken, H.L., 36
- The Mikado*, 41
- Miller’s Crossing*, 38
- Minister D— (character), 168
- Mischief*, 141, 143–5
- Mississippi Burning*, 52
- Mitchell, Larry (character), 99, 112, 113
- Molly Bloom (character), 88
- Money, Money, Money*, 142
- The Monks of Monk Hall*
Lippard, George, 96
- Moore, Michael, 118
- Morgan, Harry (character), 79
- Morgan, Henry, 84, 169
- Morte alla Francia Italia Anela (MAFIA), 135, 157, 158, 171
- Moses, Robert, 124
- Mosley, Walter, 2, 118
- The Mugger*
McBain, Ed, 141
- Murphy, Audie, 89
- N
- Naipaul, V.S., 16
- Nathan, George, 36
- Natty Bumppo (character), 119
- Naughty Shakespeare*
Macrone, Michael, 17
- Nebel, Frederick, 32
- Neruda, Pablo, 139
- The New Republic*, 178
- New York Times*, 30, 51, 158, 174

- New York Times Book Review*, 2, 126, 160
The New York Trilogy
 Auster, Paul, 18, 153
 “The Next Time”
 Faulkner, William, 63
 Nicholson, Jack, 157
 Nick Carraway (character), 163
Night Moves
 Penn, Arthur, 39
 Nixon, Richard, 173
- O**
 Obama, Barack, 2
 O’Brien, John P., 173
Oedipus Rex, 86
Oliver Brown v. Board of Education of Topeka, 72
 “The One Best Bet,” 136
 “One Trip Across”
 Hemingway, Ernest, 81
Operation Skylock
 Roth, Philip, 15
 Orel, Harold, 100
 Orwell, George, 23
Animal Farm, 7
 O’Shaughnessy, Brigid (character), 105, 138
- P**
 Pacino, Al, 156
 Paine, Thomas, 95
A Painted House
 Grisham, John, 53
 Parker, Robert, 94, 102
 Passos, John Dos, 77, 79
The Pelican Brief
 Grisham, John, 31, 54
 Pendergast, Tom, 173
 Penn, Arthur
Night Moves, 39
- Perkins, Max
Under the Red White and Blue, 179
 Phelan, Troy (character), 53
Phoebe, the Peasant’s Daughter, 19
 Piccolo, Salvatore Lo, 170
Pilgrim’s Progress
 Bunyan, Paul, 34
 Pinkerton, Allan, 134
Playback
 Chandler, Raymond, 94, 98, 100, 101, 105–7, 109–11, 113, 114
 Poe, Edgar Allan
 “The Murders in the Rue Morgue,” 132
 Poirot, Hercule, 136
The Poodle Springs Story, 96, 98, 111
 Chandler, Raymond, 94, 98, 111
 Posner, Richard
 “Against Ethical Criticism,” 17
The Postman Always Rings Twice
 Cain, James M., 11, 30
 Post, Melville D.
The Powers That Prey, 136
 Powell, William
The Thin Man, 33
The Powers That Prey
 Post, Melville D., 136
Prime Suspect
 Laplante, Lynda, 11
Prizzi’s Honor
 Huston, John, 157
 Professor Moriarty (character), 15, 168
 Pulitzer, Joseph, 10, 24, 160
 “The Purloined Letter,” 156
 Puzo, Mario, 160
The Godfather, 156, 158, 160, 169, 174
- Q**
 Queen, Ellery, 18

R

- Race Williams (character), 36, 39
The Rainmaker
 Grisham, John, 30, 31, 39, 49–51, 54–9
 Rand, Ayn, 159
 Reade, Charles, 19
The Reader's Guide to Periodical Literature, 93
Red Harvest
 Hammett, Dashiell, 26, 30, 32, 33, 37, 38, 40–2, 44, 45, 55–8, 62–3, 69, 71, 104, 105, 107
 Reeve, Arthur B.
 “The Campaign Grafter,” 136
 Reichs, Kathy, 4
The Reivers
 Faulkner, William, 74
The Remorseful Day, 153n4
 Rendell, Ruth, 4
A Requiem for a Nun
 Faulkner, William, 65, 73, 75
 Richardson, Tony, 75
 Robinson, Edward G., 39
 Robinson, Jackie, 100
 Robinson, Marilyn, 10
 Rockwell, Norman, 45
 Roosevelt, Franklin D., 34
 Rosenthal, Herman (character), 180
 Roth, Hyman (character), 173
 Roth, Philip
Operation Shylock, 15
 Rothstein, Arnold, 173
 Ryan, Meg, 157
 Ryker, Joe (character), 158, 159
- Sanders, Lawrence, 129
Sartoris
 Faulkner, William, 65
 Sartre, Jean Paul, 95
 Saviano, Roberto
Gomorrah, 169
A Scarlet Letter, 72
 Schopen, Bernard, 100
 Schultz, Dutch, 68
 Schwartz, Delmore, 13, 79
 Scorsese, Martin
Goodfellas, 156
 “The ‘Sensible Thing’”
 Fitzgerald, F. Scott, 175
 Serpico, Frank, 155
 Shakespeare, William, 9, 20, 52
 Shöwall, Maj, 118, 131
 “The Simple Art of Murder”
 Chandler, Raymond, 96
 Sinatra, Frank, 174
Sins for Father Knox
 Skvorecky, Josef, 94
Sister Carrie
 Dreiser, Theodore, 153
 Skvorecky, Josef
Sins for Father Knox, 94
 “Smart-Alec Kill”
 Chandler, Raymond, 114
Smart Set, 36, 178
 Smith, Hal, 62
 Smith, Martin Cruz, 4
The Sniper
 Cannon, Jack, 158, 159
 Snopes, Clarence (character), 69, 72, 73
 Snyder, Albert, 30, 31
 Snyder, Ruth, 30
Something More Than Night, 109
The Sopranos, 155, 157
 Soriano, Oswaldo, 107
The Sound and the Fury
 Faulkner, William, 62
- S
- Sanctuary*
 Faulkner, William, 26, 51, 61–75, 77–8, 115

Sousa, John Philip, 176
 Spade, Sam (character), 32, 46
The Spanish Earth
 Hemingway, Ernest, 82
 Speir, Jerry, 100, 120
 Spillane, Mickey, 104, 128
 Steele, Danielle, 31
 Steinbeck, John, 84
 Stevens, Gavin (character), 75
 Stevens, Gowan (character), 68, 74, 75
 St. Jerome, 169
 Stone, Phil, 65
The Story of Temple Drake, 75
 Stowe, Madeleine, 160
Strangers on a Train
 Highsmith, Patricia, 106
The Street Lawyer
 Grisham, John, 31
Streets of Gold
 Hunter, Evan, 127
 Sutter, John (character), 161–3, 169,
 174, 176
 Sutter, Susan (character), 162
Sycamore Row
 Grisham, John, 53

T

Talese, Gay, 174
The Tempest, 4
The Testament
 Grisham, John, 51, 53
The Thin Man
 Hammett, Dashiell, 32, 57, 176
 Powell, William, 33
 Till, Emmett, 72
A Time to Kill
 Grisham, John, 31, 52
Titanic, 80, 165
To Have and Have Not
 Faulkner, William, 77–9, 81–3, 86, 88
 Hemingway, Ernest, 26

To Kill a Mockingbird, 46, 52
 Tolkien, J.R.R., 93
 Torio, Johnny, 173
 “The Tradesman’s Return”
 Hemingway, Ernest, 81
 Travolta, John, 160
Treason in the Senate, 34
Triste, Solitario, y Final, 107
True at First Light
 Hemingway, Ernest, 9
 Truman, Harry S., 173
 Turow, Scott, 9, 10
 Twain, Mark, 157
Twelfth Night, 4
Twelve Angry Men
 Lumet, Sidney, 47

U

Under the Red White and Blue
 Fitzgerald, F. Scott, 179
The Untouchables, 157
 “Up From Elitism”
 Browne, Ray B., 15

V

Valachi, Joe, 156
The Valachi Papers, 156
 Vance, Philo (character), 14
 Van Dine, S.S., 14
 Van Dover, J.K., 118
 Vannier, Louis (character), 110
 Vechten, Carl Van, 76
Vice and its Victim, 18–21
 Vonnegut, Kurt, 38

W

Wade, Roger (character), 106
 Wahlöö, Per, 118, 131
 Waldron Honeywell (character), 36–8

Wallace, Irving, 15
 Walling, George, 134–5
 Walpole, Horace, 68
 Wambaugh, Joseph, 5
 Wayne, John, 107
The Web and the Rock, 124
 Welty, Eudora, 25
 Westlake, Donald, 3, 167
 Wharton, Edith, 160
 White, Andrew D., 133
 Whitfield, Raoul, 32
 Whitman, Walt, 161
Who Framed Roger Rabbit?
 Hoskins, Bob, 39
Wild Palms
 Faulkner, William, 71
 Willsson, Donald (character), 38, 42

Willsson, Elihu (character), 38,
 105, 138
 Wilson, Edmund, 178
 “Winter Dreams”
 Fitzgerald, F. Scott, 175
 Wittgenstein, Ludwig, 25
 Wolfe, Peter, 109
 Wolfe, Thomas, 129
 Wolfe, Tom, 129, 160
 Wood, Ellen, 19
 Woodrell, Daniel, 2
The Word, 15
 Wright, James, 37, 68

Y

You’ve Got Mail, 157