

Pulp stories: Hammett

1889	Carroll John Daly b. Yonkers
1894	Samuel Dashiell Hammett b. Maryland
1915–20	Hammett works as Pinkerton detective (strikebreaking etc.)
1920	<i>Black Mask</i> debuts
1922	Hammett and Daly's first stories in <i>Black Mask</i>
1923	Daly, "Knights of the Open Palm" (<i>BM</i> 6, no. 5) introduces Race Williams
1923	Hammett, "Arson Plus" (<i>BM</i> 6, no. 7) introduces Continental Op
1923	Hammett, "Crooked Souls" (<i>BM</i> 6, no. 14)
1927–29	Hammett, <i>Red Harvest</i> (serialized <i>BM</i> ; Knopf)
1929	<i>Black Mask</i> reaches peak circulation of 125,000
1930	Hammett's last Continental Op story, in <i>BM</i>
1930s	peak decade for US pulp magazines
1934	Hammett, <i>The Thin Man</i> (Knopf): last mystery
1939	Hammett involved with CPUSA
1951	Hammett jailed for contempt after refusing to betray comrades
1955	Daly's last Race Williams story, in <i>Smashing Detective Stories</i>
1958	Daly d.
1961	Hammett d.

Sources: Wikipedia s.v. [Carroll John Daly](#); chronology in Hammett, *Crime Stories & Other Writings* (New York: Library of America, 2001); Phil Stephenson-Payne, ed., [The Crime, Mystery, and Gangster Fiction Index](#), 2023; Brooks E. Hefner et al., [Circulating American Magazines](#), osf.io/533ck/, 2022.

While Race Williams's refusal to be a joiner undermined the Klan's vision of native community, the potential endpoint of such a commitment was a radical skepticism about all forms of social organization—one that would invalidate not just Klannish fantasies of community, but every idea of civic obligation or human solidarity.

Sean McCann, *Gumshoe America: Hard-Boiled Crime Fiction and the Rise and Fall of New Deal Liberalism* (Durham, NC: Duke University Press, 2000), 62.

In 1928, Hammett thus explained to Blanche Knopf: "I'm one of the few—if there are any more—people moderately literate who take the detective story seriously. I don't mean that I necessarily take my own or anybody else's seriously—but the detective story as a form. Some day somebody's going to make 'literature' of it."

Ibid., 97.

At the base of the whodunit we find a duality, and it is this duality which will guide our description. This novel contains not one but two stories: the story of the crime and the story of the investigation. In their purest form, these two stories have no point in common....

Now let us examine another genre within detective fiction, the genre created in the United States just before and particularly after World War II...this kind of detective fiction fuses the two stories, or, in other words, suppresses the first and vitalizes the second. We are no longer told about a crime anterior to the moment of the narrative; the narrative coincides with the action. No thriller is presented in the form of memoirs....Prospection takes the place of retrospection.

There is no story to be guessed; and there is no mystery, in the sense that it was present in the whodunit. But the reader's interest is not thereby diminished; we realize here that two entirely different forms of interest exist. The first can be called *curiosity*; it proceeds from effect to cause...The second form is *suspense*, and here the movement is from cause to effect.

Todorov, "The Typology of Detective Fiction," 44, 47.