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DAVID HIGHAM ASSOCIATES LTD

Estates Guide

Autumn 2025





David Higham Associates

Classics Guide Autumn 2025

Contents

Reissues & New Titles

4-5	Graham Greene
6-7	Naomi Mitchison
8-9	Celia Fremlin
10-11	Muriel Spark
12-13	Elizabeth Jolley

The Focus: DHA at 90

15-16	Richard Hughes
17-18	Anthony Powell
19-20	TH White
21-22	Marghanita Laski
23-24	The Detection Club

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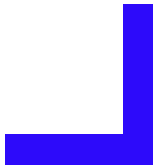
Bulgarian and all other languages

Co-agented: Czech Republic; Hungary; Poland; Romania; Russia; Serbia; Slovakia; Turkey

Contact

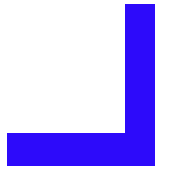
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Reissues & New Titles



Graham Greene



'Writing is a form of therapy; sometimes I wonder how all those who do not write, compose, or paint can manage to escape the madness, melancholia, the panic and fear which is inherent in a human situation'

Recognised as one of the most important writers of the twentieth century, achieving both literary acclaim and popular success, **Graham Greene (1904-1991)** wrote novels which alluringly mixed the spiritual and the carnal.

Born in 1904, **Graham Greene** attended Oxford University, where he studied History. Upon graduating, he turned to journalism and then to writing, his first novel being published in 1929. It wasn't until 1932 and the publication of *Stamboul Train*, a classic spy thriller set aboard the Orient Express, that he saw mainstream success. In 1941, Greene joined the British spy agency MI6, working in counter-intelligence. This unique look into the inner workings of MI6 informed many of Greene's books going forward.

Greene originally divided his books between 'entertainments' and 'novels' although he disowned this division later in life. The entertainments were those novels which he initially viewed as thrillers, heavily informed by his time working for MI6—this included classics like 1938's *Brighton Rock*, 1939's *The Confidential Agent* and 1958's *Our Man in Havana*. Greene's unique talent for thrillers saw him writing scripts in Hollywood, most famously for the now classic *The Third Man*, which he later adapted into a book.

Greene's novels, those books he viewed more as of more literary merit, include 1940's *The Power and the Glory*, 1951's *The End of the Affair*, and 1969's *Travels with My Aunt*. Though crossing many genres, from biography to travel writing to thrillers and to heart-wrenching literary fiction, most of Greene's work revolves around sin and man's battle with it.

In his lifetime, Greene was nominated for the Nobel Prize several times and he was awarded the 1968 Shakespeare Prize and the 1981 Jerusalem Prize.

'Graham Greene had wit and grace and character and story and a transcendent universal compassion that places him for all time in the ranks of world literature'
- John le Carré

'A superb storyteller with a gift for provoking controversy' - *New York Times*



Duel Duet

"I started to read Greene when I was a young writer: twenty years later he remains among a handful of writers I reread." - Yiyun Li

Graham Greene, known for his iconic novels, also wrote extraordinary short stories. Here some of the best have been arranged into pairs - to be read as a duel or duet - by novelist and Greene aficionado, Yiyun Li.

Twenty-two of Greene's very best stories are collected here, each of them bearing the hallmark themes that characterise his great novels: innocence and vengeance, love and hate, pity and violence.

Writer and Greene aficionado, Yiyun Li, has arranged the stories into pairs, to be read together in contrast or in harmony – as a duel or a duet. In doing so Li draws out the extraordinary power in Greene's work, creating an ingenious new perspective on a writer we thought we knew. Unexpected, surprising and wide-ranging, this is the short fiction of one of the twentieth century's greatest and most adored storytellers, revealing his brilliance as never before.



Primary agent: AMG

Rights Sold:

UK: Vintage Classics (7th August 2025)

Additional info:

Extent: 400 pages

Illustrations: No

For all of Graham Greene's

"Naughtiness of a definitely mauve tint." - New York Times

"Greene was a force beyond his books... The outsider, the dissenter, the spoiled priest, the failure, the classic underdog - out of characters such as these Greene made novels and stories which have enriched hundreds of thousands of readers." - Melvyn Bragg

"This ingenious volume of paired stories is a wonderful introduction to the short fiction of Graham Greene... A master at work." - Daily Mail

Naomi Mitchison



"Why did we want to write? ... Is it simply the externalising, in an increasingly skilled way, the phantasies of childhood? In a sense, yes."

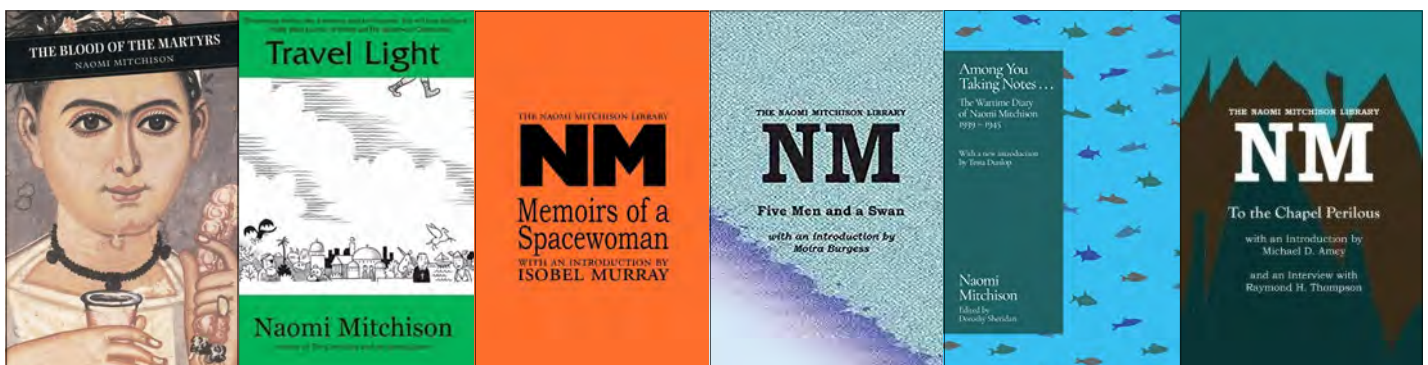
Naomi Mitchison (1897-1999) has been distinguished as one of the best Scottish writers of all time. Her ground-breaking feminist books of historical fiction, fantasy and sci-fi are as radical, free thinking and bohemian as any author writing today.

Naomi Mitchison was born in Edinburgh in 1897 and educated at the Dragon School and St Anne's College, Oxford. Her father was a noted physiologist and her brother a famous genetic scientist. In 1916 she married a Labour politician and during their years in London she took an active part in social and political affairs, including women's rights and the cause of birth control. Her career as a writer began with *The Conquered* (1923), a novel about the Celts and further novels were set in ancient classical times, most notably *The Corn King and the Spring Queen* (1931) which drew on her interest in myth and ritual and the writings of J.G. Frazer. *The Blood of the Martyrs* (1939) brought her hatred of oppression and a perennial concern for human decency to a tale of the early Christian movement. Her 1962 novel, *Memoirs of a Spacewoman*, showed her venturing into soft science-fiction, her feminist and radical voice going on to inspire such writers as Ursula Le Guin.

Involved with local politics, conservation and Scottish Highland affairs, her long association with an African tribe in Botswana led to her adoption as an honorary chief in the 1960s. A prominent traveller, she travelled the world to fight for socialist causes, from fighting for sharecroppers in the US to Austria and to Moscow.

In a life full of cultural and creative commitment Naomi Mitchison knew and corresponded with a host of fellow writers, including E.M. Forster, W.H. Auden, Wyndham Lewis, Aldous Huxley and Neil Gunn. There are over seventy books to her name, including biographies, essays, short stories and poetry.

"One of the great subversive thinkers and peaceable transgressors of the twentieth century.... We are just catching up to this wise, complex, lucid mind that has for ninety-seven years been a generation or two ahead of her time." - Ursula Le Guin



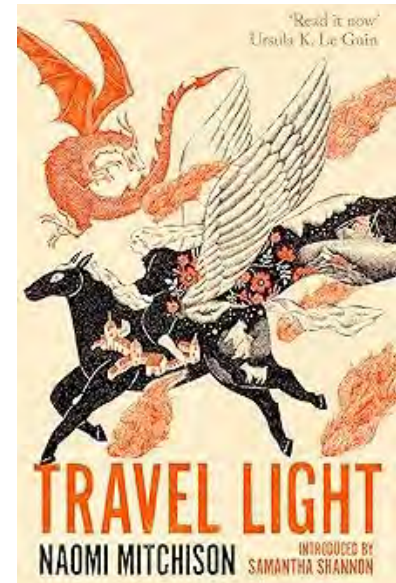
Travel Light

“Perhaps her nurse turned into a bear and carried her away into the forest. Perhaps she was brought up by bears and dragons. Perhaps it was better for her in the end than being a king's child.”

‘That was never the story,’ said Modolf.

‘Forget the story,’ said Halla..”

A fantasy classic, to be reissued in 2026 by Virago Modern Classics as a “heroine title” and with a new introduction by Samantha Shannon.



Primary agent: GG

UK: Virago (reissued 2026)

Rights Sold:

French - Editions Callidor

Italian - Fazi

Turkish - Ithaki

Halla is the daughter of a king, cast out as a baby into a world of danger and enchantment. She is raised by bears, lives among dragons, converses with Valkyries and avoids troublesome heroes. But the time of myth is passing, and Odin All-Father offers Halla a choice: will she stay dragonish and hoard wealth and possessions, or will she travel light?

Weaving folklore, fairy tale and Norse myth into a shimmering, witty and slyly subversive tapestry, *Travel Light* is a rediscovered gem of classic fantasy writing - perfect for fans of Tolkien, Philip Pullman and Ursula K. Le Guin.

“No one knows better how to spin a fairy tale than Naomi Mitchison.” - *The Observer*

“Read it now.” - Ursula K. Le Guin

“I felt, very powerfully, that I had been waiting for *Travel Light*” - Amal El-Mohtar, author of *This is How You Lose the Time War*

“Disarmingly familiar, like a memory only half-recalled. You will love this book” - Holly Black, author



Celia Fremlin



'The grandmother of psycho-domestic noir; Britain's Patricia Highsmith.' - *Sunday Times*

A little Patricia Highsmith, a touch of Shirley Jackson: the once-neglected **Celia Fremlin (1914—2009)** wrote sharp stories that threw women's lives into shiver-inducing relief that have now become bestsellers.

Born in Kent, Celia Fremlin went on to read classics and married Elia Goller in 1942 and had three children. Her first books, written in the 1940s, was reportage on the lives of domestic servants in Britain. During the Second World War, she worked with the Mass Observation group dedicated to chronicling the lives of every day people.

Her first thriller, *The Hours Before Dawn*, was published in 1958. It is the story of an ordinary housewife who, sleep deprived, struggles to stay sane and starts to worry about her new lodger. It was a hit upon publication, going on to win the Edgar Award for Best Novel.

Over the course of her career, Fremlin would hone her skills as the pre-eminent of British domestic noir, diving into the horror and fears of everyday people—of what is lying on the other side of the street and who might be living in the house next door. Eventually, gothic sensibilities worked their way into her novels and she wrote a number of short stories with ghostly themes.

In 2023, Faber relaunched *Uncle Paul*. It was Waterstones Thriller of the Month and a UK bestseller, with over 43,000 copies of the new edition sold. The success led to Faber also relaunching more Fremlin titles, like *The Long Shadow* in November 2023, *The Hours Before Dawn* in early 2024 and *An Appointment with Yesterday* in Summer 2024.

'Celia Fremlin is an astonishing writer, who explores that nightmare country where brain, mind and self battle to establish the truth. She illuminates her dark world with acute perception and great wit' - Natasha Cooper

'A major mistress of insight and suspense.' - *New York Times*



By Horror Haunted

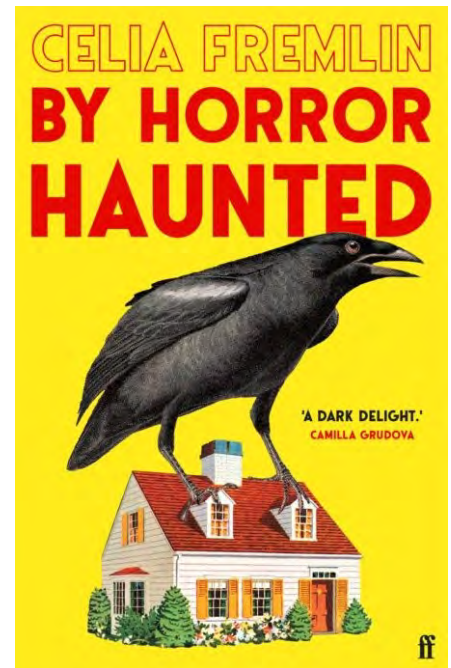
A serving of spine-chilling horror tales from Celia Fremlin.

'Her Number On It' is a compelling portrait of kleptomania; the 'Unsuspected Talent' of a dissatisfied wife has dangerous consequences; and 'Don't Tell Cissie' upends our expectations of a ghost story. This latest collection of Cecila Fremlin's Gothic miniatures is a showcase of macabre domesticity: controlling husbands rub shoulders with manipulative wives, parasitic visitors meet fatal accidents, there are nervous breakdowns, toxic relationships, sinister villagers and mob justice. With an unerring nail, Fremlin picks the scabs concealing domestic fault lines.

'A dark delight' - Camilla Grudova

'Few people can chill the blood like Celia Fremlin'
- *Daily Telegraph*

'Horrors . . . lurk in female domesticity, and Fremlin has long been the mistress of their fictional presentation.'
- *Times Literary Supplement*



UK: Faber

UK Editor: Ella Griffiths

Primary Agent: Maddalena Cavaciuti

TV/Film Agent: Clare Israel

Celia Fremlin's Publishers:

French (option): Le Masque

German: DuMont

Italian: Sellerio

Spanish (option): Alba



The Jealous One

Impending tragedy, born of jealousy, grows with the relentlessness of Greek drama – accompanied by the suspense and sickening fear of an early Hitchcock thriller.

Rosamund wakes up from her mid-morning nap to find, to her delight, that she is running a temperature. Surely that explains her blinding headache, and the weird, delirious dream in which she had murdered her overly seductive neighbour in a vengeful act of jealousy? A great relief, then, to find this was merely the nightmarish work of a fevered imagination. Until her husband exclaims, 'Rosamund! Have you any idea

'I've no doubt...that *The Jealous One* will be on the [New York Times' best-of-year] list for 1965...You have a tense situation, ultimately resolved by a beautifully fitting plot-twist. Even more memorable than the suspense story is the witty and acute comedy.' — *New York Times*

Muriel Spark



'You have to live with the mystery. That's the answer in

Lauded by some of the most prominent writers of the 20th century including Evelyn Waugh, Graham Greene and W.H. Auden, **Muriel Spark (1918 - 2006)** was a witty, sly and merry explorer of the intersection between power, personality and fakery.

Muriel Spark, D.B.E., was born in Edinburgh in 1918. A poet and a novelist, she wrote children's books, radio plays, a comedy, and biographies of nineteenth-century literary figures, among these Mary Shelley and Emily Brontë. She is best known for her stories and many successful novels, including *Memento Mori*, *The Prime of Miss Jean Brodie*, *The Driver's Seat*, *The Hothouse by the East River*, *Loitering With Intent*, *A*

Far Cry from Kensington, *Symposium* and *The Finishing School*.

For her long career of literary achievement Muriel Spark won international praise and many awards, including the David Cohen British Literature Award, the T.S. Eliot Award, the Campion Award, the Saltire Prize, an Observer Short Story Prize, the Boccaccio Prize for European Literature, the Golden Pen Award and the Italia Prize for dramatic radio. Muriel Spark was given an honorary doctorate of Letters from a number of universities, London, Edinburgh and Oxford among these. She was made a Dame Commander of the Order of the British Empire in 1993 for services to literature.

In 2008, *The Times* ranked Spark as number 8 in its list of 'The 50 Greatest British Writers Since 1945'.

'Muriel Spark's novels linger in the mind as brilliant shards, decisive as a smashed glass is decisive.' – John Updike

'Spark is a natural, a paradigm of that rare sort of artist from whom work of the highest quality flows as elementally as current through a circuit.' – New Yorker

'I consider Muriel Spark to be the most gifted and innovative British novelist of her generation' – David Lodge, The New York Times



The Letters of Muriel Spark: Volume 1 – 1944-1963

A collection of the letters of one of English literature's sharpest and most caustic voices, edited by novelist, critic, and translator Dan Gunn

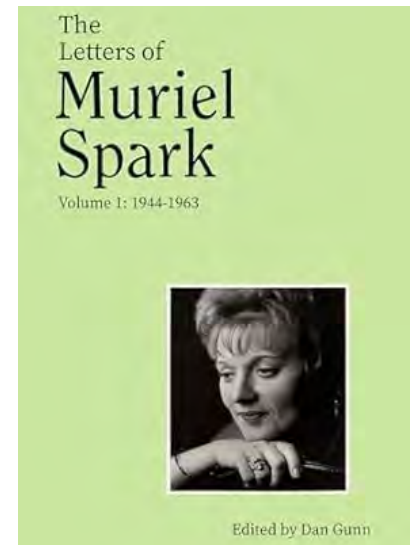
The first of two volumes of the letters of Muriel Spark, one of the greatest and most fascinating writers of the twentieth century.

In 1944, on her return to England after a disastrous marriage, Muriel Spark was unknown as a writer except to a handful of close friends; by 1963 she was the internationally renowned author of seven critically acclaimed, bestselling novels.

Her letters - witty, affectionate, sharp, mercurial - reveal the turbulence of her early career in postwar London: her struggles to earn a living as a writer, her difficult love affairs, a terrifying breakdown, and her conversion to Catholicism. They also trace her development from little-known poet to celebrated novelist, with glittering insights into the emergence of her unique literary voice, as well as her relationships with friends, lovers, writers and publishers.

Selected from her extensive correspondence and insightfully edited and annotated, this is an essential read for anyone interested in Spark's work and world.

Dan Gunn is a novelist, critic, and translator, as well as being one of the editors of the four-volume *Letters of Samuel Beckett* and editor of the Cahiers Series. He is Distinguished Professor of Comparative Literature & English at the American University of Paris where he directs the Center for Writers & Translators.



Primary Agent: GG

UK: Virago (August 2025)

UK Editor: Olivia Barber

Options:

French: Robert Laffont

German: Diogenes

Italian: Adelphi

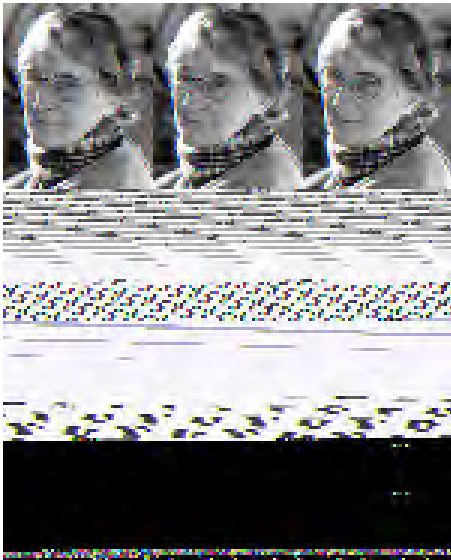
Spanish: Blackie Books

'Meticulously edited... The letters invited an investigation into both the life and the work' - Rachel Cusk

'Fascinating . . . edited with exemplary attention to detail by Dan Gunn. There are delightful touches throughout' - *Spectator*

'Wonderful... An eye-opening reflection of her daily life and

Elizabeth Jolley



***‘There is a connection between nursing and writing.
Both require a gaze which is searching and
undisturbedly compassionate and yet detached.’***

A leading Australian author, **Elizabeth Jolley’s** (1923-2007) books combined suburban gothic of dysfunctional households with a cast of strange and diverse characters.

Elizabeth Jolley was born in England in 1923 and worked as a nurse in London where she met a librarian, Leonard Jolley. Together, they moved the family to Perth in Australia. A writer all her life, she had published short stories and plays in literary magazines and on the BBC World Service. In 1976, her first full collection of stories, *Five Acre Virgin*, was published by the small press of her local creative writing school.

In 1980, Jolley published her first full novel, *Palomino*, a story of a lesbian affair between an older woman and the daughter of one of previous loves. *Palomino* marked the arrival of themes that would go on to recur in her work: the inevitability of age, the boundaries of women’s love for each other and the blending, or impossibility of, tragic knowledge and absurd hopes. In 1983, Jolley published two further books, *Miss Peabody’s Inheritance* and *Mr Scobie’s Riddle* which grew her profile, with the later earning high acclaim and winning prizes across Australia and the USA. In 1986, she published *The Well*, a gothic story of the relationship between two woman and it’s deterioration after they hit, then bury in a well, a mysterious creature on the highway. *The Well* won the 1986 Miles Franklin award, Australia’s major literary award.

In addition to writing, Jolley taught Creative Writing at what is now Curtin University, where among her **“Elizabeth Jolley[’s] books are able to alter the direction of one’s inner life.”**
– *The Washington Post*

“Her writing is splendid, her characters various, her humour delicious ... one of the best writers of fiction in this country” - *Australian Book Review*

“Read Elizabeth Jolley’s *My Father’s Moon*. You may want to go on and read the Vera Wright trilogy. You may want to go on and read and re-read Elizabeth Jolley, as I do, and as I will continue to do.” - Carrie Tiffany

“Elizabeth Jolley has been a gentle giant of the Australian literary world” - *The Age*

The Well

'What have you brought me, Hester? What have you brought me from the shop?'

'I've brought Katherine, Father,' Miss Harper said. 'I've brought Katherine, but she's for me.'

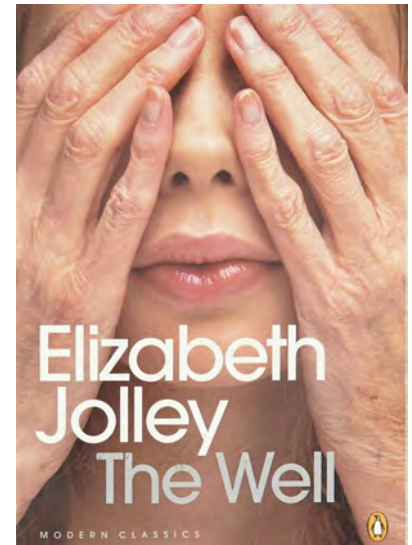
The Miles Franklin award winning, tense, darkly humorous and subtly queer gothic modern classic; *The Dry* meets Shirley Jackson. To be republished in the UK by Virago Modern Classics as one of their "heroine" titles in Autumn 2026.

Miss Hester Harper, middle-aged and eccentric, brings Katherine into her emotionally impoverished life. Together they sew, cook gourmet dishes for two, run the farm, make music and throw dirty dishes down the well. As Hester becomes increasingly immobile with age, their life becomes one of isolation, with occasional visits from their farm manager who encourages them to sell the farm for a sizable payout; and letters from one of Katherine's old friends whose visit Hester fears will drive Katherine away from her.

One night, driving along the deserted track that leads to the farm, they run into a mysterious creature. They heave the body from the front of the car and dump it into the farm's deep well. But the voice of the injured intruder will not be stilled and, most disturbing of all, the closer Katherine is drawn to the edge of the well, the farther away she gets from Hester. As the guilt spirals and the relationship between Heather and Katherine becomes increasingly strained by the voice from the well, how far will Hester go to maintain the blissful solitude she has made with Katherine?

First published in 1986 by Viking in Australia, *The Well* won the Miles Franklin Literary Award and FAW Barbara Ramsden Award.

"Jolley's characteristic wit and humour is here but it doesn't dominate. It comes as flashes in a more sombre novel which shares the gothic undertones of her prize-winning Milk and Honey. It is her best yet"
- Sydney Morning Herald



Primary Agent: GG

Australia: Penguin Modern Classics

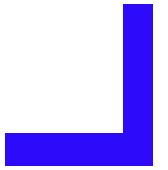
UK: Virago (Autumn 2026)

UK Editor: Olivia Barber

Rights sold:



DHA at 90



David Higham, was born in 1895. After serving in the First World War he took up a job in the books department at Albert Curtis Brown's literary agency. Among his colleagues there were Nancy Pearn and Laurence Pollinger, and following Albert's decision to bring in his son to run things, a new agency was created.

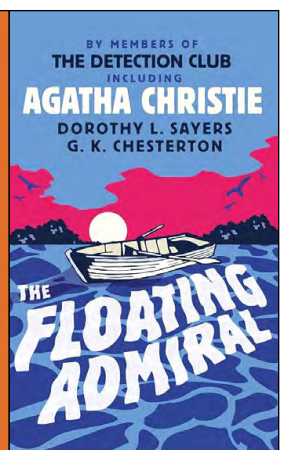
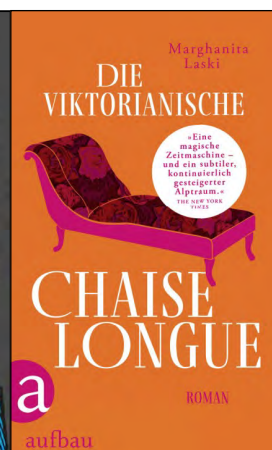
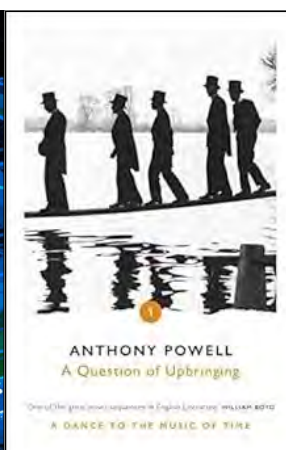
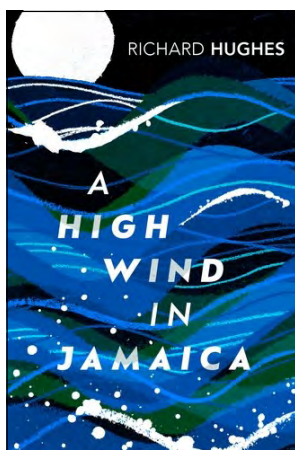
With a loan from Harold Macmillan among other benefactors, Pearn, Pollinger & Higham began trading in 1935. With Nancy's death in 1950 and Laurence's departure, the agency was renamed David Higham Associates in 1958. David himself remained active until his death in 1978.

Over the course of his long and storied career, David Higham acted as the agent for many of the Estates we're still proud to represent today.

In celebration of 90 years since the founding of what is now David Higham Associates, we've selected a few of David's own clients we still represent, capturing the diverse taste united by literary quality and enduring relevance.



David Higham



Richard Hughes



“Do your bit to save humanity from lapsing back into barbarity by reading all the novels you can.”

Richard Hughes (1900 - 1976) transposed history into novels, poetry, plays and screenplays as he sought to prevent the mistakes of the past through opening minds with fiction.

Born in 1900, Richard Hughes was the author of the world's first radio play, *Danger*, commissioned by the BBC and broadcast in 1924. Five years later he published the first and perhaps best known of his four novels, *A High Wind in Jamaica*, which explores the events following the accidental capture of a group of English children by pirates. It became a worldwide bestseller and won the Prix Femina in France, establishing itself as a modern classic.

In his latter years, he worked on a series of novels, called *The Human Predicament*, a massive project in which he explored the social, economic, political and moral forces which shaped the period from the 1920s through the Second World War, including real characters and events – such as Hitler's escape following the abortive Munich putsch. Although only two of these novels, *The Fox in the Attic* (1961) and *The Wooden Sheperdess* (1973), were completed,

Hughes was a Fellow of the Royal Society of Literature and, in the United States, an honorary member of both the National Institute of Arts and Letters and the American Academy of Arts and Letters. He was awarded the OBE (Officer of the Order of the British Empire) in 1946.

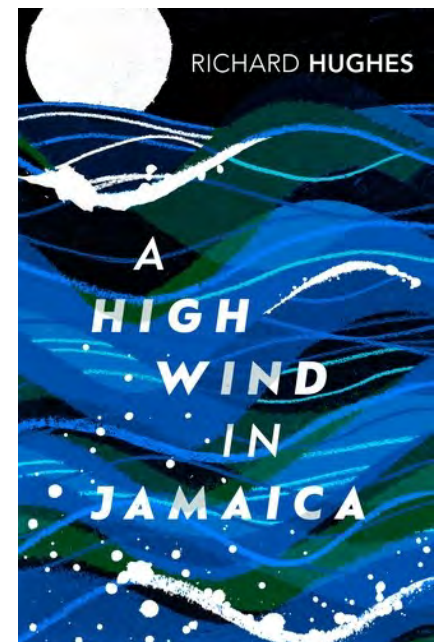
‘Electrifying... Hughes has Tolstoy's vision and an imaginative reach of his own... the result is historical fiction of rare integrity’ - Hilary Mantel on *The Fox in the Attic*

‘Magnificent, authoritative, compassionate, ironic, funny and tragic... *The Fox in the Attic* has that universal authenticity that is the hallmark of great writing’ - *Times Literary Supplement*



A High Wind in Jamaica

"Life seemed suddenly a little empty, for never again could there happen to her something so dangerous, so sublime."



Before *The Lord of the Flies* there was *A High Wind in Jamaica*, the story of children abducted by pirates that revels and plays in the amorality, innocence and lack of understanding of children, still as startling and original as when it was first published.

On the high seas of the Caribbean, a family of English children is set loose - sent by their parents from their home in Jamaica to receive the civilising effects of England. When their ship is captured by pirates, the thrilling cruise continues as the children transfer their affections from one batch of sailors to another. Innocence is their protection, but as life in the care of pirates reveals its dangers, and the violence and harsh realities of a pirates life sinks in, the events which unfold begin to take on a savagely detached quality.

Forced into a limbo between childhood and adulthood, with violence and taboo that the children could not possibly understand, *A High Wind in Jamaica* is a powerful and absorbing look at the divide between childhood and adulthood and how, once bridged, you can never return.

Rights Sold:

UK: Penguin Classics

Chinese Simplified: Shanghai 99

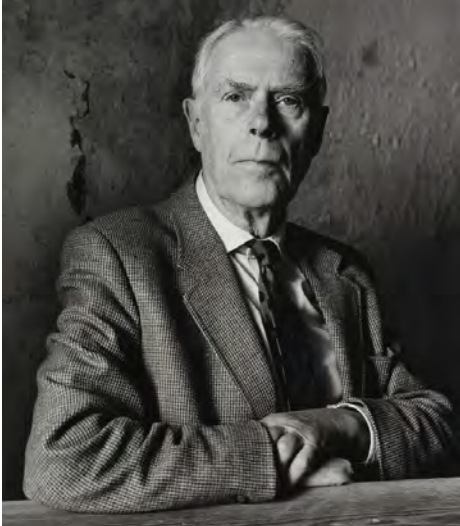
'One of my all time favourite books' - Ann Patchett

'I read the whole thing in one gulp. It was remarkable. Tiny. Crazy. I felt just like I did as a kid.'
- Andrew Sean Greer

'When I really like a book I'll sometimes read a passage or two aloud to whoever's nearby; this one I'd happily recite cover-to-cover' - Imogen Hermes Gower

'A thrillingly good book' - Martin Amis

Anthony Powell



“People think because a novel’s invented, it isn’t true. Exactly the reverse is the case. Because a novel’s invented, it is true. Biography and memoirs can never be wholly true, since they can’t include every conceivable circumstance of what happened. The novel can do that. The novelist himself lays it down. His decision is binding.”

Author of one of the most highly regarded books of the 20th century, **Anthony Powell (1905—2000)** was the foremost chronicler of the changing society, culture and

Anthony Dymoke Powell was born in London in December 1905. He was educated at Eton and Balliol College, Oxford where he met several other young writers and artists including Evelyn Waugh, Henry Green, John Betjeman, Graham Greene and Osbert Lancaster. Prior to World War II he worked in publishing and as a film-script writer, before becoming a full-time novelist and literary critic.

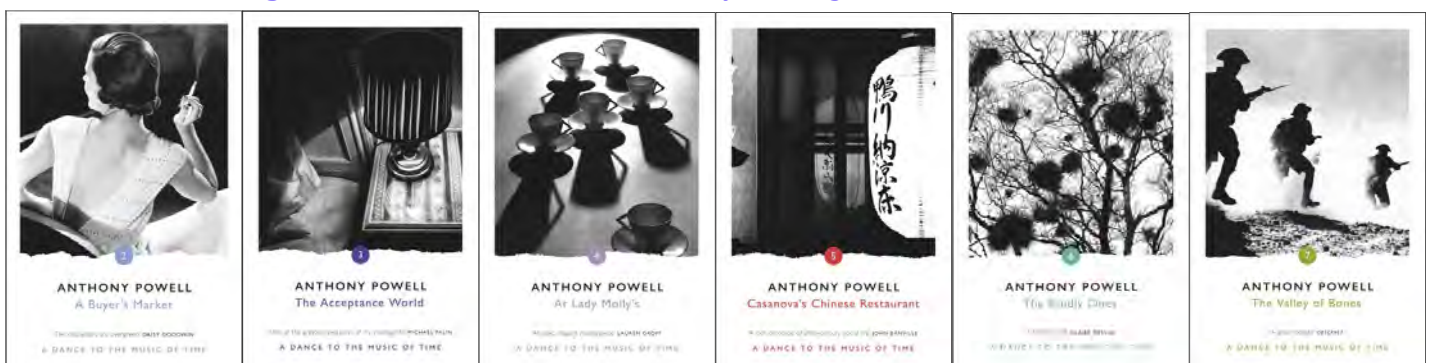
Powell’s first book, *Afternoon Men*, a comic look at the romantic adventures of a museum clerk, hinted at the fascination with the layered nature of British society that would drive much of Powell’s work. This was followed by *Venusberg* (1932), *From a View to a Death* (1933), *Agents and Patients* (1936), *What’s Become of Waring* (1939).

In 1951, Powell published the first part of what would go on to be acknowledged as his masterpiece: *A Dance to the Music of Time*. A twelve-part series, *A Dance to the Music of Time* follows the lives of a diverse group of, generally, upper-class English acquaintances from 1914 to 1961, focussing in on those moments where old friends and lovers meet, drift apart but then frequently reacquaint themselves with each other over a lifetime. Told through the eyes of Nick Jenkins, whose life adheres closely to Powell’s own, we see his life as characters come in and out, he marries and has a family and is forced numerous times to face his rival, Kenneth Widmerpool, an uncultured and small-minded man.

A Dance to the Music of Time is frequently heralded as one of the most impressive post-1945 books of the English language and Powell as the ultimate chronicler of the changing culture of the 20th century.

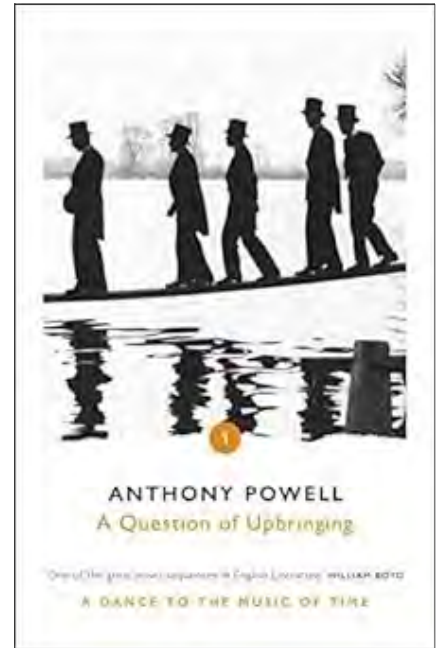
‘I would rather read Mr Powell than any English novelist now writing.’ - Kingsley Amis

‘Mr Powell’s imagination is inexhaustible.’ - Evelyn Waugh



A Question of Upbringing

"Human relationships flourish and decay, quickly and silently, so that those concerned scarcely know how brittle, or how inflexible, the ties that bind them have



A Dance to the Music of Time is universally regarded of one of the greatest novel sequences in English literature. This is how it begins...

In this first volume, Nick Jenkins is introduced to the ebbs and flows of life at boarding school in the 1920s, spent in the company of his friends: Peter Templer, Charles Stringham, and Kenneth Widmerpool.

Though their days are filled with visits from relatives and boyish pranks, usually at the expense of their housemaster Le Bas, a disastrous trip in Templer's car threatens their new friendship. As the school year comes to a close, the young men are faced with the prospects of adulthood, and with finding their place in the world.

Primary Agent: JW

Rights Sold:

UK: Arrow

French: Christian Bourgois

German: Elfenbein

'[P]erhaps the supreme London novel of the 20th century, an examination of the human behavior that defines the upper echelons of this brash, resilient, often pitiless place'
- *The Nation*

'He is, as Proust was before him, the great literary chronicler of his culture in his time.'
- *Guardian*

'He has wit, style, and panache, in a world where those qualities are in permanently short supply' - *New York Review of Books*

'One of the greatest pleasures of my reading life. The cool elegance of the prose, the deliciously dry humour, the confident choreography of his characters make for an incomparable treat.' - Michael Palin

'[A]n intellectual feat... it's consistently absorbing. Nothing so extended has ever generated such a thirst in the reader for wanting to know what happens next.' - Clive James

'[A] joyous experience, I remember wishing there'd been more than twelve volumes.'
- Roddy Doyle

'I re-read the "Dance" every five years or so and always find something new – the world has changed but the characters are evergreen.' - Daisy Goodwin

'One of the great novel sequences in English literature' - William Boyd

TH White



"Old things lost their grip and dropped away; not always because they were bad things, but sometimes because the new things were more bad, and stronger."

Writer of one of the greatest works of fantasy of the 20th century, **TH White (1906—1964)** breathed new life into medieval fantasy and romance.

T. H. White was born on 29 May 1906 in Bombay, India, where his father was a member of the Indian Civil Service, and was educated at Cheltenham and Queen's College, Cambridge. He was an English master at Stowe School from 1930 to 1936, and while there, completed his first real critical success, *England Have My Bones*, which was an autobiographical account of his country life.

He afterward devoted himself exclusively to writing and to studying such obscure subjects as the Arthurian legends, which were to provide the material for his books. White was reclusive by nature, often isolating himself for long periods from human society, and spending his time hunting, fishing, and looking after his often strange collection of pets.

He was probably was best known for his brilliant adaptation of Sir Thomas Malory's fifteenth-century romance, *Morte d'Arthur*, into the quartet of novels called *The Once and Future King*, and also for his novel *The Goshawk*. He wrote books about hunting and other sports, a detective novel, books of adventure and fantasy, and many short stories and poems. He died on 17 January 1964 aboard ship in Piraeus (Athens), Greece while returning home from his American lecture tour. His last book, *America at Last*, which was published after his death, records the tour.

'One of the three great fantasy novels of the twentieth century'
- George RR Martin on *The Once and Future King*

'He's always been a favourite of mine' - Terry Pratchett



The Once and Future King

*“The best thing for being sad,’ replied Merlin,
beginning to puff and blow, ‘is to learn something.
That’s the only thing that never fails.’*

Regarded as one of the greatest works of fantasy ever written, *The Once and Future King* is the

Once upon a time, a wizard named Merlin prepared a young man nicknamed Wart for an unimaginable future in which he would ally himself with the world's most famous knights, meet a mythical queen, and be crowned Arthur, King of Camelot. This is a fascinating story of adventure, love, betrayal, and magic that has captivated readers of all ages.

With a masterful pen and combining humor, passion, and originality in equal measure, T. H. White draws on the Arthurian myth of Sir Thomas Malory's *The Death of Arthur* to write what is considered, for its sheer literary quality, to be the best fantasy novel of all time. In this volume, which publishes White's five books about the life of the legendary King Arthur together, the author transports us to the era of

“I have laughed and cried with this wonderful Arthurian novel; it is a classic that I have enjoyed all my life.” - Ursula K. Le Guin

‘The single finest fantasy novel written in our time, or for that matter, ever written’ - Lin Carter



Primary Agent: GG

Rights Sold:

UK: Penguin

Croatian: Mitopeja

Danish: A Mock Book

Dutch: Athenaeum

German: Klett Cotta

Italian: Mondadori

Romanian: ART

Russian: Atticus

Serbian: Carbona

Spanish: Atico

Turkish: Ithaki

Marghanita Laski



“Ordeals never turn out the way you expect them. Usually when the ones you are expecting finally arrive there is no question of decision at all.”

Marghanita Laski (1915–1988) was a distinctive and unique voice in British fiction who examined the norms of women and sex with emotional sensitivity but also explored the inherent terror of existence.

Marghanita Laski was brought up in a family of Jewish intellectuals first in Manchester and then in London; Harold Laski, the socialist thinker, was her uncle. After working in fashion she read English at Oxford, married John Howard, a publisher, and worked in journalism.

She began writing once her son and daughter were born. She wrote on a wide array of topics: *To Bed with Grand Music* (written under a pseudonym) is a raw and honest account of loneliness and sexual exploration during wartime; *Tory Heaven* (1948) is a speculative satire of the idealist conservative state; *Little Boy Lost* (1949) is a haunting, sentimental but bitter account of a man searching for his lost son in post-war France; *The Village* (1952), a tender account of two lovers from different worlds divided at the end of war and *The Victorian Chaise-longue* (1953), a terrifying time-travel story of a woman who wakes up 90 years earlier in another woman's body.

A well-known critic, she wrote books on Jane Austen and George Eliot. *Ecstasy* (1962) explored intense experiences and *Everyday Ecstasy* (1974) their social effects. Her distinctive voice was often heard on the radio and she submitted a large number of illustrative quotations to the Oxford English Dictionary.

My favourite book nobody has heard of—Annie Ernaux on *Little Boy Lost*



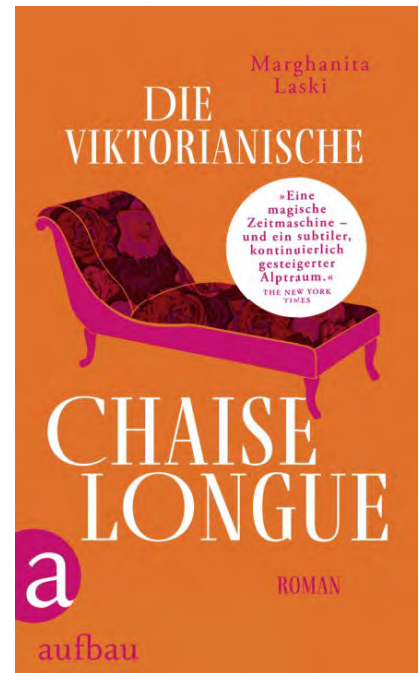
The Victorian Chaise Longue

*"Will you give me your word of honour," said Melanie,
"that I am not going to die?"*

A terrifying tale of a woman shot back in time after falling asleep, *The Victorian Chaise-Longue* is a gothic gem, examining what it would truly be like to return to the past .

The house is a Regency terraced house, behind the railway, a place home to artists and architects, not to "people like them". But Melanie and Guy have fallen in love with it, and despite the disbelief and the contrary opinion of their respective parents, they now live here. And here, in the study where Melanie, recovering from tuberculosis, is now allowed to stay, there is a chaise longue that no one has ever had the opportunity to use. Perfect for her, to change room and perspective while waiting to be able to return to a normal life. But perhaps, after dozing off on this makeshift bed – not very elegant and refined, but which had immediately struck her in an antique shop, and which she had felt she had to own – her life could no longer be normal.

Thrust back in time, disoriented , in the body of another woman, *The Victorian Chaise-Longue* is a terrifying exploration of the disorientation of being and what it would really be like for a modern woman to return to



Primary Agent: GG

Rights Sold:

UK: Persephone Books

French: Editions de l'Olivier

German: Aufbau

Hebrew: Modan

Italian: Garzanti

'When I first read *The Victorian Chaise-Longue* in 1953, the year in which it was first published, it impressed me as one of the most skillfully-told and terrifying short novels of its decade. Re-reading it over forty years later confirms both the admiration and the terror. The novel involves the reader in that most atavistic of human horror, confusion of identity and the realisation that one is inexorably trapped by circumstances which one can neither influence nor understand.' - PD James

'This is time travel fiction, but with a difference... disturbing and compulsive... instead of making it into a form of adventure, what Marghanita Laski has done is to propose that such an experience would be the ultimate terror... ' - Penelope Lively



The Detection Club



“Do you promise that your detectives shall well and truly detect the crimes presented to them using those wits which it may please you to bestow upon them and not placing reliance on nor making use of Divine Revelation, Feminine Intuition, Mumbo Jumbo, Jiggery-Pokery, Coincidence or Act of God?”

Formed in 1930 during the Golden Age of Crime Writing, and counting Agatha Christie, GK Chesterton and Dorothy L Sayers among it’s founding members, the Detection Club also wrote collaborative novels

A secret society of crime writers may sound like something from a crime novel, but the Detection Club proved this is more than just an elaborate plot. Founded in London in 1930 by a group of leading British crime writers, the Detection Club sought to protect the sacred art of crime writing.

Upon being invited into the club, members swore an oath written by Dorothy L Sayers that their detectives would solve the crimes honestly, without the use of “Divine Revelation, Feminine Intuition, Mumbo Jumbo, Jiggery-Pokery, Coincidence or Act of God.” Should they fail then, as GK Chesterton would warn new members, they would be cursed: “May other writers anticipate your plots, may total strangers sue you for libel, may your pages swarm with misprints, and your sales continually diminish!”

Both a social gathering for the leading crime novelists of the day, the Club was also a forum for members to learn more about psychoanalysis, the lives of real police officers and the latest forensic science.

To keep the club funded, a number of collaborative projects were pursued. This includes the novel *The Floating Admiral*, a collaborative novel where six different members each wrote a section, not knowing how the others would continue the plot; *Ask a Policeman*, a crossover novel featuring some of the most famous fictional detectives, and *Six Against the Yard*, where six different authors attempt to craft the perfect murder.

The Detection Club continues to this day under the presidency of Martin Edwards.



The Floating Admiral

"We judge one another by our outward actions, but in the motive underlying those actions our judgment may be widely at fault. Preoccupied by our own private interpretation of the matter, we can see only the one possible motive behind the action, so that our solution may be quite plausible, quite coherent, and quite

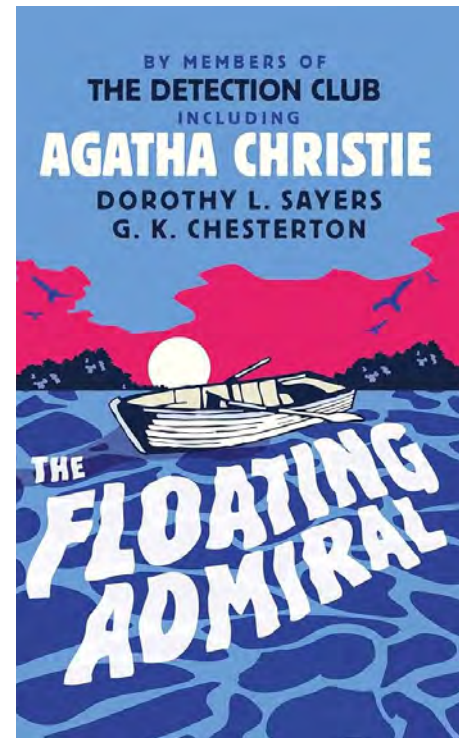
A collaborative novel from The Detection Club; a crime with 12 different solutions...

Inspector Rudge does not encounter many cases of murder in the sleepy seaside town of Whynmouth. But when an old sailor lands a rowing boat containing a fresh corpse with a stab wound to the chest, the Inspector's investigation immediately comes up against several obstacles. The vicar, whose boat the body was found in, is clearly withholding information, and the victim's niece has disappeared. There is clearly more to this case than meets the eye – even the identity of the victim is called into doubt. Inspector Rudge begins to wonder just how many people have contributed to this extraordinary crime and whether he will ever unravel it...

In 1931, Agatha Christie, Dorothy L. Sayers and ten other crime writers from the newly-formed 'Detection Club' collaborated in publishing a unique crime novel. In a literary game of consequences, each author would write one chapter, leaving G.K. Chesterton to write a typically paradoxical prologue and Anthony Berkeley to tie up all the loose ends. In addition, each of the authors provided their own solution in a sealed envelope, all of which appeared at the end of the book, with Agatha Christie's ingenious conclusion acknowledged at the time to be 'enough to make the book worth buying on its own'.

The authors of this novel are: G. K. Chesterton, Canon Victor Whitechurch, G. D. H. Cole and Margaret Cole, Henry Wade, Agatha Christie, John Rhode, Milward Kennedy, Dorothy L. Sayers, Ronald Knox, Freeman Wills Crofts, Edgar Jepson, Clemence Dane and Anthony Berkeley.

"The plotting is ingenious, the pace sustained, the solution satisfying." - New York Times Book Review



Primary Agent: GG

Rights Sold:

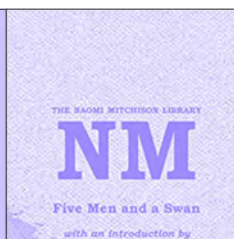
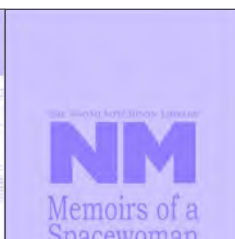
UK: HarperCollins

German: Doerlerman

Italian: Giunti

Portuguese in Portugal: ASA

Turkish: Uc Nokta



J R Ackerley
Ruth Adam
Walter Allen
Peggy Appiah
Michael Arlen
Robert Baldick
J P V D Balsdon
H H Bashford
Phyllis Bottome
Edmund Blunden
John Braine
E. R. Braithwaite
Pamela Branch
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Arthur Bryant
Anthony Burgess
Sheila Burnford
R A Butler
Elizabeth Cadell
John Dickson Carr
Barbara Castle
Charles Causley
David Cecil
James Hadley Chase
Arthur C Clarke
Lady Mary Clive
G D H Cole
Margaret Cole
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A E Coppard
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