

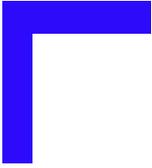
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DAVID HIGHAM ASSOCIATES LTD

Estates Guide

Spring 2026





David Higham Associates

Classics Guide Spring 2026

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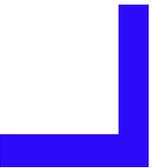
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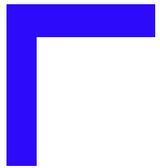
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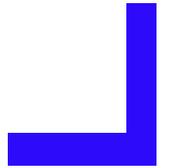
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Anniversaries & Reissues



James Herbert



“To be haunted is to glimpse a truth that might best be hidden.”

With his terrifying morality tales of killer rats, chemical weapons and sinister hauntings, **James Herbert (1943-2013)** revolutionised the horror genre, selling over 54 million books worldwide and

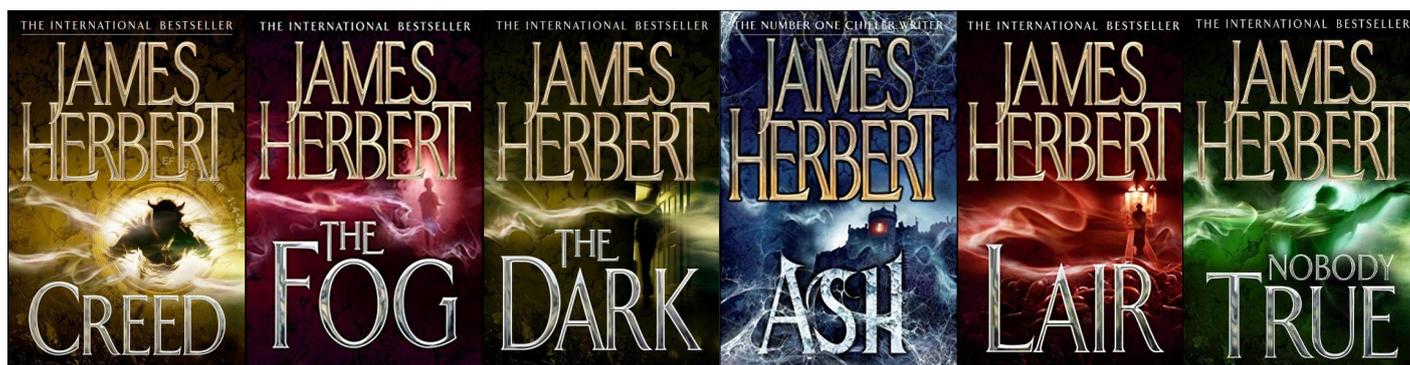
Born in London, James Herbert originally worked as an art director and group head for an advertising company before writing his first novel, aged 28, . That first novel was *The Rats*, now considered a horror classic, as well as his second, *The Fog*, in which a chemical fog drives all those who come into contact with it insane. His later novels moved away from science-fiction dystopias as he wrote more thriller influenced books of serial killers, hauntings and possession. Herbert was one of Britain’s best-selling writers, regardless of genre. He wrote over twenty novels and also designed many of their covers.

Herbert was one of Britain’s best-selling writers, regardless of genre. He wrote over twenty novels and also designed many of their covers.

In 2010, he was made a Grand Master of Horror by the World Horror Convention. Stephen King was a predecessor. In 2010, Herbert was also awarded an OBE by the Queen for services to literature.

“His work had a raw urgency. His best novels ... had the effect of Mike Tyson in his championship days: no finesse, all crude power. Those books were best sellers because many readers (including me) were too horrified to put them down.” — Stephen King

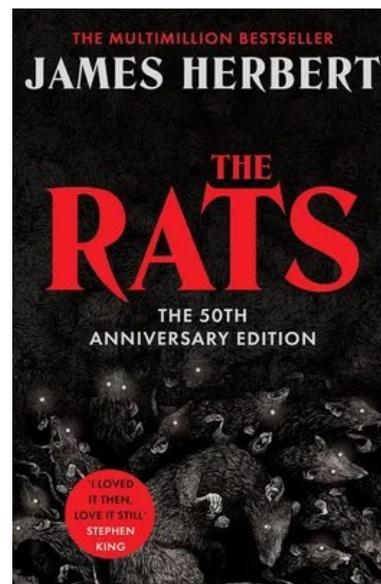
*“In James Herbert's world, things go bump in the night with spine-tingling efficacy only to carry on bumping, thumping and violently swaying until the tension is interspersed by laughter.”
—The Guardian*



The Rats Trilogy

“The leading rat stopped and turned his head towards them. The other two froze and did the same. Harris would never forget the horror he felt under the gaze of the three pairs of sharp, wicked-looking eyes. It wasn’t just their size, or natural repulsion of vermin that numbed him. It was because they didn’t run, or try to hide.”

Following the success of the 50th anniversary edition of *The Rats*, Pan Macmillan’s new horror imprint, Tor Nightlife, will be reissuing all of Herbert’s masterworks, starting with *Lair* and *Domain*, the terrifying follow-ups in *The Rats* series.



Primary agent: MC

UK: Pan Macmillan (reissued 2024)

Rights Sold:

German - Festa (Options)

Italian - Fanucci

Spanish—Biblioteca Carfax

THE RATS (1974)

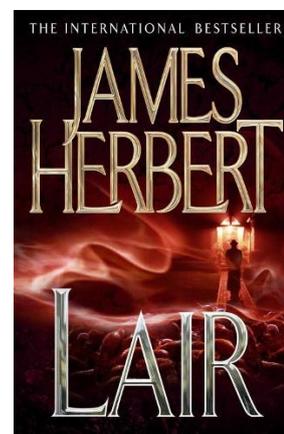
It was only when the bones of the first devoured victims were discovered that the true nature and power of these swarming black creatures with their razor sharp teeth and the taste for human blood began to be realised by a panic-stricken city. For millions of years man and rats had been natural enemies. But now for the first time – suddenly, shockingly, horribly – the balance of power had shifted . . .

As the city becomes overrun by these bloodthirsty creatures, a small group of survivors must band together to try and stop the rat menace before it's too late. But with the rats multiplying at an alarming rate and no apparent way to stop them, the odds are stacked against them.

LAIR (1979)

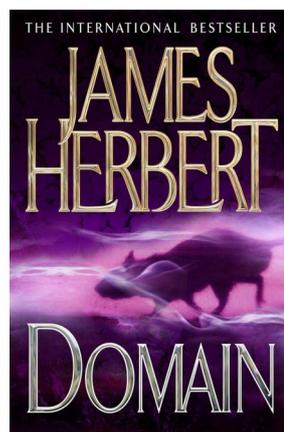
It was only when the bones of the first devoured victims were discovered that the true nature and power of these swarming black creatures with their razor sharp teeth and the taste for human blood began to be realised by a panic-stricken city. For millions of years man and rats had been natural enemies. But now for the first time – suddenly, shockingly, horribly – the balance of power had shifted . . .

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DOMAIN (1984)

The long-dreaded nuclear conflict. The city torn apart, shattered, its people destroyed or mutilated beyond hope. For just a few, survival is possible only beneath the wrecked streets – if there is time to avoid the slow-descending poisonous ashes. But below, the rats, demonic offspring of their irradiated forebears, are waiting. They know that Man is weakened, become frail. Has become their prey...



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 the 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 latter 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 students she counted the award winning novelist Tim Winton.

“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.

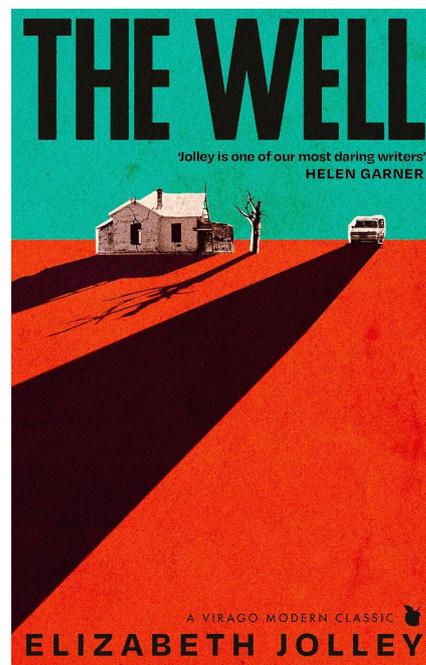
Miss Hester Harper, middle-aged and eccentric, brings Katherine into her emotionally impoverished life. Together they sew, cook gourmet dishes for two, run the farm, make music and throw dirty dishes down the well. As Hester becomes increasingly immobile with age, their life becomes one of isolation, 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: VB

UK: Virago (Autumn 2026)

Australia: Penguin Modern Classics

Rights sold:

Italian: Garzanti

French: Editions J'Ai Lu

Kim Myeong-sun



The first known published female Korean poet **Kim Myeong-sun** (1896-1951) was a pioneering literary figure who has finally been restored to her rightful place in the Korean canon after 100 years.

Born in 1896 as the illegitimate daughter of a landowner and a gisaeng (an entertainer/courtesan), Kim Myeong-sun experienced public scrutiny and judgement her whole life. Undeterred, she made her literary debut in 1917 when her short story, 'The Girl of Doubt', won a prize and was published in a literary magazine.

Kim left Korea in 1919 to study in Tokyo where her work flourished. She was introduced to other progressive writers and began publishing poems, plays and articles, many of which questioned patriarchal norms and others critical of Japanese colonial rule. Kim wrote incessantly during this period and in 1925, she became the very first Korean woman to publish a collection of poetry, titled *The Fruit of Life*. On top of this personal output, she was also fluent in five languages and was a gifted translator. She is thought to be the first person to translate Edgar Allan Poe's poetry, Charles Baudelaire's *The Flowers of Evil*, and Gerhart Hauptmann's play *Lonely Lives* into Korean and was a vocal champion of their work.

Sadly it is after this period of success that her life took an unexpectedly tragic turn. She experienced a traumatic sexual assault and became embroiled in public scandal. This coincided with a period of intensified censorship and the Second World War. She stopped publishing new work and fell into poverty. She is believed to have died of illness around 1951.

"Kim Myeong-sun is the writer we have waited over 100 years to meet." - *Korea Economic Daily*

"Reading Kim Myeong-sun today is an important task in retracing the genealogy of Korean literature." - *Hankook Ilbo*

I Will Pour My Heart Out, Again and Again

"For a while time passed just so. Daylight was already at full tilt with its golden threads casting a yellow glow across the woods. She stood in a daze when suddenly a pitter-patter of hurried footsteps that slapped against the ground in a panic came from the courtyard below."

Newly collected after a century in obscurity, *I Will Pour My Heart Out, Again and Again* restores a vital voice to the Korean canon.

Amid the rising voices of the New Women movement, Kim Myeong-sun broke the rules and defied all expectations. Rejecting the moralising plots of her contemporaries, she channelled urgent debates into intimate, emotionally charged fiction. Her stories pulse with psychological intensity and intellectual depth; every page is alive with atmosphere, every moment taut with the possibility of change.

Gathered here for the first time, these 14 stories trace lives torn between public duty and private longing, caught in the crosscurrents of class, gender, and colonial politics. These vivid stories raise provocative questions about life in colonial Korea, but at its heart, this is a book about love.

The collection asks: Do we have any control over who we love? How does love change us? And can it ever be justified to deny love - in ourselves or in others? Again and again, Kim's characters hurl their entire beings toward love, even as forces greater than themselves threaten to pull them apart. They struggle, but they continue to hope.

Timeless, piercing and electric with feeling, this collection reveals a writer far ahead of her time and uncannily attuned to our own. Already a bestseller in Korea, the rest of the world is long-overdue an introduction to this fierce and brilliant writer.

"Once you read it, you'll be hooked" - Segye Ilbo



Primary agent: EB

Korean: Find (reissued 2025)

Alison Lurie



“You can't write well with only the nice parts of your character, and only about nice things. And I don't want even to try anymore. I want to use everything, including hate and envy and lust and fear .”

Often compared with Jane Austen, **Alison Lurie (1926-2020)** was known for her satires of manners and marriages, black comedies with a tenderness and respect for her interconnecting cast of characters.

2026 marks the centenary of her birth which will be celebrated with events in London and New York.

Alison Lurie was an American writer whose work gained critical acclaim and a loyal readership around the world. She was the author of several celebrated novels, including the best-selling title *Foreign Affairs* (1984), which won her the Pulitzer Prize and a nomination for the National Book Award. She was awarded the Prix Femina Étranger in France in 1989 for *La Vérité sur Lorin Jones* (*The Truth About Lorin Jones*). Three of Alison's novels have been adapted for film or TV: *The War Between the Tates* (1977), *Imaginary Friends* (1987), and *Foreign Affairs* (1993).

Alison Lurie authored several works of non-fiction, including a well-regarded book on the semiotics of fashion (*The Language of Clothes*, 1981, with Doris Palca) and a follow-up volume on what architecture says about us (*The Language of Houses*, 2014). She also had a keen interest in children's literature, editing several collections in which girls are the hero, including *Clever Gretchen and Other Forgotten Fairy Tales* (1980), and *The Oxford Book of Modern Fairy Tales* (1993).

Alison Lurie was a much-loved teacher as well as a successful writer. She started teaching at Cornell University in 1969, where she led courses in creative writing and children's literature as well as other topics over 36 years. In 1989 she was named the F.J. Whiton Professor of American Literature at Cornell. Alison was a member of the American Academy of Arts and Sciences, and the American Academy of Arts and Letters, receiving the latter's Award in Literature in 1978. She won fellowships and grants from the Yaddo Foundation, Guggenheim Foundation and Rockefeller Foundation, and honorary degrees from the University of Oxford and the University of Nottingham. From 2012-2014, Alison served as the official New York State Writer.

“One of this country's most able and witty novelists.” —The New York Times Book Review

“There is no American writer I have read with more constant pleasure and sympathy over the years.” - John Fowles

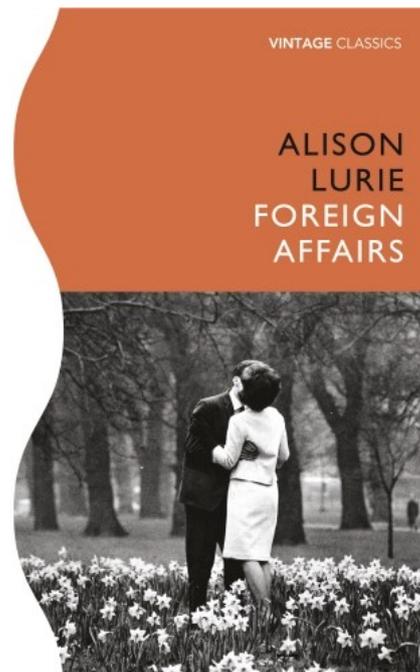


Foreign Affairs

“Why, after all, should Vinnie become a minor character in her own life? Why shouldn’t she imagine herself as an explorer standing on the edge of some landscape as yet unmapped by literature: interested, even excited—ready to be surprised?”

A literary rom-com, the Pulitzer Prize winning *Foreign Affairs* is a tender, comic and heartbreaking portrait of late in life love, a profound meditation on the joys and pains of being ordinary.

Vinnie Miner is an American professor of children's literature on her way to London for six months of research. Settling into her aeroplane seat she finds herself accosted by Chuck, a brash engineer wearing cowboy boots. She never imagines she'll see him again. But wet, windy London turns out to be the setting for fresh beginnings, and for Vinnie, a place to take up space, breathe the air, and to refuse to become a minor character in one's own life.



Primary agent: GG

UK: Vintage (reissued 2020)

US: Open Road

Rights Sold:

Italian: Astoria

*“If you're coming to Lurie for the first time, you must begin with the Pulitzer Prize-winning *Foreign Affairs*” - Guardian*

*“In *Foreign Affairs* no detail lacks its special piquancy. And none can be savored without leaving you with a mouthful of barbed hooks” - New York Times*

“I devoured the book at a sitting and then went back for a second dip at once” - Sunday Telegraph



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.”

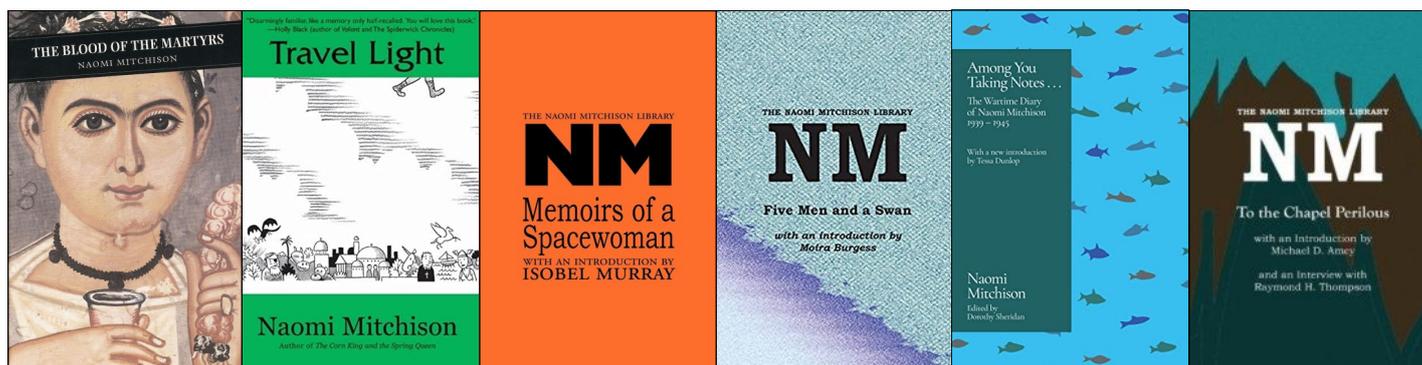
Naomi Mitchison (1897-1999) has been distinguished as one of the best Scottish writers of all time. Her ground-breaking feminist books of historical fiction, fantasy and sci-fi are as radical, free thinking and bohemian as any author writing today.

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 K 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 K Le Guin



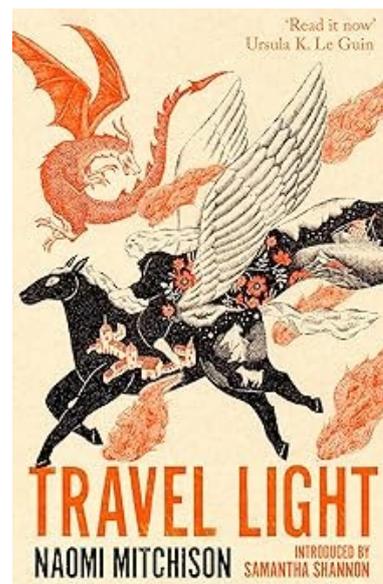
Travel Light

“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, 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

Illustrations by Caroline Leibel for the French edition

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.

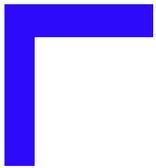
'Quiet and thoughtful, playful and wayward, rich with exquisite worldbuilding detail. I only wish - as an author who always dreamed of dragons - that I had discovered *Travel Light* sooner' - Samantha Shannon , author of *Priory of the Orange Tree*

“Read it now.” - Ursula K. Le Guin

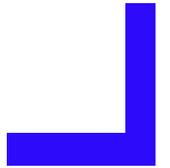
“I felt, very powerfully, that I had been waiting for *Travel Light*” - Amal El-Mohtar, author of *This is How You Lose the Time War*

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





International Publications



Molly Keane



‘Nobody else can touch Molly Keane as a satirist, tragedian, and dissector of human behaviour.’

- Maggie O’Farrell

Molly Keane (1904 - 1996) was an astute observer, a destroyer of pretention and a sharp wit, marking her as a leading light of 20th century Irish literature

Born to a land-owning family in County Kildare, Ireland, Keane’s was a stern hunting family, with Sundays spent at church and the fun of childhood seemingly absent. She was educated, as was the custom in Anglo-Irish households, by a series of governesses and then at boarding school. This distant familial relationship would prove a consistent theme in her later novels.

In 1928 she wrote her first book, *The Knight of Cheerful Countenance*, under the pseudonym M.J. Farrell; in her social circles, to be known as the “brainy woman” would have been social suicide. She proceeded to write a total of eleven novels under this pseudonym. She was equally well known for her plays which saw critical acclaim, with two (*Spring Meeting* and *Treasure Hunt*) adapted into film.

It wasn’t until 1981 when, aged seventy, she published a book under her own name: *Good Behaviour*. The manuscript, which had languished in a drawer for many years, was lent to a visitor, the actress Peggy Ashcroft, who encouraged Keane to publish it. Her editor, Diana Athill, jumped at the chance to publish the novel which was subsequently shortlisted for the Booker Prize. After this acclaim, she finally took public ownership of her earlier novels.

Keane published two more books under her own name—*Time After Time*, a comic tale of an upper-class Anglo-Irish family thrown into turmoil with the visit of a mysterious stranger from their past; and *Loving and Giving*, a dark satire of a young woman forced to keep her family and its country estate together after her mother’s betrayal.

‘Molly Keane is a mistress of wicked comedy’ - Vogue

‘She writes with the clarity and wisdom of someone who can make sense of human foibles through all their stages from youth to old age.’ - Guardian



Good Behaviour

“Yes, we’ll have to put a stop to this bookworming. No future in that.”

Published in German by Lars Klaffen at Kjona Verlag in January 2026, *Good Behaviour* is a devastating satire of the callous and nasty family, fuelled by an undercurrent of righteous rage Keane so elegantly masters.

I do know how to behave – believe me, because I know. I have always known . . .

Behind the gates of Temple Alice, the aristocratic Anglo-Irish St Charles family sinks into a state of decaying grace. To Aroon St Charles, large and unlovely daughter of the house, the fierce forces of sex, money, jealousy and love seem locked out by the ritual patterns of good behaviour. But crumbling codes of conduct cannot hope to save the members of the St Charles family from their own unruly and inadmissible desires.

From the opening chapter, as we see Aroon dispatch her aged mother die with a gentle politeness, Keane entrances us into a whydunit of familial dysfunction and a broken ruling class.



Primary agent: GG

Rights sold:

UK: Virago (reissued 2025)

French: La Table Ronde

Dutch: Under offer

German: Kjona Verlag

‘I really wish I had written this book. It’s a tragi-comedy set in Ireland after the First World War. A real work of craftsmanship’ - Hilary Mantel

‘Dark, complex, engaging... A wonderful tour de force’ - Marian Keyes

‘A remarkable novel, beautifully written, brilliant... every page a pleasure to read.’ - PD James



Jane Gardam



“For years of our lives the days pass waywardly, featureless, without meaning, without particular happiness or unhappiness. Then, like turning over a tapestry when you have only known the back of it, there is spread the pattern.”

Jane Gardam (1900 - 1976) wrote sharp yet sensitive satires, exposing the fallacies of how we’re told to live, told from multiple perspectives—from children to old age.

Jane Gardam is the only writer to have been twice awarded the Whitbread/Costa Prize for Best Novel of the Year, for *The Queen of the Tambourine*, and *The Hollow Land* in the children’s category. She also holds a Heywood Hill Literary Prize for a lifetime’s contribution to the enjoyment of literature. She is the author of five volumes of acclaimed stories, and her novels include *God on the Rocks*, which was shortlisted for the *Booker Prize*, and the bestselling *Old Filth*, which was shortlisted for the Orange Prize in 2005.

Gardam began writing as a child growing up in Yorkshire, reading Hans Christian Andersen with her father, nurturing her imagination with the works of Hardy, Dickens and the Bronte sisters, and scribbling secret stories which she hid in the chimney of her room. Her books often concern coming-of-age in the 20th century and life set against the backdrop of turbulence and decline and she has a particular interest in the delusions that are both required and engendered by life in the modern world. She described becoming a writer as ‘the only sensible thing to do’. She gained recognition as a consummate short story writer, and her first novel was published when she was in her late thirties.

She is one of the most admired writers of her generation, and was appointed Officer of the Order of the British Empire (OBE) in the 2009 New Year Honours.

“Sharp, humane, generous and wonderfully funny, she is one of our finest writers.”
– Hilary Mantel

“It’s a cliché to compare novelists to Jane Austen, but in the case of Jane Gardam it happens to be true. Her diamond-like prose, her understanding of the human heart, her formal inventiveness and her sense of what it is to be alive - young, old, lonely, in love - never fades” - Amanda Craig



Bilgewater



Rights Sold:

UK: Penguin Classics

German: Hanser Berlin

Norwegian: Gyldendal

"He has not the faintest idea that I am ugly and we are very happy together."

Published in German in 2025 by Hanser Berlin, where Gardam has become a Spiegel bestselling author, *Bilgewater* is a wise and funny story of growing up.

Marigold Green calls herself 'hideous, quaint and barmy'. Other people call her Bilgewater, a corruption of Bill's daughter. Growing up motherless in a boys' school where her father is housemaster, she is convinced of her own plainness and peculiarity.

Groomed by the wise and loving Paula, upstaged by bad, beautiful Grace and ripe for seduction by entirely the wrong sort of boy, she suffers extravagantly and comically in her pilgrimage through the turbulent, twilight world of alarming adolescence

"The 'Never again!' feeling during puberty has often been described in literature, but rarely with such delightful humour and understanding as by Jane Gardam." - NDR Kultur

Old Filth



Rights Sold:

UK: Penguin Classics

Dutch: Cossee

German: Hanser Berlin

Italian: Sellerio

Norwegian: Gyldendal

Swedish (audio): Storyside

Jane Gardam's masterpiece chronicles the 20th century and the fall of empire from the perspective of one man and begins a trilogy and was shortlisted for the Women's Prize for Fiction.

FILTH, in his heyday, was an international lawyer with a practice in the Far East. Now, only the oldest QCs can remember that his nickname stood for Failed In London Try Hong Kong.

Long ago, Old Filth was a Raj orphan - one of the many young children sent 'Home' from the East to be fostered and educated in England. Jane Gardam's novel tells his story, from his birth in what was then Malaya to the extremities of his old age. In doing so, she not only encapsulates a whole period from the glory days of the British Empire, through the Second World War, to the present and beyond, but also illuminates the complexities of the character known variously as Eddie, the Judge, Fevvers, Filth, Master of the Inner Temple, Teddy and Sir Edward Feathers.

"Beautiful, vivid, defiantly funny" - *The Times*

"This novel is surely Gardam's masterpiece... On the human level, it is one of the most moving fictions I have read in years" - *Guardian*

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

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.

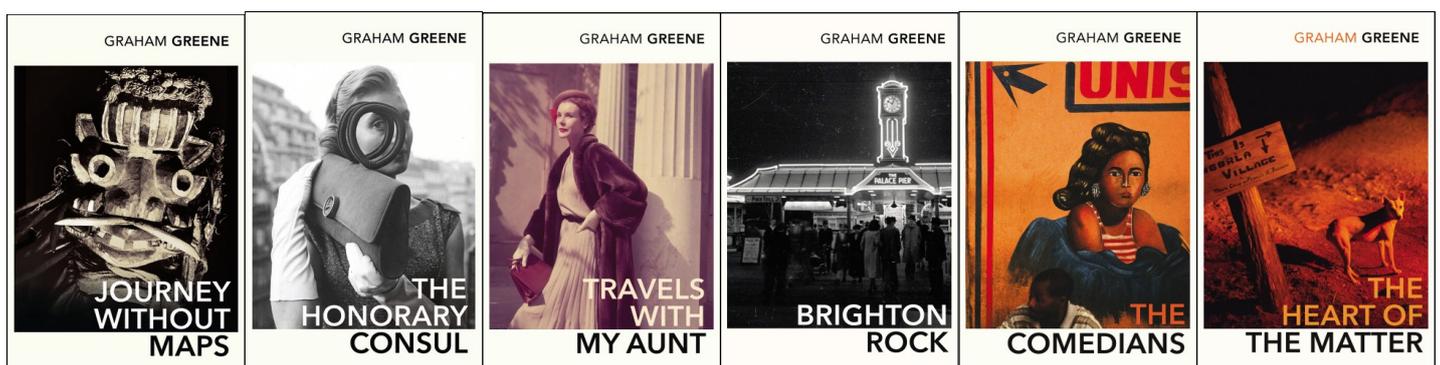
Greene originally divided his books between 'entertainments' and 'novels' although he disowned this division later in life. The entertainments were those novels which he initially viewed as thrillers, heavily informed by his time working for MI6—this included classics like 1938's *Brighton Rock*, 1939's *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

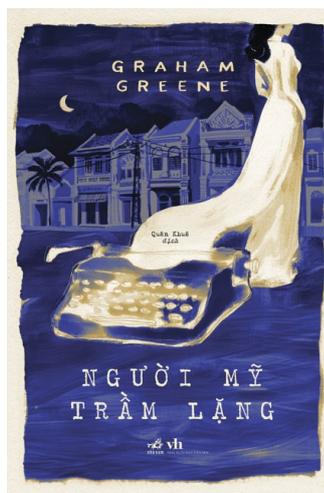
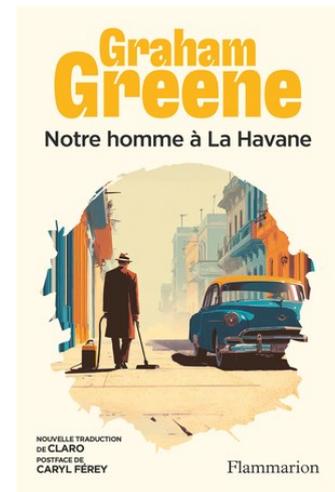


Our Man in Havana

Republished in February 2026 in French by Flammarion, this is Greene's blackly comic espionage thriller set against the squalor of pre-revolutionary Havana.

Wormold is a vacuum cleaner salesman in a city of power cuts. His adolescent daughter spends his money with a skill that amazes him, so when a mysterious Englishman offers him an extra income he's tempted. In return all he has to do is carry out a little espionage and file a few reports. But when his fake reports start coming true, things suddenly get more complicated and Havana becomes a threatening place.

“Nobody should be anywhere near power who hasn't read (or seen the film of) *Our Man in Havana*, a powerful satire on the silly world of spying by a man who had experienced it“
- *Mail on Sunday*



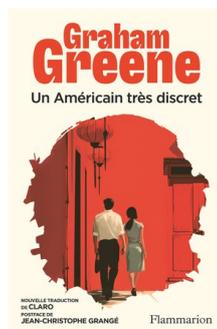
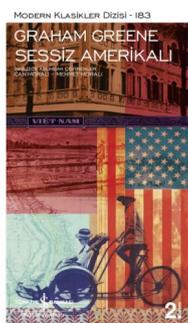
The Quiet American

Published for the first time in Vietnamese, with new French and Spanish editions coming in 2026, *The Quiet American* is a biting satire of American imperialism, a story of intrigue and violence often heralded as Greene's masterpiece.

As Pyle's naive optimism starts to cause bloodshed, his friend Fowler, a cynical foreign correspondent, finds it hard to stand aside and watch. But even as Fowler intervenes he wonders why: for the greater good, or something altogether more complicated?

“The novel that I love the most is *The Quiet American*” ~
- Ian McEwan

“There has been no novel of any political scope about Vietnam since Graham Greene wrote *The Quiet American*” - Harper's



For all of Greene's international publishers, please enquire.

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?"

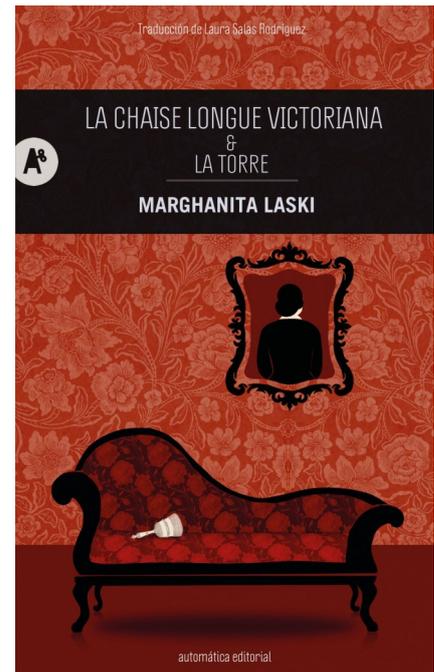
Republished in Spanish in 2025 and to be published in Italian in 2026, a terrifying tale of a woman shot back in time after falling asleep, *The Victorian Chaise-Longue* is a gothic gem, examining what it would truly be like to

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 the past.

"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



Primary Agent: GG

Rights Sold:

UK: Persephone Books
 French: Editions de l'Olivier
 German: Aufbau
 Hebrew: Modan
 Italian: Garzanti
 Spanish: Automatica



Diane Oliver



Writing penetrating portraits exploring race and racism in 1950s and '60s America, **Diane Oliver's (1943 - 1966)** acute observations and mature style mark her out as a sensational talent whose work, as 'inspiring as Zora Neale Hurston's or James Baldwin's.'

Diane was born in Charlotte, North Carolina, where she went to public schools. After graduating from high school, she attended Women's College (which later became the University of North Carolina at Greensboro) and was the Managing Editor of *The Carolinian*, the student newspaper. She published four short stories in her lifetime and two more posthumously: 'Key to the City' and 'Neighbors' published in *The Sewanee Review* in 1966; 'Health Service', 'Traffic Jam' and 'Mint Juleps Not Served Here' published in *Negro Digest* in 1965, 1966 and 1967 respectively; and 'The Closet on the Top Floor' published in *Southern Writing in the Sixties* in 1966. 'Neighbors' was a recipient of an O. Henry Award in 1967.

Diane began graduate work at the University of Iowa's Writers' Workshop and was awarded the MFA degree posthumously days after her death in a motorcycle accident in 1966. A collection entitled *Neighbors and Other Stories* was published in 2024 by Faber in the UK and Grove Atlantic in the US.

"Extraordinary . . . The author's heartfelt and resplendent writing is loaded with an earthy complexity reminiscent of Zora Neale Hurston—indeed, novelist Tayari Jones names Oliver along with Hurston, Toni Morrison, and Ann Petry as "literary foremothers" in her introduction. Oliver's brilliant stories belong in the American canon."— *Publishers Weekly*, Starred Review

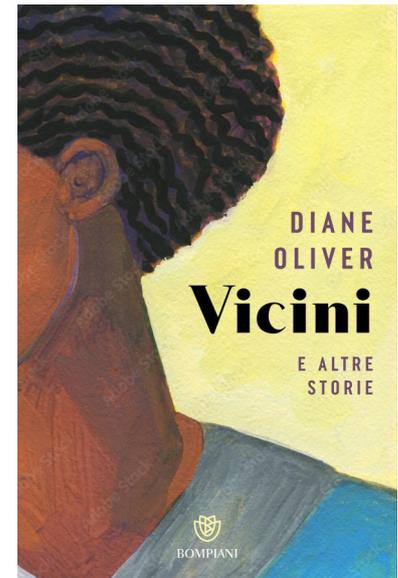
"A remarkable collection of Jim Crow-era stories from a major talent . . . Oliver's published and unpublished work testifies both to her immense raw talent as a young writer and to the major figure she might have become if she'd had the chance to develop. Her stories deal with the everyday lives of Black families of all classes as they contend with issues such as segregation, poverty, and prejudice and their own hopes for the future . . . With a crystalline clarity and finely attuned ear, Oliver depicts her subjects with elegance and profound understanding."— *Kirkus Reviews*, Starred Review

"This first full story collection reveals her to be an adventurous writer who deftly captured the pervasive daily pressures of living while Black in the midst of white-dominant society . . . The stories read like tightly wrought suspense with an edge toward horror, and Oliver uses wide-ranging forms to create riveting effects . . . Oliver uses subtlety and nuance like a knife. These stories reveal a writer who was willing to explore and stretch, telling honest, bared-open stories of her time and now of ours."— *Library Journal*, Starred Review
 "These stories convey the heart-rending, life-threatening reality of segregated America . . . A necessary addition to the American canon."— *Booklist*, Starred Review

Neighbors and Other Stories

"I keep thinking,' her father said finally,' that the policemen will be with him all day. They couldn't hurt him inside the school building without getting some of their own kind.'

'But he'll be in there all by himself,' her mother said softly. 'A hundred policemen can't be a little boy's only friends.'"



Primary Agent: ED

Rights sold:

UK: Faber

US: Grove Atlantix

French: Editions Buchet-Chastel

German: Aufbau

Italian: Bompiani

Swedish: Wahlstrom & Widstrand

Turkish: Siren Yayinlari

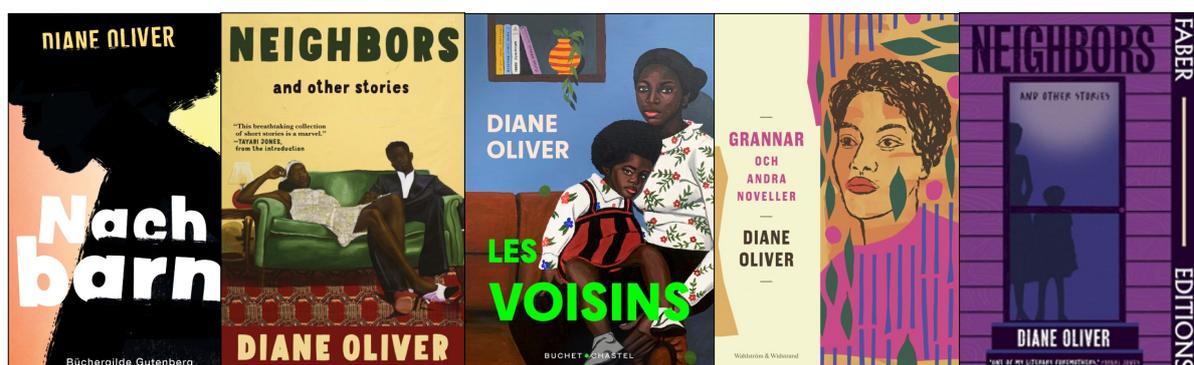
Published in Italian in 2026, *Neighbors and Other Stories* showcases Oliver's supreme talent and tense storytelling. An outstanding collection of short stories which explore race and racism in 1950s and 1960s America, Diane Oliver writes about the everyday anxiety and fear felt by Black American families, and the agency they use to navigate their predicaments. These beautifully conceived portraits about families and relationships are told with extraordinary maturity and acute observation.

An incredibly confident writer, this collection showcases Diane Oliver's exceptional talent, confident literary voice and stolen potential.

Featuring a new introduction by Tayari Jones, author of *An American Marriage*

"Diane Oliver wrote with audacity, wit, and a wisdom beyond her years, fearlessly switching the lens to take in her world and the intimate lives of women and girls passing through it. I want to press a copy of *Neighbors* into the hands of every Black writer and reader I know, so that we might marvel together at these gifts she left us." - Dawnie Walton, author of *The Final Revival of Opal & Nev*

"Direct and unromantic, what a glory of education Oliver gives us in craft, in the miraculous depiction of ordinary life, of enduring in love, family, and faith inside an insidious and voracious system, each sentence constructed to pass a reader deeper into the weaved world, rather than out of it. Each narrative resounds full-bodied and striking, bent on rendering the truths of the moment precisely. Oliver is indisputably a master. What woe this talent be stripped from us so early; what blessing this gift of stories remains." - Dantiel W. Moniz, author of *Milk Blood Heat*



Muriel Spark



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

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 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 Champion 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*



A Far Cry From Kensington

Published in German in 2026 by Diogenes, a funny portrait of 1950s London and an abrasive young publishing assistant who uncovers a mysterious blackmail plot.

When publishing assistant and war widow Nancy Hawkins tells Hector Bartlett he 'urinates frightful prose', the repercussions are swift. Losing not one, but two, much-sought-after literary jobs, Mrs Hawkins finds herself embroiled in a mystery involving anonymous letters, quack remedies and blackmail. Years later, and a far cry from Kensington, she looks back with a sharp and mischievous eye at the cost of telling the truth.

"Mercurially funny, playful and mischievous" - Ali Smith



Primary Agent: GG

UK: Virago Modern Classics

Rights Sold:

German: Diogenes

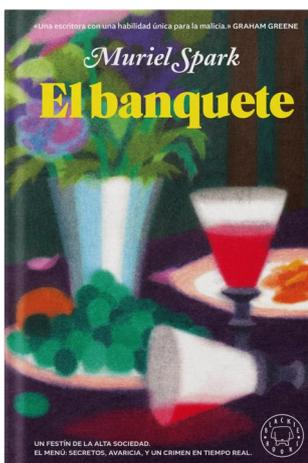
Italian: Adelphi

Symposium

Published in Spanish in 2026 by Blackie Books, the story of a dinner party reeling from a burglary that slowly unravels as the evening progresses and the enigmatic Margaret is revealed as more sinister than she lets on.

One October evening five London couples gather for a dinner party, enjoying 'the pheasant (flambe in cognac as it is)' and waiting for the imminent arrival of the late-coming guest Hilda Damien, who has been unavoidably detained due to the fact that she is being murdered at this very moment.

"Extremely clever and highly entertaining." - Penelope Lively



UK: Virago Modern Classics

Rights Sold:

German: Diogenes

Italian: Adelphi

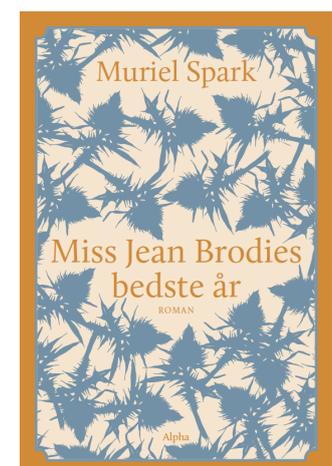
Spanish: Blackie Books

The Prime of Miss Jean Brodie

To be published for the first time ever in Danish in by Alpha Forlag, this is Spark's masterpiece of an influential teacher who teaches her girls to be cultured, learned and ambitious, regarded as a classic of 20th century English literature.

Miss Jean Brodie is a teacher unlike any other, proud and cultured, enigmatic and freethinking; a romantic, with progressive, sometimes shocking ideas and aspirations for the girls in her charge. At the Marcia Blaine Academy she takes a select group of girls under her wing. Spellbound by Miss Brodie's unconventional teaching, these devoted pupils form the Brodie set. But as the girls enter their teenage years and they become increasingly drawn in by Miss Brodie's personal life, her ambitions for them take a startling and dark turn with devastating consequences.

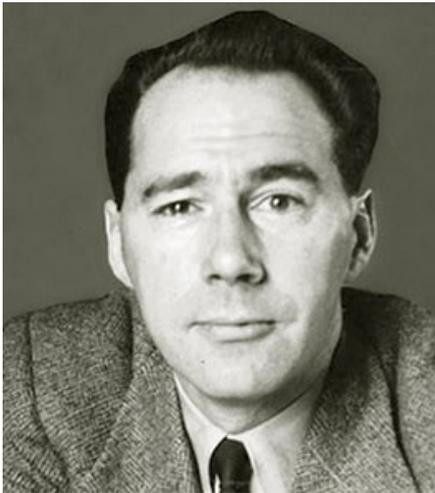
"A sublimely funny book, unforgettable and universal." - Candia McWilliam



UK: Penguin Modern Classics

For all rights sales, please enquire

John Wyndham



"I wouldn't say [my plots] are all evil. One just starts with the theme and then you work it out to the logical conclusion as far as is possible... You must not go beyond the level of disbelief"

Master of post-apocalyptic "logical fantasy" **John Wyndham (1903-1969)** painted portraits of city's brought down by terrifying animated plants, aliens invading the oceans and evil village children which draw horror from mundane everyday banalities

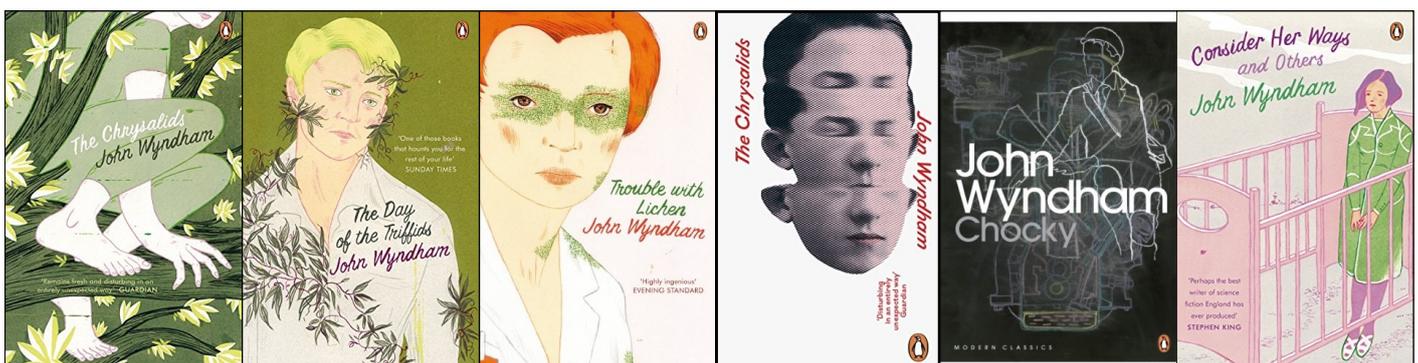
John Wyndham was born in the West Midlands in 1903. He tried a number of careers, including farming, law, commercial art and advertising, and starting writing short stories in 1925. From 1930 to 1939 he wrote stories of various kinds under different names, almost exclusively for American publications, while also writing detective novels. Most of his early stories were science fiction adventures featuring futuristic heroes on far away planets.

After military service in the Second World War, he went back to his writing and decided to try a modified form of science fiction, a form he called 'logical fantasy'. His new form of science fiction was grounded in everyday experiences and fears as aliens take advantage of everyday objects and experiences. His post-apocalyptic visions reflected a generation that grew up in post-war Europe and still chill today

Several of his novels have become classics, including *The Day of the Triffids*, *The Chrysalids* and *The Kraken Wakes* and have been adapted for film and television such as *The Midwich Cuckoos* which was adapted into the now classic movie *Village of the Damned* in 1960 and a new eponymous TV series in 2022. He died in 1969.

"Wyndham was a true English visionary, a William Blake with a science doctorate"
– David Mitchell

"[T]here's something very uncanny, persistently unsettling, about these books, that continues to ask profound questions about the limits of our culture and the foundations of the post-war world." - *Guardian*



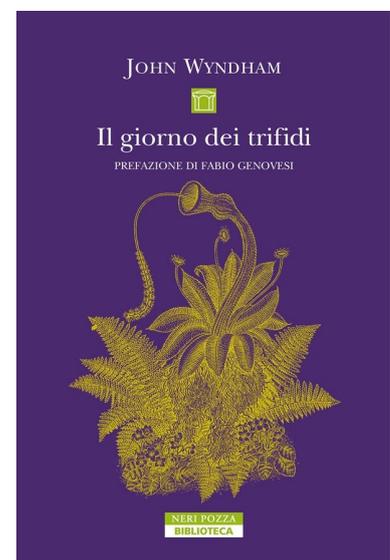
The Day of the Triffids

'When a day that you happen to know is Wednesday starts off by sounding like Sunday, there is something seriously wrong somewhere.'

Relaunched in 2025 in French, Danish, and Italian, with a new Brazilian edition forthcoming, *The Day of the Triffids* is a masterpiece of urban sci-fi horror where sentient plants reek havoc on a post-apocalyptic London.

When a freak cosmic event renders most of the Earth's population blind, Bill Masen - one of the lucky few to keep his sight - finds himself trapped in a London jammed with sightless mobs who prey on those who can still see. But another menace stalks blind and sighted alike. With nobody to stop them the Triffids - walking carnivorous plants with lethal stingers - rise up as humanity stumbles and falls . . .

With its startling imagery of desolate streets and lurching, *The Day of the Triffid's* lethal plant life retains its power to haunt today.



Primary agent: GG

Rights Sold:

UK: Penguin (Michael Joseph)

Catalan: L'Altra

Czech: BB Art

Danish: A Mock Book

French: J' Ai Lu

German: Heyne

Italian: Neri Pozza

Korean: Hyundae Munhak

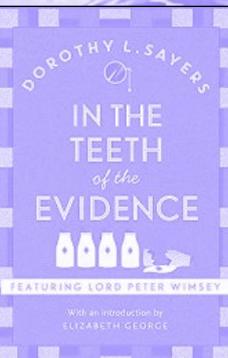
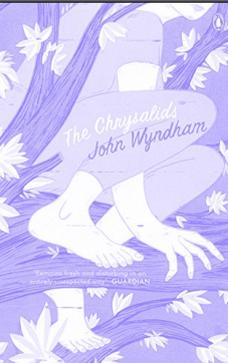
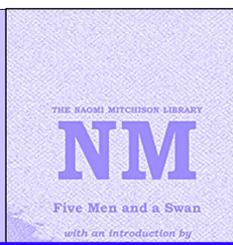
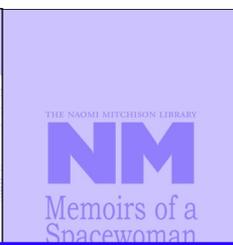
Polish: Dom Wydawniczy Rebis

Portuguese in Brazil: Aleph

Spanish: Alianza

Turkish: Tudem





J R Ackerley	Roald Dahl	Roy Heath	Laurence Meynell
Ruth Adam	Alex Danchev	John Heath-Stubbs	Gladys Mitchell
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Barbara Castle	Graham Greene	Roy Lewis	Howard Spring
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James Hadley Chase	Gen Sir John Hackett	Emanuel Litvinoff	Andrew Taylor
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Lady Mary Clive	Kathleen Hale	Jan Mark	Dylan Thomas
G D H Cole	R J Hall	Leo McKern	Una Troy
Margaret Cole	Desmond Hawkins	Olivia Manning	Ninette de Valois
Peter Cook	Gerald Heard	Ruth Manning-Sanders	Keith Waterhouse
A E Coppard		David Martin	Denton Welch
W J Corbett			Mary Wesley
James Curtis			Dorothy Whipple

