



DAVID HIGHAM ASSOCIATES LTD

Estates Guide Spring 2025





David Higham Associates Classics Guide Spring 2025

Contents

Reissues & New Titles

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

The Focus: Trailblazing Female Writers

15-16 Anna Kavan
17-18 MM Kaye
19-20 Marghanita Laski
21-22 Olivia Manning
23-24 Kate O'Brien
25-26 Diane Oliver
27-28 Margaret Powell
29-30 Ann Schlee
31-32 Mary Wesley
33-34 Dorothy Whipple

Agents

Elise Dillsworth (ED); Andrew Gordon (AMG); Georgia Glover (GG); Maddalena Cavaciuti (MC); Veronique Baxter (VB)

Film & TV Rights: Nicky Lund; Clare Israel; Georgie Smith

Translation Rights:

Giulia Bernabè: giuliabernabe@davidhigham.co.uk

Direct: Denmark; Finland; France; Germany; Iceland; Italy; Netherlands; Norway; Sweden

Sam Norman: samnorman@davidhigham.co.uk

Direct: Albanian; Arabic; Brazil; Bulgaria; Croatia; Estonia; Greece; Georgian; Indonesia; Israel; Latvia; Lithuania; Portugal; Slovenia; Spain and Spanish in Latin America; Vietnamese; Ukraine

Co-agented: China; Japan; Korea; Russia; Taiwan; Thailand

Sophia Hadjipateras: sophiahadjipateras@davidhigham.co.uk

Direct: Bulgaria

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

All other languages and miscellaneous enquiries

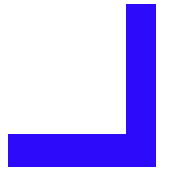
Contact

t: +44 (0)20 7434 5900

www.davidhigham.co.uk



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

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 *Brighton Rock*, *The Confidential Agent* and *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*, *The End of the Affair*, and *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*



We're delighted to see the exciting new relaunch of Graham Greene in French by Flammarion. They will begin by publishing *The Ministry of Fear*, *The Man Within*, and *The Third Man* with brand new translations and prestigious introductions in 2025.

The Ministry of Fear

For Arthur Rowe the charity fête was a trip back to childhood, to innocence, a welcome chance to escape the terror of the Blitz, to forget twenty years of his past and a murder. Then he guesses the weight of the cake, and from that moment on he's a hunted man, the target of shadowy killers, on the run and struggling to remember and to find the truth.

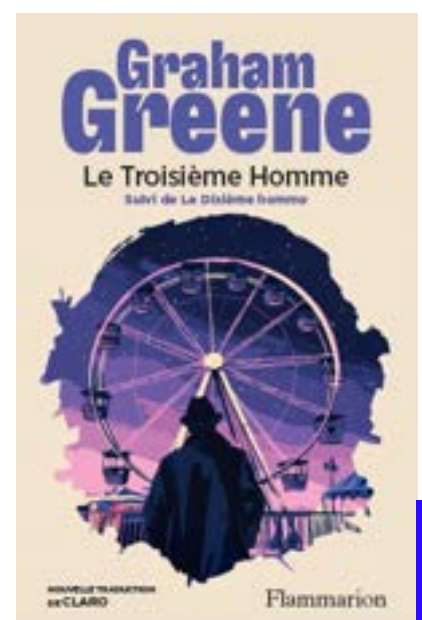
The Man Within

Greene's first novel tells the story of Francis Andrews, a young man whose betrayal of his fellow smugglers has left a man dead. Fearing vengeance, he flees and takes refuge in the house of a young, isolated woman who persuades him to give evidence against his accomplices in court. But neither she nor Andrews is aware that to both criminals and authority, treachery is as great a crime as smuggling.

The Third Man

The Third Man, Graham Greene's most iconic tale, takes place in post-war Vienna, a 'smashed dreary city' occupied by the four Allied powers. Rollo Martins, a second-rate novelist, arrives penniless to visit his friend and hero, Harry Lime. But Harry has died in suspicious circumstances, and the police are closing in on his associates...

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



Celia Fremlin



‘The grandmother of psycho-domestic noir; Britain’s Patricia Highsmith.’ - Sunday Times

A little Patricia Highsmith, a touch of Shirley Jackson: the long-neglected **Celia Fremlin (1914–2009)** wrote sharp stories that threw women’s lives into shiver-inducing relief. 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 40,000 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. This year Faber will reissue *The Jealous One* and *By Horror Haunted*.

‘A major mistress of insight and suspense.’ - New York Times

‘A master of suspense.’ - Janice Hallett

‘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

‘Fremlin packs a punch.’ - Ian Rankin

‘Irresistible.’ - Val McDermid

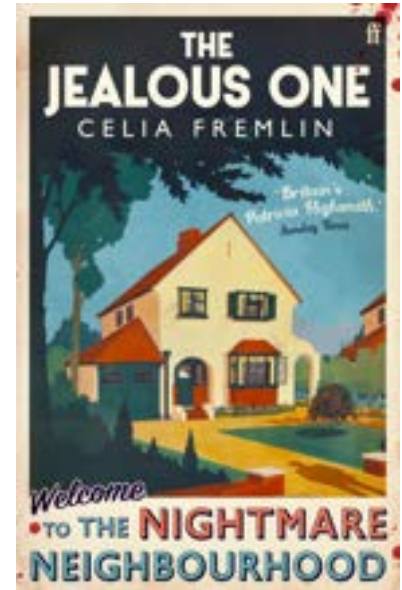
‘Brilliant ... So witty and clever.’ - Elly Griffiths



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 what's happened to Lindy? She's disappeared!..'



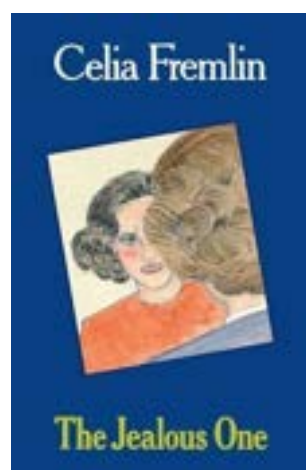
Primary agent: MC
UK: Faber (reissued 2025)

'There is only one Celia Fremlin, an artist who distils into words the anxieties and even the terrors which arise in everyday life. Here we have a nice married couple...whose new neighbours include a young weasel woman. Deliberately she takes over the bewitched husband. The only solution to her destructiveness would seem elimination – and she disappears. No one but Miss Fremlin could weave these time-old elements into a story of such impact.' — New York Herald Tribune

'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

'There is a sense of foreboding and disaster building up in the heroine and the reader simultaneously....' — Ada Evening News

'Tautly written in the first person is a brilliant example of the psychological thriller. The little worm of jealousy devours its way into the mind, gradually, page by page...[Fremlin] has used these human emotions to produce a memorable book. I could not put it down until the surprise twist at the end eased the brilliantly constructed tension.' — Hampstead & Highgate Express



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 “brainless 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*

‘A writer of genius.’ - *Wall Street Journal*



Good Behaviour

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

A narrator in denial, a style with little description, a plot never spelled out: *Good Behaviour* is a devastating satire of the callous and nasty family, fuelled by an undercurrent of righteous rage Keane so elegantly masters. Virago are reissuing this year.



Primary Agent: GG
UK: Virago (reissued 2025)

Rights sold:
French: La Table Ronde

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

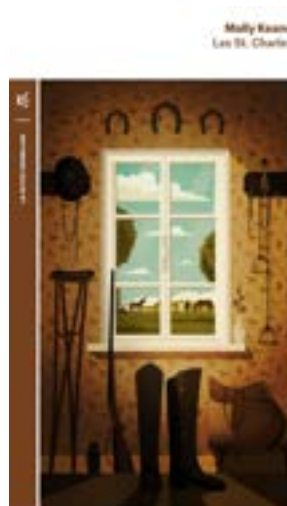
Behind the gates of Temple Alice, the aristocratic Anglo-Irish St Charles family sinks into a state of decaying grace. To Aron St Charles, large and unlovely daughter of the house, the fierce forces of sex, money, jealousy and love seem locked out by the ritual patterns of good behaviour. But crumbling 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 Aron dispatch her aged mother die with a gentle politeness, Keane entrances us into a whydunit of familial dysfunction and a broken ruling class.

‘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



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.”

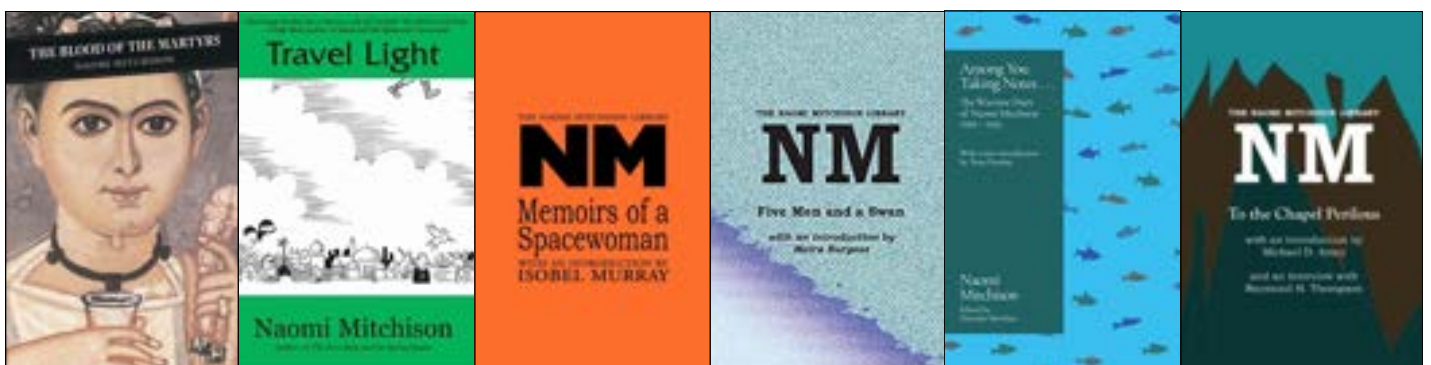
Naomi Mitchison (1897-1999) has been distinguished as one of the best Scottish writers of all time. Her ground-breaking feminist books of historical fiction, fantasy and sci-fi are as radical, free thinking and bohemian as any author writing today.

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

"Travel light my child, as the Wanderer travels light, and his love will be with you."

A philosophical fairy tale following the journey of the abandoned daughter of a King, Halla; a concise yet brilliant work of fantasy praised by Ursula K Le Guin and to be reissued in 2026 by Virago as a heroine title.

From the dark ages to modern times, from the dragons of medieval forests to Constantinople, this is a fantastic and philosophical fairy-tale journey that will appeal to fans of Harry Potter, Diana Wynne Jones, and T. H. White's *The Sword in the Stone*.



Primary agent: GG
UK: Virago (reissued 2026)

Rights Sold:
French - Editions Callidor
Italian - Fazi
Turkish - Ithaki

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

"Read it now." - *Ursula K. Le Guin*

"You will love this book." - *Holly Black*



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 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 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

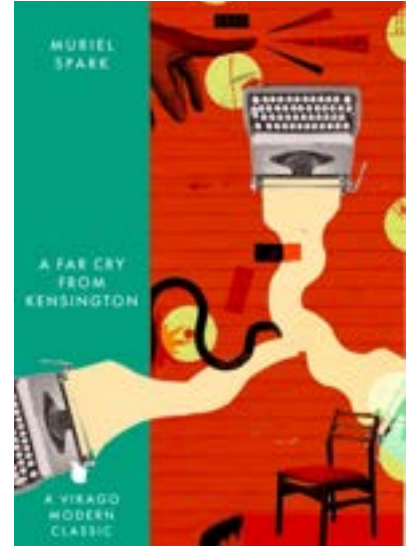


A Far Cry From Kensington

“I offer this advice without fee; it is included in the price of this book.”

Reissued by Virago, with an introduction by Ali Smith.

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

‘I was in heaven reading this book. . . just blissful’ Stephen Fry

‘Funny, astringent, shrewd, her take on life is wonderfully bracing’ William Boyd

‘Wonderfully entertaining’ Sunday Telegraph

‘An outstanding novel . . . A Far Cry From Kensington has an effortless, translucent grasp of the spirit of the period’ Observer

Primary Agent: GG
UK: Virago

Rights sold:
Chinese simplified - Nanjing University Press
German - Diogenes
Italian - Adelphi

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

The first volume of the letters of Muriel Spark, one of the most fascinating and well-loved writers of the twentieth century.

In 1944, on her return to England after a disastrous marriage in Southern Rhodesia, 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, acid-tongued, mercurial - reveal the turbulence of her early career in postwar London: her struggles to earn a living as a writer, her difficult relationships with Howard Sergeant and Derek Stanford, her terrifying breakdown, and her conversion to Catholicism. They also trace her development from tentative poet to acclaimed 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.

Primary Agent: GG
UK: Virago (publishing August 2025)



Trailblazing Female Writers



Anna Kavan



“You mustn't be so afraid of life - it's all we've got. Don't let it hurt you so much.”

Anna Kavan (1901-1968) was a British novelist, short story writer and painter.

Born Helen Woods, her early novels were published under her married name, Helen Ferguson, but after the first of many nervous breakdowns, she reinvented herself as Anna Kavan – taking the name of one of her own fictional characters – both for her writing and in her personal life, and her first work written under this new persona was *Asylum Piece*, a collection of interlinked autobiographical stories published in 1940. She suffered episodes of mental illness throughout her life and was a long-term heroin addict and these facets of her personal life feature strongly in her works. Her development of "nocturnal language" involved the lexicon of dreams and addiction, mental instability and alienation. She has been compared to Djuna Barnes, Virginia Woolf, and Sylvia Plath. Brian Aldiss described her as Kafka's sister. She died in 1968 of heart failure, shortly after the publication of her most celebrated novel, *Ice*.

‘If you love JG Ballard, you should read Anna Kavan.’ – Chris Power, Guardian

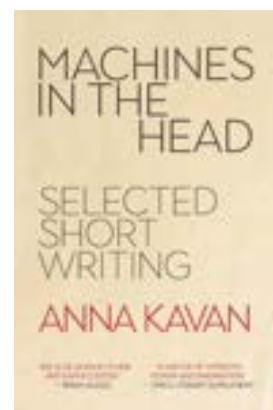
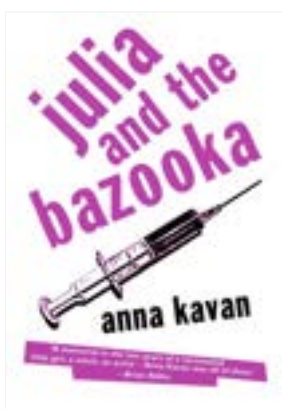
‘A classic equal to the work of Kafka’ – Anaïs Nin

‘Entering this haunting realm, the reader will crave to plunge deeper into her metallic and poetically surreal universe.’ – Patti Smith

‘It is the cool lucid light of that unique mind which makes her Anna Kavan . . . There is nothing else like her writing . . . She is one of the most distinctive twentieth-century novelists.’ – Doris Lessing

‘Kavan wrote some of the twentieth century’s most haunting and original fiction . . . To those cultish fans who see Kavan’s marginality as central to her glamour, mainstream acceptance may be unwelcome. But for this most imaginative and otherworldly of writers, whose plots seamlessly merge fantasy and reality, past and future, life and death, nothing could be more apt than a cross-century literary resurrection.’ – Emma Garman, Paris Review

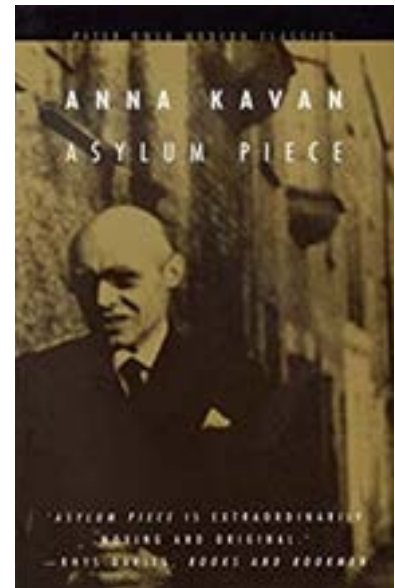
‘Anna Kavan’s ‘night-time language’ is in no way obscure: on the contrary, her dreams are as carefully notated as paintings by Dalí or de Chirico.’ – New Statesman



Asylum Piece

'A human being can only endure depression up to a certain point; when this point of saturation is reached it becomes necessary for him to discover some element of pleasure, no matter how humble or on how low a level, in his environment if he is to go on living at all. In my case these insignificant birds with their subdued colourings have provided just sufficient distraction to keep me from total despair.'

Anna Kavan's *Asylum Piece* is one of the most extraordinary and terrifying evocations of human madness ever written.

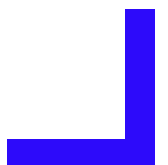
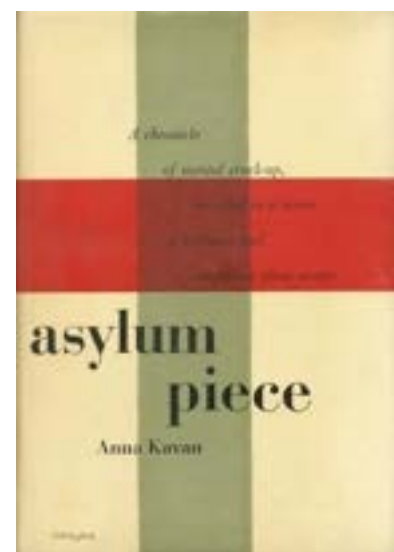
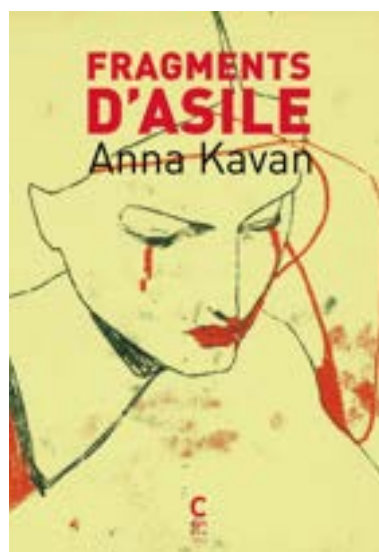
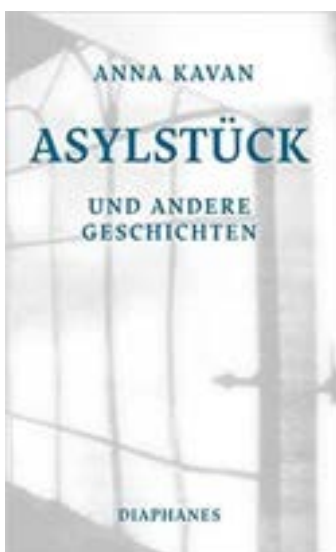


Primary agent: GG
UK: Peter Owen Publishers

Rights Sold:
Danish - Forlaget Sidste Arhundrede
French - Editions Cambourakis
German - Diaphanes

This collection of stories, mostly interlinked and largely autobiographical, chart the descent of the narrator from the onset of neurosis to final incarceration in a Swiss clinic. The sense of paranoia, of persecution by a foe or force that is never given a name, evokes *The Trial* by Kafka, and the writing of Anaïs Nin and Sylvia Plath, although her deeply personal, restrained and almost foreign-accented style has no true model. The same characters who recur throughout - the protagonist's unhelpful 'adviser', the friend/lover who abandons her at the clinic and an assortment of deluded companions - are sketched without a trace of the rage, self-pity or sentiment that have marked more recent accounts of mental instability.

'Classical lucidity while entering irrational worlds' - Anaïs Nin



M. M. Kaye



“Femininity and sweetness are part of women's strength...Quiet strength need not be mistaken for useless vulnerability.”

M. M. Kaye (1908—2004) captured the breadth of the world in her books, but first and foremost came her love of her native India, best seen in her best-selling historical epic romance, *The Far Pavilions*

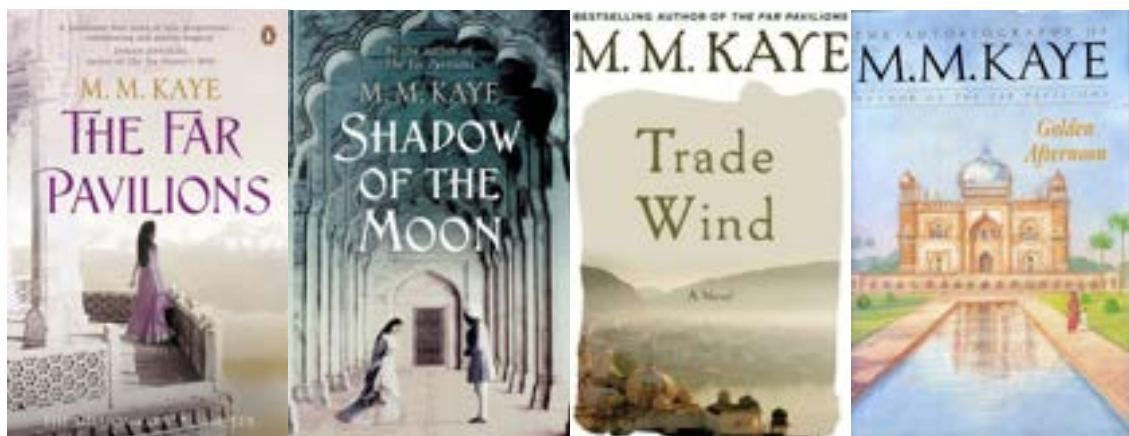
M. M. Kaye was born in India and grew up there. After school in England she returned to India and lived there throughout her early married life.

She earned international acclaim as the author of *The Far Pavilions*, a best-selling epic novel set in nineteenth-century India at the height of the British Raj. It was a work of such epic proportions that one American critic was moved to say, ‘Were Miss Kaye to produce no other book, *The Far Pavilions* might stand as a lasting accomplishment in a single work comparable to Margaret Mitchell’s achievements in *Gone with the Wind*.’

She went on to write *Shadow of the Moon* and *Trade Wind*, also set in India, as well as a series of atmospheric murder mysteries under the collective ‘Death in . . .’ title, which led one American critic to suggest that ‘M. M. Kaye outdoes Agatha Christie in palming the ace’. Her three volumes of memoirs, collectively entitled *Share of Summer*, are *Sun in the Morning*, *Golden Afternoon* and *Enchanted Evening*.

‘Magnificent is the only possible description for The Far Pavilions ... not one of its 950 pages is a page too much’ – Evening Standard

‘A Gone With the Wind of the North-West frontier’ – Jan Morris, The Times



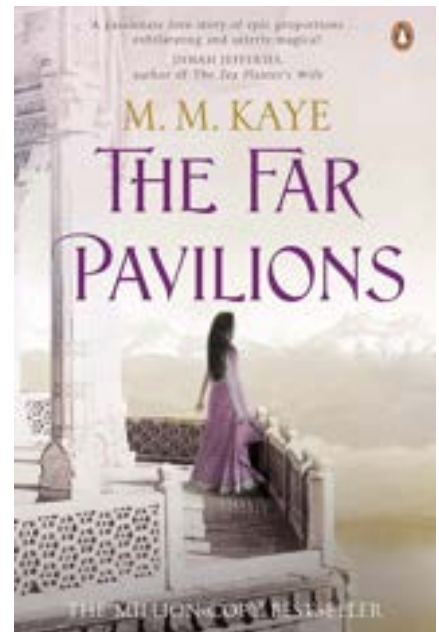
The Far Pavilions

“Ash said slowly: ‘I don’t believe that anyone can have no regrets ... Perhaps there are times when even God regrets that He created such a thing as man. But one can put them away and not dwell upon them; and I’ll have you, Larla ... that alone is enough happiness for any man .’”

The million copy bestseller, *The Far Pavilions* is an epic novel encompassing a quarter of a century that is both utterly transportive and deeply heart-tugging, and widely recognised as one of the best British romantic adventure stories of the 20th century

The Far Pavilions is the story of an English man - Ashton Pelham-Martyn - brought up as a Hindu. It is the story of his passionate, but dangerous love for Juli, an Indian princess. It is the story of divided loyalties, of friendship that endures till death, of high adventure and of the clash between East and West.

To the burning plains and snow-capped mountains of this great, humming continent, M.M. Kaye brings her exceptional gifts of storytelling and meticulous historical accuracy, plus her insight into the human heart.



Primary Agent: GG
UK: Penguin
US: St Martin's Press

Rights Sold:
German: Fischer
Italian: E/O
Spanish: EDHASA

‘Like Gone With The Wind, Pavilions is a work of folk art from a vanished culture, permeated with loss. It is a magnificent hybrid - the history is Raj patrician, the melodrama Bollywood, the detail Anglo-Indian.’ - Guardian

‘A massive, meticulously researched and fascinating saga about the British in India, encompassing a quarter of a century, from the Mutiny up to war with ferocious Afghan tribemen’ - Sunday Express

‘Rip-roaring, heart-tugging, flag-flying, hair-raising, hoof-beating ... the very presence of India’ - The Times

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.

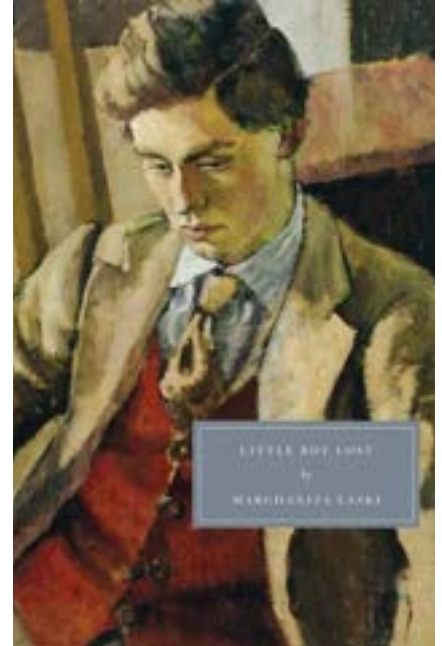
She began writing once her son and daughter were born. She wrote on a wide array of topics: *To Bed with Grand Music* (written under a pseudonym) is a raw and honest account of loneliness and sexual exploration during wartime; *Tory Heaven* is a speculative satire of the idealist conservative state;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

Little Boy Lost

“It was only then that Hilary fully realised that his son was lost. Since Lisa’s death he had ceaselessly dreamed that he would one day find happiness with a child who was not yet an imagined person but only a surviving symbol of his and Lisa’s love.”

A story of a man searching for his son, *Little Boy Lost* is a searing portrait of man desperate for happiness against the backdrop of a France ravaged by war.



Primary Agent: GG
UK: Persephone Books

Rights Sold:
French: Editions de l'Oliver
German: Arche
Italian: Garzanti
Spanish: Nordica Libros

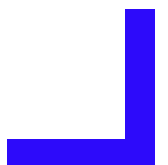
Hilary Wainwright, an English soldier, returns to a devastated and impoverished France after World War II to locate a child lost five years earlier. But is this quiet little boy, now a sombre orphan, really his son? What if he isn't?

In this exquisitely crafted novel, we follow Hilary's struggle for love in the midst of a devastating war. *Little Boy Lost* is a timeless novel about emotion, about love, describing a man's quest to find himself, to come to terms with his own sense of loss and find the courage to love again with the full knowledge that this love will expose him to new forms of pain.

My favourite book no-one else has heard of - Annie Ernaux

‘An inescapably affecting story where sentiment is edged by bitterness’ - Kirkus Reviews

*‘If you like a novel that expertly puts you through the wringer, this is the one.’
- Nicholas Lezard, Guardian*



Olivia Manning



'Modern readers of The Balkan Trilogy will most likely marvel at it as a technical accomplishment, as a good read, and perhaps even as a meticulous historical document; but its value [is] as a complete chronicle of an important period in the emotional evolution of Western society' - Rachel Cusk

Olivia Manning (1908-1980) channelled her own experiences of war and love to chronicle the defining cleavages of the 20th century between individualism and society, against the background of lush locations and rounded, complete characters.

Olivia Manning was born in Portsmouth, England, and spent much of her childhood in Northern Ireland. Her father, Oliver, was a penniless British sailor who rose to become a naval commander, and her mother, Olivia, had a prosperous Anglo-Irish background. Manning trained as a painter at the Portsmouth School of Art, then moved to London and turned to writing.

She published her first novel under her own name in 1938 (she had published several potboilers in a local paper under the name Jacob Morrow while a teenager). The next year she married R.D. 'Reggie' Smith, and the couple moved to Romania, where Smith was employed by the British Council. During World War II, the couple fled before the Nazi advance, first to Greece, then to Egypt, and finally to Jerusalem, where they lived until the end of the war. Manning wrote several novels during the 1950s, but her first real success as a novelist was *The Great Fortune* (1960), the first of six books concerning Guy and Harriet Pringle, whose wartime experiences and troubled marriage echoed that of the diffident Manning and her gregarious husband. In the 1980s these novels were collected in two volumes, *The Balkan Trilogy* and *The Levant Trilogy*, known collectively as *Fortunes of War*.

In addition to her novels, Manning wrote essays and criticism, history, a screenplay, and a book about Burmese and Siamese cats. She was made a Commander of the Order of the British Empire.

'Her gallery of personages is huge, her scene painting superb, her pathos controlled, her humour quiet and civilised.' - Anthony Burgess



The Balkan Trilogy

‘I haven’t any parents,’ said Harriet. ‘At least, none to speak of. They divorced when I was very small. They both remarried and neither found it convenient to have me. My Aunt Penny brought me up. I was a nuisance to her, too, and when I was naughty she used to say: ‘No wonder your mummy and daddy don’t love you.’ In fact, all I have is here.’

The Balkan Trilogy is the story of a marriage and of a war, a vast, teeming, and complex masterpiece in which Olivia Manning brings the uncertainty and adventure of civilian existence under political and military siege to vibrant life.

Manning’s focus is not the battlefield but the café and kitchen, the bedroom and street, the fabric of the everyday world that has been irrevocably changed by war, yet remains unchanged.

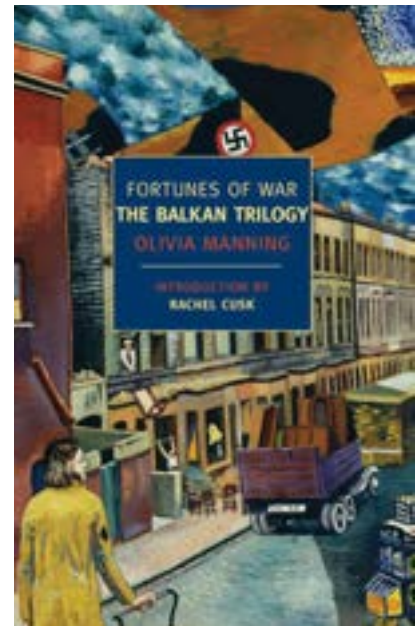
At the heart of the trilogy are newlyweds Guy and Harriet Pringle, who arrive in Bucharest—the so-called Paris of the East—in the fall of 1939, just weeks after the German invasion of Poland. Guy, an Englishman teaching at the university, is as wantonly gregarious as his wife is introverted, and Harriet is shocked to discover that she must share her adored husband with a wide circle of friends and acquaintances. Other surprises follow: Romania joins the Axis, and before long German soldiers overrun the capital. The Pringles flee south to Greece, part of a group of refugees made up of White Russians, journalists, con artists, and dignitaries. In Athens, however, the couple will face a new challenge of their own, as great in its way as the still-expanding theater of war.

‘Manning’s giant six-volume effort is one of those combinations of soap opera and literature that are so rare you’d think it would meet the conditions of two kinds of audiences: those after what the trade calls ‘a good read,’ and those who want something more.’

– Howard Moss, *The New York Review of Books*

‘Dramatic, comic and entirely absorbing.’ - Carmen Callil

‘I shall be surprised... if the whole work is not recognized as a major achievement in the English novel since the war. Certainly it is an astonishing recreation.’
– Walter Allen, *The New York Times*



Primary Agent: GG

UK: Cornerstone / Random House

US: NYRB Classics

Rights Sold:

Dutch: De Bezige Bij

French: Robert Laffont

German: Rowohlt

Greek: Metaichmio

Italian: Fazi

Russian: Ad Marginem

Spanish: Libros del

Asteroides



Kate O'Brien



“Wherever you go, the most of life will have to happen in your mind.”

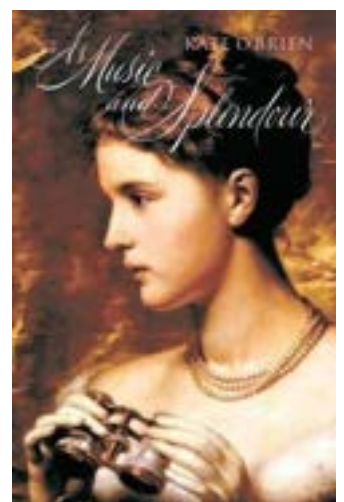
Kathleen Mary Louise "Kate" O'Brien (1897-1974), was an Irish novelist and playwright.

After the success of her play, 'Distinguished Villa' in 1926, she took to full-time writing and was awarded the 1931 James Tait Black Prize and the Hawthornden Prize for her novel *Without My Cloak*. She is best known for her 1934 novel *The Ante-Room*, her 1941 novel *The Land of Spices* and the 1946 novel *That Lady*. Many of her books dealt with issues of female sexuality — with several exploring gay/lesbian themes — and both *Mary Lavelle* and *The Land of Spices* were banned in Ireland. Her fiction broke new ground in Irish writing by focusing on the prosperous Catholic bourgeoisie and by giving central importance to women's struggle for selfhood in a rigidly sex-stereotyped society. She also wrote travel books, or rather accounts of places and experiences, on both Ireland and Spain, a country she loved, and which features in a number of her novels. She lived much of her later life in England and died in Canterbury in 1974.

‘Kate O'Brien writes stunning, unforgettable stories of sexuality and families, of self-discovery’ - Michèle Roberts, author of Daughters of the House

‘Read Kate O'Brien not only for a fuller appreciation of modern literature and a greater understanding of twentieth century Ireland, but also for her insights into powerful institutions and pernicious ideologies that seek to repress freedom’ - Irish Times

‘She writes with almost poetic intensity of the ecstasy and anguish of love’ - Val Hennessey



The Land of Spices

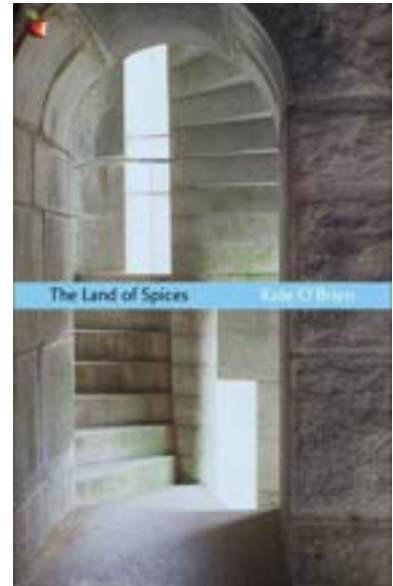
Exquisite, luminous prose from one of the twentieth century's greatest novelists

Mere Marie-Helene once turned her back on life, sealing up her heart in order to devote herself to God. Now the formidable Mother Superior of an Irish convent, she has, for some time, been experiencing grave doubts about her vocation. But when she meets Anna Murphy, the youngest-ever boarder, the little girl's solemn, poetic nature captivates her and she feels 'a storm break in her hollow heart'. Between them an unspoken allegiance is formed that will sustain each through the years as the Reverend Mother seeks to combat her growing spiritual aridity and as Anna develops the strength to resist the conventional demands of her background.

'This subtle and beautifully constructed novel deals with the conflict between human and divine love' - Sunday Times

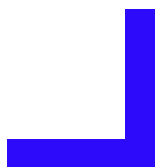
'A wonderful book, a land to be revisited' - Irish Times

'If novels can be music, this is a novel with perfect pitch' - Clare Boylan, author of Emma Brown



Primary agent: GG
UK: Virago (reissued 2006)

Rights Sold:
Italian - Fazi
Macedonian - Fenicks Publishing House



Diane Oliver



Oliver's brilliant stories belong in the American canon.'— Publishers Weekly, Starred Review

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,' now collected together for the first time, and published internationally in 2024.

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. An outstanding collection of her work entitled *Neighbors and Other Stories* was finally published in 2024 by Faber in the UK and Grove Atlantic in the US.

'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*

'Oliver's marvelous, posthumously published short story collection illustrates life in the Jim Crow South. These 14 vivid, transportive tales, some never before published, portray deeply layered characters in scenes that 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.'

Published together for the first time, *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.

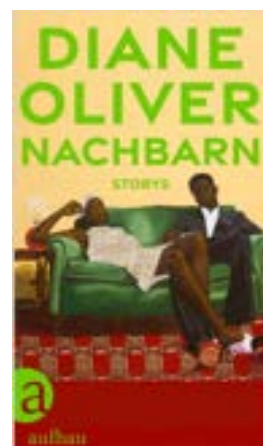
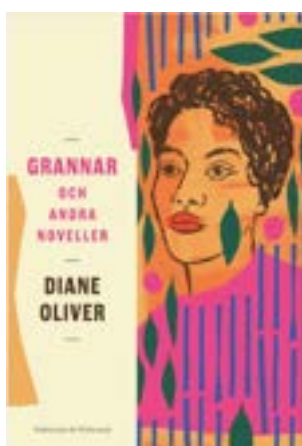
'Diane Oliver wrote with audacity, wit, and a wisdom beyond her years, fearlessly switching the lens to take in her world and the intimate lives of women and girls passing through it. I want to press a copy of Neighbors into the hands of every Black writer and reader I know, so that we might marvel together 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*



Primary Agent: ED
UK: Faber
US: Grove Atlantic

Rights sold:
French: Editions Buchet-Chastel
German: Aufbau
Italian: Bompiani
Swedish: Wahlstrom & Widstrand
Turkish: Siren



Margaret Powell



‘People say, ‘I suppose you got bored with life,’ but it wasn’t as sudden as that. The seeds are in you and although it may teak ten, twenty, or forty years, eventually you can do what you wanted to do at the beginning.’

Margaret Powell's (1907-1984) memoirs of her time working as a maid for an upper class English family brought to life the experience of those in service, inspiring hit shows *Downton Abbey* and *Upstairs, Downstairs* .

Born in 1907, Margaret Powell's parents were seasonal workers: her dad was a house painter and her mother a charwoman (a maid who would only do a few hours of cleaning a day as opposed to being live-in staff). Despite getting into a local grammar school on a scholarship, Powell's parents could not afford to send her there. She herself would eventually take a job in a laundrette until she was fifteen when she became a maid. Her experiencing cooking led to her working as a kitchen maid, one of the less prestigious positions in service.

She would escape the world of domestic service by marrying a local milkman and had three sons with him, who were able to go to grammar school themselves. But the financial strain this posed led to Powell once again returning to service. As her children prepared to go to university, Powell was inspired to resit her school exams, finally receiving her school qualifications at the age of 58.

In 1968, Powell published *Below Stairs*, her memoir of her time working in service. Part of a wave of popular books written by people who worked as maids, cooks, cleaners and more, *Below Stairs* stood out because of its individualist streak—while Powell is bitter about her situation and angry, her book is not a call for social change but an uplifting story of beating the odds, of moving between Britain's rigid class structures. The book was a bestseller upon release and again in 2010 following the debut of *Downton Abbey*, which was inspired in part by Powell's book.

The popularity of the book would lead to her becoming a household name on various television programmes, going on to become one of Britain's leading experts on the lives of those who worked 'downstairs' and she would even inspire a hit television programme, *Beryl's Lot*.



‘When I say I met the other servants, don’t think I was introduced to them. No one bothers to introduce a kitchen maid. You’re just looked at as if you’re something the cat brought in. One of them said, ‘she looks heft enough.’

- Margaret Powell on working her first say at Adelaide Crescent in Hove, England (left), when she was 15 years old

Below Stairs

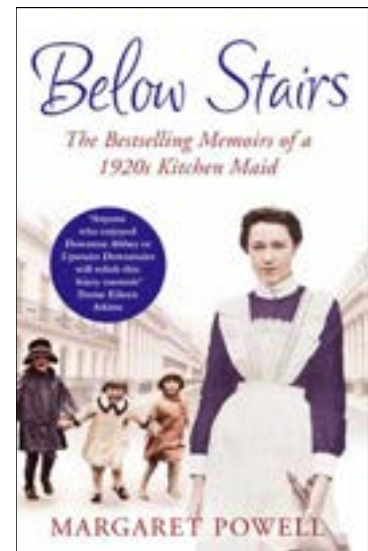
'Who are these children? There's something about the way they look at one with those curious eyes. They are - strangers, you know.'

Arriving at the great houses of 1920s London, fifteen-year-old Margaret's life in service was about to begin . . .

As a kitchen maid – the lowest of the low – she entered an entirely new world; one of stoves to be blacked, vegetables to be scrubbed, mistresses to be appeased, and even bootlaces to be ironed. Work started at 5.30am and went on until after dark. It was a far cry from her childhood on the beaches of Hove, where money and food were scarce, but warmth and laughter never were.

Yet from the gentleman with a penchant for stroking the housemaids' curlers, to raucous tea-dances with errand boys, to the heartbreaking story of Agnes the pregnant under-parlourmaid, fired for being seduced by her mistress's nephew, Margaret's tales of her time in service are told with wit, warmth, and a sharp eye for the prejudices of her situation.

Brilliantly evoking the long-vanished world of masters and servants, *Below Stairs* is the remarkable true story of an indomitable woman, who, though her position was lowly, never stopped aiming high.



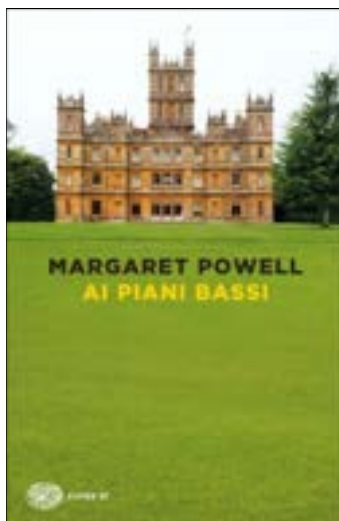
Primary agent: GG
UK: Macmillan (reissued 2011)
US: St Martin's Press

Rights Sold:
Italian - Einaudi
Spanish - Alba

'Despite Powell's cheerful voice, her depiction of life as a kitchen maid shows that it was far from rosy...her memoirs are spirited and heart-warming because of her, not because of her subject.' - Daily Express

'Enormous gusto, salty humour, wisdom.' - Evening Standard

'Anyone who enjoyed Downton Abbey or Upstairs Downstairs will relish this feisty memoir.' - Dame Eileen Atkins



Ann Schlee



‘All her adult life she had lived in houses built of deep accretions of other people’s lives. She had moved among them cautiously. But here, she herself might extend to the very walls and they would reflect back upon her, her plant, her sampler, things that were herself.’

Praised for her delicately observed period pieces, Ann Schlee (1934–2023) won praise for her books that intimately observed place and setting.

Born in Connecticut in the United States in 1934, Ann Schlee was raised by her mother and grandmother while her British father served in the army. In the 1940s, she would relocate to Alexandria with her mother to reunite with her father who had become a colonial administrator. She would relocate often for her father’s work, living in Egypt, Sudan and Eritrea, eventually finishing her schooling in England and attending Oxford University.

Her first adult novel, *Rhine Journey*, was shortlisted for the 1981 *Booker Prize* and across her career she won praise from authors including Tom Stoppard, Olivia Manning and Jane Gardam. This was followed up by *The Proprietor* (1983), about the 19th-century altruistic autocrat who owned the Scilly Isles, and *Laing* (1987), fictionalising the titular Scotsman’s ill-fated journey to Timbuktu in 1848. Her work is defined by a closely observed sense of place, an ability to transport readers through time and space, unshackled by the standards and morals of the past. Her 1980 children’s novel, *The Vandal*, a dystopian sci-fi story of a boy growing up in a society that penalises difference and who slowly becomes aware of the destruction that lies beneath, won the *Guardian Children’s Fiction Prize*.

Schlee happily combined her writing with teaching – she worked with school refusers, and at evening institutes – and was sanguine about her books eventually falling out of print. Her final novel, *The Time in Aderra* (1998) – about a teenager visiting her mother and stepfather in Africa, where he is the governor of a small British protectorate – proved to be a culmination of a lifetime of detailed and vivid writing on place.

“She writes historical novels that are more advanced, more interested in feminism, for instance, than her contemporaries who write of the twentieth century... Ann Schlee’s wider vision is adventurous and sunlit” - Jane Gardam

“Ann Schlee possesses a remarkable gift for enabling the reader to enter a past world, enlightened but unshackled by modern concepts and prejudices.” -The Times

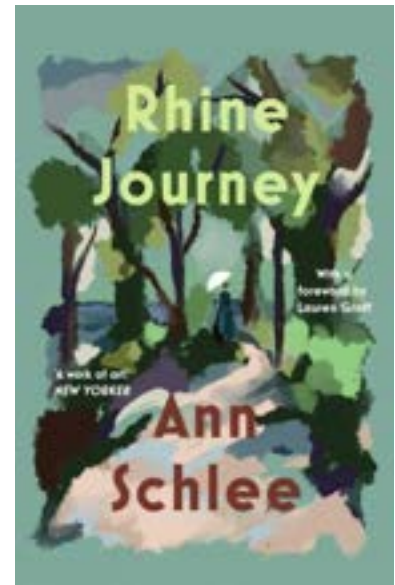
Rhine Journey

“In recent years, reaching in moments of self-pity for her broken heart, she had felt little or no sensation, and now without warning the long bandaging years were cruelly stripped away at the sight of a black coat, a tall hat, a heavy handsome face staring up, it appeared.”

Shorlisted for the 1981 Booker Prize, *Rhine Journey* is a evocative, heady story of love and a tension set along the German Rhine.

It is the summer of 1851 and Charlotte Morrison is on holiday in Germany with her brother and his wife. On the surface, Charlotte is an unmarried aunt with a sparse, unfulfilled life. But beneath that quiet respectability lie unsuspected depths hidden murmurings.

On a day trip boating down the Rhine, Charlotte sights a fellow traveller, Edward Newman, who releases the hissing floodwaters of her subconscious. Dark and dangerous, they sweep Charlotte towards the watershed of her life, stretching her imagination to its limit; almost to breaking point.



Primary agent: AMG
UK: Daunt Books (reissued July 2024)
US: McNally

Rights Sold:
German: Dumont
Italian: Rizzoli
Spanish: Alba

“Rhine Journey is graceful, economical, and emotionally acute, but, to me, the most astonishing aspect of this novel is the precision with which Schlee replicates the customs, language, and atmosphere of 1851, hewing so closely to the feeling that a book written in the early Victorian era stirs in the reader that, upon learning that Rhine Journey was only first published in 1980, I did a double take.” - Lauren Groff

‘A journey down the Rhine in the company of Ann Schlee is the purest, simplest pleasure.’ - Sunday Telegraph

‘I raced through Rhine Journey. Mrs Schlee’s simple and direct style makes for very easy reading. This is a first novel of considerable promise.’ - Olivia Manning

‘The quality of the writing is so extraordinarily high that I could hardly believe it was a first novel.’ - Margaret Forster



Mary Wesley

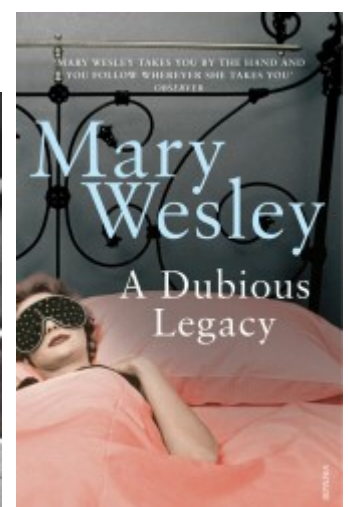
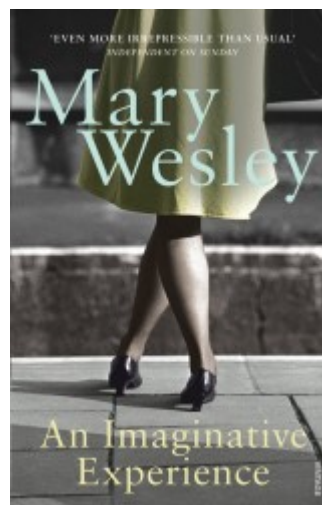
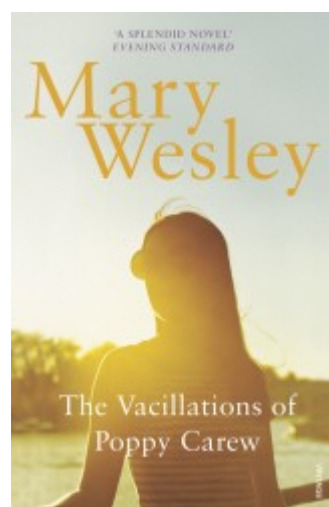
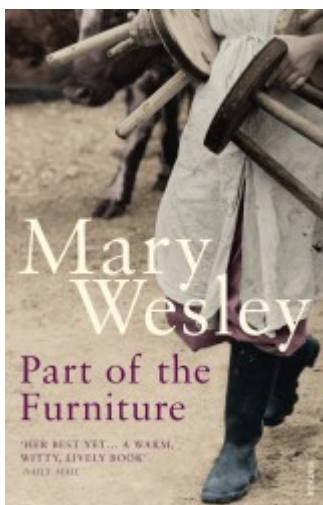


'I have no patience with people who grow old at sixty... Sixty should be the time to start something new, not put your feet up.'

Mary Wesley, CBE, (1912-2002) was an English novelist. She reportedly worked in MI5 during World War II. During her career, she became one of Britain's most successful novelists, selling three million copies of her books, including 10 best-sellers in the last 20 years of her life.

She wrote three children's books, *Speaking Terms* and *The Sixth Seal* (both 1969) and *Haphazard House* (1983), before publishing adult fiction. Since her first adult novel was published only in 1983, when she was 71, she may be regarded as a late bloomer. The publication of *Jumping the Queue* in 1983 was the beginning of an intensely creative period of Wesley's life. From 1982 to 1991, she wrote and delivered seven novels. While she aged from 70 to 79 she still showed the focus and drive of a young person.

Her best known book, *The Camomile Lawn*, set on the Roseland Peninsula in Cornwall, was turned into a television series, and is an account of the intertwining lives of three families in rural England during World War II. After *The Camomile Lawn* (1984) came *Harnessing Peacocks* (1985 and as TV film in 1992), *The Vacillations of Poppy Carew* (1986 and filmed in 1995), *Not That Sort of Girl* (1987), *Second Fiddle* (1988), *A Sensible Life* (1990), *A Dubious Legacy* (1993), *An Imaginative Experience* (1994) and *Part of the Furniture* (1997). A book about the West Country with photographer Kim Sayer, *Part of the Scenery*, was published in 2001. Asked why she had stopped writing fiction at the age of 84, she replied: "If you haven't got anything to say, don't say it."

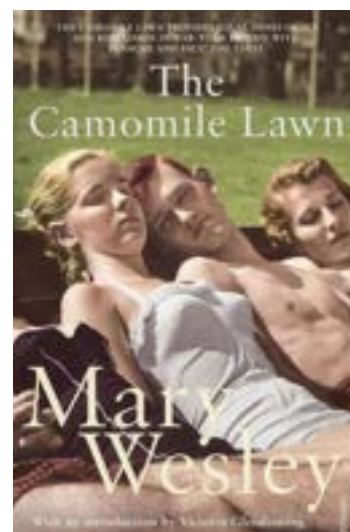


The Camomile Lawn

Escape to the Cornish cliffs in the dizzying heat of August 1939, where five cousins are making the most of the last summer of their youth.

Oliver is just back from the Spanish Civil War and world-weary at only nineteen. Calypso is gorgeous, utterly selfish and determined to marry for money. Polly and Walter, brother and sister, play their cards close to their chests. Then there's little Sophie, who nobody loves. Soon the world will be swept into war again and the five cousins will enter a whirligig of sex, infidelity, love and loss, but for now they have one last, gaspingly hot summer at the house by the cliffs with the camomile lawn.

A beloved bestseller from an author ahead of her time, *The Camomile Lawn* is a waspishly witty, devil-may-care delight.



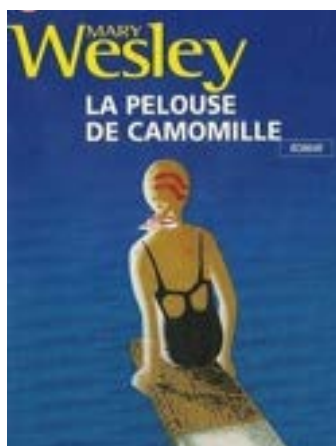
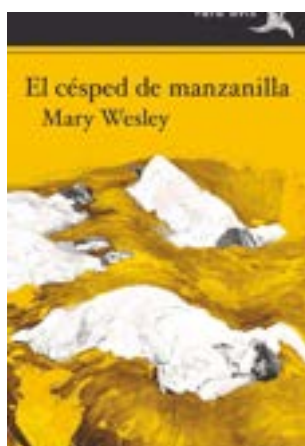
Primary Agent: VB
UK: Vintage, (reissued 2016)
US: Grove Atlantic, (reissued 2024)

Rights sold:
Danish - Lindhardt og Ringhof
French - J'ai Lu
German - Kampa
Spanish - Alba

'It's hard to overpraise Mary Wesley's novel...so tingling and spry with life that put a mirror to the book and I'll almost swear it will mist over with the breath of the five young cousins - Times

'Extraordinarily accomplished and fast-moving' - Financial Times

'A very good book indeed...rich in detail, careful and subtle in observation, mature in judgement' - Susan Hill, author of I'm the King of the Castle



Dorothy Whipple



“With love, you don't even need butter on your bread; without it, an elaborate feast is necessary to make you come to the table.”

One of Britain's most popular novelists in the 1940s, **Dorothy Whipple's (1893–1966)** wrote with an acute sense of justice for women who valued nurturing and self-sacrifice.

Born in 1893, Dorothy Whipple had an intensely happy childhood in Blackburn as part of the large family of a local architect. In 1914, she worked as secretary to Henry Whipple, an educational administrator who was a widower twenty-four years her senior and whom she married in 1917. Their life was mostly spent in Nottingham; here she wrote *Young Anne* (1927), the first of eight extremely successful novels which include *High Wages* (1930), *Greenbanks* (1932), *The Priory* (1939) and *Because of the Lockwoods* (1949). Almost all her books were Book Society Choices or Recommendations and two of them, *They Knew Mr Knight* (1934) and *They Were Sisters* (1943), were made into films.

She also wrote short stories (including *The Closed Door and Other Stories* and *Every Good Deed and Other Stories*) and two volumes of memoirs: *The Other Day* (1936) and *Random Commentary* (1965). Her final novel was *Someone at a Distance* (1953). Returning in her last years to Blackburn, Dorothy Whipple died there in 1966.

Her books were relaunched by Persephone Books in the English language in the 1990s and early 2000s. She has gone on to be their most popular author.

‘The Jane Austen of the twentieth century’ - JB Priestly



They Were Sisters

“Sometimes, when there were no young men about, the three sisters were happy together, happier than at any other time. There was complete confidence among them then. They would clear up misunderstandings, make everything straight... They put on the gramophone, kicked off their slippers and danced wildly about the rooms, whirling each other round when they met in the hall, their eyes alight, their hair flying, smiling, smiling all the time.”

They Were Sisters explores the tenderness and tumult of sisterhood as three sisters see their lives diverge with their choice of husband, their childhoods destroyed and adulthood all encompassing.

Lucy is the eldest, and she is a bundle of affection and apprehension. She has been like this since she was eighteen, since her mother's death, an event that forced her to take on the weight of responsibility for everything and for everyone. Luckily, there is William, her husband, a sweet and strong man who tries in every way to give her serenity.

Vera is the second, and her breathtaking beauty has won her a rich husband and a comfortable life. But she bores of him and is determined to find some joy and excitement elsewhere.

Charlotte is the youngest, and she is a woman who has always loved too much. And she continues to blindly love Geoffrey, her insensitive and authoritarian husband who "constantly blows, like a dry wind, on her soul and dries it up".

Life will take care of uniting or dividing the destinies of the three sisters, crossing desires and fears, stories and characters. In the precise and intimate portrayals, Whipple explores the destinies of women and whether their love can keep them united from tragedies that befall them.

‘[A] luminous masterpiece of an author who knows how to captivate the public: a quality that is increasingly rare.’ - The Spectator

‘Told with skilful and sensitive writing.’ - TuttoLibri

‘A book of shadows that, after having fallen into obscurity, today seems to have an unexpected relevance.’ - Corriere della Sera



Primary Agent: GG
UK: Persephone Books

Rights Sold:
French: La Table Ronde
Italian: Astoria
Spanish: Trotalibros

J R Ackerley	A E Coppard	Hackett	Roy Lewis
Ruth Adam	W J Corbett	Charles Hadfield	B H Liddell Hart
Walter Allen	James Curtis	Kathleen Hale	Jack Lindsay
Peggy Appiah	Roald Dahl	R J Hall	Emanuel Litvinoff
Michael Arlen	Alex Danchev	Desmond Hawkins	Louis MacNeice
Robert Baldick	R F Delderfield	Gerald Heard	Jan Mark
J P V D Balsdon	The Detection Club	Roy Heath	Leo McKern
H H Bashford	Tom Driberg	John Heath-Stubbs	Olivia Manning
Phyllis Bottome	Dorothy Eden	James Herbert	Ruth Manning-Sanders
Edmund Blunden	Eleanor Farjeon	James Herriot	David Martin
John Braine	Joseph Jefferson Farjeon	Christopher Hibbert	Laurence Meynell
E. R. Braithwaite	Robin Fedden	Russell Hoban	Gladys Mitchell
Pamela Branch	Elizabeth Ferrars	Eric Hobsbawm	Naomi Mitchison
Henrietta Branford	Constantine Fitzgibbon	Richard Hough	P H Newby
Arthur Bryant	Theodora Fitzgibbon	Richard Hughes	Norman Nicholson
Anthony Burgess	R A Butler	Elizabeth Jennings	Kate O'Brien
Sheila Burnford	Elizabeth Cadell	Tamara Karsavina	Diane Oliver
R A Butler	John Dickson Carr	Anna Kavan	Richard Pape
Elizabeth Cadell	Barbara Castle	M M Kaye	Rozsika Parker
Joan Fleming	Charles Causley	Molly Keane	Anthony Powell
Margot Fonteyn	David Cecil	C H B Kitchin	John Pudney
Celia Fremlin	James Hadley Chase	Marghanita Laski	Herbert Read
Anna Kavan	Arthur C Clarke	Maura Laverty	James Reeves
Tamara Karsavina	Lady Mary Clive	James Laver	Clive Sansom
Anna Kavan	G D H Cole	James Lees-Milne	Dorothy Sayers
M M Kaye	Margaret Cole	John Lehmann	Ronald Seth
Molly Keane	Peter Cook		John Seymour
C H B Kitchin			Osbert Sitwell
Marghanita Laski			
Maura Laverty			
James Laver			
James Lees-Milne			
John Lehmann			