

DI-IA

DAVID HIGHAM ASSOCIATES LTD

Estates Guide Autumn 2024





David Higham Associates

Classics Guide Autumn 2024

Contents

Reissues & New Titles

4-5	Eleanor Farjeon
6-7	Ann Schlee
8-9	Celia Fremlin
10-11	Kenneth Royce

Translation Team Picks

13-14	Dorothy Whipple
15-16	Mary Wesley
17-18	Molly Keane

The Focus: Travelling the World(s)

20-21	Richard Hughes
22-23	Graham Greene
24-25	Anthony Burgess
26-27	Arthur C Clarke
28-29	Marghanita Laski
30-31	Richard Adams

Agents

US Rights: Anthony Goff (AG); 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

Co-agented: China; Czech Republic; Hungary; Japan; Korea; Poland; Romania; Russia; Serbia; Slovakia; Taiwan; Thailand; Turkey; Ukraine

Sophia Hadjipateras: sophiahadjipateras@davidhigham.co.uk

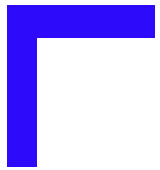
All other languages and miscellaneous enquiries

Contact

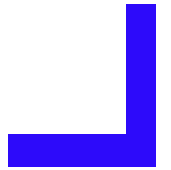
t: +44 (0)20 7434 5900

www.davidhigham.co.uk





Reissues & New Titles



Eleanor Farjeon



“No love-story has ever been told twice. I never heard any tale of lovers that did not seem to me as new as the world on its first morning.”

One of England’s most beloved authors **Eleanor Farjeon’s (1881-1965)** books are stories of joy and compassion, love and romance, and a limitless desire to see the happiness in living.

Eleanor Farjeon, was a renowned English author, poet, playwright, journalist and broadcaster. Home-schooled, she began writing at the age of five and quickly gained recognition, particularly in children’s literature. Her simplicity of style, combined with profound emotional depth, made her works accessible and enduring. She is perhaps best known for her hymn ‘Morning has Broken’.

Throughout her career Farjeon maintained a close circle of literary friends and contributed to the World War II effort. She received numerous literary awards, including the Carnegie Medal in 1955, the Hans Christian Andersen Medal in 1956 for her novel *‘The Little Bookroom’*, and the Regina Medal for children’s literature in 1956. The Children’s Book Circle present a prestigious annual Eleanor Farjeon Award.

Farjeon never married but had a contented 30-year relationship with George Earle, an English teacher. After his death in 1949, she befriended actor Denys Blakelock, who wrote a memoir: *Eleanor, Portrait of the Farjeon* (1966). She passed away in Hampstead, London , leaving behind a rich legacy of enchanting tales and timeless poetry.

“Eleanor Farjeon's stories and poems have been a delight to children for many years.”
- *Library Journal*

“Eleanor Farjeon’s world is construed of fantasy, romance, and an abounding yeasaying joy in the experience of life. It is the stuff that dreams are made of, and as dangerous as dynamite except for those who have genius in their blood, a compassionate heart, a sense of wonder at the multitudinous miracles to be met in one day’s living in this world, and the blessed proportion of wit, humor and nonsense. All these she has.”
- *The Horn Book*

Miss Granby's Secret: or The Bastard of Pinsk

"To the end of her days she did not know the facts of life. I once offered to tell her.

"No, my dear," said Aunt Addie, "I'd rather not."

"Don't you want to know?"

"Not till I stop writing novels," said Aunt Addie. "I think it would inhibit me."

How much did Aunt Addie know?

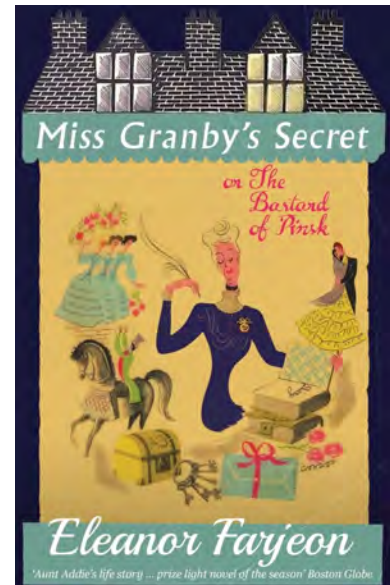
How much did she feel?

Aunt Addie, better known to the world at large as Adelaide Granby, is the fabulously successful author of 49 volumes of gushing, melodramatic Victorian romance. Upon her death in 1912, flowers and cards pour in, including one particularly lavish set "From Stanislaw", whom her independent-minded, suffragette niece Pamela decides was "darling Aunt Addie's Grande Passion." Pamela also inherits a stack of Aunt Addie's secret papers, including youthful diaries and her unintentionally hilarious unpublished first novel, written when she was only 16, entitled *The Bastard of Pinsk* (a "bastard", 16-year-old Adelaide was sure, being "A very noble Hero of Royal Blood.")

As Pamela explores these documents and talks with those who knew her aunt when, seeking the real-life source of her romantic sensibility, the reader is drawn irresistibly into the intrigue. In a novel both sentimental and brutally honest, nostalgic for and horrified by the sentiments of the past, hilarious and poignant, all at once, the brilliant Eleanor Farjeon poses surprisingly powerful questions about what makes a love "real" and how much one really needs to know to experience it.

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

"In this amusing book Miss Farjeon exercises once more the enviable gift which enables her to raise whole edifices on a foundation of cobwebs and moonshine" - *Liverpool Daily Post*



Primary agent: GG

Rights Sold:

UK: Dean Street Press (reissued 5th August 2024)

Additional info:

Extent: 340 pages

Illustrations: No

Ann Schlee



‘All her adult life shé 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 delicately 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, *Rhina 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*

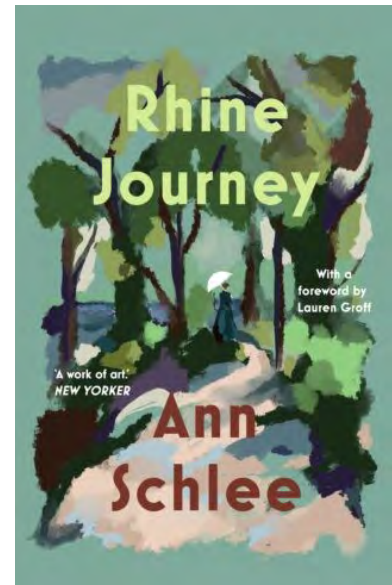
Rhine Journey

“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

Rights Sold:

UK: Daunt Books (reissued July 2024)

US: McNally

German: Dumont

“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

‘Quietly beautiful . . . passionate and dark. Wonderful.’ - Daily Mail

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

‘Graceful, acute and compelling, this comes close to perfection.’ - the Tablet

‘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

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.

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

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



Appointment with Yesterday

FOUND IN FLAT was all she could see of the headline, but it was enough: enough to freeze her hovering hand ...

Milly Barnes has just arrived in the seaside town of Seacliffe. Between windswept walks on the beach, she settles into lodgings and finds work as a Daily Help. Except this isn't her real name - 'Milly' is on the run from her past life, escaping a nightmare marriage.

Abandoned by her first husband for another woman, she took revenge by marrying Gilbert: but this proved a terrible mistake. Trapped in a London basement flat, she became a victim of his increasingly paranoid delusions. But what really happened in that underground dungeon? And is somebody on her trail, the hunter in a game of cat-and-mouse ...?

“Excellent. This sharp, tense, clever novel, still readable and relevant all these years later, is a testament to changing social attitudes.” - Literary Review

“A true timeless classic... Sharp, evocative and ageless... The well-metered descent from normality to sinister is like watching the sun go down, knowing you are terrified of the dark. The insidiousness drips in, filling the reader with suspicion, yet we must wait until the end.” - Crime Review



UK: Faber

UK Editor: Ella Griffiths

Primary Agent: Maddalena Cavaciuti

TV/Film Agent: Clare Israel

Celia Fremlin's Publishers:

French (option): Le Masque

German: DuMont

Italian: Sellerio

Spanish (option): Alba

Additional info:

Extent: 200 pages

Illustrations: No

Don't Fall Asleep in the Dark

Spine-chillingly creepy Halloween tales of horror from the 'grandmother of psycho-domestic noir' (*Sunday Times*), for fans of Shirley Jackson, Patricia Highsmith and *Stranger Things*.

In the high flats, up near the clouds, Hilda and her baby twins reach a fateful end ...

An aunt feels foreboding about her niece's new fiance – but the darkness comes from within ...

A haunted babysitter experiences a little girl's terror of The Hen With The Great Big Eyes ...

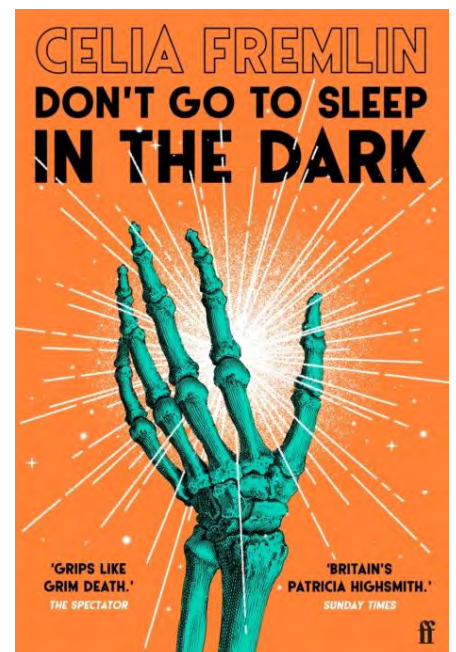
One teenage girl's evening home alone is ruined by a mysterious unexpected visitor ...

A little boy's obsession with angels leads to a dramatic metamorphosis ...

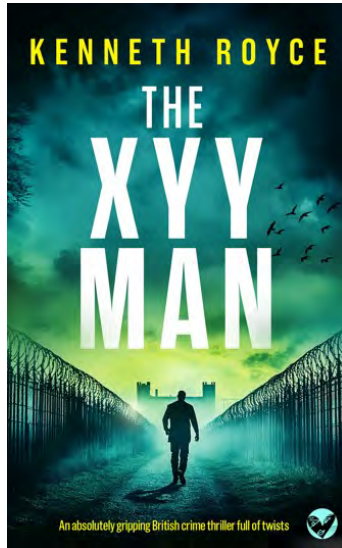
Celia Fremlin's classic Gothic story collection is a masterpiece of psychological horror, mining the darkest elements of marriage, childhood, and ageing; probing paranoia, grief and toxic relationships; inviting the ghosts of the past into our present; and exploring the nightmarish secret impulses and supernatural forces lurking beneath suburban Britain.

“Few people can chill the blood like Celia Fremlin.” - Telegraph

“Grips like grim death.” - Spectator



Kenneth Royce



“When I stepped into the street and the Scrubs gate closed behind me, my first inclination was to run back to hide behind its shelter. As I had been waiting five precious years for this one moment and had verged on gate fever these last few days it was a curious reaction to say the least. Yet although fleeting, the feeling was strong enough for me to hesitate and look back at the small gate.”

Writer of over 30 books, Kenneth Royce (1920—1997) is best known for the Spider series, an adrenaline filled thriller series featuring reformed cat burglar William “Spider” Scott, reissued in March 2024

Kenneth Royce Gandley was born in Croydon, London, and served during World War II as a Captain in the Northern Rhodesia Regiment and the King’s African Rifles. After the war he became managing director of a travel agency, which allowed him to research locations for his thrillers. Overall, he wrote more than 40 novels, beginning with *My Turn To Die*, a spy story, published in 1959 but his breakthrough came in 1970 with *The XYY Man*, which formed the basis of a popular television series and not one, but two, spin-off series featuring Spider Scott’s nemesis, Detective Sergeant Bulman.

Royce also wrote well-regarded spy fiction under the name Oliver Jacks.

Spider Scott

William Spider Scott is a cat burglar – and a very good one - diagnosed as having an extra ‘Y’ chromosome which predisposes the carrier to a propensity for crime and anti -social behaviour. Fresh out of prison (again), Spider is offered a job by British Intelligence which, as it involves burglary and safe-cracking, is right up Spider’s street. The object of the robbery is to recovery a photograph and documents which could incriminate the current Foreign Secretary from a safe deep inside the Chinese Legation in London. Unfortunately for Spider the KGB and the CIA are also keen to acquire the contents of the safe and the Chinese are determined to get them back. Caught in an ever-tightening web and seemingly out of his depth, Spider is harried and chased around a dark and dangerous London with only his underworld contacts and criminal skills to rely on, all the time under the suspicious and unforgiving eye of Detective Sergeant Alf Bulman.

The character of Spider Scott was supposedly based on an inmate when Kenneth Royce was a prison visitor. The designation ‘XYY’ referring to an extra male chromosome which predisposed the carrier to a life of crime was a popular theory in the late Sixties but has little, if any, scientific backing.

BOOK 1: THE XYY MAN

Cat burglar Spider Scott has just been released from prison. But going on the straight and narrow isn't easy, especially when the police are set on framing him for a series of burglaries. So when Fairfax, a mysterious stranger from MI5, asks him to recover a stolen artefact, it's an offer he can't refuse . . . Until Spider finds himself with no one to trust, backed into a dark corner with enemies closing in . . .

"Fast, violent, good" - Publishers Weekly



BOOK 2: THE CONCRETE BOOT

After turning down a job at MI6, a notorious cat burglar and old friend of Spider is fished out of the Thames. And it's only the start of the trouble for Spider; he seems destined to be the fall-guy in a plot that involves a violent Soho gangster and a politically motivated assassination. Is he out of his depth?

"The work of a writer who knows how to keep the action moving" - New York Times Book Review

UK: Joffe Books (2024)

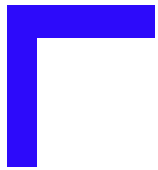
Primary Agent: Georgia Glover

TV/Film Agent: Georgie Smith

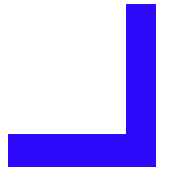
BOOK 3: THE MINIATURES FRAME

There could be no one better to investigate HM Prisons than ex-con Spider — he's spent enough time in the institutions to know how they operate. It's also an opportunity to finally gain some respectability. But all that goes out the window when the chairman, Peter Thresher, invites the group to his home for the weekend. There, Spider stumbles upon Thresher's Aladdin's cave of treasures, and it's not long before trouble ensues . . .





Translation Team Picks



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



Primary Agent: GG

Rights Sold:

UK: Persephone Books

French: La Table Ronde

Italian: Astoria

Spanish: Trotalibros

“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*

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.”

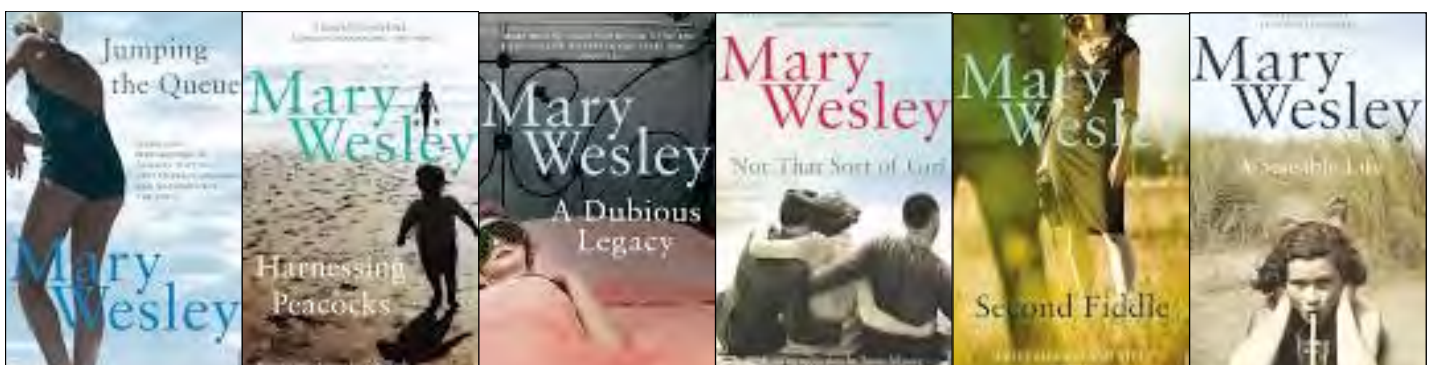
With her first novel not published until she was 70 years old, **Mary Wesley (1912 - 2002)** astonishes with her stories of sex, liberation, betrayal and murder set against a backdrop of conservative countryside vistas.

Mary Wesley was born near Windsor in 1912. Raised primarily by a series of foreign governesses, she had a complicated relationship with her family which informed her novels and their often nasty and brutish parental figures. Her education took her to the London School of Economics and during the War she worked in the War Office. She also worked part-time in the antiques trade.

Mary Wesley lived in London, France, Italy, Germany and several places in the West Country. In 1937, she married her first husband, Lord Swinfen, and had two sons, divorcing him eight years later in 1945. This brought scandal to her family and furthered the difficult relations between her and her parents. She then married the playwright Eric Siepmann with whom she had her third child. They lived together happily until his death in 1970.

Despite his encouragement when he was alive, it was only after Siepmann's death that Wesley published her first writing, three children's books. Then, in 1973, her novel *Jumping the Queue* was published. The story of a woman who planned a suicidal picnic after her husband's tragic death, it was unlike anything else published by a writer of her age—caustic, dark yet charmingly funny. This was followed by a subsequent nine bestsellers: *The Camomile Lawn*, *Second Fiddle*, *Harnessing Peacocks*, *The Vacillations of Poppy Carew*, *Not That Sort of Girl*, *A Sensible Life*, *A Dubious Legacy*, *An Imaginative Experience* and *Part of the Furniture*. Her novels, full of liberated young people and illicit affairs, marked by humour and care, broke down the taboos of English society and destroyed the stereotype of the judgemental old woman.

“[She creates] an idiosyncratic, fictional world, a middle-class English world, whose bright comic surface belies a dark subtext of sin, incest, murder and betrayal... that's reminiscent of Muriel Spark” - *New York Times*



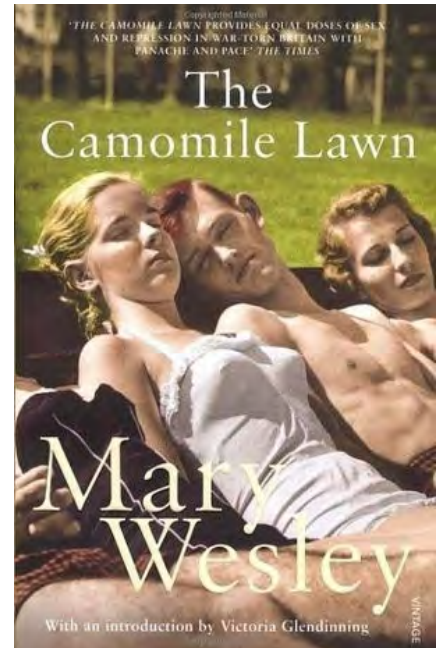
The Camomile Lawn

“In her mind she saw herself and Max making love under a blue sky surrounded by golden daffodils, ecstasy in the midst of war. She ignored the truth, which was that the daffodil season had long been over, the leaves withered to a dull straw colour, that there were weeds among the bulbs and that while slipping off her knickers she had been stung by nettles.”

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.

Behind the large house, the fragrant camomile lawn stretches down to the Cornish cliffs. Here, in the dizzying heat of August 1939, five cousins have gathered at their aunt's house for their annual ritual of a holiday. For most of them it is the last summer of their youth, with the heady exhilarations and freedoms of lost innocence, as well as the fears of the coming war.

The Camomile Lawn moves from Cornwall to London and back again, over the years, telling the stories of the cousins, their family and their friends, united by shared losses and lovers, by family ties and the absurd conditions imposed by war as their paths cross and recross over the years. Mary Wesley presents an extraordinarily vivid and lively picture of wartime London: the rationing, imaginatively circumvented; the fallen houses; the parties, the new-found comforts of sex, the desperate humour of survival - all of it evoked with warmth, clarity and stunning wit. And through it all, the cousins and their friends try to hold on to the part of themselves that laughed and played dangerous games on that camomile lawn.



Primary Agent: VB

Rights Sold:

UK: Vintage Classics

Danish: Lindhardt

French: J'Ai Lu

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 The Woman in Black



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

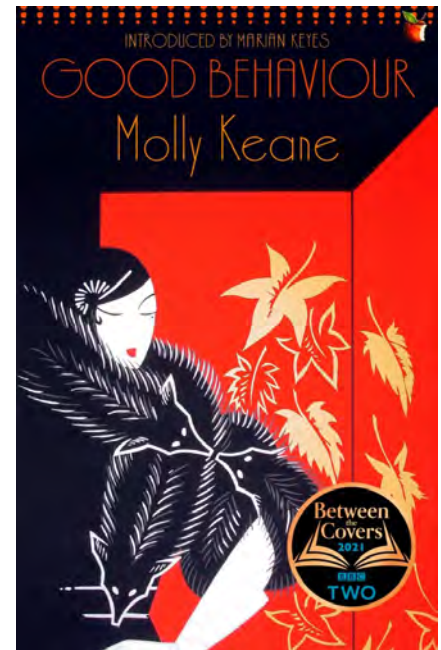
“We adored Papa, and his hopeless disapproval paralysed any scrap of confidence or pleasure we had ever had in ourselves or our ponies.”

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.

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 Modern Classics

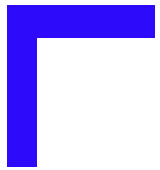
French: Table Ronde

‘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

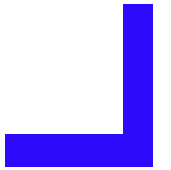
‘Dark, complex, engaging... A wonderful tour de force’ - Marian Keyes

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





Traveling the World(s)



Richard Hughes



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

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

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

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

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

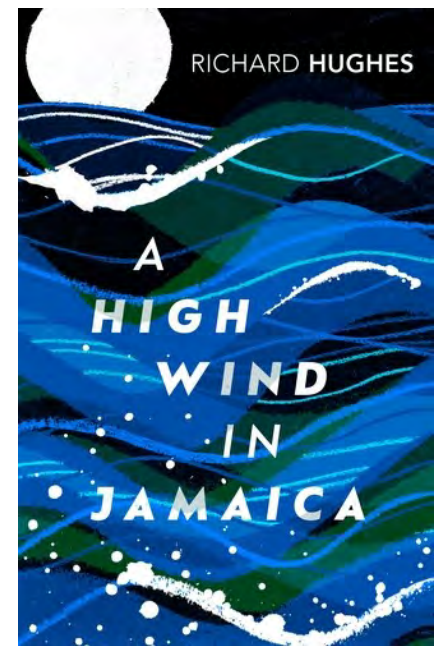
*‘Electrifying... Hughes has Tolstoy’s vision and an imaginative reach of his own... the result is historical fiction of rare integrity’ - Hilary Mantel on *The Fox in the Attic**

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



A High Wind in Jamaica

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



Rights Sold:

UK: Penguin Classics

Chinese Simplified: Shanghai 99

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

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

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

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

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

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

'A thrillingly good book' - Martin Amis

Graham Greene



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

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

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

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

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

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

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

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



The Comedians

“Like some wines our love could neither mature nor travel.”

Originally published in 1966, *The Comedians* is a novel exploring political repression and terrorism, as well as the need for courage in the face of evil.

Three men meet on a ship bound for Haiti, a world in the grip of the corrupt 'Papa Doc' and the Tontons Macoute, his sinister secret police. Brown the hotelier, Smith the innocent American and Jones the confidence man - these are the 'comedians' of Graham Greene's title. Hiding behind their actors' masks, they hesitate on the edge of life. And, to begin with, they are men afraid of love, afraid of pain, afraid of fear itself...



Primary Agent: AG

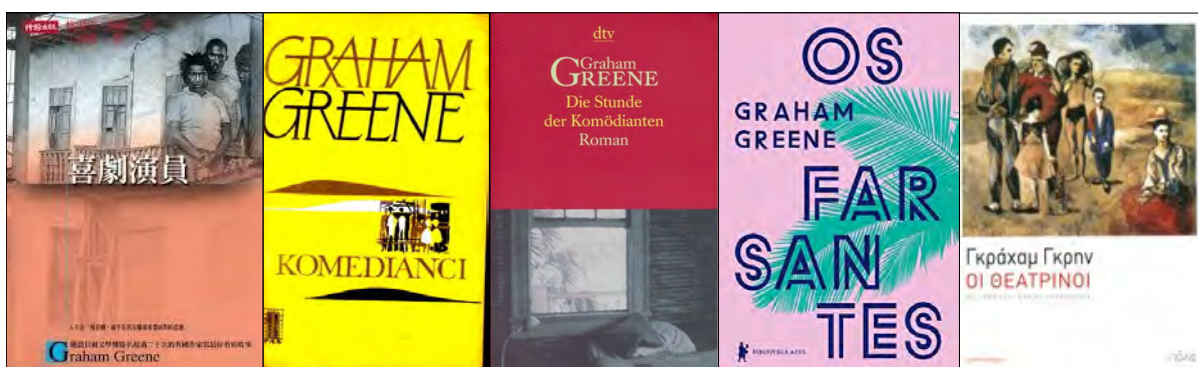
Rights Sold for *The Quiet American*:

UK: Vintage
US: Open Road

Armenian: Antares
Azerbaijani: Qanun
Chinese (Simplified): Shanghai Dook
Chinese (Complex): China Times
German: Paul Zsolnay
Greek: Polis
Italian: Sellerio
Korean: Minumsa
Spanish (Latin America): PRH Argentina
Turkish: Kultur

‘The ultimate chronicler of twentieth-century man’s consciousness and anxiety.’
- William Golding

‘A master of storytelling’ - The Times



Anthony Burgess



'I have become so used to my unconscious mind dictating not only the themes of my novels but also the names and symbols ... But the novels are probably all about the same thing — man as a sinner, but not sufficiently a sinner to deserve the calamities that are heaped upon him. I suppose I try to make comic novels about man's tragic lot.'

Few writers have been more versatile, or more prolific, than **Anthony Burgess (1917-1993)**: one of the leading novelists of his day, he was also a poet, playwright, composer, linguist, translator and critic.

Born in Manchester, England in 1917, Burgess's early life was defined by the musical backgrounds of his parents and the loss of his mother and sister in 1918. Over his lifetime he lived in Malaya, Malta, Monaco, Italy and the United States, among other places. He was a late starter in the art of fiction with his first novel, *Time for a Tiger*, being published in 1956 when he was 39 years old.

Returning to England in 1959, Burgess became fascinated by the country and its rapidly changing society. It's from this fascination that he began to write on Shakespeare and it is this cynical eye towards society that birthed his most famous novel *A Clockwork Orange* in 1962. His epic novel recounting the history of the 20th century, *Earthly Powers* was published to great acclaim in 1980, winning the Charles Baudelaire Prize and the Prix du Meilleur Livre Etranger in France. Burgess died in 1993 shortly after the publication of his final novel, *A Dead Man in Deptford*, a fictional account of the life of Christopher Marlowe.

He was a Fellow of the Royal Society of Literature and in France was created Commandeur des Arts et des Lettres, the highest level of the Order. His books are still widely read all over the world and have been published in more than 35 languages and his works are frequently found on lists of the best books of all time.

'Burgess's characters are splendidly mad ... To describe such scenes of steamy lethargy with a precision that never becomes mechanical implies literary gifts of a very high order ... First class.' - *The Observer*

'Burgess is the great postmodern storehouse of British writing — an important experimentalist; an encyclopaedic amasser, but also a maker of form; a playful comic, with a dark gloom' - Malcolm Bradbury



The Malayan Trilogy

“...the British. Haughty, white, fat, ugly, by no means sympathique, cold...”

Informed by Anthony Burgess's time as an officer in the Colonial Service, *The Malayan Trilogy* - *Time for a Tiger*, *The Enemy in the Blanket* and *Beds in the East* - is his great satirise of the dog days of colonialism and the vanity and prejudice of imperialism.

Victor Crabbe is a well meaning, ineffectual English man in the tropics, keen to teach the Malays what the West can do for them. Through Crabbe's rise and fall and a series of wonderfully colourful characters, Burgess lays bare racial and social prejudices of post-war Malaya during the upheaval of Independence.

In this trilogy of three novels, we see Crabbe navigate the twilight years of imperial power, the Malayan Emergency and the changing politics Malaysia, told with Burgess's signature wit and satire.



Primary Agent: GG

Rights Sold for *The Malayan Trilogy*

WEL: Random House

German: Elsinor Verlag

Italian: Einaudi

‘Like all good comic writers Mr Burgess lives his creations as much as he writes them. First class’ - Observer

‘Essentially and splendidly comic.’ - Scotsman

‘Magnificent black comedies about human nature: about vainglory, obliviousness, delusion, and the undertow of despair.’ - Boston Globe



Arthur C Clarke



“When a distinguished but elderly scientist states that something is possible, he is almost certainly right. When he states that something is impossible, he is very probably wrong.”

Winner of two Hugo and Nebula awards and one of the ‘Big Three’ science-fiction writers of the 20th century, **Sir Arthur C Clarke (1917-2008)** was a renowned engineer, futurist and author who had a singular talent for imagining the world of the future and telling gripping stories that grapple with the dilemmas of tomorrow.

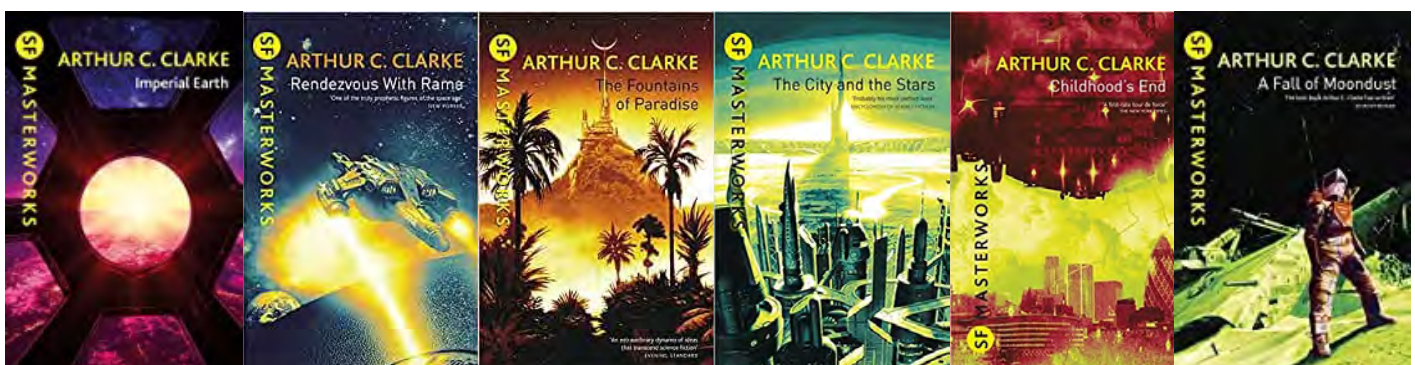
Born in Somerset in 1917, Arthur C Clarke’s childhood was defined by stargazing and reading American science fiction magazines. In 1936, Clarke joined the British Interplanetary Society before working as a radar technician in the Royal Air Force. In 1948 he was awarded a first class honours degree in Physics and Mathematics.

He published his first short story in 1946 and would go on to write over 100 short stories, works of fiction and non-fiction. He was fascinated by the probable shape of tomorrow’s world and he incorporated his visions of future technological advances into his science fiction, such as the space elevator which he helped popularise in his 1979 novel *Fountains of Paradise*. His books tackle the political, moral and social problems that may arise as our understanding of space grows. His books tackle alien overlords (*Childhood’s End*), first contact (*Rendezvous with Rama*), and the nova of the Sun (*The Songs of Distant Earth*). This style is epitomised in *2001: A Space Odyssey* which he co-wrote with Stanley Kubrick, a meditation on the folly and potential of mankind, that earned him an Academy Award nomination

His honours include several Doctorates in science and literature, a Franklin Institute Gold Medal, the Marconi Fellowship, the Charles A. Lindbergh Award, and the UNESCO-Kalinga Prize. In 1989 the Queen awarded him a CBE, and in 1998 he was knighted in the New Year’s Honours List.

‘Arthur C. Clarke is one of the true geniuses of our time.’ —Ray Bradbury

‘As an artist, his ability to impart poignancy to a dying ocean or an intelligent vapor is unique. He has the kind of mind of which the world can never have enough, an array of imagination, intelligence, knowledge, and a quirkish curiosity which often uncovers more than the first three qualities.’ —Stanley Kubrick



A Fall of Moondust

“No electronic computer can match the human brain at associating apparently irrelevant facts.”

A tour-de-force of psychological suspense and sustained dramatic tension by the field's foremost author.

For a million years the bubble had been growing, like a vast abscess, below the root of the mountains. Now the abscess was about to burst. Captain Harris had left the controls on autopilot and was talking to the front row of passengers as the first tremor shook the boat. For a fraction of a second he wondered if a fan blade had hit some submerged obstacle; then, quite literally, the bottom fell out of his world.

It fell slowly, as all things must upon the Moon. The sea was alive and moving . . . Every stage of that nightmare transformation was pitilessly illuminated by the earth light, until the crater was so deep that its firewall was completely lost in shadow, and it seemed as if Selene were racing into a curving crescent of utter blackness – an arc of annihilation.

In darkness and in silence, they were sinking into the Moon. . . .

Time is running out for the passengers and crew of the tourist cruiser Selene, incarcerated in a sea of choking lunar dust. On the surface, her rescuers find their resources stretched to the limit by the mercilessly unpredictable conditions of a totally alien environment.

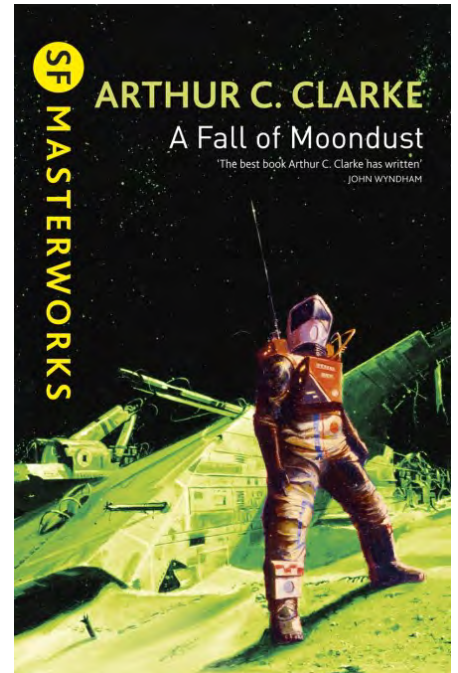
A FALL OF MOONDUST is a brilliantly imagined story of human ingenuity and survival. It was shortlisted for the Hugo Award, 1963.

‘The predicament of buried travellers is rendered with claustrophobic authenticity’ - Observer

‘His enthusiasm is combined with his considerable literary and myth-making skills ... the result is something special’

- Sunday Telegraph

‘Arthur C Clarke is awesomely informed about physics and astronomy, and blessed with one of the most astounding imaginations ever encountered in print’ - New York Times



Primary Agent: GG

Rights Sold:

UK: Gollancz, Orion

Chinese (simplified): The Science Fiction World

Croatian: Zagrebacka Naklada

Estonian: OÜ Kirjastus Fantaasia

German: Heyne

Portuguese: Editora Aleph

Russian: AST Publishers

Turkish: Ithaki



Marghanita Laski



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

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

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

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

A well-known critic, she wrote books on Jane Austen and George Eliot. *Ecstasy* (1962) explored intense experiences and *Everyday Ecstasy* (1974) their social effects. Her distinctive voice was often heard on the radio and she submitted a large number of illustrative quotations to the Oxford English Dictionary. Her home was in Hampstead, where she died in 1988.

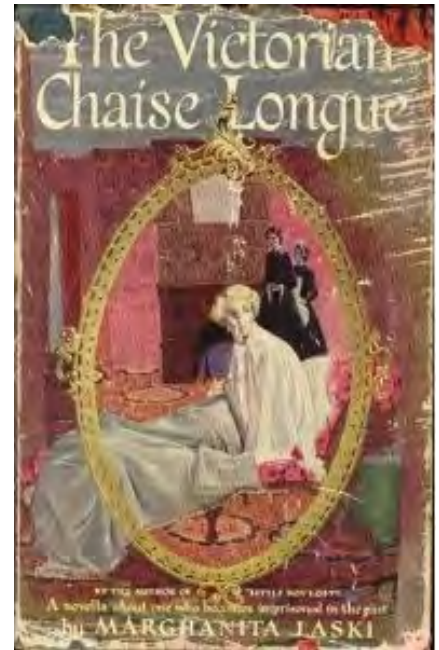
The Victorian Chaise Longue

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

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

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

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



Primary Agent: GG

Rights Sold:

UK: Persephone Books

French: Editions de l'Olivier

German: Aufbau

Hebrew: Modan

Italian: Garzanti

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

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

Richard Adams



“Animals don't behave like men,' he said. 'If they have to fight, they fight; and if they have to kill they kill. But they don't sit down and set their wits to work to devise ways of spoiling other creatures' lives and hurting them. They have dignity and animality.”

Richard Adams (1920 – 2016) breathed new life into anthropomorphic fiction, writing award winning fantasies that force us to reinterpret our relationships with animals and the natural world.

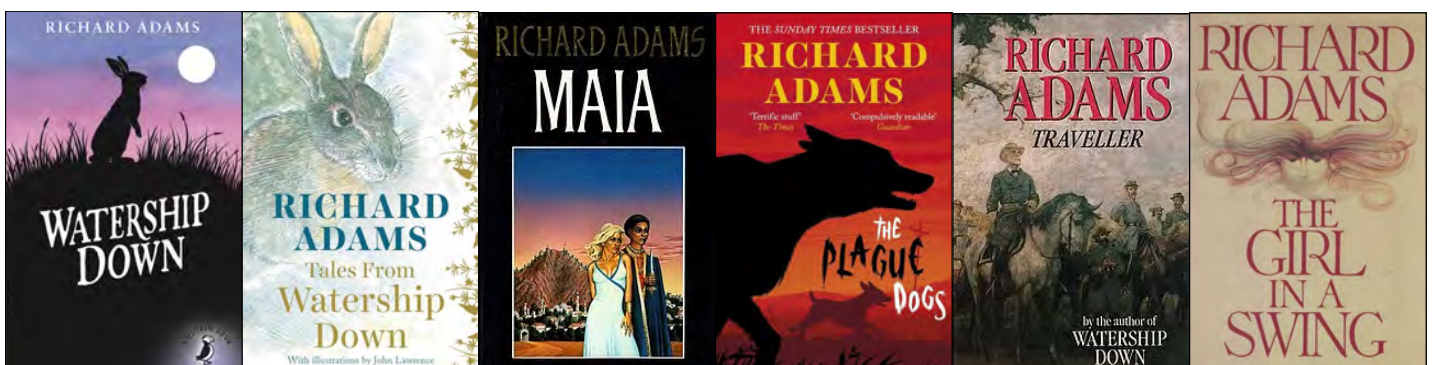
Born in Berkshire, England in 1920, Adams read modern history at Oxford University before serving in the British army. Upon returning to Britain in 1946, he finished his studies and worked in the British Civil Service, married and had two daughters. On long car journeys, when his daughters were restless, he would tell stories of the adventures of rabbits he would see out of the window on his morning commute into London. These stories eventually became *Watership Down*: rejected by all the major publishers when first submitted, *Watership Down*, the story of a colony of rabbits travelling across the country to seek a better home, became an instant classic upon publication in 1972, winning both the Carnegie medal and the Guardian Childrens Prize and has now sold over 50 million copies worldwide. It has been heralded as one of the greatest works of English fantasy of the 20th century.

Adam's work is united by his lifelong fascination with nature, the countryside and the lives of animals. They include the epic fantasy *Shardik*, documenting the discovery of a enormous bear in the Beklan Empire and his discovery, capture and abuse at the hands of religious worshippers and it's prequel novel, *Maia*; *Plague Dogs*, which tell of the friendship of two dogs escaping an animal testing facility; and *Traveller*, an ironic telling of the American Civil War through the eyes of Robert E Lee's horse.

A lifelong animal rights activist, Adams served as president of the RSPCA and was a vocal campaigner against furs and animal experimentation.

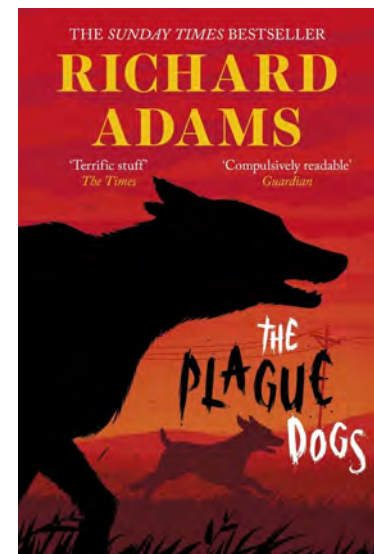
‘[O]ne of the most talented descriptive writers to emerge in this country for years.’ - *Times*

‘Adams was a wonderful writer.’ - George RR Martin



The Plague Dogs

“A quick run past the rabbits' execution shed, a turn around the kittens' quicklime pit, a moment's hesitation beyond the monkeys' gas-chamber--and they are gone.”



Primary Agent: VB

Rights Sold:

US: Knopf

French: Monsieur Toussaint
Louverture

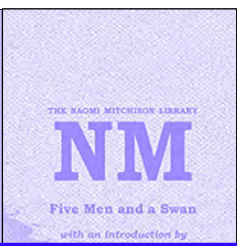
A compelling and thrilling adventure of two dogs escaping a research laboratory, fleeing from scientists, the media and viscous beats out to get them, which exemplifies the beauty and character Adams imbues animals with.

Two dogs, Snitter and Rowf, escape from a research laboratory in the Lake District where it is wrongly supposed they have been purposely infected with a deadly virus and now pose a dangerous threat to the human population. As the authorities give chase, the two friends make their way through the hills and across the moors, along the way learning to survive on their wits and finding friendship and help from a fox they encounter. They dream of finding their original owners and a safe haven - but the hunt is on.

A lyrical and engrossing tale, *The Plague Dogs* is a remarkable journey into the hearts and minds of two canine heroes.

‘If one book by Adams is to survive, I hope that it will be this.’ - Observer

‘Once again Adams champions animals against the excesses of man’ - Financial Times



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

Alex Danchev
 R F Delderfield
 The Detection Club
 Tom Driberg
 Dorothy Eden
 Eleanor Farjeon
 Joseph Jefferson Farjeon
 Robin Fedden
 Elizabeth Ferrars
 Constantine Fitzgibbon
 Theodora Fitzgibbon
 Joan Fleming
 Margot Fonteyn
 Celia Fremlin
 J F C Fuller
 Roland Gant
 Guy Gibson
 Ralph Glasser
 Elizabeth Goudge
 Graham Greene
 Geoffrey Grigson
 Jane Grigson
 Gen Sir John Hackett
 Charles Hadfield
 Kathleen Hale
 R J Hall
 Desmond Hawkins
 Gerald Heard
 Roy Heath

John Heath-Stubbs
 James Herbert
 James Herriot
 Christopher Hibbert
 Russell Hoban
 Eric Hobsbawm
 Richard Hough
 Richard Hughes
 Elizabeth Jennings
 Tamara Karsavina
 Anna Kavan
 M M Kaye
 Molly Keane
 C H B Kitchin
 Marghanita Laski
 Maura Laverty
 James Laver
 James Lees-Milne
 John Lehmann
 Roy Lewis
 B H Liddell Hart
 Jack Lindsay
 Emanuel Litvinoff
 Louis MacNeice
 Jan Mark
 Leo McKern
 Olivia Manning
 Ruth Manning-Sanders
 David Martin

Laurence Meynell
 Gladys Mitchell
 Naomi Mitchison
 P H Newby
 Norman Nicholson
 Kate O'Brien
 Diane Oliver
 Richard Pape
 Rozsika Parker
 Anthony Powell
 John Pudney
 Herbert Read
 James Reeves
 Clive Sansom
 Dorothy Sayers
 Ronald Seth
 John Seymour
 Osbert Sitwell
 William Slim
 Muriel Spark
 Howard Spring
 John Strawson
 Rosemary Sutcliff
 Andrew Taylor
 Josephine Tey
 Dylan Thomas
 Una Troy
 Ninette de Valois
 Keith Waterhouse
 Denton Welch
 Mary Wesley
 Dorothy Whipple

