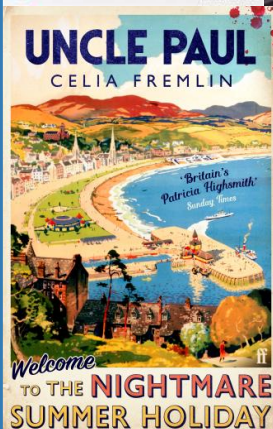


David Higham Associates Classics Guide Spring 2023





David Higham Associates

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Reissues & New Titles



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.

'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



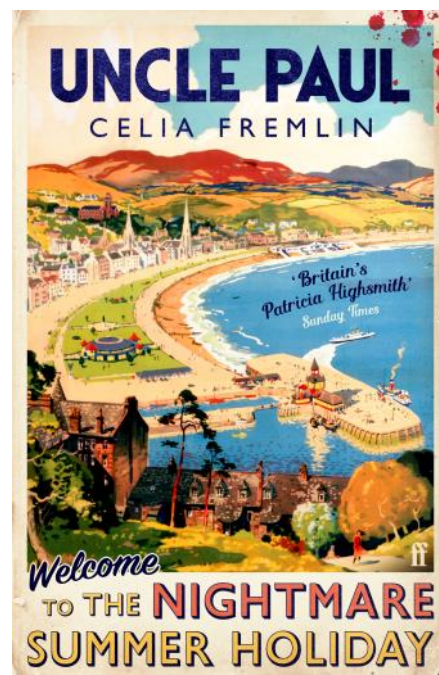
Uncle Paul

"It is rare for any catastrophe to seem like a catastrophe right at the very beginning. Nearly always, in its early stages, it seems more like a nuisance."

Relaunched in June 2023 by Faber, *Uncle Paul* is a terrifying thriller of a summer holiday gone wrong as the rain and wind isn't the only thing to fear on the idyllic trip to the seaside.

The holidays have begun. In a seaside caravan resort, Isabel and her sister, Meg, build sandcastles with the children, navigate deckchair politics, explore the pier's delights, gorge on ice cream in the sun. But their half-sister, Mildred, has returned to a nearby coastal cottage where her husband - the mysterious Uncle Paul - was arrested for the attempted murder of his first wife.

Now, on his release from prison, is Uncle Paul returning for revenge, seeking who betrayed him, uncovering the family's skeletons? Or are all three women letting their nerves get the better of them? Though who really is Meg's new lover? And whose are those footsteps?



UK: Faber, June 2023

UK Editor: Ella Griffiths

Primary Agent: Maddalena Cavaciuti

TV/Film Agent: Clare Israel

Additional info:

Extent: 200 pages

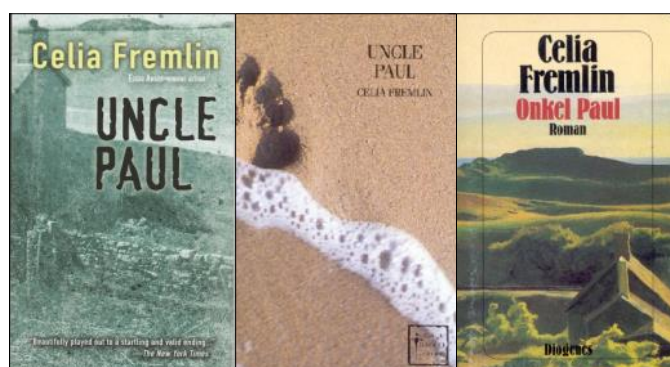
Illustrations: No

Material Available: Final manuscript

'Sinister, witty and utterly compelling. A genius' – Nicola Upson

'A slow burning chill of a read by a master of suspense' – Janice Hallett

'Fremlin puts a keen edge on the reader's curiosity and keeps it there... the writing is so good throughout.' – Times Literary Supplement



James Herriot



"If you decide to become a veterinary surgeon you will never grow rich but you will have a life of endless interest and variety."

For generations, **James Herriot's (1916-1995)** books have delighted fans around the world. His cosy tales of life as a vet in the Yorkshire countryside have now become a major international TV hit for a second time.

James Herriot, a pseudonym for James Alfred Wight, grew up in Glasgow where he qualified as a veterinary surgeon. In 1940 he started working in a rural practice based in the town of Thirsk, Yorkshire, close to the Yorkshire Dales and North York Moors, where he was to remain for the rest of his life, barring a brief period in the RAF.

Wight intended for years to write a book, but with most of his time consumed by veterinary practice and family, his writing ambition went nowhere until he entered his 50s. After several rejected stories on other subjects like football, he turned to what he knew best. In 1969 Wight wrote *If Only They Could Talk*, the first of the now-famous series based on his life working as a vet. Owing in part to professional etiquette which at that time frowned on veterinary surgeons and other professionals from advertising their services, he took a pen name, choosing "James Herriot".

If Only They Could Talk was published in the United Kingdom in 1970 by Michael Joseph, but sales were slow until Thomas McCormack, of St. Martin's Press in New York City, received a copy and arranged to have the first two books published as a single volume in the United States. The resulting book, titled *All Creatures Great and Small*, was a huge success, spawning numerous sequels, movies and a successful television adaptation and his books would go on to sell millions of copies worldwide.

'The attraction of Herriot's ever popular memoirs of a country vet...is their alternating highs and lows, humour and pathos, and gripping anecdotes about delivering lambs, grumpy farmers, hypochondriac pet-owners, stropky cows and blunt Yorkshire characters.' - *Daily Mail*

'Herriot's enchanting tales of life in the Dales are deservedly classics. Full of extraordinary characters, animal and human, the books never fail to delight.' - Amanda Owen



The Wonderful World of James Herriot

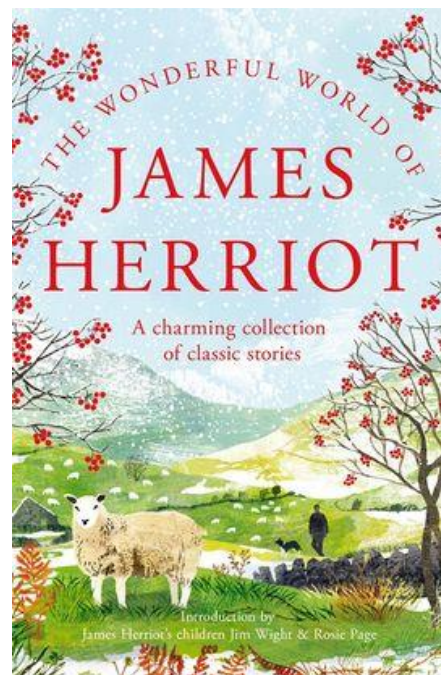
“Creating this book has rekindled precious memories, of the small farms that once dotted the landscape, the wonderful animals, and of a bygone world, all of which Dad brought alive with such skill and tenderness.”

The perfect gift for fans of *All Creatures Great and Small*, this is a charming collection of classic stories from James Herriot's much-loved books with insights into his life and work from his children Rosie and Jim.

With astute observations and boundless humour, Herriot captures the spirit of the Yorkshire Dales and of rural communities on the cusp of change, before tractors and machines had taken over and modern medicines and antibiotics transformed veterinary work. Along the way a beloved cast of characters emerges, from the squabbling brothers Tristan and Siegfried to Herriot's hapless courtship and eventual family life with Helen Anderson. But it's the animals which are at the heart of Herriot's stories. Whether he's dodging a raging bull on a risky artificial insemination assignment, becoming pen pals with Tricki Woo the spoilt Pekingese or the inevitable trials and tribulations of lambing season, there's never a dull moment in Herriot's company.

At times moving and often laugh-out-loud funny, *The Wonderful World of James Herriot* will delight fans old and new.

'The driver crashed his gears again as he went into another steep bend. We had been climbing steadily now for the last fifteen miles or so, moving closer to the distant blue swell of the Pennines. I had never been in Yorkshire before but the name had always raised a picture of a county as stodgy and unromantic as its pudding; I was prepared for solid worth, dullness and a total lack of charm. But as the bus groaned its way higher I began to wonder. The formless heights were resolving into high, grassy hills and wide valleys. In the valley bottoms, rivers twisted among the trees and solid grey stone farmhouses lay among islands of cultivated land which pushed bright green promontories up the hillsides into the dark tide of heather which lapped from the summits.'



UK: Pan Macmillan (October 2022)
Primary Agent: Georgia Glover
TV/Film Agent: Clare Israel

Additional info:

Extent: 200 pages
 Illustrations: No
 Material Available: Final files

James Herriot publishers:

Catalan - Viena Edicions
Chinese Complex - Cite Publishing
Chinese Simplified - Beijing Double Spiral
Czech - Jota
Estonian - Tanapaeve
Finnish - Otava
Galician - Do Peirao
German - Rowohlt; Audio: Audiobuch
Hungarian - Falukonyv Cicero
Indonesian - PT Gramedia
Italian - Rizzoli Libri
Korean - Asia Publishers
Latvian - Zvaigzne ABC
Polish - Literackie
Russian - Azbooka Atticus
Spanish - Blackie Books
Swedish (audio) - Storytel
Turkish - Epsilon Yayincilik

Diane Oliver



Writing penetrating portraits exploring race and racism in 1950s and '60s America, **Diane Oliver's (1943 - 1966)** acute observations and mature style mark her out as a sensational talent whose work, now collected together for the first time, is to be 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. A collection entitled *Neighbors and Other Stories* will be published in 2024 by Virago Press in the UK and Grove Atlantic in the US.

'I came across Diane Oliver in an article by Michael Gonzales in *The Bitter Southerner* and was intrigued that I had never heard of this exceptionally talented writer. I tracked down an out-of-print anthology and was blown away by 'Neighbors'. Detective work led me to Diane's sister and niece and I was delighted when they accepted my offer of representation for Diane's literary estate. This has been one of the most rewarding experiences of my agenting career. I am overjoyed that these wonderful stories – some for the first time – will be out in the world. Diane was an extraordinary talent. Her penetrating portraits about race and society, families and relationships show a maturity and depth of observation rarely found in someone in their mid-twenties. One can only wonder what else Diane would have written and achieved if her life had not been cut so tragically short'

- Elise Dillsworth, Literary Agent

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.

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

*'In each of these tales she masterfully constructs panoramic emotional landscapes and social worlds beyond an entire novel's capacity. A few of my favourites: 'Neighbors' is a genuine lost American classic, spare yet agonisingly expansive, utterly heart-breaking; 'Mint Juleps Not Served Here' is a sinister masterpiece, putting *Get Out* and American Gothic legends like Shirley Jackson and Flannery O'Connor to shame; and 'The Closet on the Top Floor' is a unforgettable subversion of college campus coming-of-age tale. All her work radiates violence and tenderness, probing masculinity and tragicomic family dynamics, racial politics and feminist desires. Oliver takes you behind historic headlines into one life, one family, one heart - and I will never forget reading them.'*

- Ella Griffiths, *Faber*

'Oliver's naturalistic prose feels as creepy as Shirley Jackson's in her infamous tale of a small town and its annual rite in "The Lottery." While Jackson's story was fiction — yet still upset many readers — the Jim Crow racism depicted in Oliver's stories was real. Her style is packed with complex ideas told simply, but never as simply as "protest fiction." ... Without a doubt, if the brilliant "Neighbors" is any indication, her literary voice should've been as inspiring to aspiring writers as Zora Neale Hurston's or James Baldwin's.'

- Michael Gonzales, *The Bitter Southerner*

UK: Virago, February 2024

UK Editor: Donna Coonan

US: Grove Atlantic, February 2024

US Editor: Katie Rassian

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TV/Film Agent: Georgie Smith

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Cult Classics



The Classics Focus: The Cult Classic

The cult classics—those books, films, shows and media that develop a fanbase so dedicated that they'll keep the story alive forever. Below we take a look at some of our favourites, the books that inspired them and why they've engendered such fandom.



Sometimes, a cult classic is born from censorship—some stories are so violent or obscene that theatres, bookshops and even governments attempt to block the stories from the people. ***A CLOCKWORK ORANGE***, Stanley Kubrick's adaptation of **Anthony Burgess's** ground-breaking novel of teenage rebellion and violence led to death threats against the director who requested it be banned at UK cinemas, with cinemas in countries such as South Africa, Brazil and more following suit. This forced the film underground with viewers having to seek it out on bootleg VHS copies until after Kubrick's death. The stories of the film's contents gave it an almost mythic quality, with the book's author Anthony Burgess himself vacillating in his lifetime between praise and condemnation of the film, forced to defend it in many of his media appearances.

NO ORCHIDS FOR MISS BLANDISH by **James Hadley Chase** suffered a similar fate due its explicit depictions of sex and violence. Set in New York and following a local mobster who kidnaps a wealthy socialite, it became popular with soldiers in the Second World War and it was often banned which only made it more popular.

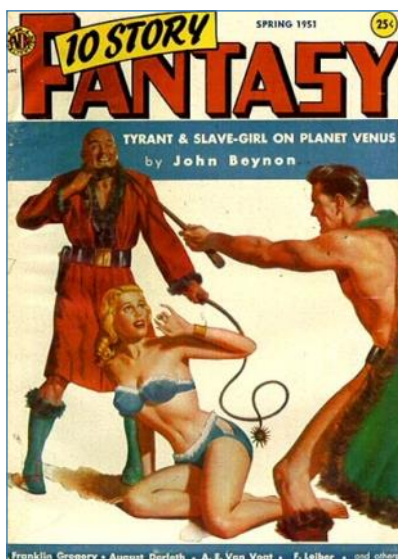
The Hays Code, a morality code applied to Hollywood motion pictures in the mid 1930s to the 1960s, called for "the correct standards of life" in all films. This was particularly the case for depictions of women and any films that fell foul of these rigid standards were subject to censorship. By censoring these films, the allure and mystique around them only grew.

Even after censorship codes were abandoned, films deemed transgressive were still controversial. In ***THE DRIVER'S SEAT***, an adaptation of **Muriel Spark's** incredible thriller, Elizabeth Taylor plays Lise, a mentally imbalanced middle aged woman, who travels to Italy for a dangerous liaison. Directed by Giuseppe Patroni Griffi, Taylor is framed, as the character in the novel is, not as a young, attractive woman but as older yet still sexual. This depiction, so rarely seen in the 1970s, along with the unconventional narrative structure, has garnered this story a cult status



But it's sometimes the talent, like with Elizabeth Taylor in *The Driver's Seat*, who spawn a cult classic. Fans of particular artists will go on to revisit certain works and reassess them, appreciating nuances or out-of-type roles that are only visible to the greatest fans. **Graham Greene's** writings have frequently spawned cult classics due to the depth and moral greys he is able to write in that allows actors a character to explore that not all stories can give them. For example, Orson Welles in his chilling turn as Harry Lyme in Greene's film noir script *The Third Man*.

And it's Richard Attenborough as Pinkie Brown in the adaptation of ***BRIGHTON ROCK***. A dark gangster thriller, dealing with the problem of sin and the basis of morality that Greene is singularly talented at handling, it allowed the otherwise affable Attenborough a chance to play a complicated, nuanced, dark role so different to the roles he later played that would leave audiences repeatedly returning to it.



Sometimes entire genres can become homes for cult classics. Science-fiction, finding new fans in the 1940s and 50s due to a fascination with outer space born from the Space Race between the USSR and USA, was quickly jumped on by publishers and movie executives. Pulp magazines and later movie studios, produced short stories and B movies that jumped on this trend on the cheap.

Arthur C Clarke's short story *THE SENTINEL* was originally published in *10 Story Fantasy*, a magazine that lasted for one issue. Yet this story was more than just "pulp" and would go on to form the basis of another cult classic, the film *2001: A Space Odyssey*, which earned Clarke an Oscar nomination.

Because it is free from the moral, political and societal constraints of the present, science-fiction, fantasy and mythical history have long been the chosen genre for people trying to tell stories outside of the mainstream. **Naomi Mitchison** in *THE CORN KING AND SPRING QUEEN* uses a historical setting of ancient Greece to tell a story reflecting the issues of the 20th century. By caching it in history and myth, she is able to examine power, political responsibility, and the oppression of women in a truly breath-taking epic that paved the way for female fantasy and sci-fi writers and which still stands up today.

Like science-fiction, the horror genre is full of cult classics. Horror films, often filled with grotesque imagery or spine-chilling scares, were perfect for late night screenings and some would garner legendary status for how scary they were.

John Wyndham's novel *THE MIDWICH CUCKOOS* was filmed as *The Village of the Damned*. Production had to be moved to the UK due to pressure from religious groups and fears that virgin births and the story's blasphemous implications would lead to protests to shut down production, which was already enough to pique interest. But it's chilling blend of science-fiction and horror kept it in the minds of horror fans for decades, with legendary horror filmmaker John Carpenter remaking it in 1995.



Of course, not all cult classics are remembered for being good—sometimes a bad adaptation can lead to its own kind of fame, or in some instances to vicious debates over whether it's actually as bad as everyone says.. *Deadly Eyes*, a 1982 adaptation of *THE RATS* by **James Herbert** was panned on its release, with Herbert himself calling it "terrible.... Absolute rubbish". But it has lived on in cult circles, with its stilted dialogue and unintentionally hilarious set pieces providing entertainment to watchers. Although the spine tingling horror of the book was lost in adaptation, the uniqueness of the lead female character, who has sexuality and power but is never negatively viewed for it, is still refreshing.

In the following pages, we are proud to present a number of titles that have attained cult classic status or inspired cult classics. Transgressive, shocking, questioning social norms or just downright brilliant, these are the books and stories that will always find dedicated fanbases and that will always get people talking.

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*



A Clockwork Orange

“What does God want? Does God want goodness or the choice of goodness? Is a man who chooses the bad perhaps in some way better than a man who has the good imposed upon him?”

Controversial on its release, critically acclaimed ever since, and endlessly discussed, **A Clockwork Orange** remains one of the most influential and highly regarded novels of the 20th century.

Fifteen-year-old Alex likes lashings of ultraviolence. He and his gang of friends rob, kill and rape their way through a nightmarish future, until the State puts a stop to his riotous excesses. But what will his reeducation mean?

A dystopian horror, a black comedy, an exploration of choice, *A Clockwork Orange* is also a work of exuberant invention which created a new language for its characters.

In 2012, the novel gained a new lease of life with the publication of *A Clockwork Orange: The Restored Edition* which reinstated Burgess' original text, with a glossary of the teen slang 'Nadsat', explanatory notes, pages from the original typescript, interviews, articles and reviews, shedding light on the enduring fascination of the novel's 'sweet and juicy criminality'.

The Restored Edition is edited by Andrew Biswell with a foreword by Martin Amis.

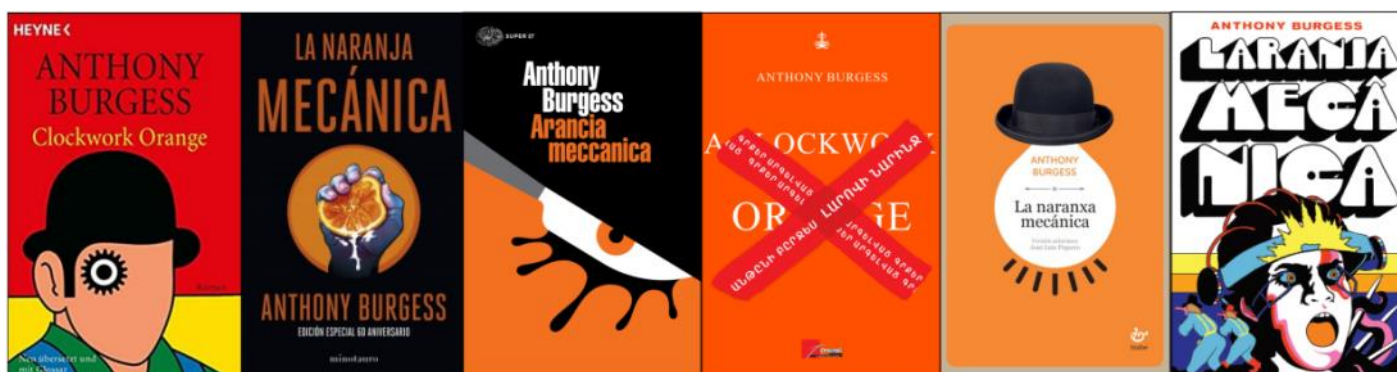
'A brilliant novel ... a tour-de-force in nastiness, an inventive primer in total violence, a savage satire on the distortions of the single and collective minds' - *New York Times*

'A terrifying and marvellous book' - Roald Dahl

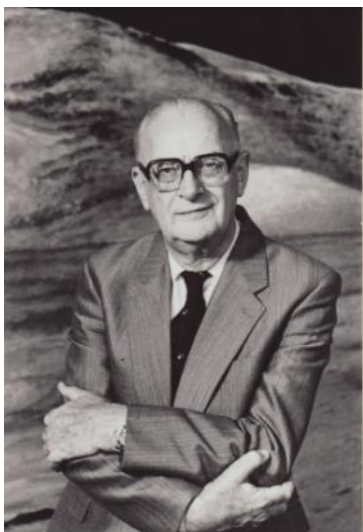
'The opening chapters of *A Clockwork Orange* still deliver the shock of the new: they form a red streak of gleeful evil' - Martin Amis



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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.

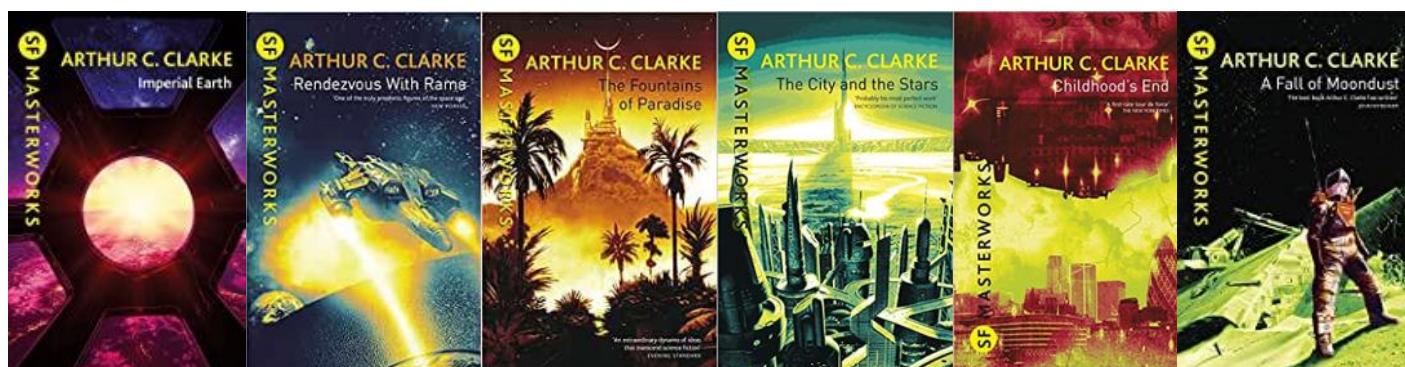
Born in Somerset in 1917, Arthur C Clarke’s childhood was defined by stargazing and reading American science fiction magazines. In 1936, Clarke joined the British Interplanetary Society before working as a radar technician in the Royal Air Force. In 1948 he was awarded a first class honours degree in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



The Collected Stories

"I can never look now at the Milky Way without wondering from which of those banked clouds of stars the emissaries are coming. If you will pardon so commonplace a simile, we have broken the glass of the fire-alarm and have nothing to do but to wait."

Collected here in one volume and including *The Sentinel*, the story that formed the basis for his work on *2001: A Space Odyssey*, Arthur C. Clarke's short stories are the perfect introduction to this master of the genre or an opportunity to curate a list of thrilling short stories from a master writer.

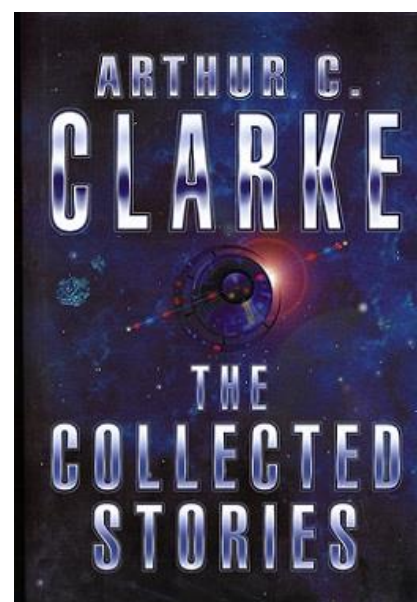
All of Arthur C. Clarke's short stories collected in one volume, beginning with TRAVEL BY WIRE - Clarke's first ever published short story.

A volume which showcases his range and variety, each story is a classic example of the unique mixture of speculation and fiction which has made Clarke a household name. Featuring stories of intergalactic arms races, hilarious stories of aliens trying to piece together human society from fragments left by human civilization, and artificial intelligence surviving on an alien planet long after any life form has died off.

Ranging from comical to tragic to terrifying, these stories exemplify just why Arthur C. Clarke is regarded as one of the masters of the genre.

"As a science fiction writer, Clarke has all the essentials' - *The New Yorker*

'In the capable hands of science fiction veteran Clarke, a standard cosmic disaster plot becomes a lucid commentary on humanity's place in the cosmos' - *Library Journal*



Rights Sold:

UK: Gollianz

Bengali: Kalpabiswa

Chinese (Simplified): Shanghai Dook

French: Bragelonne

Korean: Minumsa

Russian: AST

For rights sold in individual stories and novels, please enquire



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.

Graham Greene was born in 1904. He attended Balliol College, Oxford, 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*



Brighton Rock

*"People change,' she said
'Oh, no they don't. Look at me. I've never changed. It's
like those sticks of rock: bite it all the way down, you'll
still read Brighton. That's human nature."*

Greene's first "Catholic" novel, and twice adapted for film, *Brighton Rock* stands not only as a gripping thriller but an investigation of evil, of whether sin and evil are more romantic and better than crimes and earthly punishment, and of whether there is beauty in being damned.

A gang war is raging through the dark underworld of Brighton. Seventeen-year-old Pinkie, malign and ruthless, has killed a man. Believing he can escape retribution, he is unprepared for the courageous, life-embracing Ida Arnold. Greene's gripping thriller exposes a world of loneliness and fear, of life lived on the 'dangerous edge of things.'

A gripping, terrifying, and unputdownable read, Greene's iconic tale of the razor-wielding Pinkie has been received not only as one of Greene's greatest novels but as one of the greatest thrillers of all time.



Rights Sold for *Brighton Rock*:

UK: Vintage

US: Open Road

Bulgarian: Kryg

Chinese (Simplified): Shanghai Dook

Finnish: Werner Soderstron

French: Robert Laffont

German: Paul Zsolnay

Italian: Sellerio

Korean: Hyundai Munhak

Spanish: Libros del Asteroide

Swedish: Modernista

Turkish: Kultur

'I first read *Brighton Rock* when I was about thirteen. One of the first lessons I took from it was that a serious novel could be an exciting novel - that the novel of adventure could also be the novel of ideas' - Ian McEwan

'It is the tension between the two faces of Brighton ... that sets up the intrigue in Greene's classic 1938 novel of good and evil; and it's the menacing, sinisterly youthful antihero Pinkie who continues to fascinate today. ' - *The Guardian*



James Hadley Chase



"I always work in the same way. I sit in an armchair and wait. One day an idea grabs me, but most often it doesn't go anywhere. I go on waiting, I work at it, this can go on for a couple of months. I don't do anything but think about it. It becomes more complicated, evolves, transforms itself. I don't make any notes."

With over 90 books to his name, **James Hadley Chase (1906-1985)** was one of the best selling writers of the 20th century and intensified, elucidated and transformed the American crime and gangster genres.

James Hadley Chase (real name René Brabazon Raymond) was born in London in 1906 and started his career as a bookseller. Following the depression, prohibition and the climate of Chicago gangsters in America just prior to the Second World War, Chase's book trade experience made him realise that there was a big demand for gangster stories.

So with the aid of a dictionary of American slang and reference books on the American underworld he wrote his first novel, *No Orchids for Miss Blandish*, over six weekends. The book achieved remarkable popularity and became one of the best-sold books of the decade. It was a stage play in London's West End, was filmed in 1948 and in 1971 was remade by Robert Aldrich as *The Grissom Gang*.

Chase was heavily influenced by the American crime and gangster scene and his earlier books fell within that genre, with many of them based in the US despite the fact that he only went there late in his life; much of his detail coming from encyclopaedias, maps and dictionaries.

Hailed as the 'thriller maestro of the generation', Chase's books (many of which were adapted to films) were all fast moving tales of murder, intrigue, blackmail and espionage. He had an enormous following worldwide and in all wrote ninety books that were translated and published throughout Europe, India, Japan, Africa and Latin Americas.

"The master of the art of deception" - *The New Statesman*



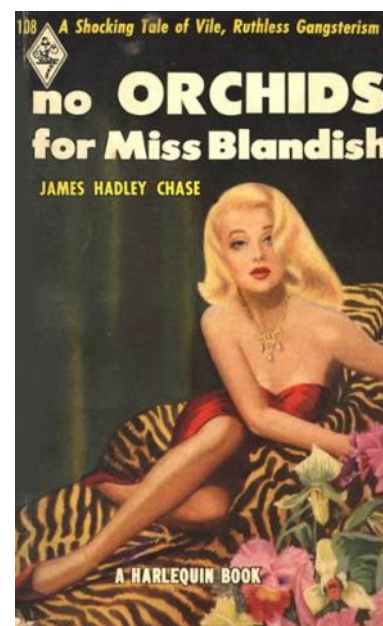
No Orchids for Miss Blandish

"More gangs have come to grief through a woman than through the cops."

With over two million copies sold since it was first published, *No Orchids for Miss Blandish* is a gripping gangster thriller that marked a turning point in the genre and the arrival of realism and grit

When Dave Fenner is hired to solve the Blandish kidnapping, he knows the odds on finding the girl are against him – the cops are still looking for her three months after the ransom was paid. And the kidnappers, Riley and his gang, have disappeared into thin air.

But what none of them knows is that Riley himself has been wiped out by a rival gang – and the heiress is now in the hands of Ma Grisson and her son Slim, a vicious killer who can't stay away from women, especially his beautiful new captive. By the time Fenner begins to close in on them, some terrible things have happened to Miss Blandish ...



Rights Sold:

UK: Orion

US: Bruin Books

Greek: Agra

Italian: Fanucci

Russian: Azbooka

Number 89 in *Le Monde's* "100 Books of the Century"

"In a book like *No Orchids* one is not, as in the old-style crime story, simply escaping from dull reality into an imaginary world of action. One's escape is essentially into cruelty and sexual perversion...a brilliant piece of writing, with hardly a wasted word or a jarring note anywhere."

- George Orwell



James Herbert



“Horror novels were written by upper-middle-class writers ... I made horror accessible by writing about working-class characters.”

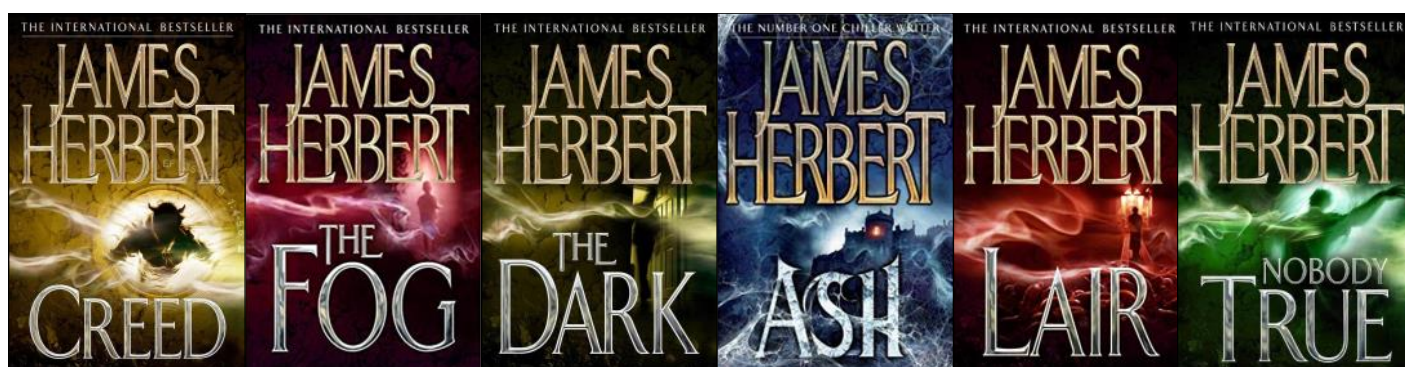
With his terrifying morality tales of killer rats, chemical weapons and sinister hauntings, **James Herbert (1943-2013)** revolutionised the horror genre, selling over 54 million books worldwide and being translated into over 30 languages.

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

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

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

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



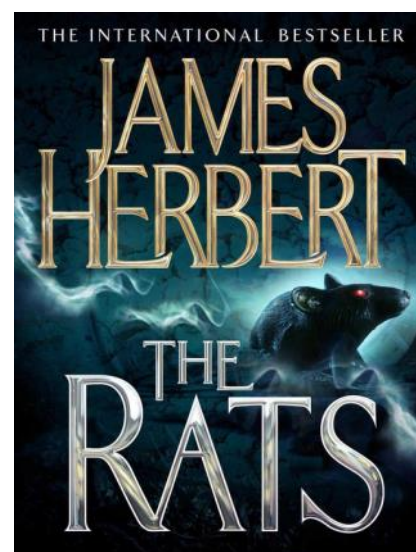
The Rats

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

In his first novel *The Rats*, which would go on to launch his career and spawn a trilogy, James Herbert keeps you at the edge of your seat in the dark, gory and twisted tale of rats overrunning London.

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

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



Rights Sold:

UK: Macmillan

US: Macmillan

Spanish: La Biblioteca de Carfax

'It changed the face of British Horror publishing. The plot was efficient and brutal ... we meet real people, understand them, care about them and watch them dies as the rats attack.'
- Neil Gaiman

'The effectiveness of the gruesome set pieces and brilliant finale are all its own.' - *Sunday Times*

'That the book can discuss its underlying themes so directly without becoming pretentious...is one of Herbert's strengths.' - Ramsey Campbell



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."

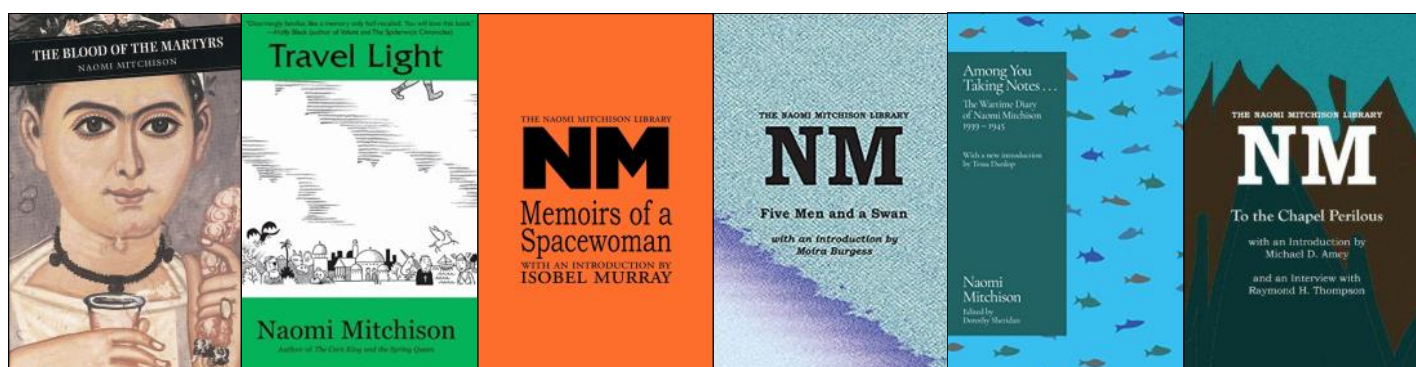
Naomi Mitchison (1897-1999) has been distinguished as one of the best Scottish writers of all time. Her ground-breaking feminist books of historical fiction, fantasy and sci-fi are as radical, free thinking and bohemian as any author writing today.

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



The Corn King and the Spring Queen

"A time came when all the riches in the State belonged to scarcely more than a hundred families, and of these many were unbelievably rich, though some had mortgaged their land and were deep in debt, and had nothing but the appearance of riches. The rest of the people worked for them, and were humble and slavish."

Called both "a lost classic" and "perhaps the best historical novel of the 20th century", *The Corn King and Spring Queen* tells the story of the ancient world where love and empathy battle with darkness and witchcraft, blending myth and history into an epic tale that still feels fresh and contemporary.

In the fictional kingdom of Marob on the Black Sea coast, a young sorceress named Erif Der is forced to marry her father's powerful political rival, Tarrik, the Corn King and Chief of Marob. Erif soon realises she can influence her husband through her magic.

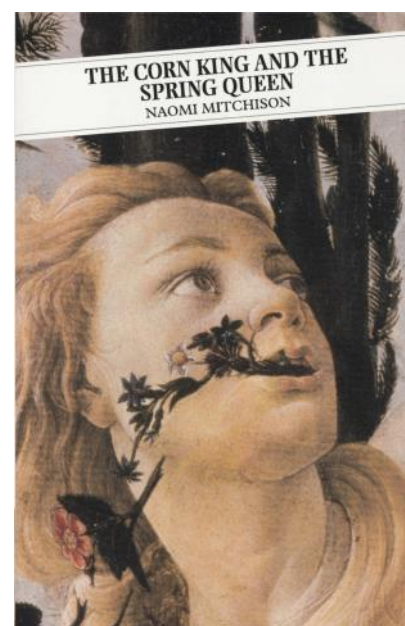
But when Tarrik rescues a Greek philosopher, who shares his knowledge with him, he becomes immune to Erif's spells and runs off to Greece. And so, Erif must embark on a long journey to follow him, travelling through the combative city of Spart to opulent Egypt. Along the way, she is forced to learn what it truly means to be the Spring Queen as she challenges the gender norms of the Ancient World.

'I think it is one of the greatest historical novels ever done... I've got excited about it, lost in it. Erif Der, little Red Fire, is more real to me than most people I know. And I really believe it was something like what really was. Wonderful.' - H. G. Wells

'The breathtaking recreation of life in the ancient world welds the power of myth and magic to a stirring plot.' - Ian Rankin

"Events really happened, but must have looked different to those who wrote about them. So, readers, in this tangle and mirage, good luck to you. Watch what Erif Der and Tarrik the Corn King did for the Plowing and the Harvest and then follow them across the Mediterranean, a big jump towards today. Be with them, and so, with me."

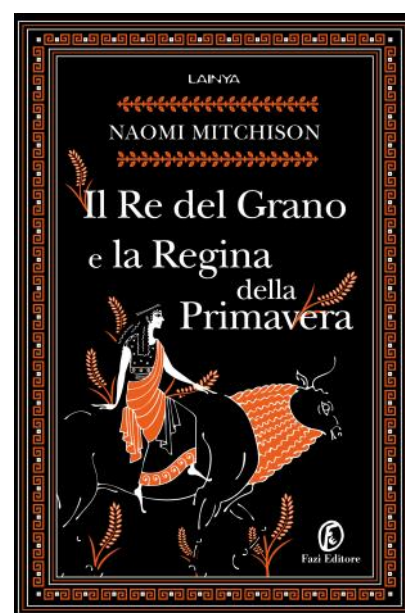
-Naomi Mitchison in the 1990 introduction



Rights Sold:

UK: Canongate

Italian: Fazi



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., C. Litt, was born in Edinburgh in 1918. A poet and a novelist, she wrote children's books, radio plays, a comedy, *Doctors of Philosophy*, first performed in London in 1962 and published in 1963, and biographies of nineteenth-century literary figures, among these Mary Shelley and Emily Brontë. She is best known for her stories and many successful novels, including *Memento Mori*, *The Prime of Miss Jean Brodie*, *The Driver's Seat*, *The Hothouse by the East River*, *Loitering With Intent*, *A Far Cry from Kensington*, *Symposium* and *The Finishing School*.

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

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

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

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

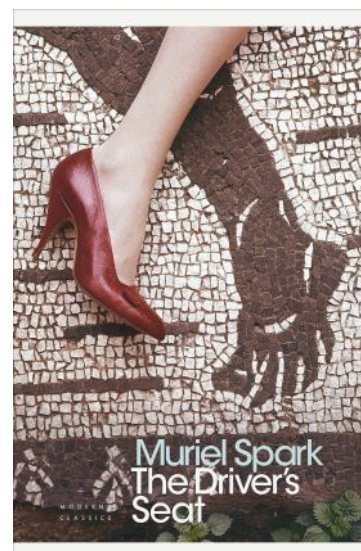
"I consider Muriel Spark to be the most gifted and innovative British novelist of her generation" – David Lodge, *The New York Times*



The Driver's Seat

"She will be found tomorrow morning dead from multiple stab-wounds, her wrists bound with a silk scarf and her ankles bound with a man's necktie, in the grounds of an empty villa, in a park of the foreign city to which she is travelling on the flight now boarding at Gate 14."

Described as 'a metaphysical shocker' at the time of its release, *The Driver's Seat* is a taut, unique psychological thriller examining alienation, female desire and lost spirituality that will make you want to go straight back to the beginning the moment you finish.



Lise has been driven to distraction by working in the same accountants' office for sixteen years. So she leaves everything behind her, transforms herself into a laughing, garishly-dressed temptress and flies abroad on the holiday of a lifetime.

But her search for adventure, sex and new experiences takes on a far darker significance as she heads on a journey of self-destruction. Infinity and eternity attend Lise's last terrible day in an unnamed southern city, as she meets her fate.

A study of madness? An examination of lost spirituality? Or an exploration of feminine sexuality? Uniquely narrated with a truly shocking twist ending, this is a book that invites repeat reading to peel away all its layers.

Rights Sold:

UK: Penguin

US: New Directions

Chinese (Simplified): Shanghai 99

Greek: Klidarithmos

Hebrew: Modan

Korean: L. Moonye

Turkish: Siren

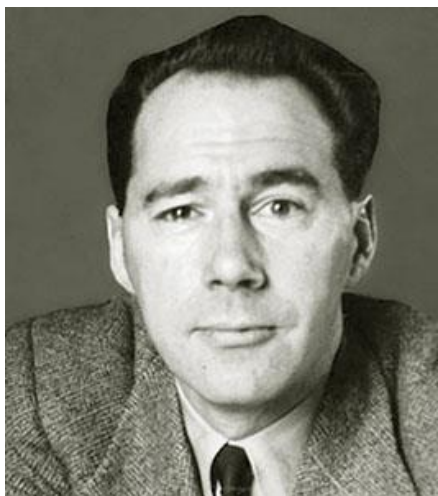
'An extraordinary tour de force, a crime story turned inside out' - David Lodge

'Her spiny and treacherous masterpiece' - New Yorker

'More of a whydunit than a whodunit, Spark breaks all the rules in this lean, mean story of a victim in search of a killer. From early on we are told what is to be Lise's fate. But is she really the victim, or fully in charge of the events that are about to unfold? Spark's pen has never been more incisive, her world-view more bleak. Just stunning' - Ian Rankin



John Wyndham



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

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

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

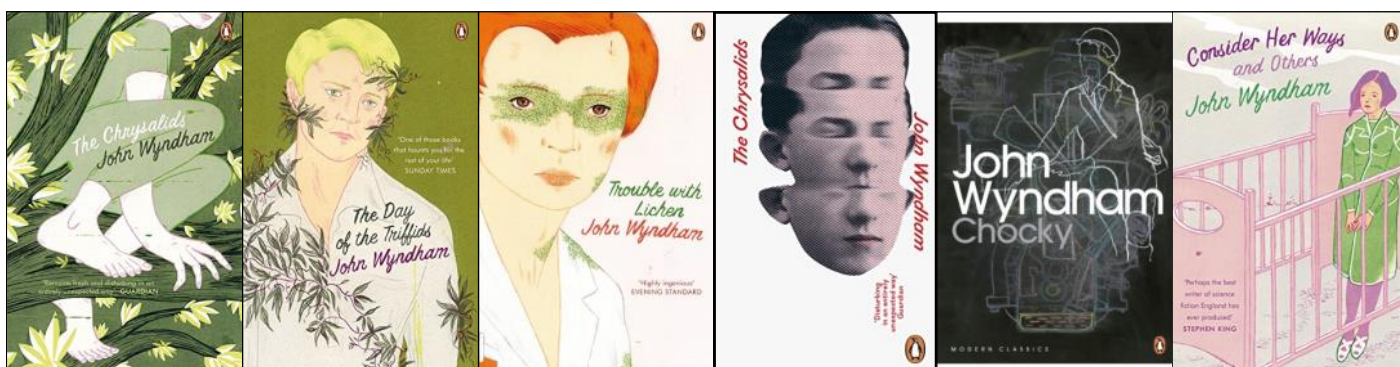
After the Second World War, he went back to his writing and decided to try a modified form of science fiction, a form he called 'logical fantasy' that was grounded in everyday experiences and fears as aliens take advantage of everyday objects and experiences. His post-apocalyptic visions reflected the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

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

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

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

"Perhaps the finest writer of science-fiction England has ever produced." - Stephen King



The Midwich Cuckoos

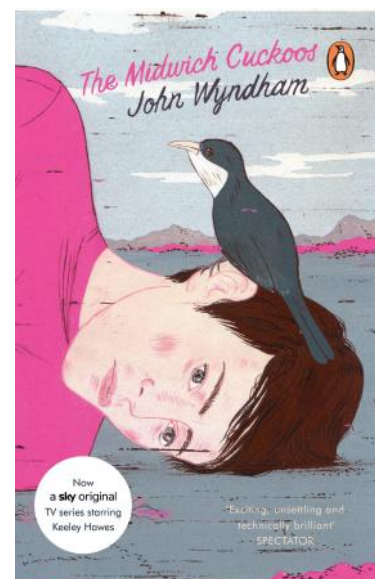
"Who are these children? There's something about the way they look at one with those curious eyes. They are—strangers, you know."

The book behind the cult classic film *The Village of the Damned*, *The Midwich Cuckoos* is the classic tale of aliens in our midst, exploring how we respond when confronted by those who are innately superior to us in every conceivable way.

In the sleepy English village of Midwich, a mysterious silver object appears and all the inhabitants fall unconscious. A day later the object is gone and everyone awakens unharmed - except that all the women in the village are discovered to be pregnant.

The resultant children of Midwich do not belong to their parents: all are blonde, all are golden eyed. They grow up too fast and their minds exhibit frightening abilities that give them control over others and bring them into conflict with the villagers just as a chilling realisation dawns on the world outside . . .

Often touted as the best book of John Wyndham, *The Midwich Cuckoos* is a story of childbirth, motherhood and unwanted pregnancy with a deliberately fallible narrator that hides deep moral quandaries behind this seemingly simple but terrifying sci-fi story.



Rights Sold:

UK: Penguin (Michael Joseph)

US: Modern Library

Estonian: Fantaasia

German: Heyne

Italian: Elara

Portuguese (Brazil): Diario Macabro

Russian: AST

Turkish: Tudem Egitim Hizmetleri

'Exciting, unsettling and technically brilliant' - *Spectator*

'Wyndham's chef d'oeuvre is *The Midwich Cuckoos* ... a graphic metaphor for the fear of unwanted pregnancies ... Wyndham must have been connecting strongly with the collective unconscious.' - Margaret Atwood

"Rereading it, I was startled to find a searching novel of moral ambiguities where once I'd seen only an inventive but simple SF thriller." - Dan Rebellato, *The Guardian*





Anniversaries



John Dickson Carr



"...if you're going to analyze impossible situations,' interrupted Pettis, 'why discuss detective fiction?'"

'Because,' said the doctor, frankly, 'we're in a detective story, and we don't fool the reader by pretending we're not. Let's not invent elaborate excuses to drag in a discussion of detective stories. Let's candidly glory in the noblest pursuits possible to characters in a book.'

John Dickson Carr is one of the greatest writers of so-called 'Golden Age' mysteries, with complex, plot-driven stories in which the puzzle is paramount.

The son of a U.S. congressman from Pennsylvania, Carr graduated from The Hill School in Pottstown in 1925 and Haverford College in 1929. During the early 1930s, he moved to England and began his mystery-writing career there, returning to the United States as an internationally known author in 1948.

His first novel appeared in 1930, featuring the French detective Henri Bencolin. But it wasn't until 1933, and the creation of the legendary detective Dr. Gideon Fell, modelled after his friend and fellow mystery writer G.K. Chesterton, that Carr saw major success. Fell would go on to appear in 23 books and Carr would write over 50 mystery novels. Carr was one of only two Americans ever admitted to the British Detection Club.

In early spring 1963, while living in Mamaroneck, New York, Carr suffered a stroke, which paralyzed his left side. He continued to write using one hand, and for several years contributed a regular column of mystery and detective book reviews, "The Jury Box", to *Ellery Queen's Mystery Magazine*.

"Very few detective stories baffle me nowadays, but Mr. Carr's always do" - Agatha Christie

"Every sentence gives a thrill of positive pleasure" - Dorothy Sayers

"He can produce an icy shudder in a heat wave " - *The Times*



Dr Gideon Fell

Filling a deep leather chair with his bulk, Dr Gideon Fell was tapping tobacco into a pipe and seemed to be musing genially over something the pipe had just told him. Dr Fell was not too old, but he was indubitably a part of this room.

With his cape, canes and shovel hat, portly amateur sleuth Dr Gideon Fell cuts an eccentric figure - but his odd appearance belies his sharp intellect and astonishing faculty for deduction. Created by crime novelist John Dickson Carr, and supposedly based on fellow author G. K. Chesterton, 2023 marks 100 years since Dr Fell's first appearance

Hag's Nook (1933)

The first novel featuring Dr Gideon Fell sees the portly detective investigate what appears to be a family curse...

The Starberth family governed the now-abandoned Chatterham prison for many years, and each male heir must spend the night of his twenty-fifth birthday there, alone, overlooking the hanging site of Hag's Nook.

Meanwhile, after a chance encounter on a railway platform, Dorothy Starberth and young American graduate Tad Rampole fall in love. Rampole is here in rural Lincolnshire to see Gideon Fell. The following day, Dorothy's brother is found dead of a broken neck, just as his father and grandfather before him.

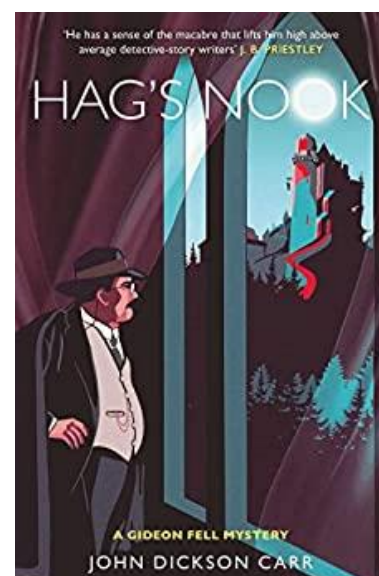
The Hollow Man (1935)

A seemingly impossible murder in what is widely regarded as the best locked-room mystery ever written.

The murderer of Dr Grimauld walked through a locked door, shot his victim and vanished. He killed his second victim in the middle of an empty street, with watchers at each end, yet nobody saw him, and he left no footprints in the snow.

And so it is up to the irrepressible, larger-than-life Dr Gideon Fell to solve this most famous and taxing of locked-room mysteries.

"The sheer ingenuity of the plot is a delight." - *Daily Mail*

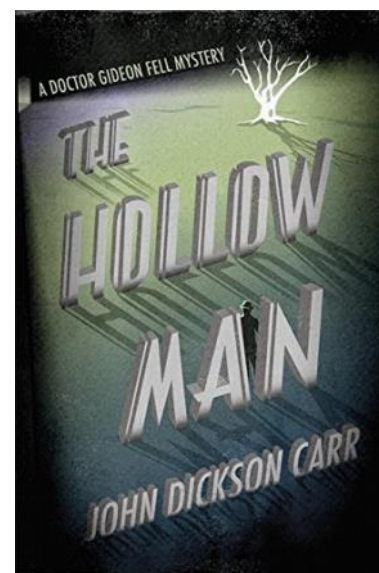


Rights Sold:

UK: Birlinn

Korean: Elixir

Portuguese (in Portugal): Porto



Rights Sold:

UK: Orion

Bulgarian: Info Dar

Chinese (Simplified): New Star Press

Italian: Theoria

Korean: Elixir

Spanish: Who Editorial

Dorothy L. Sayers



"A man once asked me ... how I managed in my books to write such natural conversation between men when they were by themselves. I replied ... I had coped with this difficult problem by making my men talk, as far as possible, like ordinary human beings. One of these days it may quite likely occur to him that women, as well as men, when left to themselves, talk very much like human beings also "

Dorothy L. Sayers, one of the four "Queens of the Golden Age of Crime" was a novelist, poet and translator whose Lord Peter Wimsey mysteries epitomised the English gentleman detective.

Born in Oxford, England in 1893, Dorothy Sayers would go on to win a scholarship to Somerville College at the University of Oxford. She graduated with a first class honours in modern languages and would go on to work as a copywriter at a London advertising firm.

Sayers began writing mysteries to break free and become a professional writer. Her first novel was *Whose Body?* which introduced the indefatigable Lord Peter Wimsey. Sayers would go on to write nine more Lord Peter Wimsey novels and was the first female president of the famous Detection Club.

Convinced to write a play based on her Lord Peter Wimsey books, Sayers soon fell in love with writing for the stage. Her most momentous play was *The Man Born to be King*, which featured an actor portraying Jesus Christ and was met with a storm of protest. A fierce Christian and advocate for women's rights, Sayers also wrote a number of scholarly works and gave speeches advocating for equal rights for women. Her proudest achievement was her translation of Dante's *Divine Comedy*.

"D. L. Sayers is one of the best detective story writers" - Daily Telegraph

"She brought to the detective novel originality, intelligence, energy and wit." - P. D. James

"Her plots are ingenious and intricate... honest, rigorous and robustly feminist" - Guardian.

"She combined literary prose with powerful suspense, and it takes a rare talent to achieve that. A truly great storyteller." - Minette Walters



Lord Peter Wimsey

'His long, amiable face looked as if it had generated spontaneously from his top hat, as white maggots breed from Gorgonzola.'

First published 100 years ago, Oxford graduate, dapper young bachelor and collector of antique books, Lord Peter Wimsey is the amateur sleuth who appears in 11 books by Dorothy Sayers which will be reissued with new covers in 2023.

Whose Body? (1933)

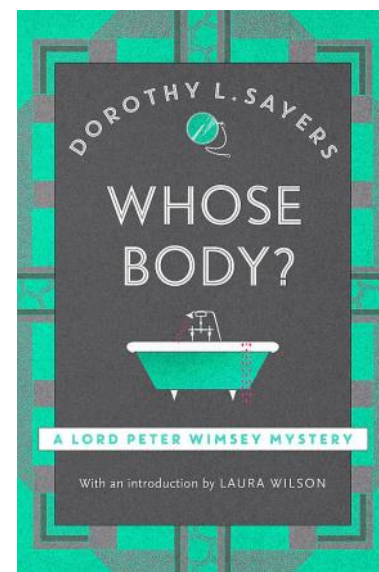
Lord Peter Wimsey's first appearance finds him begged by a friend to investigate a body that has been found in his bathroom.

It was the body of a tall stout man. On his dead face, a handsome pair of gold pince-nez mocked death with grotesque elegance.

The body wore nothing else.

Lord Peter Wimsey knew immediately what the corpse was supposed to be. His problem was to find out whose body had found its way into Mr Alfred Thipps' Battersea bathroom.

"It's paradoxical, dealing with violent death and violent emotions in a joyfully ludic manner" - Laura Wilson



Rights Sold:

UK: Hodder & Stoughton

Bulgarian: Pergament Press

German: Rowohlt

German (audio): Audiobuch

Greek: Kaleidoscope

Italian: Rusconi Libri

Turkish: Turkuvaz

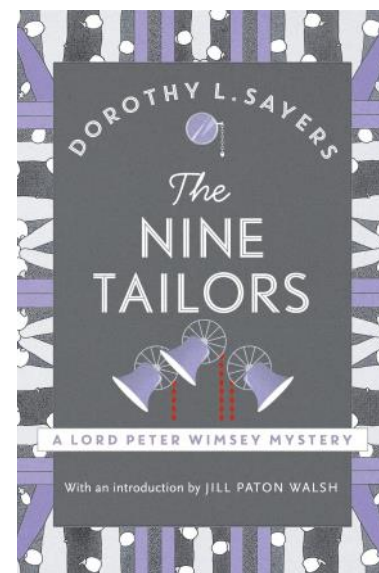
The Nine Tailors (1934)

Widely regarded as the best Dorothy L Sayers book, and one of the greatest crime novels from the Golden Age, *The Nine Tailors* is Lord Peter Wimsey at his most charming and shows Sayers as a master of the genre.

When his sexton finds a corpse in the wrong grave, the rector of Fenchurch St Paul asks Lord Peter Wimsey to find out who the dead man was and how he came to be there.

The lore of bell-ringing and a brilliantly-evoked village in the remote fens of East Anglia are the unforgettable background to a story of an old unsolved crime and its violent unravelling twenty years later.

"The Nine Tailors fully deserves to be described as a novel. Miraculously it also achieves everything expected of a detective story—an intricate and baffling plot, unlikely and frightened people caught up in the mystery and a brilliant acrostic puzzle" - Jill Paton Walsh



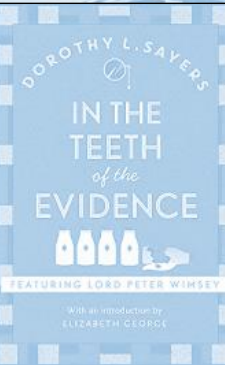
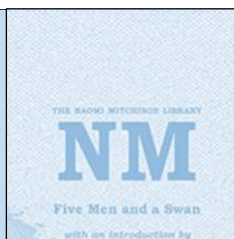
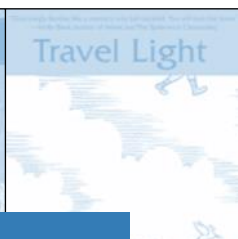
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