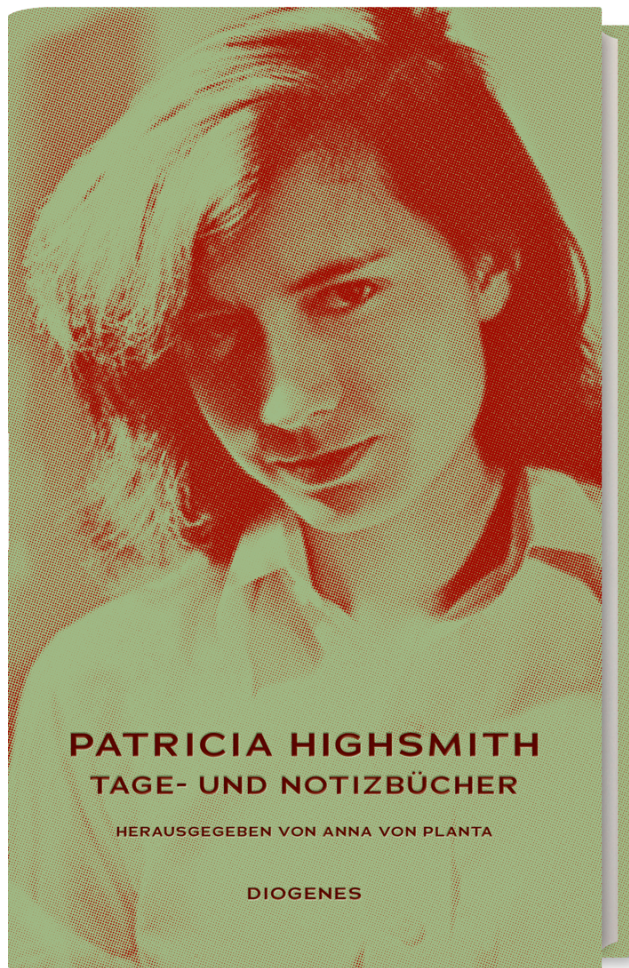


## Patricia Highsmith *Her Diaries and Notebooks*

Published by Diogenes as *Tage- und Notizbücher*  
Original title: *Her Diaries and Notebooks*



As much as Patricia Highsmith wrote, there is one thing she always left out: herself. So it was a sensation when, after her death in 1995, 18 journals and 38 notebooks were found in her linen cupboard, written in without interruption since her college days.

A woman who travelled around half the world, lived at least two lives simultaneously and, from a cool half-distance, penned psychological novels about fundamental themes like love, alienation and murder.

»Every artist is in the business for his health«

Notebook, August 31st, 1966

## Book factsheet

General Fiction  
1376 pages  
12.5 x 20.5 cm  
November 2021

World rights are handled by Diogenes

Film rights are handled by Diogenes

### Rights currently sold:

Chinese/CN (Shanghai Translation)  
English/UK (Weidenfeld & Nicolson/Orion)  
English/USA (Norton)  
French (Calmann-Lévy)  
Greek (Agra)  
Italian (La nave di Teseo)  
Korean (Plain Archive)  
Portuguese/BRA (Intrínseca)  
Portuguese/PT (Relógio d'Água)  
Spanish/world (Anagrama)

### Movie adaptations

#### 2024: *Ripley*

Director: Steven Zaillian  
Screenplay: Steven Zaillian  
Cast: Andrew Scott, Dakota Fanning, Johnny Flynn

#### 2021: *Loving Highsmith*

Director: Eva Vitija  
Cast: Bekannte und unbekannte Schauspieler

#### 2021: *Deep Water*

Director: Adrian Lyne  
Screenplay: Zack und Sam Levinson Helm  
Cast: Ben Affleck und Ana de Armas

#### 2016: *A Kind Of Murder*

Director: Andy Goddard  
Screenplay: Susan Boyd  
Cast: Patrick Wilson, Jessica Biel, Haley Bennett

#### 2015: *Carol / Salz und sein Preis*

Director: Todd Haynes  
Screenplay: Phyllis Nagy  
Cast: Cate Blanchett, Rooney Mara und Kyle Chandler

#### 2014: *The two faces of January*

Director: Hossein Amini  
Screenplay: Hossein Amini  
Cast: Kirsten Dunst, Viggo Mortensen, Oscar Isaac

#### 2009: *Cry of the Owl*

Director: Jamie Thraves  
Screenplay: Jamie Thraves  
Cast: Paddy Considine, Julia Stiles

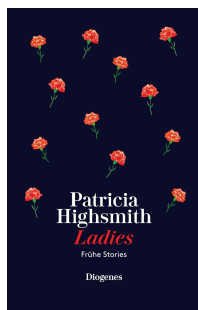
#### 2005: *Ripley under Ground*

Director: Roger Spottiswoode  
Cast: Barry Pepper, Tom Wilkinson, Claire Forlani



Photo: © Archiv Diogenes Verlag

Patricia Highsmith (1921 – 1995) born in Fort Worth, Texas, grew up in Texas and New York and studied Literature and Zoology. She wrote her first short stories while still in high school and initially earned a living as a comic book writer. She had her first international hit in 1950 with her debut novel *Strangers on a Train*, and the film adaptation by Alfred Hitchcock catapulted her to fame. *The Talented Mr. Ripley*, published in 1955, was awarded the »Edgar Allan Poe Scroll« by the Mystery Writers of America and introduced the fascinating anti-hero Tom Ripley. Patricia Highsmith died in Locarno in 1995.



**Ladies**  
320 pages  
2020  
🏆 **Bestseller**



**The Complete Ripley Novels**  
2224 pages  
2015



**Patricia Highsmith Katzen**  
Drei Stories, drei Gedichte, ein Essay und sieben Zeichnungen  
Diogenes Bibliothek

**Cats**  
160 pages  
2005



**Patricia Highsmith**  
Kleine Mordgeschichten für Tierfreunde  
Kleine Geschichten für Weiberfeinde  
Diogenes

**The Animal-Lover's Book Of Beastly Murder / Little Tales Of Misogyny**  
416 pages  
2004



**Patricia Highsmith**  
*Die Augen der Mrs. Blynn*  
Stories - Diogenes

**Posthumous Short Stories II**  
384 pages  
2002



**Patricia Highsmith**  
*Die stille Mitte der Welt*  
Stories - Diogenes

**Posthumous Short Stories I**  
400 pages  
2002



**Patricia Highsmith**  
*Zeichnungen*  
Diogenes

**Drawings**  
144 pages  
1995



**Patricia Highsmith**  
*Small g - eine Sommeridylle*  
Roman - Diogenes

**Small g - a Summer idyll**  
432 pages  
1995

## 📺 Movie adaptations (cont'd)

### 1999: The Talented Mr. Ripley

Director: Anthony Minghella  
Cast: Matt Damon, Gwyneth Paltrow, Jude Law, Cate Blanchett

### 1996: Once You Meet a Stranger

Director: Tommy Lee Wallace  
Cast: Jacqueline Bisset, Mimi Kennedy, Andi Chapman

### 1993: Trip nach Tunis

Director: Peter Goedel  
Cast: Hunt David, Sillas Karen

### 1991: Der Geschichtenerzähler

Director: Rainer Boldt  
Cast: Christine Kaufmann, Udo Schenk, Anke Sevenich

### 1989: A Curious Suicide

Director: Bob Biermann  
Cast: Nicol Williamson, J. Lapotaire

### 1989: Le jardin des Disparus

Director: Mai Zetterling  
Cast: Ian Holm, Eileen Atkins

### 1989: L'Amateur de Frissons

Director: Roger Andrieux  
Cast: Jean-Pierre Bisson, Marisa Berenson

### 1989: L'Epouvantail

Director: Maroun Bagdad  
Cast: Jean-Pierre Cassel, J. Fox

### 1989: La ferme du malheur

Director: Samuel Fuller  
Cast: Philippe Léotard, Assumpta Serna, Chris Campion

### 1989: Legitime Défense

Director: John Berry  
Cast: T. Weld, D. Olbrychski

### 1987: Le cri du hibou

Director: Claude Chabrol  
Screenplay: Odile Barski  
Cast: Christophe Malavoy, Mathilda May, Jean-Pierre Kalfon

### 1986: Die zwei Gesichter des Januars

Director: Wolfgang Storch  
Cast: Yolande Gilot, Charles Brauer, Thomas Schücke

### 1983: Tiefe Wasser

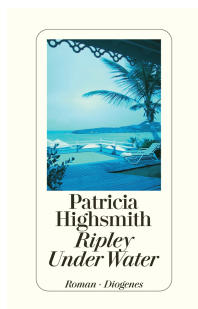
Director: Franz Peter Wirth  
Cast: Jo Nasch, Vic van Allen

### 1983: Ediths Tagebuch

Director: Hans Werner Geissendörfer  
Cast: Angela Winkler, Vadim Glowna, Leopold Verschuer

### 1981: Eaux profondes

Director: Michel Deville  
Screenplay: Florence Delay  
Cast: Isabelle Huppert, Jean-Louis Trintignant, Jean-Luc Moreau



Ripley Under Water  
432 pages  
1991



Carol or The Price of Salt  
408 pages  
1990

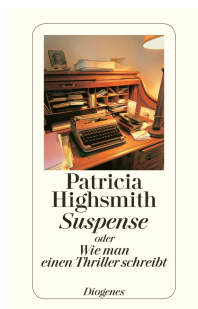
**Movie Adaptation**



Tales of Natural and  
Unnatural Catastrophes  
272 pages  
1988



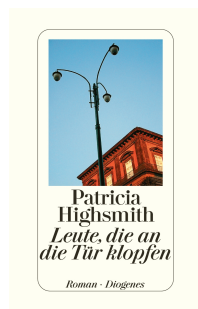
Found in the Street  
360 pages  
1986



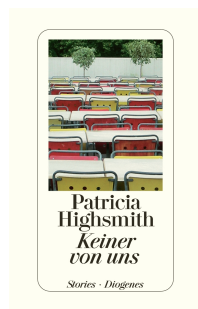
Suspense  
136 pages  
1985



Mermaids on the Golf  
Course and Other Stories  
232 pages  
1985



People Who Knock on the  
Door  
384 pages  
1983



The Black House  
352 pages  
1982



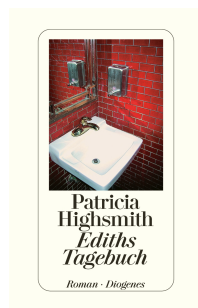
The Boy who Followed  
Ripley  
496 pages  
1980



A Game for the Living  
336 pages  
1979



Slowly, Slowly in the  
Wind  
288 pages  
1979



Edith's Diary  
436 pages  
1978

**Movie Adaptation**



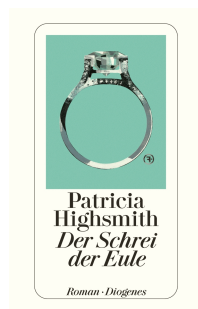
The Glass Cell  
288 pages  
1976

**Movie Adaptation**



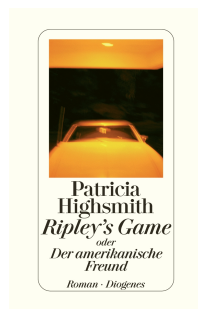
Deep Water  
304 pages  
1976

**Movie Adaptation**



The Cry of the Owl  
320 pages  
1976

**Movie Adaptation**



Ripley's Game  
384 pages  
1976

## **Movie adaptations (cont'd)**

### **1977: Dites-lui que je l'aime**

Director: Claude Miller  
Cast: Gérard Depardieu, Miou-Miou

### **1977: Die gläserne Zelle**

Director: Hans Geissendörfer  
Cast: Helmut Griem, Brigitte Fossey, Dieter Laser

### **1976: L'ami américain**

Director: Wim Wenders  
Cast: Bruno Ganz, Dennis Hopper, Lisa Kreuzer

### **1969: Once You Kiss a Stranger**

Director: Robert Sparr  
Cast: Paul Burke, Carol Lynley, Martha Hyer

### **1963: Le meurtrier; Enough Rope**

Director: Claude Autant-Lara  
Cast: Gert Fröbe, Maurice Ronet, Robert Hossein, Yvonne Fourneaux, Marina Vlady

### **1962: Le meurtrier**

Director: Claude Autant-Lara  
Cast: Robert Hossein, Marina Vlady, Gert Fröbe, Maurice Ronet

### **1959: Plein soleil**

Director: René Clément  
Cast: Alain Delon, Maurice Ronet, Marie Laforet

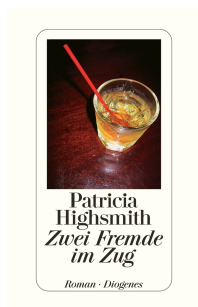
### **1951: Strangers on a Train**

Director: Alfred Hitchcock  
Cast: Farley Granger, Ruth Roman, Robert Walker

## **Awards**

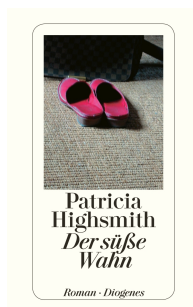
- 2015 Carol-Kinofilm von Todd Haynes bekommt ›Preis der Frankfurter Buchmesse‹ als ›beste literarische Verfilmung‹
- 1993 ›Finnischer Krimipreis‹ der Suomen dekkariseura für ihr Gesamtwerk
- 1990 ›Officier dans l'Ordre des Arts et des Lettres‹
- 1987 ›Prix Littéraire‹ des Festival du cinéma américain von Deauville
- 1979 ›Schwedischer Krimipreis‹ in der Kategorie ›Grand Master‹ der Svenska Deckarakademin als Auszeichnung für das Lebenswerk der Autorin
- 1975 ›Grand Prix de l'Humour Noir‹ für L'Amateur d'escargot (dt. Der Schneckenforscher; Original: The Snail Watcher)
- 1964 ›Dagger Award‹ in der Kategorie ›Best Foreign Novel‹ für The Two Faces of January (dt. Unfall auf Kreta/Die zwei Gesichter des Januars)
- 1957 ›Grand prix de littérature policière‹ in der Kategorie ›International‹ für Plein Soleil – Monsieur Ripley (dt. Der talentierte Mr. Ripley; Original: The Talented Mr. Ripley)
- 1946 ›O. Henry-Preis‹ in der Kategorie ›Best First-Published Story‹ für The Heroine (dt. Die Heldin. Dt. in: Der Schneckenforscher; in Original: The Snail Watcher)





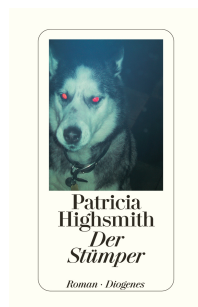
**Strangers on a Train**  
256 pages  
1974

**Movie Adaptation**  
 **Bestseller**



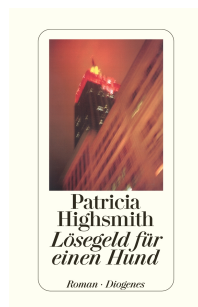
**This Sweet Sickness**  
272 pages  
1974

**Movie Adaptation**



**The Blunderer**  
272 pages  
1974

**Movie Adaptation**



**A Dog's Ransom**  
400 pages  
1974



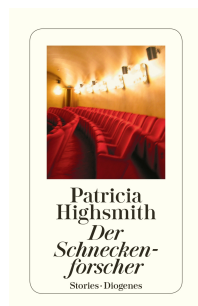
**The Two Faces of January**  
256 pages  
1974

**Movie Adaptation**

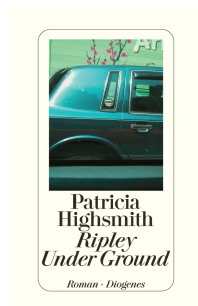


**A Suspension of Mercy**  
224 pages  
1974

**Movie Adaptation**

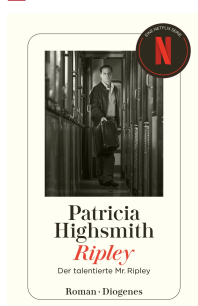


**The Snail Watcher**  
256 pages  
1973



**Ripley Under Ground**  
368 pages  
1972

**Movie Adaptation**



**The Talented Mr. Ripley**  
336 pages  
1971

**Movie Adaptation**



**The Tremor of Forgery**  
288 pages  
1970



**Those Who Walk Away**  
336 pages  
1968

## Praise

### Her Diaries and Notebooks

»Phrased in a much more direct and forthcoming voice than the low, flat, compellingly psychotic murmur she tended to use for her fictions, Pat Highsmith's astonishing candor in the witness stand of her personal notebooks, and heartbreaking self-exposures in the jury box of her diaries, are like nothing else in American confessional literature.« – Joan Schenkar

»But nothing, as Schenkar suggested, in those volumes compares with the galvanic thrill of reading Highsmith's raw first-person accounts, of following the writer as she tries to make sense of her self over the course of half a century.« – Melissa Anderson / Bookforum, New York

»Editor Anna von Planta has succeeded in this incredible feat, creating one of the most outstanding books of the year.« – Anton Thuswaldner / Salzburger Nachrichten, Salzburg

»Although the originals of the diaries have been available to scholars for some years, and have already been mined by biographers, for the interested reader this volume of previously unpublished material breaks new ground, providing us with a chance of glimpsing at last the real Patricia Highsmith.« – Christopher Priest / The Spectator, London

»An untiringly insightful, soul-nourishing book that narrates a long journey into solitude.« – Gregor Dotzauer / Der Tagesspiegel, Berlin

»The author left 38 notebooks and 18 diaries, which the heroic Anna von Planta has decoded and cut into this vast, engrossing collection.« – Lucy Atkins / Sunday Times, London

»Patricia Highsmith: Her Diaries and Notebooks, out from Liveright and compiled by Highsmith's longtime editor Anna von Planta, provides stunning access to the mind of a notoriously secretive author.« – Keziah Weir / Vanity Fair, New York

»Published for the very first time, this outstanding edition presents a curated selection of 1300 pages of Highsmith's 18 diaries and 38 notebooks. A fascinating document of cultural history.« – Maike Albath / Deutschlandfunk Kultur, Berlin

»A milestone in the literary diary genre, and not just for the 20th century.« – Rainer Moritz / Neue Zürcher Zeitung, Zurich

»A woman making her way through a male century.« – Joachim Leitner / Tiroler Tageszeitung, Innsbruck

»As the Diaries and Notebooks reveal, Pat was also unpredictable, which makes you want to dive right back into her oeuvre again.« – Marianne Payot / L'Express, Paris

»A spellbinding read.« – Knut Cordsen / BR24, Munich

»These secret diaries take us inside Patricia Highsmith's brilliant yet twisted mind.« – David Sexton / The Sunday Times, London



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## Praise (cont'd)

»Anybody who isn't a fan yet should read one of the mentioned novels or *The Cry of the Owl* or *This Sweet Sickness*. But beware: This stuff is addictive.« – Thomas Bodmer / Die Weltwoche, Zurich

»The truth about her is infinitely more interesting and complex, as can be seen in this selection from her 8,000 pages of diaries and notebooks, which she maintained from the age of 19 to the end of her life.« – Craig Brown / Daily Mail, London

»It promises to be one of the literary highlights of 2021 — publication of the diaries of Patricia Highsmith, one of the most conflicted, fascinating novelists of the 20th century.« – Edward Helmore / The Guardian, London

»A quarter century after the death of novelist Highsmith (1921–1995), fans are given a fascinating and unprecedented look into the ›playground for [her] imagination« [ . . . ] Devotees and historians alike will linger over every morsel.« – Publishers Weekly, New York

»A portrait of the writer as a young woman« – The New Yorker, New York

»Patricia Highsmith's lacerating diaries and notebooks, however, will be seen as one of the great twentieth-century artistic self-portraits.« – Frances Wilson / New York Review of Books, New York

»They offer intimate insights into a writer's soul - and into her attempt to write a lesbian novel, which she published under a pseudonym in 1952.« – Welt am Sonntag, Berlin

»In these diaries and notebooks, one gets to know unknown sides to the crime writer: the lyrical, ecstatic and aphoristic.« – Tobias Gohlis / Die Zeit, Hamburg

»The Highsmith community has been eagerly awaiting this moment: *The Diaries and Notebooks* are finally being published.« – Linda Stift / Die Presse, Vienna

»But her writing owes everything to this attitude: of confronting the world armed with a steel needle.« – Claudia Voigt / Spiegel, Hamburg

»Reading Patricia Highsmith's diary entries filled me with a joy that goes beyond the thrill of such a literary treasure being published for the first time after almost thirty years.« – Anuschka Roshani / Das Magazin zum Tages-Anzeiger, Zurich

»They [the records] testify to the recalcitrant, unrelenting spirit of this great American curmudgeon and gifted crime writer.« – Focus, Berlin

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## Praise (cont'd)

»The whole book is excellent. Highsmith is pointed and dry about herself and everything else. But the early chapters are special. They comprise one of the most observant and ecstatic accounts I've read — and it's a crowded field! — about being young and alive in New York City. [...] It's been sharply edited by Anna von Planta, Highsmith's longtime editor. The introductory material for each section is useful and concise. There's no desire to hit ›skip intro.« – Dwight Garner / The New York Times, New York

»Highsmith's German editor since 1984, Anna von Planta, and her team did this brilliantly.« – Jochen Schimmang / Frankfurter Allgemeine Zeitung, Frankfurt

»Here remain, however, a bit more than a thousand printed pages, covering the years 1941-1995, which allow us to approach her complex personality and to dig down into the source of inspiration for some of her books.« – Nathalie Crom / Télérama, Paris

»And what a journey she goes through, from 1941 until 1995, recreated in an elliptic, even cryptic tone.« – François Rivière / Le Figaro Littéraire, Paris

»We also have to welcome the editorial choice of mixing her diary entries, which chronicle her loves, her travels in Europe and South America, her ideas on religion or marriage, with those of the notebooks dedicated to her literary reflections.« – Macha Séry / Le Monde des Livres, Paris

»Her Diaries and Notebooks show that the mental landscapes of Highsmith's protagonists are indeed often inspired by her own psychological abyss.« – Uli Hufen / Deutschlandfunk, Cologne

»The forest made only of ›nos‹ is resurrecting again.« she once wrote. Even just sentences like these make reading it worthwhile.« – Franziska Hirsbrunner / SRF2 Kultur, Zurich

»This volume is not only a revealing document of cultural history, but most of all the self-portrait of a glittering and contradictory writer.« – Maike Albath / Süddeutsche Zeitung, Munich

»Disclosures from a meticulously documented life [. . .] An admirably edited volume for scholars and voracious fans.« – Kirkus Review, New York

»More than 50 years of the novelist's diaries and notebooks have been assembled in this volume, painstakingly annotated for context by Highsmith's longtime editor von Planta [. . .] An exceptional effort [. . .] Sure to be a resource for future scholars [. . .] offering a frank and detailed account of a woman and writer coming of age.« – Asa Drake / Library Journal, New York

»With a presentient awareness of her audience, Highsmith's candid entries reflect a determined writer and an uneasy heart as they outline her work, reading, and social life.« – Asa Drake / Library Journal, New York

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## Praise (cont'd)

»The translators have done an excellent job, matching the voice of the diaries with that of the notebooks.« – Natasha Cooper / The Times Literary Supplement, London

»One of the delights of the early diary entries is the unlikely spectacle of Highsmith as steward of a lot of glancing – *Bridget Jones*-type material (8 November 1943: Nice day. Wore moccasins to work with great success.)« – Emma Brockes / The Guardian, London

»Furthermore, the magnificent result is, indeed, unpredictable. It's impossible to guess what Highsmith will come out with next. There is a startling phrase on every page.« – Mark Sanderson / The Times, London

»Her great contribution to the mystery genre turns out to be nothing else than her diaries and journals. Even these pages conceal with one hand what they display with another: ›It is curious that in the most interesting periods of one's life, one never writes one's diary.« – Benjamin Kunkel / The New Republic, New York

»Yet despite the extremes of mood and tone, this volcano of a book, winnowed from more than 8,000 pages of notebooks and diaries left behind when Highsmith died in 1995, is in fact a model of compression.« – M.G. Lord / Los Angeles Times, Los Angeles

»A new book, *Patricia Highsmith: Diaries and Notebooks*, opens a window onto this extraordinary writer's inner life and working methods.« – Ian Thomson / Evening Standard, London

»A war chest beneath duvet covers.« – Didier Jacob / L'OBS, Paris

»In spite of her fame as a misanthropist, her diaries reveal a woman who ›dove head first into life and writing‹.« – Francesc Bombí-Vilaseca / La Vanguardia, Barcelona

»The diaries are peppered with memorable phrases that give us an accurate x-ray of her [Highsmith's] psychology.« – J. Ors / La Razón, Madrid

»The thousand pages of *Diaries and Notebooks 1941-1995* form a ›lacerating, pointed and heartrending‹ volume that contains Patricia Highsmith's most intimate writing.« – El Mundo, Madrid

»The publishing event of the season [...]« – David Morán / ABC, Madrid

»This marvelous collection will appeal to Highsmith completists, as well as readers tentatively wading into the author's deeper waters for the first time.« – Sarah Weinman / The New York Times, New York

## Patricia Highsmith

»Patricia Highsmith was the undisputed mistress as well as one of the creators of the modern psychological crime novel.« – Simon Shaw / Mail on Sunday

»Patricia Highsmith keeps moving, darting in and out of our fields of vision, making afterimages that will tremble – but stay – in our minds.« – The New Yorker



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### Praise (cont'd)

»For eliciting the menace that lurks in familiar surroundings, there's no one like Patricia Highsmith.« – The Times, London

»Many of her stories reflect the kind of breathtaking misanthropy that could only have been achieved over a lifetime. And virtually all share the same sense of macabre inevitability, which means that the number of stories end up in almost that many deaths. Ms. Highsmith was never one for halfway solutions. What is interesting about Ms. Highsmith is that instead of describing such an denouement with suitably ghoulish overtones, she typically treats it in almost businesslike fashion. Her interest is in the generally unspeakable tensions and resentments that lead up to such outbursts, not in the messy side of murder.« – Janet Maslin / The New York Times

»Patricia Highsmith is a giant of the genre. The original, the best, the gloriously twisted Queen of Suspense.« – Mark Billingham

»Patricia Highsmith was every bit as deviant and quirky as her mischievous heroes, and didn't seem to mind if everyone knew it.« – J.G. Ballard / Daily Telegraph, London

»Patricia Highsmith should be considered an essential postwar writer who captured the neurotic apprehensions of her times. By her hypnotic art Patricia Highsmith puts the suspense story into a toweringly high place in the hierarchy of fiction.« – The Times, London

»Patricia Highsmith, the greatest of all crime writers.« – The Times, London

»Although she is today one of the world's most widely read contemporary authors, there is still more of Patricia Highsmith to discover...« – Le Monde, Paris

»Miss Highsmith is a novelist whose books one can re-read many times. There are very few of whom one can say that. She has created a world of her own – a world claustrophobic and irrational which we enter each time with a sense of personal danger. [...] Highsmith is the poet of apprehension.« – Graham Greene

»One of our greatest modernist writers.« – Gore Vidal

»One thinks of comparing Miss Highsmith only with herself; by any other standard of comparison, one must simply cheer.« – Auberon Waugh

»To call Patricia Highsmith a thriller writer is true but not the whole truth: her books have stylistic texture, psychological depth, mesmeric readability.« – Sunday Times, London

»In the best stories, there is a clarity in terms of composition and a unity in tone that reminds you of Edgar Allan Poe, staged with a backdrop that evokes Edward Hopper.« – Tiziano Gianotti / La Repubblica, Rome

»Ripley has always been a source of inspiration for cinema, which is what makes him lively, shining and omnipresent until today.« – Nadia Terranova / La Stampa, Torino

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## Praise (cont'd)

»The grande dame of the thriller turns 100 and is more up to date than ever. Her creatures are patrolling the moral low life of our nature, committing their cruelest crimes.« – Laura Ventura / La Nación, Buenos Aires

»Truly, Highsmith, who was an avid reader of Dostoevsky and Kierkegaard, illuminates the shimmering shades of good and evil.« – Maike Albath / Süddeutsche Zeitung, Munich

»Highsmith's unfathomable nature is every bit as deep as Fyodor Dostoevsky or Joseph Conrad's hellscapes.« – Jan Wilm / Neue Zürcher Zeitung, Zurich

»... queen of psychological suspense.« – The Guardian, London

»Patricia Highsmith will take you on a journey, into temptation, passion, guilt, cruelty and danger. She is the voice that dogs you in the dark, seductive and persuasive, nightmarish yet irresistible.« – Amanda Craig

»I love the addictive quality of Highsmith's novels, her ›low hypnotic murmur‹ or the feverish, lyrical prose in *Carol*.« – Jill Dawson

»Although I'm a great admirer of Patricia Highsmith's thrillers and the complex moral landscape she explores, for me the high watermark will always be *Carol*, aka *The Price of Salt*« – Val McDermid

»Highsmith (1921-1995) introduced new layers of psychological complexity to the crime thriller, one key reason why filmmakers continue to be so attracted to her.« – Geoffrey Macnab / The Independent, London

»Whereas other crime writers' work often becomes dated or seems tied to a specific period or place, Highsmith's books have enduring and universal appeal.« – Geoffrey Macnab / The Independent, London

»We are often drawn into Highsmith's claustrophobic world like flies tentatively exploring the gossamer strands of a spider's web.« – Andrew Wilson / The Sunday Times, London

»The canonization of Patricia Highsmith – doyenne of the psychological suspense novel, depressive homosexual, mean drunk, and one of the greatest, darkest American storytellers since Poe – has officially begun.« – Terry Castle

»When you read one of Highsmith's stories, you've given her permission to follow you, catch you, take you apart. Get ready to run.« – Carmen Maria Machado / The Guardian, London

»The 21st century – when imposture is at the heart of online life, when self-identification precedes authenticity – seems more and more like the age of Tom Ripley, Highsmith's greatest creation.« – Matthew Sperling / Apollo Magazine, London

»She revolutionized the detective novel by inventing, just after the Second World War, the psychological thriller.« – Élise Lépine / Alibi, Paris

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## Praise (cont'd)

»Nobody describes the horror of murder more vividly.« – Nando Salvà / El Periódico, Barcelona

»And ever since Hitchcock's classic *Strangers on a Train* (1951), Highsmith grows more filmable every year, perhaps because our world is so swiftly catching up with the sort of people she wrote about: men and women who lie, commit forgery, and develop manipulative fictions to damage everyone around them.« – Scott Bradfield / The Spectator, London

»Her works keep their powerful attraction intact, the sensation that, by them, we draw closer to the abyss from which we are trying to run away from.« – Guillermo Altares / El País, Madrid

»Reading her is like having a devil on your shoulder arguing that decency and good citizenship are boring and cowardly, and so compellingly that you've acquiesced before you know it.« – Jake Kerridge / The Telegraph, London

»She was also the first to make short work of the hitherto almost sacred dualism of good and bad, and cancelled out the traditional ending« – Charles den Tex and Anneloes Timmerije / De Volkskrant, Amsterdam

»With a concise and minimalistic style, inspired by Maupassant, Highsmith draws a character who is the pinnacle of the inversion of values postulated by Nietzsche and who tramples traditional values.« – Rafael Narbona / El Cultural, Madrid

»Highsmith wanted to show the murderers, almost murderers and murder fantasists from the inside because it rarely shows from the outside.« – Jürgen Kaube / Frankfurter Allgemeine Sonntagszeitung, Frankfurt

»The constant inner apprehension, which one is subject to while reading, does not end after the last sentence.« – Linda Stift / Die Presse am Sonntag, Vienna

»You should read Highsmith because she dared to look into the abyss where our blackest thoughts reside.« – John Vervoort / De Standaard, Brussels

»The notion that her books do not belong on those shelves because the complexity of their characters or the acuity with which they interrogate social mores, is laughable – for this is exactly what the very best crime novels do. It is why they endure. It is why we find them irresistible.

And it is why we will likely be reading Patricia Highsmith for the next one hundred years, too.« – Paula Hawkins / crimereads.com

»The profusion of *Ripley*-esque stories is perhaps no coincidence. For the con-artistry of *Ripley* speaks more than ever to our Instagram age, where the carefully-curated and crafted image trumps reality.« – Hugh Montgomery / BBC, London

»Highsmith's writing style keeps you on the edge of your seat.« – Terri-Jane Dow / Mslexia, Newcastle Upon Tyne



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### Praise (cont'd)

»Tense, compelling and disturbing, though her subject matter is, Highsmith's writing is sharp and witty – and incredibly readable.« – Terri-Jane Dow / Mslexia, Newcastle Upon Tyne

»For some unknown reason Patricia Highsmith, one of the most important modern narrators, is regarded as an author of crime novels. She is both.« – Gore Vidal

»Everything appears entirely causal in Highsmith's books. Logically inferred, and presented in a dramaturgically polished manner.« – Ronald Pohl / Der Standard, Vienna

»To read Highsmith's stories is a delight, a real celebration.« – Alex Rühle / Süddeutsche Zeitung, Munich