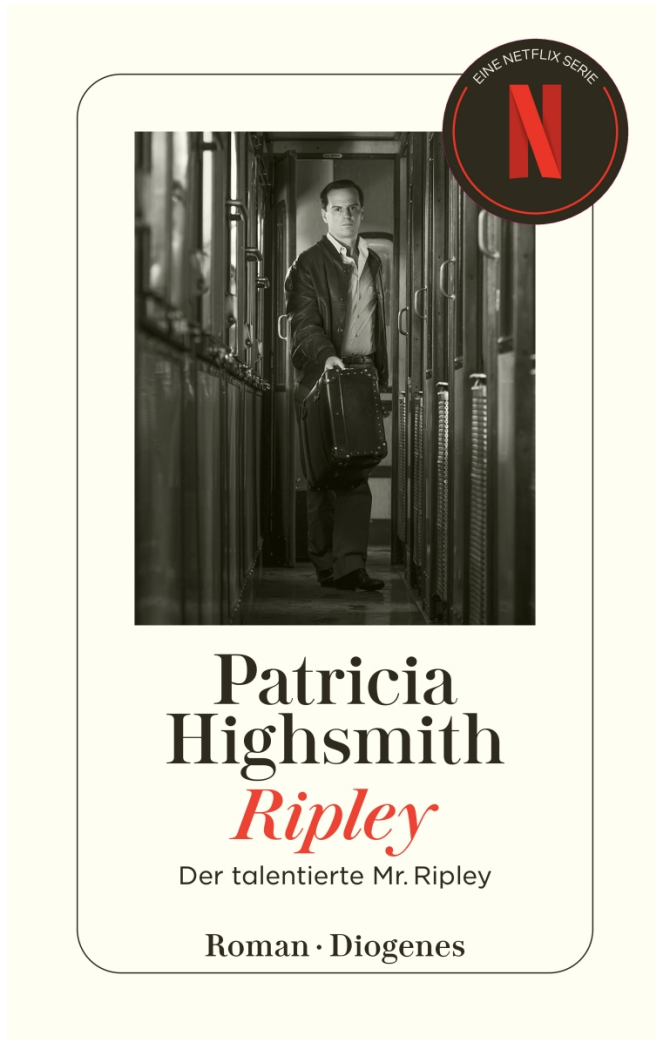


Patricia Highsmith
The Talented Mr. Ripley

Published by Diogenes as *Der talentierte Mr. Ripley*
Original title: *The Talented Mr. Ripley*



Crime Fiction, Contemporary Literature
336 pages
11.6 x 18.4 cm
February 1971

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Carefree dolce vita is the life Tom Ripley dreams of in his dingy New York basement – and the one his school friend Dickie Greenleaf leads. When Dickie's father, a wealthy industrialist, asks Tom to travel to Italy to bring back his lost son, it is a dream come true for a down-and-out like Tom. But nobody knows how far Ripley will go to become part of Dickie's world, forever.

More than twenty years after Anthony Minghella's successful remake, we can finally reunite with Patricia Highsmith's most compelling character in the gripping Netflix series starring Andrew Scott as Tom Ripley, costarring Dakota Fanning and Johnny Flynn. Written and directed by Hollywood legend Steven Zaillian (*Hannibal*, *Schindler's List*, *The Night Of*).

 **Movie adaptations**

2024: Ripley

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

2021: Deep Water

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

2021: Loving Highsmith

Director: Eva Vitija
Cast: Bekannte und unbekante Schauspieler



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 worldwide fame. Patricia Highsmith died in Locarno in 1995.

📺 Movie adaptations (cont'd)

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

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: L'Amateur de Frissons

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

1989: Le jardin des Disparus

Director: Mai Zetterling
 Cast: Ian Holm, Eileen Atkins

1989: L'Epouvantail

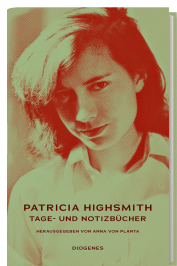
Director: Maroun Bagdad
 Cast: Jean-Pierre Cassel, J. Fox

1989: A Curious Suicide

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

1989: La ferme du malheur

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



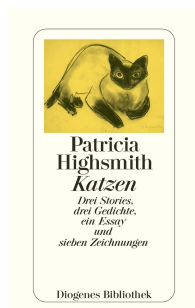
Her Diaries and Notebooks
 1376 pages
 2021



Ladies
 320 pages
 2020
 📌 Bestseller



The Complete Ripley Novels
 2224 pages
 2015



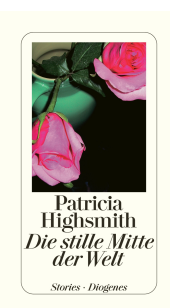
Cats
 160 pages
 2005



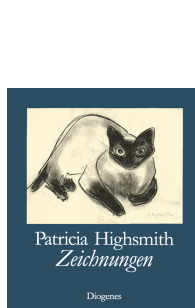
The Animal-Lover's Book Of Beastly Murder / Little Tales Of Misogyny
 416 pages
 2004



Posthumous Short Stories II
 384 pages
 2002



Posthumous Short Stories I
 400 pages
 2002



Drawings
 144 pages
 1995



Small g - a Summer idyll
432 pages
1995



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



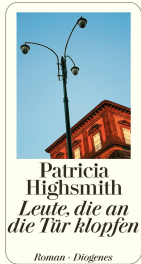
Found in the Street
360 pages
1986



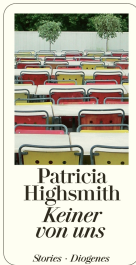
Suspense
136 pages
1985



Mermaids on the Golf Course and Other Stories
232 pages
1985



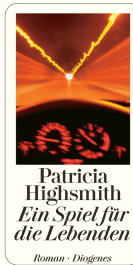
People Who Knock on the Door
384 pages
1983



The Black House
352 pages
1982



The Boy who Followed Ripley
496 pages
1980



A Game for the Living
336 pages
1979



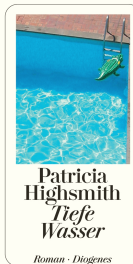
Slowly, Slowly in the Wind
288 pages
1979



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

Movie adaptations (cont'd)

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

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

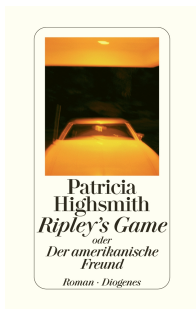
Director: Claude Autant-Lara
Cast: Robert Hossein, Marina Vlady, Gert Fröbe, Maurice Ronet

1959: Plein soleil

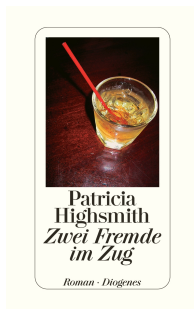
Director: René Clément
Cast: Alain Delon, Maurice Ronet, Marie Laforet

1951: Strangers on a Train

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

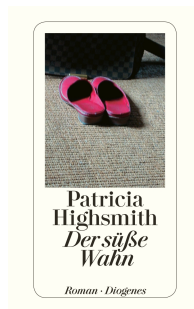


Ripley's Game
384 pages
1976



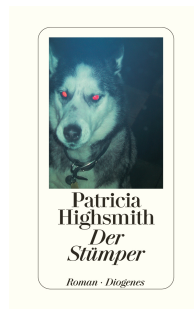
Strangers on a Train
256 pages
1974

Movie Adaptation
 Bestseller



This Sweet Sickness
272 pages
1974

Movie Adaptation

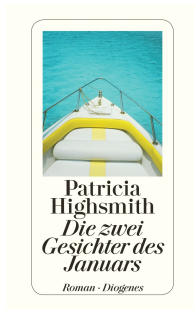


The Blunderer
272 pages
1974

Movie Adaptation



A Dog's Ransom
400 pages
1974



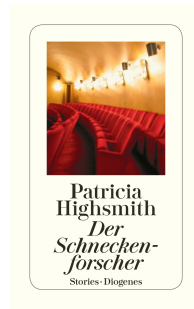
The Two Faces of January
256 pages
1974

Movie Adaptation

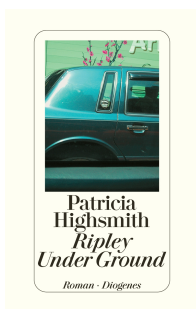


A Suspension of Mercy
224 pages
1974

Movie Adaptation



The Snail Watcher
256 pages
1973



Ripley Under Ground
368 pages
1972

Movie Adaptation



The Tremor of Forgery
288 pages
1970



Those Who Walk Away
336 pages
1968

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*)

Praise

The Talented Mr. Ripley

»It is hard to imagine anyone interested in modern fiction who has not read the Ripley novels.« – Daily Telegraph, London

»The Ripley books are marvellous, insanely readable.« – The Times, London

»An atmosphere of nameless dread, of unspeakable foreboding, permeates every page of Patricia Highsmith and there's nothing quite like it.« – The Boston Globe

»Ripley is one of contemporary literature's most fascinating characters.« – Anthony Minghella

Patricia Highsmith

»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

Praise (cont'd)

»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

»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

»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

»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

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

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

»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

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

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

»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

»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

Praise (cont'd)

- »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
- »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.« – Maïke 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

Praise (cont'd)

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

»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

Praise (cont'd)

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

»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