

**Patricia Highsmith**  
*The Two Faces of January*

Published by Diogenes as *Die zwei Gesichter des Januars*  
Original title: *The Two Faces of January*



**Patricia  
Highsmith**  
*Die zwei  
Gesichter des  
Januars*

*Roman · Diogenes*

Book factsheet

Crime Fiction, Contemporary Literature  
256 pages  
11.3 x 18 cm  
February 1974

Contact:

Susanne Bauknecht, Rights Director,  
susanne.bauknecht@diogenes.ch and Suzanne  
Hégelé, Film Rights Manager,  
suzanne.hegele@diogenes.ch

**Translation rights currently sold:**

English/UK (Little, Brown)  
English/USA (Grove /Atlantic)  
French (Calmann-Lévy)  
Greek (Agra)  
Italian (La nave di Teseo)  
Portuguese/BRA (Saraiva)  
Portuguese/PT (Relógio d'Água)  
Russian (Azbooka)  
Spanish/world (Anagrama)  
Swedish (Modernista)  
Turkish (Iletisim)

 **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 and Sam Levinson Helm  
Cast: Ben Affleck und Ana de Armas

**2021: Loving Highsmith**

Director: Eva Vitija  
Cast: Bekannte und unbekannte Schauspieler

**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



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.



*Her Diaries and Notebooks*  
1376 pages  
2021



*Ladies*  
320 pages  
2020  
📌 **Bestseller**



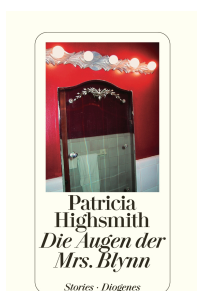
*The Complete Ripley Novels*  
2224 pages  
2015



*Cats*  
160 pages  
2005



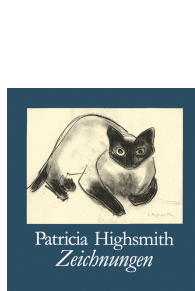
*The Animal-Lover's Book Of Beastly Murder / Little Tales Of Misogyny*  
416 pages  
2004



*Posthumous Short Stories II*  
384 pages  
2002



*Posthumous Short Stories I*  
400 pages  
2002



*Drawings*  
144 pages  
1995

 **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: 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

**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 Schücker

**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



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



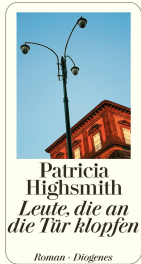
Found in the Street  
360 pages  
1986



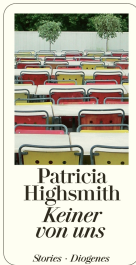
Suspense  
136 pages  
1985



Mermaids on the Golf Course and Other Stories  
232 pages  
1985



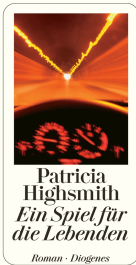
People Who Knock on the Door  
384 pages  
1983



The Black House  
352 pages  
1982



The Boy who Followed Ripley  
496 pages  
1980



A Game for the Living  
336 pages  
1979



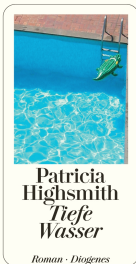
Slowly, Slowly in the Wind  
288 pages  
1979



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)**

### **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 Deckarakademien 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*)



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## Praise (cont'd)

»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

»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.« – 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

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## Praise (cont'd)

»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

»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

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### Praise (cont'd)

»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

»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