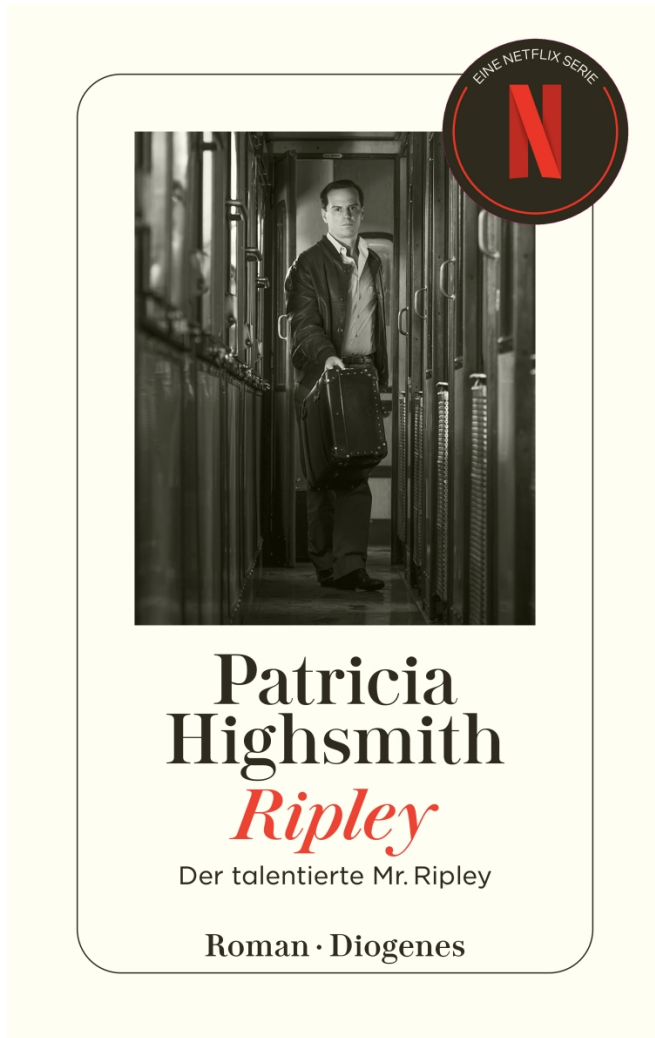


**Patricia Highsmith**  
***The Talented Mr. Ripley***

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



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*).

## Book factsheet

Crime fiction, General Fiction  
336 pages  
11.6 x 18.4 cm  
February 1971

World rights are handled by Diogenes

### Rights currently sold:

Arabic (Al Mada)  
Armenian (Antares)  
Bulgarian (Fama)  
Catalan (Navona)  
Chinese/CN (Shanghai Translation)  
Chinese/TW (Owl/Cité)  
Czech (Slovart)  
Dutch (Arbeiderspers)  
English/UK (William Heinemann)  
English/USA (Norton)  
English/world (Reclam Rg.)  
Finnish (WSOY)  
French (Calmann-Lévy)  
Galician (Kalandraka)  
Georgian (Diogene)  
Greek (Agra)  
Hebrew (Hakibbutz Hameuhad)  
Hungarian (Kossuth)  
Indonesian (Gramedia)  
Italian (La nave di Teseo)  
Japanese (Kawade Shobo)  
Korean (Eulyoo)  
Latvian (Zvaigzne)  
Norwegian (Gyldendal Norsk)  
Polish (Noir sur Blanc)  
Portuguese/BRA (Intrínseca)  
Portuguese/PT (Relógio d'Água)  
Romanian (Art)  
Russian (Azbooka-Atticus)  
Serbian (LOM)  
Slovak (Slovart)  
Spanish/world (Anagrama)  
Swedish (Modernista)  
Turkish (Iletisim)  
Ukrainian (Nebo BookLab)  
Vietnamese (BachvietBooks)

### 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 unbekannte Schauspieler

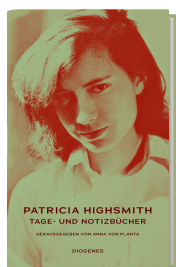
#### 2016: A Kind Of Murder

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



Photo: © Archiv Diogenes Verlag

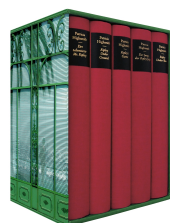
Patricia Highsmith (1921 – 1995) born in Fort Worth, Texas, grew up in Texas and New York and studied Literature and Zoology. She wrote her first short stories while still in high school and initially earned a living as a comic book writer. She had her first international hit in 1950 with her debut novel *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.



*Her Diaries and Notebooks*  
1376 pages  
2021



*Ladies*  
320 pages  
2020  
**Bestseller**



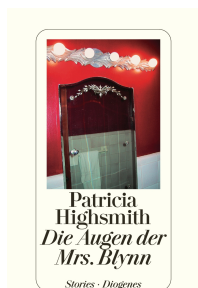
*The Complete Ripley Novels*  
2224 pages  
2015



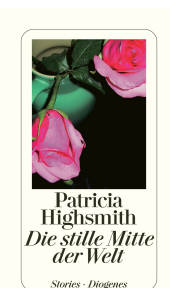
*Cats*  
160 pages  
2005



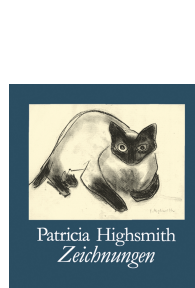
*The Animal-Lover's Book Of Beastly Murder / Little Tales Of Misogyny*  
416 pages  
2004



*Posthumous Short Stories II*  
384 pages  
2002



*Posthumous Short Stories I*  
400 pages  
2002



*Drawings*  
144 pages  
1995

## Movie adaptations (cont'd)

### 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*

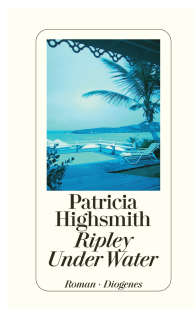
Director: Samuel Fuller  
Cast: Philippe Léotard, Assumpta Serna, Chris Campion

### 1989: *Legitime Défense*

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



*Small g - a Summer idyll*  
432 pages  
1995



*Ripley Under Water*  
432 pages  
1991



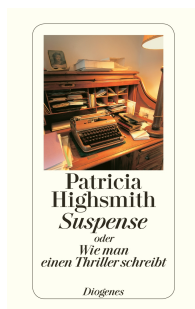
*Carol or The Price of Salt*  
408 pages  
1990  
 **Movie Adaptation**



*Tales of Natural and Unnatural Catastrophes*  
272 pages  
1988



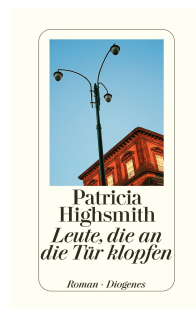
*Found in the Street*  
360 pages  
1986



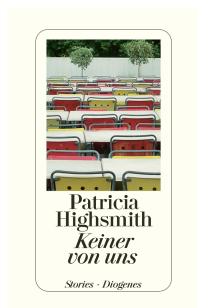
*Suspense*  
136 pages  
1985



*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



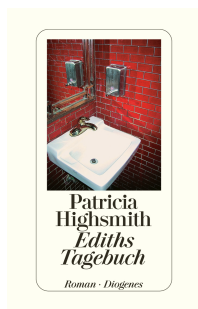
*The Boy who Followed Ripley*  
496 pages  
1980



*A Game for the Living*  
336 pages  
1979



*Slowly, Slowly in the Wind*  
288 pages  
1979



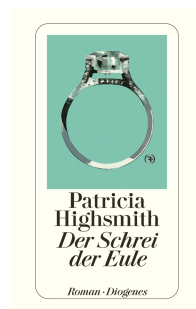
*Edith's Diary*  
436 pages  
1978  
 **Movie Adaptation**



*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)**

### **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**

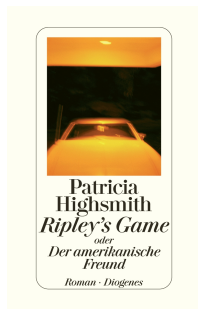
Director: René Clément  
Cast: Alain Delon, Maurice Ronet, Marie Laforet

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

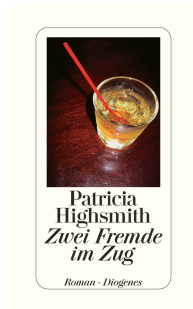
Director: Alfred Hitchcock  
Cast: Farley Granger, Ruth Roman, Robert Walker

## **Awards**

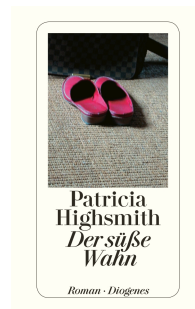
2015 *Carol*-Kinofilm von Todd Haynes bekommt ›Preis der Frankfurter Buchmesse‹ als ›beste literarische Verfilmung‹



**Ripley's Game**  
384 pages  
1976



**Strangers on a Train**  
256 pages  
1974  
📺 **Movie Adaptation**  
📌 **Bestseller**



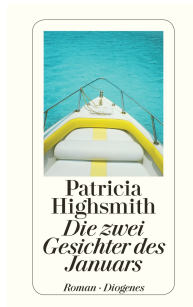
**This Sweet Sickness**  
272 pages  
1974  
📺 **Movie Adaptation**



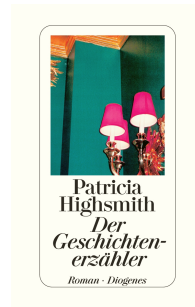
**The Blunderer**  
272 pages  
1974  
📺 **Movie Adaptation**



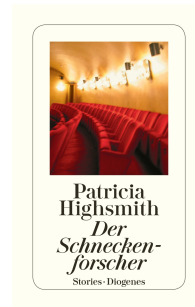
**A Dog's Ransom**  
400 pages  
1974



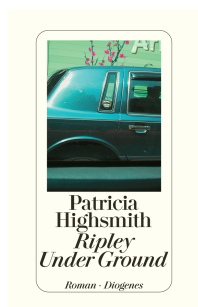
**The Two Faces of January**  
256 pages  
1974  
📺 **Movie Adaptation**



**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 (cont'd)

- 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

»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



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## Praise (cont'd)

»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

»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

»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

»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

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## 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.« – 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

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## 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

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### 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

»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