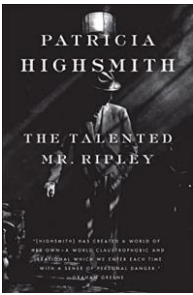


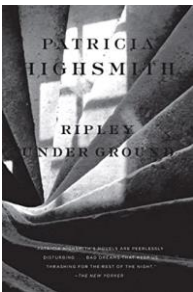
THE WORKS OF PATRICIA HIGHSMITH

The Ripley Novels



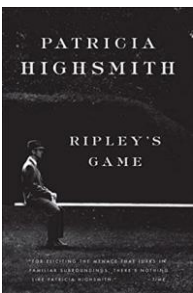
The Talented Mr. Ripley [1955]

Since his debut in 1955, Tom Ripley has evolved into the ultimate bad boy sociopath. Here, in the first Ripley novel, we are introduced to suave Tom Ripley, a young striver, newly arrived in the heady world of Manhattan. A product of a broken home, branded a "sissy" by his dismissive Aunt Dottie, Ripley meets a wealthy industrialist who hires him to bring his playboy son, Dickie Greenleaf, back from gallivanting in Italy. Soon Ripley's fascination with Dickie's debonair lifestyle turns obsessive as he finds himself enraged by Dickie's ambivalent affections for Marge, a charming American dilettante. A dark reworking of Henry James's *The Ambassadors*, *The Talented Mr. Ripley* serves as an unforgettable introduction to this smooth confidence man, whose talent for murder and self-invention is chronicled in four subsequent Ripley novels.



Ripley Under Ground [1970]

In this harrowing illumination of the psychotic mind, the enviable Tom Ripley has a lovely house in the French countryside, a beautiful and very rich wife, and an art collection worthy of a connoisseur. But such a gracious life has not come easily. One inopportune inquiry, one inconvenient friend, and Ripley's world will come tumbling down — unless he takes decisive steps. In a mesmerizing novel that coolly subverts all traditional notions of literary justice, Ripley entralls us even as we watch him perform acts of pure and unspeakable evil.

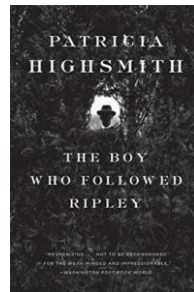


Ripley's Game [1974]

Living on his posh French estate with his elegant heiress wife, Tom Ripley, on the cusp of middle age, is no longer the striving comer of *The Talented Mr. Ripley*. Having accrued considerable wealth through a long

career of crime — forgery, extortion, serial murder — Ripley still finds his appetite unquenched and longs to get back in the game.

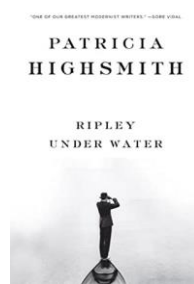
In *Ripley's Game*, first published in 1974, Patricia Highsmith's classic chameleon relishes the opportunity to simultaneously repay an insult and help a friend commit a crime — and escape the doldrums of his idyllic retirement. This third novel in Highsmith's series is one of her most psychologically nuanced — particularly memorable for its dark, absurd humor — and was hailed by critics for its ability to manipulate the tropes of the genre. With the creation of Ripley, one of literature's most seductive sociopaths, Highsmith anticipated the likes of Norman Bates and Hannibal Lecter years before their appearance.



The Boy Who Followed Ripley [1980]

The Boy Who Followed Ripley, the fourth novel in the Ripley series, is one of Patricia Highsmith's darkest and most twisted creations. Tom Ripley meets a young American runaway who has a dark secret that he is desperate to hide.

Soon this unlikely pair is drawn into the seamy underworld of Berlin and a shocking kidnapping. In this masterful thriller, Highsmith shatters our perceptions of her most famous creation by letting us glimpse a more compassionate side of this amoral charmer



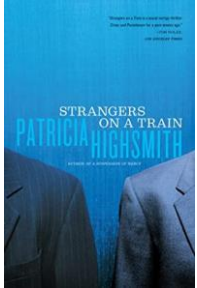
Ripley Under Water [1991]

Tom Ripley is quietly living in luxury at his chateau at Villeperce. He has a past, however, that would not bear too much close scrutiny. He is certain that he has covered his tracks where murder and forgery are concerned. But when David

Pritchard moves in next door, Ripley fears that his secrets may be discovered. Pritchard is a fellow American whose boorishness marks him as something of Ripley's alter-ego. Inexplicably familiar with all the incriminating details of Ripley's past, Pritchard is determined to expose him. He shadows Ripley's every move, first spying on him at home

in France and then following him to Morocco. Tensions build on their return to Villeperce as Pritchard sets out to locate a body Ripley would prefer remain hidden in a nearby river.

The Standalone Novels

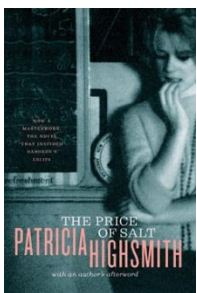


Strangers on a Train [1950]

The world of Patricia Highsmith has always been filled with ordinary people, all of whom are capable of very ordinary crimes. This theme was present from the beginning, when her debut, *Strangers on a*

Train, galvanized the reading public. Here we encounter Guy Haines and Charles Anthony Bruno, passengers on the same train. But while Guy is a successful architect in the midst of a divorce, Bruno turns out to be a sadistic psychopath who manipulates Guy into swapping murders with him. "Some people are better off dead," Bruno remarks, "like your wife and my father, for instance." As Bruno carries out his twisted plan, Guy is trapped in Highsmith's perilous world, where, under the right circumstances, anybody is capable of murder.

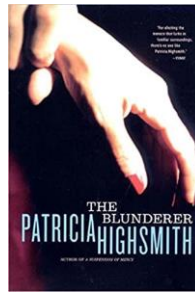
The inspiration for Alfred Hitchcock's classic 1951 film, *Strangers on a Train* launched Highsmith on a prolific career of *noir* fiction, proving her a master at depicting the unsettling forces that tremble beneath the surface of everyday contemporary life.



The Price of Salt [1952] (under the pseudonym *Clare Morgan*)

These first glimpses Carol in the New York department store where she is working as a sales assistant. Carol is choosing a present for her daughter; she looks preoccupied, exuding an aura

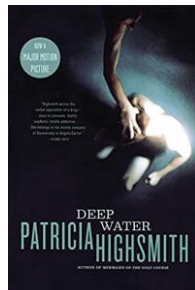
of elegance as perfect as a secret. Standing there at the counter, Therese suddenly feels wholly innocent - wholly unprepared for the first shock of love. First published under a pseudonym in 1952, Carol is a love story told with compelling wit and eroticism, and consummate tenderness.



The Blunderer [1954]

For two years, Walter Stackhouse has been a faithful and supportive husband to his wife, Clara. She is distant and neurotic, and Walter finds himself harboring gruesome fantasies about her demise. When Clara's dead body turns

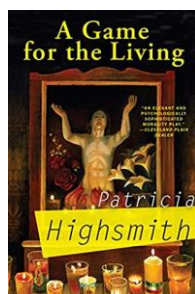
up at the bottom of a cliff in a manner uncannily resembling the recent death of a woman named Helen Kimmel who was murdered by her husband, Walter finds himself under intense scrutiny. He commits several blunders that claim his career and his reputation, cost him his friends, and eventually threaten his life. *The Blunderer* examines the dark obsessions that lie beneath the surface of seemingly ordinary people. With unerring psychological insight, Patricia Highsmith portrays characters who cross the precarious line separating fantasy from reality.



Deep Water [1957]

In *Deep Water*, set in the small town of Little Wesley, Vic and Melinda Van Allen's loveless marriage is held together only by a precarious arrangement whereby, in order to avoid the messiness of divorce, Melinda is

allowed to take any number of lovers as long as she does not desert her family. Eventually, Vic can no longer suppress his jealousy and tries to win back his wife by asserting himself through a tall tale of murder — one that soon comes true. In this complex portrayal of a dangerous psychosis emerging in the most unlikely of places, Highsmith examines the chilling reality behind the idyllic facade of American suburban life.



A Game for the Living [1958]

Ramón, a devout Catholic, fixes furniture in Mexico City, not far from where he was born into poverty. Theodore, a rich German expatriate and painter, believes in nothing at all. You'd think the two had nothing in common.

Except, of course, that both had slept with Lelia. Two form an unlikely friendship, until Lelia is found brutally murdered. Both are suspects and each suspects the other.

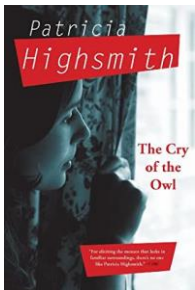
Twisting in a limbo of tension and doubt, Ramón and

Theodore seize on a third man, a thief seen at Lelia's apartment, and their hunt takes them from Mexico City to the sundrenched Acapulco, and to a small colonial mountain town. A thrilling, psychologically complex novel, rich with setting, *A Game for the Living* is Highsmith at her best.



This Sweet Sickness [1960]

David Kelsey, a young scientist, has an unyielding conviction that life will turn out all right for him; he just has to fix the Situation: he is in love with a married woman. Obsessed with Annabelle and the life he has imagined for them — including the fully furnished cabin he maintains for her—David prepares to win her over, whatever it takes. In this riveting tale of a deluded loner, Highsmith reveals her uncanny ability to draw out the secret obsessions that overwhelm the human heart.



The Cry of the Owl [1962]

In a small Pennsylvania town, Robert Forrester is recuperating from a nasty divorce and a bout of psychological trouble. One evening, while driving home, he sees a pretty young woman framed by her bright kitchen window. Soon, he can't keep himself away. But when Robert is inevitably discovered, obsession is turned on its head, and he finds himself unable to shake the young woman, nor entirely sure whether he should. Recently made into a major motion picture starring Julia Stiles and Paddy Considine, *The Cry of the Owl* is essential Highsmith, a modern classic ready to be reborn.

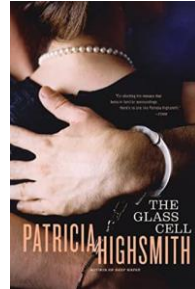


The Two Faces of January [1964]

In a grubby Athens hotel, Rydal Keener is bored and killing time with petty scams. But when he runs into another American, Chester MacFarland, dragging a man's body down the hotel hall, Rydal impulsively agrees to help, perhaps because Chester looks like his father.

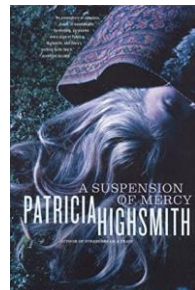
Then Rydal meets Collete, Chester's younger wife, and captivated, becomes entangled in their sordid lives, as the

drama marches to a shocking climax at the ruins of the labyrinth at Knossos..



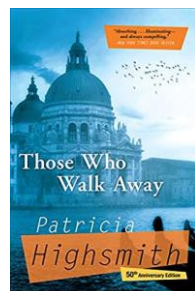
The Glass Cell [1964]

Rife with overtones of Dostoyevsky, *The Glass Cell*, first published forty years ago, combines a quintessential Highsmith mystery with a penetrating critique of the psychological devastation wrought by the prison system. Falsely convicted of fraud, the easygoing but naive Philip Carter is sentenced to six lonely, drug-ravaged years in prison. Upon his release, Carter is a more suspicious and violent man. For those around him, earning back his trust can mean the difference between life and death. *The Glass Cell's* bleak and compelling portrait of daily prison life—and the consequences for those who live it — is, sadly, as relevant today as it was when the book was first published in 1964.



A Suspension of Mercy [1965]

A Suspension of Mercy, a masterpiece of noir fantasy. With this novel, Highsmith revels in eliciting the unsettling psychological forces that lurk beneath the surface of everyday contemporary life. Sydney Bartleby, a mystery writer, pretends to murder and bury his wife while she is away on a trip, but becomes a prime suspect when she fails to return.



Those Who Walk Away [1967]

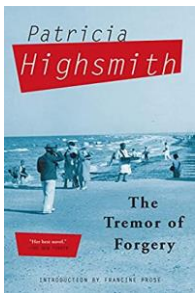
Ray Garrett, a wealthy young American living in Europe, is grieving over the death of his wife. Ray is at a loss for why she would take her own life, but Peggy's father Ed Coleman, has no such uncertainty—he blames Ray completely.

Late one night in Rome, Coleman shoots Ray at point-blank range. He thinks he's had his revenge, but Ray survives, and follows Coleman and his wealthy girlfriend to Venice.

In Venice, it happens again: Coleman attacks his loathed son-in-law, dumping him into the cold waters of the

laguna. Ray survives with the help of a boatman — and this time he goes into hiding, living in a privately rented room under a fake name. So begins an eerie game of cat and mouse. Coleman wants vengeance, Ray wants a clear conscience, and the police want to solve the mystery of what happened to the missing American.

As Ray and Coleman stalk each other through the narrow streets and canals, the hotels and bars of the beguiling city, *Those Who Walk Away* becomes a literary thriller that simmers with violence and unease from the acclaimed author of such classics as *Strangers on a Train* and *The Talented Mr. Ripley*.

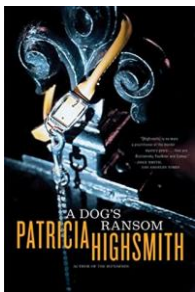


The Tremor of Forgery [1969]

Set in Tunisia in the mid-1960s, this is the story of Howard Ingham, an American writer who has gone abroad to gather material for a movie too sordid to be set in America. Ingham is cool toward the girlfriend he left behind

in New York — but his feelings start to change when she doesn't answer his increasingly aggravated letters, and the filmmaker who hired Ingham fails to show in Tunisia.

Amid the tea shops and alleys of the souk, the sun-blasted architecture, and the beaches and hotels frequented by international tourists, Ingham tries to pass the time by working on a writing project. But a series of peculiar events — a hushed-up murder, a vanished corpse, secret broadcasts to the Soviet Union — will pull him in, and may finally put his increasingly fragile sense of morality to the test.



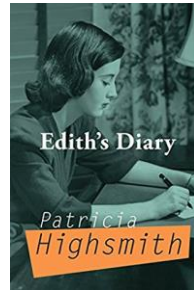
A Dog's Ransom [1972]

'Dear Sir, I suppose you are pretty pleased with yourself? Superior to everyone, you think. A fancy apartment and a snob dog. You are a disgusting little machine, nothing else. Your days are numbered.'

Ed Reynolds, an editor at a prestigious publishing house, has received a number of anonymous poison pen letters. He has no idea who could bear him such a grudge. Returning home one night, he finds a ransom note for his wife's beloved French poodle: '

have your dog Lisa. She is well and happy...I gather the dog is important to you? We'll see!'

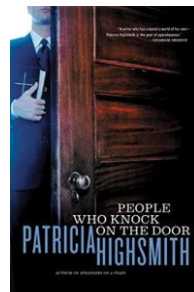
The criminal has hit the Manhattan couple where it hurts most. And so, with this bizarre event, their nightmare begins. *A Dog's Ransom* captures the fragility of middle-class life in this riveting, scathing tale.



Edith's Diary [1977]

Edith Howland's diary is her most precious possession. After moving with her family from New York City to suburban Pennsylvania, Edith's husband abandons her for a younger woman, leaving her trapped in a bleak existence

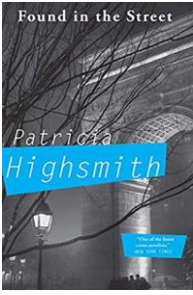
with her degenerate son and his senile uncle. As Edith's life turns sour, she retreats into her writing; and while her life plunges into chaos, a disturbing tale of success and happiness blooms in her diary. She invents a happy life, and as she knits for imaginary grandchildren, the real world recedes further still, marking a descent into madness that may well be unstoppable.



People Who Knock on the Door [1983]

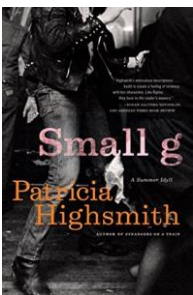
With the savage humor of Evelyn Waugh and the macabre sensibility of Edgar Allan Poe, Patricia Highsmith brought a distinct twentieth-century acuteness to her prolific body of fiction. In her more than twenty novels,

psychopaths lie in wait amid the milieu of the mundane, in the neighbor clipping the hedges or the spouse asleep next to you at night. Now, Norton continues the revival of this noir genius with another of her lost masterpieces: a later work from 1983, *People Who Knock on the Door*, is a tale about blind faith and the slippery notion of justice that lies beneath the peculiarly American veneer of righteousness. This novel, out of print for years, again attests to Highsmith's reputation as "the poet of apprehension" (Graham Greene).



Found in the Street [1986]

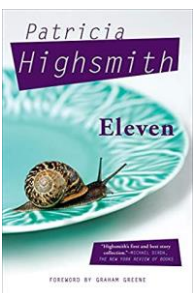
Elsie Tyler turns heads wherever she goes. After leaving her upstate hometown for Greenwich Village, the charming young waitress soon finds herself surrounded by admirers, including Jack and Natalia Sutherland, a married couple who invite Elsie into their bohemian inner circle and help her launch a career as a model. Meanwhile, Ralph Linderman, a middle-aged security guard with a dog named God, is nursing his own obsession with Elsie. He sets out to protect her from the “bad company” she attracts, but his uninvited affections are overbearing, possibly even pathological. When Ralph finds Jack’s wallet on a morning stroll through the Village, and returns it, he is entirely unprepared for the complex maze of sexual obsession and disturbing psychological intrigue he is about to be drawn into.



Small g: A Summer Idyll [1995] (posthumously)

In unmistakable Highsmithian fashion, *Small g*, Patricia Highsmith's final novel, opens near a seedy Zurich bar with the brutal murder of Petey Ritter. Unraveling the vagaries of love, sexuality, jealousy, and death, Highsmith weaves a mystery both hilarious and astonishing, a classic fairy tale executed with a characteristic penchant for darkness. Published in paperback for the first time in America, *Small g* is at once an exorcism of Highsmith's literary demons and a revelatory capstone to a wholly remarkable career. It is a delightfully incantatory work that, in the tradition of Shakespeare's *A Midsummer Night's Dream*, shows us how bizarre and unpredictable love can be.

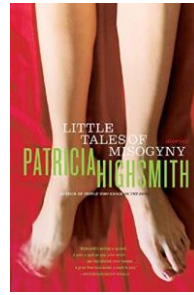
The Short Story Collections



Eleven [1970]

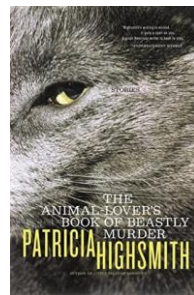
In this collection of stories, the author demonstrates through a wide variety of themes how obsessions devour their victims. The threat comes from within, often barely acknowledged and then only when it is too late. From the eerily outlandish to the dark and brutal, *Eleven* presents a

gallery of bizarre characters, each driven by strange unspoken urges, whose cumulative effect is at least as unsettling as any of Highsmith's previous novels.



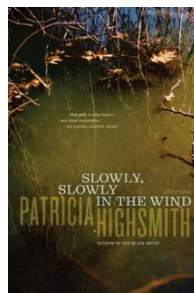
Little Tales of Misogyny [1974]

Introduces a gallery of highly unusual characters in these seventeen tales of women who destroy their men and women who destroy themselves. The great revival of interest in Patricia Highsmith continues with the publication of this legendary, cultish short story collection. With an eerie simplicity of style, Highsmith turns our next-door neighbors into sadistic psychopaths, lying in wait among white picket fences and manicured lawns. In the darkly satiric, often mordantly hilarious sketches that make up *Little Tales of Misogyny*, Highsmith upsets our conventional notions of female character, revealing the devastating power of these once familiar creatures—"The Dancer," "The Female Novelist," "The Prude" — who destroy both themselves and the men around them.



The Animal Lover's Book of Beastly Murder [1975]

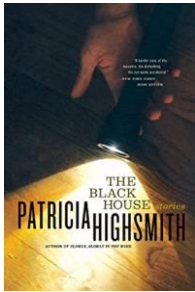
Nowhere is Patricia Highsmith's affinity for animals more apparent than in *The Animal-Lover's Book of Beastly Murder*, for here she transfers the murderous thoughts and rages most associated with humans onto the animals themselves. You will meet, for example, in "In the Dead of Truffle Season," a truffle-hunting pig who tries to whet his own appetite for a while; or Jumbo in "Chorus Girl's Absolutely Final Performance," a lonely, old circus elephant who decides she's had enough of show business and cruel trainers for one lifetime. In this satirical reprise of Kafka, cats, dogs, and breeding rodents are no longer ordinary beings in the happy home, but actually have the power to destroy the world in which we live.



Slowly, Slowly in the Wind [1979]

Slowly, Slowly in the Wind brilliantly assembles many of Patricia Highsmith's most nuanced and psychologically suspenseful works. Rarely has an author

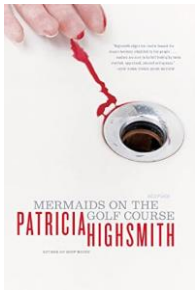
articulated so well the hypocrisies of the Catholic Church while conveying the delusions of a writer's life and undermining the fantasy of suburban bliss. Each of these twelve pieces, like all great short fiction, is a crystal-clear snapshot of lives both static and full of chaos. In "The Pond" Highsmith explores the unforeseen calamities that can unalterably shatter a single woman's life, while "The Network" finds sinister loneliness and joy in the mundane yet engrossing friendships of a small community of urban dwellers. In this enduring and disturbing collection, Highsmith evokes the gravity and horror of her characters' surroundings with evenhanded prose and a detailed imagination.



The Black House [1981]

Horrific tragedy becomes disturbingly ordinary in *The Black House*, a masterful collection of short stories, written during a particularly dark time in Patricia Highsmith's life. As readers will discover, the work eerily evokes the

warm familiarities of suburban life: the manicured lawns, the white picket fences, and the local pubs, each providing the backbone for her chilling portraits. Seemingly small indiscretions and infidelities — along with love affairs and murder — consume the characters that commit them. Cycles of destructive jealousy overwhelm the cheating protagonists of "Blow It" and "When in Rome," and the title story explores small-town male camaraderie and the destructive secret it masks. This enthralling collection of eleven stories presents Highsmith at her finest: melancholy, suspenseful, and sizzling with a powerful awareness of human emotion.

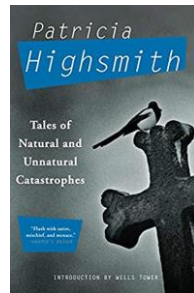


Mermaids on the Golf Course [1985]

The stories collected in *Mermaids on the Golf Course*, first published in 1985, are among Patricia Highsmith's most mature, psychologically penetrating works. Published in the latter part of her career, these stories reveal Highsmith's

mastery of the short story form. Moving between locales as various as France, Mexico, Zurich, and New York, Highsmith transforms the mundane features of everyday life into an eerie setting for her chilling portrayals of violence, secrecy, and madness. In "The Stuff of Madness," Christopher Waggoner, increasingly dismayed

by his wife's habit of preserving dead pets in their garden, enacts a devious revenge by adding a bizarre new exhibit to their collection; in the title story, an eminent economist's brush with death endows his once-familiar desires with tragic consequences; and in "A Shot from Nowhere," a young painter who witnesses a gruesome death on a vacant Mexican street becomes trapped in an unimaginable nightmare. In these piercing stories, Highsmith creates a world all the more frightening because we recognize it as our own.

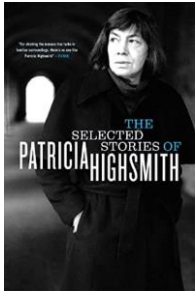


Tales of Natural and Unnatural Catastrophes [1987]

Master storyteller Highsmith offers an eerily up-to-date collection of modern horror tales. On the cutting edge of technology are "Operation Balsam; Or Touch Me Not," about the

government's problems in disposing of nuclear waste and an ingenious bureaucrat's solution, and "Rent-a-Womb vs. the Mighty Right," where surrogate mothers unionize and take on the religious fundamentalists. "President Buck Jones Rallies and Waves the Flag" culminates with the end of the world, while "Trouble at Jade Towers" embodies one of the city dweller's worst nightmares — enormous, unkillable roaches. Most of the stories take current trends to their logical and horrific conclusions, as in "Sweet Freedom! And a Picnic on the White House Lawn," which concerns the wholesale release of "harmless" patients from mental institutions. Highsmith looks at our civilization with a remorseless eye. Almost anyone trying to change things for the better is destroyed, even the Pope in "Sixtus VI, Pope of the Red Slipper," who is martyred trying to bring justice to the poor. — Publisher's Weekly

Re-Print Collections



The Selected Stories of Patricia Highsmith [2001]

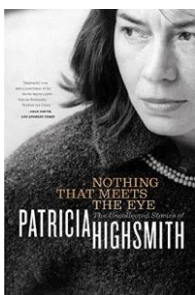
***The Selected Stories of Patricia Highsmith* presents five of Highsmith's classic short story collections in a single masterful volume. Compelling, twisted, and**

fiercely intelligent, this landmark collection showcases Highsmith's mastery of the short story form.

In a cruel twist of irony, Texas-born Patricia Highsmith (1921-1995) is being recognized only after her death for her inestimable genius in her native land. With the savage humor of Waugh and the macabre sensibility of Poe, she brought a distinctly contemporary acuteness to her prolific body of noir fiction. Including over 60 short stories written throughout her career, collected together for the first time, *The Selected Stories* reveals the stunning versatility and terrifying power of Highsmith's work.

These stories highlight the remarkable range of Highsmith's powers her unique ability to quickly, almost imperceptibly, draw out the mystery and strangeness of her subject, which appears achingly ordinary to our naked eye. Whether writing about jaded wives or household pets, Highsmith continually upsets our expectations and presents a world frighteningly familiar to our own, where danger lurks around every turn.

Includes the stories from the past collections *The Animal Lover's Book of Beastly Murders*, *Little Tales of Misogyny*, *The Black House*, *Slowly Slowly in the Wind*, and *Mermaids on the Golf Course*.



Nothing That Meets the Eye: The Uncollected Stories of Patricia Highsmith [2002]

The Patricia Highsmith renaissance continues with *Nothing That Meets the Eye*, a brilliant collection of twenty-eight

psychologically penetrating stories, a great majority of which are published for the first time in this collection.

This volume spans almost fifty years of Highsmith's career and establishes her as a permanent member of our American literary canon, as attested by recent publication of two of these stories in *The New Yorker* and *Harper's*. The stories assembled in *Nothing That Meets the Eye*, written between 1938 and 1982, are vintage Highsmith: a gigolo-like psychopath preys on unfulfilled career women; a lonely spinster's fragile hold on reality is tethered to the bottle; an estranged postal worker invents homicidal fantasies about his coworkers. While some stories anticipate the diabolical narratives of the Ripley novels, others possess a Capra-like sweetness that forces us to see the author in a new light. From this new collection, a remarkable portrait of the American psyche at mid-century emerges, unforgettably distilled by the inimitable eye of Patricia Highsmith.

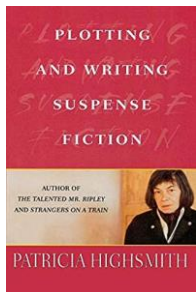


The Highsmith Reader [2010]

The remarkable renaissance of Patricia Highsmith continues with the publication of *The Highsmith Reader*, featuring two groundbreaking novels as well as a trove of penetrating short stories. With a critical introduction by

Joan Schenkar, situating Highsmith's classic works within her own tumultuous life, this book provides a useful guide to some of her most dazzlingly seductive writing. *Strangers on a Train* (1950), transformed into a legendary film by Alfred Hitchcock, displays Highsmith's genius for psychological characterization and tortuous suspense, while *The Price of Salt* (1952), with its lesbian lovers and a creepy PI, provides a thrilling and highly controversial depiction of "the love that dare not speak its name." *The Highsmith Reader* firmly establishes Highsmith's centrality to American culture by presenting key works that went on to influence a half-century of literature and film. Abandoned by the wider reading public in her lifetime, Highsmith finally gets the canonical recognition that is her due.

Non-Fiction



Plotting and Writing Suspense Fiction [1966]

Patricia Highsmith, author of *Strangers On a Train*, *The Talented Mr. Ripley*, *Found In The Street*, and many other books, is known as one of the finest suspense novelists. In

this book, she analyzes the key elements of suspense fiction, drawing upon her own experience in four decades as a working writer. She talks about, among other topics; how to develop a complete story from an idea; what makes a plot gripping; the use (and abuse) of coincidence; characterization and the "likeable criminal"; going from first draft to final draft; and writing the suspense short story.

Throughout the book, Highsmith illustrates her points with plentiful examples from her own work, and by discussing her own inspirations, false starts, dead ends, successes, and failures, she presents a lively and highly readable picture of the novelist at work.

Anyone who wishes to write crime and suspense fiction, or who enjoys reading it, will find this book an insightful guide to the craft and art of a modern master.

Patricia Highsmith profile on Wikipedia:

https://en.wikipedia.org/wiki/Patricia_Highsmith

**This booklist created for the
*Just Desserts Mystery Fiction Discussion Group***



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