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Londres, 1837. Jack Maggs, déporté comme criminel en Australie pendant de longues années, est de retour. Malgré son passé mystérieux, il réussit à se faire engager comme valet chez Percy Buckle, un riche commerçant qui pratique avec quelques amis des séances de magnétisme. Parmi eux se trouve Tobias Oates, jeune écrivain à succès obsédé par la notion de criminalité. Craignant qu'ils ne divulguent son passé honteux, en particulier auprès de Mercy Larkin, la femme de chambre dont il est amoureux, Jack Maggs les menace sans pour autant réussir à se dégager de leurs pouvoirs hypnotiques. Quels sont les liens entre Maggs et le jeune dandy Henry Phillips, propriétaire invisible de la maison voisine ? Qu'est-ce que le ténébreux Maggs écrit nuit après nuit, caché dans la maison inexplicablement vide de Phillips ? De mystère en mystère, de péripétie en péripétie, après d'innombrables rebondissements dignes d'un feuilleton de maître, Maggs réussira pour finir à partir en Australie avec sa dulcinée. Et Tobias Oates publiera en 1860 *La Mort* de Jack Maggs, après la mort justement de celui qui inspira ce livre. Ce roman imaginaire et audacieux est un hommage vibrant à l'œuvre de Dickens, Les Grandes Espérances. Peter Carey déploie ici tout son art de romancier pour animer des personnages énigmatiques emportés dans des aventures truculentes, souvent mélodramatiques, nourries de secrets, de tricheries, d'amour et de possession.

The Booker Prize-winning author of *Oscar and Lucinda* and *The Tax Inspector* now gives readers a hero, the malformed but ferociously wilful Tristan Smith, who becomes the object of the world's byzantine political intrigues, even as he attains stardom in a bizarre Sirkus that is part passion play and part *Mortal Kombat*. Peter Carey is one of Australia's finest creative writers, much admired by both literary critics and a worldwide reading public. While academia has been quick to see his fictions as exemplars of postcolonial and postmodern writing strategies, his general readership has been captivated by his deadpan sense of humour, his quirky characters, the outlandish settings and the grotesqueries of his intricate plots. After three decades of prolific writing and multiple award-winning, Carey stands out in the world of Australian letters as designated heir to Patrick White. *Fabulating Beauty* pays tribute to Carey's literary achievement. It brings together the voices of many of the most renowned Carey critics in twenty essays (sixteen commissioned especially for this volume), an interview with the author, as well as the most extensive bibliography of Carey criticism to date. The studies represent a wide range of current perspectives on the writer's fictions. Contributors focus on issues as diverse as the writer's biography; his use of architectural metaphors; his interrogation of narrative structures such as myths and cultural master-plots; intertextual strategies; concepts of sacredness and references to the Christian tradition; and his strategies of rewriting history. Amidst predictions of the imminent death of 'postist' theory, the essays all attest to the ongoing relevance of the critical parameters framed by postmodernism and postcolonialism.

Perspectives on the Fiction of Peter Carey

A Novel

The Reservoir

His Illegal Self

A Return to Wuthering Heights

*On an early spring morning in Richmond, Virginia, in the year 1885, a young pregnant woman is found floating in the city reservoir. It appears that she has committed suicide, but there are curious clues at the scene that suggest foul play. The case attracts local attention, and an eccentric group of men collaborate to solve the crime. Detective Jack Wren lurks in the shadows, weaseling his way into the investigation and intimidating witnesses. Policeman Daniel Cincinnatus Richardson, on the brink of retirement, catches the case and relentlessly pursues it to its sorrowful conclusion. As the identity of the girl, Lillie, is revealed, her dark family history comes to light, and the investigation focuses on her tumultuous affair with Tommie Cluverius. Tommie, an ambitious young lawyer, is the pride and joy of his family and the polar opposite of his brother Willie, a quiet, humble farmer. Though both men loved Lillie, it's Tommie's reckless affair that thrusts his family into the spotlight. With Lillie dead, Willie must decide how far to trust Tommie, and whether he ever understood him at all. Told through accumulating revelations, Tommie's story finally ends in a riveting courtroom climax. Based on a true story, The Reservoir centers on a guilty and passionate love triangle composed of two very different brothers and one young, naive girl hiding an unspeakable secret. A novel of lust, betrayal, justice, and revenge, The Reservoir ultimately probes the question of whether we can really know the hearts and minds of others, even of those closest to us.*

*From Granny Catchprice, who runs her family business -- and her family -- with senility, cunning, and a handbag full of explosives to sixteen-year-old Benny, who dreams of transforming a failing automobile franchise into an empire -- and himself into an angel -- the Catchprices may be the most spectacularly contentious family since Dostoevsky's Karamozovs. But when a beautiful and very pregnant agent of the Australian Taxation Office enters their lives, the resulting collision becomes, in Carey's hands, masterpiece of coal-black humour and compassionate horror.*

*In Australian slang, an illywhacker is a country fair con man, an unprincipled seller of fake diamonds and dubious tonics. And Herbert Badgery, the 139-year-old narrator of Peter Carey's uproarious novel, may be the king of them all. Vagabond and charlatan, aviator and car salesman, seducer and patriarch, Badgery is a walking embodiment of the Australian national character—especially of its proclivity for tall stories and barefaced lies. As Carey follows this charming scoundrel across a continent and a century, he creates a crazy quilt of outlandish encounters, with characters that include a genteel dowager who fends off madness with an electric belt and a ravishing young girl with a dangerous fondness for rooftop trysts. Boldly inventive, irresistibly odd, Illywhacker is further proof that Peter Carey is one of the most enchanting writers at work in any hemisphere.*

*Melbourne, the late 1940s. A young conservative Australian poet named Christopher Chubb decides to teach his country a lesson about pretension and authenticity. Choosing as his target the most avant-garde of the literary magazines, he submits for publication the entire oeuvre of one Bob McCorkle, a working-class poet of raw power and sexual frankness, conveniently dead at twenty-four and entirely the product of Chubb's imagination. Not only does the magazine fall for the hoax, but the local authorities also sue its editor for publishing obscenity. At the trial someone uncannily resembling the faked photograph of the invented McCorkle, leaps to his feet. At this moment a horrified Chubb is confronted by the malevolent being he has himself manufactured...*

*True History of the Kelly Gang*

*A novel*

*My Life as a Fake*

*The Fat Man in History*

*Mister Pip*

An automaton, a secret love story, a man and a woman who can never meet, and the fate of the warming world are all brought to incandescent life in this haunting new novel from one of the most admired writers of our time. When Catherine Gehrig, a museum conservator and clock expert, finds out that her very married lover of thirteen years has dropped dead, she has keep her grief a secret from her rational Catherine mad. The only person who knew of their affair--her boss--tries to distract and rescue her by giving her a project that demands all of her attention: the reconstruction of an elaborate nineteenth-century automaton. In the crates containing its bits and pieces, Catherine discovers a series of notebooks written by Henry Brandling, who, in 1854, commissioned the extraordinary, e Henry's is a personal account of his adventures in the wilds of Germany, a diary that brings Catherine unexpected comfort, fellow feeling and wonder. But it is the automaton itself, in its beautiful, uncanny imitation of life, that links Henry's life to Catherine's, as both are confronted with the miracle and catastrophe of human invention, and the body's astonishing chemistry of love and feeling.

A Letter to Our Son

Postcolonial Con-Texts

Text Classics

Bliss