Elizabeth Jolley:
A Bibliography—1965-2007

The John Curtin Prime Ministerial Library Elizabeth Jolley
Research Collection

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Curtin University Library, Curtin University of Technology
ABBREVIATIONS

Jolley’s published works will be referred throughout this Bibliography by italicised uppercase initials as follows:

- *Five Acre Virgin and other stories* FAV
- *The Travelling Entertainer and other stories* TE
- *Palomino* P
- *The Newspaper of Claremont Street* NCS
- *Miss Peabody’s Inheritance* MP
- *Mr Scobie’s Riddle* SR
- *Woman in a Lampshade* WL
- *Milk and Honey* MH
- *Foxybaby* F
- *The Well* W
- *The Sugar Mother* SM
- *My Father’s Moon* MFM
- *Cabin Fever* CF
- *Central Mischief* CM
- *The Georges’ Wife* GW
- *Diary of a Weekend Farmer* DWF
- *The Orchard Thieves* OT
- *Lovesong* L
- *Fellow Passengers* FP
- *An Accommodating Spouse* AS
- *An Innocent Gentleman* IG
- *Learning to Dance* LD

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PART 1

Works by Elizabeth Jolley

Novels and Collections of Short Stories and Essays (including translations)


In September 2007 *The Well* was issued in the Penguin Modern Classics imprint—it was the first Australian title to be published in the Modern Classics.


Part 1: Works by Elizabeth Jolley

Novels, Short Story and Essay Collections


Many of the essays and talks in this book were originally published or presented in slightly altered form.


---.  *Another Holiday for the Prince*.  Illustrations by Steven Bray.  Sydney: Angus and Robertson, 1996.


Other Published Works

Jolley, Elizabeth, ed. *Cooking by Degrees*. [Perth]: n.p. [University of Western Australia Tuart Club], n.d. [1962]

As a part of her participation in the University of Western Australia's Tuart Club, a faculty-wives' organisation, Jolley edited a recipe book, *Cooking by Degrees*. Selling the cookbook was the Tuart Club’s contribution to the 1962 fund-raising activities of the University of Western Australia Branch of the Save the Children Fund. Jolley’s suggestion for its title, with suitable cover illustration, was *Greasy Joan*, from the song in Shakespeare: “When icicles hang by the wall / And Dick the Shepherd blows his nail... / 'Tu-whit, tu-who!’ / A merry note, / While Greasy Joan doth keel the pot” (*Love’s Labour’s Lost*, 5.2). Jolley’s only culinary contribution was her recipe for Onion Soup.

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Jolley’s literature notes to accompany Mary Renault’s *The Mark of Apollo*; editor Bruce Bennett’s *New Country*; Ken Kesey’s *One Flew Over the Cuckoo’s Nest*; Yukio Mishima’s *The Sailor Who Fell From Grace with the Sea*; Henrik Ibsen’s *Peer Gynt*; Joseph Conrad’s *Heart of Darkness*; H.E. Bates’ *The Triple Echo*; William Golding’s *Lord of the Flies*; John Fowles’ *The French Lieutenant’s Woman*; Barry Oakley’s *A Salute to the Great McCarthy*; editors Bruce Bennett, Peter Cowan and John Hay’s *Spectrum One: Narrative Short Stories From All Over the World*; Stephen Crane’s “The Bride Comes to Yellow Sky”; and Richard Adams’ *Watership Down*.

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Jolley’s notes to accompany D. H. Lawrence’s *Sea and Sardinia*; Francis Ratcliffe’s *Flying Fox and Drifting Sand*; Wilfred Thesiger’s *Arabian Sands*; editor Peter Cowan’s *A Faithful Picture: The Letters of Eliza and Thomas Brown at York in the Swan River Colony 1841-1852*; Vincent Buglisi and Curt Gentry’s *Helter Skelter*; Margaret Craven’s *I Heard the Owl Call My Name*; E. M. Forster’s *A Passage to India*; F. Scott Fitzgerald’s *The Great Gatsby*; George Eliot’s *Silas Marner*; Thomas Hardy’s *Tess of the D’Urbervilles*; Henry Handel Richardson’s *The Getting of Wisdom*; and Anton Chekhov’s *Lady with Lapdog and Other Stories*.

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Jolley’s notes to accompany editor Lee White’s *Memories of Childhood: A Collection of Reminiscences*; Maxim Gorki’s *My Childhood*; Elizabeth O’Connor’s *The Irishman*; Gavin Maxwell’s *Ring of Bright Water*; Wilfred Thesiger’s *The Marsh Arabs*; H. E. Bates’ *The Darling Buds of May*; Co-operative Working Women’s *Life as We Have Known It*; Flannery O’Connor’s *Everything That Rises Must Converge*; Henrik Ibsen’s *Ghosts*, *A Public Enemy* and *When We Dead Awake*; Samuel Johnson’s *The History of Rasselas, Prince of Abissinia*; Euripides’ *Medea*, *Hecabe*, *Electra* and *Heracles*; and editors Peter Cowan and Bruce Bennett’s *Westerly 21: An Anniversary Selection*.

---

Short Stories Separately Published (including extracts from the novels)

1965


Story created around character (Mr Hughes) from *SR.*

1967


1968


Related via characters to *SR.*

1970


1971


1972

1973


1975


1976


In “Remembering Elizabeth Jolley” (Westerly 52 [2007] 24-26), Lucy Frost recalls accepting a short story from a then-unknown West Australian writer for Tabloid, which was published as an insert in host magazines. Setting and characters in the story are related to CF 24-27.

1979


The *Westerly* version is shortened for competition purposes.


1980


Part 1: Works by Elizabeth Jolley

13

Short Stories Separately Published


1982


1983

Part 1: Works by Elizabeth Jolley

15

Short Stories Separately Published


Also see “Hilda’s Wedding” in WL. Related via minor characters and setting.

1984


1985


1986


Also see the essay, “Images of Western Australia: Easter Moon Easter Lily,” Westerly 33.2 (1988): 5-7, under Essays. References to Easter lilies appear in both the essay and the story “My Father’s Moon.”


Part 1: Works by Elizabeth Jolley

1987


Entitled “Recha” in MFM. Recha Marcus was a German refugee living with Jolley’s grandparents, Charles and Martha Thripplenton Knight, in Birmingham in the late 1930s.


1988

---. “Clever and Pretty.” [WL] Celebrations: A Bicentennial Anthology of Fifty Years of Western Australian Poetry and Prose. Ed. Brian Dibble, Don Grant and Glen


1989


1990


Incorporates “My Mother’s Visit.”

Some passages, especially in relation to the hospital setting, correspond to “Hilda’s Wedding.”


1991


1992


1993


One passage from this extract also appears in the 1988 story “Miss Peabody’s Inheritance.”


Published as an extract from a work in progress.

1994


1996


1997


1998


Corresponds to some passages in Jolley’s 1990 untitled extract, published in Papaellinas’ *Homeland* anthology.

2000


2001


2006

Reminiscence/Autobiography

1978


1983


1986


1987


Published as a “short story” in Australian.


---. “On Being an Australian Author: ‘Living on One Leg Like a Bird.’” [An altered version appears in CM as “Living on One Leg Like a Bird.”] 


1988


1989


Brief reflection on her motives for writing, especially upon her growing acceptance and recognition as a writer.
1990


1991


Incorporates several passages published previously, and later appearing in CM; passages correlate to such works as “727 Chester Road,” “Schooldays” (or “My First Editor”), and “Mr Berrington.”

1992


Extensive references to Jolley’s writing, and to her thoughts on—and experiences of—work.

1993


1994


1995


---. “My Mother’s Hats: Landscape As Art.” *Sydney Morning Herald* 29 Dec. 1995: Summer Arts 23. Written in response to a publisher’s request for something on the theme “landscape as metaphor.”


1996


1997


1999


2000

Essays

1977


Written version of Jolley’s conference address.

1978


In reflecting upon her writing, Jolley begins with a graphic example of what happens when “I seem to start from one word.” For her, “Writing is an act of love...an endless questioning towards a hoped for understanding.” She says that the making of something, the created thing out of the remembered thing, is “the great labour of writing.”

1981


Jolley’s statement expands on the theme, “The morality of my writing is the morality of the single person against the crowd.”

1983


Written version of Jolley’s conference address.

1985


Written version of a paper given on “The Language of Place” at the Literary Festival, Festival of Perth, Feb. 1985.
1986


1987


1988


Corresponding with her secondary school, Jolley speaks of her writing, relating it to both letter-writing sessions at Sibford and, especially, the influence of her English teacher Gladys Burgess. She remarks, “I understand now that the writing helped me to overcome first the pain of homesickness and later the loneliness of the ‘outside world’ after years of being cherished at school.”


Description of Easter lilies corresponds to passages in the piece “My Father’s Moon,” in *MFM*.

1989


Jolley talks of writing, with references to her own work.

1991


---. “[Seven Deadly Sins:] Pride.” Elle July 1991: 45.


1992


1993


Jolley provides advice to young writers.


### 1994


The *Age* newspaper’s fortnightly series in which some of Australia’s leading writers examine moments which, for them, have caused life to be looked at differently. Jolley’s contribution, the first in the series, makes references to “Mr Berrington” and includes a passage from *GW*.

### 1995


Chapman and Leeder wrote to a broad range of prominent Australians to canvass their views on “can we choose when to die?” Jolley offers a brief reflection on euthanasia.


Reflections on Australian writing and writers.


### 1996


Jolley’s response to John Marsden’s question, which he put to one hundred well-known Australians: “What do Australians believe?” Jolley refers to Bertrand Russell, and discusses the “possible elevation of human life through the beauty of music and language.”


Paper constitutes Jolley’s keynote address.

### 1997


1998


1999


Jolley’s entry in a book of speeches by recipients of the NSW Premier’s Literary Awards.


2001


2002

Occasional Pieces

1967

“At Last—Here’s the Winner of My $50 Contest…” *Australian* 26 June 1967: 14.

Competition inviting parents to write a letter to their son, which Jolley won with a letter for her son, “Theodore.”

1970


1985


Jolley speaks about the representation of women and children in fiction in the twentieth-century, connecting social change to the changing roles of women. She draws upon works by E. M. Forster, Rebecca West, Gavin Casey, Ibsen, Chekov, D. H. Lawrence, and Peter Cowan. Texts discussed include *Medea*.

1986

---. “The Land was Wide and Quiet and Peaceable.” Lecture. 14 Jan. 1986.

Lecture given as part of a series at New Norcia. Jolley comments upon the way in which writers see and use the land in relation to “human feelings and survival.” Also offers a more general commentary regarding the role of imagery in writing.

1987


Tribute to the artist Meg Padgham, who painted a 1977 portrait of Elizabeth Jolley.


Preface to an extract from *Amy’s Children*, by Olga Masters.

1989


Recording of the speech delivered by Jolley.
1990


1991


---. [Untitled prose piece exhibited in a collection of art/writing as part of Woodworks: An Art and Technology Festival, Curtin University of Technology, Sept. 20-28, 1991] School of Art and Design, Curtin University of Technology, Perth. *Woodworks*, one of a series of biennial Curtin University festivals focusing on the elements, was sponsored by WA’s Department of Conservation and Land Management. Jolley contributed a short prose piece to *Woodwork’s* exhibition of woodcut prints and writing; her piece highlights the beauty and versatility of wood.


1993


1995

---. Graduation Address. Macquarie University, Sydney. 28 Apr. 1995. Videocassette. 70 mins.

Both Jolley and Jessica Anderson (a writer much admired by her) are awarded a Doctor of Letters, honoris causa, at this graduation ceremony. Jolley, having been introduced by then Vice Chancellor Diane Yerbury, gives an 8-minute graduation address which draws on favourite writers (poets like Thomas Traherne and William Wordsworth, along with Evelyn Pearce, who wrote Jolley’s nursing textbook), and recurs to constant themes in her work—people's needs and desires and how they can issue in violence, the remedy of “celebrating human life” through cherishing and “thoughtfulness and understanding,” and the love that assuages loneliness.

1996


Jolley speaks briefly about her five-acre country property in Wooroloo, WA, linking it to a repeated dream.

**1997**


**1998**


Features Jolley’s letter to Ian Templeman, foundation director of the Fremantle Arts Centre.

**1999**


**2000**

Reviews

1971


1982


1983


In this broadcast Jolley is asked to review four books for “holiday reading.”

1984


1985


---. “Flashes of Insight Redeem a Fantasy.” Rev. of *Frankenstein or, the Modern Prometheus*, by Mary Shelley. *Sydney Morning Herald* 1 June 1985: 42.


1986


**1987**


**1988**


**1989**


1990


1991


1992


1993

1994


1995


1996


1997


1998


1999


2000

Radio Plays/Broadcasts of Short Stories and Novels

1947


1968


1969


1970


1971


1972


1973


1975


Broadcast announces Jolley’s play as winner of the Sound Stage Radio Play competition.
1976


1977


1978


1979


Play first broadcast in a series by Western Australian writers on the occasion of the state’s sesqui-centennial celebrations.

1980


1981


1982


1988


1990


1991


1992


1993


1994


Includes a brief interview with Jolley in which she talks about the importance to her career of writing for radio. She pays tribute to Faith Clayton, noting Clayton’s assistance in technical matters pertaining to writing for radio and her encouragement over the years.


A short monologue recorded at the 1993 Festival of Perth as part of the Tell Tales stage collection.

1996


This Canadian broadcast of Jolley’s novel took place over several episodes.

1997


1998


2003

Part 1: Works by Elizabeth Jolley

Poetry


Poem 1: “Country Towns and Properties.”
Poem 2: “The Land.”
Poem 3: “Neighbour Woman on the Fencing Wire.”
Poem 4: “The Planting.”
Poem 5: “Neighbour on the Other Side of the Valley.”
Poem 6: “Dead Trees in Your Absence.”
Poem 7: “Pear Tree Dance.”

All poems in this group, excepting “Country Towns and Properties” are included in *Diary of a Weekend Farmer*. “The Land,” “Neighbour on the Other Side of the Valley,” “Dead Trees in Your Absence” and the “Pear Tree Dance” appear in *Learning to Dance*, edited by Caroline Lurie.

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Poem 1: “Forester.”
Poem 2: “Interruption for the Fencing Wire, Neighbour Woman Sucking Her Teeth.”
Poem 3: “Good Season.”
Poem 4: “Bad Season.”
Poem 5: “A Tender Worship.”
Poem 6: “Continuation from the Fencing Wire.”
Poem 7: “Funeral.”
Poem 8: “Great Branches Fall.”

All the poems in this group are included in *Diary of a Weekend Farmer*. All but poems 2 and 6 are included in *Learning to Dance*, edited by Caroline Lurie. In 2007 Benjamin Anderson, in a tribute to Elizabeth Jolley, produced a digital videodisc (DVD) of “Great Branches Fall,” narrating the poem, and setting it to his own music and photography.
Ephemera


Australia’s leading authors and publishers on the best and brightest reading in 1983. Elizabeth Jolley has been reading several contemporary writers and re-reading Henry James, Thomas Hardy and Goethe’s *Elective Affinities*.


Jolley chooses *Lilian’s Story*, by Kate Grenville, *Nights at the Ghetto*, by Angela Carter, and *Antipodes*, by David Malouf.


Jolley is one of ten distinguished Australians asked to summarise their lives in 100 or so words.


In this bicentennical issue of an inflight magazine, several personalities briefly comment on the topic—Jolley’s comment emphasises the disadvantage of the “long-term unemployed.”


Elizabeth Jolley nominates her wonders of the modern world, which include pantihose, sliced bread and children.


Jolley comments that the word “God is misused in all sorts of ways,” making it impossible to put forward ideas on the meaning of God, but does acknowledge the existence of some force existing beyond us.


Elizabeth Jolley disagrees with “shunned” writer, Sasha Soldatow, and states that “writers are very lucky to get help.”


Elizabeth Jolley’s favourite books of the year are P. N. Furbank’s biography of E. M. Forster and *Gone Bush*, edited by Roger McDonald.


Paragraph “interviews” with 14 Australian authors about the influence their childhood had on their writing [paragraph about Jolley on p. 60].


Jolley chooses *The Orchard*, by Drusilla Modjeska, *Debonair Jack: A Biography of Sir John Longstaff 1861-1941*, by Prue Joske, and says she is “rereading The Book of Psalms, in particular the Penitential Psalms.”


Jolley a signatory urging residents to vote for Peter Weygers in the forthcoming Claremont local mayoral election.


Jolley describes the passages that have most influenced her from *Silas Marner* by George Eliot.


Jolley is reading back issues of *The New Yorker* and Anthony Powell’s *A Dance to the Music of Time* series.


Elizabeth Jolley on the importance of people in her life.
Juvenilia


PART 2

Interviews with Elizabeth Jolley

Print Interviews

1985


An early interview, in which Jolley speaks of her parents’ marriage, her own marriage, and her writing.

1986


Jolley discusses her background and describes her home environment, and talks about her work habits—in particular the re-writing and crafting procedures. Books discussed include *MH, SR* and *P*.


Jolley answers questions relating to her books *F* and *MH*, and to aspects of writing generally—her beginnings, the qualities needed to become a writer, whether or not it is possible to teach writing, women writers, and the practice of reviewing.

---. “An Interview with Elizabeth Jolley.” [Interview with Stephanie Trigg] *Scripsi* 4.1 (1986): 244-64.

A revealing interview in which Jolley talks freely of many aspects of her work and the writing process.

1989


Jolley comments briefly on writing, women and writing, reviewing, and literary awards.

An especially informative exchange.


Focusses on Jolley’s published work.


An especially thoughtful, informative conversation.

1990


Interview transcript is preceded by Thompson’s biographical profile of Jolley [see same entry in *Profiles*].


Published transcript of Jolley’s ABC Television interview with Ross, for the program *The Sunday Afternoon Show* [see *Filmed Interviews*].


Edited transcript of interview Jolley participated in with Strauss for ABC Television series *Facing Writers* [see *Filmed Interviews*]. The series focused on writers whose works appeared on the last two years of the secondary school curriculum throughout Australia; its intended audience was late secondary school students.


1992


Published transcript of Jolley’s previously broadcast interview with Kitson on ABC Radio National’s *The Book Report* [see *Audio Interviews*].

Published transcript of Koval’s previously broadcast interview of Jolley [see Audio Interviews].

1993


Interview about the making of SR. The interview transcript is followed by two further sections: EJ’s notes from the writing of the story, and an extract from the novel [see Articles and Chapters].


Focussed on landscape in Jolley’s fiction.

1997


1998


2001


2002


Audio Interviews

1978


Jolley reads and discusses her story “The Shed.”

1980


Interview accompanied by Jolley reading her poetry.

1983


1984


This interview covers several topics, notably Jolley’s experiences at boarding school, her dual language background, her writing practices, and her love of the land. It includes a discussion of *Miss Peabody’s Inheritance*, *Five Acre Virgin*, and *Mr Scobie’s Riddle*.


Recorded at the Adelaide Festival, Jolley talks about her creative process, preferred methods of writing, and her early desire to become published.

1985


1986


Broadcast celebrates the 200th episode of *First Edition*. Jolley is one of seventeen writers and public personalities invited to select and discuss their favourite texts about love. Jolley reads the poem “The Owl and the Pussycat,” referring to it as a tale of “male romanticism,” and noting that it reveals how “women could look after themselves long before Dr Germaine Greer.” She then cites several lines from William Congreve’s play *The Way of the World.*

Jolley reads extracts from *The Well*, *The Newspaper of Claremont Street*, and *Miss Peabody's Inheritance*. She responds to queries about her handling of unconventional relationships and characters, including descriptions which have been labelled grotesque and bizarre.

1987


Jolley is interviewed by Wynyard about *The Well*. The broadcast also includes a review of *The Well* by Kerryn Goldsworthy.


Jolley selects her favourite music and discusses her life and writing. Music chosen includes works by Mozart, Beethoven, Vivaldi, and Schubert.

1988


Broadcast investigates how Australian writers deal with their history and landscape. Writers mentioned include Peter Carey, Helen Garner, and David Malouf, among noted others. Jolley contributes to the program as a speaker.

1989


Covers early life in England, migration to Australia 1959, development as a writer since 1960s, publications to 1989, and tutoring and lecturing in creative writing, and is a particularly valuable biographical resource.

1990


A twenty-five minute interview, produced initially as a television program broadcast, then as a videocassette, print interview and audiocassette [see also Print Interviews and Filmed Interviews]. Discusses W, MP and NCS.

1992


Jolley reads from *CF,* after discussing her childhood in England and life in the Australian bush.


Interview focusses on CM.

1995


Interview is generally concerned with Jolley’s collection of radio plays, *Off the Air,* but also discussed are Jolley’s connection with radio, and the ways in which plays lead into novels.


Watts interviews Jolley about *Miss Peabody’s Inheritance.*
1997


Jolley is “special guest” on Throsby’s classical music program.

1999


Jolley discusses *Lovesong* in terms of themes of memory, music, darkness, and fear. The broadcast includes a review of *Lovesong* by Rosemary Sorenson.


Interview focuses on the subject matter of *AS*.

2000


2001


2007


Broadcast of an earlier interview with David Britton on *The Box Seat,* 2 Jan. 1996.
Filmed Interviews

1984


A 20-minute interview conducted by two secondary-school students. Topics include Jolley’s writing practices, her different approaches to novel and short-story writing, and her crafting of real moments into a broader fiction. Video’s intended audience is Year 10-12 students.

1986


Jolley discusses the launch of the Fremantle Arts Centre.

1987


1988


An 11-minute studio interview with Jolley, recorded as part of SBS Television’s *The Bookshow*. The interview was subsequently included in a compilation videocassette.

1989


A 25-minute interview, produced as a television program broadcast, videocassette, print interview and audiocassette [see also *Print Interviews* and *Audio Interviews*]. Discusses *W, MP* and *NCS*.

1991

Interview ranges across such subjects as Jolley’s father, her schooling, her views on pacifism and her writing style.

1992

1993

Content of interview largely biographical [see also Print Interviews].

1995

Jolley participates in a panel discussion on the issue of euthanasia.

1996

1997
---. Interview with Caroline Baum. Between the Lines. ABC TV [Aust.]. 2 July 1997.
Profiles

1970


Notice of BBC broadcast of “May I Rest My Case on Your Table.” Jolley notes her themes of migration and aged people. [see *Radio Plays/Broadcasts*].

1971


1973


Notice of BBC’s acceptance of “The Jarrah Thieves.” Jolley notes the impact of the Australian landscape on her writing.

1975


Refers to “Night Report” and the “special” $200 prize awarded to it by the ABC.

1976


1980


Notice of Jolley’s awarding the 1980 Young Writer’s Contest prizes, and her winning the Victorian FAW prize for “Two Men Running.”

1981


Brief profile, in which Jolley refers to *NCS*. 
1982


Comments by several WA writers, including Elizabeth Jolley, who discuss the difficulties of publishing from Western Australia.

1983


Succint overview of Jolley’s career to 1983.


On the occasion of Jolley’s winning the *Age* Book of the Year award for *SR*.


1984


On the occasion of the publication of *MH*. Reports Thea Astley’s controversial launching speech (“You’re sick, Elizabeth. You’re sick.”), as well as Jolley’s sense that the line between fact and fiction is blurred, and her comment that she can’t yet write about her war years in England.


Jolley talks generally about her work on the occasion of the publication of *Stories*. 

1985


Jolley comments on why she waited so long to attempt publication. *MH* “consolidates her reputation as a creative and daring writer who is prepared to take great risks with her readership.”


Boxed feature, published with a review of *F* by Angela Carter.


Brief profile on the occasion of Jolley winning the NSW Premier’s Prize for *MH*.

1986


Boxed feature on the occasion of the Bicentennial Authority’s commission of a novel for publication in 1988 [*SM*].


Biographical sketch with some observations on Jolley’s themes (relationships which are “not generally well received nor understood by society”) and her writing practice.


On the occasion of Jolley’s attending the inaugural Melbourne Writers Festival (1986).

On the occasion of the publication of W; line-drawing portrait accompanies article. Jolley comments that “If you’re going to be writing about something grim, you’ve got to add a little humor or some sort of optimism or enlightenment.”


Boxed feature, published with a review of W and WL by Robert Coover, about the long time it took for Jolley’s books to be accepted for publication.


Three successful Western Australian novelists—Peter Cowan, Tim Winton and Jolley—comment on the meagre income to be had from writing. Jolley is quoted as saying that some of the stories written before her migration from England in 1959 “were rewritten to give them a WA flavour.” She also denies that she will “be doing [her] autobiography or anything like that.”


On the occasion of the publication of W.

1987


On the occasion of Jolley’s winning the 1987 Miles Franklin Award for Fiction for W.


On the occasion of Jolley’s winning the Miles Franklin Literary Award; she speaks of the connection between the bizarre and the imaginative in her work and her life.


Notes that Jolley’s “particular style of fiction could also form the basis for a successful film.”


On the occasion of the release of the film The Nights Belong to the Novelist.


On the occasion of Jolley’s winning the Miles Franklin Award for 1987. Jolley notes themes that intrigue her—“[d]evotion, or over-devotion” and “enobling or un-enobling” sexual relationships.


On the occasion of the publication of W; Jolley talks about her current writing, which becomes the Vera trilogy.

1988


On the occasion of the publication of SM. Moran draws connections between Jolley’s and Freud’s works and asks her about women’s writing.

1989


On the occasion of the publication of MFM.


A substantive profile in which highlights the optimistic underside of creative Jolley’s world: “If there is bleakness to her vision it is because she always expects good of people and only later discovers she was wrong.”


On the occasion of the publication of MFM, which Hugo calls “fictionalised autobiography.”

Qantas inflight magazine featuring interview and portrait of Jolley in her garden at home in Claremont. Jolley is described by the writer as “a reluctant heroine of the sexual revolution.”


On the occasion of the publication of MFM. Jolley disclaims writing autobiographical fiction.

1990


Aiton reports on a conversation with Jolley, during which Jolley’s views and situation clearly emerge—familiar anecdotes find coherence.


Discussion of Jolley’s appearance at a literary lunch.


On the occasion of the publication of CF.


Jolley speaks briefly about NCS, adaptations, publishing, and the theme of survival in her books.


See also “Strange regions there are…” in Essays by Elizabeth Jolley.


Article in which the writer talks to three of WA’s busiest people to find out their fitness secrets. Jolley cites gardening, walking and carbohydrates as her secrets, although confesses to not being as fit as she would like.

Thompson gives a biographical profile of Jolley and briefly discusses her work; the article also includes the transcript of an interview Thompson conducted with Jolley [see Print Interviews].

**1991**


On the occasion of David Britton’s and Alan Becher’s stage adaptation of *The Newspaper of Claremont Street* being produced.


On the occasion of the publication of *CF*.


**1992**


On the occasion of a Melbourne reading from *GW*—Jolley on the difference between autobiography and fiction.


Peter Craven and Robert Dessaix discuss the work of Jolley.


In an article featuring several Perth “identities” and their friends, Jolley and her “best friend,” Hannah Levey, discuss one another’s qualities.


On the occasion of the publication of *CM*.

An interview on the occasion of the publication of *Central Mischief*. Jolley was not happy with it, particularly its representation of her brief time in Germany as a girl.


On the occasion of the publication of *CM*.


Thoughtful portrait, citing Jolley on autobiography and fiction, the keeping of a writer’s journal, and her mother.

**1993**


On the occasion of the Swy Theatre’s revival of Alan Becher’s and David Britton’s adaptation of *The Newspaper of Claremont Street*, with Faith Clayton in the role of Weekly.


On the occasion of the publication of *GW*; Craven’s thoughtful discussion relates it to *MFM* and *CF*, calling the three books an “autobiographical cycle.”

**Hefner, Robert.** “Jolley Inspires Young Authors to Be Persistent.” *Canberra Times* 21 Mar. 1993: 24.

On the occasion of the publication of *CM*.


**1994**


Jolley speaks of human evil, how she was “displaced” without realising it during her first two years in Australia, and of campus life at that time, feminism, and the writer’s need for ordinary work.

On the occasion of Jolley’s speaking at the Australian National University/*Canberra Times* Convocation Literary Luncheon; focussed on *GW*.

1995


1997


1998


Interview with Jolley and Ingle Knight (actor/director) about adapting the novel *Milk and Honey* for the stage. Jolley comments, “I feel flattered, really, when anybody sees the possibility of an extension to my work.”


**1999**


Curtin University newspaper records brief comments from Jolley regarding Ingle Knight's adaptation, for the stage, of *Milk and Honey*.

**2000**


**2001**


In this episode of IOU, a series of three programs in which writers talk about those who have influenced their work, three ex-students of Jolley—Luke Devenish, Kevin Gillam and Kate Mulvany—speak about her influence on them; actor Faith Clayton also contributes.
PART 3

Adaptations of Works by Elizabeth Jolley

Film/Video Adaptations


The grandson of Hannah Levey, one of Jolley’s dearest friends, pays tribute to her by setting her poem to music and landscape photos.


An adaptation of Jolley’s short story, “The Last Crop,” this near hour-long film was successful on the festival circuit, and was shown on Channel 4 in Great Britain 20 April 1991, and on ABC TV (Australia) 7 August 1991.


Film treatment includes Elizabeth Jolley’s comments on the script.


The Well, Samantha Lang’s first feature film, received critical acclaim, was nominated for 11 and won three 1997 Australian Film Institute Awards (Best Production Design, Best Actress [Pamela Rabe], and Best Screenplay), and was nominated for the Palme d’Or 1997 Cannes Film Festival; it also won a 1997 Stockholm Film Festival Award (Best Actress [Pamela Rabe]), and a 1998 Film Critics Circle of Australia Award (Best Screenplay-Adapted).
Reviews of Films/Video Adaptations

1987


1991


Discusses the genesis and development of the film.

1997


1998


2000

News Articles on Films/Actors

1986


A notice of the forthcoming launch of Christina Wilcox’s documentary of Elizabeth Jolley.


Interview with Christina Wilcox, director of The Nights Belong to the Novelist.

1988


Interview with Christina Wilcox, director of The Nights Belong to the Novelist.

1990


Account of the making of The Last Crop.

1997


---. “Cannes Can Fare Better Than This.” Australian 23 May 1997: 14.


2000

Stage Adaptations


This PACT Youth Theatre adaptation is based on content from the following stories: “Outink to Uncle’s Place” [FAV]; “The Outworks of the Kingdom” [TE]; “The Agent in Travelling” [TE]; “A New World” [TE]; “Uncle Bernard’s Proposal” [WL]; and “The Representative” [WL]. Original music composed by Felicity Foxx.


World premiere at the Festival of Perth. Five writers and one dancer “venture into the world of theatre, [and] the result is an exciting mix of fascinating characters each telling a different tale.” Jolley’s story is “Lorelei in the Wheat.”


Knight’s adaptation won the 1999 WA Premier’s Book Award. The (unpublished) rehearsal script for this production is held in the Elizabeth Jolley Research Collection, John Curtin Prime Ministerial Library, Curtin University of Technology.
Reviews of Stage Adoptions

1990


Reviewer assesses the adaptation as being unsuccessful.

1991


1993


Melissa Jaffer as Weekly.


Rev. of the Swy Theatre’s recast and restaged *Newspaper*—“this version is a gem.” Faith Clayton as Weekly.


“[A] highly ambitious production which aims for so much it is bound to fail for many people, but if you have the patience to unravel its complexities it is intriguing and rewarding.” Reviewer notes the adaptions and changes to *SM* and the play’s importation of material from *WL* and *MP*.


**1996**


1998


News Articles on Plays/Players

1989


1990


1991


1992


1993

“Have You Booked for Elizabeth Jolley’s the Newspaper of Claremont Street?” *West Australian* 31 July 1993: 76.


1996


Profile of Jennifer Flowers and her comments on Jolley’s short story, *Supermarket Pavane.*


1998


Part 3: Adaptation of Works by Elizabeth Jolley

News Articles on Plays/Players


1999


An article about Knight winning the WA Premier’s Book Award for his stage adaptation of *Jolley’s Milk and Honey.*
Audiobooks


News Articles on Audiobooks


MFM selected as most highly rated Talking Book.


SM shortlisted for National Audio Book of the Year Award.


Jolley’s The Orchard Thieves is Braille Books’ first CD set produced for sale to the public.
Braille Adaptations


Part 4

Works on Elizabeth Jolley

Biography/Bibliography


The AustLit bibliography provides an authoritative database of thousands of creative and critical works related to Australian literature, including extensive entries related to work by and on Elizabeth Jolley.

1987


Editorial comment—Jolley’s “success story” illustrates the importance of government funding for writers.


Brief entry identifying details of Jolley’s suburb [Claremont] which appear in the fiction.


Brief biographical details.

1988


1989


Also available in this Collection as a broadcast announcing the Mitchell Library’s collection of Jolley’s personal papers. (publication details unknown).

1990

A revised, expanded edition of *Western Australian Literature: A Bibliography* (Melbourne: Longman Cheshire, 1981), this bibliography includes a brief listing of Jolley’s published novels and short-story collections through 1988 (*The Sugar Mother*).

### 1991


### 1992


### 1994


### 1995


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87

Part 4: Works on Elizabeth Jolley
Biography/Bibliography
1996


1998


1999


2000


2001


2004


2006

Books on Elizabeth Jolley

1991


List of Contents:


Martin Gray, “Surprise in the Novels of Elizabeth Jolley.” 24-36.


Brenda Walker, “Reading Elizabeth Jolley.” 82-93.


Maureen Bettle, “Dr Thorne and Miss Peabody: Miss Peabody’s Inheritance.” 121-30.


Cecilia Pietropoli, “A Passage to Australia: Images and Metaphors of a Culture Clash.” 147-56.


Constance Rooke, “Mr Scobie’s Riddle and the Contempory Vollendungsroman.” 180-90.

Tom Tausky, “‘This Possible Closeness’: Music in the Fiction of Elizabeth Jolley.” 191-07.


Brian Dibble and Barbara Milech, “‘A Timid Confidence’: Elizabeth Jolley—Bibliography in Progress.” 220-32.
1993

Salzman, Paul. *Helplessly Tangled in Female Arms and Legs: Elizabeth Jolley’s Fictions.*
St. Lucia, Qld.: U of Queensland P, 1993.

1995

McCowan, Sandra. *Reading and Writing Elizabeth Jolley: Contemporary Approaches.*

Designed primarily as a study guide, Jolley’s texts provide material and focus for the exploration of key concepts central to the study of English Literature at secondary-school level.
Reviews of Books on Elizabeth Jolley

1990


1991


Reviewer notes that, although the quality of the essays is mixed, the enterprise is a worthy one.


Reviewer says that too many of the essays are jargon-ridden.


Reviewer says that too many of the essays are jargon-ridden.


One of several brief notices.


Positive response.

1992


Nine or ten of the essays are excellent—“it would I think have been a better book if it had contained the bibliographical survey and only nine or ten longer essays.”
1993


Detailed account of Salzman’s study—its “value . . . is that it recognises the ambivalent, multivalent quality of Jolley’s fiction.”


Reviewer comments that Salzman’s thematic organisation and cogent use of theory work well, and that his discussion of *MFM* and *CF* is the weakest in the book.


“Within a general practice of close reading Salzman takes from various critical approaches those insights which he feels illuminate the various complexities of Jolley’s fiction.”


Notes the success of Salzman’s “describing Jolley’s fiction in a way that allows the possibility of opposed readings,” both humanist and postmodernist.


1994


One of several brief reviews.


“This [New Critical Essays] is a collection which—like Salzman’s book—is more committed to the celebration than the analysis of the Jolley moment in Australian literature.” He asks, “Who elected Jolley to sit at the right hand of Patrick White? . . .”
Dissertations and Theses


This thesis considers four epistolary novels by women writing from different post-colonial cultures, including a consideration of Jolley’s Miss Peabody’s Inheritance.


Craig, Jennifer. “‘Tangled Utterly in Female Arms and Legs’: The Role of Creativity in Elizabeth Jolley’s Fiction.” Diss. [Honours] University of Sydney, 1987.


Chapter 8 of this thesis “examines the use of terror evoked through the archetypal evolution of the lame crone Hester Harper in . . . The Well.”


This thesis does not consider Jolley’s work directly, but does draw on Dorothy Jones’ “The Goddess, the Artist, and the Spinster,” an article that discusses the goddess Diana as a model for the multiple heroines of Jolley’s Miss Peabody’s Inheritance.


A central argument of this thesis argues that across Jolley’s Vera trilogy the protagonist/narrator’s representation of the mother modulates from largely hostile to something more accepting.


Ryden, Anne. “‘If There is No Such Word Then . . . The Thing Does Not Exist’: Translating Elizabeth Jolley’s Mr Scobie’s Riddle into Danish.” Diss. [Doctor of Creative Arts] Curtin University of Technology, 2007.

This dissertation consists of a translation of the novel and an exegesis that discusses the process of translation.


Abstract: Focusing on novels written since 1980 by Australian authors Rodney Hall, Liam Davison, Tim Winton, Elizabeth Jolley and Gerald Murnane, and engaging with responses to the land by visual and performing artists, this thesis explores the idea that the writer and artist are mediators in the multitude of experiences that constitute landscape.


Articles and Chapters

1977


1980


A writer’s detailed analysis of the three books: *Five Acre Virgin* “certainly established those narrow but remarkably resonant boundaries of Elizabeth Jolley’s concerns”; *The Travelling Entertainer*, shows “the dance of victim and predator has become more intense”; and *Palomino* is interesting for its relationships—youth/age, predator/victim, female/female.

1982


A review of Western Australian writing, briefly mentioning *P* and “Two Men Running” (*Decade*, Fremantle Arts Centre P, 1982), and remarking on Jolley’s ability to write “lyrically, even tenderly, without becoming sentimental.”

1983


An appreciation of Jolley’s writing in general, arguing that Jolley’s “repetitions and re-usings . . . set up a pattern of echoes which unifies the world, and is most seductive and comforting.” It is the friction between humour and pathos in her books that makes us laugh. Jolley’s treatment of old people “provokes not condescending sympathy but rushes of ‘pity and terror’”; however, with younger folk there is a “slight sense of uncertainty.” “She is not quite at home with contemporary idiom.”


This essay in two parts is a cultural analysis of Jolley’s work, concerned with “the sense . . . of the individual adrift between two worlds, between opposed possibilities of being or of becoming.” The writer considers that Jolley, in this respect, has made a significant contribution to “Australian Literature.” Part I refers to many of Jolley’s works, but Part II concentrates on *Mr Scobie’s Riddle*: “an important landmark in what, I believe, will come to be seen as a vital tradition of Australian writing.”
1984


A long article using a mythic approach to *Miss Peabody’s Inheritance*: “The image of the goddess Diana becomes . . . a focus for the novel’s major themes—the passions which trouble the lives of ordinary people; love in conflict with desire for power; the relationship between truth and fiction; the importance of a sense of place.” The article also relates the novel, in parts, to Dickens’ *Great Expectations* and Wagner’s opera *The Valkyrie*.


Jose discusses Jolley’s short story “The Bench” (also known as “Adam’s Bride”), among others.


A long article, structuralist in approach, which identifies *Miss Peabody* as modernist and links the novel with Virginia Woolf’s *Orlando*—whilst not denying “the powerful realist impulse of Jolley’s fiction.” The novel’s “exuberant eroticism” is recognised as its “great surprise,” and “all sorts of stereotypes are exploded” in the novel. The article also explores similarities with *Palomino, The Newspaper of Claremont Street, Mr Scobie’s Riddle* and *Milk and Honey*.


“Elizabeth Jolley may become a major writer.”

Riemer, A. P. “This World, the Next, and Australia—the Emergence of a Literary Commonplace.” *Southerly* 3 (1984): 251-70.

Mention of *SR* and *MP* in an essay “dealing with the ‘matter’ of Australia . . . that Australia is not part of the ‘real’ world, and to live there is worse than death, or indeed a living death.” In *SR* “the nursing home for the aged [is considered] as an emblem of living death.” In *MP*, on the other hand, “neatly reverses the main thrust ” of Riemer’s argument by “making modern Britain the world of living death and Australia a benign, romantic land of promise.”


Reports on the current state of publishing in Australia, and which books are being read. Elizabeth Jolley is “one of the best” of “an unprecedented number of Australian authors in print overseas.” A comparison is made to Flannery O’Connor.


1985


A critique of contemporary reviewing practice, that takes the publication of three pieces of “new writing”—*MH*, Rosa Cappiello’s *Oh Lucky Country* and Antigone Kefala’s *The Island*—as its starting point. Harrison reviews the reviews of *MH*, arguing that their consensus—the novel is “powerful, disappointing, gloomy, Gothic”—is a function of the book being (mis)read as a “conventional life-story.” Such reviews obscure the book’s comedy, symbolism, density of musical and literary allusion, structuring through themes of sexual discovery, and relation to the “cultural predicament of ‘self’ and ‘language’ in contemporary Australia.” Such reviews illustrate the (limiting) assumptions that literature is about “what is ‘known’ and psychologically accessible,” and that literature is “an instance of a cultural position” (and so can be read in terms of themes, politics, truisms). Further, they illustrate the privatisation of the public space where new books are received—typically, neither reviewer nor reader nor novel is located and “[by] that token, the space between and behind new books is denied.” Thus the narrowness of the *MH* reviews: “how small the space which was left for the book and how little could be read there: not Blake, not Rilke, not Lacan, eroticism, family histories, nor the unconscious reconstruction of one’s own past, not much about migration or even Elizabeth Jolley’s own migrant autobiography, not maleness and certainly not the madhouse.”


Under the sub-heading “Lesbian Novels,” a brief mention of *P.*


A paper “inspired by a reading of *Miss Peabody’s Inheritance*” in which Webby discusses “characters [in novels] who were writers and readers.” Contrasts *MP* with several New Zealand novels and states that with Jolley “we know from the beginning that we are reading metafiction”; in other novels such as Janet Frame’s *Living in the Maniototo* “this only becomes apparent at the end.”

1986


A long article—partly structuralist, partly psychoanalytical in approach—which surveys Jolley’s work as a continuum, and draws attention to the importance of musical themes and variations which occur throughout the work.


An article on writers who were late starters, including Elizabeth Jolley.


Thea Astley and Elizabeth Jolley have in common “the subtlety and complexity of their narrative methods.” Both *A Kindness Cup* and *MP* contain a text within a text and Goldsworthy considers that “the narrative methods employed are precisely those which elude and defy . . . containment, definition and separation.”


A long and scholarly analysis of *Milk and Honey* in terms of its “theological framework of the Fall, loss of innocence, judgement and redemption.” Comparisons are made between the Jacob of *Milk and Honey* and the Jacob of the Old Testament, and also the protagonists in *Dr. Jekyll and Mr. Hyde* and *The Picture of Dorian Gray*.


An article which analyses several of Jolley’s works—notably *Milk and Honey* and *Foxybaby*—in order to identify the Australian (new world) and European (old world) aspects of Jolley’s literary sensibility; Riemer comments that these give rise to the tensions in her art, and to a novelist’s dilemma.


Salzman uses the notion of desire as a way of approaching and exploring Jolley’s fiction. He refers particularly to critical pieces on Jolley’s work by Laurie Clancy, A. P. Riemer, Helen Garner and Joan Kirkby.

1987


Detailed synopsis which discusses the novel, its characters, themes, meanings and critical content. W “has all the ingredients that her readers have come to expect . . . What cannot be pinned down is the personal flavor, the quirky individuality of style and vision, which makes a writer such as Elizabeth Jolley stand out.” A comparison is made to Barbara Pym.


Compilation of criticism by A. P. Riemer, Thomas M. Disch, Joan Kirby, Joanna Motion, Angela Carter, Lesley Chamberlain, Peter Ackroyd, Bob Halliday and Robert Coover.

Descriptive comparison in which Jolley, like Memento Mori’s author Muriel Spark, “stretch[es] the limits of realistic fiction in order to explore . . . serious subject matter without moralizing or sentimentalizing.” Both authors “use the institutional settings to symbolize various kinds of estrangement and entrapment.” In SR, Jolley “raises a more profound problem for the aged . . . anonymity and its correlatives, loneliness and isolation.”


An interpretive essay, reviewing the characters, plot, themes and meanings and critical context of MP—appropriate for upper-secondary, lower-tertiary use.

1988


MH exemplifies the theme of the “outsider” (443).


Daniels identifies Jolley as the only female Liar in Australia—that is, one of the “new fiction” writers whose concern is with the play of truth and illusion, of reality and fiction; such writers are the most truthful because they “tell things the way they really are.” She opens her discussion of Jolley by characterising her corpus as being “one large fugue,” and closes it with a description of each novel as “one aperture into that crowded absurd and suffering world that is . . . the constant companion of each novel.” In between she surveys the novels (through SM), along the way tracing connections between them (details, themes, techniques) and several of the stories. The survey emphasises that Jolley’s characters are “displaced persons, who construct their own worlds in hostile circumstances”; that her vision is of an absurd world; that entrapment and enclosure, along with the sinister, are repeated themes; and that, above all, Jolley the Liar “fights fiction with fiction, absurdity with the saving power of the Lie.”


Half-page reference to Jolley’s works (506).


“No other Australian writer has produced so many fictions with so many variations on such a theme [lesbian relationships].” In a brief overview of Jolley’s career to date, Gilbert quotes from critics and Jolley herself, and reviews P, NCS, MP, F and W with descriptive and very brief analytical comments on each text.


“[B]oth novels explore women writers’ relation to literary and cultural traditions as they write their way out of dispossession into inheritance.” Howells attempts “to track down lost mothers by showing the relationship of these two novels to female literary traditions.” Miss Peabody feels “disinherited” in England “and her search for a lost mother is an index of her own gendered sense of unbelonging.” Miss Peabody shares with Diana Hopewell a “female sensibility toward landscape as an image of psychic freedom.”


The “tragedy of Jolley’s women is their inability to escape the crippling legacies of the symbolic order.” *NCS, MP, P, WL, F and W* are discussed in the context of the “‘dead-undead mother . . . signifying the problematics of femininity’” that haunts Jolley’s fiction.

1989


*MHI* mentioned in a discussion of “the extent to which multiculturalism has had an effect on Australian Literature.”


Section on Jolley 66-72. Jolley’s “settings tend to shift between two central locations: an institution . . . and the countryside.” Brief synopsis of Jolley’s work to date—especially *MP, SR, F, W* and *SM.*


A consideration of “the ways [Australian] women writers portray interactions between women[,]” arguing that female friendship is often represented as a “refuge . . . continually under threat from external [patriarchal] pressures, and the inner tensions which these generate.” Following a concise overview of the cultural positioning of women in nineteenth- and twentieth-century Australia, *MP* is said to illustrate “the development of female friendship as an image of the interdependence of writer and reader who must each contribute to the processes of creativity and communication.” *P* and *W* illustrate “withdrawal into seclusion” as a strategy for preserving female friendship; this strategy ultimately fails as the pressures of the outside, patriarchal world intrude—in the shape of Andrea’s brother in *P,* and the thief in *W.*


Considers the problems women writers have with “speaking within a ‘man made language.’” *MP* is used as an indicator to “trace voices creating both the writer, the characters, and the *
reader of the novel.” Jolley’s “sealed circuit of the writing/reading process, imaginatively close[s] out the patriarchal system of transmission and reception” (546-47).

1990


Olga Masters’ and Jolley’s representations of age and ageing share a “view of the importance of sexuality among the old . . . [and a] comic spirit,” but “Jolley’s aged characters [in SR and SM] are more often displaced persons, not searching for social roles but seeking, as migrants on the earth, perhaps unconsciously, a transfiguring experience.”


An essay bemoaning the lack of literary “relevance and revelation” in suburbia—particularly in Perth. SR and NCS both consider the suburban theme; in the latter “[a]rchitecture, plant life, socio-economic mix and social interaction, are all integrated as essential elements of the story.”


1991


Half-page account of rural themes in Jolley (100).


Maclean suggests that “gendered criticism needs to identify the interplay of discourse within the text”; and that the notion of “gendered criticism must [acknowledge] its own metalanguage, to the language of criticism itself,” in the search for a “‘woman’s language.’” SM, for example, is “focalised through a male protagonist” with his misunderstanding of the “four quite different women who all need him and use him in different ways.”


The essay compares attitudes towards death in Western fiction with those in Jolley’s *SR*, as well as with those in selected pieces by Margaret Atwood, Margaret Lawrence, Patrick White, R. K. Narayan, Chinua Achebe and Wilson Harris. Concludes that the Western idea of death as tragic and negative is also very present in Australian fiction, but that in Commonwealth literature “we can experience the precariousness of life in unexplored countries . . . or the merging of life with death in the ultimate oneness of colonizer with colonised.”


Notes Jolley’s concern with the “bizarre and the grotesque, her interest in curious sexual situations,” and the “dilemma of the artist in exile.” Much of Jolley’s fictional world is claustrophobic “where the characters are isolated against intruders, against anything that might impinge on their private, often fantasy-ridden existence.” Offers brief descriptive and analytic overviews of Jolley’s novels to date, and concludes that “Jolley is essentially a miniaturist.”


“Neighbour Woman on the Fencing Wire” is briefly discussed.


Anecdotal unprinted stories related to *New Critical Essays* and *Off the Air*.


Notes themes of isolation in Jolley’s short stories (104-05).


1992


“There is a proliferation of writer-figures throughout Jolley’s fiction. . . . They emphasise the otherness of writing[;] the distance between world and word, self and self expression[; and] the illusion of an untransformed presence of life in art.” Gillett considers the symbolic significance of the well—“a resonant metaphor simultaneously for woman and the unconscious[,]” in which “[s]hutting the well is both the acting out of repression and the means of escape from repression.”


Discusses works by Jolley, Tim Winton and Peter Cowan relative to a sense of place utilised not only in the finished work of certain writers, but also in the creative process as they experience it.”

Drawing on Jolley’s autobiographical pieces and interviews, and on the articles of Joan Kirkby and Coral Ann Howells, Wimmer argues for an “Austrian connection” in Jolley’s work. This connection is owing in part to her own and her mother’s migrant experiences, and in part to her “otherness” as a woman writer in patriarchal Australia. But most of all it can be explained in psychological terms as a “‘quest for the mother’”—that is, a lost paradise, the womb. In the novels Austria/mother/womb is “signified by Dionysian components such as music, feasting and drinking, love-making[,]” as well as by the German language. And Jolley—who is father-identified as well as mother-identified—writes a “‘double-voiced discourse’” which seeks a “detente” between these maternal forces and such paternal ones as the “Australian way of life, the realm of order and the English language.”


Argues clearly and persuasively that W is “concerned with the difficulties of homosocial, though not necessarily sexual relations between women” in patriarchy. Katherine’s heterosexuality has been shaped by a “range of popular texts,” by “patriarchal fictions.” Hester acts from a “‘father-identified’ position” when she desires to possess Katherine, and fails to act on the understanding that “relationships need to be expressed as mutuality not possession.” When Hester must sell her father’s land, she “begins to pay more attention to the personal and sensual,” but the “feminine space” she makes with Katherine in the cottage is a marginalised one; and it is intruded upon by “the realities of the dominant order” in the figure of Jacob, the perhaps dead man whom she throws in the well and who perhaps talks to Katherine. The well can be read as representing Hester’s (whose name is etymologically related to hystér) unconscious, and her repression of “the mother and the sexual bond that exists between mother and daughter is also associated with the repression of female relatedness.” Against this narrative the novel’s discontinuous circular structure, and its ending with Hester’s beginning to write/tell her story, gestures toward the feminist assertion that “you cannot change an order without changing the forms of that order.”


Considers SR and its twenty-year genesis. The format consists of an interview, a section on Jolley’s notes and extracts from the novel. Jolley remarks, “Writing is a mixture of exploring and inventing. You’re inventing a character, and once you get the character a little bit on paper, you’re exploring them and discovering more about them.” Jolley also talks of publishers’ rejections of her work and how she overcame this by “[d]oggedly persisting.”


Considers the religious implications of Jolley’s writings: “Organised religion is irrelevent to Jolley’s characters and the only religious concepts which are transmitted come through art and music.” Comments that Australian women novelists are “consistently excluded from this country’s canon of literary texts on religion.”


“The internal Foxybaby narrative is . . . essentially a story of patriarchal control and the struggles of a daughter to have both freedom and parental love which seem mutually exclusive.” Livett compares *F* to *Alice in Wonderland*, and more specifically to *The Madwoman in the Attic*—“tropes of hunger and imprisonment are a major way in which women writers respond to their sense of being confined and denied by patriarchal models of social and literary femaleness.” Jolley “uses the dream narrative to ‘write beyond the ending,’ avoiding conventional closures[,]” and she subverts patriarchal authority by “asserting the power of women to reinvent their places in literature and culture.”


Considers the role(s) of the “secondary characters” in the fiction and “the notions of caring and communion enacted through the main characters.” Drawing on psychoanalytic theorists such as Lacan and Margaret S. Mahler, Milech and Dibble argue “the concept of the borderline/narcissistic dyad can help in understanding the extraordinary things that routinely happen in Jolley’s novels, like the odd violence and unconventional sexualities.” The authors use listings to indicate “Borderlining” and “Narcissistic” characters in the novels to date; and also record “an inventory to identify the varieties of sexuality, in addition [to] that of lesbianism” in the texts.


Comparison between the narrative structure of *W*—“Jolley’s novel requires the participation of the reader to solve the murder mystery of the plot”—and a similar lack of closure in African folk tales.


*SM*, among other contemporary works, illustrates the argument of this informed and informing discussion of “the continuity in representational strategies” of the reproductive body across Romantic, modern and postmodern social formulations. Such representations function (1) to create a “metaphoric break between mother and foetus that made possible their different social positionings”; (2) to reconstruct the use of “woman’s body to produce or consolidate male power”; and (3) to deconstruct the use of “the (male and female) body to serve industrial production.” Three images especially figure these functions—the extra-uterine foetus, the surrogate mother, the pregnant man. *SM*, a “theoretical” postmodern text, “uses the theme of surrogacy . . . to attack the notion that there is a natural world existing before or beyond representation.” Squier sees the “stability of bodily identity” and sexual identity to be “shaken in this world,” where “male desire for control . . . connects the biblical notion of immaculate conception to the contemporary notion of surrogate mothering. . . . Like the Bible, [and] Edwin’s books of the body and Cecelia’s obstetrics convention papers, Leila’s invention of herself as a surrogate mother exemplifies the human use of systems of representation to shape, control, and gain power in our world.”

1994


The use of dance in *SR, NCS*, and *WL* is considered both as a response to patriarchy, and in terms of how experiences (which are hard to articulate) can be resolved through movement.


*SR* and *F* exemplify “the new novel as opposed to the old concept of narrative” in their “carnivalesque world[s],”—“in which all that is logical and moral is denied and subverted while corruption and eccentricity become the rule.” In such novels the carnivalesque is not so much Mikhail Bakhtin’s carnival as “political and ideological subversion,” as it is a “consciousness that a natural canonical literature is no longer self-sufficient. . . . The new, all-inclusive culture admits ambiguity and ambivalence in all their manifestations . . . becoming therefore an open culture.” Carnival finds its expression in Jolley’s novels, on the one hand, in the modality of the grotesque “as a reaction to the fearsome” and, on the other, in their composite, multi-voiced, discontinuous, postmodern, deconstructive narrative structures.

Brief biography of Jolley commences this article which concentrates on the role of the enclosed and isolated places in which many of the protagonists in Jolley’s fiction live [article written in French].


The texts of this book were originally delivered as part of the 1993 Colin Roderick Lectures.


1995


Livett considers the ethical problems raised by Jolley’s fictional characters and give examples of moral dilemmas from some of Jolley’s short stories and novels. “Jolley [demonstrates] . . . that experience of the world comes through a network of complete and incomplete stories. Since we live by analysing stories, life makes us all into critics of narrative, and moral judgements may in some sense be judgments like those in literary criticism.” However, “as she so often suddenly reminds the reader, this is fiction, not reality, so that in another sense there are no answers at all.”


1996


The author discusses the “wisdom” that she has always found in Jolley’s work, making particular reference to the themes of love, poetry, ingenuity and grace in *My Father’s Moon*.


1997


1998


The author contrasts Jolley’s public persona with the treatment of the theme of lesbianism in her texts, asserting that “there are no lesbians in Jolley” only the construction of “The Lesbian,” a figure which “authorises a critical disengagement with the full problematic of same-sex desire or lesbian love, let alone queerness, itself.”


Elizabeth Jolley’s letter to Ian Templeman (published in The Oxford Book of Australian Letters) is discussed, among others.


1999


2000


Discusses Jolley’s writing briefly in relation to regional publishing and writing.


The author argues that there are ways of imagining spirituality outside of the Christian paradigm and recognises women’s spirituality as a dominant force found in contemporary Australia. Chapter Four of this work engages Jolley’s writing in particular.

2001


The author explores how the orchard has been imagined in Australian literature and invokes Jolley’s novel *The Orchard Thieves*.


Highlights Jolley’s use of biblical-inspired motifs such as the garden of Eden and the promised land, which function as metaphors that resonate within a postcolonial context.

Rodriguez, Judith. “Some of our Best Writers are Late Starters.” *Writing Queensland* 102 (Nov. 2001): 6-7.


**2002**


Chapter weaves a narrative around Jolley’s entire oeuvre.


Modjeska invokes Jolley’s semi-autobiographical trilogy—*My Father’s Moon, Cabin Fever* and *The Georges’ Wife*—asserting that Australian writers have the ability to marry the personal with the fictional in a manner that eludes the British in particular.

Morsley, Angela. “‘Trapped for Life’: Negotiating the Maze of Mother and Text in the
Part 4: Works on Elizabeth Jolley

Articles and Chapters


2003


This paper draws on epistolary theory, and theories of epistolary fiction, of women's letter writing, of autobiography and autobiographical memory.


2004


Examines the relationship between autobiography and fiction with regard to Jolley's fictional character 'Mr Berrington' (who occurs in several of her writings) and his real-life model.

2005


Examines Jolley's relationship with her own mother and explores the conflicts between mothers and daughters in two of her works.

2006


Appears with essays by Tim Winton and Lucy Frost in an issue of *Westerly* for which a detail from Ben Joel’s portrait of Jolley provides the cover illustration.


Appears with essays by Tim Winton and Brian Dibble in an issue of *Westerly* for which a detail from Ben Joel’s portrait of Jolley provides the cover illustration.


Appears with essays by Lucy Frost and Brian Dibble in an issue of *Westerly* for which a detail from Ben Joel’s portrait of Jolley provides the cover illustration.
News Articles/Broadcasts on Elizabeth Jolley

1959


“New University librarian Leonard Jolley arrived in Perth this week with his wife and their three young children. English-born Mr and Mrs Jolley have been living for some time in Scotland where Mr Jolley was deputy librarian at the Glasgow University.”

1971


Notice that “Lovely Old Christmas” will be broadcast by the BBC World Service on 22 December 1971.

1975


Notice that Jolley will read her poetry for the first time in public at the Fremantle Arts Centre.

“Special $200 Award for Western Australia Woman’s Play.” *West Australian* 27 Oct. 1975: 8.

The award was for the ABC Sound Stage Drama Special Prize for Radio Play, for “Night Report.”

1979


1983

“Australian Literature Buffs Gather.” *Uniview* [University of Western Australia] 2.4 (July 1983): 3.

Outlines theme of 'New Connections in Australian Literature' for the Fifth Annual ASAL [Association for the Study of Australian Literature] Conference. Conference conveners were Bruce Bennett and Veronica Brady.


News article on the Fifth Annual Festival of Authors in Toronto.


**1984**


Jocular account of Jolley’s appearance at the 1984 Adelaide Writers’ Week.


**1985**


Pt. of a reg. col., On His Selection.


A humorous article describing the proceedings of the presentation of the NSW Premier’s Literary Awards, at which Elizabeth Jolley “graciously accepted the award for fiction with her deprecating humour.”


On the occasion of the NSW Premier’s Literary Award—*MH* is mentioned in a discussion of the role of prizes in the marketing of books.


Notice of *New York Times Book Review’s* leading critical article on *F*.

**1986**


Jolley is quoted in this article which considers the role of Australia’s women writers and the “startling success” they are enjoying both in Australia and overseas. Jolley, as one of the “ascendant stars” of women’s writing, considers that “[t]he climate has improved for everyone. . . . But the women are getting the attention. It’s a moment of glory.”


Article on writing in Australia, mentioning Jolley in passing.


Mentions Elizabeth Jolley’s attendance at the Commonwealth Writers’ Conference in Edinburgh.

1987


An article describing the strength and depth of current West Australian writing.


Jolley appeared as guest speaker at the New Edition Bookshop Literary dinner, at which she discussed “Images of Childhood.”


1988


Heilbrum, a well-known feminist literary critic, speaks of Jolley’s having emerged “in the last decade . . . to universal amazement and pleasure.” She cites Jolley as a noteworthy illustration of her larger thesis that old age and power can be compatible ideas and that laughter is a “revealing sign” of that conjunction. The article is an excerpt from Heilbrun’s *Writing a Woman’s Life* (New York: Norton, 1988).


Feature on Caroline Lurie, Jolley’s first literary agent, including reference to typical publishers’ initial response to *P*—“it’s just a couple of old Lesbians.”

1989


1990


1991


*Woodworks*, sponsored by the W.A. state government’s Department of Conservation and Land Management [CALM], is part of Curtin University’s biennial Art and Technology Festival series. This particular festival focuses on the element of wood. Newspaper article announces the display of a portfolio of works by 20 Australian writers and artists; Jolley’s piece “highlights the versatility and practical use of wood.”


Notice that Jolley’s novel *Cabin Fever* has been shortlisted for the National Book Council’s Banjo Awards.

A report on the results of the Fellowship of Australian Writers’ 1990 National Literary Awards.

1992


Cabin Fever shortlisted for the National Fiction Award in the 1992 Adelaide Festival Awards for Literature.

1993


Discusses The Age Book of the Year Ceremony at which Conrad Black was heckled.


1995


Jolley referred to in the context of a discussion on the conflict between writing and domesticity for women.


Part 12 of a 13-part series on the evolution of contemporary Australian literature. Leading writers and theorists talk about the shifts in Australian literature since 1950, raising significant questions of race, gender and nation.
1996


1997


Jolley’s cottage in the country is destroyed in a bushfire.


Front-page story on Jolley’s cottage which was destroyed in a bushfire.

1998


1999


2000


2002


2003


Article on Mary Moore’s portrait of Jolley for the (Australian) National Portrait Gallery.
2005


Helen Garner remembers her friendship with Elizabeth Jolley with affection.

2006


2007


Transcript of a broadcast which included excerpts from Jolley reading *The Well*, previous radio interviews with Jolley, and broadcasts about her by Helen Garner and Peter Craven.


Bantick, a frequent reviewer of Jolley’s works, observes that she “is perhaps the most written-about Australian novelist . . . perhaps because of her diversity.”


   Caroline Lurie and Paul Salzman appear as guests in this broadcast. Transcript available in this Collection.


<www.stagenoise.com/newsdisplay.php?id=128>


<http://sarsaparillablog.net/?p=496>

   An online blog entry posted by an ex-student of Jolley, Meredith Jones, which recalls with affection Jolley’s wise words of advice regarding juggling writing with family life.


   Article about a plate that Jolley had painted for charity.

“For She’s a Jolley Good Fellow.” *Sunday Tasmanian* [Hobart] 9 Sept. 2007: A2.

   Article about a proposal made at the Melbourne Writers’ Festival to establish a lecture to honour author Elizabeth Jolley.


An online blog entry in which writer Kerryn Goldsworthy recalls various meetings with Jolley over the years.


A letter farewelling her dear friend, the author, Elizabeth Jolley.


Jolley will be honoured by the Melbourne Writers’ Festival with an annual lecture in her name.


A brief account of the 2007 Sydney Writers’ Festival’s A Tribute to Elizabeth Jolley, where Caroline Lurie, Jolley’s first agent, spoke and actor Pamela Rabe read from her works.


This article considers the power of the literary prize in Australia—something critical to Jolley’s writing career—invoking the 1994 debate over three books being declared ineligible for the Miles Franklin Award for being set in countries outside Australia, one of which was Jolley’s The Georges’ Wife.


Article includes two brief anecdotes of Penguin publicist Gabriella Coyne’s encounters with Jolley.


A column canvassing current literary news including a brief report on writer Elizabeth Jolley.


An online blog entry in which Wimmer provides a touching memoir of Jolley.


Article about a plate that Jolley had painted for charity.
Reviews of Books by Elizabeth Jolley

1977


An early recognition of “the new wave of Australian writing” by a leading Australian novelist.


Enthusiastic review.


Jolley’s first publication considered as an instance of West Australian writing.

1979


Characterisation is Jolley’s forte; “she is above all a gentle writer.”

1980


Reviewer remarks that *P* is not successful in tone or style.


Praise accompanied by criticism—“A problem which Jolley needs to solve . . . is the adequate placement and pinning down in fictional terms” of her lyricisms.


The novel is “a bizarre tale of human sexual relationships in their more socially taboo forms—homosexuality and incest.”

Analyses Jolley’s preoccupations and philosophy, with comparison to Peter Cowan. Jolley is “preoccupied with various kinds of darkness,” and with characters who are “unable to join the ranks of the tough-minded, competent people they often seem to have married. . . .” Cowan has the “greater strength.”

1981


Focusses on lesbianism in Jolley’s novels, and concludes that “[h]er writing is splendid, her characters various, her humour delicious.”


Alan Murrie says that Palomino “is a praiseworthy book, but far too controversial for the school library.” James Jervis identifies the novel’s problems and virtues, hopes her style will appeal to mature school-age students, and concludes “[Jolley] is obviously capable of brilliant work.”

Webby, Elizabeth. “‘All the Qualities of the Art’: Circulating Some Shorts.” Rev. of The Travelling Entertainer, by Elizabeth Jolley [and several others]. Meanjin 40.2 (1981): 200-08.

Review of 13 new books. Webby notes that many of Jolley’s stories suffer from over-compression. “The Performance” is one example, whereas the longer version of “Grasshoppers” (previously published in Westerly 2, 1979) is “transformed from a powerful but macabre horror story into a deeply moving account of a woman who loses everything.”

1982


Dismisses the novel as “badly conceived and badly written.”


Summarises Jolley’s publishing history, and describes the novel, with approving final comments.

Substantive, emphasising that Jolley’s work is about relationships rather than things or people.


Jolley has “overcome her earlier problems with structure and evenness of tone in an extended piece of fiction.”


Six new publications briefly noted.


Descriptive, concluding that it is “deftly written.”


Appreciative of the novel’s subtle plotting, emotional affect, “deftly rendered” setting, and moral resonance.


Descriptive.


Jolley’s “wry observations of human nature are wonderful.”


A “slight and disturbing novel”; Weekly’s ugliness is insisted upon too much.

Descriptive, concluding “Jolley brings the same kind of insight to her new book as the very best cartoonists achieve. . . .”


Substantive, noting that “Jolley’s survivors are all, in essence, victims” and comparing her to Vladimir Nabokov in her capacity to expose “the tragedy in human needs within the small comedy of existence.”

1983


Descriptive, concluding “a delightful novel, very small in its apparent emotional scope, but with enough twists . . . to engage the reader totally.”


Extended review covering each of Jolley’s books, concluding that “her fiction identifies its sympathies very much with older people,” and provides “an astonishingly rich gallery of comic creations.” FAV: “pathos is fused . . . [with] a peculiarly hard-headed and even mordant humour.” TE: revising and re-working is not “paucity of imagination or invention” but each book is part of one large work. P: “[d]espite a sense of strain at times” this “least typical” book is “moving and honest.” SR: the label “black humour” is not fully appropriate for “Jolley’s finest achievement to date,” which uses repetition skilfully. WL: “[w]riting itself becomes more of a concern in the later works of Jolley. . . .” MP: “the relationship between life and art” increasingly concerns Jolley.


“[S]tartlingly good” (whereas P was “disappointingly silly”), the novel “explores the indignities of old age and mortality, with richly absurd humor.”


The novel has flaws—disjointed chronology, loss of “punch,” fading jokes—“but they are greatly overshadowed by Jolley’s complex sensitivity and great moral erudition.”


“Adam’s Bride” is singled out as the most poignant and disturbing story in the collection.


“The strength of this novel is the masterly grasp of Weekly’s character.” Although the narrative possesses “an assured strength and confidence,” there are moments when it “hovers dangerously close to the cliched.”


Reviewer’s assessment is that SR is appropriate for upper-secondary readers.


Jolley has the ability to make readers laugh “at matters our social conventions tell us are not funny”—humour gives an edge to the gentleness.


Six new publications briefly noted.


Jolley uses “techniques of exaggeration”—“characters are larger or smaller than life,” and below the “caustic surface” is a non-judgemental compassion.


Some readers find Jolley’s characters “grotesque,” but the same could be said of Patrick White and others.


WL reflects Jolley’s interest in the land and SR is an “enjoyable comic novel underpinned by a gallant view of death, and life.”


“Elizabeth Jolley is a writer who can make you laugh out loud and almost at the same time, bite your heart in two.”


Thoughtful commentary, noting that keywords in MP are “pain” and “need” and that Jolley “mingles novelette and memoir.”


Notes Jolley’s sometimes “rather painful whimsy” and her capacity for compassion and understanding.


Description of this “illuminating black comedy.”


Appreciative description, noting that “Jolley’s great talent is to create characters that at first seem bizarre, grotesque, funny or a bit mad, and then to show them in the complexity of interpersonal relationships.”
Part 4: Works on Elizabeth Jolley
Reviews of Books by Elizabeth Jolley


Descriptive, concluding that though the novel may be “over-strenuous,” characters and place are vividly set down.


A succinct appreciation of Jolley’s characters and the way in which their obsessions acquire significance.


Descriptive, emphasising that *MP* is a novel about women.

**1984**


“Almost the Best of Elizabeth Jolley.” Rev. of *Mr Scobie’s Riddle.* Albany Advertiser [Western Australia] 5 July 1984: n. pag.


“A discomforting book altogether, depressing and dazzling at once. It is hard to know just what to say about it.”


Notes the “interplay of the two narrative strands” and “the irony and ambiguity of characterisation.”


Concise and thoughtful, showing how Jolley “is a prose poet of the slow attritions of time; but she is also a robust and entertaining comic writer who chronicles . . . the dotty strategies and casual cruelties by which her defenceless characters try to come to terms with their lives or to influence the wills of others.” Remarks on Jolley’s “Tolstoian inwardness” in “A Hedge of Rosemary.”


*MH* is a “darkly disturbing, sombre book” whose tone and mood is more like *P* than the other novels.

D. P. D. Rev. of *Miss Peabody’s Inheritance* and *Mr. Scobie’s Riddle*. *Booklist* 1 Oct. 1984: 191.


Focusses mainly on *MP*, noting that the bond between novelist-reader-characters springs from an old-fashioned concern for the morality of imaginative experience.


Broadcast of a review of *Milk and Honey* in which Jolley is praised for her skills of observation and description, but criticised for her construction of characters, with the reviewer stating that the characters in this novel do not invite any serious attempt at identification.


Dutton notes that Jolley has the “rare ability” to write about old people, and is good with eccentrics.


Argues that “Elizabeth Jolley shares with Patrick White a tenderness and fascination for Fools” and that she is able to “show us the hidden underbelly of humanity” through the “Fools of daily life.”


In *MH*, Jolley “begins with the detail, seen clearly for whatever it might be in itself. Then gradually, connections come until finally everything fits together and her prose is radiant with metaphor.”


Jolley’s “prose can be superb,” but “in this novel I could not believe sufficiently in her characters or her messages.”


Notes the unevenness of the collected stories and that “Jolley doesn’t celebrate happiness, but love.”


Notes the stories occasionally veer “towards the sentimental, the melodramatic, the coincidental,” but there is a “cutting edge” in some stories comparable to Patrick White’s.

James, Trevor. “Stable of Authors.” Rev. of *Palomino* [and several others]. *Sunday Territorian* [Northern Territory, Aust.] 4 Nov. 1984: n. pag.


“The non-reality and non-understanding of Louise was, for me, where the book flounders.”

Rev. of Miss Peabody’s Inheritance. Kirkus Reviews 1 Sept. 1984: n. pag.

Rev. of Mr. Scobie’s Riddle. Kirkus Reviews 1 Sept. 1984: 815.


Rhetorical questions sustain the thesis of the review’s title.

Owings, Alison. “Wry Tales From Down Under.” Rev. of Miss Peabody’s Inheritance and Mr Scobie’s Riddle.” San Francisco Chronicle 2 Dec. 1984: n. pag.


Descriptive, noting that MP is a woman’s book in which the male characters are “rather nice props needed for the women to get on with their lives.”


Places Jolley along with Patrick White as among the most eminent of Australian writers and considers that SR “touches on greatness.”


Echoes the discomfort of many reviewers of the book.

Wiehe, Janet. Rev. of Miss Peabody’s Inheritance and Mr Scobie’s Riddle. Library Journal 1 Nov. 1984: 2080.

Sceptical analysis of “the Elizabeth Jolley phenomenon,” followed by a thoughtful commentary on her short story collection.

1985


Notes Jolley’s themes of loneliness and isolation, her interest in fantasy, her manic humour, and her memorable characters.


Considers the novels from a feminist-psychoanalytical point of view.


Descriptive, calling attention to the theme of writing in Jolley’s fiction.


Extended review of Jolley’s “delicious and sustaining new novel”—in which she is likened to writer Grace Paley. Notes Jolley’s comic method is in part to juxtapose profound feelings with low farce, and concludes that Jolley’s “fiction shines and shines and shines, like a good deed in a naughty world.”


“Homosexuality is introduced somewhat unnecessarily in subtle tones on numerous occasions throughout the novel.”


An “hilarious and deeply moving novel” concerned with “the difference between invented worlds and reality, their surprising clashes and intersections.” Jolley is “one of the most original and inventive writers of fiction in Australia today.”


Descriptive, concluding Jolley is “one of the spryest of Australia’s new comic talents.”

“[A]nother outstanding novel, with an exquisite comic horror and a brimming pain,” but the last page and a half disappoints.


Argues that F represents “a logical but highly imaginative development” of Jolley’s typical themes and techniques. The metafictional structure of the novel is related to the themes of imagination and dream and reality. Notes Jolley’s use of Dante’s Inferno as a structuring device.


The novel is a “vibrant” exploration of truth against fiction, of the dream against the reality, the absurd against the tragic”; but it lacks cohesion.


Seven new publications briefly reviewed; highlights the gothic quality of MH.


Fraser, C. Gerald. [“New and Noteworthy.”] Rev. of Miss Peabody’s Inheritance [and several others]. New York Times Book Review 17 Nov. 1985: 50.


Brief but emphatic retraction of earlier dismissal of P in Meanjin (42.2 [1983]: 153-57).


Description of “this uniquely witty Australian novel.”


Descriptive, noting that Jolley’s fiction blends the comic and the tragic.

Glastonbury, Marion. “Chewed to a Rag.” Rev. of Miss Peabody’s Inheritance, by Elizabeth Jolley, and Mr Scobie’s Riddle, by Elizabeth Jolley [and several others]. New Statesman 10 May 1985: 25-26.
Five new publications briefly reviewed. Jolley’s two novels are “[m]ildly nasty, affording only a rare twinge of wry amusement, [but they] illustrate the idea that farce may be a form of tragedy speeded up, or alternatively, by repetition and inertia, slowed down and drawn out.”


Four new publications briefly reviewed.


Five new publications briefly reviewed.


Descriptive, noting that Miss Porch, like Alice in Wonderland, is “barraged with outrageous situations that are apparently normal for those around her.”


Notes that Jolley concentrates on “psychological and emotional rather than social beings,” and that landscape functions as “both a context and a defining metaphor.” Criticises the novel for its “ecstatic tremulousness,” its “preciously overworked” rhythms, its being “coyly anti-pornographic,” its “elements of coincidence” and “history repeating itself,” its “Gothicism,” and its melodrama. Concludes that Jolley is more fashionable than talented.


Comments on earlier reviews of *MH*, especially Martin Harrison’s critique of those reviewers who found it “gloomy, depressing Gothic” (*Age Monthly Review* [Melbourne] May 1985: 16-19). Argues that Jolley’s “narrative of cultural dispossession in an ironically named ‘land of milk and honey’ has made the novel seem depressing to some critics.” *MH* is “[p]robably . . . her most complex and finely written work,” which by “comment[ing] so pertinently on migration . . . perhaps even functions as a critique of Australia’s capacity for cultural ingestion and destruction”—hence the negative reviews.

Jolley is concerned with the nature of imagination and the difficulties of communication.

Motion, Joanna. “Patterning the Stuff of Life.” Rev. of Palomino, Miss Peabody’s Inheritance, Mr Scobie’s Riddle, and Milk and Honey, by Elizabeth Jolley [and several others]. Times Literary Supplement 18 Oct. 1985: 1173.

Seven Australian novels briefly reviewed—four of them Jolley’s. MH is “the richest, the darkest, and the most unexpected” of Jolley’s novels, and “genuinely risk-taking.”

Parini, Jay. “Two Bright Gems from Down Under.” Rev. of Mr Scobie’s Riddle and Miss Peabody’s Inheritance. USA Today 20 Mar. 1985: n. pag.


Thody, Philip. “In Line for Lunacy.” Rev. of Miss Peabody’s Inheritance and Mr Scobie’s Riddle [and several others]. Yorkshire Post 9 May 1985: n. pag.


Appreciative description of this “complex work,” which “deals with the inter-relationship between life and fiction.”


1986


The novel reflects Jolley’s European and Australian cultural experience—“its European images have been placed in an Australian setting where their shadows become darker and longer, more difficult to understand but also more difficult to resist.” Jolley has the “ability so to control the cadences of her writing that their movement becomes a necessary part of the story.” Comparison is made to Barbara Pym.


“Briefly Noted.” Rev. of *Milk and Honey* [and several others]. *The New Yorker* 4 Aug. 1986: 86.


Descriptive.


“[A]n exploration of the intricacies of the imagination,” the novel succeeds more than *MP* in using the “technique of framing a work-in-progress with a story about its writer and another about its audience” and so becomes “an unusual novel about the genderless erotic adventure of writing.” Comparison is made to Barbara Pym.


Synopses of the books (plus *MP* and *F*), concluding that Jolley’s writing “even at its best . . . seems ultimately somewhat slight. . . .”

Descriptive, noting that “[e]choes from quite a few fairy tales and nursery rhymes are sounded in this book.”


“Jolley at her brilliant best”—like MH, the novel is characterised by its “brooding, meditative manner and the contradictory possibilities Jolley holds in beautiful poise.”


“A brilliant storyteller,” Jolley “has written a horror story that is also richly comic, a parable of evil that encompasses goodness.”


“Jolley’s most complete and satisfying novel,” which “moves from one tone level, one mode, to another”—from “daffy” comedy to the lyric, down to sober gentle sequences, and right down into the depths of incest, despair, fear and sadness.


Notes Jolley’s “virtuosity of form,” but “would gladly sacrifice cleverness of design for more of the naturalness the premise of these stories requires.” Jolley “is an Australian original who deserves a wide American audience.” Comparisons are made to Muriel Spark and Flannery O’Connor.


Jolley’s “recycling” is related both to her technical experimentation and to her being “fascinated by different modes of perception.”


Notes “Jolley’s recycling habits,” and the novel’s “[c]aricature, farce, exaggeration”—“none of these precludes truth. Readers will find their own, or not. . . .”


“No matter how the reader takes Elizabeth Jolley’s work—for its wit and devilish irony, or its profoundly darker message—it shimmers with a richness of place and character and dialogue that is breathtaking and rare.”


 “[T]he most philosophically intricate and coherent” of Jolley’s books, the novel is also “profoundly funny,” and “a brilliant examination of the creative process.”


Comparisons are made to Barbara Pym and Anita Brookner.

“Jolley is if anything slightly less impressive in this collection of stories”—only “Dingle the Fool” succeeds in delivering “pathos with effective starkness.”


Comparison is made to Patrick White’s “The Aunt’s Story.”


The novel is Jolley’s “best yet.”


A “wonderful novel [whose] gothic turns and twists of plot are its essence.”


“The depth of Elizabeth Jolley’s satire in all her published work is partly due to her courage in centring characters and action on the use, abuse and denial of human love.”


Descriptive, concluding that Jolley’s theme is the “equivalence of the real and the imaginative.”


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Part 4: Works on Elizabeth Jolley
Reviews of Books by Elizabeth Jolley
Appreciative, noting that the novel’s “tone and mood [are] far bleaker than the comic satire of her earlier novels.” Comparison made to Charles Dickens.


To tell the story of European migration to “a strange land, Jolley falls back on a European form”—the gothic tale. Comparison is made to Thomas Keneally’s A Family Madness.


Thody, Philip. “Game Show.” Rev. of Foxybaby [and several others]. Yorkshire Post 3 Apr. 1986: n. pag.


“Jolley’s subject is the dual nature of love—love selfish and unselfish, love that destroys and nurtures; the novel proceeds through details [that] accumulate and observations [that] reverberate.”


Substantive, linking the novel to MP and SR, and focussing on its explorations of the “relationship between the writer and her material.” Draws attention to “the repetition of themes, characters, images and phrases in [Jolley’s] work” and to F’s “Dantesque framework.”


Detailed discussion, noting the novel is thematically linked to P and MH, and commenting on Jolley’s “conscious act of self-fashioning,” and her “fashionable female characters.”


“[A] satisfying and stimulating investigation of literary form, authorial motive, the effects of storytelling and dissembling, and the significance of certain moral values.”


Jolley again “explores the quasi-lesbian obsessions of an ageing spinster; and again the effect is that of a short story puffed out to novel length. . . .”

Wiehe, Janet. Rev. of Milk and Honey. Library Journal 111.9 (1986): 78.


1987


“Elizabeth Jolley is traditional is subscribing to the pastoral myth, modern in using metafictional techniques. Both serve in exploring her basic concern, the concept of love.”


Appreciation of the novel as “quirky, brilliantly written.”


Brief remarks on the occasion of the Viking edition of NCS.


Notes that the novel is concerned with the migrant experience, and comments on Jolley’s successful introduction to American readers.


Appreciative commentary on the occasion of the Persea Press edition of P.
Jacobson, Howard. “Measuring up to the Age and Place.” Rev. of Milk and Honey, by Elizabeth Jolley [and several others]. Times Literary Supplement 27 Nov. 1987: 1307-09.

An overview of 16 new Australian novels in which Jolley is briefly mentioned.


Descriptive—NCS is “funny, sad, eccentric, outrageous.”


 “[A] suspenseful psychological thriller [that is] an unusual character study [of Hester] as well.”


Unfavourable comments on MH and WL and more favourable ones on F. Observes affinities between the novel and the works of D H Lawrence and Muriel Spark.


Jolley is a “weirdly wonderful writer,” who “writes about money the way others write about love—lyrically, longingly, sensually.”


Descriptive, concluding that “[s]uch bizarre themes, examined so deeply and unflinchingly make this love story vintage Jolley . . .”

A review of recent novels by six women.


One of five brief notices.


Condensed observations on the novel and on Jolley’s writing generally by one of her best reviewers, arguing that “her true affinity is not with the English comedy of manners she apes but with the art of the German expressionists. She creates a world where pain and horror and hilarity [are] an indistinguishable totality. . . .” Comparison is made to Patrick White.


Descriptive, arguing that where Jolley’s theme in the early novels was possession, here it is creation, fiction, writing.


Notes that “Jolley is not well known here, but . . . recently [has] had the success in America she deserves.”


Detailed description, calling attention to the ambiguities of the ending.

“[L]ess arch and more adroit” than its predecessors, the subject of *SM* “as in so much of her previous writing, is possession, in all its senses”; more subtle than its predecessors, it replays the themes of “story telling, and . . . the power of writing and reading.” Comparisons are made to Barbara Pym and Beryl Bainbridge.


Notes Jolley’s unique synthesis of fear and threat, tenderness and hope.


Thoughtful commentary, focussing on Jolley’s creation of a fictional world: a “parallel universe—so wickedly amusing, so rich in character and gripping story . . . .” The novel is “one of her only extended portrayals of the virtues and limitations of marriage,” and her subtlest “untangling of a story within a story.” Comparisons are made to Barbara Pym and Evelyn Waugh.


“[C]onsiderably less baffling than some of her earlier work. . . .”


Comparisons are made to Barbara Pym and Anton Chekov.


Descriptive, concluding “[t]here is something faintly unsatisfactory and boiled up about it all. . . .”


Brief remarks on the occasion of the Viking edition of NCS.


“Reading Elizabeth Jolley is a bit like listening to your grandmother. . . . What is not grandmotherly is the precise intelligence and masterly technique Ms. Jolley brings to her work; she is an artist of the first order.”


One of five brief reviews.


The novel focusses on “masculine unhappiness” in marriage—“[p]atriarchal social arrangements are implicitly rejected,” and “the difficult problem of women’s collusion in them is explored.”


Review of four new novels. “The triumph of *The Sugar Mother* is the wry sympathy with which we are led to understand exactly how Edwin’s credulous reveries are absurd, but the pain and hunger which give rise to them are not.”


Incisive appreciation of “this taut and wrenching piece of writing”—this “autumnal book in which each word is charged for all its plainness of style,” in which there is “so little extrinsic narrative propulsion that it could be autobiography.” “The power of Jolley’s novel comes from her ability to sustain . . . imagery whilst also depicting the mundane experiences of a protagonist who . . . [is] intelligently an innocent.” Comparison is made to Patrick White.


“[T]he most autobiographical of Jolley’s novels,” *MFM* focusses on “[w]ound and shame” and has lyric power: there is “the sense of an inner debate between the relentless honesty of a confessional self, a self-indictment without mercy, and at the same time the splendid defiance of the writer, who, in creating with such intensity Vera’s predicament and pain, creates clemency.”


Overview of 45 titles, briefly mentioning *MFM* as “a profoundly moving novel of the thresholds of pain and exile, . . . a work poised across absences.”


Australian critics briefly comment on each of Jolley’s published works to date—three of which make the “50 Choice Titles” list.


MFM is “funny, sad, poignant”; SM is “contrived.”


Focusses particularly on the imagery of the moon in this “surely most autobiographical of Jolley’s novels….”


Comments on the way the novel is structured through “the chronological disorder of memory,” and compares it to Marguerite Duras’ The Lover: in both a “hard, clear” introspectiveness gives the books their power. (An interesting line drawing accompanies the review.)


Descriptive, noting “Jolley’s novels and short stories centre upon ambivalent and half-revealed relationships,” and that SM “cleverly presents three alternative formulations of pregnancy.” Remarks that “the figure of the invader is transported from The Well” and that novel has affinities to D. H. Lawrence’s The Fox.


Descriptive, noting “the ironies of The Sugar Mother are muted” in this novel, which is “dark, in some places even despondant, and restrained throughout in the exposition of emotional ties.”


Descriptive, noting that this “discontinuous narrative,” like *MP* and *F*, “explores once again the paradox of writing truth and fiction simultaneously.”


Notice of seven new publications—*SM* is “[w]itty, sad and strange.”


Notice of six new publications, repeating comment on *SM* above.


Descriptive, noting that Jolley is considered “as one of Australia’s best writers” and that this “[w]itty, off-beat and slightly unsettling . . . [novel] is vintage Jolley.”


Enthusiastic description, noting that *MFM* “does not pretend that human loneliness can be kept at bay by a hearty irony and taste for the bizarre.”  Jolley “is no longer playing the silly old duffer novelist,” but rather details the world “of institutionalised women, of women cast out from the family and forced to fill their emotional hunger in unapproved or off-beat ways.”


Descriptive, noting that Leila is one of “Jolley’s most compelling creations.”


Notice of seven new publications—“[m]ore autobiographical perhaps than her previous fiction, this is a delightful book.”


“With My Father’s Moon Elizabeth Jolley has invented a new literary form . . . neither . . . a novel nor a collection of related stories, but something midway between the two . . .” Jolley is “always enigmatic, and never more so than when she has something to convey; she shies away from significance, as she does from expansive storytelling, preferring a kind of writing that above everything eschews fuss.”


Descriptive, concluding that “the reason why so much of this book is flat, somnambulistic, why it lacks Jolley’s characteristic verve and gusto, . . . is that it is a novel of retrospection and reminiscence.”


Acknowledges the “seemingly contradictory adjectives from reviewers” for this novel and concludes that “[o]ne can only hope that some alert director will appreciate Jolley’s eye for the comic-macabre and transpose The Sugar Mother into the film for which it seems destined.”


Descriptive, commenting that Jolley is “now regarded as a national treasure” in Australia, “and in England and America she’s amassing droves of fans, addicts crazy about that irony, outrageousness, throwaway humor.” Concludes that in MFM “the traditional Jolleyesque rescue devices are already in place.”


Jolley’s “most autobiographical” novel so far; MFM begins where SM finishes—it is a book about “love and desire” and “survival.”

1990

“[E]ssentially a continuation of My Father’s Moon in both its narrative line and its narrative strategies” this is “an autumnal book” with “an extraordinary lyrical power.” Craven speculates that MFM and CF “are stepping stones in the larger path of Elizabeth Jolley’s quest through memory. If she continues with it she is liable to produce her masterpiece and one of the most remarkable pieces of fiction written in this country.”


CF “lur[es] the reader deep into the nature and activity of memory, imagination and narrative form.” It and MFM “form an extraordinary composition, in which each is a descant on the other”—and a third book looks likely to come.


Considers CF as a “rather a strange novel” which is “a sort of essay on memory and the unravelling of time.”


Descriptive, noting the “surreal quality” of the novel.


Descriptive, noting that Jolley’s “ironies of relationship, like the ironies of expectation and attainment, are complex indeed. . . .”


Kitson, Jill. “Mother and Son.” Rev. of Cabin Fever. Australian Bookseller and Publisher July 1990: 22.

One of several brief reviews by diverse hands.

Substantive, noting that in this novel “the focus shifts from the moment of passion, both real and illusory, in My Father’s Moon,” and concentrates instead on “the painful relationships between parents, or parent and child.” Compared to MFM—“a novel without a word out of place”—CF “seems to spiral out again, missing, though only just, that harmony.”


In CF, a “semi-autobiographical” continuation of MFM, the older Vera is perhaps the author’s “surrogate,” but in any case is a “haunted figure”: she “becomes more perplexing rather than more familiar to herself as the inquiry proceeds. This may be Jolley’s central intuition about all autobiographical venturing.” Comparison is made to the work of Paul Auster.


Descriptive, noting that, although CF is “not a sequel to My Father’s Moon, nor is it, strictly speaking, a revision of the earlier novel,” it “offers a broader canvas . . . where the prose is more complex and possibly more supple than the staccato diction of My Father’s Moon. But . . . I cannot see much difference between the two novels”; and “its construction is, at times, perilously close to haphazard.”


One of five reviews—“I have always thought Elizabeth Jolley one of the most important writers Australia (at least partially) has produced. This book convinces me of it absolutely.”


“[M]ore lyrical than dramatic . . . [w]hat saves this moody, autumnal book, besides its moments of deft dialogue, is the mastery with which Jolley’s subdued narrative rhythms invoke atmosphere.”

1991


Appreciative review by a former student of Jolley’s.


Reading CF “is to come in contact with an interesting, wounded, somber mind.” Comparisons are made to Jean Rhys’ Wide Sargasso Sea, and Paula Fox’s A Servant’s Tale or The God of Nightmares.


Stylish panning of the novel—its central character is unappealing and its structure “more dislocating than elucidating.”


Jolley “writes with vividness and assurance, even while she shies away from conventional storytelling. . . . But with her two latest books, . . . we feel that once should have been enough: second thoughts, . . . are not always best.”


Descriptive, noting the novel’s “overwhelming sense of honesty, feeling and immediacy.”


CF “introduces many new, wonderful Jolleyan creation[s].”


Brief reprise of original reviews on the new paperback issues of MFM and CF.


Brief comment on this “moving yet oddly humorous story.”

Succinct, substantial discussion of the novel’s structure (it “moves according to associations rather than chronological sequence”) and of the “‘little pauses and spaces of mystery’ in human relationships.”


A negative notice.


*CF* explains the loneliness of ordinary human lives in drab ordinary surroundings.


Descriptive, foregrounding the repetition within the novel, and between it and *MFM*—“the book has the feel of music.”


“Wry, intent and unsparing in introspection…”


1992


“[M]odest musings … [t]he pieces are neither self revelatory nor sentimental.”


An informative discussion by one of Jolley’s best reviewers. “[M]uch of this collection plays over [the] boundaries [between fiction- and essay-writing], with resonances running between the fiction and the essays; the best of them fluid shapings of memory, meditation and imagination, some with the black comedy of Jolley’s fiction.” (Amusing line drawing accompanies review.)


The reviewer identifies the older Vera as an observer and then asserts that “the main narrative thread concerns the observer’s mother in England.”


Though “this sort of collection would probably make better sense posthumously . . . I enjoyed the book thoroughly.”


“Unexpectedly, this miscellany works” for both new readers to Jolley and her “longstanding admirers . . . who will find here not only autobiographical detail and authorial opinion, but, even more, [Jolley’s] novels’ characteristic narrative style, emotional preoccupations, range of tone, and moral commitments.”


Descriptive, emphasising the indirection of Jolley’s persona and the use of fictive devices in her writing.


Considered commentary, emphasising Jolley’s “dizzying” associative procedure, and the way in which individual works are “linked in curious and at times disconcerting ways.”


Reviewer observes this is an “odd collection” in which the autobiographical pieces are particularly satisfying.


Hamilton argues that this is a well edited collection which reflects Jolley’s “overriding humanity and deep concern for people—for the simple, fundamental aspects of life. It is this quality, along with her unusual and often unexpected sense of humour, that truly distinguishes her as a writer.”

Descriptive, concluding that CF is a “superimposed continuation” of the characters in MFM, and that “their plight is dense, patchy and vague. There is much to like in Cabin Fever in specific parts, but the whole is something of a muddle.”

1993


Thoughtful reflection on GW and its place in the Vera trilogy, emphasising the way in which it is structured by memory, with characters and events built “layer upon layer,” and also the way in which “a kind of new voice speaks [in the novel], part Vera, part Elizabeth Jolley musing more on writing than on memory.”


Identifies CM as “Jolley’s biography.”


“Not enough cream to ladle.”


The Vera trilogy is “preoccupied” with the “idea of service.” In it “Jolley’s language has a weight and a music that ensure that the work of which this is a part will be remembered as one of the significant pieces of writing in our time.” Comparison is made to Patrick White and Barry Humphries.

Thoughtful consideration of GW and its place in the Vera trilogy—“[A]ll are novels of exile, absences, entrapment, but also novels about the nature and activity of memory.” Like Craven above, Daniel notes that it is “difficult to avoid seeing the Vera trilogy as in part Jolley’s autobiographical play between self, character, writer and reader of her own past.”


 “[A]utobiographical fiction” in which the “hard edge of detail gives way to musings on memory and feeling,” and in which the focus is on “the nuances of relationships.”


Reviewer notes that GW is a satisfying conclusion to the Vera trilogy.


One of eight brief reviews.


Elegant commentary, noting that the novel touches on “the twilight territory of the father-figure as lover” and “demanding” companion; that it is autobiographical in complex ways; and that its “most resonating sound is the silence that lies between sentences.” The reviewer “would like to savour again its gracious gratitude and salvaged celebrations, tender is the night that belongs to this novelist.”


Descriptive, briefly noting Jolley’s “mosaic” narrative structures and “wound[ed]” characters.


“The novel is, overall, an engaging love story.”

“Insight: Books.” Rev. of The George’s Wife [sic] [and several others]. Elle Nov. 1993: 16.

One of six brief notices—misspelt Jolley as Jolly.


Substantive, arguing that “Vera is always reaching out for the new and strange while seeking a home,” noting the novels’ “elliptical modes,” and concluding that they eschew the “safety” of ordinary fiction while struggling to be fiction. Comparison is made to Patrick White and Fay Weldon.


Notices that Jolley’s repetitions can be “irritating,” but that her “Proustian,” restrained writing is her strength.


One of 5 brief notices.


Mills, Claire. Rev. of Diary of a Weekend Farmer [and several others]. Australian Bookseller and Publisher Mar. 1993: 33.

“Like Central Mischief, Diary of a Weekend Farmer can only be enjoyed within the context of Jolley’s complete oeuvre.”

---. Rev. of The Georges’ Wife [and several others]. Australian Bookseller and Publisher Aug. 1993: 35.

One of several brief notices.


“[A]bout families and relationships” *GW* is “ineffably sad but very funny.”


Descriptive.


Riemer surveys Jolley’s novels on the occasion of the publication of *GW*. The early novels of the 1980s are “epiphanies of alienation: fantastical meditations on the discontents of migration and displacement.” Beginning with *SM* they “present such preoccupations in more directly autobiographical ways.” In *GW* the “past and present are brought together” in such a way as to show how “she has been constantly circling around the one large, powerful and disturbing topic: the past. . . .”


Descriptive, concluding that “this meditative, postmodern, self-reflexive, strongly autobiographical novel” invites a psychoanalytic reading.


“[I]n its small compass the book is full of incident, drama, compassion, humour . . . quirky wisdom.”

Womsley, Katherine. Rev. of *The George’s Wife* [sic] [and several others]. *She* Nov. 1993: 33.

One of five brief notices.


1994

Lucidly descriptive, commenting on the trilogy’s use of repetition as a structural principle and on the shift from “the yearning forward of My Father’s Moon, to the immobilisation of Cabin Fever, to the ‘ruthless self-examination’ of GW and on its “merging of the actual and imagined.”


One of four brief notices.


Lindsay, Elaine.  Rev. of *Off the Air.*  *Australian Bookseller and Publisher* Dec. 1994: 33.

“The plays are an essential component of the Jolley oeuvre,” displaying her skill with dialogue; Delys Bird’s editorial contributions are valuable.


“[A] remarkably elegant book—partly because the production values are so good, partly because the illustrations are so consonant, and especially because Jolley shapes her disparate, often quotidian, materials into an elliptical meditation on mortality . . .”


Part 4: Works on Elizabeth Jolley
Reviews of Books by Elizabeth Jolley
Descriptive commentary, focussing on the character of Vera, and noting the Dickensian design of the fiction.


Descriptive.


One of three brief comments.


Jolley “finds the depth of her writing in the ordinary”; repetition is “central to the novel.”

1995


Descriptive, mentioning the novel’s theme of “unconditional love” and its comments on women.


Jolley is “one of the very few writing on a large scale.” Stripped of “any narrative envelope” and “Jolley’s verbal mannerisms,” the plays foreground “naked structure and the sense of catastrophe it serves.” They “sparkle” and have the “glamour of a great theatre”—“what a culture we might have had if Elizabeth Jolley had been a great woman of the theatre.” (See Ikin, below.)


“[A] true chamber piece,” OT “embodies the ideal of Keats’ to know the change and feel it.”


In the plays “plot is replaced by predicament. . . . It’s a much smaller canvas that that of her fiction,” and her “talent shines brightest through the fiction.”


“Words assembled for ears alone are likely to be less impressive when read, and literal-minded readers may find Jolley’s plays heavy going.” Comparison is made to Patrick White and “Edna Everage.”


Clear overview of the novel, focussing on the grandmother’s role.


Retrospective appreciation: MFM “is a meditation on the proud and painful love that can exist between a father and a daughter”; CF “is a hymn to the foregiveness of mothers”; GW “is a lament for the deferment of romance that blights that awkward creature, . . . the couple.” The novels’ “formal achievement is awesome. The trilogy knits past to present into a form of writing that at once mimics and explores the twilight working of memory.”


One of four brief reviews, commenting that the publication of the plays was “a considerable act of faith,” and commending the skill of the editor.


*OT* lacks “any larger perception” or “any obvious social or political resonance.” The action is “mediated through a kind of reverie, a miasma of indeterminacy,” and throughout there is a “rather seedy sexual suggestiveness.”

1996


1997


    Writer comments that Lovesong draws elegantly and powerfully on images and themes which have been developing throughout Jolley’s career. The novel clarifies much that has been hinted at in earlier novels.


1998


Jillett reviews *Lovesong*, among others, in connection with 1998 Miles Franklin shortlist.


1999


Reviewer notes in particular the extensive German references in the novel.


**2000**


**2001**

Case, Joe. Rev. of An Innocent Gentleman. *Australian Bookseller and Publisher* July 2001: 76.


2002


A brief (and unfavourable) notice.


Identifies Jolley, along with Peter Carey and Brian Castro, as being representative of the “flowering of postmodern fabulist novels of ‘beautiful lies’” which has occurred over the past two decades.


2003


2006


The reviewer finds the collection does not, as suggested on the flyleaf blurb, “form something close to an autobiography.”


Interview with Caroline Lurie, Jolley’s literary agent for many years and editor of the book.


2007

Reviews of Anthologies/Collection

1966


1973


1976


1979


1980

1981


1985


Jolley’s “Night Runner” mentioned as one of the few stories worth reading in the anthology.

1986


“Elizabeth Jolley is comic and candid, diffident but armed with a sense of the ridiculous.”


An exchange between Baker and Jolley is reported to illustrate the insights to be had from seemingly trivial detail.


Mentions the “scrupulously scarcely-feminist Elizabeth Jolley.”


1987


The reviewer comments that this book—which traps the reader into reading “until two in the morning”—contains a “wonderful selection of authors” [including Elizabeth Jolley].


1988


Considered, extended review.


1989


1990


1991

Conte, Steven. “The State of the Art in Australian Fiction.” Rev. of Conversations:
Interviews with Australian Writers, ed. Paul Kavanagh and Peter Kuch, and Personal
Best 2. Stories and Statements by Australian Writers, ed. Garry Disher. Canberra

Docker, John. “Power Talking.” Rev. of Writers in Action: The Writer’s Choice Evenings,
ed. Gerry Turcotte, and Conversations: Interviews with Australian Writers, ed. Paul


“The Grass House” is noted.

Hugo, Giles. “Write and Tell—the Growth of Oz-lit Cottage Industry.” Rev. of
Conversations: Interviews with Australian Writers, ed. Paul Kavanagh and Peter

Graham, Duncan. “Exploring the Ways of the Cultural West.” Rev. of An Australian

Kenneally, Catherine. “Lubricious Literature.” Rev. of Erotica: An Anthology of Women’s

McLeod, Chris. “Memorable Issue from Southerly.” Rev. of Memory: Southerly Number

Nelson, Deborah. “Paperbacks: ‘On feminist tactics and tea persons.’” Rev. of The Oxford
Companion to Australian Literature, by William H. Wilde, Joy Hooton and Barry

Nelson, Penelope. “Paperbacks.” Rev. of Conversations: Interviews with Australian Writers,
ed. Paul Kavanagh and Peter Kuch [and several others]. Weekend Australian 16-17

Saluszinsky, Imre. “Cultural Caviar is Short and Savoury.” Rev. of The Penguin Best
Australian Short Stories, ed. Mary Lord. Weekend Australian 29-30 June 1991:
Review 5.

Veitch, Kate. “Conversation Pieces Fail to Stir Like a Good Story.” Rev. of Conversations:
Interviews with Australian Writers, ed. Paul Kavanagh and Peter Kuch, and Personal
Best 2: Stories and Statements by Australian Writers, ed. Garry Disher. Sydney
1992


Very brief mention of “Elizabeth Jolley’s Perth.”


1993


Discusses Drusilla Modjeska’s Sisters—analyses the book’s cover (a photograph of Jolley and her sister).


**1994**


1995


1996


1997


2000


2002

Miscellaneous


Part of course book for Literary Processes, an open campus program offered by Deakin University. Large part of course focuses on Miss Peabody’s Inheritance.


“Penguin Notes for Reading Groups: Lovesong.”

“Penguin Notes for Reading Groups: An Accommodating Spouse.”

Brief Notices

1975


“Moomba Prize to WA Woman.” West Australian 6 Mar. 1975: 3.


Jolley commended for her short story entered into Christmas story competition.


“Night Report” wins an ABC national radio play-writing competition special award.

1978


Article on Fremantle Arts Centre Press.

1980


1981


Announces forthcoming The Newspaper of Claremont Street.


Short article on various award winners, including Jolley’s winning the State of Victoria Short Story Award, as well as a shared prize in the South Pacific Association for Commonwealth Literature and Language competition for “The Libation” and “Hep Duck and Hildegarde the Meat” respectively.

1982


“Other notable novels by women to appear this year are Glenda Adams’ Games Of The Strong and Elizabeth Jolley’s The Newspaper of Claremont Street. Jolley especially is a writer the quality of whose work makes it puzzling that she has not received more attention from critics, both for this novel and her earlier writing.”

Part 4: Works on Elizabeth Jolley

Brief Notices
“Playwright Wins Award.” *West Australian* 3 April 1982: 44

Brief article reporting Jolley winning an AWGIE [Australian Writers’ Guild] award for her radio play, “Two Men Running.”


Announces Jolley’s receiving a Literature Board writer-in-residence appointment to the Western Australian Institute of Technology [now Curtin University of Technology, Perth].

1983


SR makes the 1983 *Age* Book of the Year shortlist.


Jolley wins Western Australian Week Literary Award for Prose Fiction for *Mr Scobie’s Riddle*.


Jolley receives Literature Board Fellowship.


“Top Award to Author.” *West Australian* 3 Dec. 1983: 10.

1984


Writers’ Week at the Adelaide Festival: “Elizabeth Jolley found her bed full of millipedes. . . .”


Bemoans the fact that no female authors make the list and queries when it will be Jolley’s time.

MH is Kate Grenville’s favourite.


Protests the exclusion of Jolley from “The Top Ten Titles of the last decade.”


MP and SR mentioned.


MH included in list of titles to be published by FACP in 1984.


Angela Carter chooses Woman in a Lampshade as one of her three recommendations.

1985

“Behind the Scenes: Western Australian Writers.” Avenues: New Directions in Media and Education. 2.1 (1985): 5, 15.
The Audio-Visual Educators Branch of the WA Education Department reports on a new addition to their “Children Talking to Writers” series of videos—“Meet the Author: Elizabeth Jolley.”


Helen Garner chooses *Foxybaby*, “because [Jolley] can hold the reader on a line between laughter and weeping, which is practically Chekhovian.”


Article about changes to the program *Books and Writing* broadcast by Brisbane’s 4QG Station. Gives details of a new series, *Australian Writers Alive and Well*, which involves interviews with five writers, including Elizabeth Jolley.


A list of items to be presented each week in this programme. On 30 October, under the title “Oz Lit,” new Australian writing is listed, including Elizabeth Jolley’s *Foxybaby*.


Mentions the Australian Bicentennial Authority grant to Elizabeth Jolley for *The Leila Family* [*The Sugar Mother*], which deals with British migrants to Australia.


A short article reporting Elizabeth Jolley’s win of the NSW Premier’s Award for *Milk and Honey*. Notes that “it has taken a full year for critics to begin to talk in terms of a major Australian work.”


Brief comment on Jolley’s exclusion from the anthology.


MH referred to in piece on food in literature.


“Premier’s Awards Short-list Announced.” *Sydney Morning Herald* 3 Sept. 1985: n. pag.


Jolley mentioned as one of the few Australian women of note.


An article on the winner of the non-fiction section of the NSW Premier’s Literary Awards—Miss E. M. Webster—that mentions other award winners, including Elizabeth Jolley.


Elizabeth Jolley to receive a grant of $20,000 for *The Leila Family* (ultimately *The Sugar Mother*).

1986


Appreciative notice of Stephanie Trigg’s 1986 *Scripsi* interview with Jolley, and her detailed review of *F*.

“Honour for WA Author.” *West Australian* 7 Nov. 1986: 50.


Article on Stephanie Dowrick’s speech at Adelaide Festival Writers’ Week—Jolley mentioned in passing.


Refers to Angela Carter’s review of *F* (24 Nov. 1986).


Refers to Angela Carter’s review of *F* (24 Nov. 1986).


Announcement of Jolley’s appearance at the inaugural Melbourne Writers’ Festival.

Note on the Angela Carter front-page review of F (24 Nov. 1985).

1987


Notice of reissuing of P by Persea Books.


Jolley and Tim Winton on front cover photograph; the film is The Nights Belong to the Novelist.


Hanrahan names Jolley as one of those “writers of special genius.”


Announces inclusion of an extract from Sugar Mother in Inprint: WA Short Story.


Jolley chooses Sky Poems, by Philip Salom, Perfume, by Patrick Suskind [“I wish I’d written it myself.”] and The Babe is Wise: Contemporary Stories by Australian Women, edited Lyn Harwood and Bruce Pascoe.


The Well chosen as book of the year by Victorian branch of Fellowship of Australian Writers—awarded the Barbara Ramsden Plaque.


Jolley to be a fellow at Curtin University.


“WA Citizen of Year Award to Professor.” West Australian 4 June, 1987: 12.

Elizabeth Jolley is Citizen of the Year for the arts, culture and entertainment.


Notes Jolley’s presentation of a paper at the Festival of Perth 1987 Writers’ Festival held at Fremantle.

1988


Notice of Howard Jacobson’s review of Jolley and others.


Mention of The Sugar Mother.


Notes that Jolley is among Australian writers of importance in Britain.


Jolley wins the 1987 WA Citizen of the Year Award in Arts, Entertainment and Culture.


Preview of The Coming Out Show on ABC Radio.


Article from Washington Post. SR included.
1989


Refers to *MFM’s* publication.


Jolley appears at Disk poetry readings, Perth, 1989.


Elizabeth Jolley awarded “Crucible and Life Membership” of the Fellowship of Australian Writers WA (Inc).


Reference to Jolley in a feature on Nicholas Hasluck.


Jolley wins Royal Blind Society’s 3M Talking Book of the Year Award for *My Father’s Moon*.


Jolley wins *Age* Book of the Year (Imaginative Writing Section) for *My Father’s Moon*.


The *Artforce* article is an edited version of an article written for *New York Times Book Review*—includes brief anecdote about initial publisher rejection of *P*.


On Jolley’s winning the Canada-Australia Literary Prize for 1988.


Estimates yearly sales of novels.


Announces that Jolley’s “Bathroom Dance” is to be published in *Prairie Schooner*.

**1990**


Announcement of Alan Becher and David Britton’s adaptation of *NCS*.


Notes that Jolley has published fiction in *Scripsi*—edited by Peter Craven and others, and now a joint venture with OUP.

A review of Writers: Interviews with the Camera, ed. Di Yerbury and others, noting Jolley’s “enigmatic hint of a smile.”


“Have a Jolley Good Time!” Sydney Morning Herald 8 Sept. 1990: 76.

Elizabeth Jolley will be guest speaker at the Sydney Morning Herald/Dymocks Literary Luncheon on 19 September 1990 at the Sydney Hilton.


Feature on Noel Ferrier, who mentions his proposal to make a film of Jolley’s W.


Feature on Ian Templeman of Fremantle Arts Centre Press.


CF noted.


Feature on the publishers Angus and Robertson. Mentions Jolley’s “1963 submission, The Cardboard Diary (later published as Palomino) [which] the A and R reader observed: ‘I don’t think any advice could be offered to the author. This does not appear to be the work of a novelist or, indeed, of any imaginative writer of any kind, though it does show a limited talent.’”


Notice of immanent publication of New Critical Essays; reports Jolley suggesting a line from MP for its title—“Helplessly Tangled in Female Arms and Legs”—and imagining that she might be misquoting herself. She was; the line, from Miss Peabody’s Inheritance, reads “tangled utterly in female arms and legs. . . .”


Note on how the title Newspaper of Claremont Street came about.

*MH* listed.

1991


Elizabeth Jolley is guest of honour at the Westralian Library Foundation Dinner.


Tells of fabrication of a review by Jolley of Bryce Courtney’s *The Power of One*.


Elizabeth Jolley is the guest of honour at the Western Australia Como Amnesty Group’s Autumn Breakfast, Sunday 27 March 1991.


Brief mention of the Australian Literature Society’s Gold Medal for 1991 awarded to Elizabeth Jolley for her novel *Cabin Fever*.


Jolley comments “on the release of a survey which found literature was the greatest money-spinner among Australian cultural pursuits.” Photograph of Jolley.


Elizabeth Jolley is the guest of honour at the Fellowship of Australian Writers (WA) dinner.

Part 4: Works on Elizabeth Jolley

Brief Notices


Jolley is chief judge of the *Grok/Dymocks Short Story* competition.


Notice of $1000 Australian Natives Association Literature Award to Jolley for *Cabin Fever*.


Christopher Sinclair-Stevenson starts his own imprint in 1990, and acquires rights of *CF* outside Australia, New Zealand and North America.


Notes Jolley’s several appearances in *The New Yorker*.


Feature on Fremantle Arts Centre Press.

1992


Professor Andrew Taylor gives the second Annual Elizabeth Jolley Lecture.


Refers to Thomas Busch’s 1991 review.


Jolley wins the Alice Award, Society of Women Writers (WA Branch).


Four radio adaptations to be broadcast.


An account of a publicity stunt for a multinational razor company who sent razors to prominent women in WA.


Elizabeth Jolley is a guest at the WA branch of the Society of Women Writers Bronze Quill luncheon on 17 November.

1993


Brief article about Elizabeth Jolley and Françoise Cartano and the translation into French of *The Sugar Mother* that made them joint winners of the inaugural France-Australia Award for literary translation.


Jolley is to judge the *Australian* Young Authors Competition.


Caroline Lurie gives up her literary agency.


Notes Jolley’s winning the *Age* Book of the Year Award for *GW*.


*MH* discussed in context of reflections on the detective novel.


Anecdote of presentation ceremony at University of Western Australia where a lost brooch was awarded by Elizabeth Jolley to Elizabeth Riddell instead of the Association for the Study of Australian Literature Gold Medal.


Report on a reading from Kate Grenville and Sue Woolfe’s *Making Stories* at Tilley’s [Canberra].

Hicks, Ian. “Young and Old Joust for Age Lit Prizes.” *Sydney Morning Herald* 13 Nov. 1993: 15.

Presents the short lists for *The Age* 1993 Book of the Year.


Announces the launch of DWF at the Fremantle Arts Centre.


“Jolley Wins Award.” *Australian* 24 June 1993: 3.


---. “Jolley’s View of Life is a Winner.” *West Australian* 19 Nov. 1993: 1.

Front-page article acknowledging Jolley’s winning two prizes at the 1993 WA Premier’s Book awards: *Central Mischief* won the $20,000 Premier’s prize as well as the $5,000 Historical and Critical Studies prize.


Feature article on translator Françoise Cartano and publisher Tony Cartano, on the occasion of the former’s receiving the France Australia Award for Literary Translation [of SM].


Article acknowledging Jolley winning *The Age* Book of the Year for the second time for *The Georges’ Wife*.


An account of the presentation of *The Age* Book of the Year Award for 1993 to Elizabeth Jolley, including a brief review of Jolley’s writing career.


“*Herald* reviewers and sundry other worthies choose their favourite books for 1993”: A. P. Riemer, Helen Daniel and Louise Carbines choose *The Georges’ Wife*.
   Adam Shoemaker chooses Sisters, ed. Drusilla Modjeska.


   Tania Young’s photographic portrait of Jolley in National Library’s Australian collection.

1994


   Feature on Selma Shapiro, literary agent who promotes Australian literature—she recalls Jolley’s first promotional visit to New York.


   Feature article on Westerly—“Even Elizabeth Jolley . . . once complained that it had taken her 10 years to get into Westerly.”

   Mention of The Georges’ Wife, My Father’s Moon and Cabin Fever.

   Discusses in detail the decision to exclude three books from the Miles Franklin Award (including GW) for not being Australian enough—“in short the gum tree is back.”


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Jolley will announce the winner of the Moet and Chandon art fellowship award at the Art Gallery of Western Australia on Feb. 8.


Mention of The Georges’ Wife [and several others].


Jolley won the award for The Georges’ Wife.


An article which discusses the exclusion from the Miles Franklin Literary Award shortlist of three acclaimed entries—GW being one of them.


An article about the National Book Council’s Banjo awards which went to Elizabeth Jolley, Dorothy Hewett and Hazel Rowley. The $20,000 fiction award went to Jolley for The Georges’ Wife.


Notes the exclusions from the Miles Franklin Literary Award shortlist.

1995

Held in the Merlyn Theatre on Thursday 19 October as part of the Melbourne Writers’ Festival 1995.


Feature on grants for translations.


Jolley cited as example of someone who could receive a citizen nomination to be one of WA’s ten most admired people.


*The Orchard Thieves* is listed—“Jolley meditates on families and ageing with a sharp eye.”


Reading Jolley marks one as a gentleman.


Feature on book clubs in Western Australia.


Preview of 1995 Perth Writers’ Festival—Jolley quoted questioning the notion that WA’s literature has a distinctive flavour.


*The Well* to be broadcast at 3.05pm on Radio National, 12 February.

Elizabeth Jolley will announce the winner of the 1995 Katherine Susannah Pritchard Short Fiction Award on 3 December 1995.

“Results of the 1995 National Literary Awards Conducted by the Fellowship of Australian Writers (Victoria).” Supplement to FAW *Bulletin* 295.

*The Orchard Thieves* chosen as the winner of $1500 prize—“An autumnal masterpiece.”


Brief mention of Jolley as a noted Australian writer.


Prominent Australians “make a Christmas pick of cherished books”: Helen Garner, Drusilla Modjeska and Susan Ryan choose *The Orchard Thieves*.


Jolley is to take part in second Mudgeeraba Festival [Queensland].


Jolley receives an honorary doctorate from Macquarie University and speaks at the inaugural Writers at Macquarie Seminar on “Act Pleasure.”


Jolley is to be the subject of the first of the National Gallery of Australia’s Tributes to Writers at the 1995 Melbourne Writers’ Festival.


Report on Melbourne Writers’ Festival.


1996


In celebration of Australia Day, Jolley was invited to Claremont Library to discuss her most recent books. Photograph of Jolley.


Notes, with photograph, Jolley’s birthday—4 June, 1923.


Brief mention of Jolley’s *The Well* set as a text in the 1996 English literature syllabus.


1997


“Film Features at This Year’s Elizabeth Jolley Lecture.” *Voice* [Curtin University of Technology, Perth] 18 June 1997: 4.


“Elizabeth Jolley, 74, still handwrites all her novels and short stories.”


A list of who’s reading what, with Ruth Cracknell saying she is looking forward to reading *Lovesong*.


“Five WA people named as living national treasures by the [NSW] National Trust have been urged to boycott a gala ball in their honour.”


Jolley’s *The Last Crop* is briefly mentioned as a story Hollywood may wish to film.

1998


Baum regrets “that Elizabeth Jolley was upset about my question about paedophilia in relation to her latest novel *Lovesong*.”


Australian authors sadly lacking from a list of 100 top English-language novels.


Transcript of programme. Elizabeth Jolley is mentioned on pages 5, 6, 11-13.


Brief mention of Jolley as “an also-ran genius” in an article lauding Harold Bailey.


Jolley is listed in International Who’s Who.


1999


Jolley’s Miss Peabody’s Inheritance is number 91 on a list compiled by “the US organisation Publishing Triangle, which consists of more than 250 gay and lesbian writers, editors, agents and publishers.”


Jolley’s The Sugar Mother is listed in The Modern Library: The 200 Best Novels in English Since 1950, by Carmen Callil and Colm Tóibín (Picador).

On the difference good editors make to published works.

2000

Jolley is named as one of seventeen West Australians “who have aspired to greatness but whose qualities have greatly inspired.”


Outstanding Citizen Citation from the Claremont branch of the Liberal Party, accepted 25 Jan. 2000. The award recognises the enormous contribution Ms Jolley has made to Claremont and the literary community.


2001


Hergenhan comments on anomalies pertaining to literary prizes, such as the category of “young” or “emerging” writers, noting that Jolley (like others) published her first notable book later in life (aged 53).

Brief synopsis of *An Innocent Gentleman*.


Brief mention of *An Innocent Gentleman*.


**2002**


**2007**


Announces the inclusion of Jolley’s *The Well* as a new addition to Penguin Classics