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


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 Contemporary *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


1995


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 “describ[ing] 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.” *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 thetics, 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 hyster) 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


D’Cruz, Doreen. “Contesting the ‘One Law—The One Sublimating Transcendent Guarantor’: Elizabeth Jolley’s *The Well* and *Sugar Mother.*” *SPAN* [*Journal of the South Pacific Association for Commonwealth Literature and Language Studies*] 40 (1995): 54-71


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


**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**


2007


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

“Literature in the Classroom.” West Australian 24 May 1975: 22.


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


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


  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.


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.