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.”


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“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 chartacters that at first seem bizarre, grotesque, funny or a bit mad, and then to show them in the complexity of inter-personal relationships.”


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.


Rev. of Mr. Scobie’s Riddle. Publishers Weekly 28 Sept. 1984: n. pag.


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 tremlousness,” 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.”


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.


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“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.”

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. . . .”
1988


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.

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“Less 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, focusing 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.


“Considerably 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.”


1989


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.

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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 . . . the 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.”


Congdon, Judy. “Shelf Life.” Rev. of *Central Mischief* [and several others]. *Saturday Mercury* [Hobart] 6 Mar. 1993: 38.


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. . . .”

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

Bagworth, Pamela. Rev. of The Orchard Thieves. Westerly 41.2 1996: 130-32.


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


“The Grass House” is noted.


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).


Part 4: Works on Elizabeth Jolley
Reviews of Anthologies/Collections


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


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.”
“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.


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

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.


Final shortlist for National Book Council Awards—Includes *Miss Peabody’s Inheritance* by Elizabeth Jolley.

“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*.


*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.


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.

Graeber, Laurel. “New and Noteworthy.” Mention of *Cabin Fever* [and several others].


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.”


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.
Part 4: Works on Elizabeth Jolley

Brief Notices


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


Part 4: Works on Elizabeth Jolley

Brief Notices


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.”


Powell, Sian. “Hot Holiday Reads/Who’s Dipping Into What This Summer/Holiday.”


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