Sole-authored books


Edited Books

- *CanonOZities: the making of literary reputations in Australia* (with Delys Bird and Susan Lever), *Southerly* 57.3 (Spring 1997).

- *Australian Literature and the Public Sphere* (with Alison Bartlett and Christopher Lee) (Canberra: ASAL, 1998).


• Frank Hurley: The Diaries 1912-1941 (with Christopher Lee) (London: Anthem Press, 2011).
• The Novels of Alex Miller (Sydney: Allen & Unwin, 2012).

Chapters in Books


• ‘Nostalgia and Patriotism in Colonial Australia’, in Alan Frost and John Hardy, eds. Terra Australis to Australia (Canberra: Australian Academy of the Humanities, 1989).


• ‘The New Woman and the Coming Man: Gender and Genre in the “Lost-Race” Romance’, in Susan Magarey, Sue Rowley and Susan Sheridan, eds, Debutante Nation: Feminism contests the 1890s (Sydney: Allen & Unwin, 1993).


• ‘Unfamiliar Selves: Ion L. Idriess and Melanesia’, in Gerry Turcotte, ed., Masks, Tapestries and Journeys (University of Wollongong: Centre for Cultural and Textual Studies, University of Wollongong, 1996).


• ‘Neoclassicism and Early Colonial Australia’, in Lectures La Fontaine (St Petersburg: University of St Petersburg, 2004).


• ‘Pictures at an Exhibition: The Exhibitionary Context of Early Australian Cinema and Photographic Culture’, in Amit Sarwal and Reema Sarwal, eds, Creative Nation: Australian


• Introduction to Fergus W. Hume, The Mystery of a Hansom Cab. The Australian Classics Library. [1886] (Sydney: Sydney University Press, 2010).

• ‘Introduction’ (with Nicholas Birns), in Robert Dixon and Nicholas Birns, eds, Reading Across the Pacific: Australia-United States Intellectual Histories (Sydney: Sydney University Press, 2010).

• ‘”Turning a Place into a Field”: Shirley Hazzard’s The Great Fire and Cold War Area Studies’, in Robert Dixon and Nicholas Birns, eds, Reading Across the Pacific: Australia-United States Intellectual Histories (Sydney: Sydney University Press, 2010).

• 'Introduction' to The Diaries of Frank Hurley 1912-1941 (London: Anthem Press, 2011)
Refereed Articles


• “‘Where are the dead?’ Spiritualism, photography and the Great War’, History of Photography 28.3 (Autumn 2004): 247-60.


• ‘Home or Away? The trope of place in Australian literary criticism and literary history’, Westerly 54.1 (July 2009): 12-17.


• ‘Reading Patrick White’s The Aunt’s Story,’ mETAphor 2 (2013): 5-13.
• ‘Shooting in Occupied Space: Frank Hurley in the Middle East, 1940-46,’ History of Photography 38.1 (February 2014): 40-55.


Entries in Reference Books


Reviews


---

**Reviews**

**What the critics said about *The Course of Empire* (1986)**

‘a major contribution to the history of ideas in their relation to European settlement in this country’. Bernard Smith, *The Age*.

‘a profound reinterpretation of the art and literature of Australia’s early years … it opens up vistas which historians will be exploring in more detail for many years to come’. Peter Timms, *ABC Radio*.

‘Dixon has shifted the ground of cultural debate about the nineteenth century quite decisively … His argument in the core chapters is a revelation’. Richard White, *The Age Monthly Review*.

‘Elegance, scholarship, and delicacy of judgement all combine to make this an important study in Australian intellectual history’. Michael Roe, *Australian Historical Studies*.

‘Recent scholarship [of Australian nineteenth-century art history of which we have had the benefit] has tended increasingly to look at art within a wider cultural framework. In this, the work of such cultural historians as Paul Carter, in his *The Road to Botany Bay* (1987), and Robert Dixon, in his *The Course of Empire* (1986), has provided important cultural underpinnings to this exhibition’. Elizabeth Johns, et al, *New Worlds from Old: Nineteenth-Century Australian and American Landscapes* (NGA, Canberra and Wadsworth Athenaeum, Hartford, Conn., 1998), p.11.

**What the critics said about *Writing the Colonial Adventure* (1995)**

‘a major contribution to Australian literary and cultural studies’. Graeme Turner.

‘a landmark book, an exemplary work’. Elizabeth Webby.

‘a substantial, original work of literary analysis and cultural history’. David Carter, *Australian Literary Studies*.

‘a sophisticated account of Anglo-Australian culture’. Vanessa Smith, *Times Literary Supplement*.

‘Edward Said in his discussion of Kipling’s India, and Robert Dixon in his analysis of the colonial adventure narrative in Australia, have demonstrated that it is possible – indeed essential – to give complex readings to conservative authors whose fictional

‘Writing the Colonial Adventure is in many respects a model deconstruction of colonialist narrative. … One of the most impressive aspects of this book is the extremely diverse nature of the material held within the one theoretical frame. … the very possibility that this heterogeneous spread might yet all hold together inspires one’s admiration for Dixon’s theoretical prowess’. Anthony Pym, *Comparative Literature* (Summer 1997).

**What the critics said about *Prosthetic Gods* (2001)**

‘complex … with ideas that are enormously stimulating’. Debra Adelaide, *Sydney Morning Herald*

‘Robert Dixon’s rich study of Australia’s relationship with Melanesia in the first half of the twentieth century … the meticulous grounding of his argument about colonialism and culture … [makes this] an important contribution to the cultural history of Australian colonialism’. Kate Darien-Smith, *Australian Book Review*

‘This is an important and original book, a major contribution to Australian studies by a leading expert in literary analysis and cultural history … Compelling, readable, and well-researched …’. Deirdre Coleman, *Southerly*

‘… stunning … a path-breaking book … Dixon invites us to rethink the relationship between culture and colonial governance … and in doing so establishes a research agenda that will keep scholars busy for a long time to come’. Andrew McCann, *JASAL*

‘This is a book that I would like to have written myself’. Julian Croft, *Journal of Colonial History*

‘The poise of the writing at work in *Prosthetic Gods* is impressive, as is Dixon’s comfortable deployment of structuralist and post-structuralist theory in the construction of his arguments. … It would be difficult to find a better example of the technique of writing cultural history than this.’ Lindsay Barrett, *Australian Literary Studies*

**What the critics said about *Authority and Influence***

‘… impressively exhaustive and comprehensive …’ Teranglia

‘… a breakthrough assembling of many of the crucial documents of the past 50 years. … A must for the student of Australian writing’. Matt Condon, *Australian*

‘… intelligent and judicious … fair and perceptive … a handy work of reference …’ Peter Pierce, *Canberra Times*

‘… a comprehensive survey of the most important tendencies in the development of Australian literary criticism.’ Jaroslav Kusnir, *Journal of Australian Studies*
‘… allows us to examine and … to reanimate significant shifts and movements in Australian literary criticism … helps to dispel the myth that criticism coming prior to 1980 was without theory.’ Tony Hughes D’Aeth, *Westerly*

‘… entertaining, informative and intellectually meaty … this book will be a mainstay’, Nicholas Birns, *Antipodes*

‘… revivifies an enormous body of work … of value to all interested in Australian culture. Writers and overseas critics should seek it out … Australian literary studies has been very much the poorer without it and can’t help but benefit from the generosities it offers’. Nicole Moore, *Australian Literary Studies*

‘… provides hope for the continuing existence and importance of Australian literary studies’. Nathan Hollier, *Overland*

‘… a serious book that is readable and enjoyable; an intelligent anthology which offers twists and turns.’ Ann Standish, *Overland*

**What the critics said about *Photography, Early Cinema and Colonial Modernity*:**

In this important and entertaining book Robert Dixon reconstructs the visual culture of the early decades of the twentieth century, when the multi-media travelogue constituted one of the main forms of middle class international amusement. … Dixon draws very extensive archival research and empirical evidence … into lively conversation with scholars working across transnational and colonial history, theorists and historians of early cinema and modernity, … Dixon successfully evokes the exciting, cosmopolitan visual culture of this turbulent period, producing a nuanced, perceptive account that will remain an essential reference for students and researchers in this field. (Jane Lydon, *Australian Historical Studies*)

Photography, Early Cinema and Colonial Modernity is a consummate demonstration of the complex web of modernity, traced through exhaustive empirical research, and makes a valuable contribution to the fields of cultural studies, early cinema and photographic history. (Prue Ahrens, *Journal of Australian Studies*)

The book offers enormous insights into the work of one of the worlds most idiosyncratic figures in what as already a constantly evolving entertainment industry. … Dixon has a lot to offer in terms of a deeper understanding of Hurley’s work. … In developing this overview of Hurley’s position internationally as a colonial modernist, Dixon simultaneously offers a meticulously researched study of the minutiae and mechanics of the development of Hurley’s public person - …. The wealth of information … contributes greatly to our understanding of Hurley the man and Hurley the public figure. (Andrew Pike, *Visual Anthropology*).