



RSAA DIGEST

(Romantic Studies Association of Australasia)

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RSAA NEWS

WEBSITE RETURNS

The RSAA website is back – the albatross rides again. Tribute is due to our doughty treasurer and secretary, Dr Shane Greentree, who joined me in plumbing the depths of institutional memory and traversing the blasted heath of internet service provision. Shane and I will be updating the website periodically over the next while. If you haven't already, now is a good time to update your details. A form was circulated to the mailing list a few months ago (if you didn't receive it, please contact me). Please send completed forms to me at eliasgreig@gmail.com. This is particularly important for early-career members who may have moved institutions, changed emails, specialisations, etc., or, worst of all, may not be listed at all.



LAUNCH OF RESEARCH UNIT,
'ENLIGHTENMENT, ROMANTICISM,
AND CONTEMPORARY CULTURE'
AT MELBOURNE UNIVERSITY

Contemporary notions of critique, creativity, Literature, Nature, citizenship, human rights, democracy, scientific enquiry, and even the Human were forged by Enlightenment and Romantic thought. Yet this inheritance now seems threatened, paradoxically, by developments that it has helped engineer and with which it is still entwined: the digital revolution, globalisation, transnationalism, the environment crisis, and the emergence of artificial intelligence and autonomous technologies. Melbourne University's new RU in 'Enlightenment, Romanticism, and Contemporary Culture' aims to re-envision the transition from Enlightenment to Romanticism *and* its legacies in the present. We believe it is important to ask, without nostalgia, what can we make of 'Enlightenment – Romanticism' now?

The RU's Executive Director is Peter Otto (Professor of Literature). Co-directors are: Professor Trevor Burnard (Head of School of Historical and Philosophical Studies and Professor of American Literature), Deirdre Coleman (Robert Wallace Chair of English), Jennifer Milam (Head of School of Culture and Communication and Professor of Art History), and Clara Tuite (Associate Professor, English and Theatre Studies). Lead Researchers, in addition to those named above, are: Mark Davis (Associate Professor, Publishing and Communications); Tom Ford (Lecturer in English and Theatre Studies); and Vedi Hadiz (Deputy Director and Convenor of Asian Studies in the Asia Institute).

The unit has six 'themes', designed to sketch the chief contours of the field within which we are working – but they are also a manifesto, intended to flag the multi-faceted social and cultural environment from which the modern world has emerged: 'Critique, Creativity, Comparison'; 'Worldliness, Cosmopolitanism, Globalisation'; 'Liberty, Colonisation, Slavery'; 'Actual, Mixed and Virtual Realities' 'Non-European Enlightenments and Romanticisms'; and 'Dark-, Counter-, and Anti-Enlightenments'.

If you would like to become involved with the Research Unit, suggest projects or collaborations, or be put on our mailing list, please don't hesitate to get in touch at peterjo@unimelb.edu.au. Further details are at <https://arts.unimelb.edu.au/ercc>



INAUGURAL LECTURE

Heidi Thomson will deliver her Inaugural Lecture as Professor of English Literature on Tuesday 16 October at Victoria University of Wellington. The topic is 'Romanticism for the 21st Century: Why Romantic Poetry Still Matters'. Further details available here: <https://www.victoria.ac.nz/events/2018/10/why-romantic-poetry-still-matters>



Professor Jocelyn Harris recently gave a lecture at the Jane Austen Society of North America in Kansas City, Missouri, entitled 'Captain Wentworth and the duke of Monmouth: Brilliant, Dangerous, and Headstrong.' Professor Harris writes:



‘Here I’ll explore the links between the names in *Persuasion* and Monmouth’s landing at Lyme, funded by his mistress, Lady Henrietta Wentworth. Charles II’s son was also known by his foster-name of Crofts, another name that appears in the novel; Jane Austen’s family were known as the “Leighs of Lyme”; Taunton, where the Bloody Assize took place, appears three time in the novels; the plot derives from a Leigh family story about Elizabeth Ford and an earlier Captain Wentworth; she would have learned about it directly from her mother’s cousin and family historian, Mary Leigh of Adlestrop; and she would know that Mary and her brother Edward were descended from the Strafford-Wentworths. No wonder she was pro-Stuart, and pro-Monmouth in particular. “Sweet Man!” she called him. By entering elements of the brilliant, headstrong, and dangerous duke of Monmouth into the character of Captain Frederick Wentworth, she throws a handful of star-dust over the most attractive and complex of her heroes.’



CONFERENCE REPORTS

INTERNATIONAL COLLOQUIUM ON ROMANTICISM, TROMSØ, NORWAY, 24-26 MAY 2018

Romanticists from all around the world gathered at the Arctic University of Norway for this colloquium. A stimulating program had been organized by Dr Cassandra Falke and her colleagues at the University. The theme was “Wild Romanticism,” with scholars taking a range of approaches to the motif.

The conference opened with a trip by cable-car to Fjellheisen. We hiked through snow to the peak (shown below), then descended for a welcome lunch. Day One concluded with a keynote address by Dr Adriana Craciun on Archives of Deep Time Flora. Dr Craciun had visited the Global Seed Bank in Svalbard, and her talk outlined fascinating parallels with palaeobotany of the Romantic period.



Sessions included “Wild Tales in German Romanticism,” “Plants and Animals,” and “Frankenstein and the Wild North.” The second keynote, by Dr Seth Reno, addressed “Volcanoes and Industrialization in Early Anthropocene Literature.”

The final activity for the Conference was a tour by bus and ferry through the Lyngen Alps to Skervøy, viewing the fjords and snow-capped mountains. Participants enjoyed dinner and drinks while taking in magnificent 360-degree views. We returned to Tromsø at midnight, but in these latitudes in May, daylight persists through the “night.” The conference was a wonderful opportunity both to connect with scholars from many countries, and to experience the wild beauty of the far North.



Judith Stove
University of New South Wales



SETTLER SOCIAL IDENTITIES:
RATIONAL RECREATION IN THE
LONG NINETEENTH CENTURY,
HUMANITIES INSTITUTE,
UNIVERSITY COLLEGE DUBLIN,
24-25 JULY 2018

This summer saw an international cohort of scholars from Ireland, the UK, United States, Canada, New Zealand and Australia gather at University College Dublin’s Humanities Institute on the leafy south side of the city thanks to the generous support of the Humanities Institute and the UCD College of Arts and Humanities. July’s two day conference brought together key thinkers in the growing field of nineteenth-century settler studies to discuss the role of rational recreation in the creation of colonial identity. Featuring keynote papers from Professor Natasha Eaton (University College London) and Professor Clara Tuite (University of Melbourne), Settler Social Identities aimed to examine the role that popular entertainments, associational life, and literary culture played in defining and disseminating new forms of national and trans-national belonging in the British settler colonies of Africa, Asia, North America, and Australasia.

Opening with a hearty welcome to the Humanities Institute from UCD’s Dr. Emily Mark Fitzgerald, the first half day of papers featured panels on clubs and intellectual societies, and imperial networks of print and publication, and concluded with our first keynote. Peter Hodgins’ (Carleton University) and Nicholas Haisell’s (Queen’s University) respective papers on Victorian Ottawa and the Nova Scotia Historical



Society opened up a productive conversation about the role of clubs and associational life in nineteenth century Canada. A panel featuring Honor Rieley (Glasgow University) and conference organisers Sarah Sharp (UCD) and Lara Atkin (UCD) raised questions about the possible meanings of colonial literary reprints. The day ended with a stimulating keynote from Natasha Eaton which examined the role of photographic technologies within systems of indenture in colonial Mauritius. The day was characterized not just by the way in which the research presented interacted across papers and panels, but by the valuable and vibrant dialogue between delegates during breaks and over dinner that evening.

This spirit of discussion and generous participation continued into the second day of the conference. The morning's first panel featured papers by Karen Dovell (Suffolk County Community College) and Deidre Osbourne (Goldsmith's, University of London) whose observations on representations of race in nineteenth century Texas and Australia interacted in fascinating and unexpected ways. The conference's second keynote by Clara Tuite explored the legacy of Regency flash culture in the Australian colonial context and its influence on constructions of the Australian figure of the male convict. The afternoon's panels on women, exhibitions and social life, and performing settler identities, were again full of parallels, contrasts and connections. Fariha Shaikh (University of Birmingham), Shahmima Akhtar (University of Birmingham) and Renate Dohmen's (Open University) papers foregrounded the gendered nature of colonial settlement. Our

final panel, featuring papers by Erica Mukherjee (Stony Brook University), Nathan Garvey (UCD) and Paola Colleoni (University of Melbourne), in its discussion of tropical engineers, transportation lectures and Catholic cultural patronage was perhaps emblematic of the incredible range of topics which the focused conference topic generated. We concluded with a roundtable where organisers Kathryn Milligan (UCD), Sarah Comyn (UCD) and Sarah Sharp (UCD) shared possible take-aways from the event, and a discussion which allowed participants to engage with the many issues and questions which two days of panels and keynotes had raised.

Following on from the conference, Social Settler Identities will continue to have an active web presence and we will be soliciting contributions for our blog in the future. You can find out more about our plans for the project as they develop at <https://settlersocialidentities.com>.

Dr Sarah Sharp
University College Dublin



THE FORTY-SEVENTH
WORDSWORTH SUMMER
CONFERENCE
RYDAL HALL, LAKE DISTRICT
6-16 AUGUST

Beginning with a reception at the Wordsworth Museum and a candlelit visit to Dove Cottage (where delegates admired a portrait of Wordsworth's dog Pepper and wandered in the moonlight through the beautifully restored garden), this most active



of conferences moved, as usual, between the indoors and outdoors, every day offering an enjoyable balance between lectures, papers, fell walks, and excursions.

A full academic programme of fourteen lectures and forty papers meant that a wide variety of topics were covered, with many new readings of William Wordsworth's poetry and prose, along with a rich intermixture of other authors and ideas. This year's excellent plenary speakers set the tone for the conference as a whole, bookending each day. The first day, for example, opened with Seamus Perry talking through the finer distinctions of reconciliation and balance as they pertained to Coleridge's politics and closed with Michael Rossington's luminous explanation of the precise editorial practice involved in constructing Percy Bysshe Shelley's textual history.

To describe all the lectures would take more space than this report affords, however of particular interest to me were Theresa Kelley's brilliant account of political communities in Book VII of Wordsworth's *Prelude*; Mina Gorji's fittingly attentive and perceptive discussion of the range and sensitivity of John Clare's listening; Philip Connell's thoroughgoing analysis of the important ways in which Wordsworth's Political Sonnets of 1802-3 were in productive conversation with the British revolutionary past; Jessica Fay's deft recuperation and explication of Wordsworth's 'Dutchified' poetry; and, last but by no means least, Gillian Beer's marvellous reading of parody and contrariness in Wordsworth's *Lyrical Ballads* and Lewis Carroll's nonsense verse.

Other highlights of the programme included Brandon Yen's fascinating exploration of the shifting cultural and political iconography of trees in early nineteenth-century Ireland; Octavia Cox's incisive and amusing account of shallow reading in *Emma*; Dan Eltringham's thoughtful talk on the responsive politics of picturesque tourist Dorothy Richardson's 'hydrological imagination'; Elsa Hammond's sensitive consideration of why Coleridge talked so much; and Paul Whickman's impeccably researched presentation on the influence of early pirated versions of *Queen Mab* on Shelley's posthumous reputation. As with previous years, the RSAA was extremely well-represented: Heidi Thomson delivered a powerfully topical presentation on 'The Children of Calais in 1802', her paper dealing sympathetically with the issue of families separated across borders, while Elias Greig spoke engagingly about the vital role that Robert Burns's poems played in the development of Wordsworth's democratic poetics.



Langdale

Acting as a tonic to this intense intellectual activity were the conference's famous walks. Among other Lakeland wonders, A-walkers



explored the beautiful valley of Langdale, scrambling up the sides of the appropriately named Crinkle Crag and looking out over clear skies and seas to the Isle of Mann in distance, while B-walkers wandered through Ambleside, Troutbeck, and Kendal, pleasantly taking in breweries along the way.

For those who chose to go on the excursions, a rich itinerary awaited: the second day of the conference saw attendees strolling through John Ruskin's picturesque house and grounds at Brantwood on Coniston Water, while the last day saw people braving the rain to visit the prehistoric Castlerigg Stone Circle and racing to complete the quiz at the Derwent Pencil Factory in Keswick (free pencils to those who answered all the questions).



Allonby

One of the most enjoyable elements of the Summer Conference is the lack of parallel sessions. Delegates attend all papers, meaning that over the course of ten days a wonderful sense of collegiality is created. Conversations are continued over meals in the communal dining room and drinks in Rydal Hall's cosy snuggery and friendships are formed as delegates puff their way up the fells, leaning against dry-stone walls to rest.

Conference Director Nick Roe was an indefatigable presence throughout, chairing sessions, expertly navigating the mini bus through the Lake District's tiny lanes, introducing attendees to the delights of such places as Allonby and St Bee's Priory, and presiding over a cut-throat and extremely lucrative auction of books to support bursary funds for future awards. Richard Grivil and Sharon Tai also played key roles, leading morning walks, corralling delegates, and wrangling mutinous projectors. Special mention must go to Carrie Taylor for ensuring the whole event ran smoothly and for making everyone who attended the conference feel immediately welcome. 2018 was Carrie's last year as Conference Administrator and she will be enormously missed.



My thanks go to the Trustees of the Wordsworth Conference Foundation for generously awarding me an Ena Wordsworth



Bursary that enabled me to attend the conference. I very much look forward to returning to the Summer Conference in the future.

Alexandra Hankinson,
University of Sydney



FRANKENREADS,
MACQUARIE UNIVERSITY
19 SEPTEMBER 2018

Frankenreads at Macquarie was held as part of the international celebration of the bicentenary of Mary Shelley's *Frankenstein* and a broader series of Frankenreads events coordinated by the Keats-Shelley Association of America. Organised by Stephanie Russo from the University's Department of English, the symposium brought together speakers from different disciplines to discuss *Frankenstein* and its literary and cultural afterlives over four fascinating sessions.

Lee O'Brien opened the day by discussing the significance of the Robert Walton/Mary Walton Saville framing narrative of *Frankenstein*, her paper calling attention to the various ideas encoded in the novel's outermost tale regarding birth, reproduction, and the creation of knowledge, and highlighting the importance of absent readers. She was followed by Libby King, who, in a paper titled 'The Vivisected Body of Frankenstein's Creature', described some of the ways in which consciousness of non-human-animal experience is expressed in Shelley's novel as well as women's fiction of the early nineteenth century more broadly. Ending the first session of the day was Geoffrey Payne, who provided a thoughtful

consideration of solitude in *Frankenstein* in relation to the novel's two main characters.

The second part of the symposium shifted focus, with Harry Melkonian from Macquarie University's Law School suggesting how *Frankenstein* might be used as a pedagogical tool in the teaching of conflict of laws, one of the most difficult subjects undergraduate law students are required to grapple with. Kirstin Mills followed this with a presentation on 'Frankenstein in Hyperspace', her paper introducing the audience to Dave Morris's interactive literary app *Frankenstein* and describing how the multi-layered, spatial construction of Shelley's novel prefigures the virtual reality of the digital age.

Film and television adaptations of Shelley's novel were the focus of the afternoon session, with Guy Webster discussing the cinematic development of the Fritz/Igor figure in the years between the 1931 Boris Karloff film and Paul McGuigan's 2015 *Victor Frankenstein*, and Paul Sheehan examining posthumanist mythology in Shelley's *Frankenstein* and the HBO science fiction series *Westworld*. The day closed with a screening of *Frankenstein* (1931), for some people at the symposium (myself included) the first time they had ever had the chance to view this iconic and culture-shaping movie on a big screen. My thanks to Stephanie Russo for including me in this enjoyable and engaging event.

Alexandra Hankinson,
University of Sydney





CALLS FOR PAPERS

COMING SOON:
R S A A 2019



BARS 2019:
ROMANTIC FACTS
AND
FANTASIES

Proposals are invited for the 2019 conference of the British Association for Romantic Studies, to be hosted by the School of English, University of Nottingham, from 25-28th July. Our theme is 'Romantic Facts and Fantasies'.

We look forward to welcoming you to the East Midlands, where the historic city of Nottingham is located among the heartlands of British Romanticism. Newstead Abbey was Byron's ancestral home; Sherwood Forest was re-imagined as the meeting place of Richard I and Robin Hood in Scott's *Ivanhoe*; and the Cromford Mills are

a living monument to Richard Arkwright, whose inventive development of spinning mills and power looms was an integral strand of the Industrial Revolution. This conference will explore the potency of 'fact' and 'fantasy' both in the Romantic period and during the afterlife of Romanticism. The aim is to develop a collective understanding of how Romantic 'fact' and 'fantasy' work together and against one another, and in so doing embody the spirit of an age whose inventions and innovations laid the foundations for modernity while simultaneously exulting the power of the imagination and its creations.

[Keynote speakers](#) for Romantic Facts and Fantasies are Laura Mandell (Texas A&M), Robert Poole (UCLAN), Sharon Ruston (Lancaster), Diego Saglia (Parma), and Jane Stabler (St Andrews).

We encourage proposals for open-call sessions and themed panels as well as individual proposals for 20-minute papers. Subjects covered might include (but are not limited to):

BICENTENARIES 1819-2019: The Peterloo Massacre; the 'Six Acts', the Carlsbad Decrees; the birth of Queen Victoria; Stamford Raffles and the foundation of Singapore; Simon Bolivar's victory at Boyacá; the Panic of 1819; the opening of the Burlington Arcade, London; the Cotton Mills Act; the death of James Watt; Keats's odes; Scott's *Ivanhoe*, *Bride of Lammermoor*, and *A Legend of Montrose*; the final volume of Southey's *History of Brazil*; Blake's 'Ghost of a Flea' (1819/20).

FACTUAL AND FANTASTICAL ENCOUNTERS
AND DIALOGUES: travel narratives; poetry of



encounter; translations; colonial discourses; geologies, geographies and aesthetics of landscape; rivers, canals, bridges and roads in material, commercial and imaginative landscapes.

FACTS AND FANTASIES OF COLLECTIVE AND INDIVIDUAL IDENTITY: Romantic provincialism (the Lunar Society, the Lake School); national identity and ideas of the state; religion; ethnography; Romantic life writing and autobiography; Romantic-period economics, consumerism, industry and agriculture; Romantic facts and fantasies of childhood; Romantic experiments in education; Rousseauism.

THE SCIENTIFIC IMAGINARY: Mary and Percy Shelley; Humphry Davy, poet and scientist; the development and legacies of Romantic science fiction; Erasmus Darwin, the Lunar Society and Joseph Wright of Derby; Malthus and Malthusianism.

IMAGINING THE ROMANTIC WORLD: Keats's 'living year'; plagiarism and originality; the professional imagination in Keats, Davy, Blake, Caroline Herschel and William Herschel; pedagogic and didactic poetry, prose and drama; histories and history-writing, including the emergence of national histories; paintings, sculptures and music commemorating the events and 'heroes' of the Napoleonic wars, politics, industry and culture; architecture and Romantic fantasy (eg. Walter Scott's Abbotsford, William Beckford's Fonthill Abbey, and Joseph Gandy's visualisations of the Bank of England and other buildings by John Soane);

Romantic book illustration and developments in the technology of print.

PRESENTATION FORMATS

We welcome proposals for the following:

INDIVIDUAL 20 MINUTE PAPERS. Abstracts of no more than 250 words (excluding the title). Please include your name and institutional affiliation (if applicable).

PANELS OF EITHER THREE 20 MINUTE PAPERS OR FOUR 15 MINUTE PAPERS. Please include an abstract of the panel theme, together with 250-word (excluding the title) proposals from each of the speakers, in a single document.

OPEN-CALL SESSIONS. Proposals should include a 350-word (excluding the title) description of the potential session, outlining its importance and relevance to the conference theme. Accepted open-call sessions will be advertised on the BARS 2019 website from mid-November 2018.

SUBMISSIONS

The deadline for proposals for open-call sessions is 1 NOVEMBER 2018.

The deadline for submissions of panels and individual papers is 17 DECEMBER 2018.

Please email proposals to bars2019@nottingham.ac.uk.

For more information, please visit the BARS 2019 website:

<https://www.nottingham.ac.uk/conference/fac-arts/english/romantic-studies/index.aspx>





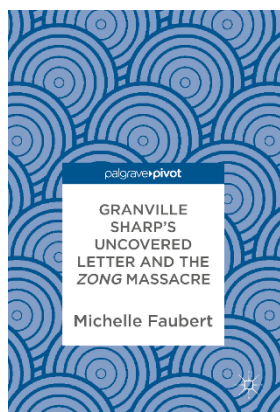
RECENT PUBLICATIONS

Kara Blakley

'Domesticating Orientalism: Chinoiserie and the Pagodas of the Royal Pavilion, Brighton,' forthcoming in the *Australian and New Zealand Journal of Art*.



Michelle Faubert,
Granville Sharp's Uncovered Letter and the Zong Massacre
Palgrave, 2018.



This book delineates the discovery of a previously unknown manuscript of a letter from Granville Sharp, the first British abolitionist, to the "Lords Commissioners of the Admiralty." In the letter, Sharp demands that the Admiralty bring murder charges against the crew of the *Zong* for forcing 132 enslaved Africans overboard to their deaths. Uncovered by Michelle Faubert at the British Library in 2015, the letter is reproduced here, accompanied by her examination of its provenance and significance for the history of slavery and abolition. As Faubert argues, the British Library manuscript is the only fair copy of Sharp's letter, and it is extraordinary evidence of Sharp's role in the abolition of slavery.

'Michelle Faubert's chance discovery of an original letter from Granville Sharp and her meticulous research around that letter cast new light on the terrible story of the *Zong* massacre—and of the subsequent story of British abolition. An astonishing piece of dogged archival research and imaginative scholarship, which takes the reader from one small piece of evidence to a broad history of major significance.'

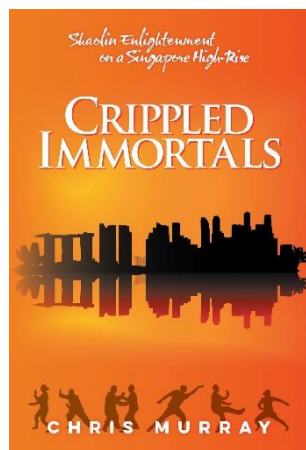
—James Walvin, Professor Emeritus, University of York, UK

'Michelle Faubert's exciting find in the British Library offers new insights into the *Zong* massacre. Her deft combination of historical research with close reading of textual nuance will appeal to scholars across many disciplines.'

—Srividhya Swaminathan, Professor of English, LIU Brooklyn, USA



Chris Murray,
Crippled Immortals
 Australian Scholarly Publishing/Arcadia,
 2018



Dr Murray writes: “a departure from my usual Romanticism, although there are references to Wordsworth, Keats and Coleridge here and there, and some dialogue with Pantheism entails any work on Zen arts.”

A martial-arts master escapes from a prison camp in wartime China and flees to Malaya. His hopes for a quiet life are dashed when he saves a bus driver from a lynch mob. The master agrees to impart his secrets to five disciples. Although the organisation they found becomes internationally renowned, the arts are almost entirely lost as the initiates succumb to internal squabbling and greed.

New in Singapore, Chris Murray tracks down Chan See-meng, favourite disciple of the great Chee Kim Thong. Through dusty Malaysian villages and Shaolin Temple in China, the adventure that begins with gruelling practice on Chan's rooftop leads Chris in the footsteps of the masters. As

he becomes absorbed in the esoteric depths of Five Ancestors Fist, he investigates the journey of Zen martial-arts from ancient temples to modern gymnasias. Can the traditional arts can survive in modernity?

An intimate memoir with historical scope, *Crippled Immortals* unites a cast of legendary heroes and slack-jawed monks, Indian yogi and Tibetan lamas, bluffers, gangsters, and champions who have been touched by Old Man Chee's arts. The practitioner's path to enlightenment is always arduous, often hilarious, and sometimes heart-breaking. True adepts talk with their fists, but the strength that endures lies in the bond between master and disciple.

www.crippledimmortals.com



Thomas McLean

'Family Portraits: The Life and Art of Alice Mary Chambers', *Victorians: A Journal of Culture and Literature* 133 (2018) 69–83



Eric Parisot writes: 'Susan Allen Ford, Gillian Dooley and I are very happy to announce that our special issue of *Persuasions On-Line* - entitled 'Undisciplined Austen' - is now available. It's the first instalment of essays from last year's seminar series of the same name and the 'Immortal Austen' conference, both hosted by Flinders University and funded by the Flinders Institute for Research in the Humanities (FIRTH). Enjoy!'

<http://jasna.org/publications/persuasions-online/volume-38-no-3/>



Neil Ramsey,

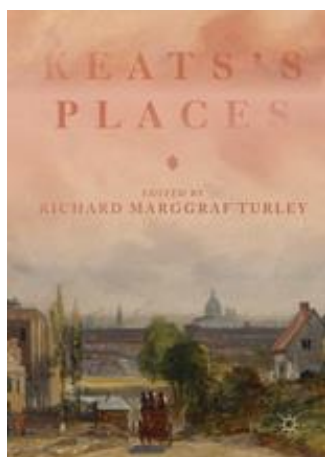
'James Montgomery's Waterloo: War and the Poetics of History', *Studies in Romanticism*, vol. 56, no. 3 (2017): 361–378



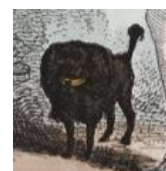
Richard Marggraf Turley, ed.

Keats's Places

Palgrave, 2018



Alexandra Paterson and Heidi Thomson have chapters in *Keats's Places*, 'the first full-length geo-critical study of Keats', as editor Richard Marggraf Turley puts it in his introduction. Paterson and Heidi both draw on the 1817 Scottish Tour in particular, with Paterson emphasizing the geological and sculptural dimensions of the *Hyperions* and Thomson drawing attention to the timeless power of old women (Meg Merrilies, Moneta, Mnemosyne, and Autumn).



GRADUATIONS AND COMPLETIONS

Kara Blakley,

PhD in Art History & Theory at the University of Melbourne

Thesis: 'From Diplomacy to Diffusion: The Macartney Mission and its Impact on the Understanding of Chinese Art, Aesthetics, and Culture in Great Britain, 1793-1859'



Elias Greig,

PhD in English at the University of Sydney

Thesis: 'Retracing the Revolutions: Wordsworth's Poetry, 1793-1797'



Alexandra Hankinson

PhD in English at the University of Sydney

Thesis: 'The Affinities of Natural Objects: Observation and Analogy in Romantic Natural History'



Steven Hampton

PhD in English at the University of Melbourne

'This much-desired land: Switzerland & British Romanticism'

