

CURRICULUM VITAE
Prof. Nick Groom, MA, DPhil (Oxon.), FRSA

Personal Information

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Present Appointment

Professor in English, University of Exeter (2007)
Co-Director, Exeter Centre for Literatures of Identity, Place, and Sustainability (2008)

Previous Appointments

Oct 2003: Reader in English Literature and Director of Centre for Romantic Studies,
University of Bristol
Oct 2001: Visiting Professor, University of Chicago
April 2000: Visiting Associate Professor, Stanford University
March 2000: Senior Lecturer in Post-Medieval Literature, University of Bristol
1994: Lecturer in English, University of Exeter; promoted to Lecturer B, 1998
1992: Tutor in English, University of Exeter

Academic Qualifications

1994: DPhil (Oxon):
'Thomas Percy's *Reliques of Ancient English Poetry*: Its Context,
Presentation, and Reception'
Supervisor: Prof. Roger Lonsdale.
Examiners: Dr David Fairer, Dr Fiona Stafford
1992: MA (Oxon)
1988: BA Hons in English Language and Literature (Oxon), first class.
Entrance Scholarship to Hertford College (1985). Received three College
prizes and University Violet Vaughan Morgan Prize (1987)

TEACHING 2000-2013

Introduction

- Extensive teaching experience at both undergraduate and postgraduate level in universities in Britain and America
- Extensive experience of design of modules and programmes at both undergraduate and MA level. For example, designed new MA and PhD course in Research Methods following AHRB guidelines for postgraduate research training (2008)
- Group size range from individual tutorials to large (20-member) seminars, for one-off sessions and lectures to year-long courses, on texts from Shakespeare to the present day
- Modules usually based on current research interests
- Teaching innovations include student-led learning, group projects, creative components, and field trips
- Consistently excellent lecture and seminar evaluations (numerically rated in student questionnaires) reflecting use of guest speakers, structured study groups, innovative practice, and field trips in seminars, and multi-media lectures. Third-year and MA option *Englishness* used as an example of ‘Capturing Good Practice in the Integration of Sustainability on Courses’ by the Forum for the Future for the Higher Education Academy (2006). Current optional modules *The Gothic* and *Tolkien: Scholar, Critic, Writer* have consistently received the highest student scores in feedback in Penryn English, 2011-date (*Tolkien* predominantly MACE-rated at 5/5)

2007-date: University of Exeter

BA teaching methods: seminars (12-16), lectures (c.75, Tremough; c.150, Streatham). Teaching methods include student-led learning, study groups, log-books, field trips, and worksheets; lecturing style is interactive with audio-visual materials; assessment by coursework and examinations. Working in a small Dept means that I have taught on virtually every core module on the programme:

- *Foundations and Reinventions* (introduction to historicist criticism and the canon)
- *Culture and Criticism; Critical Theory* (introduction to critical theory)
- *Shakespeare and English Renaissance Drama* (play-based)
- *Renaissance, Reformation, and Rebellion* (author-based)
- *Reason and Passion: C18th Literature* (author-based)
- *Romanticism to Decadence* (author-based)
- *Dissertation* (supervision of mandatory third-year dissertation by individual tutorials)

I have also taught the following Year 3 option modules:

- *Literature and the Environment* (from Anglo-Saxon to present)
- *Romanticism* (team taught)
- *The Gothic* (from the Sack of Rome to the present)
- *Tolkien: Scholar, Critic, Author* (historicist analysis)

MA modules

- *Modernity and Space* (convenor, sole tutor)
- *Englishness* (convenor, sole tutor)
- *Literary Research, Theory, and Criticism* (convenor, team taught)
- *Romanticism: Revival and Return* (team taught)

2000-7: University of Bristol

- *Critical Issues* (introduction to critical theory)
- *Contemporary Writing* (post-war writing and the canon)
- *Approaches to Shakespeare* (critical issues, editorial problems, and accounts of individual plays)

- *Approaches to Poetry* (form, cultural contexts, critical issues)
- *Literature 3* (C18th literature, author-based)
- *Literature 4* (C19th literature, author-based)

I also taught the following option modules:

- *Englishness* (Mediaeval literature to the present)
- *Erotic Literature* (historicist survey)
- *Shakespeare: The Making of a Modern Myth* (history of Shakespearean biography, editing, criticism)
- *The Contemporary Novel in its Historical Context* (paired readings such as Brontë and Rhys; Sterne and Rushdie; etc.)

MA modules (during which time I redesigned the programme)

- *Core Course* (textual criticism, history and description of the book, palaeography, editing and authorship; convenor, team taught)
- *Advanced Research Methods* (in conjunction with University Library Special Collections, using many examples of printed books and author MSS; convenor, team taught)
- *Shakespeare and English Literature* (team taught)
- *Romanticism* (convenor, team taught)
- *Modern and Contemporary Poetry* (team taught)

2001: University of Chicago

MA classes

- *Forgery and Authenticity* (convenor and sole tutor)
- *Editing Eighteenth-Century Texts* (editing, history of the book, paleography: taught in conjunction with University Library Special Collections, using many examples of printed books and author MSS; convenor and sole tutor)

2000: Stanford University

BA module

- *Eighteenth-Century Poetry* (author-based from Pope to Wordsworth and Coleridge; designed for students majoring in Creative Writing; convenor and sole tutor)

MA module

- *Forgery and Authenticity* (convenor and sole tutor)

Pre-2000

- 1992-2000: Full-time teaching and research at Exeter, mainly C18th and C19th literature, and MA
- 1990-92: Part-time undergraduate tutorial and class teaching at Oxford (Hertford, Somerville, Wadham, Brasenose, Exeter, New College, and St Edmund Hall), mainly literature 1660-1832

Current Postgraduates

1. Jess Monaghan (feigned illness in the C18th; co-supervised with History)
2. Isabel Galleymore (environmental writing and pedagogy)
3. Jack Thacker (contemporary georgic)
4. Luke Thompson (second supervisor; literary biography of Jack Clemo)

Recent External PhD Examining

1. Eamon Byers, Queen's University, Belfast, 2013.

2. Anthony Wood, Essex University, 2013.

RESEARCH

Introduction

I am the acknowledged world expert on Thomas Chatterton, and an international commentator on authenticity and forgery, English and British identities, literature and the environment, and the Gothic (recently christened the ‘Prof of #Goth’ on Twitter...!). My research is consistently expressed through publication for both specialist academic readerships and the trade-press, for both learned society conferences and literary festivals. Since my DPhil on Percy’s *Reliques*, my research has broadly developed into three related fields:

1. cultural formation and authenticity, including attribution studies (work on forgery and, specifically, Chatterton);
2. national identity (Englishness and Britishness, including the Gothic); and
3. historicist popular culture and folklore (seasons and saints’ days).

In addition, I have developed interests in culture and place (ECLIPSE and AARP), as well as (more controversially) on Tolkien, and have published popular work on, for example, Shakespeare.

My last REF submission represented this range of research interests:

Books

The Seasons

The Gothic

Chapter

‘Unoriginal Genius: Plagiarism and the Construction of “Romantic” Authorship’

Article

“‘With Certain Grand Cottleisms’”: Joseph Cottle, Robert Southey, and the 1803 *Works of Thomas Chatterton*’

See below for publication details. In 2014 I am on dedicated strategic leave for the first time since joining Exeter’s Cornwall campus in 2007.

Authored Books

1. *The Seasons: An Elegy for the Passing of the Year* (London: Atlantic, 2013), 400pp. Extensively reviewed in national press: Book of the Week (*Guardian*), Book of the Month (*Reader’s Digest*), one of the Books of the Year (*Observer*), and featured talk for the *The Telegraph* Dartington Literary Festival 2014, Windsor Literary Festival 2014, and other events. Shortlisted for the 2014 Katharine Briggs Folklore Award.
2. *The Gothic: A Very Short Introduction* (Oxford: Oxford University Press, 2012). xviii + 164pp. Reviewed in *The Independent*, and featured talk for the *Sunday Times* Oxford Literary Festival 2013, and *The Telegraph* Dartington Literary Festival 2013
3. *The Union Jack: The Story of the British Flag* (London: Atlantic, 2006; paperbacked, 2007). xxii + 398pp. Widely reviewed, including the *Guardian*, *Literary Review*, *Mail on Sunday*, *Times*, *THES*; serialized in *The Independent*.
4. *The Forger’s Shadow: How Forgery Changed the Course of Literature* (London: Picador, 2002; paperback, 2003). 350pp. Widely reviewed, including *Financial Times*, *Independent on Sunday*, *LRB* (review reprinted in Terry Eagleton, *Figures of Dissent*), *Mail on Sunday*, *TLS*, *Age of Johnson*, and featured talk for the British Library 2002.
5. *Introducing Shakespeare* (Cambridge: Icon, 2001), with illustrations by Piero. 176pp. Reviewed in *TES*, and featured talk in bookshops.

Translations:

Czech (World) by Hana Petráková (Praha: Portál Sro, 2004);

Croat by Vivijana Radman (Zagreb: Naklada Jesenski i Turk, 2004);

Indonesian (Binarupa Aksara Publisher);

Serbian (Hinaki Publishers);

Chinese (Mainland only) (Anhui Literature and Art Publishing House);

Albanian (Rrokullia Books); and
 Vietnamese (Tre Publishing House) [possibly other translations].
 Reissued in new format as *Introducing Shakespeare: Graphic Guide* (London: Icon, 2010). Translations:

- German (Überlingen: TibiaPress, 2011) [possibly other translations].
 6. *The Making of Percy's Reliques* (Oxford: Clarendon Press, 1999). xiv + 290pp.
 Reviewed in *THES*, *TLS*, and scholarly journals.

Edited Books

1. Horace Walpole, *The Castle of Otranto* (Oxford: Oxford University Press, 2014), launched at British Library as part of *Terror and Wonder* exhibition.
2. *Thomas Chatterton: Selected Poetry* (Cheltenham: The Cyder Press, 2003). 108pp. Featured talk for *The Telegraph* Dartington Literary Festival.
3. *Thomas Chatterton and Romantic Culture* (ed.) (London: Macmillan and New York: St Martin's, 1999). xii + 300pp. Contributed Introduction, 3-11, and chapter 'Fragments, Reliques, & MSS: Chatterton and Percy', 188-209. Reviewed in *LRB*, *THES*, *TLS*, and scholarly journals.
4. *The Bloody Register* (1764), 4 vols (London: Routledge, 1999). Contributed Introduction, I. i-xxxiii. Reviewed in scholarly journals.
5. Thomas Percy, *Reliques of Ancient English Poetry* (1765), 3 vols (London and Bristol: Routledge/Thoemmes Press, 1996). Contributed Introduction and Appendices, I. 1-89 + III. 351-403. Reviewed in *TLS* ('indispensable'), and scholarly journals.
6. *The Plays of William Shakespeare*, ed. Samuel Johnson, George Steevens, and Edmond Malone (1778-80), 12 vols (London and Bristol: Routledge/Thoemmes Press, 1995). Contributed Introduction, I. i-lxxix. Reviewed in scholarly journals.

Editorships

1. Series Editor for Routledge Research (1996-2007):
 - i) **Cultural Formations**
 - Tonson's Miscellany*, 6 vols, ed. David Hopkins and Stuart Gillespie (2007).
 - Warton's Essay on Pope*, 3 vols, ed. Adam Rounce (2004).
 - Warton's Observations*, 3 vols, ed. David Fairer (2001).
 - Warton's History of English Poetry*, 4 vols, ed. David Fairer (1997).
 - Dodsley's Collection of Poems*, 6 vols, ed. Michael Suarez, SJ (1997).
 - Percy's Reliques*, 3 vols, ed. Nick Groom (1996) [see above].
 - ii) **Subcultures and Subversions**
 - Ossian and Ossianism*, 4 vols, ed. Dafydd Moore (2004).
 - Shakespeare Imitations, Parodies and Forgeries: 1710-1820*, 3 vols, ed. Jeffrey Kahan (2004).
 - Romantic Science*, 5 vols, ed. Tim Fulford (2002).
 - Radical Food*, 3 vols, ed. Timothy Morton (2000).
 - Sexual Subcultures*, 4 vols, ed. Ian McCormick (1999).
 - The Bloody Register*, 4 vols, ed. Nick Groom (1999) [see above].
 - Cult Criminals: The Newgate Novels*, 6 vols, ed. Juliet John (1997).
2. Guest editor for *European Romanticism Review* special issue: 'Emancipation, Liberation, Freedom' with John Halliwell and Tilottama Rajan 19.2 (April, 2008).
3. Guest editor for *Critical Quarterly* 'Authenticity' issue 43.2 (June 2001).
4. Founding editor and member of editorial board of *Angelaki* (1992-2000), voted Best New Journal by CELJ at 1996 MLA Conference. Editor of vol.1 no.2, 'Narratives of Forgery' (Winter, 1993). Reviewed in *TLS* and *THES*.

Chapters in Edited Collections

1. 'Romanticism before 1789.' *The Oxford Handbook of British Romanticism*, ed. David Duff (Oxford: Oxford University Press, forthcoming 2015?).
2. 'The Poet as "Fraud".' *The Oxford Handbook of British Poetry, 1660-1800*, ed. Jack Lynch (Oxford: Oxford University Press, forthcoming 2015?).
3. 'Eighteenth-Century Gothic before *The Castle of Otranto*.' *The Harp and the Constitution: Myths of Celtic and Gothic Origin in Modern Europe*, ed. Joanne Parker (Leiden and Boston: Brill, forthcoming 2015).
4. 'Gothic Antiquity: From the Sack of Rome to *The Castle of Otranto*.' *Terror and Wonder: The Gothic Imagination*, ed. Dale Townshend (London: British Library, 2014), 38-65.
5. 'Chatterton.' *The Blackwell Encyclopaedia of British Literature, 1660-1789*, 4 vols, eds. Gary Day and Jack Lynch (Oxford: Wiley-Blackwell, 2014), 236-41.
6. 'The English Literary Tradition: Shakespeare to the Gothic.' *A Companion to J. R. R. Tolkien*, ed. Stuart Lee (Oxford: Blackwell, 2014), 286-302.
7. 'Gothic and Celtic Revivals: Antiquity and the Archipelago.' *The Blackwell Companion to British Literature*, 4 vols, ed. Robert DeMaria, Jr., Heesok Chang, and Samantha Zacher (Chichester: Wiley-Blackwell, 2014), iii. 361-79.
8. "'Let's discuss over country supper soon": Rebekah Brooks and David Cameron – Rural Realities and Rustic Representations.' *The Clearing*, online magazine published by Little Toller Press (<http://www.theclearingonline.org>), 22 August 2013 (6,000 words).
9. 'Draining the Irish Channel: Identity, Sustainability, and the Politics of Water.' *The Literature and Cultures of the Irish Sea*, University College, Dublin Scholarcast series, ed. John Brannigan (<http://www.ucd.ie/scholarcast/>), podcast and illustrated pdf delivered 31 May 2013 (8,000 words).
10. "'Executioner-Style": Nick Cave and the Murder Ballad Tradition.' *The Art of Nick Cave*, ed. John Baker (Bristol: Intellect, 2013), 79-96.
11. 'Alright, Jack? Conflict and Cohesion in Britain, 2005-2010.' *Reconceiving the British Isles: The Literature of the Archipelago*, University College, Dublin Scholarcast series, ed. John Brannigan (<http://www.ucd.ie/scholarcast/>), podcast and illustrated pdf delivered 15 April 2010 (5,000 words).
12. 'Unoriginal Genius: Plagiarism and the Construction of "Romantic" Authorship.' *Copyright and Piracy: An Interdisciplinary Critique*, ed. Lionel Bently, Jennifer Davis, and Jane C. Ginsburg (Cambridge: Cambridge University Press, 2010), 271-99.
13. "'Al under the Wyllowe Tree": Chatterton and the Ecology of the West Country.' *English Romantic Writers and the West Country*, ed. Nicholas Roe (Basingstoke: Palgrave Macmillan, 2010), 37-61.
14. 'Romantic Poetry and Antiquity.' *The Cambridge Companion to British Romantic Poetry*, ed. James Chandler and Maureen McLane (Cambridge: Cambridge University Press, 2008), 35-52.
15. 'Union Jacks and Union Jills.' *Flag, Nation and Symbolism in Europe and America*, ed. Thomas Hylland Eriksen and Richard Jenkins (London and New York: Routledge, 2007), 68-87.
16. 'Chatterton, Thomas.' 3,000-word online encyclopedia entry, *The Oxford Encyclopedia of British Literature*, ed. David Scott Kastan (Oxford: Oxford University Press, 2005).
17. 'Love and Madness: Southey Editing Chatterton.' *Robert Southey and the Contexts of English Romanticism*, ed. Lynda Pratt (Aldershot: Ashgate, 2005), 19-35.
18. 'The Death of Chatterton.' *From Gothic to Romantic: Thomas Chatterton's Bristol*, ed. Alistair Heys (Bristol: Redcliffe Press, 2005), 116-25.
19. 'Thomas Chatterton'. 7,500-word entry for *New Dictionary of National Biography* (Oxford: Oxford University Press, 2004).

20. 'John Dix'. 700-word entry for *New DNB* (Oxford: Oxford University Press, 2004).
21. "'I am Nothing": A Typology of the Forger from Chatterton to Wilde.' *The Victorians and the Eighteenth Century: Reassessing the Tradition*, ed. Francis O'Gorman and Katherine Turner (Aldershot and Burlington: Ashgate, 2004), 203-22.
22. 'William Henry Ireland: From Forgery to Fish 'n' Chips.' *Cultures of Taste/Theories of Appetite: Eating Romanticism*, ed. Timothy Morton (Basingstoke and New York: Palgrave, 2004), 21-40.
23. 'Forgery, Plagiarism, Imitation, Peglegger.' *Plagiarism in Early Modern England*, ed. Paulina Kewes (London: Palgrave, 2002), 74-89.
24. 'Thomas Percy.' 1,500-word online encyclopedia entry, *Literary Encyclopedia Online* (2002).
25. 'Reliques of Ancient English Poetry.' 1,500-word online encyclopedia entry, *Literary Encyclopedia Online* (2002).
26. 'Forgery and Plagiarism.' *Companion to Literature from Milton to Blake*, ed. David Womersley (Oxford: Blackwell's, 2000), 94-113 [not seen in proof].
27. 'Literature: 1756-1770', with Adam Rounce. *Companion to Literature from Milton to Blake*, ed. David Womersley (Oxford: Blackwell's, 2000), 464-80 [not seen in proof].
28. 'Fragments, Reliques, & MSS: Chatterton and Percy.' *Thomas Chatterton and Romantic Culture*, ed. Nick Groom (see above), 188-209.
29. 'Thomas Chatterton Was A Forger.' *Yearbook of English Studies 1998*, ed. Andrew Gurr, 276-91. Reprinted in *Literature Criticism from 1400 to 1800*, vol. 54, ed. Marie Lazzari and Lawrence J. Trudeau (Farmington, MI: Gale Group, 2001), 27-35; also reprinted in *Literature Criticism from 1400 to 1800* (Gale Cengage Online Learning, 2010), and *Poetry Criticism*, ed. Michelle Lee, vol. 194 (Gale Cengage Online Learning, 2010).
30. 'Thomas Rowley Preeste.' *Early Romantics: Perspectives in British Poetry from Pope to Wordsworth*, ed. Thomas Woodman (London: Macmillan, 1998), 242-55.
31. 'Celts, Goths, and the Nature of the Literary Source.' *Tradition in Transition: Women Writers, Marginal Texts, and the Eighteenth-Century Canon*, eds Alvaro Ribeiro, SJ, and James Basker (Oxford: Clarendon Press, 1996), 274-96.

Articles in Refereed Journals

1. 'Afterword: Romanticism, Forgery and the Credit Crisis', *Romantic Circles Praxis* series: *Romanticism, Forgery and the Credit Crunch*, ed. Ian Haywood, online e-book (Romantic Circles, 2012): <http://romantic.arhu.umd.edu/praxis/forgery/>
2. 'Five Poems Wrongly Attributed to Thomas Chatterton.' *NQ* 56 (2009), 357-9.
3. 'Who Plagiarized Thomas Chatterton's "Elegy"?' *Notes and Queries* 56 (2009), 359-60.
4. "'With Certain Grand Cottleisms": Joseph Cottle, Robert Southey, and the 1803 *Works of Thomas Chatterton*.' *Romanticism* 15 (2009), 225-38.
5. 'Emancipation, Liberation, Freedom.' Introduction (with John Halliwell and Tilottama Rajan). *European Romanticism Review*, 19.2 (April, 2008), 81-2.
6. 'Romanticism and Forgery.' *Literature Compass Online* (Blackwell's, 2007), 11,000 words.
7. "'The purest english" [sic]: Ballads and the English Literary Dialect.' *The Eighteenth-Century: Theory and Interpretation* 47.2-3 (2006), 179-202.
8. 'Samuel Johnson and Truth: Response to Curley.' *The Age of Johnson* (2006), 197-201. Commissioned as a response to a 35,000-word essay on *The Forger's Shadow* by Thomas Curley. Reported in the *TLS* (2 November 2007), 24.
9. 'How was "Rowley" Pronounced?' *NQ* 248 (2003), 277-8.
10. 'The Case Against Chatterton's "Lines to Walpole" and "Last Verses".' *NQ* 248 (2003), 278-80. Reprinted in *Poetry Criticism*, ed. Michelle Lee, vol. 194 (Gale Cengage Online Learning, 2010).
11. 'Foreword' and 'Original Copies; Counterfeit Forgeries.' *Critical Quarterly* 43.2 (June 2001), 2-3 and 6-18.

12. 'Letters from Thomas Percy to Thomas Astle: Notes on Wynkyn De Worde and the Rowley Controversy.' *NQ* 244 (1999), 360-4.
13. 'Richard Farmer and the Rowley Controversy.' *NQ* 239 (1994), 314-18.
14. 'Letters from Thomas Percy to Ralph Griffiths.' *NQ* 238 (1993), 453-6.
15. 'Narratives of Forgery.' Introduction (with Charlie Blake), and Conclusion, *Angelaki* 1.2 (1993), 5-11, 159-61.
16. 'Forgery or Plagiarism? Unravelling Chatterton's Rowley.' *Angelaki* 1.2 (1993), 41-54.
17. 'Never Mind the Ballads, Here's Thomas Percy.' *Angelaki* 1.1 (1993, 2nd edn 1995), 86-95.

Future Research Plans

1. Lewis, *The Monk* and Radcliffe, *The Italian*: new introductions/texts commissioned by Oxford World's Classics. *Monk* due 2014 for publication in 2015.
2. *Coastal Works*, ed. Nicholas Allen, Nick Groom, and Jos Smith; revised proposal and sample chapters with OUP; 2014/15 delivery for publication in 2015/16.
3. *The Dragon and the Shamrock: The Culture of Saints' Days in the English-Speaking World*: commissioned by OUP; 2014 delivery for publication in 2015.
4. *The Lie of the Land: Literature and the English Landscape*: four of six chapters written and edited, remaining chapters already given as keynote lectures; one chapter read by OUP and further work requested; Yale UP also interested; publication 2015?
5. *The History of The Gothic*, 2 vols: based on OUP VSI – proposal requested by OUP; Princeton UP also interested.
6. *The Oxford Handbook of The Gothic*: again, based on VSI and proposal requested by OUP.
7. E.H.W. Meyerstein, *A Life of Thomas Chatterton* (1930): revised edition commissioned by Trent Editions.
8. *The Rowley Controversy: A Cultural History*: a handful of articles and essays published, and conference papers delivered – requires further archival research before submitting proposal.
9. Thomas Percy, *Reliques of Ancient English Poetry: A Critical Edition*: edition mainly complete; negotiating contract with Trent Editions.
10. *Tolkien: An Intellectual Biography*: proposal with agent.

Research Grants

I am a regular applicant for research funding.

1. British Academy Postdoctoral Fellowship (£187,965): Dr Jos Smith, 'Common Ground and a Critical Localism in the Arts: Recuperating an English Cultural Geography, 1971-2012'. Conceived and planned by myself, this award makes use of the Common Ground archive recently deposited in the University of Exeter Special Collections.
2. British Academy Grant for £7,498 for AARP Case Study: Perspectives on Tim Robinson. PI in collaboration with Magdalene College, Cambridge and the Moore Institute, National University of Ireland, Galway. This project, which ran in 2011, focused on the relationship in Robinson's internationally acclaimed writing between literature, place, and identity in the context of an 'archipelagic' model of the Isles. Specifically, the project analyzed the international context of Robinson's work on Connemara and Aran, bringing together artists, writers, and academics in Galway itself in a deliberately interdisciplinary strategy to examine and explain Robinson's writing and cartography. This, the first sustained assessment of Robinson's work, was presented as a series of public events in Connemara, and publication is with readers at OUP (ed. Nicholas Allen, Nick Groom, and Jos Smith).
3. Project Development Grant for £4,000 for AARP (Atlantic Archipelagoes Research Project) and to establish AARP network (2010). PI.

4. AHRB Research Leave Grant for £12,035 for work towards a critical edition of Percy's *Reliques* (2002-3). PI.
5. Leverhulme Fellowship for £10,545.50 for cultural history of literary forgery: work towards *The Forger's Shadow* (1998-9). PI.
6. British Academy Small Research Grant for £1,088 for research undertaken at The Houghton Library, Harvard University (1997). PI.
7. British Academy Major State Studentship 1989-92; additional British Academy funding received for research undertaken at The Queen's University, Belfast (1991), and The Houghton Library, Harvard University (1992). PI.
8. Baring Senior Scholarship (1990). PI.

Funding Plans

1. 'Parish Almanacking: Intangible Cultural Heritage & Community Identity' submitted to European Research Council 2014. PI.
2. 'Digitizing Almanacs', AHRC. PI.
3. 'Recalling the Metaphor' with Solway Centre, AHRC. PI/CI.
4. 'Land's End'. PI/CI.
5. '1816' with Met Office, Leverhulme Trust. PI.
6. 'Parish Mapping', internal Bridging the Gaps funding for grant preparation, team member; PI: Patrick Devine-Wright.
7. 'The History of the Gothic', Leverhulme. PI.

Academic Papers

1. 'Tolkien and the Gothic.' *The Return of the Ring*, ed. Lynn Forest-Hill (forthcoming).
2. 'Robert Glynn Catches Cold.' *Thomas Chatterton Society Newsletter* 2 (2003), 15.
3. 'The "Death of Chatterton" in Stereo.' *TCS Newsletter* 2 (2003), 9-15.
4. 'How was "Rowley" Pronounced?' *TCS Newsletter* 1 (2003), 10-12.
5. 'Thomas Percy and the Rowley Controversy.' *TCS Newsletter* 1 (2003), 10.
6. 'Percy and Johnson.' *The New Idler* (2001-2), 39-48.
7. 'An Artist's Manual.' Catalogue essay for *Richard Wentworth's Thinking Aloud* (Hayward Gallery, 1998), 22-81. Hayward Travelling Exhibitions 1998-9: Kettle's Yard, Cambridge; Cornershop Gallery, Manchester; Camden Arts Centre, London

Review Articles

1. 'In the Field.' *John Clare Society Journal* 26 (2007), 76-9.
2. 'The Condition of Muzak.' *Popular Music and Society* 20.3 (Fall 1996), 1-17.
3. 'Please Wash Your Hands Before Leaving the Twentieth Century.' *PMS* 19 (Spring 1995), 157-67.

Book Reviews

Some 80 reviews for newspapers and magazines. I have been a regular reviewer for *The Financial Times*, *Times Higher*, and *The Independent*; I have currently suspended my reviewing to focus on more substantial projects.

Recent reviews (2007-date):

1. Richard Morris, *Time's Anvil: England, Archaeology and the Imagination* (2013). *The Independent*, 25 January 2013.
2. Roger Clarke. *A Natural History of Ghosts: 500 Years of Hunting for Proof* (2012). *The Independent*, 3 November 2012.
3. Tim Robinson, *Connemara: A Little Gaelic Kingdom* (2011). *The Independent*, 16 December 2011.
4. Clive Bloom, *Gothic Histories: The Taste for Terror, 1764 to the Present* (2010), *Culture and Religion* 12.3 (2011), 346-8.

5. Neil Ansell, *Deep Country: Five Years in the Welsh Hills* (2011) and Adam Nicolson, *The Smell of Summer Grass: Pursuing Happiness, Perch Hill 1994-2011* (2011), *The Independent*, 22 April 2011.
6. Thomas Curley, *Samuel Johnson, the Ossian Fraud, and the Celtic Revival in Great Britain and Ireland* (2009), *Johnsonian News Letter* (2010), 46-56.
7. 'Everyday Magic in a Tale of Village People.' Michael Wood, *The Story of England* (2010), *The Independent*, 31 December 2010.
8. Rachel Hewitt, *Map of a Nation: A Biography of the Ordnance Survey* (2010), *The Independent*, 10 December 2010.
9. Tilar J. Mazzeo, *Plagiarism and Literary Property in the Romantic Period* (2007), *European Romantic Review* (2010), 561-5.
10. Andrea McKenzie, *Tyburn's Martyrs: Execution in England, 1675-1775* (2007), *The Historian* 714 (2010), 907-8.
11. 'Impostors.' Jack Lynch, *Deception and Detection in Eighteenth-Century Britain* (2008), *TLS*, 6 February 2009, 8.
12. 'Cartoon Fun aboard our Ship of Fools.' Sarah Lyall, *A Field Guide to the British* (2008), *The Independent*, 24 October 2008.
13. 'A Mystery Tied in Red Tape.' Rosemary Hill, *Stonehenge* (2008). *The Independent*, 6 June 2008.
14. Steve Newman, *Ballad Collection, Lyric, and the Canon: The Call of the Popular from the Restoration to the New Criticism* (2007), *RES* online, 28 May 2008.
15. 'England's Ethnic Cleansing.' Richard Askwith, *The Lost Village: In Search of a Forgotten Rural England* (2008) and Paul Kingsnorth, *Real England: The Battle Against the Bland* (2008), *The Independent*, 11 April 2008. Various reprinted
16. Arthur Freeman and Janet Ing Freeman, *John Payne Collier: Scholarship and Forgery in the Nineteenth Century*, 2 vols (2004), *Victorian Studies* 49.2 (Winter 2007), 372-4.
17. 'A Nation that Lies, Just a Little, about its Age.' Peter de Bolla, *The Fourth of July and the Founding of America* (2007), *The Independent*, 4 July 2007.
18. Debbie Lee, *Romantic Liars: Obscure Women who became Impostors and Challenged an Empire* (2006), *Romanticism on the Net*, 45 (2007).
19. 'A Teasing Trip across a Travelling Tongue.' David Crystal, *By Hook or By Crook: A Journey in Search of English* (2007), *The Independent*, 18 May 2007.

Reviews prior to 2007 for *Boston Book Review*, *The Independent*, *The Financial Times*, *Fortean Times*, *Times Higher Education Supplement* in its various incarnations, and *Times Literary Supplement*, and scholarly journals (*American Historical Review*, *British Journal for Eighteenth-Century Studies*, *Bunyan Studies*, *Culture and Religion*, *The Erotic Review*, *European Romantic Review*, *The Historian*, *Johnsonian News Letter*, *Modern Language Review*, *Modern Philology*, *Notes and Queries*, *Review of English Studies*, *Romanticism on the Net*, and *Victorian Studies*.

Conference Papers

Some 50 papers at conferences, many by invitation, several convened panels. Recent papers (2007-date) [keynotes indicated thus *]:

1. *'The Decline and Fall of the Fellowship.' Worlds Made of Heroes, Universidade do Porto, 6-7 November 2014.
2. 'Archipelagic Perspectives on Scottish Literature.' World Congress of Scottish Literatures, University of Glasgow, 2-5 July 2014.
3. 'Revisiting Pre-Romantic Macpherson(?)' World Congress of Scottish Literatures, University of Glasgow, 2-5 July 2014.
4. *'Cultural Environmentalism: Constructing the Countryside from Wordsworth's Daffodils to Ritchey's Castration Rings.' John Clare in Space: Poetry, Nature, and Contemporary Culture, Oxford Brookes, 30-31 May 2014.

5. *‘Malone: Unmasking Forgery.’ Symposium: Malone, Bodleian Library, 30 September 2013.
6. ‘Catachthonic History: Historicizing the Archipelago.’ AARP Symposium, Willson Center, University of Georgia, 10-14 April 2013.
7. “‘Let’s discuss over country supper soon’”: Rebekah Brooks and David Cameron – Rural Realities and Rustic Representations.’ The Rural Experience, Loughborough University, 26-28 March 2013.
8. ‘Tolkien in Higher Education.’ The Return of the Ring, Loughborough University, 16-20 August 2012.
9. ‘Tolkien and the Gothic.’ TRR, Loughborough University, 16-20 August 2012.
10. ‘The Devil’s Lyre.’ TRR, Loughborough University, 16-20 August 2012.
11. ‘Dacyannes and Scythyanes, Saxonnes and Normannes: Chatterton, Gothic History, and the South West.’ Writing the West, Regional History Centre, UWE, 11-12 May 2012.
12. ‘Draining the Irish Channel: Identity, Sustainability, and the Politics of Water.’ AARP Symposium: Over the Irish Sea, University College Dublin, 25-26 April 2012.
13. ‘Authenticity and the Archipelago: A Case of Highland Forgery’. Environment and Identity Conference, Pendennis Castle, 20-21 July 2011 (and final roundtable panel member).
14. ‘Archipelagic Ossian: Macpherson and Representations of the British Isles’. Eighteenth-Century Scottish Studies Society Conference, Aberdeen, 7-10 July 2011.
15. *‘“The Rain it Raineth Every Day”’: Weather, National Identity, and Climate Change.’ English and Welsh Diaspora: Regional Voices, Disparate Voices, Remembered Lives, Loughborough University, 13-16 April 2011.
16. *‘Rough Music.’ Romantic Counter-Cultures, Swansea University, 14 December 2009.
17. ‘The Wreck of Nature’: Chatterton’s Ecosystems’, BARS Roehampton 23-6 July 2009.
18. *‘Seasons of the Gothic: Cultural Meteorology, National Identity, and Climate Change.’ Gothic Locations, inaugural conference, Wales and West Gothic Network, Cardiff University, 19 September 2008.
19. *‘Seasons of Song.’ Place, Writing and Voice, University of Plymouth, 5-6 September 2008.
20. ‘Jug Jug.’ Romantic Animals, University of Exeter, 7 July 2008.
21. “‘Executioner-Style’”: Nick Cave and the Murder Ballad Tradition.’ Nick Cave International Conference, University of Westminster, 5 July 2008.
22. Invited speaker: ‘Unoriginal Genius: Plagiarism and the Construction of “Romantic Authorship”’. Inspiration, Interpretation or Infringement? Interdisciplinary Approaches to Creativity and Copyright (Law Faculty), Emmanuel College, Cambridge, 1 July 2008.
23. ‘What is the Future of the Union, Jack?’ Britishness, Identity and Citizenship, University of Huddersfield, 5-6 June 2008.
24. “‘With certain grand Cottleisms’”: Southey and Cottle and the Making of Chatterton’s Works.’ Robert Southey and the Contexts of Romanticism, Keswick, 17-19 March 2008.
25. ‘Why Bother Editing Percy’s *Reliques*?’ The Voice of the People: The European Folk Revival, 1760-1914, University of Sheffield, 6-8 September 2007.
26. ‘Strange Music from Beyond the Wall of Sleep: Aeolian Harps, Seashells, and the Pagan Lyre.’ 36th Wordsworth Summer Conference, Grasmere, 30 July - 8 August, 2007. Plenary lecture, by invitation.
27. ‘Why Bother Annotating Percy’s *Reliques*?’ American Society for Eighteenth-Century Studies 38th Annual Meeting, Atlanta, 22-5 March 2007.

Conference papers prior to 2007 include *The Cultural Reception of Prehistoric Monuments*, Bristol, 2006; *Eighteenth-Century Narrative Research Consortium*, Exeter, 2006, 2004; **Celtic Romanticism and Gothic Revisionism*, Bristol and Otago, 2005; British Association for Romantic Studies Annual Conference, Newcastle, 2005; American Society for Eighteenth-Century Studies, Las Vegas, 2005, Boston, 2004; *Flying the Flag: Critical Perspectives on Symbolism and Identity*, Oslo, 2005;

(Re)creating Arthur, Winchester, 2004; **Saíocht na Gaeilge agus lucht an Chinsil*, Galway, 2003; **Approaches to Englishness*, University of Central England, 2003; **Fakes and Forgeries*, Durham, 2002; **Friends of Coleridge*, Cannington, 2002; *Thomas Chatterton 250th Anniversary Conference*, Bristol, 2002; North American Society for the Study of Romanticism Biennial Conference, Washington State, 2001; *Fakes and Forgeries*, Cambridge, 2001; *Wordsworth Summer Conference, Grasmere, 2001; **Spectres of Enlightenment*, Stanford University, 2000; *Truth and Lies in the Enlightenment*, Princeton University, 2000; **Early Romantic Poetry Revisited*, Strawberry Hill, 2000; *Plagiarism in History and Theory*, Institute of English Studies, 1999; **Postures and Impostures*, Wolverhampton, 1998; *Bristol: Romantic City Conference*, Bristol, 1998; British Comparative Literature Association Triennial Conference, Lancaster, 1998; *Culture and Economics*, Exeter, 1998; North Eastern American Society for Eighteenth-Century Studies, New York, 1994; British Society for Eighteenth-Century Studies, Oxford, 1999, London, 1993; *The Early Romantics*, Reading, 1995; Colloquium on British History 1660-1832, London, 1993; and BSECS North of England Day Conference, 1992.

Recent Seminar Papers [2007-date; topics given – all relate to work-in-progress or work recently published]:

1. 'New Challenges to C18th Studies: The Archipelagic, the Catachthonic, and the Intangible.' South-West Eighteenth-Century Studies Symposium, University of Bristol (15 September 2014).
2. 'The Wrong Sort of Rain: Weather, Culture, Identity, and the Environment.' University of Glasgow Solway Centre (19 March 2014).
3. 'From Samuel Johnson to Michael Fish: Weather, National Identity, and Climate Change.' University of Surrey (10 December 2013).
4. Invited participant to two British Academy-funded workshops on forgery and authenticity at University of Sheffield (22 January 2010 and 28 January 2011).
5. 'Kubla Khan's Automatic Harp: Ambient Noise in Late-18th Century & Romantic Poetry.' University of Sheffield (11 February 2010).
6. Invited participant to Fabian Society Policy Conference: The Equality Summit, TUC London (17 December 2008).
7. Invited participant to Fabian Society seminar on citizenship, Labour Party Conference, Manchester Town Hall (22 September 2008).
8. 'The Poetic Cymbals of "Kubla Khan".' Keele University (7 May 2008).
9. 'Damsels, Dulcimers, and the Devil's Lyre: The Milk of Paradise and the Music of Pandaemonium.' George Jack Lecture, University of St Andrews (24 April, 2008).
10. 'What was that Abyssinian Maid playing at?' University of Plymouth (16 April 2008).

Seminar papers and guest lectures prior to 2007 include University of Roehampton (2006); Eighteenth-Century Narrative Consortium, University of Exeter (2006); Midlands Romantic Seminar, University of Nottingham (2005); University College, London (2005); Nottingham Trent University (2004); British Library (2002); Cardiff University (2002); University of Chicago (2001); University of Glasgow (2000); University of Plymouth (2000); University of Warwick (2000); University of Bristol (Churchill Lecture, 1999); University of London History Research Seminar (1999); University of Detroit (1999); UCLA (1999); University of Oxford (Restoration to Reform, 1999); Birmingham University (1998); University Complutense de Madrid and Universidad de Sevilla (British Council, 1998); and Université Rennes (1994).

Impact

I submitted a REF Impact Case Study on the influence of my work on national identity. *The Union Jack* and its follow-up publications have revolutionized the cultural history of identity

within the British Isles, Ireland, and the Union by analyzing national symbolism and how such representations have been treated in politics and society throughout history. This research explains how the cultural heritage of a symbol (a flag) functions in determining national identity. Consequently it has contributed to debates on identity and citizenship, and to public policy decisions. My work here has crossed disciplinary borders into Sociology and Politics, much as my studies in the cultural history of authenticity have also been taken up by disciplines such as Law.

The signal public achievement of my work in this area has been to contribute to the policy decision to allow the permanent flying of the Union Jack over the Houses of Parliament (2010). This was brokered by Andrew Rosindell, MP, who states: ‘Prof. Groom’s research and publications have contributed to the campaign to gain formal recognition for the national flag.... Prof. Groom ... has played a noteworthy role in this process.’

Consequently, I am frequently cited on the web as an authority on the history of the flag, and as a commentator on Britishness and Englishness. This media profile has provoked online debate among an extraordinarily wide range of interest groups: from politicians lobbying for and against independence to gay rights activists, from the Scout Movement and Rugby players to fans of Billy Bragg, tattooists, traders in British souvenirs, and those working in the fashion industry(!). More seriously, Capt. Malcolm Farrow (President, The Flag Institute) has noted that my work ‘has contributed significantly to the better understanding of what a national flag means to people and its unique importance to the nation’. Recently, I have been in correspondence with Michael Gove, MP, to discuss educational approaches to national identity using the Union Jack.

Interviews

1. *The Seasons*: many interviews 2013-date including BBC radio (national Radios 4, 5, and 6, and local), ITV Spotlight; draft impact case study in preparation for REF 2020.
2. Rik Mayall: obituary op ed for *WMN* and University Alumni website; interviewed by ITV Spotlight (2014).
3. Interviewed by BBC Radio on Union Jack (2013).
4. Featured guest on BBC Radio 3 *When Tolkien Stole Wagner’s Ring* (2013).
5. ‘From Fake Lit to the Value of Real Nightingales’: interview by Boldizsár Fejérvári on range of my work for Hungarian cultural magazine *The AnaChronisT* (2013).
6. Interviewed by *World Politics* on Union Jack in Belfast (2013).
7. Interviewed by *The Word* (Czechoslovakia) on Union Jack (2012).
8. Interviewed on Jubilee and Olympics: BBC Radio 4 *Today*, BBC Radio Scotland *Good Morning*, BBC Radio Oxford Breakfast Show, and others (June 2012).
9. Interviewed by *Bristol Evening Post* on Chatterton House controversy (2011).
10. Various interviews on national identity for BBC Local Radio 2010 (General Election, World Cup), 2009 (Wimbledon).
11. Interviewed on the Union Jack for *The Guardian*, G2, 3 (28 October 2009).
12. Interviewed for ITV on Tolkien in Cornwall (2008); also wrote feature in *Western Morning News* (2009).
13. Interviewed by ITV Westcountry interview on St George and Cornwall; also wrote feature in *Western Morning News* (2008).
14. Approximately 30 interviews on the publication and republication of *The Union Jack*, including BBC 1 *Breakfast Show*, ITV News, Radio 2 Jeremy Vine (twice), Radio 3 *Nightwaves*, Radio 5 *Breakfast Show*, half-hour interview on LBC, and substantial newspaper coverage (April 2006, 2007).
15. Five BBC radio interviews on Britishness following London bombings (July 2005)
16. Two interviews and substantial newspaper coverage for work on the death of Chatterton, including BBC Radio 4 *PM*, *Fortean Times*, and the *Independent* (2005)
17. Guest on *Open Country*, BBC Radio 4 (2005).

18. Guest on John Turner Show, BBC Bristol (2004).
19. Guest on 'The Ballad as History', *What's the Word?*, American PBS MLA Radio Committee (2004).
20. Considerable local radio and newspaper coverage of Thomas Chatterton conference and Society (2002-date), including Radio 4's *Questions, Questions* (2006).
21. Guest on *The Hidden History of Sex*, BBC (2002).
22. BBC Radio 2 and *Venue* interviews for *The Forger's Shadow* (2002).
23. Interviewed on Andrew Motion's *Wainwright the Poisoner*, BBC Radio 3 *Nightwaves* (1999).
24. Guest on *In Our Time*, BBC Radio 4 (1999).
25. Guest on *Robin Hood: Songs of a Favourite Outlaw*, BBC World Service (1999).

Television

1. Interviewed on Irish Sea for BBC2 *Coast* (forthcoming).
2. Interviewed for Jubilee events (2012): TF1 (French TV channel 1), and CNN.
3. Feature interview on cultural environmentalism for *The Great British Countryside*, BBC1 (2012).
4. Interviewed for *Citizen Smith*, Pulse Films for BBC 4 (2008).
5. Consultant for *The Union Jack: A Banner for Britain*, BBC 2 (2006) (rptd on BBC 1).
6. Interviewed on *The Summer of Love*, Westcountry TV (2004).
7. Presenter and narrator *Marvellous Boy*, HTV (1999).

Public Talks

1. 'Rain [*The Seasons*].' Windsor Festival (17 September 2014) and Sherborne Literary Festival (19 October 2014).
2. Speaker and blog, Heritage Exchange 2014, Heritage Lottery Fund (14-15 July 2014).
3. 'Intangible Culture.' New Community Spaces, Architectural Association Hooke Park (12 July 2014).
4. 'The Seasons.' *Telegraph Ways With Words*, Dartington (11 July 2014).
5. 'A Thousand Years of Blood, Ruin, and Despair: A Very Short History of the Gothic.' BFI Gothic Unbound Study Day, BFI Southbank (9 November 2013).
6. 'From The Lizard to Middle-Earth: Tolkien in Cornwall.' Fowey Literary Festival (14 May 2013).
7. 'The Gothic.' The Albion Beatnik Bookshop, Oxford (24 March 2013).
8. Roundtable panel at the Oxford English Faculty Tolkien Spring School (23 March 2013)..
9. 'The Gothic.' Sunday Times Literary Festival, Oxford (22 March 2013).
10. 'The Invention of May Day.' Daphne du Maurier Festival (16 May 2012).
11. St Piran's Day school workshops, Truro Cathedral (5 March 2012).
12. 'Thomas Chatterton: The First "Green" Poet?' Thomas Chatterton Society Annual Lecture (24 April 2010).
13. Two talks at Daphne du Maurier Festival 2010 (Tolkien in Cornwall, Sabine Baring-Gould) (reported in *Times Higher* (26 Aug – 1 Sept, 2010), 40-2).
14. "'When the wind whistles cold on the moor in the night": Sabine Baring-Gould and the Hunting of the Werewolf.' Joint talk with Dr Joanne Parker: Daphne Du Maurier Literary Festival, Fowey (12 May 2009).
15. Organized 'Tolkien Day', Tremough Campus (6 May 2009). Open to public and reported widely in press, including feature in *Western Morning News* (2009) and tourist websites.
16. 'Serge-Making and Cowslips, Chimney Swallows and a Great Heap of Stones: South Zeal in the Eighteenth Century.' South Tawton and District Local History Group (30 January 2009).
17. 'Is There A Dartmoor Literature?' Forum chair, Festival of Dartmoor Literature (11 May 2008).
18. 'Who Cares About Britishness?' Discussion with Vron Ware, Bath Literary Festival (2 March 2008).

19. 'Nations Unlimited: The Union.' Reading and discussion with Aidan Smith, Edinburgh Festival (18 August 2007).
20. 'Past and Future: The Union Flag at 400.' First Annual Perrin Lecture for the Flag Institute, Naval Club (17 October 2005).
21. 'Ways With Words.' Reading at Dartington Literary Festival (15 July 2005).
22. 'Percy's *Reliques* and the Lost Songs of Merrie Englande.' Lecture for the Traditional Song Forum, English Country Music Weekend, Postlip (25 June 2005).
23. Panellist for launch of the *New Dictionary of National Biography*, Bristol (11 November 2004).
24. 'Let Me Tell You A Story....' Dartmoor Festival Fireside Tales (7 May 2004).
25. 'Forgeries, Plagiarisms and Impostors.' Discussion with Prof. Patricia Duncker (UEA) for Bath Literary Festival (6 March 2004).
26. 'The Marvellous Boy.' Lecture for Castle Drogo Literary Festival (25 February 2001).
27. 'Percy and Johnson.' Lecture for The Johnson Society of London (17 February 2001).
28. 'Thinking Aloud.' Discussion with artist Richard Wentworth (Master of Drawing, Ruskin College, Oxford 2002-10), Kettle's Yard, Cambridge (26 November 1998).
29. 'Ways With Words.' Andrew Motion at Dartington Literary Festival (1997).
30. Sixth-form lectures, *King Lear*, *Measure for Measure*, and *The Tempest* (London 2003-4).
31. School talks on Gothic (2014, 2012), Pastoral (2014, 2012), the Union Jack (2005-6), St George (2005), Thomas Chatterton (2003), etc.

Recent Miscellaneous Publications (2006-date)

1. The Dabbler regular 'country' blogger since publication of *The Seasons*; also blogs on Rik Mayall, Romanticism (<http://thedabbler.co.uk/author/nick-groom/>).
2. Miscellaneous blogs on Harvest Festival (2014: Atlantic Books); the Gothic (2014: Oxford University Press).
3. Heritage Exchange 2014 (<http://www.heritageexchange.co.uk/>) blog post 'Intangible Culture: A Call to Arms' (<http://www.heritageexchange.co.uk/content/intangible-culture-call-arms>).
4. Op ed Rik Mayall, *Western Morning News* (June 2014).
5. Features on the Union Jack for *Prospect* (Feb 2012), *Total Politics* (April 2012), and *The Sun* (April 2012).
6. "'That road it twists / That road is crossed": Echoes of Traditional Ballads in the Work of Cave.' *Read Write [Hand]*, ed. Sam Kinchin-Smith, online e-book (Silkworms Ink, 2012), 56-8, 123-5, and on-line mixtape: <http://silkwormsink.com/nick/about.html>
7. 'Landscapes of the Imagination' [a literary tour of the West Country], *Watermark 3* (Spring 2008), 12-18.
8. 'Thomas Chatterton.' ZANI online e-zine: <http://www.zani.co.uk/> (November, 2008).
9. 'Decadent Outcasts [Sympathy for the Devil].' *The Dedalus Decadent Handbook*, ed. Rowan Pelling (Sawtry: Dedalus, 2006), 41-7.
10. 'The Death of Chatterton.' *Bristol Review of Books 2* (Winter 2006/7), 4-5.

Miscellaneous publications prior to 2006 include forewords to books ed. Knight and Long (2004), and Kahan (2004); features for *Fortean Times* (2004), *Red Herrings: Bulletin of the Crime Writers' Association* (2003), *Times Higher Education Supplement* (five in 2000), *Times Literary Supplement* (1997), and *Udolpho* (1997, 1995, 1994); a chapter for *Great British Comedy* (Cassell, 2003); editing a book of limericks (Laughing Ox, 1999); reports for BSECS and ASECS (1996, 1995); and a short story and installation, 'Footprints: Take Me To Your Shoes' for Iain Sinclair's *Jago & Out: Pedagogical Excursions* exhibition, Jago Gallery (1997)

ADMINISTRATION AND MANAGEMENT

As a senior academic I have at some point in my career taken virtually every Departmental role common to institutions such as Bristol and Exeter, including admissions tutor, BA programme design, candidate interviewing, combined honours liaison, equality and diversity, examinations, extra-curricular co-ordination, library provision, MA design and convening, marketing, mentoring, module accreditation and convening, personal tutoring, research co-ordination, research funding assessment, staff research seminar co-ordination, staff-student committee, visiting speaker co-ordination, and year group co-ordination. I have also acted as a representative to CCUE

From January 2012 to December 2013 I was **Director of Education, Penryn English** (I am currently on strategic leave for 2014), responsible for the delivery of the undergraduate programme and therefore covering all aspects of learning and teaching, and the 'student experience'. Among other things, my duties covered admissions, discipline, fitness to study (student health and wellbeing), management of teaching staff, NSS action and response, open days, programme development and module accreditation, recruitment and interviewing, student employability, widening participation and outreach, workload distribution, and strategic planning (for which I sat on English Strategy Group, Education Strategy Group, and Cornwall Executive Group).

I am also an **Academic Lead** (2012-date), responsible for mentoring colleagues through the PDR and promotion process, across both Exeter Streatham and Penryn campuses

Co-Director: Exeter Centre for Literatures of Identity, Place, and Sustainability

In 2008 I established ECLIPSE in order to consolidate Humanities research in the history and representation of identities derived from their sense of place. ECLIPSE has focused research on local and national cultural heritage for both regional and international dissemination. It has developed a coherent, distinctive, and wide-ranging contribution to studies of identity and place in active collaboration with other disciplines, as well as with academic and non-academic institutions. As Exeter's research centres are primarily driven by grant capture, my role has been to build and lead research networks at Departmental, College, and Faculty level, in addition to making funding applications in collaboration with other institutions. ECLIPSE has therefore established

1. AARP: The Atlantic Archipelagos Research Project (<http://humanities.exeter.ac.uk/english/research/projects/aarp/>); currently being launched as a consortium (<http://aarco.org/>).
2. *Politics of Place*, e-journal (<http://www.exeter.ac.uk/politicsofplace/>).

ECLIPSE has a good funding record, most notably in supporting Prof. Philip Schwyzer's ERC/Leverhulme bid 'The Past in its Place' (€1.2m). Through ECLIPSE, I am working with the HASS (Humanities, Arts, and Social Sciences) strategic research theme 'Identities and Beliefs'. In 2013 I asked Dr Jos Smith to become Co-Director of the Centre.

Director: Centre for Romantic Studies (Bristol, 2003-7)

My role directing the CRS at Bristol focused on developing an ongoing series of interdisciplinary events, mainly conferences, and building a website. Directing the CRS required general managing activities such as liaison with external speakers and conference organization, the management of financial resources and making funding applications, and the opportunity for offering academic leadership by organizing Departmental and Faculty events and establishing links with bodies outside the university such as the Bristol Cultural Development Partnership. My Directorship culminated in the 2007 BARS / NASSR Conference (British Association for Romantic Studies / North American Society for the Study of Romanticism), held at Bristol in July 2007. This was a

major event for the academic community in the field, as well as for the university and the city – indeed, it was the largest academic event in the world commemorating the abolition of the slave trade in the British Empire.

Principal CRS Conferences

1. *Emancipation, Liberation, Freedom*: British Association for Romantic Studies / North American Society for the Study of Romanticism Biennial Conference, 26-9 July 2007.
2. *The British Periodical Text: 1796-1832*, 28-9 September 2006. Keynote speakers: Dr John Strachan (Sunderland), Dr Greg Dart (UCL), Prof. Tim Webb (Bristol).
3. *Romantic Spectacle*, in association with Roehampton College, 7-9 July 2006. Keynote speakers: Prof. John Barrell (York), Prof. Iain McCalman (Canberra), Prof. Anne Janowitz (Queen Mary), Prof. Saree Makdisi (UCLA), Prof. Peter Otto (Melbourne).
4. *Romanticism and Rome, Romanticism and the Past*, 17 May 2006. Plenary: Dr Stephen Cheeke (Bristol).
5. *Romancing the East*, 12-13 January 2006. Speakers: Dr Ros Ballaster (Oxford), Prof. Tim Fulford (Nottingham Trent), Prof. Peter Kitson (Dundee), Prof. Donna Landry (Canterbury), Prof. Prof. Gerald MacLean (Wayne State), Dr Derek Offord (Bristol), and Prof. Diego Saglia (Parma). Sponsored by OUP.
6. *The Sincerity of Voice: Romanticism and Authenticity*, 15 July 2005. Symposium in collaboration with the University of the West of England. Chairs: Prof. Robin Jarvis (UWE), Dr Nick Groom (Bristol), Dr Kerry Sinanan (UWE).
7. Edward Jenner Day School, 22 April 2005. Speakers: David Mullin (Director of Jenner Museum), Dr Andy Morgan (Immunology and Pharmacology, Bristol), Prof. Tim Fulford (Nottingham Trent), Dr Gabriel Scally (Regional Director of Public Health).
8. *Romancing Robin Hood, Romanticism and the Past*, 16 March 2005. Plenary: Prof. Stephen Knight (Cardiff).
9. *Chaucer in the C18th and early C19th, Romanticism and the Past*, 17 November 2004. Plenary: Dr Tom Mason (Bristol).
10. South-West Interdisciplinary Romanticism Link (SWIRL), 29 October 2004. The first SWIRL symposium was led by 18 speakers and involved researchers from across the South-West in English, French, German, History, Philosophy, Music, History of Art, Sociology, Hispanic, Portuguese and Latin American Studies, and Pathology and Microbiology.
11. *William Godwin and his Circle*, 22-23 July 2004. Plenaries: Prof. Pamela Clemit (Durham), Prof. Tim Webb (Bristol).

Other International Conference Organization

1. *Romanticism & Forgery*, one-day conference, 27 November 2003. Plenary: Prof. Jack Lynch (Rutgers).
2. *Thomas Chatterton 250th Anniversary Conference*, 6–8 September 2002. Plenary: Prof. K.K. Ruthven (Melbourne).
3. British Society for Eighteenth-Century Studies Annual London Conference: 3-5 January 1996.
4. BSECS Annual London Conference: 3-5 January 1995.

Membership of Major Academic Societies

1. Elected Fellow of the Royal Society of Arts (2007-date).
2. Modern Language Association (1998-date).
3. British Association for Romantic Studies (1993-date), BARS Committee Member (2005-7).
4. American Society for Eighteenth-Century Studies (1992-date).

5. British Society for Eighteenth-Century Studies (1989-date), BSECS Committee Member (1994-6).

External Examining Taught Programmes

1. External Examiner MA in Arts Criticism and MA in Arts Criticism and Policy Management, City University, London (1999–2002).

Refereeing and Consultancy

1. Appointed to Advisory Group, Solway Centre for Environment and Culture, University of Glasgow and external assessor for MLitt Environmental Culture and Communication (2011).
2. PGR examining at Queen's University, Belfast; University of Essex; Shakespeare Institute; University of Chicago.
3. Peer Review Assessor for AHRC; Austrian Science Fund (FWF); and Andrew W. Mellon Foundation Distinguished Achievement Awards.
4. Regular reader for Oxford University Press.
5. Reader for Ashgate, Palgrave, Routledge, Broadview, University of Toronto Press, etc.
6. Reader for journals *Angelaki*, *Eighteenth-Century Fiction*, *Eighteenth-Century Studies*, *European Romantic Review*, *John Clare Society Journal*, *Politics and Place*, *Popular Music and Society*, *Review of English Studies*, *Romanticism*, *Philological Quarterly*, *Working with English*, etc.
7. Expert witness employed in plagiarism case against BBC (2005).

RECENT COMMUNITY ACTIVITIES

- Judge National Dialect Weekend, 18-20 October 2013, Exeter.

Public Offices

- Wren Music Trustee (2010-13), including REACT funding bid (2012); CRB-checked.
- Devon Tradition Steering Group (2009-11).
- Exeter Arts Council: committee member (2007-10, when disbanded).

- ***Thomas Chatterton Society***

The Thomas Chatterton Society was formed in 2002 to promote a youth advocacy programme in addition to academic research into the poet. The committee includes representatives for local civic and educational projects, higher education, and the Bristol Cultural Development Partnership; we also have a North American wing. The aims of the Society were ratified at a public meeting held at Colston's School on 20 November 2002. Having launched the TCS in 2002, I chaired the preliminary meeting. The Society hosts the Annual St Mary Redcliffe Lecture (speakers include Chris Smith, MP, and indeed myself). The most recent events have been annual poetry competitions for schools, for which I served as a judge, and negotiations with Bristol City Council over the plight of Chatterton's birthplace (still undecided). My activities here were reported in Magnus Magnusson's chapter on Chatterton in his final book *Fakers, Forgers and Phoney's* (2006), 304ff, and I am a regular commentator of Chatterton in the Bristol press.

- ***Music, Dance, and Mumming***

As one of the few competent hurdy-gurdy players in country, I was lead musician and arranger for a medieval dancing group, *The King's Brawlers* (2003-9), performing regularly and featured on radio and television. I currently play local folk sessions. After *The King's Brawlers*, I then danced in a Renaissance group, *Zayle Baroque*, which researched Playford dances of the C17th and C18th (2009), before joining the established Cotswold side *Tinners Morris* as a dancer (2010-date), being again featured on television, as well as in the press and studies of crafts and customs. I also act and assist in three West Country mumming groups: the Sticklepath Tipteers (2002-date), the Ramsley Pace-Eggers (2002-date), and the Church Ales (2007-date).

APPENDIX**Brief Selection of Book Reviews and Impact Case Study Sources*****The Making of Percy's Reliques***

'This is an important book, both in its specific area and as a contribution to continuing debates on the complex affinities between antiquarianism and its own materials.' *Year's Work in English Studies*

'Groom's microbibliographical analysis...is extraordinarily detailed, yet lucid and entertaining....[He] collates with great patience Percy's letters, transcripts, annotations, and revisions.' Katherine Turner, *Times Literary Supplement*

'Meticulously researched and beautifully written.' Brean Hammond, *Review of English Studies*

'Overturns received assumptions about Percy and the *Reliques* at every turn.' Erik Simpson, *Modern Philology*

The Forger's Shadow

'Throughout *The Forger's Shadow* Nick Groom asks leading questions about the nature of originality and authenticity in art, and how these ultimately guide us in matters of taste... it is a long time since I read a work of literary criticism that was so challenging and thought-provoking.' Mark Bostridge, *Independent on Sunday*

Written with 'exemplary scholarly care ... unsettlingly suggestive.' Michael Glover, *Financial Times*

A 'bold, clever book.' Kathryn Hughes, *Mail on Sunday*

'Refreshingly humanist and carefully researched, *The Forger's Shadow* is the most entertaining, erudite and authoritative book on literary forgery to date.' Peter Ellis, *Times Literary Supplement*

'Inspiring.' Mary-Anne Constantine, *British Journal for Eighteenth-Century Studies*

The Union Jack

'Enterprising and challenging... – history as seen from a specific and highly appropriate vantage.' Peter Ackroyd, *The Times*

'Groom is an illuminating essayist in various aspects of British culture; humour and flashes of historical oddity make the book immensely readable... Groom explores this history with an unfailing inquisitiveness... *The Union Jack* establishes itself as essential reading in the background to current debates about British identity.' Mike Phillips, *Guardian Weekly*

'Fascinating' Paul Callan, *Daily Express*

'A fascinating book.' James Delingpole, *Mail on Sunday*

'A pertinent contribution to the enduring conversation about what it means to be British.' Claire Allfree, *Metro*

'Masterly.' Julia Keay, *Literary Review*

'Vivid, fascinating and carefully researched history... Groom enters a robust, positive and wholly persuasive defence of the retention of the Union Jack as a symbol of coherence and unity in a multiracial society and what has become a federal kingdom... Bravo.' Jeffrey Richards, *Times Higher Education Supplement*

'A wonderfully exuberant book ... marvellously rich ... Groom's scope is formidable and this, together with the acuity of his judgements and the brio of his deployment of a vast wealth of resources, makes the work a model of cultural history for our time.' Hugh Lawson-Tancred, *The Liberal*

The Gothic: A Very Short Introduction

'Groom's far-seeing survey of Gothic forms and cults packs an abbey-sized portion of ideas into a tomb-sized space.... Unlike most literary Gothicists, Groom looks hard at medieval roots as well as covering the Romantic-era boom in spooky, sexy and uncanny styles, from books to buildings.... He's strong on the renovated Gothic of Twilight-era cinema and music. And he respects the rebel heart of this undead mode, with a tribute to Sophie Lancaster....' Boyd Tonkin, *Independent*

The Seasons: An Elegy for the Passing of the Year

Book of the Week (*Guardian*), Book of the Month (*Reader's Digest*), one of the Books of the Year (*Observer*).

'It's no exaggeration to say that this is a volume I have been waiting for all my life... I love Nick Groom's passionate plea for us to be aware of traditional connections between human lives, the seasons and the natural world.' Bel Mooney, *Daily Mail*.

'The Seasons offers far more than trivia and contains details that demand to be shared.' *Independent*.

'Beguiling... Unexpectedly fascinating.' *Spectator*.

'Wonderful and timely.' Philip Hoare, author of *Leviathan*.

'Groom's garnering of folklore and customs that, for centuries, guided life through the changing seasons bulges with fascination.' John Carey, *Sunday Times*.

'Groom writes so well and so fittingly.... He has taken a classic formula and reinvigorated it, given it new breath and interest.' Ronald Blythe, *Times Literary Supplement* (see <http://www.the-tls.co.uk/tls/public/article1413041.ece>).

Influence on Public Policy

Professor Nick Groom's outstanding book, *The Union Jack*, is unquestionably the modern standard work on the topic. It is the first publication to cover our national symbol in such depth and detail since WG Perrin's masterpiece *British Flags* published in 1922, and which has for so long been in need of updating. Groom's book has come at a time when citizenship, cultural identity and the use of national symbols have all increased immeasurably in importance in our country, and the governance and use of our national flag has emerged as a mainstream topic of debate in Westminster and Whitehall. *The Union Jack* has contributed significantly to the better understanding of what a national flag means to people and its unique importance to the nation.

Captain Malcolm Farrow OBE RN, President of the Flag Institute and Advisor to the All Party Flags and Heraldry Committee (email: 1 July 2011)

Prof. Nick Groom's book *The Union Jack*, published in 2006, came at a very timely moment. As the first history of the national flag it drew significant attention to the symbolism and history of the Union Jack and its position and role in contemporary British culture and society, as well as addressing wider issues of citizenship and identity. Importantly, the book demonstrated conclusively that the Union Jack is the appropriate flag for all citizens of the United Kingdom, and argued powerfully against the appropriation of the symbol by political extremists, or any other faction. Consequently, Prof. Groom's research and publications have contributed to the campaign to gain formal recognition for the national flag. The Flags and Heraldry Committee was established in 2008, and this all-party group of the UK parliament has in turn successfully lobbied to allow the permanent flying of the Union Jack over the Houses of Parliament (2010). Prof. Groom's book has played a noteworthy role in this process.

Andrew Rosindell, MP, Chair, All Party Flags and Heraldry Committee (email: 28 Jul 2011)

Global reach of Scholarcast

The website as a whole (www.ucd.ie/scholarcast) received 584,285 hits in the past year, with 406,450 file downloads (for a total of 25 scholarcasts to date). In the month of June, so far the daily average of hits for the website is 1845, with 1309 file downloads. Of those, our series gets 656 hits on average, and your scholarcast gets 100 hits on average for the audio file (so this indicates downloads, rather than a user just looking at what's there).

John Brannigan, Scholarcast editor (email: 21 Jun 2011)

The usage statistics certainly show that the scholarcasts are being used widely and globally. 38% of hits to the site in August 2011, for example, came from the US, while the site was visited by users in China, Japan, Singapore, Brazil, and India, as well as Ireland, the UK and Europe. The average site visits per day in August 2011 number 1464, with 61 hits on average per hour: someone, somewhere around the globe, clicks on to the scholarcast website every minute of every day.

John Brannigan, Scholarcast editor (email: 22 Aug 2011)