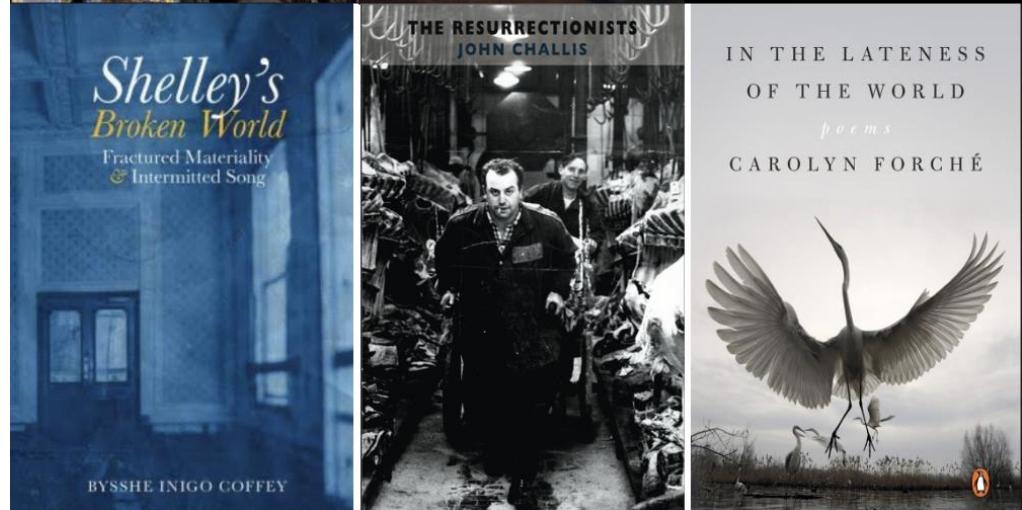
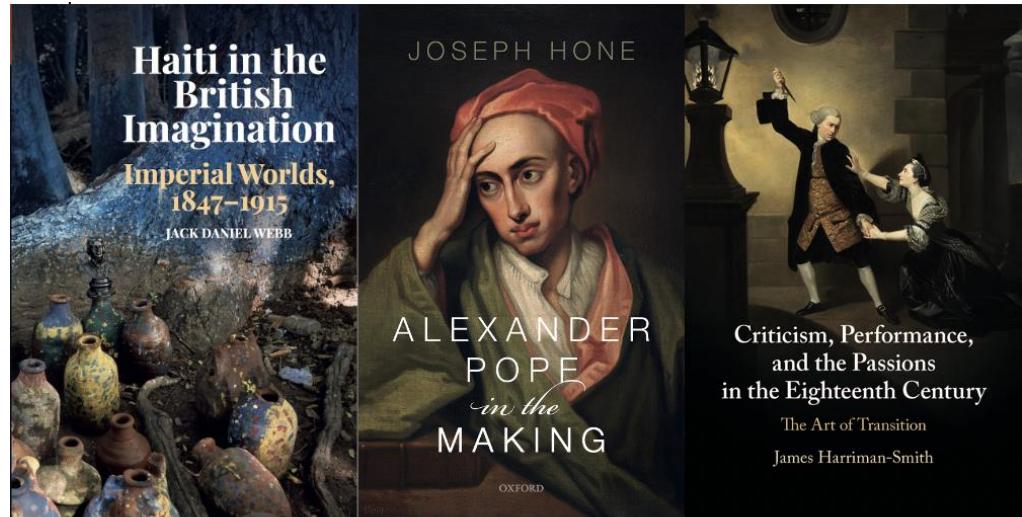


PERCY

Welcome to the third issue of *Percy*, a REF-delayed round up of news dedicated to our School's research community.

Recent and forthcoming books by Jack Webb, Joe Hone, James Harriman-Smith, Bysshe Coffey, John Challis and Carolyn Forché.

Congratulations all!



News Round Up

Very well done to **Meg Gray**, who has won a **Theodora Bosanquet Bursary** to study at archives in London in the summer. Meg said “the bursary was such a pleasant surprise after this stressful year”. She’s a second year PhD student in English Literature supervised by **Ella Dzelzainis** and **Jake Jewusiak**.

Congratulations to **Meiko O’Halloran** and **Mike Rossington**, both of whom had articles selected for a recent Special Issue of *The Review of English Studies* bringing together the best articles on Keats (represented by Meiko) and Shelley (represented by Mike) published in *RES* in the last 30 years! **Will Bowers**, a former MHRA RA in SELLL (2014-15) also features in this starry issue. Here is the link:

<https://academic.oup.com/res/pages/keats-and-shelley>

Just in time to miss the REF deadline (HL’s words, not mine!), **Hannah Leach** had an article accepted in the *Journal of Sociolinguistics* - it’s entitled ‘/h/-dropping and occupational role in Stoke-on-Trent’s pottery industry’. It’s currently in press – well done, Hannah!

Our former student, **Jamie Brigg**, has had a paper accepted for publication in the undergraduate sociolinguistics journal *Lifespans and Styles* (<http://journals.ed.ac.uk/lifespansstyles/>). The article is adapted from an assignment he submitted for **Hannah Leach’s** module, **SEL3094 Accents of English**, last year (Autumn 2019), and is being published this month. It is entitled “I didn’t fink dat was funny”: An Intraspeaker Lifespan Analysis of Michael Caine’s Dental Fricatives’.

Emma Whipday delivered a well-received keynote at the University of Liverpool’s ‘All the World’s a Stage’ conference. With apologies to Emma for being so late with this issue of *Percy* that we were unable to advertise the event in advance. However, if the Twitter feed is anything to go by, the day was a great success!



All the World's a Stage @AllTheWorldConf · 10h
 And of course a big thank you to @EmmaWhipday, not just for her brilliant keynote address but for her time and willingness to be a part of the conference, always asking such great questions.

1 6

Last but not least, congratulations again to **Jenny Richards** who has been chosen to receive one of the inaugural **London Renaissance Seminar Contribution Awards**.

Research Spotlight: Prof Jo Robinson

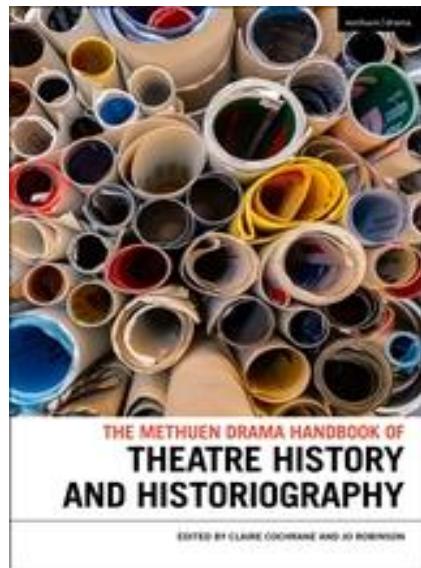


To mark the arrival of our new Head of School, we asked Jo to tell us more about her research interests. Impressive work, Jo!

“My research focuses on the histories and practice of regional theatre and performance: I have long worked to try to fill in the gaps where existing histories neglect the importance of local and regional practices, both within cities and in rural communities. Key publications here include ***Theatre & the Rural*** (2016) and my earlier provocation 'Becoming More Provincial: the global and the local in theatre history' (***New Theatre Quarterly***, 2007).

My research also focuses on the ways in which the methods that we use to research and share those stories can shape our knowledge: how we see affects what we see. This has led to key innovations in research practice, from early digital collaborations with geography colleagues to map and explore mid-nineteenth-century performance culture in Nottingham (funded by the Arts and Humanities Research Council, 2006-2009), to more recent work with communities of citizen scholars in Nottingham to co-research and co-curate the history of the city's Theatre Royal and other local cultural institutions. Projects funded by the Heritage Lottery Fund and an AHRC Follow on Funding for Impact and Engagement Award have developed a sustainable model of archive development and volunteer engagement for heritage and literary venues in the city and wider region, with support from Nottingham UNESCO City of Literature. See ourtheatreroyal.org for a key output from this research, and citizenscholar.org.uk for an overview of my wider activity with different organisations.

Two co-edited publications with Claire Cochrane, ***Theatre History and Historiography: Ethics, Evidence and Truth*** (2016) and ***The Methuen Drama Handbook of Theatre History and Historiography*** (2019) reflect my interests in historiographic method and have sought to model new ways of seeing historically in both UK and global contexts.



My focus on relationships between performance and audience have also led me to work with different regional creative industry partners – most recently working with colleagues from languages and computer science at the University of Nottingham to develop and deploy new models of immersive and inclusive captioning for theatre in collaboration with Red Earth Theatre Company. This project, funded by an AHRC/EPSRC Next Generation of Immersive Experiences grant and AHRC Follow on Funding for Impact and Engagement, has explored the potential of new projection mapping software alongside traditional theatre projection systems to make captioning part of the artistic design of the show using any part of the set, props and even actors themselves. The first production to showcase this creative way to display the words and sounds of a show was the epic Arctic adventure story, *Soonchild* by Russell Hoban, adapted for the stage by Red Earth Theatre.”



Image copyright Robert Day and Red Earth Theatre

Awards

Jake Morris-Campbell named New Generation Thinker 2021

Jake was cherry-picked by the highly competitive AHRC/BBC New Generation Thinkers scheme, designed to nurture new talent across the arts and humanities community.

"In early January I was unexpectedly contacted by a producer at BBC Radio 3. They told me that I'd made the first reserve place to attend workshops the following week, where I'd pitch for the New Generation Thinkers scheme. The previous September, having spent a day concocting my application, I hit 'send' and thought little more about it. When the rejection came, I didn't dwell on it; I was busy making other job and fellowship applications, as all ECRs do. So, being phoned up like this, out-of-the-blue, was a bonus: I went into the pitching workshops eager to learn and pleased to be representing myself, but not expecting things to go any further.

Right: Jake pictured (bottom right corner, obviously) with the other 9 winners.



Copyright AHRC

The ideas that I proposed must have had legs, though, as at the end of the month I received the great news that I'd been picked as one of the 2021 cohort. We were invited straight away on to a crash-course media training event – a surreal and challenging experience over Zoom – and then last week a public announcement was made. Getting to know the other participants, I am astonished at the breadth and depth of their research specialisms. It feels like a real privilege to be amongst not only them, but a decade's worth of other talented researchers who have used the scheme to make broadcasts, appear at festivals and publish widely. Public engagement was something I was beginning to do a little already in my work, but being a part of the New Generation Thinkers scheme has helped crystallise the ways in which I can reach a wider audience.

I don't fully know what to expect from the year ahead (who does, at current?!) but I am excited about writing new work exploring the poetry of the North-East, and how it has shaped the area's wider culture. Becoming a New Generation Thinker has given me a newfound confidence that my own work as poet is worthy, and I'm looking forward to finding new ways of writing literary biography, discussing poetry and bringing wider attention to the work of Bill Martin, the late County Durham poet who was a small part of

my PhD but who I now have a fantastic opportunity to cast a much bigger light on.

I should say that I am very happy to offer my thoughts to anybody in the School who is looking to apply to the scheme next year.”

Dan Duncan awarded BA/Leverhulme Small Research Grant

Dan Duncan was awarded a BA/Leverhulme Small Research Grant to begin a project called ‘This Construction Deserves (to be) Studied Further: Innovation and Variation of the Alternative Embedded Passive’.

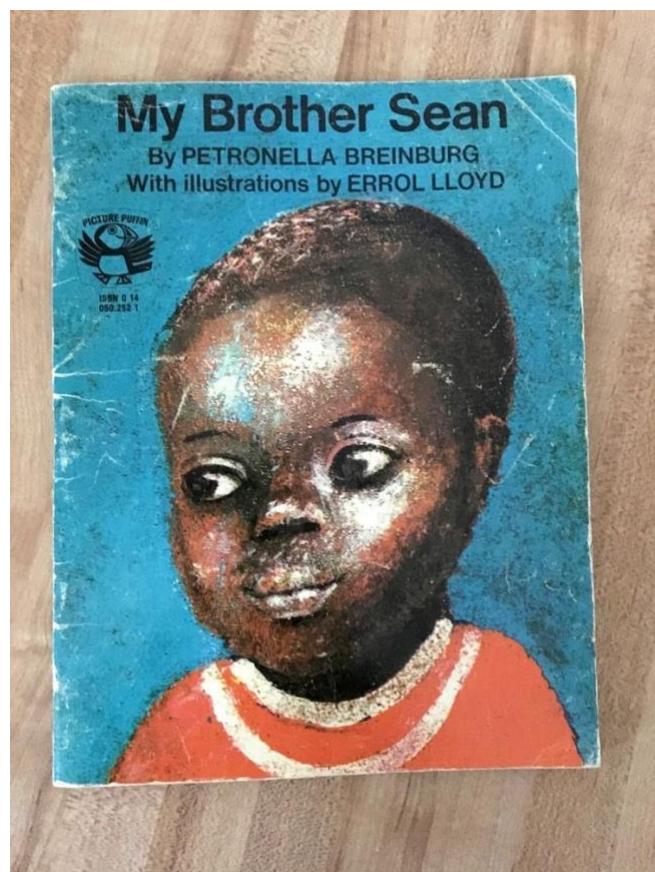
Starting from the position that a full understanding of regional dialect features is vital for dialectologists, sociolinguists, and theoretical linguists alike, this project focuses on advancing our understanding of the ‘needs washed’ construction (‘The car needs washed’), a feature found in Scotland, Northern England, and the Midwestern US. I’ll be conducting a large-scale, online grammaticality judgement survey with the goals of (i) Determining an exhaustive list of main verbs available for use within this construction; (ii) Ascertaining whether the exact same main verbs are deemed acceptable across all English-speaking regions in which this construction exists and (iii) Improving our understanding of how verb meaning determines which main verbs can occur in this construction.

Bysshe Coffey awarded Carl H. Pforzheimer Jr. Research Grant

“I am honoured and delighted to have been awarded a Carl H. Pforzheimer Jr. Research Grant. The award will assist me in the completion of my British Academy Postdoctoral research project on the reception of Percy Bysshe Shelley (1851-1922). I will spend the better part of a month in New York exploring the Pforzheimer Collection at the New York Public Library. I will then head to the Peabody-Essex Museum, Salem for a fortnight to study the Captain Silsbee holdings. In New York, I will consult the William Michael Rossetti holdings, notably the three-volume press copy of his *The Poetical Works of Percy Bysshe Shelley* (1870), the holograph of his memoir, his emendations, and the holdings of his correspondence, particularly to figures such Frederick Gard Fleay, Forman, Edward John Trelawny, Thomas James Wise, and to unidentified recipients pertaining to Shelley. I will also spend time with the holdings of Harry Buxton Forman, John Todhunter, Richard Garnett, Edward Dowden, Jane, Lady Shelley, and much else besides. I wish to thank Newcastle’s Michael Rossington, my British Academy mentor, and Professor Nora Crook for their support and encouragement.”

Karen Sands-O'Connor awarded a Pioneer Grant

Karen Sands-O'Connor has been awarded a Pioneer Grant from the university as part of a larger project examining diversity in the Carnegie and Kate Greenaway medals, the UK's most influential children's book prizes. Neither medal has ever been awarded to any British author of colour since their inception, but recent changes in the judging process aim to address this disparity. Sands-O'Connor will examine attitudes toward narratives of racial diversity through interviews with authors and book prize judges, including the only Black British illustrator to ever be recognised by the awards, Errol Lloyd--who received an 'honourable mention' in 1973 for *My Brother Sean*.



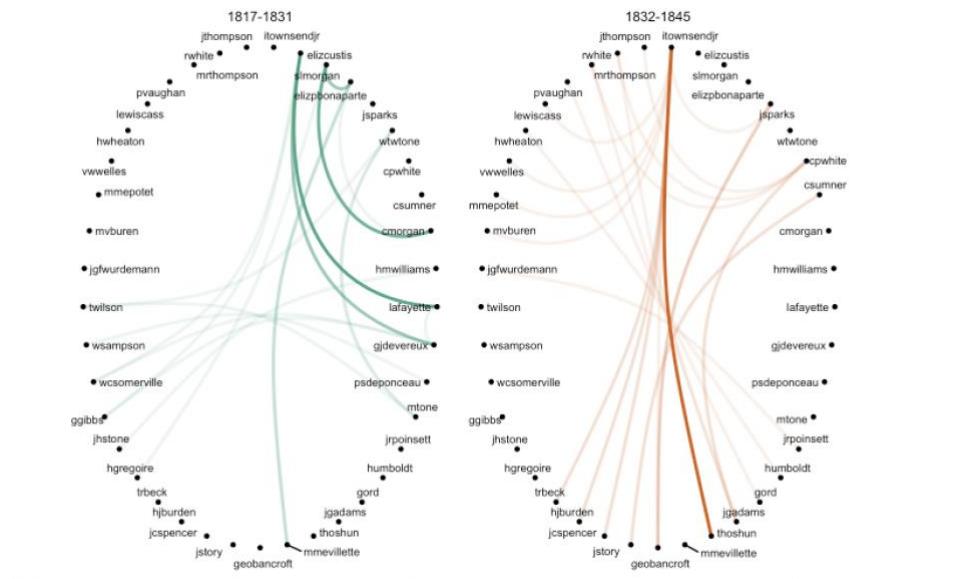
New Projects:

Jennifer Orr, Transatlantic Intellectual Networks (1800-1845)

What (or whom?) links Helen Maria Williams to James Fenimore Cooper; Thomas Jefferson to Lafayette; and Humphry Davy to Alexander von Humboldt? And who were the less well-known figures who held social networks together in the nineteenth century, an era of constantly shifting borders? Throughout history, social networks have enabled us to form and maintain community throughout times of vast change, to solidify social bonds across space and time, and to maintain groups' ability to weather extreme political turbulence. Study of the Romantic period has traditionally been focused on individualism and heroic national figures, but increasingly the role of international networks has been of key importance, particularly those silent, yet indispensable, middlemen who maintained communication lines around the Atlantic rim. In the Romantic period these exchanges took place by the handwritten letter and, crucially, its valuable enclosures or introductions for travellers.

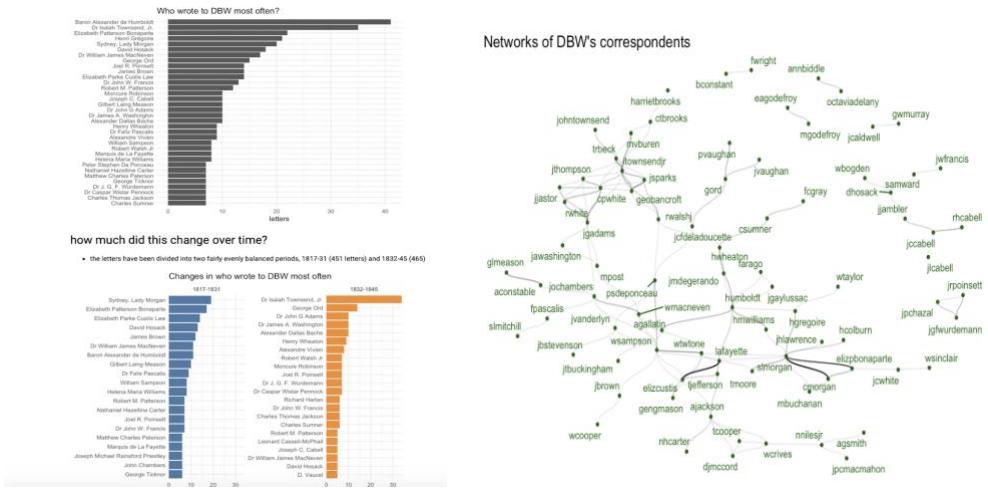
The stunning visualisations in this article are courtesy of **ATNU**.

Good luck with that Digital Humanities Award!



In September, an ATNU project team (PI Jennifer Orr, RA Sharon Howard, Newcastle Digital Institute Research Software Engineers Kate Court and Fiona Galston and ATNU advisors and researchers James Cummings and Tiago Sousa Garcia) launched *David Bailie Warden Papers: Mapping the transatlantic network of David Bailie Warden* (<https://warden.atnu.ncl.ac.uk/home>) a project which is mapping the transatlantic networks of one of the period's most important nodes in the exchange of literary and scientific correspondence, David Bailie Warden (1772-1845). Warden is known as an Irish political asylum seeker who rose through the American diplomatic corps in Paris to become a respected

scientific writer in his own right, authoring and collaborating in foundational statistical works on America, the burgeoning natural sciences, and slavery. This project presents another equally, if not more, important aspect of Warden's historical importance; a transnational hub who connected with the most famous figures of scientific and literary progress.



The project is modelled on one archival dataset from Baltimore, Maryland and includes:

- A fully searchable TEI-encoded selection of Warden's transcribed correspondence
- A number of static and interactive visualizations of Warden's networks:

http://sharonhoward.org/dbw/dbw_networks_d3_0715.html

This work has supported a UKRI research grant application which, if successful, will allow the team to extend the project to a greater number of datasets, compiling a fully-searchable and reusable 'who's who' of transatlantic intellectual activity which will be available to other research projects and the public alike. The project brings together traditional humanities close reading of exceptional, under-utilised sources with the field of complex network studies to optimize research into large archives. In doing so, it seeks to shift the focus of Romanticism from a narrow canon of individuals further toward networks and network facilitators who held intellectual exchange together during a turbulent period in transatlantic history.

Jennifer Orr 27.10.2020

Bibliothèque Bleue. An exhibition on children and cheap print in early modern France

As announced in the October 2020 issue, Dr **Elisa Marazzi**, working on an EU-funded **Marie Skłodowska Curie project** in the School, has co-curated an exhibition at **MuCEM Marseille** (Musée des Civilisations de l'Europe et de la Méditerranée).

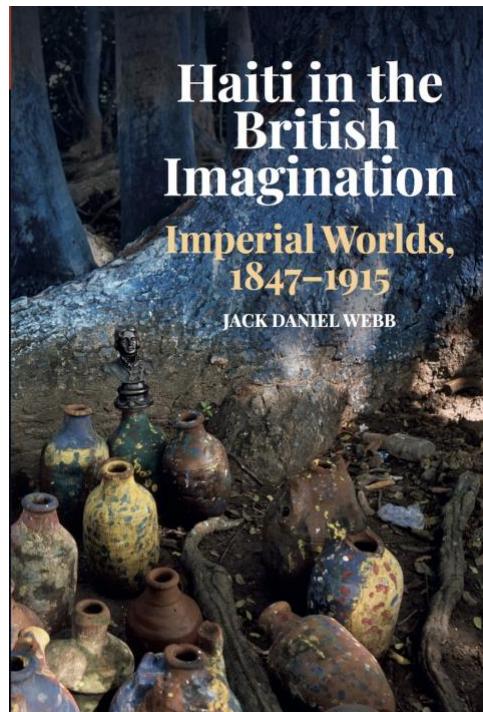
Based on the MuCEM's collections, the exhibition includes around a hundred items: chapbooks, illustrated broadsides, advertisement cards, woodblocks, lithographic stones, a shadowlight-theatre toy and the head of a Bluebeard puppet (see image below). Besides presenting to a general audience the French corpus of popular print, known as *bibliothèque bleue*, it bridges it with other ephemeral publications to showcase cross-cultural and transmedia fruition of stories and genres (romances, fables, lives of saints, humorous stories, but also scientific and agricultural knowledge) that were part of children's everyday life in early modern France. Following the development of French popular print culture up to the late 19th century the exhibition highlights the increasing attention paid to young readers by many printers - not only those who specialised in children's books - who progressively revised their traditional cheap editions tailoring them for juvenile audiences.



The exhibition, co-curated by Elisa and **Sophie Bernillon**, head of the bibliographic collections at MuCEM, is temporarily closed due to the French lockdown, but was presented online on 22nd April with the participation of Prof. **Emmanuelle Chapron** (Aix-Marseille Université) and Dr **Marie-Dominique Leclerc** (Université de Reims), who discussed the relevance, from the late 18th century, of young audiences in the trade of cheap materials issued by the French presses.

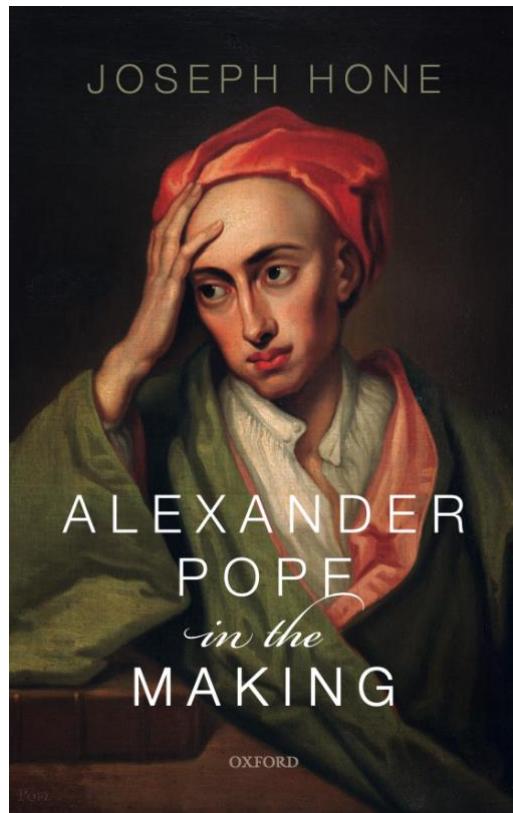
The exhibition is an activity of Elisa's project, **Children and Transnational Cheap Print, 1700-1900 (CaTPoP)**, supervised by **Matthew Grenby**.

RECENT PUBLICATIONS:



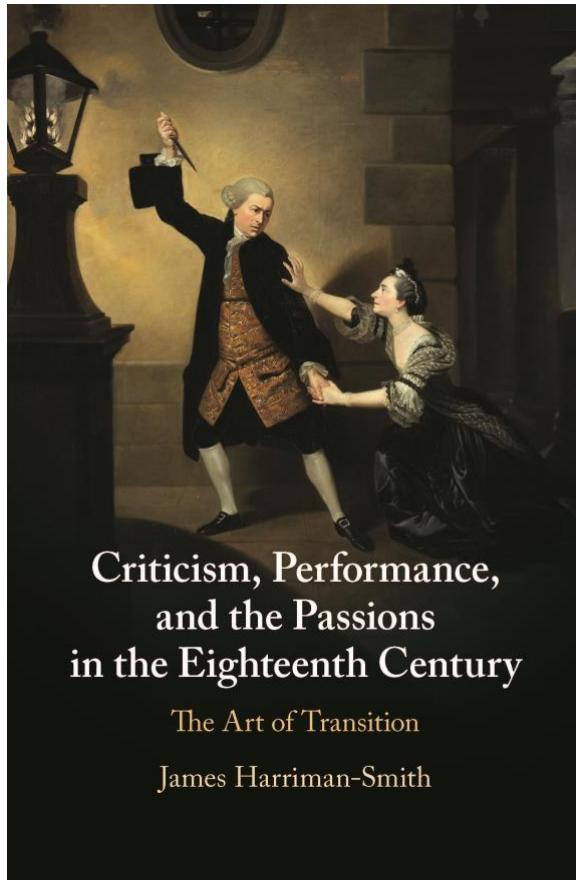
Jack Webb, *Haiti in the British Imagination, 1847-1915* (Liverpool UP, 2020)

In 1804, Haiti declared its independence from France to become the world's first 'black' nation state. Throughout the nineteenth century, Haiti maintained its independence, consolidating and expanding its national and, at times, imperial projects. In doing so, Haiti joined a host of other nation states and empires that were emerging and expanding across the Atlantic World. The largest and, in many ways, most powerful of these empires was that of Britain. *Haiti in the British Imagination* is the first book to focus on the diplomatic relations and cultural interactions between Haiti and Britain in the second half of the nineteenth century. As well as a story of British imperial aggression and Haitian 'resistance', it is also one of a more complicated set of relations: of rivalry, cultural exchange and intellectual dialogue. At particular moments in the Victorian period, ideas about Haiti had wide-reaching relevancies for British anxieties over the quality of British imperial administration, over what should be the relations between 'the British' and people of African descent, and defining the limits of black sovereignty. Haitians were key in formulating, disseminating and correcting ideas about Haiti. Through acts of dialogue, Britons and Haitians impacted on the worldviews of one another, and with that changed the political and cultural landscapes of the Atlantic World.



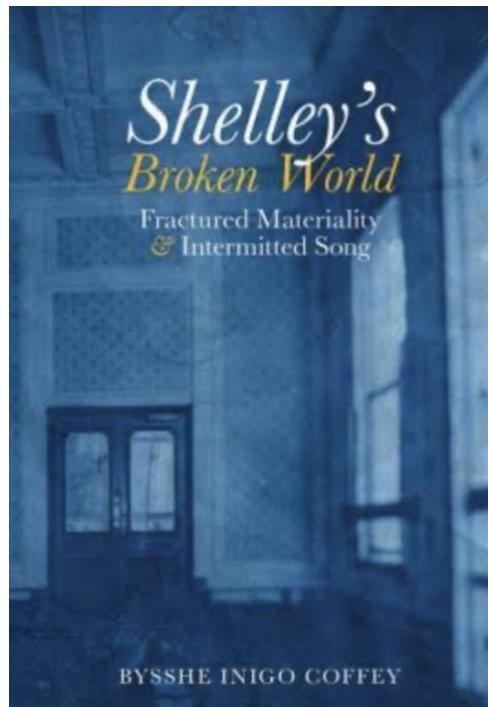
Joseph Hone, *Alexander Pope in the Making* (Oxford UP, 2021)

Alexander Pope became the most celebrated poet of the eighteenth century. How did that happen? This book mounts a fresh investigation into Pope's early career, suggesting that Pope's rise to greatness was contingent on the unpredictable political landscape of early eighteenth-century England. Using printed sources alongside previously overlooked, miscatalogued, and misunderstood manuscripts from dozens of archives and libraries, both public and private, the book establishes that Pope's earliest ambition was to be a political poet and laureate to the exiled Stuart dynasty. He spent his teenage years preparing himself and learning from some of the most dangerous figures in the Catholic and Jacobite underground: spies, plotters, and would-be assassins. With the peaceful accession of the Hanoverian dynasty in 1714, that ambition became an impossibility. Pope was forced to reinvent himself as a quiet, politically neutral citizen. In the process, he established the modern idea of the 'literary' author as a figure divorced from the grubby context of contemporaneous political infighting.



James Harriman-Smith, *Criticism, Performance, and the Passions in the Eighteenth Century* (Cambridge UP, 2021)

Great art is about emotion. In the eighteenth century, and especially for the English stage, critics developed a sensitivity to both the passions of a performance and what they called the transitions between those passions. It was these pivotal transitions, scripted by authors and executed by actors, that could make King Lear beautiful, Hamlet terrifying, Archer hilarious and Zara electrifying. James Harriman-Smith recovers a lost way of appreciating theatre as a set of transitions that produce simultaneously iconic and dynamic spectacles; fascinating moments when anything seems possible. Offering fresh readings and interpretations of Shakespearean and eighteenth-century tragedy, historical acting theory and early character criticism, this volume demonstrates how a concern with transition binds drama to everything, from lyric poetry and Newtonian science, to fine art and sceptical enquiry into the nature of the self.



Bysshe Inigo Coffey, *Shelley's Broken World* (Liverpool UP, 2021)

Shelley's Broken World is a provocative and profound reassessment of Shelley's poetic art and thought. Bysshe Inigo Coffey returns to a peculiarity of Shelley's expressive repertoire first noticed by his Victorian readers and editors: his innovative use of pauses, which registered as irregularities in ears untuned to his innovations. But his pauses are more than a quirk; various intermittences are at the centre of Shelley's artistry and his thought.

This book aims to transform the philosophical, scientific, and aesthetic contexts in which Shelley is positioned. It offers a ground-breaking analysis of his reading, and is the first study to refer to and include images of the unpublished 'Marlow List', a record of the books Shelley left behind him on his departure for Italy in 1818. Shelley's prosody grew to articulate his sense that actuality is experienced as ruptured and fractured with gaps and limit-points. He shows us *the weakness of the actual*. As we approach the bicentenary of the poet's death, *Shelley's Broken World* provides an exciting new beginning for the study of a major Romantic poet, the history of materialism, and prosody.

'*Shelley's Broken World* is a considerable achievement: intellectually adventurous, with many unexpected twists and turns in the argument and in the material. Coffey writes with distinctive eloquence. The range of reading is very impressive, but I especially like the confidence with which Coffey draws on the whole of Shelley's output, from the grandest central things to all manner of usually unconsidered texts. The close reading, tremendously insightful on pauses and rhymes, is a constant pleasure.'

Kelvin Everest, University of Liverpool



John Challis, *The Resurrectionists* Bloodaxe, 2020)

The living and the dead are working side by side in John Challis's dramatic debut collection, *The Resurrectionists*. Whether in London's veg and meat markets, far below the Dartford Crossing, or on the edge of the Western world, these poems journey into a buried and sometimes violent landscape to locate the traces of ourselves that remain. Amidst the political disquiet rising from the groundwater, or the unearthing of the class divide at the gravesides of plague victims, the veil between the living and the dead is at its thinnest when a child is born, and something close to hope for the future is resurrected.

'In John Challis's superb first collection, the past has not finished with us. It pursues and provokes and questions what we're about. Entire vanished or vanishing worlds of work – on the East End docks, at Smithfield, in the pre-Murdoch print, at the wheel of a black cab – reveal vivid traffic between the living and the dead. In rich, urgent combinations of the dramatic and the lyric, Challis adds new energy to the poetry of history, in the tradition of Harrison, Smith, Dunn and Wainwright. In its embrace of both the political and the metaphysical, and in its tender regard for ordinary life the book is both timely and necessary.' – **Sean O'Brien**

'These poems throw a great arc of light out of the city's storeyed past into the present, place, trades, family, vulnerable fatherhood. Here, balanced at the very edge, where "light will fall out of our language", John Challis shines his words into the workings of the heart and of nature, with all their unpredictable transformations.' – **Imtiaz Dharker**

VIVA!

Congratulations to the following PhD candidates, who recently had successful vivas:

(Amy) Lang Lang (15 April 2021)

Her examiners were Clare Wright (University of Leeds) and Geoff Poole, and she was supervised by Cristina Dye and Martha Young-Scholten.

The title of her thesis was: 'Long-term memory systems and child language development'.

Joey Jenkins (14 April 2021)

His PhD thesis was entitled 'Coming Out of the Woods: Queer Rurality in American Literature, 1967-1997', and was funded by the Research Excellence Academy and the Fulbright Commission.

His supervisors were Stacy Gillis and Hannah Durkin. Many thanks to his examiners: Kirsten MacLeod and Denis Flannery (Leeds).

Daniel Gane (23 March 2021)

Examiners were Professor Matthew Binney (Eastern Washington University) and Professor Michael Rossington.

The title of his thesis was: 'The Pacific Self: Oceanic Narratives and Self-Representation in Accounts of Eighteenth-Century British Voyages of Pacific Exploration'. He was supervised by Professor Matthew Grenby, Professor Alastair Bonnett (GPS) and Dr Laura Kirkley.

Joanne Brooks (8 February 2021)

Examiners were Jane Mackie (Edinburgh) and Professor Jake Polley.

The title of her thesis was "Hushinish, a collection of poems and Ways of Listening: Voice, Place and Psychoanalysis, a critical dissertation" and she was supervised by Professor Bill Herbert, Dr Alex Niven and Dr Tara Bergin.

Valentina Varinelli (28 January 2021)

Examiners were Professor Nicholas Halmi (University College Oxford) and Dr Meiko O'Halloran.

The title of her thesis was 'Percy Bysshe Shelley and the Italian Language: A Literary and Linguistic Analysis, and a New Edition of His Writings in Italian' and she was supervised by Professor Michael Rossington, Dr Laura Kirkley and Professor Francis Jones (SML).

Jasmine Warburton (15 December 2020)

Examiners were Dr Warren Maguire (Edinburgh) and Dr Heike Pichler.

The title of her thesis was 'The merging of the GOAT and THOUGHT vowels in Tyneside English: Evidence from production and perception' and her supervisors were Dr Danielle Turton (formerly SELLL, now Lancaster), Dr Jalal Al-Tamimi (ECLS) and Dr Adam Mearns (SELLL).

Kate Sweeney (3 December 2020)

Examiners were Professor Andrew Prescott (University of Glasgow) and Dr Tara Bergin.

The title of her thesis was 'Janet: The Shape of the Hidden' and she was supervised by Professor Linda Anderson and Professor Sean O'Brien.

Carolyn Forché (25 November 2020)

Examiners were Professor Michael Symmons Roberts (Manchester Metropolitan University) and George Szirtes.

The title of her thesis was 'Mnemonic Poetics: The Role of Notebooks and Memento Collections in the Work of a Poet and Memoirist' and she was supervised by Professor Linda Anderson and Professor Sean O'Brien.