

<p>Institution: University of Hertfordshire</p>
<p>Unit of Assessment: Panel D (29): English Language and Literature</p>
<p>a. Overview</p> <p>The English unit at the University of Hertfordshire (UH) comprises 10 category A staff (8 FTE), an increase on the 6 FTE submitted in RAE 2008. English is part of the School of Humanities – which is responsible for staff development and much of the institutional infrastructure – and the Social Sciences, Arts and Humanities Research Institute (SSAHRI), which provides a framework for inter- and cross-disciplinary research and oversees postgraduate research programmes. The unit is organised into two key research concentrations: Early Modern Literature and Nineteenth and Twentieth Century Literature. The unit's research ethos is to encourage fruitful collaborations and a pluralism that reflects the diverse and wide-ranging interests within these concentrations.</p>
<p>b. Research strategy</p> <p>The university's overarching Research Strategy 2011–15 aims to achieve research excellence in specific areas that demonstrate the capability to create a dynamic culture and environment, raise the university's international profile, excel in impact, exploitation and dissemination, and develop the next generation of researchers. The unit's research strategy has been shaped by these aspirations. Objectives and expenditure are articulated through a five-year Research Delivery Plan. The plan originates in the unit, and is approved by the School and SSAHRI. The unit's research is organised around two broad intellectual principles. First, a commitment to cross-disciplinary work, as evidenced, for example, in colleagues' publications on literature and science, and literature and religion. Second, the unit sees the study of English in broad terms, which necessarily incorporates the popular as well as the canonical: Shakespeare to Stieg Larsson. These principles have been strengthened since the last RAE with the emergence of researchers not submitted then but whose work has been enabled to develop since (Hughes, Peacock).</p> <p>The unit is organised into two main research concentrations: Early Modern Literature (George, Holderness, Pritchard); and Nineteenth and Twentieth Century Literature and Culture (Budge, Day, Hughes, Maunder, Norwood, Peacock and Smith). In 2008, we indicated that these clusters, besides reflecting the historicist dimension of the unit's work, helped to give individuals a more specific research context and a sense of their work dovetailing with a larger intellectual project. Since 2008 we have expanded the Nineteenth Century cluster to include work on Twentieth Century Literature and Culture and have made new appointments (Day, Norwood, Smith). The clusters offer individuals informal research support, knowledge exchange on sources and networks, and advice on projects. They also signal areas of expertise to potential research students. However, colleagues are not ring-fenced: some contribute to both clusters in a way that enhances the liveliness of the research culture and the opportunities for dialogue. Shared themes that cut across period divisions are: location; the Gothic; performance and adaptation.</p> <p>Our first strategic goal has been assisting all staff to continue developing their research. We have instituted a programme of teaching cover and a new model for monitoring teaching loads, to ensure that staff have time to prioritise research. Staff are supported in applying to external funding bodies by the university's Research Grants Team and the 'second-reader' system (see section d). They also have the opportunity to apply for funding via internal UH competitions operating at both SSAHRI and university level, which offer small sums connected to the completion of specific outputs or the development of public-facing projects. During the census, period over £44,000 of additional research funding has been awarded to staff as a result of internal competition.</p> <p>Our second focus has been on increasing research student numbers. Since 2009 we have used internal funds, resulting from the university's policy of feeding back annual QR funding allocations to areas successful in the 2008 RAE, to fund two projects per year via competitive bursaries. This initiative, in addition to our self-funded applicants, has resulted in a 100% increase in the number of PhD enrolments. We are committed to continuing the bursary system at the same level, which will continue to help the growth in postgraduate culture. For example, twice as many colleagues</p>

are now on supervisory teams, widening the scope of the unit's PhD provision for the long term.

Our other main priority has been to build capacity by further developing our interaction with the local region, using long-term, public-facing projects. The unit forms part of the university's cross-disciplinary Heritage Hub, which facilitates and supports engagement between the university and the community – part of a strategy for the development of heritage studies at UH. The unit has several projects that allow it to conduct research with a variety of local organisations and develop capacity within the Hub. These include: [Literary Hertfordshire](#), a website resource developed in partnership with Hertfordshire County Archives to celebrate the county's diverse literary history; World War I Theatre (2011–), a live performance project led by **Maunder** which re-introduces participants to forgotten wartime plays; Patterning Hitchin Lives: Clothes for Celebration, Work and Play (2009–), a cross-disciplinary community writing and oral history project run in partnership with Hitchin Girls' School and Hitchin Museum. These priorities were all embedded in the unit's Research Delivery Plan for the period 2009–present, monitored on an annual basis by SSAHRI and at university level.

Future strategic aims and goals

Our focus is to build a research culture that is supportive of individual and collaborative projects and further develop an intellectual vision whose sustainability is strengthened by cross-pollination with different communities.

Our first priority, which will help us to achieve the others, is to continue building quality by keeping the two established research clusters strong and, as it becomes possible, developing our work in Creative Writing, the intention being for this strand to become a third cluster. We will continue our longstanding commitment to supporting researchers via our system of mentoring and teaching relief within the collegial culture characteristic of the unit. Also important will be our taught postgraduate programmes, which in 2012–13 have 21 students registered in: MA Modern Literary Cultures; MA Film and Television Aesthetics; and MA Creative Writing and the Community. The success of these programmes will continue to allow us to link research to teaching, generating new ideas and projects from both staff and students, and also encouraging a supply of PhD students.

The unit organises a twice-monthly interdisciplinary programme of research seminars in literature and film that allow staff and students to keep in touch with fields not their own, as well maintaining links with the wider research community. Bringing different clusters together is another way of helping maintain the unit's sense of identity, and it allows staff to keep up to date with colleagues' new projects. Staff try out papers, and research students gain experience of presenting their work to an audience. MA students also attend. Recent external presenters have included: Matthew Rubery (Queen Mary); John Gardner (Anglia Ruskin); Andrew Klevan (Oxford); Susan Oliver (Essex); Gary Bettinson (Lancaster).

The second priority will be to use individual research projects as the basis for increasing external funding and developing our connections with funding agencies, including regional organisations and charitable trusts. Increasing the amount of external grant income will permit further growth in research student numbers.

Our engagement with the region will continue via additional projects aiming to spearhead research in both research clusters, and which will also aim to nurture collaborative relationships, external partners, scholars and independent enthusiasts. For example, Shellshock in and out of the Asylum (2013–14) led by **Budge** with Peter Barham, Research Associate of the Wellcome Unit for the History of Medicine, is an example of the unit's interdisciplinary work that draws on Hertfordshire's distinctive institutional history of asylums by considering the strain that the influx of shellshock cases during and after World War I placed on mental health services. We are also organising a conference on Victorian Lives and Letters in association with Knebworth House (July 2014) and the World War I Theatre project is working with Back to the Front (an Abbots Langley Local History Society project); FlatPacktheatre, a youth theatre, also based in Abbots Langley, that takes an annual production to the Edinburgh Festival; and with Wardown Park Museum, Luton on a 2014 production.

Links between the English unit and private, public and third-sector bodies have been promoted through a variety of institutional linkages and individual activities. The UH Heritage Hub, UH Arts and the Literary Hertfordshire project both help develop exchanges between the university and heritage groups and individuals throughout the region, as well as with Hertfordshire County Archives. The Hub has been awarded £400k (to be announced in January 2014) to act as an AHRC Co-ordinating Centre for Community Research and Engagement to Commemorate the Centenary of the First World War. Within the unit, a Research Liaison and Public Engagement Co-ordinator (**Budge**) explores possible sources of collaboration particularly with local museums and places of literary interest. Individual staff are also proactive in exploring points of common ground with external organisations. For example, **Peacock** collaborated with Saracens rugby club to produce the film *Youth at Risk* (2009), and with Herts Sports Partnership, Welwyn Sports and Physical Activity Alliance, and Welwyn Garden City Heritage Trust to produce the film *SportAction* (2011). **Maunder** worked with the Religious Society of Friends (Hertford), the Bishop's Stortford Museum and Twisted Events Theatre Company to develop a one-act play about Arthur Waterman, a Hertfordshire conscientious objector, which was shown in Hatfield and London (2012–13).

These regional synergies will continue to be augmented by existing projects reaching beyond the region, including the continuation of the Open Graves, Open Minds: Vampires and the Undead in Modern Culture network (2010–) led by **George**. The Arab Shakespeare project (2006–) led by **Holderness** will also be developed via studies of Kuwaiti playwright Sulayman Al-Bassam's *The Speaker's Progress* and work with MIT and Boston universities.

c. People, including:

i. Staffing strategy and staff development

Since 2008 the unit has made additional appointments that bring new intellectual interests to an established group. The number of research-active staff has increased from six to thirteen, ten of whom are submitted. New posts are usually advertised as open-field within one of the two main concentrations noted in section b.

The unit is committed to researchers' career development. It works within the framework set out by the [Concordat to Support the Career Development of Researchers](#) implemented by the university in April 2010. UH was one of the first to be awarded the European Council HR Excellence in Research Award. It received external re-approval after its two-year review in 2012. The university participated in the 2010, 2011 and 2013 Careers in Research Online Survey (CROS). The 2013 results show that in 12 out of 18 categories UH responses are above or more positive than the national average. The survey provides valuable feedback to the unit on its staff development strategy. Staff participate in a six-monthly appraisal process that explicitly addresses research plans and development requirements, with outcomes reviewed at the year's end. All staff have access to the academic staff development programme organised by HR as well as the Generic Training for Researchers Programme, including courses in career management; writing research applications; specialist research skills and techniques; doctoral student supervision; and public engagement.

Transparent criteria and procedures for promotion exist at all levels (no limits are placed on the numbers of staff who can occupy a given grade). **Maunder** (2010) and **Peacock** (2012) were appointed to readerships, following a process of external review and panel interviews. **George** was appointed to Senior Lecturer (2009), partly in recognition of her research achievements. During her first year, **George**, as an Early Career Researcher, was given support to maintain her research activities in the form of a light teaching workload (50% of the full load). The following year she was awarded an internal SSAHRI award that allowed her to buy out some teaching time in order to complete a research project. As fractional staff whose appointment was designed to build capacity in the two research clusters, **Norwood** and **Pritchard** (both 0.5 FTE) have also been given comparable support to encourage their research activities while being integrated into the unit. They receive full FTE research allowances (equal to around 40% of their allocated working hours). **Norwood** has continued to receive full allowances in 2012–13 as well succeeding, like **George**, in winning an internal SSAHRI award.

The unit fully supports the university's equality and diversity principles across all relevant protected characteristics. All new research staff receive mandatory equality and diversity training as part of their induction to ensure the delivery of considerate and inclusive services. The unit is supported by the university's [Equality Office](#) and Disability Services, which advise on legal issues surrounding equality and disability, and on best practices. The university promotes 'family friendly' policies such as flexible working, has an on-site children's nursery, and offers support for staff with caring responsibilities. The university is a member of the Athena Swan Charter and is a Stonewall Diversity Champion.

All staff are timetabled to allow at least one nominated research day a week. Since 2009, the unit has also pursued an internal teaching relief programme, allowing staff to apply for reduced teaching loads in one semester in order to work on a specified research project with a timetabled outcome. Reciprocal teaching cover is provided by other members of the unit. Applications for reduced teaching load require a commitment to prepare an application to an external funding body. The scheme promotes equal opportunities across the unit by including both fractional staff and staff not submitted to REF but who are still an integral part of our research culture.

The unit benefits from an egalitarian sense of collegiality, which supports its research. Staff assist one another in and across research concentrations, giving feedback on articles and potential grant applications. Senior colleagues facilitate junior colleagues' access to publication invitations. Editing opportunities exist through the peer-reviewed journal *Critical Survey*, run from within the unit.

ii. Research students

The average number of research students registered with the unit has more than doubled from 3 FTE per annum between 2001 and 2007 to 7 FTE as of August 2013 (2 full and 10 part-time). Since then, 3 further students have enrolled (September 2013). Recruitment reflects the unit's commitment to equal opportunities for students from all backgrounds. Of the 12 students currently registered for research degrees, 3 are male and 9 female. Students are a diverse body, ranging from recent graduates to those in employment and self-employment, as well as retirees. Postgraduate activities are scheduled to fit with the needs of part-time students, while the campus Learning Resources Centre is open 24 hours, 7 days a week.

The rise of enrolments has been achieved via three key initiatives: broadening the unit's research expertise to allow it to expand its capabilities in terms of PhD supervisory teams; a focus on recruiting students from its three taught MA programmes; and encouraging applications from local, part-time and/or mature graduates who want to study primarily for personal interest. The unit also aims to expand the number of research students in areas of shared academic motivation in SSAHRI, specifically media, art and design, history and heritage.

Research students are allocated a supervisory team of three members of staff. The full team meets at least three times annually, in addition to regular meetings between student and principal supervisor. Supervision arrangements are monitored annually. Scheduled progression events, involving assessors external to the team, are organised to university-specified deadlines for each programme of study. The School of Humanities Research Students Tutor, the Head of Research Degrees within SSAHRI, and the University Research Degrees Board monitor annual progress. Three PhDs have been awarded since 1 January 2008 (one awarded between January and July 2008) and three Masters by Research.

Research training at UH is coordinated by the [Doctoral College](#), which oversees all quality assurance and training for all key milestones in the research degree process. The Doctoral College provides a comprehensive programme of [Generic Training for Researchers](#) (GTR) informed by RCUK guidelines and designed to provide the knowledge and skills to help students progress successfully through research degrees and into research or other careers. The programme is open to all staff and research students. Part-time students attend the GTR Summer School run annually in September. As part of annual progression, students are required to identify the elements of the GTR programme attended. This training is supplemented at unit level by subject-specific sessions

led by **George** and **Badge** on topics including archival work, structuring longer pieces of work and writing conference papers. Staff are required to follow a programme of supervisory training before being allowed to join supervisory teams, while all existing supervisors were retrained in 2010–11 after the introduction of new progression regulations.

On-site and remote access to library provision is through Information Hertfordshire. Resources include over 250 literature, linguistics and film studies journals online, online databases, and specialist digital archives and collections such as EEBO, ECCO and British Periodicals. The inter-library loan service is free to students and staff. The unit offers funding to subsidise relevant conference attendance by research students if a paper is being given (one conference per year). The unit's research seminars act as an internal forum for students to present papers early in their career, as does the annual postgraduate conference run by the unit. SSAHRI also organises an annual inter-disciplinary student conference, which again includes presentations from research students in the unit. Students organise their own subject-related events and receive £1,000 p.a. support from the unit for this purpose. Activities include a *fin-de-siècle* and a Gothic reading group, and visits to archives and exhibitions. PhD students have opportunities to teach (capped at three hours per week to avoid encroaching on their research), and they are given a mentor and free access to the university's CPAD nationally accredited teacher-training programme.

Students also have the opportunity to gain paid experience of archival work via the Literary Hertfordshire project. Additional training is given, and the research, transcription, writing and imaging skills developed then feed back into students' management of their own projects. The unit also offers two part-time editorial assistant posts on *Critical Survey*. The university performs well in the Postgraduate Research Experience Survey (PRES). In the most recent survey (2013), students in Humanities rated their overall experience considerably higher than the average national ratings.

d. Income, infrastructure and facilities

Successful applications have been made to the British Academy by **Mauder** for British Theatre of World War I (2011: £6,006), and to the Laura Ashley Family Foundation for Patterning Hitchin Lives (2011: £8,057). **Mauder** also received a research award from the Society of Theatre Research (2010: £500) which assisted the production of an anthology of British drama (Pickering and Chatto, 2011). However, in the context of an expanding unit we are aiming to increase our success in gaining external funding. Plans to increase external income involve diversification, using our links with local heritage organisations to develop a community of interest around bid applications and thus to establish a broader capacity and more diverse application mix. We also plan to provide funds to allow staff to commit time to producing grant applications, embedding the process of external application more solidly within the research culture and building the numbers of staff with experience in constructing bids. Staff are supported by a programme of internal development aimed at creating the skills needed to successfully apply for funds.

Research grant applications are supported by the university's [Research Grants Team](#), which provides information on different kinds of funding; costing and pricing research; and ensuring compliance with funders' pre-conditions and submission systems. Research applications are also supported through a second-reader scheme operated through SSAHRI, under which a researcher with a record of grant success is assigned to act as a mentor to an applicant. To date the unit's research has not been focused towards large grants, but as more substantial projects evolve and become more collaborative, increased levels of funding will be sought. The university is a full member of the RCUK Research Integrity Office and has approval processes for potentially problematic ethical issues relating to research.

A key element of the university's infrastructure supporting the unit's research has been the use of internal competitions. **George**, **Holderness**, **Mauder** and **Peacock** were awarded a total of £30,000 in additional funding in the internal small grant funding round held during the assessment period. These awards were principally used to underwrite a series of events and activities designed to extend the unit's reach into the local, national and international communities, such as the Open Graves, Open Minds Bram Stoker Centenary Conference; the Literary Hertfordshire website; the Arab Shakespeare project; the Steig Larsson conference; and the World War I Theatre project.

SSAHRI early-career researcher awards to **George, Hughes, Norwood, and Peacock**, worth over £14,000 of additional funding, enabled them to provide replacement teaching and facilitated the progression of their published outputs. In these cases, the unit believes that the quality of outputs is ultimately enhanced by the need to justify, in a competitive context, both the intellectual questions explored and the request for resources to help complete them.

In addition to on-site and remote access to library provision through Information Hertfordshire, research active staff can apply to the Head of School for travel expenses for research trips to archives outside London, and also for help with one-off costs involved in publication (e.g., image rights and indexing). Staff are fully funded to deliver papers at academic conferences and similar events; since 2008, unit members have received £64,400 for such activities. The School also issues each member of staff with an up-to-date laptop and software supported by a Technical Officer. The Estates Master Plan has benefited the research environment by bringing increased space and resources for research students, such as a common room and shared office facilities.

The unit's incorporation into SSAHRI provides increasing opportunities for unit researchers to work with academic staff in the Humanities and the Creative Arts on joint research projects, grant applications and student supervisions. As collaborative research has grown – particularly in the field of heritage – connections have been created across the arts and humanities. It is anticipated that collaborative research of this nature that goes beyond boundaries of the subject will shape much of the unit's work over the course of the next REF cycle.

Research is overseen by the Research Committee of the Academic Board, which is responsible for determining the university's principles, policies, regulations and procedures for research. The Research Committee includes the three Directors of Research, who lead the three Research Institutes that incorporate all of the university's research and provide the wider organisational infrastructure and support. Within the unit, the Head of Group conducts appraisals and leads on staffing and workload issues for the unit. **Maunder** is Research Co-ordinator, English; **Hughes** is Humanities Research Students' Tutor.

e. Collaboration or contribution to the discipline or research base

Collaboration

Collaboration takes place at national and international level. Staff contribute to a range of networks including Cultures of Commemoration II: Remembering Shakespeare, funded by Ministerio de Ciencia e Innovación, Madrid; 2010–13 (**Holderness**); Alternate Spaces of the Great War, funded by the AHRC, 2013–14 (**Maunder**); and the Cambridge Bilingualism Network. **Peacock** co-edited *Television Aesthetics and Style* (2013) with Jason Jacobs (Queensland), and with Jacobs has submitted (Sept. 2013) a bid for a two-year Leverhulme International Network Scheme together with Trisha Dunleavy (University of Wellington). Additional examples of collaborative scholarship include **Maunder's** *The British Short Story* co-authored with Emma Liggins (MMU) and Ruth Robbins (Leeds Metropolitan), and *Teaching Nineteenth Century Fiction* (Palgrave/HEA Subject Centre) co-edited with Jennifer Phegley (Kansas City, Missouri). **Day** was editor of a special issue of *Literature and Theology* on 'Poetry and Belief' (2011). **George** was the editor with Alison E. Martin (Reading) of a themed issue of the *Journal of Literature and Science*, 'Botanising Women: Transmission, Translation and European Exchange' (2011). **Pritchard** is working with Lisa Steinby (University of Turku, Finland) on a study of narratological theory and eighteenth-century European literature. The appointment of **Smith** has given the unit a further European dimension and helps towards building a third research cluster in Creative Writing. His work in translation includes: *Children in Reindeer Woods* (translated from the Icelandic of Kristin Omarsdottir) (Open Letter, 2012) and *The Ambassador* (translated from the Icelandic of Bragi Olafsson) (Open Letter 2010). **Smith** received the Translator-in-Residence Award from the Icelandic Literary Fund/Writers Union of Iceland to complete the latter work. He also edited *The Season of Poetry* (2010), an anthology of poetry by participants in the International Poetry Festival, Vilnius, Lithuania. Wagstaff, who will form part of this developing third cluster, collaborated with a range of professionals in the creative arts, including novelist Sebastian Faulks, whose *Birdsong*, she adapted for stage (Comedy Theatre, dir. Trevor Nunn, London, 2010, national tour, 2013). Wagstaff's collaboration with Yusuf

Islam resulted in the musical *Moonshadow* (Princess Theatre, Melbourne, Australia, 2012).

Scholarly activity

Holderness and **Peacock** serve on the AHRC Peer Review College. **Norwood** served on the advisory boards for the ELTA (East London Theatre Archive) and CEDAR (Clustering and Enhancing Digital Archives for Research), both JISC-funded. **Budge** was Executive Secretary, British Society for Eighteenth-Century Studies (2003–12). **Norwood** serves on the committee for the Society for Theatre Research (2012–). **Pritchard** is on the executive committee for The British Society for Eighteenth-Century Studies, and The Defoe Society. **Smith** was co-judge on the Susan Sontag Prize for Translation Selection Committee (2010). *Critical Survey* (Oxford/New York: Berghahn) is edited by **Holderness** and **Mauder**; current subscriptions (2012) stand at 4,810 mainly through [EBSCO](#) Information Services. Colleagues are also represented on the editorial boards of *Adaptation* and *Shakespeare* (**Holderness**), *Gaskell Journal* (**Norwood**), *Series/Season/Show* (**Peacock**), *Wilkie Collins Journal* (**Mauder**), and *Nom de Strip* (**Smith**). **Peacock** is co-editor of *The Television Series* (Manchester University Press). **George** was reviews editor for the *Journal for Eighteenth Century Studies* (2007–11). **Smith's** monthly column, 'Answers on a Postcard', runs in the *Los Angeles Review of Books* (2011–).

Conferences

Since 2008 **George** has organised two conferences: Open Graves, Opens Minds: Vampires and the Undead in Modern Culture (UH, April 2010) and the Bram Stoker Centenary Symposium (Keats House, April 2012). This has led to an edited collection and a special edition of *Gothic Studies* (2013). **Peacock** also convened two conferences: 'Dragons, Fire, Hornets': Stieg Larsson's Millennium Trilogy (UH; June 2011) and Dr Who: Walking in Eternity (UH, August 2013), both marking the unit's interest in the interface between canonical literature and popular culture, as well as the communities that make up these groups. The former also resulted in an edited collection. In the Early Modern Research cluster, **Pritchard** organised The Locations of Austen, marking the 200th anniversary of *Pride and Prejudice*, set in Hertfordshire (UH, July 2013). **Mauder** has acted as producer for public performances of five wartime dramas as part of the World War I Theatre project (at UH, London, St Albans and Newhaven). **Holderness's** play *Wholly Writ* was performed by RSC actors at Stratford Poetry Festival 2011.

Peer review and doctoral examination

Unit members have conducted 11 doctoral examinations since 2008. **Mauder** has examined theses for Macquarie University, Australia and New Brunswick, Canada. Members have acted as peer-reviewers for various publishing houses, journals and organisations. These include the AHRC, Ashgate, Broadview, Continuum, Manchester University Press, Palgrave, Routledge, Toronto UP, Wellcome Trust, *Critical Enquiry*, *English*, *49th Parallel*, *Journal of Eighteenth-Century Studies*, *Miscelánea*, *Modern Language Review*, *New Cinemas*, *Shakespeare*, *Shakespeare Quarterly*, *Surveillance and Society*, *Symbiosis*, *Victorians' Institute Journal*, *Victorian Newsletter*, *Victorian Review*, *Women's Writing*.

External lectures

Holderness was appointed Sam Wanamaker Fellow, Shakespeare's Globe, 2011 and delivered the post's annual lecture. **Hughes** held a Fellowship at the Midlo Center, University of New Orleans, 2008. All staff, junior and senior, have delivered plenaries and invited talks in a range of locations. Examples include: **George**: Royal College of Art, 2010; Institute of Historical Research, 2011, John Rylands Library, 2008. **Holderness**: University of Padua, 2009; Spanish–Portuguese Renaissance Studies Society, Madrid, 2011; Cambridge Shakespeare Conference, 2011; Anglo-Italian Renaissance Studies symposium, Palermo, 2011; University of Hildesheim, 2012. **Mauder**: Victorian Popular Fiction Association, London (inaugural meeting), 2009; Gaskell Society, 2011; Friends of Welwyn Museum, 2013. **Peacock**: NFT, 2011; University of Queensland, 2011; University of Bourgogne, 2012. **Pritchard**: Institute for Research on the Renaissance, the Neo-classical Age and the Enlightenment, Université Paul-Valéry, 2012; University of Turku, Finland, 2013. **Smith**: George Washington University, 2009; Bath Spa, 2012; Birkbeck, 2012.