

## [18th- & 19th-Century Studies Network](#)

Newsletter #23, December 2019

*Please send announcements to [labio@colorado.edu](mailto:labio@colorado.edu) before the first of each month (from September to May).*

### EXHIBITS



**William Blake, *Ancient of Days***

Projected onto the dome of St. Paul's Cathedral. Through tomorrow, December 1.

*Image source: click [here](#)*

### Denver Art Museum, Denver, CO

❖ **[Treasures of British Art: The Berger Collection](#)**,

**[New closing date: 12 July 2020](#)**

The exhibition will present a chronological selection of works ranging from the 1400s through the late 1800s, telling the story of Britain's rich cultural history. The exhibition will invite visitors to immerse themselves in the places, personalities, and events that shaped a nation over the course of five centuries.



❖ **Claude Monet: The Truth of Nature**

Through February 2, 2020

Claude Monet, *Path in the Wheat Fields at Pourville*, 1882. Oil on canvas; 23 x 30-1/2 in (58.4 x 77.5 cm). Denver Art Museum: Frederic C. Hamilton Collection, 2016.365.

## **FORTHCOMING EVENTS**

*Send information to [catherine.labio\[@\]colorado.edu](mailto:catherine.labio[@]colorado.edu) before the 1<sup>st</sup> of each month.*

*Include the following: title/description; date; time; location; URL; contact's email address.*

## **CALLS FOR PAPERS AND OTHER CONTRIBUTIONS**

*Please send CFPs to [catherine.labio\[@\]colorado.edu](mailto:catherine.labio[@]colorado.edu) before the 1<sup>st</sup> of the month.*

**CFP – *L'expérience sensorielle dans les expositions d'art au XVIII<sup>e</sup> siècle*, Colloque international, Paris, Louvre, automne 2020 / Lens, Louvre-Lens, printemps 2021.**

**Deadline: 15 December 2019**

Organisatrices: Isabelle Pichet (UQTR), Dorit Kluge (hwtk) et Gaëtane Maës (U. Lille), avec la collaboration du Musée du Louvre, du musée du Louvre-Lens et du Centre allemand d'histoire de l'art (Paris, Louvre, automne 2020 / Lens, Louvre-Lens, printemps 2021). Propositions jusqu'au 15 déc. 2019 à [corps.sensoriel@gmail.com](mailto:corps.sensoriel@gmail.com)

***Religion and Enlightenment in Eighteenth-Century Scotland*, ISSP 2020 Conference, co-sponsored by the Eighteenth-Century Scottish Studies Society and the Institute for the Study of Scottish Philosophy, Princeton Theological Seminary, 4 – 7 June 2020.**

**Deadline: 15 December 2020**

A decade after its memorable 2010 conference on 'The Science of Mind and Body in the Scottish Enlightenment', ECSSS returns to Princeton Theological Seminary for a conference focused on religion and Enlightenment. We invite proposals for 20-minute papers (or 90-minute panels or round tables) on any aspect of this topic, including approaches that are philosophical, historical, theological, literary, scientific or medical,

social or political. Papers on other aspects of eighteenth-century Scottish thought and culture are also welcome, as are papers on connections (especially religious and philosophical) between Scotland and North America.

Plenary addresses will be delivered by Martha McGill, British Academy Postdoctoral Fellow at the University of Warwick, author of *Ghosts in Enlightenment Scotland* (2019), speaking on bodies, selves, and the supernatural in Enlightenment Scotland, and Sam Fleischacker, LAS Distinguished Professor of Philosophy at the University of Illinois-Chicago and author of *Being Me Being You: Adam Smith and Empathy* (2019), speaking on Adam Smith's religious views.

The conference will again feature a Saturday afternoon excursion to the spectacular Grounds for Sculpture, followed by a conference dinner at the Princeton Theological Seminary, where Gordon Graham, now Emeritus Professor of Philosophy and the Arts at PTS, will receive ECSSS's Lifetime Achievement Award.

Please email a title and one-page description of your proposed three- or four-speaker panel or round table, or your proposed 20-minute paper, along with a one-page cv, by 15 December 2019 to [Richard B. Sher, ECSSS Exec. Secretary](#).

**CFP – Playing with/on Format, International conference. Université de Bourgogne (Dijon, France), 22-23 October 2020.**

**Deadline: 31 December 2019**

Keynote speakers:

- Hermione Wiltshire (Royal College of Art, London)
- David Zerbib (École Supérieure des Arts, Annecy; Haute École d'Art et de Design, Geneva)

The *Centre de Recherche Texte/Image/Langage* of Université de Bourgogne-Franche-Comté is organizing an international conference (French-English) on the duality of formats, both seen as a constraint and as an incentive to creativity. As David Zerbib proposes, format is to be understood as "convention and assemblage of material, technical and symbolic features that allow for a relatively stable identification and assessment of works of art and of other artefacts in a given cultural context". The notion of format ties in with such factors as dimension, scale, proportion and duration and it may equally be construed as norm and form, matrix or restrictive standardization. We will therefore examine the role and function of format in the creative arts: is it intrinsically tied to the work of art to the extent that any modification will alter the essence of the work itself? Engravers, illustrators, photographers, writers, poets, filmmakers, actors and

dancers work within the boundaries delimited by certain formats. Those formats map out conventional, normative creative spaces that may be standardized but also modified. A format belongs to a system of signs and usages that imply categorization, but it may also be subverted by transgressive processes such as translation, displacement, adaptation, borrowing, hybridization, deconstruction and reinvention.

Format influences the creation and the reception of a work of art since it may be chosen in advance—as part of the terms of a commission, the rules of genre or the physical features of a particular place—and it may also occur as the work is being made—when printed for instance—or when it is exhibited. When understood as social or artistic convention, it combines with technical, practical, cultural and aesthetic factors and then forms part of a chain of constraints in a productive process that includes a variety of agents, tools and materials. This is instantiated by printing and photography as practices in which format is shaped by the use of technical apparatus, operating modes and artistic conventions. Yet if the arts seem to foreground creativity and originality, why should they require normative formats as in the fields of industry, science and communication?

We welcome papers that examine the following topics:

- Defining the features and the history of the factors—technical, social, mediological, cultural and aesthetic—motivating the choice of format, keeping in mind their varying cultural and historical embedding, as underlined by Olivier Quintyn.
- The dialogic relationship between the format and the genre of a given work, in terms of convergence or discrepancy.
- The relation between the size of a printed, exhibited or performed piece and the space where it is enacted.
- The nature of enlarging and reducing processes and their effect on the visibility of the work and on its ontological relation to the real (as in the shift from a sketch on a small notebook to the canvas, the configuration induced by modeling, the pixilation produced by enlargement). How does a work come to existence, persist and evolve in different formats? What is the role of fragments (as in the case of sampling)?
- The rhythm, temporalities and spatial configurations induced by the variations and stability of format within a series of works.
- The artificiality or the potency of format as vehicle of ideology.
- Attempts to abolish format: is it possible to create art without format?
- The role of format in the reception and in the circulation of the work of art (in relation to exhibition procedures for instance).
- The artist's role and legal rights in the choice of format when a work is exhibited or performed.
- The use or the refusal to use a canonical format within a given genre (such as landscape painting or the sonnet) as a guarantee of the legitimacy and value of the work/artist. The role of expectations according to the various fields, genres and periods implying acceptance of originality and experimentation in varying degrees.

Proposals of 300-word total (in French or in English) accompanied by a brief biography should be sent by 31 December 2019 to the following address:

[jeuxdeformats@gmail.com](mailto:jeuxdeformats@gmail.com)

Notification: 31 January 2020.

A selection of essays will be published in the online journal *Interfaces*: authors should submit their papers by 1 December 2020.

Organising committee: Valérie Morisson, Candice Lemaire, Sophie Aymes.

Scientific committee:

- Nella Arambasin (Université de Bourgogne-Franche-Comté, France)
- Phillipe Bazin (ENSAB, France)
- Catherine Bernard (Université Paris-Diderot, France)
- Alike Briane (Camberwell College of Art; Westminster University, London, UK)
- Audrey Goodman (Georgia State University, Atlanta, USA)
- Jessica Watson (Musée des Beaux-Arts, Dijon, France)

### **Call for Papers – *Full Bleed* : Archives**

#### **Deadline: 1 January 2020**

*Full Bleed*, an annual print and online journal of art and design, seeks submissions for its fourth issue, forthcoming in Spring 2020. For issue four, we are especially interested in submissions that critique, investigate, or rely on archives of various kinds. We seek new writing about artists working with, playing with, re-contextualizing, or elevating archival materials; art or design projects responsive to historical documents; and essays, fictions, and poetry related to the work of archiving. We would be excited to see submissions that critique the construction of narrative through objects and historical documents, or that concern private collecting, hoarding, simplifying, tidying, and the distinction between these activities. When does archiving become obsessive and pathological? What drives people to collect and organize certain objects? We would also welcome work that takes up digital archiving as a subject for rumination, that introduces us to intriguing new archives under development, or that dwells on the ethics and politics of archival practices. Are archives inherently conservative, limited, or futile? Are they treasure troves, haunted houses, or primers in the mistakes we don't want to make again? What use are they in particular to artists and designers now?

In addition to feature-length essays of up to 7,500 words, *Full Bleed* publishes shorter, recurring columns of approximately 800–2,000 words. These include "Close Looks," in which writers offer in-depth appreciations of individual artworks; "Design Futures," in which designers propose new ideas relevant to contemporary challenges facing their

discipline; "Cities," which examines urban conditions, innovations, and tendencies; and "Studio Visit," in which the writer visits with and interviews a contemporary artist or designer.

Please send previously unpublished work along with a brief biography and cover letter through the form at <https://www.full-bleed.org/submit> by 1 January 2020.

**CFP – Territoriality and Non-territoriality in Accommodating National Diversity within States, 1789-1989, Vienna, Austria, 2–4 April 2020**

**Deadline: 8 January 2020**

Organiser: ERC project Non-territorial Autonomy History of a Travelling Idea.

We invite scholars for an in-depth exploration of territorial and non-territorial aspects in accommodating national diversity within states, from the French Revolution to the end of the Cold War in Europe and beyond. We welcome proposals that tackle the interplay between the dimensions of territory, group, and the individual from both theoretical and empirical perspectives. Since the late 18th century states have increasingly perceived ethno-national diversity as an issue to be addressed through policy. Voluntarily or not, some of them responded to this challenge by granting positive rights to individuals, groups or territories. What interests us is the relationship between these various approaches and whether they can be treated separately at all. While the accommodation of national diversity is commonly associated with territorial arrangements, ethno-national groups could also be conceived of separately from specific territories. Yet, one could also argue that even fully-fledged non-territorial solutions based solely on the "personality principle" nevertheless have to take territorial issues into account for administrative purposes. By exploring how theoreticians or political protagonists engaged in entangling or disentangling both ideas and policies about territory and nation, we hope to shed new light on the chequered history of accommodating national diversity. We invite a broad range of scholars (historians, political scientists, legal scholars, anthropologists, sociologists, geographers and political philosophers) to submit papers dealing with the above-outlined problems. We are especially interested in presentations that focus on one or several of the following agents: governments, bodies claiming to represent national groups, parties and other political organisations, supranational organisations, as well as individual politicians, scholars (including legal scholars) and national and minority activists.

Possible topics to be addressed through the lens of territoriality and non-territoriality include, but are not limited to: - Theories of national diversity accommodation – federalism, non-territorial autonomy, consociationalism, collective rights- Case studies of attempts to accommodate national diversity- Discourses on territoriality and groupness- National ideologies and party programmes- Liberal citizenship, legal equality and group

rights – complementarity and conflict- Accommodating national diversity in non-liberal and authoritarian settings- The scope, extent and content of national autonomy- managing national diversity in colonies and former colonies- Indigenous groups and state territory- International minority protection

The conference will take place at the University of Vienna on April 2- 4, 2020. Keynote addresses will be given by Prof. Jana Osterkamp (University of Munich) and Prof. Yonatan Fessha (University of the Western Cape). Accommodation will be fully covered by the organisers. Partial reimbursement of travel costs will also be available. The working language of the conference will be English.

Please send paper proposals of no more than 400 words and a brief CV to [ntautonomy.iog@univie.ac.at](mailto:ntautonomy.iog@univie.ac.at) by January 8th 2020.

**CFP – [International Thomas Hardy Conference and Festival](#), 11–18 July 2020, Dorchester, Dorset, UK.**

**Deadline: 15 January 2020**

The Twenty-Fourth International Hardy Conference marks the 180th anniversary of Thomas Hardy's birth. Paper proposals are welcome on any aspect of Hardy's life, work and legacy. Papers should be planned for delivery times of a maximum of 20 minutes (approximately 2000 words).

Like its predecessors, the 2020 Conference is designed to appeal to new, established and independent Hardy scholars, and the general readers who attend in large numbers. We invite proposals from established and independent scholars, postgraduate students, and Hardy enthusiasts—especially those from the international community. Postgraduate students may be eligible for bursaries to help defray conference expenses.

Confirmed lecturers include Gillian Beer, Pamela Gilbert, Michael Irwin, Richard Nemesvari and Gregory Tate. Lectures and conference papers will be supplemented by a wide variety of excursions and entertainments relating to the local context which Hardy's work celebrates, and from which it emerged.

Proposals (max. 300 words) should be sent by email to Dr Mary Rimmer at [mrimmer@unb.ca](mailto:mrimmer@unb.ca) or by post to:

'Call for Papers'  
(Thomas Hardy Conference and Festival)  
Dr Mary Rimmer, Department of English  
University of New Brunswick  
P.O. Box 4400

Fredericton, NB, Canada E3B 5A3

All submissions will be read and adjudicated by an academic panel. The closing date is 15 January 2020. The best of the papers given at the Conference will be considered for publication in the peer-reviewed Thomas Hardy Journal appearing in Autumn 2020.

Please note that all submissions will be acknowledged: if email submissions are not acknowledged within four business days, the proposer should re-send.

Inquiries: [mrimmer@unb.ca](mailto:mrimmer@unb.ca)

**CFP – *Sur le pas des portes : Images et fonctions de la porte au dix-huitième siècle*, Journée d'études, Sorbonne Université, 16 mai 2020.**

**Deadline: 15 January 2020**

Org. Manon Courbin, Floriane Daguisé, Morgane Muscat, avec le soutien du CELLF (UMR8599) et de l'ED III (Sorbonne Université, 16 mai 2020). Propositions jusqu'au 15 janv. 2020 à Manon Courbin ([manon.courbin12@gmail.com](mailto:manon.courbin12@gmail.com)), Floriane Daguisé ([floriane.daguise@gmail.com](mailto:floriane.daguise@gmail.com)) et Morgane Muscat ([morgane.muscat@gmail.com](mailto:morgane.muscat@gmail.com)).

**CFP – "Littérature, économie et morale aux 18e siècle et 19e siècles : La pauvreté au féminin. Mendiantes et pauvresses (18e-19e siècles)," 2e Journée d'études, Université Toulouse Jean-Jaurès, Laboratoire PLH/EHL, 14 May 2020.**

**Deadline: 1 February 2020**

Organizers: Florence Magnot (Université de Rennes 2) and Stéphane Pujol (Université de Toulouse Jean-Jaurès).

Propositions jusqu'au 1er fév. 2020 à Florence Magnot ([florence.magnot-ogilvy@univ-rennes2.fr](mailto:florence.magnot-ogilvy@univ-rennes2.fr)) et Stéphane Pujol ([pujolstephan@gmail.com](mailto:pujolstephan@gmail.com))

**CFP – [International Conference on Romanticism](#), St. Louis, Missouri, October 22 – 24, 2020.**

**Deadline: 1 March 2020**

Scholars working in any area of Romanticism are invited to submit proposals for the 2020 meeting of the International Conference on Romanticism to be hosted by Saint Louis University and held at the Chase Park Plaza in St. Louis, Missouri.

While we encourage a broad interpretation of this theme, some possible approaches include the following:

- Geography and Spatiality
- Travel and River Studies
- Romantic Hospitality
- Transatlantic connections
- Place and Displacement
- Refugees and Migrants
- Nationalism
- Empire
- Translation
- Slavery
- Sexuality and Gender Fluidity
- Generic Blendings
- Confluences of the Eighteenth and Nineteenth Centuries
- Representing the Ecology of Waterways

Deadline for presentation abstracts as well as complete panels, roundtables, or other, alternative panel formats: March 1, 2020

The International Conference on Romanticism was founded in 1991 and aims to further the study of Romanticism across linguistic, national and political disciplines. For more information, please visit <http://icr.byu.edu>. Conference attendees and participants must be members of ICR. Please visit <http://icr.byu.edu/membership> to become a member or renew your membership.

Send questions and abstracts (approx. 200 words) to [ICR2020@outlook.com](mailto:ICR2020@outlook.com), by March 1st, 2020.

**Call for Papers – *The Science of Human Nature in the Scottish Enlightenment*, special issue of the *Journal of Scottish Philosophy*  
Deadline: 2 March 2020**

Scottish enlightenment philosophy is often characterized by its focus on the study of human nature. Human nature, for Scottish philosophers, is often fixed and universal but also social or other-directed, and formed through interaction. Moreover, attentive observation to the various parts and workings of human nature promises, according to them, a better understanding of knowledge, morality, religion, society and history. The science of man, of mind, of human nature, or of morality, is a central objective of the Scottish Enlightenment. But how, exactly, did Scottish philosophers in and around the eighteenth century understand the science of man? Relatedly, how did Scottish philosophers understand human nature, naturalism, and various natural mental states,

faculties, and behaviors? In which ways did the science of human nature inform their accounts of central human practices such as morality and religion?

For this special issue of the *Journal of Scottish Philosophy* we welcome submissions that reveal how the accounts of various Scottish Enlightenment Philosophers would help us answer such questions. Papers addressing the general topic of the Science of Human Nature in the Scottish Enlightenment, as well as related topics such as its context and legacy, are also welcome. Submissions are due by March 2nd, 2020 and should be sent to [jsp@usiouxfalls.edu](mailto:jsp@usiouxfalls.edu), and marked 'Special Issue' in the subject line.

Submissions for non-themed issues are always welcome. Submission guidelines can be found at the [EUP website](#).

**CFP – *Enquête sur les enquêtes : tableaux, parnasses, panoramas de l'histoire littéraire*, Colloque international, Paris, 14-15 sept. 2020.**

**Deadline: 31 March 2020**

Org. Alexandre Gefen, Guillaume Métayer, UMR THALIM (CNRS-Paris 3-ENS) & UMR CELLF (CNRS-Sorbonne université). Propositions jusqu'au 31 mars 2020 à Alexandre Gefen ([gefen@fabula.org](mailto:gefen@fabula.org)) et Guillaume Métayer ([gme.metayer@gmail.com](mailto:gme.metayer@gmail.com)).

## **ANNOUNCEMENTS**

*Please send announcements to [catherine.labio\[@\]colorado.edu](mailto:catherine.labio[@]colorado.edu) before the 1<sup>st</sup> of the month.*

**RSVP – MLA Dinner, 18<sup>th</sup>-Century French Forum, Seattle, Friday, January 10, 2020.**

**Deadline: 10 December 2019**

The MLA 18th-Century French Forum will be hosting a dinner in Seattle on Friday January 10, 2020 during the MLA convention. We would be delighted if you could join us!

If you are interested in attending, please contact Masano Yamashita with the subject heading—"MLA DINNER"—at [masano.yamashita@colorado.edu](mailto:masano.yamashita@colorado.edu).

The anticipated cost will be around \$40 (without alcohol).

Professor Yamashita hopes to hear from you! Please send her your response by December 10, 2019.

**18th-Century Translators Dictionary, base de donnée en libre accès en cours de construction.**

Pour toute information sur une ou plusieurs traducteurs/trices, ou toute rédaction de notice, contacter [Ann Thomson](#)

**CFA – HOPE Fellowships - The Center for the History of Political Economy, Duke University.**

**Deadline: 6 January 2020**

The Center for the History of Political Economy at Duke University is now accepting Fellowship Applications for the 2020-21 academic year.

For a complete description of the Fellowship Program and how to apply, please visit the Center website at <https://hope.econ.duke.edu/fellowships>.

For full consideration, applicants should have their completed applications in by January 6, 2020.

**CFA – [Winterthur](#) Research Fellowships in American Art, History, and Culture**

**Deadline: 15 January 2020**

Winterthur is a public museum and garden that supports approximately twenty-five visiting scholars each year in several programs: NEH fellowships for senior scholars (up to \$40,000 for 4–12 months), dissertation fellowships (\$7,000 per semester), short-term (1–3 month) fellowships (\$1,500 per month). Winterthur's collections include primarily American material, with supporting material in British and Continental art and culture. The library holds half a million imprints, manuscripts, visual sources, and printed ephemera for research from the seventeenth through the early twentieth century. The museum includes 86,000 domestic artifacts and works of art made or used in America to 1860. The collections support research in such subjects as the history of manners, the body, travel and tourism, domestic life, women's and men's culture, and childhood and in art history, material culture, and decorative arts. For information and online library catalog, visit <http://www.winterthur.org>. Application deadline is *15 January* annually, for fellowships to be served during the following May–August period. Information and application forms are also available from Research Fellowship Program, Office of Academic Programs, Winterthur Museum and Country Estate, Winterthur, DE 19735 ([rkrill@winterthur.org](mailto:rkrill@winterthur.org)).

## OPEN-ACCESS JOURNAL ANNOUNCEMENT & CFP - *Interfaces*

### Deadline: NA

*Interfaces* has moved online and is now an open-access journal. It is available at <https://preo.u-bourgogne.fr/interfaces>

*Interfaces* is a peer-reviewed bilingual (English/French) scholarly journal founded in 1991, edited by the College of the Holy Cross (Worcester, Massachusetts, USA), the University of Burgundy and the University of Paris-Diderot. It focuses on intermediality, on the relationship between text(s) and image(s), art and literature, history and visual sources as well as extending to the history of the visual arts and the epistemology of images, especially in a comparative perspective in francophone and anglophone domains. It was granted the Parnassus Award in 2010 and received the support of the CNRS in 2018. Two volumes, along with an art section and book reviews, will now be published online every year. **We welcome proposals from guest editors and individual contributors of scholarly articles and artistic works.**

We invite you to read our first online issue, volume 39 ("Gestures and their Traces", June 2018), as well as the last three paper issues (volumes 36 to 38) which have now been digitized.

Contact: [interfaces.revues@u-bourgogne.fr](mailto:interfaces.revues@u-bourgogne.fr)

## RECENT MEMBER PUBLICATIONS

Send the bibliographic reference (and hyperlink, if available) of any work you have recently published to [catherine.labio\[@\]colorado.edu](mailto:catherine.labio[@]colorado.edu).

- ❖ **Carlo Caballero**, "Dance and Lyric Reunited: Fauré's *Pénélope* and the Changing Role of Ballet in French Opera." In *Bild und Bewegung im Musiktheater / Image and Movement in Music Theatre*, ed. Roman Brotbeck, Laura Moeckli, Anette Schaffer and Stephanie Schroedter (Schliengen, Germany: Argus Editions, 2018): 51-64.
- ❖ **Soizic Croguennec**, "[La mobilité des hommes et des idées: la Louisiane espagnole face aux mouvements révolutionnaires entre 1790 et 1803](#)," *Géographie Historique*, N° 13, novembre 2018 : *La géographie d'un événement aux répercussions mondiales - la Révolution française*.
- ❖ **Lesley Ginsberg**, "Poe: A Life in Letters." *The Oxford Handbook of Edgar Allan Poe*, edited by J. Gerald Kennedy and Scott Peeples, Oxford University Press, 2019, pp. 50-69.
- ❖ **Lesley Ginsberg**, "Hawthorne and Print Culture." *Nathaniel Hawthorne in Context*, edited by Monika M. Elbert, Cambridge University Press, 2018, pp. 193-204.

- ❖ **Lesley Ginsberg**, "'The Birth-Mark,' 'Rappaccini's Daughter,' and the Ecogothic." *Ecogothic in Nineteenth-Century American Literature*, edited by Matthew W. Sivils and Dawn Keetley, Routledge, 2018, pp. 114-133.
- ❖ **William Rodney Herring**, "Neither Pistols nor Sugar-Plumbs: The Rhetoric of Finance and the 1720 Bubbles," *Advances in the History of Rhetoric* 21, no. 2 (2018): 147-62, <https://doi.org/10.1080/15362426.2018.1474047>.
- ❖ **Jared S. Richman**, "Monstrous Elocution: Disability and Passing in *Frankenstein*," *Essays in Romanticism* 25.2 (2018): 219-39.
- ❖ **Jared S. Richman**, "The Other King's Speech: The Politics of Disability and Elocution in Georgian Britain," *The Eighteenth Century: Theory and Interpretation* 59.3 (2018): 279-304.
- ❖ **Teresa A. Toulouse** and Barbara C. Ewell, eds., *Sweet Spots: In-Between Spaces in New Orleans* (University Press of Mississippi, June 2018), ISBN 978-1-4968-1702-0 Printed casebinding; ISBN 978-1-4968-1857-7 Paper.

## JOB OPENINGS

Please send announcements to [catherine.labio@colorado.edu](mailto:catherine.labio@colorado.edu).

## "LOCAL" RESOURCES & INITIATIVES

Please send a URL and a very brief description (1 or 2 lines) to [catherine.labio@colorado.edu](mailto:catherine.labio@colorado.edu). Define "local" as broadly as you want.

- **18/19**  
18th- and 19th-century Graduate Student Reading Group (CU Boulder)  
Contact: [deven.parker@colorado.edu](mailto:deven.parker@colorado.edu)
- [Eighteenth-Century Life](#)  
Editor: Cedric Reverand, University of Wyoming  
Click [here](#) for submission guidelines
- [Stainforth Library of Women's Writing](#)  
Digital humanities project that studies the largest private library of Anglophone women's writing collected in the nineteenth century (CU Boulder)
- <https://history-of-finance.org/>  
"The aim of the History of Finance website and network is to facilitate an international and interdisciplinary exchange on financial history and the culture of finance. This website aims to create a space for researchers and practitioners to engage, exchange ideas and post about activities in the field."