

10-24-2012

Open Access Week 2012: The Future of Academic Publishing - Digital Humanities and On-line Publishing

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OPEN ACCESS

[ABO: INTERACTIVE JOURNAL FOR WOMEN IN THE ARTS, 1640-1830](#)
BY LAURA L. RUNGE



APHRA BEHN ONLINE

The screenshot shows a Firefox browser window displaying the website 'Aphra Behn Online: Home'. The address bar shows the file path: file:///C:/Users/algreenfield/Documents/My Web Sites/AphraBehnSociety/public_html/aphraonline/home.html. The website header features a purple-tinted image of a woman's face on the left and the title 'Aphra Behn Online: Interactive Journal for Women in the Arts 1640-1830' on the right. A navigation menu below the header includes links for Home, Current Volume, Editorial Staff, Submissions, Archive, and Contact Us. A secondary menu lists categories: Editor's Blog, Scholarship, Pedagogy, New Media, Book Reviews, and Notes and Discoveries. The main content area is divided into three columns. The left column, with a green background, lists sections: 'Current Volume', 'Editors' Blog 2011 by ...' (with a link to Laura Runge), 'Scholarship by ...' (with links to Claudia Thomas Kairaff, Danielle Bobker, Catherine Ingrassia, and Katharine Kittredge), 'Pedagogy by ...' (with a link to Elizabeth Kraft), 'New Media / Women on the Web by ...' (with a link to Emily Bowles), and 'Book Reviews by ...' (with links to Jennifer Golightly, Holly Faith Nelson, and Dometa Wiegand). The middle column, on a light purple background, contains the text: 'About Aphra Behn Online: Interactive Journal for Women in the Arts 1640-1830'. Below this is a paragraph describing the journal as an online annual publication for interactive scholarly discussion on women in arts between 1640 and 1830. It lists the ISSN as 2157-7129 and provides links for 'Volume 1 Announcement', 'Volume 2 Call for Submissions', and 'Copyright Statement'. At the bottom of this column is a 'web counter' showing '000010605'. The right column, also with a green background, features 'The Aphra Behn Society' (the organization that administers the journal), 'Affiliated Websites', and 'Aphra Behn Online on Facebook' with a small Facebook profile picture. The Windows taskbar at the bottom shows the date and time as 10:46 AM on 10/15/2012.

APHRA BEHN ONLINE

Firefox

file:///C:/Users/algreenfield/Documents/My Web Sites/AphraBehnSociety/public_html/aphraonline/volume1/pedagogy/kraft.html

Email VSU News Pandora Grooveshark ABS Research Dictionaries iGoogle Houses Thomas Hothem, Roma... recommended weight ... Abstract Art Anne Greenfield NWSA

Aphra Behn Online: Pedagogy

Aphra Behn Online:
Interactive Journal for Women in the Arts
1640-1830

Home Current Volume Editorial Staff Submissions Archive Contact Us

Pedagogy

PDF Full Text Notes

**Hearing Eighteenth-Century Occasional Poetry by and about Women:
Swift and Barbauld**

By **Elizabeth Kraft**, The University of Georgia

To read ethically, we must resist the impulse to impose our own values on the literature of the past (or even the present). Such an approach to reading, never easy, can be more complicated than usual when attempted in the service of occasional poetry—poetry written to a specific occurrence, often to a specific person or audience—and ethical reading can be further challenged when gender roles come into play. In tribute to the “occasion” of being asked to write an essay for *Aphra Behn Online* (i.e. the publication of *British Women Poets of the Long Eighteenth Century*, edited by Paula Bakscheider and Catherine Ingrassia), I will discuss two eighteenth-century occasional poems in which a speaker of one gender addresses a friend of the other gender: Swift’s 1719 birthday poem to Stella and Anna Letitia Barbauld’s “The Mouse’s Petition” written to her friend Joseph Priestley.

In this essay, I will suggest that our reading of each poem depends upon our “hearing” the poem as it must have “sounded” in its original context. I will further argue that the best way to do that is to read the poem aloud or to perform it, not in our own voice, but in the voice of the text’s speaker. Defining my approach is insight offered by Bakscheider in an earlier work, *Eighteenth-Century Women Poets and their Poetry*. She notes that “[r]eading aloud was a major social and domestic activity” in the long eighteenth century (12). Many of the poems that found their way into print “were short and topical and delivered a familiar experience or emotion in simple language” (12). To achieve an ethical performance of any poem is to try to recapture

10:50 AM
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APHRA BEHN ONLINE

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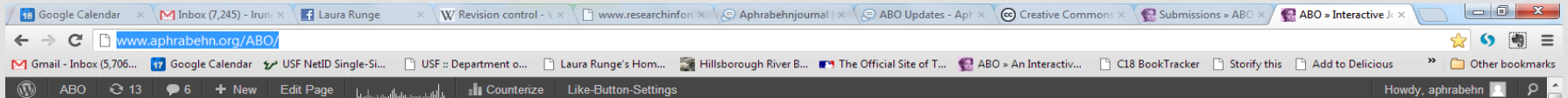
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ABO: INTERACTIVE JOURNAL FOR WOMEN IN THE ARTS, 1640-1830



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SECTIONS

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VOLUME 2.2 (SEPTEMBER 2012)
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*SPECIAL ISSUE: THE STATE OF THE
PROFESSION*

SCHOLARSHIP:

“Supporting Women Scholars: How to get Things Done in Hard Times” by [Mona Narain](#)
During the Women’s Caucus luncheon at the 2011 ASECS spring meeting in Vancouver, several caucus participants exchanged anecdotes about how the recession shaped their professional trajectory in significant ways and traded advice on ways to cope with challenges. [Continue reading →](#)

“Intersectionality of Race, Gender, and Class in the ‘Hard Times: Women Scholars and the Dynamics of Economic Recession’” by [Christine Clark-Evans](#)

For the 2012 American Society for Eighteenth-Century Studies meeting in San

Please help us improve ABO by taking this quick survey! →

ABOUT THE JOURNAL

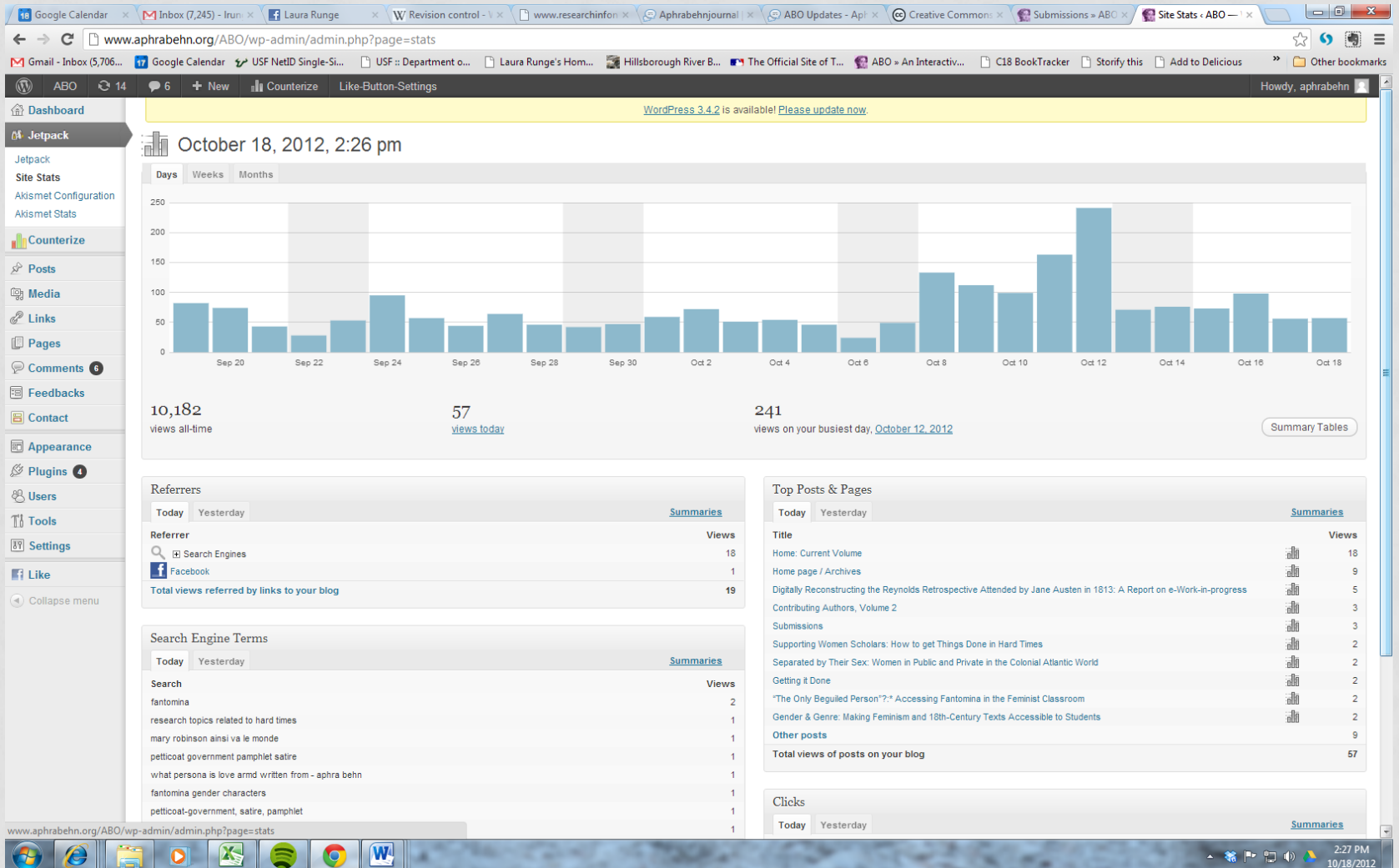
ABO: Interactive Journal for Women in the Arts, 1640-1830 is an online annual publication that serves as a forum for interactive scholarly discussion on all aspects of women in arts between 1640 and 1830, especially literature, visual arts, music, performance art, film criticism, and production arts. The journal features peer-reviewed articles encompassing subjects on a global range and is intended for scholars and students. The journal is comprised of six departments: Scholarship; Pedagogy; New Media; Reviews; Notes and Discussions; and Ask Aphra. Its mission is to provide a place for the discussion of pedagogy and electronic research techniques and findings.

NEWEST CONTENT

▪ [Transatlantic Stories and the History of Reading, 1720-1810: Migrant Fictions](#)



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All Time	
Title	Views
Home: Current Volume	2,833
Home page / Archives	1,488
"The Only Beguiled Person"? Accessing Fantomina in the Feminist Classroom	483
Digitally Reconstructing the Reynolds Retrospective Attended by Jane Austen in 1813: A Report on e-Work-in-prog...	462
Contributing Authors, Volume 2	302
Editorial Board	290
Submissions	287
"A Strange Sympathy": The Rhetoric of Emotion in The History of the Nun, or, The Fair Vow-Breaker*	279
Fatally Enjoy'd: Rape, Resilience, and Accessibility in Aphra Behn's The Dumb Virgin	246
Gender & Genre: Making Feminism and 18th-Century Texts Accessible to Students	238
Past Volumes	187
Living in a Digital World: Rethinking Peer Review, Collaboration, and Open Access	144
In Search of Lady Isabella's Library, or, A Question of Access	134
Volume 1 (2011): Women's Poetry	105
Teaching Eighteenth-Century Literature as a Feminist Scholar in the New Millennium	102
Women's Literacy in Early Modern Spain and the New World	101
Contact	99
Syllabus: Reinventing Literary History: Women and Culture	93
At the Precipice of Community: Feral Openness and the Work of Mary Robinson	86
Dutch and Flemish Masterworks from the Rose-Marie and Eijk van Otterloo Collection (Nov. 13 2011-Feb. 12, 2012)	79
The New Science and Women's Literary Discourse: Prefiguring Frankenstein	78
Syllabus: Women and the Enlightenment: Readings in Intellectual and Literary History, 1660-1800	74
Note from the Editor: Issue 2, Open Access	69
Accessing Liberal Education: Feminist Criticism, Eighteenth-Century Studies, and the Twenty-First Century University	68
The Experiences of Domestic Service for Women in Early Modern London	67
Dangerous Delusions; or, Post-Feminism and the Future of Eighteenth-Century Studies	67
Revolutionary Imaginings in the 1790s: Charlotte Smith, Mary Robinson, Elizabeth Inchbald	66
A Reflection upon Access, Multiculturalism, and Teaching	65
Multiplying Worlds: Romanticism, Modernity, and the Emergence of Virtual Reality	65
Fashion and MLA	64

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