

Taft Faculty Release Fellowship Cover Sheet

Date of Application: 1/14/13

Name, Department, Rank: Julia S. Carlson, English,
Assistant Professor

Time Period: 1/1/2014-4/30/2014

Location: UK

Title of Project:

Reading with the Hands: Impression and Inscription in Romantic-Era Britain

Requested Research Supplement (if any): \$1,500.00

Probable Results of a Grant (such as external funding, publications, and presentations):

Book and 2 articles; conference presentations

Other Funding Applied For or Received for This Project (list source and amounts requested and awarded):

Applied for a 1-month Beinecke Rare Book and Manuscript Library Fellowship; awaiting notification. Will apply for Newberry Library and NYPL Short-term Research Fellowships.

Checklist

- Signed Cover Sheet
- Project Description (800-1200 words)
- Supplement explanation, if necessary
- 2 page CV
- One external letter of support sent to Taft.

Review Taft website for full application guidelines

Taft Grants Received in the Last Five Years:

1. Type and Dates: *Taft International Conference Travel Grant*, July 2012 (Col. Conf.)
Amount: \$860.00
Project Title: "Punctuating Friendship: The Wordsworths and the 'Poem to Coleridge.'"
Resulting Publications and Presentations:

"Punctuating Friendship: The Wordsworths and the 'Poem to Coleridge.'" *Romanticism and Victorianism on the Net*. Forthcoming, 2013;

and book contract, for *Romantic Marks and Measures: Wordsworth's Poetry in Fields of Print*, University of Pennsylvania Press, forthcoming Spring 2014
2. Type and Dates: *Taft Domestic Conference Travel Grant*, March 2012 (ASECS)
Amount: \$687.20
Project Title: "'—You are mov'd!': *Lyrical Ballads* and the Printing of Local Feeling"
Resulting Publications and Presentations: book contract (see #1)
3. Type and Dates: *Taft Domestic Conference Travel Grant*, March 2011 (STS)
Amount: \$529.30
Project Title: "'—You are mov'd!': *Lyrical Ballads* and the Making Public of Poems and Place"
Resulting Publications and Presentations: book contract (see #1)
4. Type and Dates: *Travel for Research Grant*, Georgetown, Washington, D.C.; Nov. 8-13, 2010
Amount: \$1,077
Project Title: "British Accents, Native Ground: Wordsworth, Print, and the Culture of Emphasis"
Resulting Publications and Presentations: book contract (see #1)

Having completed my first book, I have begun a new project intended to develop my expertise as a critic, teacher, and research mentor in the fields of Romantic Studies and Book History/Print Culture. While I have undertaken preliminary research for some chapters of the second book, others require an extended period in specialist archives. A Taft Fellowship and Research Supplement would allow me to spend 3 months examining manuscripts, maps, type specimens, and rare books that can only be found in UK libraries.

I. PROJECT DESCRIPTION: *Reading with the Hands: Impression and Inscription in Romantic-Era Britain*

The shadow of Newfoundland lies flat and still.
Labrador's yellow, where the moony Eskimo
has oiled it. We can stroke these lovely bays,
under a glass as if they were expected to blossom,
or as if to provide a clean cage for invisible fish.
The names of seashore towns run out to sea,
the names of cities cross the neighboring mountains
—the printer here experiencing the same excitement
as when emotion too far exceeds its cause.
These peninsulas take the water between thumb and finger
like women feeling for the smoothness of yard-goods.
—Elizabeth Bishop, “The Map” (1935)

People generally think of maps as visual media: arrangements of symbols that are scrutinized by the eye. And thus the images of tactile experience at the heart of Elizabeth Bishop's “The Map” are curious: people hovering over the glass-covered Canadian map can stroke the “lovely bays” figured on its surface, not as if to extract visual information but to coax an unfurling bud. Similarly, a pair of peninsulas takes up the water that lies between in the manner of women “feeling for the smoothness” of fabric “between thumb and finger.” With arresting shifts in perspective, Bishop's poem questions how and what we know about the places of this world, and how we treat their people and resources. Yet while inverting dominant epistemologies in a fanciful scene of reading, the poem unwittingly invokes a very real and revolutionary moment in the history of literacy and knowledge acquisition: the 1784 French invention of a method of embossed Roman printing for the blind—ancestor of Braille—that was inspired by relief maps with tangible features. Borders were marked with sand and town by pieces of glass. As a student in the world's first school for blind children (opened 1786) wrote,

We trace the rivers to their source,
Of stars we calculate the course;
From Europe to th' Atlantic shore,
Successive journeys we pursue,
Thanks to the hand, whose prudence due,
Guides us in Geographic lore.

Long before touch screens and hyperlinks enabled now much celebrated digital “interactivity,” print culture underwent dramatic transformations. Between 1780 and 1830, when the literate public expanded fivefold, new classes of Britons became readers and interacted with texts in new ways. In *Reading with the Hands: Impression and Inscription in Romantic-Era Britain*, I investigate the development of “inscriptional systems”—print discourses, print methods, and reading practices that incorporated some previously excluded classes of readers within the national sphere of print yet marginalized others. Discussing a number of these systems and the ideological arguments that subtended

them, I address the politics of print and of literacy that characterized Britain's rapid move into modernity in the Romantic era.

Influential studies have associated the Romanticism with the overturning of Neo-classicism and mimetic theories of art (privileging regularity, system, and imitation) and the rise of expressive theories (privileging spontaneity, feeling, the individual mind, and imagination). I reconsider expressivism in the context of print expansion, standardization, and nation formation, and examine the implications of the tension between expressivity and standardization for printing, reading, and subjectivity. With an eye to John Locke's foundational characterization of the infant's mind as "blank sheet of paper" that is "imprinted" by experience, I show that the ideal of a more expressive language implied a more impressive language, a rhetorically forceful language capable of more deeply marking the mind, and I argue that this ideal had material bibliographic and interpretive effects that are crucial to our understanding of Romantic culture.

In chapter 1, Scanning the Vernacular: the Rise of English Poetry as an Educational Medium, I relate the ideals of a more "feeling" and impressive language to the rise of prosodic scansion as interpretive method and to the rise of English literature as an educational medium. I discuss eighteenth and nineteenth metrical theories and explore the education of children in the scansion of the vernacular as a means of forging common standards for verse reading—it being argued that recitation would bind readers as participants in a shared national literary heritage in which civilized values were transmitted. Prosodists include Samuel Say, John Walker, John Rice, Richard Roe, John Thelwall, John Odell; educators, Anna Barbauld, the Edgeworths, the Aikens, Mary Wollstonecraft, William Cobbett.

2. Embossing the Vernacular: the Rise of Sign Systems for the Blind. With the printing of the first book with raised letters and the opening of the *Institut des Jeunes Aveugles* in Paris in 1786, Valentin Haüy inaugurated formal education for the blind and enabled the development, by student Louis Braille, of a more effective, point-based tactile code. Here I consider the British development of embossed printing in the context of the "feeling" language of poetry. Blind Scottish poet, orator, teacher, author of *Encyclopedia Britannica* entry on "Blindness" and translator of Haüy's "Essay on the Education of the Blind," Thomas Blacklock helped bring the blind into the public sphere of print. Investigating his poems and translations, and the embossed codes of printer James Gall, typesetter Edmund Fry, inventor James Hatley Frere (correspondent of Coleridge), and William Moon, I explore efforts to communicate the feeling language of poetry through the fingertips—to make sense impressions yield a shared expressivity as they did when, in the presence of the reciting poet, auditors responded to rhythms and timbres of the voice.

In 3. Graphing Speech: Uniting the Nation's Pronunciation, I relate key eighteenth-century theories of aesthetic expression and mental impression to the British elocutionary movement. I explore the elocutionists' devising of new print signs to cultivate a standardized pronunciation that was, paradoxically, more expressive; and I explore the impact of their critiques of print on formatting. Philosophers and aestheticians: Locke, Hume, Hartley, Rousseau, Burke, Dennis, Jones; elocutionists: John Walker, Joshua Steele, Thomas Sheridan.

In 4. Touching Maps, I consider the development of cartographic literacy in Britain, exploring the invention and use of pocket maps, the co-development of pedestrian tourism, and the use of relief maps and globes to teach geography. Texts include maps by Smith, Otley, Carey; William Faden, *Geographical Exercises*, 1777; *Atlas for the Blind*, 1830; William Moon, *Light for the Blind*, 1877; Kummer's Relief Maps; Dobbs & Co.'s *Relievo Maps* [...] *Geological Map of England & Wales*, 1843; other maps in UK and US collections to be discovered.

In 5. Charting the Character: Physiognomy and Phrenology, I discuss chartings of passion, character, and deviance, and study the rise of efforts to construct common, diagrammatic codes that could inscribe

in print the relief-patterns of the face and the skull—patterns “read” with the hands and eyes that claimed to correlate with character types and revealed personality. Authors include Charles Bell, George Combe, J.G. Spurzheim and F. J. Gall.

II. PROJECT/CHAPTER SCHEDULE

Academic Leave for Fall 2013 (pending):

- August-September: begin **4**: research relief maps, pocket maps and globes, educational maps at NYPL, Beinecke Library (Yale) and John Carter Brown Library (Brown). (Awaiting award decision on Beinecke Fellowship for Sept).
- September-October: **3**: read key treatises in empiricist philosophy, associationist psychology, and aesthetics; draft chapter exploring links to elocutionists
- November-December: **5**: research physiognomy and phrenology.

If awarded Taft Release Fellowship for Spring 2014 (January-April):

- January-February: research/draft **2**: embossed sign systems by competing inventors at 1) National Library of Scotland, Edinburgh 2) St. Bride Print Library, London, and 3) British Library. Visit Valentin Haüy museum and library in Paris.
- March: research **4**: relief maps, pocket maps and globes, educational maps: at British Library, Map Division; The John Rylands Library (University of Manchester Library); Bodleian Library (Oxford); Cambridge University Library.
- April: draft **4**
- May: research **1**: metrical theories; rise of English as educational medium; the teaching of scansion/prosody
- June: draft **1**
- July: draft **5**
- August: draft proposal/introduction

III. BUDGET OUTLINE WITH EXPLANATION OF COSTS

I would like to request a research supplement to cover the following research expenses:

Airfare: \$1,032.59
12 nights' lodging in Edinburgh: approx.\$994.68
Train travel in UK: \$494
(or mileage reimbursement: \$850.05)
Eurostar, roundtrip train London-Paris: \$124

Total: \$2,645.27
Requesting maximum allowed: \$1,500

a. Research Explanation:

- January-February: research/draft 2, “Embossing the Vernacular” at National Library of Scotland, Edinburgh; St. Bride Print Library, London; British Library. Visit Valentin Haüy museum and library in Paris.
- March-April: research/draft 4, “Touching Maps,” at British Library, Map Division; The John Rylands Library (University of Manchester Library); Bodleian Library (Oxford); Cambridge University Library.

At the National Library of Scotland, I will examine the **Royal Blind School Collection:**

“This is a selection of works printed for the use of the blind - mainly from the presses of James Gall of Edinburgh and John Alston of Glasgow - ... 86 works, 73 in special types. The collection reflects the prominent role of institutions in Scotland in the first half of the 19th century in developing aids for educating the blind. In 1827 James Gall printed some elementary and educational works in an embossed, angular type of his own design, and in 1834 he published the Gospel of St John, the printing of which had been completed in January 1832. The Edinburgh Society of Arts had awarded in 1832 a gold medal for the best method of printing for the blind to Dr E. Fry of London, and in 1836 John Alston began to print with an embossed type based on Fry’s design. In 1837 he produced a specimen of printing which he presented to the Society of Arts (this copy is present in the collection). Alston then printed the New Testament and then the complete Bible in embossed type, along with catechisms and educational works. Examples of these works, including a number of presentation copies to the Society of Arts, are present in the collection, as are examples of other systems of embossed type, such as those used by Dr Moon of Brighton and Dr S.G. Howe of Boston. There are also a number of works of Scripture, literature, mathematics and music in the Braille alphabet, printed in Britain, Europe and America.”
— B.P. Hillyard, ‘Books for the Blind’, *Scottish Book Collector*, 3 no. 10 (April-May 1993), 19-21

Works include but are not limited to:

- The Book of the Prophet Isaiah* (London, 1843–9)—embossed
James Hatley Frere, *Directions for Teaching the Blind to Read on the Phonetic Principle* (London, 1851)
———. *Grammar for the Blind on the Principle of the Combination of Elementary Sounds* (London, 1851)—embossed
James Gall, *A Historical Sketch of the Origin and Progress of Literature for the Blind: And Practical Hints and Recommendations as to Their Education. With an Appendix, Containing Directions for Teaching, Reading, and Writing to the Blind, With and Without a Regular Teacher* (Edinburgh: James Gall et al., 1834)
The Gospel of St. John (Edinburgh: James Gall et al, 1834)—embossed
Valentin Haüy, “Essai sur L’education des Aveugles,” trans: Thomas Blacklock (London, 1793)
Charles Henry Timperley, *A Dictionary of Printers and Printing* (London: H. Johnson, 1839)
Poems by the late Reverend Dr. Thomas Blacklock; together with an essay on the education of the blind. To which is prefixed a new account of the life and writings of the author (Edinburgh, Alexander Chapman [etc.] 1793)

The St. Bride Print Library collection is not searchable online, but topic headings of interest include, “Type specimens,” “Printing history [Britain],” “Children’s books,” “Dictionaries of printmakers,” “Literacy, history,” “Legibility and physiology of reading”

b. Explanation of Costs (numbers are estimates since I use 2013 rates):

Sample one-stop, round-trip itinerary and airfare:

Mon, Jan 28, 2013: Cincinnati Northern Kentucky International Airport (CVG) to Birmingham International Airport (BHX)

Depart: 05:50pm
Arrive: 08:00am

Cincinnati, OH (CVG) to
Paris, France (CDG)



Delta Air Lines
Flight 44 Economy Class
(on Boeing 767-300)
[Adult fare rules](#)

1 Stop – change planes in Paris, France (CDG)
Connection Time: 4 hrs 55 mins

Depart: 12:55pm
Arrive: 01:15pm
Next day

Paris, France (CDG) to
Birmingham, Great Britain (BHX)



Delta Air Lines
Flight 8662 operated by Air France
Economy Class
(on Airbus A318)
[Adult fare rules](#)

Total Travel Time: 14 hrs 25 mins

Sun, Apr 28, 2013: Birmingham International Airport (BHX) to Cincinnati Northern Kentucky International Airport (CVG)

Depart: 02:35pm
Arrive: 04:55pm

Birmingham, Great Britain (BHX) to
Paris, France (CDG)



Air France
 Flight 1065 Economy Class
 (on Airbus A318)
[Adult fare rules](#)

1 Stop – change planes in Paris, France (CDG)
 Connection Time: 17 hrs 55 mins

Depart: 10:50am
 Arrive: 02:25pm
 Next day

Paris, France (CDG) to
 Cincinnati, OH (CVG)



Air France
 Flight 8700 operated by Delta Air Lines
 Economy Class
 (on Boeing 767)
[Adult fare rules](#)

Total Travel Time: 28 hrs 50 mins

1 Adult: \$327.40
[Taxes + Airline & Agency Fees](#): \$705.19

Total payment due: \$1,032.59*

Britrail Flexipass: 8 days in 2 months: **\$494**
http://www.railpass.com/pd/BRPE/Britrail_Flexipass

or Car travel:

- Standard Business Mileage Rate
- Effective January 1, 2013: \$0.565 per mile

The above rates are, I assume, for US travel (I do not see an international table in the UC documents). Given that UK reimbursements rates are 40 pence/mile, and that the exchange rate is 1.68, I am estimating 70 cents/mile for UK reimbursement.

London-Edinburgh: 813 miles roundtrip
London-Manchester: 402 miles roundtrip
 = 1,215 miles x .7cents= \$850.05

Eurostar, roundtrip London-Paris: \$256

Outbound - Sunday 17th February 2013 [Search for another itinerary](#)

10:25 - London St Pancras 13:47 - Paris Nord 02h22m [Standard](#) \$128.00
(duration) [Non flexible](#)

Inbound - Sunday 24th February 2013

11:13 - Paris Nord 12:30 - London St Pancras 02h17m [Standard](#) \$128.00
(duration) [Non flexible](#)

Total price for all passengers (average price per person - \$256.00 [Fare Breakdown](#)) \$256.00

http://www.eurostar.com/dynamic/_SvBoExpressBookingTerm?_TMS=1358140707577&_DLG=SvBoExpressBookingTerm&_LANG=UK&_AGENCY=ESTAR&MT=BL&country=US&lang=UK&VT=EB

12 nights' lodging in Edinburgh: \$994.68

<http://edinburghcentralguesthouse.co.uk/onlinebooking/?industrytype=1&startdate=2013-01-14&nights=12&>windowsearch=0&adults1=2>

Double Shared Bathroom

- Breakfast inc. Was £840.00 Now £614.00

Room details

=\$994.68

Total: \$2,645.27

Requesting maximum allowed: \$1,500

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EDUCATION

Ph.D., English Language and Literature, August 2006
University of Michigan, Ann Arbor

M.A., English Literature, 1998
University of Michigan, Ann Arbor

M.A., English Literature, 1998
Bread Loaf School of English, Middlebury, VT

A.B., Humanities Honors Program, with a concentration in Modern Thought and Literature, 1993
Stanford University, Stanford, California

PROFESSIONAL EXPERIENCE

Assistant Professor. Department of English and Comparative Literature, University of Cincinnati.
September 2006-

PUBLICATIONS

“Punctuating Friendship: The Wordsworths and the “Poem to Coleridge.”” *Romanticism and Victorianism on the Net*. Forthcoming, 2013. <http://www.ron.umontreal.ca/>

Review-essay of Rachel Hewitt, *Map of a Nation: A Biography of the Ordnance Survey*. *The Wordsworth Circle* 42. 4 (Autumn 2011): 276-8.

“Written with a Slate-pencil: Inscribing Black Comb.” *Literary Selections on Cartography* 19 (2011).
The History of Cartography Project, Department of Geography, University of Wisconsin, Madison.
<http://www.geography.wisc.edu/histcart/broadsht/>

“The Map at the Limits of his Paper: A Cartographic Reading of *The Prelude*, Book 6.” *Studies in Romanticism* 49. 3 (2010): 375-404.

“Topographical Measures: Wordsworth’s and Crosthwaite’s Lines on the Lake District.” *Romanticism* 16. 1 (2010): 72-93.

“*Prose Mesurée* in the Lakes Tour and Guide: Quoting and Recalibrating English Blank Verse.” *European Romantic Review* 20. 2 (2009): 227-36.

Review of Ron Broglio, *Technologies of the Picturesque: British Art, Poetry, and Instruments, 1750-1830* (Bucknell UP, 2008). *Romantic Circles* website (May 21, 2009) <http://romantic.arhu.umd.edu/reviews-blog/?s=Julia+Sandstrom+Carlson>

WORKS IN PROGRESS

Romantic Marks and Measures: Wordsworth's Poetry in Fields of Print. Forthcoming, Spring 2014, University of Pennsylvania Press.

"Spacing Print," *Interacting with Print: Cultural Practices of Intermediality, 1700-1900*, ed. Andrew Piper (forthcoming). Collaborative book project (a "multigraph"), under the auspices of the Interacting with Print Research Group, McGill University. <http://interactingwithprint.org/>

CONFERENCE ORGANIZATION

Benjamin Robert Haydon, Romanticism, and the Visual Arts: Romantic Painting, Romantic Writing. University of Cincinnati and Athenaeum of Ohio. November 7-8, 2008.

Keynote speakers: Paul Betz, Georgetown; Nicholas Roe, St. Andrews, UK; Jeffrey N. Cox, University of Colorado, Boulder; Suzanne Matheson, University of Windsor, Ontario.

SELECT AND INVITED CONFERENCE PAPERS

"Poetry, Print Culture, and the Making of the 'Lake-District.'" *The Culture of Cartography Symposium*. University of Michigan, Ann Arbor. October 25-6, 2012. (invited)

"Punctuating Friendship: The Wordsworths and the 'Poem to Coleridge.'" The International Summer Coleridge Conference, Cannington College, Somerset, UK. July 23-7, 2012.

"'—You are mov'd!': *Lyrical Ballads* and the Printing of Local Feeling." American Society for Eighteenth-Century Studies (ASECS). San Antonio, TX. March 22-5, 2012.

"Poetry, Print Culture, and the Making of the 'Lake-District.'" *Interacting with Print Research Group Colloquium: "Print in the Media Ecology."* McGill University, Quebec. March 15-6, 2012. (invited)

"'God bless you! dear Coleridge, our very dear friend!': Editorial Punctuation and the Elision of History.'" *The Society for Textual Scholarship, Sixteenth Biennial International Interdisciplinary Conference*. Penn State University, State College, PA. March 16-18, 2011.

"Wordsworth and Thelwall: Inmates of the Active Universe." North American Society for the Study of Romanticism, 18th Annual Conference: *Romantic Mediations*. Simon Fraser University and the University of British Columbia. August 18-22, 2010.

"The *Thesis* and *Arts* of John Thelwall's Physiological Poetics." *Crossing the Bar: Transatlantic Poetics in the Nineteenth Century*. University of Pennsylvania. March 5-6, 2010. (invited)

"Thelwall's Therapoetics." Second Thelwall Memorial Conference, *The Art and the Act: John Thelwall in Practice*. Dalhousie University, Halifax, Nova Scotia. October 16-17, 2009.