

## ABSTRACTS

Jessica L. Fripp, “Caricature, Pedagogy, and Camaraderie at the French Academy in Rome, 1770–1775”

This essay considers caricature as a visual language well suited to displaying the social and emotional bonds that developed between young male artists at the French Academy in Rome in the late eighteenth century. It examines a large body of caricatures produced by the painters François-André Vincent and Jean-Simon Berthélemy, and the sculptor Jean-Baptiste Stouf to situate caricature within drawing pedagogy. While much of the literature on caricature emphasizes publicly circulated social and political caricature, this article argues that the Academy’s pensioners in Rome utilized a private form of caricature to satirize their artistic training as well as each other.

Adrienne Todd, “The Infinite Grotesque: Paper Money and Aesthetics in Edmund Burke’s *Reflections on the Revolution in France*”

In 1790, Edmund Burke encountered an object that displayed the powerful, ennobling characteristics of the sublime, yet also symbolized the French Revolution he opposed: the new paper currency of France. Produced in massive quantities, paper bills exhibited the sublime traits of gigantic size, infinity, and boundlessness. In response to this dilemma, Burke’s *Reflections* recategorizes the assignats within what I call the infinite, parodic grotesque. This subtype of grotesque becomes, in the 1790s, part of a discourse used by writers and caricaturists to engage with a transformation in Romantic Europe: a shift in how value was grounded in material objects.

Phil Dodds, “Translating Arabia in Enlightenment Edinburgh: Compilation, Comparison, and Robert Heron”

This article uses Edinburgh booksellers’ records and the diary of Robert Heron—translator of *Arabian Tales* (1792) and Carsten Niebuhr’s *Travels Through Arabia* (1792)—to analyze the translation and long-term circulation of knowledge of Arabia in an Enlightenment capital. It argues that Heron’s particular expertise, translation style, and compilation practices enabled two kinds of comparison: between different genres of publication (narrative fiction and travel literature), by using one to support the claims of the other; and between societies, by presenting information about remote, exotic places in an accessible style and form.

**Killian Quigley, "The Pastoral Submarine: William Diaper and Eclogue's Marine Frontier"**

This article examines an experiment in oceanic pastoral, William Diaper's *Nereides: or, Sea-Eclogues* (1712). It contextualizes the poems amidst early eighteenth-century controversies regarding relations among English pastoral poetics and marine (and other aqueous) settings. It observes that, for Diaper, the ocean and the undersea represent poetic frontiers, at and beyond which pastoral might renew itself, quasi-colonially. At the same time, it argues that the pastoral submarine depends on habitats whose barely-known kinds and forms threaten always to overwhelm the genre's functioning. The essay works toward refining a method for productive inquiry at the intersections of eighteenth-century and blue humanities research.