# EIGHTEENTH-CENTURY MEDIA AND MEDIATION, LUND 5 AUGUST 2022 ABSTRACTS

### 1. Mediating monarchy from castle to cottage in eighteenth-century Sweden
   JONAS NORDIN, Lund University

In his seminal book *The forbidden best-sellers of pre-revolutionary France*, Robert Darnton argued that although the great authors of the Enlightenment were not always published in mass editions or read in wide circles their radical ideas nevertheless reached out to wider sections of the population in processed form, including scandalous and pornographic literature.

The material that have been preserved to our time can only give a limited picture of the *Zeitgeist* that characterized the culture, thoughts, and attitudes in any given historical era, and historians need to fill in the gaps by combining evidence from different sources. In this presentation, I will exemplify how the image of the king and the royal family was mediated from castle to hut in eighteenth-century Sweden; how the representational portraits in the royal parade rooms were conveyed to a wider population and gave the subjects a visual presence of those who ruled the kingdom.

### 2. Mediating printed portraits in eighteenth-century Stockholm
   YLVA HAIDENTHALLER, Lund University

In the eighteenth century, the portrait genre, previously restricted to royalty and nobility, became available to users from a broader social spectrum. All over Europe, physicians, scholars, writers, merchants, and proprietors had their portraits painted to mark their standing in society. However, not these grand paintings but their printed versions made the sitters known to the wider public. But who commissioned these engravings, how were they produced and distributed, and to what purpose?

This paper presents a pilot study for my postdoc project that examines how portraits were spread and mediated in eighteenth-century Sweden. The study discusses the roles of engravers, publishers, and printers in the portrait market. It will give examples of newspaper announcements that shed light on how engraved portraits were advertised and by whom, as well as correspondence between sitters, engravers and publishers highlighting how and why engravings were commissioned. Thereby, the paper will provide insight into the players of the Swedish print market and their varying agendas concerning the portrait genre.

### 3. Ways of seeing. Conceptions of Visuality in Enlightenment Philosophy
   FOKKO JAN DIJKSTERHUIS, University of Twente/Vrije Universiteit, The Netherlands

Borrowing the title from John Berger's renowned TV-series, this paper addresses the question how 18th-century philosophers thought images mediate understanding. Exponents of the rational Enlightenment like d'Alembert and Diderot, propagated an outspoken geometrical conception of images, privileging vision as the key to cognition. At the same time, however, these thinkers developed a critical reflection upon images and perception, inquiring into their role in understanding within the interplay of the senses. These ideas fed into the new conceptions of the visual apparatus that arose in the late 18th-century and found an eary expression in the writings of Hemsterhuis. In this paper I want to go deeper into Enlightenment ideas about the mediating qualities of images, both perceptual and representational.

## 4. Personal Letters: Public Science: The Rise of the Media-Savvy Eighteenth-Century Naturalist
    BRYCCHAN CAREY, Northumbria University, UK

This paper contrasts William Smith's *Natural History of Nevis* (1745) with Gilbert White's *Natural History of Selborne* (1789) to show how the ostensibly personal letter became one of the most powerful tools of dissemination for eighteenth-century naturalists. This development was allied to the process in newspapers in which personal correspondents mutated into public reporters, and was related to the growth of complex networks of correspondence between naturalists across Europe and beyond. In the hands of botanical and zoological lettrists like Smith and White, however, the publication of private natural history letters became media events in which the naturalist's private experience of observing nature became as important as the nature that was observed. In this way, by appealing to sympathies of readers while publishing in an affordable and accessible format, the letters of a relatively minor but media-savvy naturalist such as Gilbert White could assume an importance that would rival those of far more substantial naturalists such as Sloane, Linnaeus, or Buffon, whose work appeared as more traditional natural histories.

## 5. The diplomatic dimension of early-modern mediascapes
    SOPHIE HOLM, Helsinki University, Finland

The mid-eighteenth century was a turning point in the mediascape of early-modern Sweden. Intensified political debates sparked a shift from political debates through clandestine media to a short-lived abolishment of censorship. This paper explores the connection between early-modern diplomacy, media and mediation by tracing information flows between foreign envoys in Stockholm in the 1740s. At this time, Stockholm hosted around ten foreign embassies. It was not a diplomatic hub, but Sweden's position as a former great power and its parliamentary system made the city into an active diplomatic microcosm. Embassies were involved in foreign patronage connected to Swedish party politics and in information circulations connected to clandestine political debates.

    Building on the works of, amongst others, Leigh Ewing (2014) and Erik Bodensten (2016; 2021), this paper argues that diplomats played an important and twofold role in the development of early-modern mediascapes and political debates. Firstly, by surveilling debates and information flows they contributed to new definitions of political participation and enabled the circulation of censored information. Secondly, they directly shaped media itself through a variety of public diplomacy efforts (cf. Helmers 2016), such as the creation and spread of political pamphlets.

## 6. Primer, Cartilla, Cathechism: Educational cheap print for children and the global spread of print
    MATTHEW GRENBY, Newcastle University, UK

What was the first book printed in English in Asia? Not Shakespeare, nor the bible. But a small and rather unprepossessing textbook, 'A Guide to the English Tongue', published in India in 1716. What was the first book to be printed in a sub-Saharan African language? Likewise, it was a short catechism, printed for use in the independent African kingdom of Kongo. These 'firsts' give us an idea of just how important cheap children's instructive publications were in the history of print, but these two titles were

merely the tip of an enormous iceberg. The sheer amount of cheap instructional print, aimed largely at children, that was produced in the long eighteenth century is astonishing, and it played a major part in the growth and sustainability of the printing industry. This was true for European printers, whose businesses were kept afloat the constant demand for such books. But as the eighteenth century wore on, it was also true for printers establishing themselves in colonies, missionary settlements and independent cities around the world. This paper will examine this spread of cheap children's print in the long eighteenth century, considering its fundamental (often overlooked) importance to the in the global media revolution.

### 7. Les symboles de L'État dans le *Leviathan* de Thomas Hobbes
MARIA ISABEL LIMONGI, Université Fédérale du Paraná (Brésil)/ CNPq, Brésil

Le *Leviathan* (1651) est une œuvre d'intervention, écrite en anglais pour les Anglais, impliqués dans une guerre civile. Hobbes y reprend le contenu d'un ouvrage antérieur publié en latin, le *De Cive* (1642), adressé au public lettré européen. Il y a beaucoup de changements d'une œuvre à l'autre en ce qui concerne les stratégies de communication, parmi lesquelles l'utilisation de deux images centrales pour représenter l'État : l'image du Leviathan, le monstre biblique du livre de Job qui donne son titre à l'œuvre, et l'image du frontispice, dans laquelle l'État est représenté comme un homme dont le corps est composé de plusieurs petits hommes. Ma proposition est d'analyser le rôle joué par ces symboles de l'État dans le *Leviathan*. L'hypothèse est que de tels symboles contribuent non seulement à impressionner l'imagination des citoyens anglais en faveur de l'État, mais illustrent également sa fonction symbolique, tel que théorisé dans l'ouvrage analysé.

### 8. L'image de l'athée dans les entrées « athée » et « athéisme » de *l'Encyclopédie*
ANTÔNIO CARLOS dos SANTOS, UFS/CNPQ, Brésil

L'image de l'athée comme quelque chose de monstrueux, dangereux et menaçant s'est répandue dans toute l'Angleterre au milieu du XVIIe siècle et a abouti à l'institutionnalisation de lois interdisant son exercice. Sa pratique était accusée d'avoir conduit à la peste qui décimait l'Angleterre à cette époque et que l'année précédente avait déjà provoqué un énorme incendie à Londres. Le philosophe John Locke a utilisé le terme athée dans différents sens dans ses textes politiques : tantôt comme s'il était sceptique, tantôt comme libertin ou même comme s'il était fou. Mais lorsque ce concept est arrivé dans *l'Encyclopédie*, il a pris une nouvelle connotation, celle de matérialiste. Au passage d'un siècle à l'autre, le concept a subi une forte mutation. Maintenant ce qui est arrivé? Qu'est-ce qui a provoqué ce changement de perception de l'athée entre le XVIIe siècle anglais et le XVIIIe siècle français ? Comment cela est-il devenu possible ? Telles sont les questions que cette communication se propose d'analyser.