

Skepsi

Volume 5, Issue 2, Autumn 2013

Cradled in Caricature



Next-Door Neighbours: Contrast and Caricature in the early 1790s

Amy Milka: *University of York*

'The Death of Music': The Nazis' Relationship with Jazz in World War II

Will Studdert: *University of Kent*

Imaging the Inside: Edmond Xavier Kapp, Character Portraiture and Artistic Insight

Emalee Beddoes: *The Barber Institute of Fine Arts, University of Birmingham*

COVER IMAGE: The Right Honourable Edward Cardwell: 'If the State is happy that has no history, thrice happy is the Statesman' — Carlo Pelegrini (1839–1889)

Vanity Fair Portrait No. 22, Statesmen No. 9

Held by North American Center, Cohen Library Archives and Special Collections

Accessed at: <<http://www.flickr.com/photos/26746018@N03/3459658249/>>

The *Skepsi* team

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Maureen Kincaid Speller, Nina Rolland
Jo Pettitt, Mathilde Poizat-Amar, Adina Stroia

Honorary members

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Skepsi is an online research journal based in the School of European Culture and Languages at the University of Kent (SECL) and is entirely run by research students.

The aim of *Skepsi*'s editorial board is twofold: to honour the spirit of SECL by striving to take advantage of its unique position as a crossroads in academic studies in Europe and to become a forum for European postgraduate researchers and postdoctoral scholars by developing collective thinking processes in the context of academic research.

Our title, *Skepsi* — which comes from the Ancient Greek 'σκεψις [*skepsis*]' or 'enquiry' and the Modern Greek 'σκέψις [*sképsis*]' or 'thought' — symbolises our will to explore new areas and new methods in the traditional fields of academic research in the Humanities and Social Sciences. Originality and creativity in the approach of thought and of texts are crucial for us: to enhance and to promote these aspects will be our contribution to the tremendous range of existing academic publications.



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Skepsi

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Acknowledgements

For this issue of *Skepsi*, dedicated to different aspects of Caricature, we thank James Baker for providing a most interesting Foreword. Thanks are also due to all who submitted material for consideration, both those whose work was accepted and those who were, on this occasion, disappointed, and we must not overlook our dedicated teams of peer reviewers, copy editors and proof readers, who all contribute to the journal's quality.

On a personal note, we must say farewell to one of the *Skepsi* team and welcome two new members. We have lost Marco Piasentier, who joined us three years ago and has been an enthusiastic chairman, but has now moved on to other spheres, and we have gained Mathilde Poizat-Amar and Adina Stroia, who both became involved with our conference in May 2013.

Finally, thanks are due, as always, to Alvis for applying his creative talents to designing this issue's cover and keeping our blog-site updated.

A note about our cover image:

Weekly from 1868 to 1914, *Vanity Fair* caricatures both lampooned and praised eminent Victorian and Edwardian politicians, sportsmen, lawyers and other 'Men of the Day'. *Vanity Fair* founder and editor, Thomas Gibson Bowles (1842–1922), invited readers to recognise the vanities of human existence through the magazine's prose and coloured caricatures.

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About our contributors

James Baker

James is a Digital Curator at the British Library, an historian of eighteenth century Britain and an all round excitable tech human.

He has held positions of Postdoctoral Fellow with the Paul Mellon Centre for Studies of British Art, Associate Lecturer in School of History at the University of Kent, Canterbury, Assistant Project Manager of the ESRC funded 'City and Region, 1400-1914' project. He is an Advisory Board Member for History Lab Plus and sits on the Editorial Advisory Board of the Comics Grid. His current book length project, *Making Fun: the Business of Satire in late-Georgian England*, examines how the business of making and selling satirical prints shaped and constrained the satirical designs they contained.

His research interests include satirical printing, the manufacture of visual culture in eighteenth and nineteenth century Britain, responses to the French Revolution, theatre riots and urban protest, spatial analysis, representations of authority, visual theory and digital history. In what spare time is left he moonlights as a neurohumanities skeptic.

Amy Milka

Amy Milka is a lecturer in Eighteenth-Century Literature at the University of York, where she recently completed a PhD in English. Her thesis, entitled 'Reconsidering the Jacobin: Representations of Radicalism in England and France, 1790-1792', offers a cross-Channel consideration of the ideology and representation of both English and French Jacobinism in the pre-Terror period, building towards a re-evaluation of the French roots of the English Jacobin novel. The article presented here, *Next Door Neighbours: The Contrast and Caricature in the Early 1790s*, is taken from this thesis.

Will Studdert

Will Studdert has studied at the University of Birmingham, the Humboldt University of Berlin and the University of Leeds. He is currently working as an assistant lecturer and final-year PhD candidate at the University of Kent, writing a thesis examining the relationship between the uses of jazz music as propaganda by Germany, Great Britain and the USA during World War II. He has also been active as a punk musician since the late 1990s, touring Europe, the USA and Russia in this capacity, and additional research interests include the formation and fate of youth subcultures in the Eastern Bloc.

Emalee Beddoes

Emalee Beddoes is a part-time MPhil art history student at the University of Birmingham researching the image of tea in late Victorian visual culture and the normalisation of an international national icon. Emalee came to research Edmond X. Kapp whilst working as an intern at The Barber Institute of Fine Arts, where she was tasked with curating a small exhibition of his work. Alongside studying, she is junior editor at a digital art's press.

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