

# Novelists & Newspapers Exhibition

## Lecture Series 2017

Moderator: Dr. Peter Robinson (Japan Women's University)

The Komaba Museum, The University of Tokyo

**10 June**

14.00 – 15.00

### Literary Celebrity in Newspapers and Magazines: Australia between the Wars

**David Carter (University of Queensland)**

The new forms of newspapers and magazines that emerged in the early twentieth century were both products of modernity and producers (or re-producers) of modernity. One of the products of modernity that circulated through the new periodicals was that of celebrity – the new movie stars but also the stars of theatre, opera, radio, and, under certain conditions, contemporary artists and writers too. This paper will use Australian papers from the inter-war years to explore just how writers could be presented as celebrities in the contemporary press compared to other kinds of celebrity, and how Australian writers might be presented alongside more famous figures from overseas.



**David Carter** is Visiting Professor of Australian Studies in the Center for Pacific and American Studies at the University of Tokyo (2016-2017) and Professor of Australian Literature and Cultural History at the University of Queensland. His research is focused in the areas of book history, publishing, periodical studies, and studies of modernity. His most recent book is *Always Almost Modern: Australian Print Cultures and Modernity* and he has recently completed a major study of the history of Australian books and authors in the USA.

15.00 – 16.00

### Capricious Captioning and Narrative Instability: Hugh Lofting's *Doctor Dolittle* Newspaper Illustrations

**Peter Robinson (Japan Women's University)**

Hugh Lofting's most famous literary creation, Doctor John Dolittle, a kindly, middle-aged man capable of conversing with animals, was first introduced to the American reading public in *The Story of Doctor Dolittle* in 1920. Two years later a UK edition emerged, the same year that *The Voyages of Doctor Dolittle* was published. Controversially expunged of racially derogatory language in modern editions, little notice has been taken of contemporary newspaper serializations of the *Dolittle* stories that attempted to capitalize on the commercial success of the books. Beginning on the 29 October 1922, *The New York Tribune* serialized both books in their weekly *Sunday Magazine* under the collective title *The Adventures of Doctor Dolittle*. This illustrated lecture explores how, although the serialization largely maintained close textual fidelity and reused the majority of Lofting's iconic illustrations, they were often re-captioned, which represents a non-authorial editorial intervention significantly altering narrative positionality.



**Peter Robinson** is Associate Professor in the Department of English Literature, Japan Women's University. Dr. Robinson has published and lectured on subjects as diverse as local history, philosophy of history, and English literature. His core research focus is intellectual history and the history of print culture, with particular expertise on book advertising in the eighteenth century. Dr. Robinson has curated the current exhibition 'Novelists & Newspapers', based on his extensive private collection. He is co-founder of the Write House; a loose consortium of local historians based in Sussex, UK, and co-conceived a Heritage Lottery-funded literary outreach project, *A South Downs Alphabet* (2017). His most recent article (with A. Watanabe) analyses the reception of Shakespeare in the Soviet Union through the *Moscow News*. He is currently editing the multi-volume *Selected Writings of David Williams* (Routledge, 2018/2019), and leading a JSPS-funded project surveying book advertising in Britain and Japan from the seventeenth century to the digital age.

**17 June**

14.00 – 15.00

**Literary Evangelicalism in the Late Nineteenth Century:  
From Romanticism to Sentimentality**

**Roger Robins (The University of Tokyo)**

American Evangelicalism is today viewed as a major, combative subculture that has ambitions for political influence but operates from outside the cultural mainstream. Indeed, it seems to have fashioned an alternative culture with its own unique expressions of art, literature, and music, not to mention its own alternative educational system and interpretations of science. The reality was quite different in the late-nineteenth and early twentieth centuries. This marked a brief era when Evangelicals could reasonably imagine themselves not as outsiders, but as central figures in the dominant currents of American society, politics, and culture. No clearer window to that lost world exists than the pages of its preeminent newspaper: *The Christian Herald and Signs of Our Times*. In this lecture, I trace two serialized works of Victorian literature. Through them, we see both the established mainstream cultural location of these Evangelicals and their evolution over time. In particular, we observe a movement from thrilling, masculine Romanticism toward a more narrowly constrained domestic sentimentality in the offerings served up by the *Christian Herald* to its readers. Only in hindsight, perhaps, could that transition be recognized as a sign of Evangelicalism's slow retreat from the mainstream and repositioning as a vital subculture standing in opposition to it.



**Roger Robins** is Associate Professor in the Center for Global Communications Strategies (CGCS) and Department of English Language, College of Arts and Sciences, The University of Tokyo. A native of Dallas, Texas, USA, he holds a Masters of Divinity from Harvard Divinity School and a PhD from Duke University. Dr. Robins has written widely on currents within American Evangelicalism and is the author of several articles and two books: *A. J. Tomlinson: Plainfolk Modernist* (Oxford, 2004) and *American Pentecostalism* (Praeger, 2010).

15.00 – 16.00

**Illustration of the Novel and Reproduction Technologies\***

**Torahiko Terada (The University of Tokyo)**

The nineteenth century is known as the age of illustration. Indeed, the period witnessed an efflorescence of illustrations that accompanied novels published as books or serialized in periodicals. The usage of the term 'illustration' to designate the act of adding pictures to texts is itself an invention of the century. Development of illustration went hand in hand with the development of copying technology. This lecture aims to, firstly, give a broad overview of illustration technology, paying particular attention to 'gillotage', a new technique widely used in France of the late 19<sup>th</sup> century. The lecture will then offer some reflections regarding how the technology transformed the reception of novels and illustrations. As the lecture will show, the abundant production of illustration was a phenomenon closely connected to modernity – just like newspapers.



**Torahiko Terada** is Professor in the Department of Comparative Literature and Culture, Graduate School of Arts and Sciences, The University of Tokyo. Dr. Terada obtained a PhD in literature from the Université Paris 7 in 2001. His publications include: 'Illustration of Novels: Illustration as Transition and Transformation' in Chikashi Kitazaki (ed.), *City and Art in Modern Europe: Paris I, the Capital of 19<sup>th</sup> Century* (Chikurin-sha, 2014); 'Literature and Painting' in Kousei Ogura (ed.), *Introduction to 19<sup>th</sup>-Century French Literature* (Sekaishiso-sha, 2014). He is currently studying the relationship between text and illustration, using as source materials English textbooks from all over the world.

**24 June**

14.00 – 15.00

**The boa constrictor at the nursery door: Anglophone literary culture in the English-language press of 1920s East Asia**

**Peter O'Connor (Musashino University)**

In the early 1920s, when the first great waves of modernism broke on the shores of East Asia, they were received with scant enthusiasm by the Anglophone settler communities of China and Japan. Not yet for them the 'mad materialism' of Marinetti or 'the new pornography' of D.H. Lawrence. On the face of it, looking at the reviews in the English language press of the day - in particular the *North-China Daily News* and *Japan Chronicle* - expatriate literary tastes were essentially middlebrow and conventional. But readers and audiences in Kobe, Tokyo and Shanghai were engaged in a lively literary culture in the 1920s. The Anglophone foreign communities in Japan and China were extraordinarily self-sufficient, supporting English-language newspapers, amateur dramatic companies, regular visits by touring theatre, opera and circus companies, accomplished jazz bands and pantomime orchestras, musical circles and literary societies. This talk examines the structures and stresses of literary culture among English-speaking settler communities in China and Japan with a particular focus on two novels, *Kimono* by John Paris (1921) and *Flower of Asia, A Novel of Nihon* by Gilbert Collins (1923), and on the varied light that these accounts threw on the relationships between the foreign settlers and their Asian hosts.



**Peter O'Connor** has been lecturing and writing on the transnational media history of East and South-East Asia for some time. Professor O'Connor holds a history doctorate from SOAS, University of London and teaches at Musashino University, Tokyo. His monograph, *The English-language Press Networks of East Asia, 1918-1945*, was published in 2010. More recently, Dr O'Connor has been managing databases of English-language newspapers for Brill publishers of Leiden, The Netherlands.

15.00 – 16.00

**New Middlebrow Readerships:  
Serialised Novels in *The Daily Mail Overseas* Edition, 1919-1939\***

**Aiko Watanabe (Waseda University)**

During the interwar period in Britain, serialised novels were a well-established part of tabloid newspapers, reaching an unprecedented readership. Far from being abstruse, philosophical, or standoffish, their overall light-heartedness, often including sensational and romantic plotlines, appealed to the lower middle class and certain sections of the working class. This popularity reflected the cultural angst that surrounded canonical literature on the one hand, and suspicion of modernism on the other. However, while the 'middlebrow' fiction newspapers purveyed is relatively easy to identify, not least because its authors were often self-identifying, profiling the 'middlebrow' reader in any depth has proven significantly more difficult. In this short paper, by analysing the overseas edition of the highest selling tabloid paper of the period, the *Daily Mail*, I show how the novels it published were embedded in a very different narrative than their domestic counterparts, specifically tailored to burgeoning expatriate communities, and thus suggesting middlebrow readership was much more elastic than hitherto imagined.



**Aiko Watanabe** is Professor in the Faculty of Letters, Arts and Sciences, Waseda University, and holds MA degrees from the University of Warwick (UK) in British Cultural Studies and English Literature. She has also undertaken doctoral studies at the University of Tokyo. Prof. Watanabe has published widely on modern British cultural history and literature, especially the activities of the British Council and the history of British cultural diplomacy. Her most recent publication, "'Heirs to the World's Culture: English Literature in the *Moscow News*, 1939-1941' (co-authored with Peter Robinson) explored the reception of Shakespeare in Soviet Russia. An expanded version of this lecture will be published in an anthology of scholarship on 'middlebrow' studies, Chuo University Press (Spring, 2018).

\*Lecture in Japanese