



AN ON-LINE INTERNATIONAL CONFERENCE

*Culture and Anarchy.*  
Reading Matthew Arnold Today II

# Book of Abstracts

Porto, 12-13 April 2021



***Culture and Anarchy. Reading  
Matthew Arnold Today II***

**Book of Abstracts**

Livro de Resumos

**Conference website: <https://cetaps.wixsite.com/MatthewArnold2>**

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An on-line international conference organized by

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and

ULICES (University of Lisbon Centre for English Studies)



**Faculty of Arts and Humanities, University of Porto, 12-13 April 2021**



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# Programme

12 April 2021

- |                      |   |
|----------------------|---|
| <b>14:00 - 14:15</b> | Opening remarks   |
| <b>14:15 - 15:15</b> | Keynote lecture 1:<br>Murray Pittock, University of Glasgow<br>“Arnold, Brexit and English Culture”<br>Chair: Rui Carvalho Homem (Universidade do Porto / CETAPS)   |
| <b>15:15 - 15:30</b> | Break   |
| <b>15:30 - 17:15</b> | Panel 1: Focus on <i>Culture and Anarchy</i><br>Chair: Iolanda Ramos, NOVA FCSH / CETAPS<br><br>Teresa de Ataíde Malafaia, University of Lisbon / ULICES<br>“Matthew Arnold’s Educational Challenges to a Self-confident England”<br><br>Marie Hendry, State College of Florida<br>“Consolations: Comparing Matthew Arnold’s ‘The Buried Life’ to <i>Culture and Anarchy</i> ”<br><br>Cristina-Mădălina Dinu, University of Bucharest<br>“The Paths to Men’s Perfection: Hellenism and Hebraism”<br><br>Jorge Bastos da Silva, University of Porto / CETAPS / ULICES<br>“Remarks on Culture as ‘the study of perfection’” |
| <b>17:15 - 17:30</b> | Break   |
| <b>17:30 - 19:00</b> | Panel 2: Arnold and other Nineteenth-Century Intellectuals<br>Chair: João Paulo Ascenso P. da Silva (NOVA FCSH / CETAPS)<br><br>Iolanda Ramos, NOVA FCSH / CETAPS<br>“Strength in the Presence of Beauty: Moral Aesthetics in Arnold and Ruskin”<br><br>Carla Larouco Gomes, Estoril Higher Institute for Tourism and Hotel Studies / ULICES<br>“Victorian Dialogues: Matthew Arnold and L. T. Hobhouse’s Critique of the Middle Class”<br><br>Miyabi Goto, University of Kentucky<br>“‘The Function of Criticism’: The Mobility of Arnold’s Rhetoric in Nineteenth-century Japan”  |

**13 April 2021**

- 14:00 – 15:00** Panel 3: Victorian Repercussions (I)  
Chair: Elisabete Mendes Silva (Polytechnic Institute of Bragança / ULICES)
- João Paulo Ascenso P. da Silva, NOVA FCSH / CETAPS  
“A Irreversível Ascensão do *New Journalism*: Matthew Arnold e a Imprensa Popular e Sensacionalista”
- Sónia Aires Lima, ULICES  
“Brexit: Herança Cultural Vitoriana ou a Incessante Busca pela Identidade”
- 15:00 – 15:15** Break
- 15:15 – 16:45** Panel 4: Victorian Repercussions (II)  
Chair: Gabriela Gândara Terenas (NOVA FCSH/ CETAPS)
- Elisabete Mendes Silva, Polytechnic Institute of Bragança / ULICES  
“The Museum of Brexit Project: (Selective) Insights into the Construction of British Identity”
- Katarzyna Stępień, Nicolaus Copernicus University in Toruń  
“Cultural Revolution or Cultural Suppression? British Culture in the Post-Brexit Reality”
- Adelaide Meira Serras, University of Lisbon / ULICES, and Patrícia Rodrigues, Polytechnic Institute of Santarém / ULICES  
“Brexit, Culture and Identity”
- 16:45 – 17:00** Break
- 17:00 – 18:00** Keynote lecture 2:  
Laurel Brake, Birkbeck College, University of London (Emerita)  
“*Culture and Anarchy*: Public Discourse and Print Journalism”  
Chair: Adelaide Meira Serras (University of Lisbon / ULICES)
- General discussion and closing remarks

## DAY 1: 12 April 2021

Keynote lecture 1:

**Murray Pittock**, University of Glasgow  
*Arnold, Brexit and English Culture*

This address commences by laying out the core arguments of *Culture and Anarchy* in the English and Irish political context of the 1860s, noting Arnold's closeness of approach to Mill and identifying the invisible framing of English superiority and exceptionalism that underpins his concerns about English culture, which lead to an implicit paradox between native virtue and common sense and their many failures in operational reality. The legacy of Arnoldian high culture from Eliot to Wiener are touched on, and their collapse in the incipient identitarian politics of the 1960s and 70s, which coincided with the emergence of a new narrative of Britishness, which no longer opposed the cosmopolitan to the provincial, but valorized the second. The role this played in the Brexit vote is identified, and the address concludes with a case study of a contemporary leader of the Leave campaign and enthusiast for Arnoldian high culture, Michael Gove, whose thought simultaneously mobilizes the value of culture wars and the context of Anglo-British exceptionalism, using the paradox of Arnold's reading of culture as an asset rather than a problem in the context of the utility of *Culture and Anarchy* for a new era of the defence of high culture conceived on populist and ideological grounds.

**Murray Pittock** MAE FRSE is Bradley Professor and Pro Vice-Principal at the University of Glasgow, where he has held senior roles at Dean to Vice-Principal level since 2008. He directs the University's Early Career Development Programme, chairs the VR/XR Strategy Group, leads on a number of MoUs and strategic partnership developments and chaired the Kelvin Hall development. Outside the University, he is on the Board of the National Trust for Scotland and also acts as the Trust's Scottish History Adviser. Cited as 'Scotland's leading public intellectual' (Notre Dame 2014), Murray has appeared on the media in 55 countries. He is currently General Editor of the Edinburgh Collected Works of Allan Ramsay and is writing *The Global History of Scotland* for Yale.



Panel 1: Focus on *Culture and Anarchy*

**Teresa de Ataíde Malafaia**, University of Lisbon / ULICES  
***Matthew Arnold's Educational Challenges to a Self-confident England***

The different points of view between remainers and leavers regarding Brexit issues have deep historical roots. They recall Victorian times as well as sage discourses on relations with the continent. This paper intends to show how, in Matthew Arnold's opinion, comparative criticism is a way of improving civilization and education. In fact, his writings on continental schools and universities were related to not only his ideas on culture as the study of perfection but also the role of cultural institutions.

Even though in his early years as a school inspector Arnold presented numerous reports on the functioning of English schools, it was from the moment he had the opportunity to confront his experience with that of the continent that his views became unique. Only after he made comparisons between English education and that of France, Switzerland, Germany, and Holland, did Arnold realize that its deficiencies were due to the fact that England had no systematic orientation, standards or supervision. His continental stays led him to be more open to plurality and different cultural values. Thus, as a school inspector and believing in the power of pedagogy like his father, Arnold strongly recommended what we now call collaborative educational models, which in post-Brexit times seem to be more and more difficult to accomplish. Reading Arnold's essays on education in a post-Brexit period really contributes to seeing how the Victorian sage – empowered by the authority of scrutinizing continental schools and universities – challenged the self-confident England.

**Keywords:** Culture, Humanities, Comparative Criticism, Continental Education, Brexit.

**Teresa de Ataíde Malafaia** holds a PhD in English Culture from the Faculty of Letters of the University of Lisbon with a thesis entitled "Paths to Perfection. Study on Political and Social Thought in Matthew Arnold's Essays". She did a Masters in English Literature with a dissertation on "Walter Pater. Aesthetic Relativism and the Role of the Critic". She is an Associate Professor and researcher at the University of Lisbon Centre for English Studies. She has published on Victorian essayists, Pre-Raphaelite artists and museum exhibition strategies. Currently, she is working on a research project entitled "Travelling Memories: Votive Materializations on the Sea and the City".





**Marie Hendry**, State College of Florida

***Consolations: Comparing Matthew Arnold's 'The Buried Life' to Culture and Anarchy***

In *Culture and Anarchy* (1869), Matthew Arnold argues culture may be a way for humans to assess a higher form of contentment through developing a larger sense of community and values. Arnold states: "But culture indefatigably tries, not to make what each raw person may like, the rule by which he fashions himself; but to draw ever nearer to a sense of what is indeed beautiful, graceful, and becoming, and to get the raw person to like that."<sup>1</sup> Similarly, in "The Buried Life," Arnold acutely describes a modern, world-weary existence. In "The Buried Life," it is human connection and love that can release someone from inner turmoil where "And we have been on many thousand lines,/And we have shown, on each, spirit and power;/But hardly have we, for one little hour,/Been on our own line, have we been ourselves—" <sup>2</sup> How does Arnold reconcile these two impulses between culture and human connection? Does his definition of culture allow for this connection? This presentation will compare the concepts of culture and the inner life that Arnold addresses in each works. Aiding in this discussion will be the work of George Robert Stange's *Matthew Arnold: The Poet as Humanist* and Antony H. Harrison's *The Cultural Production of Matthew Arnold*, among others.

**Marie Hendry** is Associate Professor of Language and Literature at State College of Florida-Venice, with a PhD in literature from the University of Louisiana at Lafayette. Current publications include "Motherhood as Ecological Metaphor in Nnedi Okorafor's *Lagoon*" in *Alluvium* and *Agency, Loneliness, and the Female Protagonist in the Victorian Novel* through Cambridge Scholars Publishing.



**Cristina-Mădălina Dinu**, University of Bucharest

***The Paths to Men's Perfection: Hellenism and Hebraism***

The purpose of this paper is to compare and contrast Hellenism and Hebraism as presented by Matthew Arnold in the chapter "Hellenism and Hebraism" from his book *Culture and Anarchy*, in order to outline the author's idea of human perfectibility from these two concepts. I consider that this chapter presents Matthew Arnold's different views on the topic of human perfectibility. The present paper analyses the way human perfectibility is expressed in Hellenism, respectively in Hebraism, using as examples the two poems "Ulysses" by Alfred Tennyson and "The Windhover" by Gerard Manley Hopkins. The first part of the paper deals with the similar traits of these two concepts, whereas in the second part will be observed the differences between these two concepts.

<sup>1</sup> <http://www.gutenberg.org/cache/epub/4212/pg4212.html>

<sup>2</sup> Lines 57-60, <https://www.poetryfoundation.org/poems/43585/the-buried-life>

**Keywords:** Hellenism, Hebraism, human, perfectibility, perfection

**Cristina-Mădălina Dinu:** I have double specialization in Chinese and English languages and literatures for my B.A. at the University of Bucharest, Faculty of Foreign Languages and Literatures. My B.A. thesis was titled *The literary motif of the ghost from "Dou'E Yuan" 窦娥冤 and that of the ghost from "Hamlet"* and it was a comparative study of the ghost's motif in the two plays. During my B.A. I also studied in China for one year. Now I am an M.A. student at the Master of East-Asian Studies of the same university. Although my master's program doesn't imply the study of English language or literature anymore, I still want to continue writing research papers in this domain.



**Jorge Bastos da Silva**, University of Porto / CETAPS / ULICES  
*Remarks on Culture as 'the study of perfection'*

A century and a half after the publication in book form of the pieces that make up *Culture and Anarchy*, it is apposite to commemorate Matthew Arnold's critical achievement by attempting to ascertain its historical implications, namely by inquiring into what meaning Arnold's theses retain or acquire today. A strategy for this involves reflecting upon the purport and significance of one of his most celebrated propositions, namely the definition of culture itself as "a study of perfection". It is important to notice the shifts that can be inferred from Arnold's adoption of the phrase from the writings of Thomas Wilson, an obscure Anglican bishop of the seventeenth and eighteenth centuries. This paper will attempt to interpret the concept of the "study of perfection" along several different lines, emphasizing its likely connections with the Victorian climate of spiritual crisis, Arnold's concerns as a paedagogue, and the status of heritage, authors and the canon, among other relevant problematics.

**Keywords:** culture, study of perfection, canon, modernity, authority

**Jorge Bastos da Silva** teaches in the Department of Anglo-American Studies, the Faculty of Arts and Humanities, University of Porto. His main fields of research are English Literature and Culture, Intellectual History, Utopian Studies, and Translation and Reception Studies. He has been a member of the Committee of the Utopian Studies Society / Europe since 2004, and a contributor to research projects at the universities of Porto, Lisbon, Gdansk and the Open University, UK. He has been a member of the teaching staff of two Erasmus Mundus PhD programmes: *TEEME – Text and Event in Early Modern Europe* (a consortium involving the universities of Kent, Porto, Prague, and the Freie Universität Berlin) and *MOVES – Migration and Modernity: Historical and Cultural Challenges* (a consortium involving the

universities of Kent, Montpellier, Porto, Prague, and the Freie Universität Berlin). He is a researcher of CETAPS as well as ULICES, and the editor of *Op. Cit.: A Journal of Anglo-American Studies*. His publications include contributions to peer-reviewed journals like *Studies in the Literary Imagination* (USA), *Angelaki: Journal of the Theoretical Humanities* (UK), *Milton Studies* (USA), *Moreana* (France), *Utopian Studies* (USA), *Swift Studies* (Germany), etc. He is the author and editor of a number of books, including *Anglolutosofias. Alguns Trânsitos Literários* (2018), *English Literature and the Disciplines of Knowledge, Early Modern to Eighteenth Century: A Trade for Light* (2017), *Tradução e Cultura Literária. Ensaio sobre a Presença de Autores Estrangeiros em Portugal* (2014), and *A Instituição da Literatura. Horizonte Teórico e Filosófico da Cultura Literária no Limiar da Modernidade* (2010).



Panel 2: Arnold and other Nineteenth-Century Intellectuals

**Iolanda Ramos, NOVA FCSH / CETAPS**

***Strength in the Presence of Beauty: Moral Aesthetics in Arnold and Ruskin***

This paper addresses the Victorian debate on the nature of beauty, art and morality, and their place in society, set in the context of both the Utilitarian and the Evangelical opposition to art in general, and the belief that the reason and the imagination were two poles apart. First, the presentation examines how social, political and economic questions were discussed from an artistic and aesthetic standpoint, combining the artists' longing for beauty with the moralists' passion for social justice; second, how Matthew Arnold argued that a moral or ethical education could be achieved by aesthetic means; third, how Ruskinian solutions to the mainstream political economy of art were based on ethical values as opposed to market forces and commercial aims. Drawing on their authority as sages and renowned critics, Arnold and Ruskin thus stand out as two of the most influential public moralists from the Victorian Age to this day.

**Iolanda Ramos** is an Associate Professor at Nova University of Lisbon, a researcher at CETAPS on the project "Mapping Utopianisms" and a research collaborator at ULICES. She has published mainly on Cultural Studies, Utopian Studies, Food Studies, Victorian Studies and Neo-Victorianism. Among her publications are "Alternate World Building: Retrofuturism and Retrophilia in Steampunk and Dieselpunk Narratives" (*Anglo Saxonica*, 2020), "R. F. Burton Revisited: Alternate History, Steampunk and the Neo-Victorian Imagination" (*Open Cultural Studies*, 2017) and *Matrizes Culturais: Notas para Um Estudo da Era Vitoriana* (Colibri, 2014). Her doctoral thesis on John Ruskin's social and political thought was published by the Gulbenkian Foundation in 2002. Her research interests cover 19th to 21st

century culture and include speculative fiction, identity, gender, visual and cross-cultural issues.



**Carla Larouco Gomes**, Estoril Higher Institute for Tourism and Hotel Studies / ULICES  
***Victorian Dialogues: Matthew Arnold and L. T. Hobhouse's Critique of the Middle Class***

Victorian England was profoundly marked by the process of industrialisation and its economic, social and political impacts on society. In such a context, the middle class, or 'the backbone of Liberalism'<sup>3</sup>, contributed, to a great extent, to the success of that process and, after a phase of unrest, social peace and equilibrium characterised the period from the 'fabulous fifties' until the early 1870s, having become known as the great era of Victorian prosperity.

However, Matthew Arnold (1822-1888), 'a transitional figure from the traditional to the new liberalism'<sup>4</sup>, amongst others, expressed a powerful critique of Victorian society and the alleged 'wonders' of the Industrial Revolution in his writings. Despite the fact that Arnold was not one of the major influences on L. T. Hobhouse's (1864-1929) political thought, his voice curiously seems to echo on the latter's views on the middle class. Even though Arnold's focus may have been imminently cultural, whereas Hobhouse, an influential new liberal, emphasis was mostly on social and political affairs, as prominent intellectuals of their time, these authors undoubtedly questioned the role of the relatively new social class and clearly stated their opinions on its negative effect on society in general.

In this paper, I therefore intend to analyse both Arnold's and Hobhouse's views on the flawed character of the middle class and the extent of its insidious influence on the social order.

**Keywords:** Matthew Arnold, L. T. Hobhouse, middle class, materialism, Liberalism.

**Carla Larouco Gomes** is a researcher at the University of Lisbon Centre for English Studies (ULICES) and an Adjunct Lecturer of English Language and Culture at Estoril Higher Institute for Tourism and Hotel Studies. She holds a PhD in Culture and Literature Studies, with a specialisation in the New Liberalism and in L.T. Hobhouse's political thought. In 2016 she was invited to join the *Political Studies Association British Idealism Specialist Group*, following her participation in the PSA 66th Annual International Conference, *Politics and the Good Life*, where she presented her work on L. T. Hobhouse. Her main areas of interest include Culture Studies, English Culture, Reformation Studies, History of Ideas, History of Political Thought and Liberalism.



<sup>3</sup> Hobhouse, L. T. (1901c, December 14). 'Some Shattered Illusions'. *The Speaker*. 5:115.

<sup>4</sup> Arblaster, A. (1984). *The Rise and Decline of Western Liberalism*. Oxford: Basil Blackwell.

**Miyabi Goto**, University of Kentucky

***'The Function of Criticism': The Mobility of Arnold's Rhetoric in Nineteenth-century Japan***

"Japan at the present moment is in the age of criticism." In 1888, then-leading Japanese intellectual Tokutomi Sohō proclaimed that contemporary Japan was in urgent need of criticism. In the same year, another intellectual Ōnishi Hajime attempted to theorize criticism as a vital practice that could pave the way for Japan's modernization. Clearly both figures were referencing Arnold's seminal essay, "The Function of Criticism at the Present Time," so as to validate their emphasis on the importance of criticism for Japan's progress. Their recourse to Arnold appears to be yet another manifestation of the prevailing global power dynamics of the nineteenth century: "Half-civilized" Japan is relying on "fully civilized" Britain, positing the latter's idea as a regulative model that needs to be followed.

Yet if Arnold longed for a "criticism so supremely objective and non-partisan that it will transcend all particular social classes and interests," that means that Japan's call for criticism was far from an isolated occurrence. Regardless of whether or not Japanese intellectuals were conscious of the implication of their citational move, the rhetoric of "criticism first" itself has no innate tie to the turmoil of late nineteenth-century Japan and may be mobilized broadly in discourses that involve any "creative activity." The proliferation of discussions that promoted "criticism first" in late nineteenth-century Japan therefore refuses to be explained simply as the drive for modernization and attributed solely to the historical context. By paying close attention to the actual mobility of Arnold's rhetoric, this paper argues that late nineteenth-century Japanese discourses were not another instantiation of civilizational hierarchy imagined for and imposed upon the non-Western nation, but the enactment of the logic entailed in what Arnold posited as the self-reflective function of criticism.

**Keywords:** "The Function of Criticism at the Present Time," Japan's Meiji period (1868–1912), modernization, Tokutomi Sohō, Ōnishi Hajime,

**Miyabi Goto's** research focuses on modern Japanese literature during and since the Meiji period (1868–1912). She is particularly interested in the emerging process of criticism as an intellectual practice in late nineteenth-century Japan. She is currently working on her book project, *Critical Failures: Theory and Practice of Literary Criticism of Late Nineteenth-Century Japan*. Goto received her doctoral degree in East Asian Studies at Princeton University. Before joining the University of Kentucky, she taught at the University of Virginia and the City University of New York.



## DAY 2: 13 April 2021

### Panel 3: Victorian Repercussions (I)

**João Paulo Ascenso P. da Silva**, NOVA FCSH / CETAPS

***A Irreversível Ascensão do New Journalism: Matthew Arnold e a Imprensa Popular e Sensacionalista***

Num artigo publicado na revista *Nineteenth Century*, em 1887, Matthew Arnold pronuncia-se de forma irónica, mas contundente, acerca do jornalismo de massa, nos seguintes termos: “We have had opportunities of observing a new journalism which a clever and energetic man has lately invented. It has much to recommend it; it is full of ability, novelty, variety, sensation, sympathy, generous instincts; it’s one great fault is that it is featherbrained.” (1887: 638-639). Foi, de facto, Arnold que cunhou a célebre designação atribuída globalmente às novas correntes jornalísticas, nascidas da industrialização do sector e dos crescentes progressos ocorridos no âmbito da actividade tipográfica. Contudo, é sabido que as novas tendências na imprensa periódica britânica, correspondiam às necessidades de uma imensa camada de novos leitores, fruto da criação de um sistema de ensino básico universal, gratuito e obrigatório, para cuja criação Arnold concorrera de forma crucial, mas igualmente de uma sociedade finalmente democrática, que trouxera, com o *Representation of the People Act* (1884), o direito ao sufrágio à maioria da população masculina britânica. Através da presente comunicação, procuraremos compreender a profunda ansiedade manifestada pelo *sage* vitoriano em relação ao processo de democratização da sociedade, no qual o autor apenas entrevia a ameaça da subversão do *Establishment* político e cultural, um futuro de declínio cultural e o triunfo da “anarquia” sobre a *sweetness e light* da tradição cultural do Ocidente, mas face (também) à ameaça do *New Journalism*. Torna-se, deste modo, compreensível, a condenação de jornalistas liberais, como W. T. Stead, editor da *Pall Mall Gazette*, ou radicais, como T. P. O’Connor, e de um periodismo que apelava ao público feminino, vindo a constituir um veículo de afirmação da *New Woman*. O recurso às estratégias de comunicação e *marketing* do periodismo norte-americano, a abordagem de temas de interesse humano, escândalos e crimes, recorrendo à ilustração e a um grafismo inovador, a manchetes cativantes, entrevistas e reportagens, mas sobretudo a condenação de um modelo jornalístico puramente comercial, cujo objectivo central era o puro entretenimento e não a formação do leitor, promovendo a sua galopante alienação, deverão ser, neste contexto, analisadas à luz das teses defendidas por Arnold em *Culture and Anarchy*.

**João Paulo Ascenso Pereira da Silva** is Assistant Professor in the Department of Modern Languages, Cultures and Literatures at Faculdade de Ciências Sociais e Humanas / Universidade Nova de Lisboa, where he teaches English Culture, 18th



and 19th century English Literature and Anglo-Portuguese Studies, since 1992. From 2007 to 2008 he was head of the Lisbon Branch of CETAPS (Centre for English, Translation and Anglo-Portuguese Studies), and formerly head of CEAP (Centro de Estudos Anglo-Portugueses), from 2002 to 2007.

He holds both an MA and a PhD (Universidade Nova de Lisboa) in Anglo-Portuguese Studies and his main research fields are Anglo-Portuguese literary and cultural relations, as well as XVIIIth, XIXth and XXth century British travelogues on Portugal; and English cultural and literary studies (particularly the Great Eighteenth Century, the Romantic and Victorian Ages). His most recent fields of interest are Media Studies and British Media History.

He has participated in national and international academic venues and published dozens of papers and several book chapters. Both his MA and PhD dissertations (entitled *Memórias de Portugal, a Obra Lusófila de John Adamson* and *Temas, Mitos e Imagens de Portugal numa Revista Inglesa do Porto: the Lusitanian 1844-1845*) were respectively published in 1990 and 2001, the latter one by the Calouste Gulbenkian Foundation. He is co-author of the volume *Account of the Kingdom of Portugal /Relação do Reino de Portugal (1701)*, which was edited by the Portuguese National Library in 2007.



Sónia Aires Lima, ULICES

*Brexit: Herança Cultural Vitoriana ou a Incessante Busca pela Identidade*

Este artigo pretende oferecer uma reflexão sobre conceitos de cultura e de identidade, bem como sobre o papel da educação, quando aplicados ao contexto europeu e, em particular, ao contexto do *Brexit*. Ao longo de parte da sua História, a União Europeia parece ter descurado a questão identitária ao assumir, porventura, que os laços comuns existentes debelariam eventuais diferenças entre povos e nações-membro. No entanto, as questões de identidade, potenciadas pela ausência de entendimento cultural e identitário, quando ignoradas, tendem a resultar em conflitos corrosivos. Uma identidade comum, no contexto europeu, carece de uma interpretação transversal do sentimento de pertença, i.e., não basta apenas que o cidadão se sinta europeu. O ideal será que todos os cidadãos europeus se percebam entre si como tal, para isso rejeitando cenários compostos por nações dominantes e dominadas, nos quais a identidade determina o posicionamento de cada uma. A educação, elemento fundamental à luz do pensamento de Matthew Arnold, é passível de representar uma ferramenta no processo de construção desta perceção conjunta, ao formar, desde cedo, cidadãos europeus conscientes do seu espaço. Há, porém, a considerar a importância ubíqua do elemento histórico e a influência que o mesmo exerce no processo identitário e relacional. No que concerne ao *Brexit*, a herança deixada pelo Vitorianismo e pelo credo da superioridade cultural, que ainda hoje parece prevalecer, em certa medida, na identidade britânica, não deve ser ignorada. Deverá assim, o *Brexit* ser observado como a afirmação de uma herança

histórica e cultural, uma incapacidade para ultrapassar diferenças ou uma incessante busca pela identidade?

**Palavras-chave:** *Brexit*; Identidade; Educação; Cultura; União Europeia

**Sónia Aires Lima** é Mestre em Estudos de Cultura Inglesa tendo terminado o seu mestrado em 2018, com a dissertação “*By the Labour of my Hands*: a emancipação através do trabalho: protagonistas femininas na ficção de Anne Brontë”. É investigadora no CEAUL | Centro de Estudos Anglisticos da Universidade de Lisboa e os seus interesses compreendem temas variados no âmbito do Vitorianismo, Literatura e Cultura Inglesa, Diplomacia e Identidade.



#### Panel 4: Victorian Repercussions (II)

**Elisabete Mendes Silva**, Polytechnic Institute of Bragança / ULICES  
**The Museum of Brexit Project: (Selective) Insights into the Construction of British Identity**

Brexit represents possibly one of the most life-changing events in 21<sup>st</sup> century Britain, because envisioned as a solution to the complex and troubled relationship with Europe over the centuries. Nonetheless, history will testify its social, cultural and political effects. “Take back control” was the main slogan of the leave side campaign. Brexiteers claimed the British people wanted sovereignty over their lives. Brexit won in 2016 and right away Lee Rotherham and Gawain Towler, Brexit campaigners, projected the Museum of Brexit. What started out as sketch, became a more solid project and is now in its memorabilia collection phase. The Museum of Brexit project was set up with the main goal of launching a museum of sovereignty, a museum which intends to tell the whole story of Brexit so that future generations are able to understand it. By becoming a part of the collective memory, it thus captures the spirit of British identity, so the founders of the museum emphasize. This paper aims to explore the validity of such claims, analysing the discourse underlying the construction of the Museum of Brexit, visible, for example, in the different arguments and selection of iconic and symbolic photos which are displayed in its website. We shall also explore these issues of national identity which substantiate the story of Brexit against the backdrop of different historical moments/landmarks in the past of Britain where this same feeling of uniqueness and sovereignty was much promoted, such as the Henrician Reformation, the Elizabethan Settlement or the British Empire during the Victorian Age. These accounted for the creation and consolidation of a national discourse based on



England/Britain's exceptionalism and, therefore, different from her European counterparts.

**Keywords:** Brexit, sovereignty, identity, Britishness, memorabilia.

**Elisabete Mendes Silva** holds a PhD in English Literature and Culture studies. In her M.A. studies she specialised in English Culture. She is Assistant Professor in the department of foreign languages at the School of Education in the Polytechnic Institute of Bragança, Portugal, where she teaches English language and culture. She has been a researcher at the University of Lisbon Centre for English Studies since 2005. Her research interests include English Culture, History of Ideas, Political Thought and Teaching English as a Foreign Language (TEFL). She has co-edited *Teaching Crossroads* since 2012.



**Katarzyna Stępień**, Nicolaus Copernicus University in Toruń  
**Cultural Revolution or Cultural Suppression? British Culture in the Post-Brexit Reality**

Since 2016, when the Brexit referendum has been voted on, confusion was the main feeling accompanying British citizens. No matter which option someone has chosen in the referendum, on the daily-life basis, no one knew what Brexit means and what political implications are awaiting... and obviously when they are going to happen. However, despite the dystopian reality of Covid-19 pandemic, an agreement has been made. In my presentation, I will analyse the reaction of both, British and European, citizens, the possible outbursts of anxiety and hatred towards each other, and the relation between modern culture and tradition. I will also emphasise the UK's withdrawal from the Creative Europe programme, problems with funding that British culture expects to face as an aftermath of Brexit, and the limited variety of cultural offerings in the UK after January 2021. The main inspiration for my presentation is *Quarantine*, a short animation created by Astrid Goldsmith in 2018. This oneiric and beautiful fantasy tells a story about a group of badgers who regularly perform an old ritual dance trying to avoid being caught in cages and quarantined with foreign animals in the compound built above their burrow. The film is an allegory for a current post-Brexit cultural exchange that is happening on the lands of Great Britain. Instead of providing an answer, it asks whether filled with conservative prejudices and predilections British citizens can fully accept a foreign culture and its influences. According to Matthew Arnold "Culture...is a study of perfection". I will inspect whether there is a place in the British version of this supposed perfection for any outside influences, and how we can translate Arnold's division for the Barbarians, the Philistines, and the Populace nowadays, in the age of globalisation and the (almost) unlimited access to internet and knowledge.

**Keywords:** Brexit, culture, foreign, influences, Europe

**Katarzyna Stępień** graduated from Nicolaus Copernicus University in Toruń, Poland with a Bachelor of Arts degree in English Studies. She finished her degree studying at the University of Wolverhampton, England, as a part of a students' exchange programme. During her studies she established Student Feminist Society at Nicolaus Copernicus University, and had many publications about Feminism, Anthropocene and Ecocriticism. Her thesis was about Ecocriticism, Ecofeminism and Buddhism in Anne Waldman's poetry, which continues to be one of her biggest academic interest. Currently, she is involved in many academic projects that are, among the others, related to New Sincerity Authors, the concept of Utopia/Dystopia, and the relation between local and global perspectives with a special emphasis on the aftermath of Brexit and Covid-19.



**Adelaide Meira Serras**, University of Lisbon / ULICES, and **Patrícia Rodrigues**, Polytechnic Institute of Santarém / ULICES  
*Brexit, Culture and Identity*

Since June 23, 2016, when the United Kingdom held the referendum, Brexit has haunted both the European and the British Isles' media and the lives of many on both sides of the channel. Besides the whopping economic consequences, issues on military defence, political alliances and treaties, bureaucratic jurisdiction and procedure in multiple actions involving up-to-date European citizens, the Brexit agenda's growth seems unstoppable.

Aiming to better understand what inflames so many today, this paper will address ingrained notions of British identity and culture. Focusing on significant moments in the past – both towards insular divide and continental union – as well as current expressions, for instance, news samples, cartoons and memes. British cultural identity — in a not so United Kingdom — will be read inspired both in Arnold's analysis of culture and anarchy and today's inmeshing of former gaps between popular and high culture.

**Keywords:** Brexit, Culture, Identity, Matthew Arnold, representations

**Adelaide Meira Serras** is an Associate Professor (w/aggregation) of the English Department of the Faculdade de Letras, Universidade de Lisboa [School of Arts and Humanities, University of Lisbon], and Head of its English Department. There she graduated in Germanic Philology, got her Master's Degree in Anglo-American Studies, and her PhD in English Culture, specialisation in eighteenth-century English Culture. As a ULICES investigator – English Culture Group – she edited *Empire Building and Modernity*, and translated Addison's *Cato*, *Catão*, *Uma Tragédia*, introduction and notes. She co-directs the Science Fiction and Fantasy Project, *Messengers from the Stars*. She currently teaches English Culture (17th to 21st

century) to undergraduate classes, and MA/PhD seminars concerning the and utopia and city studies. She has written several papers on British culture issues: Enlightenment, the 18th-century political and ideological paradigm, the gender question, and science fiction. Now she is working on utopia and the city studies.

**Patricia Rodrigues** holds a PhD in Literature and Culture – specialisation in Eighteenth-century English Studies from the University of Lisbon, where she also completed her Master of Arts and Bachelor of Arts degrees. Also, at the University of Lisbon, Patricia has just begun her post-doctoral project which aims to propose a definition of the sub-genre of fiction known as narrative of circulation within the scope of British Literature, and to compile a list of titles of narratives of circulation in Britain in the 18th century (1709-1830), divided into categories/typologies. Patricia is a researcher at the University of Lisbon Centre for English Studies, where she is vice deputy of Research Group 2 (English Culture), and an overseas representative of the Literary London Society. Professionally, Patricia is an adjunct professor at Santarem Higher Institute of Education where she teaches English and Portuguese Language, Literature and Culture. Her research interests include the Enlightenment, female education, Eighteenth-century pleasures and fashions, Georgian elites, the city space and, more recently, narratives of circulation.



Keynote lecture 2:

**Laurel Brake, Birkbeck College, University of London (Emerita)**  
**Culture and Anarchy: Public Discourse and Print Journalism**

This lecture is an investigation of the primary discourses of *Culture and Anarchy*, which Arnold subtitled, echoing his previous *Essays in Criticism*, 'An Essay in Social and Political Criticism'. Like the earlier volume four years earlier, *Culture and Anarchy* had its origins in Arnold's lectures as the Professor of Poetry at the University of Oxford; like the lectures in 1865, they quickly appeared as journalism, and subsequently, revised, in book forms. In seeking to assess the balance among the discourses—of education, of morality, of politics, of religion, of aesthetics, of class, and of criticism, I shall briefly consider his direction of travel, supplementing where he was coming from with where he was headed: *Friendship's* Garland, and *Literature and Dogma*.

At greater length, I shall compare the roll out of *Culture and Anarchy* in the university and the press with the contemporary periodical publications in 1867-9 of Walter Pater; these queer articles on 'Winckelmann', the poetry of William Morris and Leonardo da Vinci by Arnold's younger and watchful Oxford observer help

clarify the character of Arnold's polemic, through sight of Pater's alternatives—his criticism, his aestheticism, and his gender discourse.

If, as I expect, my conclusion is that Arnold's criticism is best understood as that of a public 'intellectual aristocrat', whose main medium is journalism, then the basis of his antipathy to the 'new journalism' and to W T Stead, its non-conformist journalist/ editor is also clarified; the link between Arnold and Stead is *succession*, the overtaking of an older journalist by a younger one, with continuities as well as disruption in view; whereas the connection between Arnold and Pater is divergence and largely discontinuity, although their experience of the loss of religion was common to both, as was its pervasive impact on their writing. That all three men were journalists, albeit of different types, and in different periodical titles with different politics and readerships is also a productive perspective I hope to investigate.

Arnold's modernity in his time is incontestable; what we see, even at this 1869 moment, is that modernity is seldom univocal, that it waxes and wanes, that it is faceted, and that Arnold shares it with Pater, and eventually with Stead.

**Laurel Brake** is Professor Emerita, Birkbeck, University of London. She is the author of *Walter Pater, Print in Transition and Subjugated Knowledges*, co-editor of *DNCJ* (the Dictionary of nineteenth-century journalism) online and in print; and of *ncse* (nineteenth-century serials edition), a free online edition of seven periodicals. She has co-edited recent books on W T Stead and *The News of the World*. Her interests are broad, but she primarily writes on 19C print culture, media history, gender, and Walter Pater and his work, including 'Walter Pater and the New Media' (2018) in *Testing New Opinions*, edited by Gillard Estrada, Lambert-Charbonnier, and Ribeyrol.

Other recent articles treat Arthur Symonds in *Volupte*, Pater's *Studies in the History of the Renaissance* in *SWPA* (*Studies in Walter Pater and Aestheticism*); 'Writing the Contemporary: Art and News' in *IEPS* (*Journal of European Periodicals Studies*); and 'George Eliot and Print Media: Woman of Letters', in *19: Interdisciplinary Studies in the Long Nineteenth-Century*. On Arnold, 'Culture Wars? Arnold's "Essays in Criticism" and the Rise of Journalism, 1865-1895' appeared in *Conflict and Difference in Nineteenth-Century Literature*, edited by Dinah Birch and Mark Llewellyn. She is currently writing *Ink Work* on Walter and Clara Pater, and editing an edition of Walter Pater's journalism for the *Collected Works*.

