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VICTORIANS LIKE US

*The Victorian Household:
Power, Policies,
Practices*



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ABSTRACTS

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seminars on gender studies, the British Empire, and the city. She has written several papers on British eighteenth-century culture: Enlightenment, the political and ideological paradigm, science and the gender question. She is currently working on Enlightenment utopia.

FROM KITCHEN TO TABLE: CHANGING PATTERNS WITH THE VICTORIANS

Maria José
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EVEN THOUGH FORMAL SERVICE *à la Russe* was brought to London in 1850s, it only became common in the 1870s and 1880s. Clearly, having the dishes placed in turn on the sideboard and served to the guests by the waiters contrasted with the display of the entire platters on the table and the service in two or three great courses placed simultaneously in front of the dinners. The change in style led to a more flexible menu, as it reduced the number of dishes served and accelerated the service (Burnett). It was evident the way this new style echoed the age of speed and progress, bringing various advantages to the skills of the chef and the proficiency of the waiters, in comparison to the older method –service *à la Française*. Offering no second servings, the food may still be served in individual dishes placed before the diners by the waiters or it may be placed on appropriate serving platters and each guest serves himself (Soriano). The focal point will be these changes of patterns as they mirrored the nature of Victorian society from the professionals to the raising middle class, but also the implied power of food technologies and innovations which made obsolete the traditionally celebrated seasonal bounty, for instance (Broomfield):

Victorian society
and values

Maria José Pires is an Adjunct Professor at Estoril Higher Institute for Tourism and Hotel Studies (ESHTE) where she has taught English language and culture, she has been the Ombudswoman and has also worked in the international Relations department. Simultaneously, Dr Pires is a researcher at the University of Lisbon Centre for English Studies (ULICES/CEAUL) and she received her M.A. (2003) and her Ph.D. in Literature and Culture Studies/Food Cultural Studies (2013) from this same university. In 2008 she started publishing articles and book chapters of international circulation, but had already been publishing nationally since 2000. Finally, her current research interests are literature, culture, and tourism and food studies.

APPROACHING DEMOCRACY: THE VIRTUES OF REPRESENTATIVE GOVERNMENT IN MID-VICTORIAN ENGLAND

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IN 19TH CENTURY BRITAIN, the century of reform *par excellence*, the questions of representation, parliamentary reform and democracy were more categorically discussed. The Great Reform Act of 1832 epitomised hope for many people who felt left out of the suffrage, as it would reform the British electoral system but in fact it undermined the expectations since the vote was based on property and on the payment of a rent. The growing political power of a more dominant middle class and the constant pressure of liberals made parliamentary franchise a need and a reality. For this reason, the 1867 Representation of the People Act, also known as the Second Reform Act, removed anomalies in the system the 1832 Reform Act had not addressed, and

extended the vote.

Within this framework, the purpose of this paper is thus twofold. On the one hand, we will assess the direct and unintended effects of the 1867 Act, exploring the relation between representation and democracy as the possession of the vote and of political power were not necessarily the same thing. On the other hand, we intend to analyse the construction of a political discourse sustained by several playwrights, such as historians and political actors, to meet political, economic, social and cultural needs. With this in mind, we will highlight opposing views regarding suffrage and the disbelief in democracy focusing particularly on Thomas Carlyle and his 1867 Pamphlet: *Shooting Niagara - And after?*, and some of the supporters of popular democracy and in favour of the extension of the franchise, namely J.S. Mill, W.E. Gladstone and Benjamin Disraeli. In order to support these aims, we will also bring to light some 19th century periodicals, such as *The Illustrated London News*, *The Sunday Times*, *The Times* and *Punch*, scrutinising how they cast the debate on suffrage.

Keywords: Liberalism, parliamentary franchise, democracy, reform.

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HOTHOUSE VICTORIANS: ART AND AGENCY IN FRESHWATER

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The Victorian artistic community that grew up on the Isle of Wight around the households of Tennyson and Julia Margaret Cameron has been reimagined in Virginia Woolf's play, *Freshwater* (1923, 1935), and more recently in Lynn Trusse's novel, *Tennyson's Gift* (1996). Tennyson's Farringford and Cameron's Dimbola became artistic hothouses where one could hear *Maud* and be subjected to Cameron's camera.

The comedy of both Woolf and Trusse depends upon the Victorians being *not* like them—most obviously, their versions of Freshwater retain the dynamics of the conventional Victorian household despite its Bohemian potential (e.g., Bloomsbury in the next generation). Self-important men depend upon younger, energetic women to support their art and their egos and manage daily life. But despite remarkably similar structures, *Tennyson's Gift* reads as *Freshwater* once removed, the Victorians viewed through the lens of Bloomsbury; historicizing Victorian Freshwater ultimately illuminates the present(s).

My paper looks particularly at post-Victorian female agency in these texts. *Freshwater* benefits from Woolf's personal connection to her great-aunt, Cameron: one sees beneath the farce a serious desire for generational change and artistic freedom. *Freshwater* is a dress-rehearsal for *To the Lighthouse* (1927), and its claustrophobic paternalism demonstrates the need for a room of one's own. Trusse re-visions Freshwater (and perhaps *Freshwater*) by adding an unstable Charles Dodgson and the American phrenologists, Lorenzo Fowler and his wife and daughter, to create plot and bring