



Matthew Arnold's "Culture and Anarchy"

A lot of introductions to literary studies, including the one provided by Nünning , concentrate on what Collini (2000)² calls the "Holy Trinity" of literary studies: poem, drama and novel. According to Collini, this view dominated the Anglo-American literary study from the 1930's to at least the early 1970's. He states "Under this regime, the recalcitrant mixed-mode texts of the Victorian essayist and moralists did not fare well".

Nevertheless, non-fictional types of texts are the most common in everyday life. Were would humanity be without newspapers, manuals, hypertexts, and all the other pieces of "non-fictional prose" which are, according to Collini "a nearly limitless category"?

It is the the most red category, and the category most written in. Writers are mostly engaged in non-fictional prose. There are millions of journalists and scientists today; not to speak of all the bureaucrats in the administrations of nearly every enterprise or government, who write trillions of letters, reports and presentations every day. Non-fictional prose is worth more attention.

This paper is concerned with a piece of non-fictional prose. Culture and Anarchy by Matthew Arnold. In order to deliver a sufficient analysis, there will be a chapter on the author first, to get an impression of how to understand the utterances. This includes a brief summary of the most important texts that were published by Matthew Arnold before Culture and Anarchy. Afterwards, there will be a chapter on text types, to clarify which category of text the work belongs to. At last, there will be the analysis of, as an application of the theory from the chapter before, with respect to the current scientific state of interpretation of Culture and Anarchy.

1. Matthew Arnold: Benchmarks

Matthew Arnold lived from 1822 to 1888. He was an elementary-school-inspector from 1851-86. He wrote poems until he was thirty³ . The most popular one is Dover Nünning, Vera. An introduction to the study of English and American literature. Barcelona [et al.]: Klett, 2007 Collini, Stefan. "From 'Non-Fiction Prose' to 'Cultural Criticism': Genre and Disciplinarity in Victorian Studies". pp. 13-28. John, Juliet (ed. and introd.); Jenkins, Alice (ed. and introd.) and Sutherland, John (foreword) Rethinking Victorian Culture. Basingstoke, England: Macmillan, 2000. xvi, 244 pp Oxford Dictionary of National Biography, p 488

Beach, where he pictured the struggling of his generation with religion and progress and finds a relief in love as a reliable fix-point in life. His poems became so popular, that he was elected the (foremost honorary) post of Professor of Poetry at Oxford University, where he was obliged to hold public lectures three times a year. He was the first unordained holder of

Matthew Arnold And American Culture

Michael Kammen



Matthew Arnold And American Culture:

Matthew Arnold and American Culture John Henry Raleigh, 1974 *Matthew Arnold and American Culture* John Henry Raleigh, 2012-05-01 **Matthew Arnold and American Culture, by John Henry Raleigh** John Henry Raleigh, 1957

Discourses in America Matthew Arnold, 2021-05-19 In *Discourses in America* Matthew Arnold presents a series of thought provoking essays that explore the cultural and intellectual landscape of America in the late 19th century. With a distinctive literary style characterized by eloquent prose and incisive observations, Arnold delves into subjects such as education, religion, and democracy, articulating his vision of America's potential and its philosophical underpinnings. Set against the backdrop of a rapidly changing society, his work reflects the tensions between tradition and modernity, offering a rich analysis of how these forces shape American identity. Matthew Arnold (1822-1888) was a prominent Victorian poet and cultural critic whose experiences as an inspector of schools in England and his travels to America informed his worldview. His observations stem from a deep commitment to education and social reform, as well as his quest for cultural improvement. Arnold's unique position allows him to juxtapose British norms with the burgeoning American ethos, making his insights particularly valuable for understanding the transatlantic cultural dialogue of his time. *Discourses in America* is an essential read for anyone interested in the dynamics of American culture and identity. It offers timeless reflections relevant to contemporary discussions about democracy and social responsibility. Arnold's perspicacious analyses encourage readers to engage critically with the values that define America, making this work a significant contribution to both literary and cultural studies.

Culture and Anarchy Matthew Arnold, 1994-01-01 *Culture and Anarchy* remains a central text of the Western intellectual tradition, articulating many of the issues around which the modern debate about cultural politics revolves: the nature of the State, the concept of freedom as governed by reason in contrast to untrammelled liberty, the place of religion in society, the very idea of culture as an inward operation of the mind. A measure of the work's permanent influence is the number of current terms first coined in its pages: terms such as Philistines, Barbarians, and the famous definition of culture as "the best that has been thought and said." Accused in some quarters of cultural elitism, Arnold's ideas continue to occupy the foreground of the debate, and for this reason the edition includes specially commissioned essays which set the text within contemporary multicultural perspectives.

Anthropologists and the Rediscovery of America, 1886-1965 John S. Gilkeson, 2010-09-20 This book examines the intersection of cultural anthropology and American cultural nationalism from 1886 when Franz Boas left Germany for the United States until 1965 when the National Endowment for the Humanities was established. Five chapters trace the development within academic anthropology of the concepts of culture, social class, national character, value, and civilization, and their dissemination to non-anthropologists. As Americans came to think of culture anthropologically as a complex whole far broader and more inclusive than Matthew Arnold's "the best that has been thought and said," so too did they come to see American communities as stratified into social classes distinguished by their

subcultures to attribute the making of the American character to socialization rather than birth to locate the distinctiveness of American culture in its unconscious canons of choice and to view American culture and civilization in a global perspective

American Culture, American Tastes Michael Kammen, 2012-10-03 Americans have a long history of public arguments about taste the uses of leisure and what is culturally appropriate in a democracy that has a strong work ethic Michael Kammen surveys these debates as well as our changing taste preferences especially in the past century and the shifting perceptions that have accompanied them Professor Kammen shows how the post traditional popular culture that flourished after the 1880s became full blown mass culture after World War II in an era of unprecedented affluence and travel He charts the influence of advertising and opinion polling the development of standardized products shopping centers and mass marketing the separation of youth and adult culture the gradual repudiation of the genteel tradition and the commercialization of organized entertainment He stresses the significance of television in the shaping of mass culture and of consumerism in its reconfiguration over the past two decades Focusing on our own time Kammen discusses the use of the fluid nature of cultural taste to enlarge audiences and increase revenues and reveals how the public role of intellectuals and cultural critics has declined as the power of corporate sponsors and promoters has risen As a result of this diminution of cultural authority he says definitive pronouncements have been replaced by divergent points of view and there is as well a tendency to blur fact and fiction reality and illusion An important commentary on the often conflicting ways Americans have understood defined and talked about their changing culture in the twentieth century

British Comment on the United States Ada B. Nisbet, 2001-06-07 This bibliography of more than three thousand entries often extensively annotated lists books and pamphlets that illuminate evolving British views on the United States during a period of great change on both sides of the Atlantic Subjects addressed in various decades include slavery and abolitionism women s rights the Civil War organized labor economic cultural and social behavior political and religious movements and the American character in general

Anglo-American Perceptions of Hellenism Tatiani Rapatzikou, 2008-12-18 In this volume an attempt is made to tackle Hellenism as a global and transcultural entity Through an array of essays this book constitutes a comparative study of various literary cultural and artistic trends as these develop throughout the course of the eighteenth nineteenth and twentieth centuries on both sides of the Atlantic Having been designed with the general as well as the specialized reader in mind this book will prove to be a valuable guide to scholars undergraduate and postgraduate students as well as to a broad spectrum of readers with an interest in comparative literature cultural history history of the classical heritage transatlantic studies English and American romantic modernist and postmodernist narratives Its diverse material falls under the umbrella terms of English Hellenisms and American Hellenisms with the intention of enhancing intercultural dialogue and understanding By embracing multivocality as proven by the number of articles it contains this book proves the tenacity diachronic and intercontinental appeal of Hellenism at the era of multiculturalism and globalization

Constance Rourke

and American Culture Joan Shelley Rubin, 2018-06-15 The career of Constance Rourke 1885 1941 is one of the richest examples of the American writer's search for a usable past. In this first full-length study of Rourke, Joan Shelley Rubin establishes the context for Rourke's defense of American culture, the controversies that engaged her, the books that influenced her thinking, the premises that lay beneath her vocabulary. With the aid of Rourke's unpublished papers, the author explores her responses to issues that were compelling for her generation of intellectuals: the critique of America as materialistic and provincial; the demand for native traditions in the arts; the modern understanding of the nature of culture and myth; and the question of a critic's role in a democracy. Rourke's writings demonstrate that America did not suffer, as Van Wyck Brooks and others had maintained, from a damaging split between high brow and low brow, but was rather a rich, unified culture in which the arts could thrive. Her classic *American Humor* (1931) and her biographies of Lotta Crabtree, Davy Crockett, Audubon, and Charles Sheeler celebrate the American as mythmaker. To foster what she called the possession of the national heritage, she used an evocative prose style accessible to a wide audience and depicted the frontier in more abstract terms than did other contemporary scholars. Her commitment to social reform, acquired in her youth and strengthened at Vassar in the Progressive era, informed her sense of the function of criticism and guided her political activities in the 1930s. Drawing together Rourke's varied discussions of popular heroes, comic lore, literature, and art, Rubin illuminates the delicate balances and sometimes contradictory arguments underlying Rourke's description of America's cultural patterns. She also analyzes the way Rourke's encounters with the ideas of Van Wyck Brooks, Ruth Benedict, Jane Harrison, Bernard DeVoto, and Lewis Mumford shaped her view of America's achievements and possibilities. Rourke emerges not simply as a follower of Brooks or as a colleague of DeVoto, nor even as an antiquarian or folklorist. Rather, she assumes her own unique and proper place as a pioneer who more than anyone else of her day boldly and eloquently showed Americans that they had the resources necessary for the future of both art and society. By placing Constance Rourke within the framework of a debate about the nature of American culture, the author makes a notable contribution to American intellectual history. Originally published in 1980. A UNC Press Enduring Edition. UNC Press Enduring Editions use the latest in digital technology to make available again books from our distinguished backlist that were previously out of print. These editions are published unaltered from the original and are presented in affordable paperback formats, bringing readers both historical and cultural value.

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Table of Contents Matthew Arnold And American Culture

1. Understanding the eBook Matthew Arnold And American Culture
 - The Rise of Digital Reading Matthew Arnold And American Culture
 - Advantages of eBooks Over Traditional Books
2. Identifying Matthew Arnold And American Culture
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Matthew Arnold And American Culture
 - User-Friendly Interface
4. Exploring eBook Recommendations from Matthew Arnold And American Culture

- Personalized Recommendations
- Matthew Arnold And American Culture User Reviews and Ratings
- Matthew Arnold And American Culture and Bestseller Lists
- 5. Accessing Matthew Arnold And American Culture Free and Paid eBooks
 - Matthew Arnold And American Culture Public Domain eBooks
 - Matthew Arnold And American Culture eBook Subscription Services
 - Matthew Arnold And American Culture Budget-Friendly Options
- 6. Navigating Matthew Arnold And American Culture eBook Formats
 - ePub, PDF, MOBI, and More
 - Matthew Arnold And American Culture Compatibility with Devices
 - Matthew Arnold And American Culture Enhanced eBook Features
- 7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Matthew Arnold And American Culture
 - Highlighting and Note-Taking Matthew Arnold And American Culture
 - Interactive Elements Matthew Arnold And American Culture
- 8. Staying Engaged with Matthew Arnold And American Culture
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Matthew Arnold And American Culture
- 9. Balancing eBooks and Physical Books Matthew Arnold And American Culture
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Matthew Arnold And American Culture
- 10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
- 11. Cultivating a Reading Routine Matthew Arnold And American Culture
 - Setting Reading Goals Matthew Arnold And American Culture
 - Carving Out Dedicated Reading Time
- 12. Sourcing Reliable Information of Matthew Arnold And American Culture

- Fact-Checking eBook Content of Matthew Arnold And American Culture
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning
- Utilizing eBooks for Skill Development
 - Exploring Educational eBooks
14. Embracing eBook Trends
- Integration of Multimedia Elements
 - Interactive and Gamified eBooks

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