

# DOWNLOAD PDF AMERICAN CIVILIZATION IN 1883-84 MATTHEW ARNOLD

## Chapter 1 : Synonyms for MATTHEW ARNOLD - [blog.quintoapp.com](http://blog.quintoapp.com)

*Matthew Arnold published in Engle part of the United States in , from New England to Virginia, and to Matthew Arnold and the American Way.*

His poetry often expresses a sense of unease with modernity. He asserted his greatest influence through his prose writings as a social critic, calling for a renewal of art and culture. His forceful literary criticism, based on his humanistic belief in the value of balance and clarity in literature, significantly shaped modern theory. Thomas Arnold , an influential educator who became, in , headmaster of the prestigious Rugby School. At Oxford he met Arthur Hugh Clough , who became his close friend and correspondent. After leaving Oxford, Arnold took a temporary post as assistant master at Rugby for one term before accepting a position in London as private secretary to the politician Lord Lansdowne. Success as a Poet While holding this position, Arnold wrote some of his finest poems. He published them, signed with the initial A. Arnold published the bulk of his poetry, including Poems in , in the eight years following the publication of *The Strayed Reveller*. The poem, often viewed as a meditation on the importance of love, describes a locale on the coast of England that Arnold is said to have visited in Oxford Lectures At the age of thirty-four, Arnold was elected to the poetry chair at Oxford University , an appointment that required him to deliver several lectures each year. Traditionally, the lectures had been read in Latin, but Arnold decided to present his in English. He used the occasion of his first lecture in to discuss his views about the worth of classical literature. In these essays, he evaluates selected translations of Homer, noting the strengths and weaknesses of each in an attempt to establish the characteristics of a well-written translation. As an essayist, Arnold continued to address the subject of intellectual and spiritual growth. Of the several books that Arnold wrote on politics and sociology, the most important is *Culture and Anarchy* He criticizes nineteenth-century English politicians for their lack of purpose and their excessive concern with the machinery of society. The most important of these is *Literature and Dogma* He argues that the Bible has the importance of a supremely great literary work, and as such it cannot be discredited by charges of historical inaccuracy. And the Church, like any other time-honored social institution, must be reformed with care and with a sense of its historical importance to English culture. Arnold focused on social and literary topics during the last ten to twelve years of his life, offering more elaborate or definitive statements of his views on matters that had long interested him. In and he toured the United States and gave lectures in which he tried to win Americans to the cause of culture. Looking about him, he witnessed the weakening of traditional areas of authority, namely the dwindling power of the upper classes and the diminishing authority of the Church. He believed man had no firm base to cling to, nothing to believe in, nothing to be sustained by. Arnold felt that the English romantics had failed to reinstitute the critical spirit. The German romantic Heine, however, he believed, was able to accomplish what the English romantics could not. Despite his criticism, however, the two romantics Arnold held in highest esteem were Lord Byron and William Wordsworth. But his views were not the same as those of his contemporaries, who felt that art should have immediate, practical application to everyday experience. *Empedocles on Etna, and Other Poems* , after a sale of only fifty copies, also was withdrawn. Arnold declared that it did not fulfill the requirements of a good poem and therefore did not qualify as meaningful art. Because, perhaps, of the mournful tone of his verse, Arnold was not a popular poet in his day. But his views were met with considerable scorn. Readers claimed that he was an elitist, a snob, and they labeled his ideas inadequately developed and impractical. *Essays on Religion* Arnold also championed religion as a profound cultural force. His argument is not as disinterested as he claims, and he often glosses over biblical passages inconsistent with his position. For Arnold, the Bible was literature and must be read as such. American industrialist and businessman; made his fortune in the steel industry Charles Darwin “ English naturalist who, with A. Wallace, first introduced the idea of natural selection Charles Dickens “ English novelist and journalist, whose writing often commented on the lives of the poor George Eliot “ Prussian philosopher and revolutionary; developed the theory of communism with

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Friedrich Engels ; author of Das Kapital , criticizing capitalism. What is the point of education? Is it patronizing to think that art should improve people? Should art shock, anger, calm, or excite people? Write a paper discussing your views of the purpose of art today, using specific examples. Does poetry have to be contemporary to be effective? Research three poets from different eras, and write a paper examining howâ€”or whetherâ€”their time period affects their current relevance. He evokes feelings of isolation, loneliness, and fear of the future. Here are some other works that examine feelings of isolation and emptiness: Catcher in the Rye by J. Three days in the life of an alienated teenage boy, who rebels against the smug adult world. Lament for the Dorsets by Al Purdy. Elegy for a civilization that died out because it was unable to survive in changing conditions. Madame Bovary by Gustave Flaubert. A middle-class woman struggles to find fulfillment through a realization of her romantic fantasies of love and wealth. Growing up in Japan, a girl is lonely, partly because she does not relate to others who accept their status in life without questioning it. Siddhartha by Hermann Hesse. A wealthy yet spiritually empty Hindu goes on a quest to explore the deepest meaning of life and the self. The Poetry of Matthew Arnold. New Haven , Conn.: Yale University Press, Oxford University Press, Indiana University Press, Letters of Matthew Arnold, â€” Cite this article Pick a style below, and copy the text for your bibliography.

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## Chapter 2 : Civilization in the United States | Open Library

*Although remembered now for his elegantly argued critical essays, Matthew Arnold, born in Laleham, Middlesex, on December 24, , began his career as a poet, winning early recognition as a student at the Rugby School where his father, Thomas Arnold, had earned national acclaim as a strict and innovative headmaster.*

Early years[ edit ] The Reverend John Keble , who would become one of the leaders of the Oxford Movement , stood as godfather to Matthew. In , Arnold was tutored by his uncle, Rev. John Buckland in the small village of Laleham. William Wordsworth was a neighbour and close friend. In , Arnold was sent to Winchester College , but in he returned to Rugby School where he was enrolled in the fifth form. He moved to the sixth form in and thus came under the direct tutelage of his father. During his years there, he won school prizes for English essay writing, and Latin and English poetry. His prize poem, "Alaric at Rome," was printed at Rugby. In , he won an open scholarship to Balliol College , Oxford. He graduated in the following year with a 2nd class honours degree in Literae Humaniores colloquially Greats. In , after a short interlude of teaching at Rugby, he was elected Fellow of Oriel College , Oxford. In , he published his first book of poetry, *The Strayed Reveller*. The Arnolds had six children: Thomas " ; Trevenen William " ; Richard Penrose " , an inspector of factories; [6] Lucy Charlotte " who married Frederick W. Arnold often described his duties as a school inspector as "drudgery," although "at other times he acknowledged the benefit of regular work. He spent many dreary hours during the s in railway waiting-rooms and small-town hotels, and longer hours still in listening to children reciting their lessons and parents reciting their grievances. But that also meant that he, among the first generation of the railway age, travelled across more of England than any man of letters had ever done. Although his duties were later confined to a smaller area, Arnold knew the society of provincial England better than most of the metropolitan authors and politicians of the day. In , he published *Poems: Second Series* appeared; also a selection, it included the new poem, *Balder Dead*. Arnold was elected Professor of Poetry at Oxford in , and he was the first in this position to deliver his lectures in English rather than in Latin. On *Translating Homer* and the initial thoughts that Arnold would transform into *Culture and Anarchy* were among the fruits of the Oxford lectures. In , he conducted the first of three trips to the continent at the behest of parliament to study European educational practices. He self-published *The Popular Education of France* , the introduction to which was later published under the title *Democracy* In , Arnold published *Essays in Criticism: Second Series* would not appear until November , shortly after his untimely death. In , he published *Thyrsis* , his elegy to Clough who had died in *Death*[ edit ] Arnold died suddenly in of heart failure whilst running to meet a train that would have taken him to the Liverpool Landing Stage to see his daughter, who was visiting from the United States where she had moved after marrying an American. Arnold died in June Russell in *Portraits of the Seventies*, is "a man of the world entirely free from worldliness and a man of letters without the faintest trace of pedantry ". He read constantly, widely, and deeply, and in the intervals of supporting himself and his family by the quiet drudgery of school inspecting, filled notebook after notebook with meditations of an almost monastic tone. In his writings, he often baffled and sometimes annoyed his contemporaries by the apparent contradiction between his urbane, even frivolous manner in controversy, and the "high seriousness" of his critical views and the melancholy, almost plaintive note of much of his poetry. This section needs additional citations for verification. Please help improve this article by adding citations to reliable sources. Unsourced material may be challenged and removed. April Learn how and when to remove this template message Arnold is sometimes called the third great Victorian poet, along with Alfred, Lord Tennyson and Robert Browning. In an letter to his mother, he wrote: My poems represent, on the whole, the main movement of mind of the last quarter of a century, and thus they will probably have their day as people become conscious to themselves of what that movement of mind is, and interested in the literary productions which reflect it. It might be fairly urged that I have less poetical sentiment than Tennyson and less intellectual vigour and abundance than Browning; yet because I have perhaps more of a fusion of the two than either of

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them, and have more regularly applied that fusion to the main line of modern development, I am likely enough to have my turn as they have had theirs. Arnold is, at his best, a very good but highly derivative poet His literary career "leaving out the two prize poems" had begun in with the publication of *The Strayed Reveller and Other Poems* by A. In he published his tragedy of *Merope*, calculated, he wrote to a friend, "rather to inaugurate my Professorship with dignity than to move deeply the present race of humans," and chiefly remarkable for some experiments in unusual "and unsuccessful" metres. His poem, "Dover Beach," depicted a nightmarish world from which the old religious verities have receded. It is sometimes held up as an early, if not the first, example of the modern sensibility. In a famous preface to a selection of the poems of William Wordsworth, Arnold identified, a little ironically, as a "Wordsworthian. It has also been quoted or alluded to in a variety of other contexts see *Dover Beach*. Some consider Arnold to be the bridge between Romanticism and Modernism. His use of symbolic landscapes was typical of the Romantic era, while his sceptical and pessimistic perspective was typical of the Modern era. The rationalistic tendency of certain of his writings gave offence to many readers, and the sufficiency of his equipment in scholarship for dealing with some of the subjects which he handled was called in question, but he undoubtedly exercised a stimulating influence on his time. His writings are characterised by the finest culture, high purpose, sincerity, and a style of great distinction, and much of his poetry has an exquisite and subtle beauty, though here also it has been doubted whether high culture and wide knowledge of poetry did not sometimes take the place of true poetic fire. However, he argues that we should not live in the belief that we shall one day inherit eternal bliss. If we are not happy on earth, we should moderate our desires rather than live in dreams of something that may never be attained. This philosophy is clearly expressed in such poems as "Dover Beach" and in these lines from "Stanzas from the Grande Chartreuse": Wandering between two worlds, one dead The other powerless to be born, With nowhere yet to rest my head Like these, on earth I wait forlorn. Arnold valued natural scenery for its peace and permanence in contrast with the ceaseless change of human things. His descriptions are often picturesque, and marked by striking similes. However, at the same time he liked subdued colours, mist and moonlight. In it, he attempted to explain his extreme act of self-censorship in excluding the dramatic poem "Empedocles on Etna". With its emphasis on the importance of subject in poetry, on "clearness of arrangement, rigor of development, simplicity of style" learned from the Greeks, and in the strong imprint of Goethe and Wordsworth, may be observed nearly all the essential elements in his critical theory. George Watson described the preface, written by the thirty-one-year-old Arnold, as "oddly stiff and graceless when we think of the elegance of his later prose. In his lectures *On Translating Homer* were published, to be followed in by *Last Words on Translating Homer*, both volumes admirable in style and full of striking judgments and suggestive remarks, but built on rather arbitrary assumptions and reaching no well-established conclusions. Arnold is famous for introducing a methodology of literary criticism somewhere between the historicist approach common to many critics at the time and the personal essay; he often moved quickly and easily from literary subjects to political and social issues. His *Essays in Criticism*, , remains a significant influence on critics to this day, and his prefatory essay to that collection, "The Function of Criticism at the Present Time", is one of the most influential essays written on the role of the critic in identifying and elevating literature "even while admitting, "The critical power is of lower rank than the creative. He considered the most important criteria used to judge the value of a poem were "high truth" and "high seriousness". Further, Arnold thought the works that had been proven to possess both "high truth" and "high seriousness", such as those of Shakespeare and Milton, could be used as a basis of comparison to determine the merit of other works of poetry. He also sought for literary criticism to remain disinterested, and said that the appreciation should be of "the object as in itself it really is. Between and he wrote *Culture and Anarchy*, famous for the term he popularised for the middle class of the English Victorian era population: *Culture and Anarchy* is also famous for its popularisation of the phrase "sweetness and light," first coined by Jonathan Swift. Robertson in *Modern Humanists* was an aspect of the inconsistency of which Arnold was accused. As an occasional contributor, he had formed a particular friendship with its first editor, Frederick Greenwood and a close acquaintance with its

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second, John Morley. But he strongly disapproved of the muck-raking Stead, and declared that, under Stead, "the P. In his account of that tour, "Civilization in the United States", he observed, "if one were searching for the best means to efface and kill in a whole nation the discipline of self-respect, the feeling for what is elevated, he could do no better than take the American newspapers. Under the influence of Baruch Spinoza and his father, Dr. Thomas Arnold, he rejected the supernatural elements in religion, even while retaining a fascination for church rituals. Arnold seems to belong to a middle ground that is more concerned with the poetry of religion and its virtues and values for society than with the existence of God. But the story is not true; it never really happened". It can only be brought about by those whose attachment to Christianity is such, that they cannot part with it, and yet cannot but deal with it sincerely. Arnold is, at his best, a very good, but highly derivative poet, unlike Tennyson, Browning, Hopkins, Swinburne and Rossetti, all of whom individualized their voices.

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## Chapter 3 : Matthew Arnold - Poet | Academy of American Poets

*American social history as recorded by British travellers. civilization in / Matthew Arnold --America the American civilization in / Matthew.*

He was educated at Winchester; Rugby, where he won a prize for a poem on "Alaric at Rome"; and Oxford, to which he went as a Scholar of Balliol College in , and where he won the Newdigate Prize for "Cromwell, A Prize Poem," and received a Second Class in litterae humaniores, to the regret though hardly to the surprise of his friends. Always outwardly a worldling, he had not yet revealed the "hidden ground of thought and of austerity within" which was to appear in his poetry. His keen bantering talk made him something of a social lion among Oxford men, he even began to dress fashionably. The record of his private life at this period is curiously lacking. It is known that his allegiance to France was sealed by a youthful enthusiasm for the acting of Rachel, whom he later said he followed to Paris about this time and watched night after night, and that he visited George Sand at Nohant on one occasion and made on her the impression of a "Milton jeune et voyageant. In he became private secretary to Lord Lansdowne, who in secured him an inspectorship of schools, which almost to the end of his life was to absorb the greater part of his time and energies, and may have been partly responsible for the smallness of his poetical output. His literary career " leaving out the two prize poems " had begun in with the publication of *The Strayed Reveller and Other Poems* by A. Empedocles on Etna and *Other Poems* among them "Tristram and Iseult" , published in , had a similar fate. He was still primarily a poet, however, and in appeared *Poems, Second Series*, among them "Balder Dead. In he brought out his tragedy of *Merope*, calculated, he wrote to a friend, "rather to inaugurate my Professorship with dignity than to move deeply the present race of humans," and chiefly remarkable for some experiments in unusual " and unsuccessful " metres. In his lectures *On Translating Homer* were published, to be followed in by *Last Words on Translating Homer*, both volumes admirable in style and full of striking judgments and suggestive remarks, but built on rather arbitrary assumptions and reaching no well-established conclusions. The *Essays* are bound together by a scheme of social rather than of purely literary criticism, as is apparent from the Preface, written in a vein of delicious irony and culminating unexpectedly in the well-known poetically phrased tribute to Oxford. Arnold, and in of the *Essay on the Study of Celtic Literature*, a stimulating but illusory excursion into dangerously unfamiliar realms of philology and anthropology in imitation of Renan and perhaps of Gobineau, Arnold turned almost entirely from literature to social and theological writings. Inspired by a fervent zeal for bringing culture and criticism to the British middle class, beginning with the challenging *Culture and Anarchy* complete text , Arnold launched by dint of sheer repetition most of the catchwords associated with his name such as "Sweetness and Light," borrowed from Swift , and the term "Philistine," borrowed from the Germans through Carlyle. He felt himself to be like the poet earlier described in his "Stanzas from the Grande Chartreuse": Wandering between two worlds, one dead, The other powerless to be born and in an attempt to reconcile traditional religion with the results of the new higher criticism , he fell back on the idea of God as a "Stream of Tendency," a phrase derived from Wordsworth. To the relief of a good many of his contemporaries, a volume appeared in called *Last Essays on Church and Religion*; and the next year was published *Mixed Essays* "an unhappy title," says Mr. Herbert Paul, "suggesting biscuits. These reports were published in book form, and together with his ordinary reports as a school inspector had an important effect on English education. With his increased freedom, he set out on a lecture tour in the United States, spreading Sweetness and Light as far west as St. At this time an American newspaper compared him, as he stooped now and then to look at his manuscript on a music stool, to an elderly bird picking at grapes on a trellis; and another described him thus: When she returned the visit in , he went to Liverpool to meet her, and there, while running to catch a tramcar, suddenly died. *Second Series* which he had already collected, appeared shortly after his death. This volume, introduced by the essay on "The Study of Poetry," with the celebrated discussion of poetry as "a criticism of life," contains together with *Essays in*

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Criticism: First Series the prose work by which Arnold is best known. His best-known poems are probably "The Scholar-Gipsy"; "Thyrsis," considered one of the finest elegies in English; and "Sohrab and Rostum," a narrative poem, in tone a blend of the Homeric with the elegiac, based on an episode from the Shah-Nameh of the Persian poet Firdausi. Matthew Arnold "was indeed the most delightful of companions," writes G. Russell in *Portraits of the Seventies*; "a man of the world entirely free from worldliness and a man of letters without the faintest trace of pedantry. In his writings, he often baffled and sometimes annoyed his contemporaries by the apparent contradiction between his urbane, even frivolous manner in controversy, and the "high seriousness" of his critical views and the melancholy, almost plaintive note of much of his poetry. A deeper inconsistency was caused by the "want of logic and thoroughness of thought" which J. Robertson noted in *Modern Humanists*. Few of his ideas were his own, and he failed to reconcile the conflicting influences which moved him so strongly. Brought up in the tenets of the Philistinism which, as a professed cosmopolitan and the Apostle of Culture he attacked, he remained something of a Philistine to the end. His greatest defects as a poet stem from his lack of ear and his frequent failure to distinguish between poetry and prose. His significant if curious estimate of his own poems in was that they represented "on the whole, the main movement of mind of the last quarter of a century. Alike in his poetry and in his prose, which supplies in charm of manner, breadth of subject-matter, and acuteness of individual judgment, what it lacks in system, a stimulating personality makes itself felt. He was chiefly valuable to his own age as its severest critic; to ours he represents its humanest aspirations.

**Chapter 4 : William F. Cody Archive: Documenting the life and times of Buffalo Bill**

*From Civilization in the United States. By Matthew Arnold But we must get nearer still to the heart of the question raised as to the character and worth of American civilisation.*

Mark Twain, so attractive to the Philistine of the more gay and light type both here and in America, [a] French critic fixes upon as literature exactly expressing a people of this type, and of no higher. These childish and half-savage minds are not moved except by very elementary narratives composed without art, in which burlesque and melodrama, vulgarity and eccentricity, are combined in strong doses. The whole text, however, is worth reading as a means toward recovering the contemporary context in which MT wrote, and in which his American and English readers read, Connecticut Yankee, his un-Arnoldian comparison of modern America with Old World civilization. From *Civilization in the United States*. But we must get nearer still to the heart of the question raised as to the character and worth of American civilisation. I have said how much the word civilisation really means--the humanisation of man in society; his making progress there towards his true and full humanity. Partial and material achievement is always being put forward as civilisation. We hear a nation called highly civilised by reason of its industry, commerce, and wealth, or by reason of its liberty or equality, or by reason of its numerous churches, schools, libraries, and newspapers. But there is something in human nature, some instinct of growth, some law of perfection, which rebels against this narrow account of the matter. And perhaps what human nature demands in civilisation, over and above all those obvious things which first occur to our thoughts--what human nature, I say, demands in civilisation, if it is to stand as a high and satisfying civilisation, is best described by the word interesting. Here is the extraordinary charm of the old Greek civilisation--that it is so interesting. Do not tell me only, says human nature, of the magnitude of your industry and commerce; of the beneficence of your institutions, your freedom, your equality; of the great and growing number of your churches and schools, libraries and newspapers; tell me also if your civilisation--which is the grand name you give to all this development--tell me if your civilisation is interesting. An American friend of mine, Professor Norton, has lately published the early letters of Carlyle. If any one wants a good antidote to the unpleasant effect left by Mr. Not only of Carlyle will those letters make him think kindly, but they will also fill him with admiring esteem for the qualities, character, and family life, as there delineated, of the Scottish peasant. Well, the Carlyle family were numerous, poor, and struggling. Thomas Carlyle, the eldest son, a young man in wretched health and worse spirits, was fighting his way in Edinburgh. One of his younger brothers talked of emigrating. That is a miserable fate for any one, at best; never dream of it. Could you banish yourself from all that is interesting to your mind, forget the history, the glorious institutions, the noble principles of old Scotland--that you might eat a better dinner, perhaps? Of civilisation, which is to humanise us in society, we demand, before we will consent to be satisfied with it--we demand, however much else it may give us, that it shall give us, too, the interesting. Now, the great sources of the interesting are distinction and beauty: Let us take the beautiful first, and consider how far it is present in American civilisation. There is little to nourish and delight the sense of beauty there. In the long-settled States east of the Alleghanies the landscape in general is not interesting, the climate harsh and in extremes. The Americans are restless, eager to better themselves and to make fortunes; the inhabitant does not strike his roots lovingly down into the soil, as in rural England. In the valley of the Connecticut you will find farm after farm which the Yankee settler has abandoned in order to go West, leaving the farm to some new Irish immigrant. The charm of beauty which comes from ancientness and permanence of rural life the country could not yet have in a high degree, but it has it in an even less degree than might be expected. Then the Americans come originally, for the most part, from that great class in English society amongst whom the sense for conduct and business is much more strongly developed than the sense for beauty. If we in England were without the cathedrals, parish churches, and castles of the catholic and feudal age, and without the houses of the Elizabethan age, but had only the towns and buildings which the rise of our middle class has created in the

modern age, we should be in much the same case as the Americans. We should be living with much the same absence of training for the sense of beauty through the eye, from the aspect of outward things. The American cities have hardly anything to please a trained or a natural sense for beauty. They have buildings which cost a great deal of money and produce a certain effect--buildings, shall I say, such as our Midland Station at St. Pancras; but nothing such as Somerset House or Whitehall. One architect of genius they had--Richardson. I had the pleasure to know him; he is dead, alas! Much of his work was injured by the conditions under which he was obliged to execute it; I can recall but one building, and that of no great importance, where he seems to have had his own way, to be fully himself; but that is indeed excellent. These are often original and at the same time very pleasing, but they are pretty and coquettish, not beautiful. Of the really beautiful in the other arts, and in literature, very little has been produced there as yet. I asked a German portrait-painter, whom I found painting and prospering in America, how he liked the country? The American artists live chiefly in Europe; all Americans of cultivation and wealth visit Europe more and more constantly. The mere nomenclature of the country acts upon a cultivated person like the incessant pricking of pins. What people in whom the sense for beauty and fitness was quick could have invented, or could tolerate, the hideous names ending in ville, the Briggsvilles, Higginsvilles, Jacksonvilles, rife from Maine to Florida; the jumble of unnatural and inappropriate names everywhere? On the line from Albany to Buffalo you have, in one part, half the names in the classical dictionary to designate the stations; it is said that the folly is due to a surveyor who, when the country was laid out, happened to possess a classical dictionary; but a people with any artist-sense would have put down that surveyor. The Americans meekly retain his names; and indeed his strange Marcellus or Syracuse is perhaps not much worse than their congenital Briggsville. So much as to beauty, and as to the provision, in the United States, for the sense of beauty. As to distinction, and the interest which human nature seeks from enjoying the effect made upon it by what is elevated, the case is much the same. There is very little to create such an effect, very much to thwart it. But, if there be a discipline in which the Americans are wanting, it is the discipline of awe and respect. An austere and intense religion imposed on their Puritan founders the discipline of respect, and so provided for them the thrill of awe; but this religion is dying out. The Americans have produced plenty of men strong, shrewd, upright, able, effective; very few who are highly distinguished. Alexander Hamilton is indeed a man of rare distinction; Washington, though he has not the high mental distinction of Pericles or Caesar, has true distinction of style and character. But these men belong to the pre-American age. Now Lincoln is shrewd, sagacious, humorous, honest, courageous, firm; he is a man with qualities deserving the most sincere esteem and praise, but he has not distinction. In truth everything is against distinction in America, and against the sense of elevation to be gained through admiring and respecting it. Above all, the newspapers are against it. It is often said that every nation has the government it deserves. What is much more certain is that every nation has the newspapers it deserves. The newspaper is the direct product of the want felt; the supply answers closely and inevitably to the demand. I suppose no one knows what the American newspapers are, who has not been obliged, for some length of time, to read either those newspapers or none at all. Powerful and valuable contributions occur scattered about in them. But on the whole, and taking the total impression and effect made by them, I should say that if one were searching for the best means to efface and kill in a whole nation the discipline of respect, the feeling for what is elevated, one could not do better than take the American newspapers. The absence of truth and soberness in them, the poverty in serious interest, the personality and sensation-mongering, are beyond belief. There are a few newspapers which are in whole, or in part, exceptions. The New York Nation, a weekly paper, may be paralleled with the Saturday Review as it was in its old and good days; but the New York Nation is conducted by a foreigner, and has an extremely small sale. In general, the daily papers are such that when one returns home one is moved to admiration and thankfulness not only at the great London papers, like the Times or the Standard, but quite as much at the great provincial newspapers too--papers like the Leeds Mercury and the Yorkshire Post in the north of England, like the Scotsman and the Glasgow Herald in Scotland. The Americans used to say to me that what they valued was news, and that this their newspapers gave them. I at last made the reply: This has

always remained by me as a specimen of what the Americans call news. You must have lived amongst their newspapers to know what they are. If I relate some of my own experiences, it is because these will give a clear enough notion of what the newspapers over there are, and one remembers more definitely what has happened to oneself. Soon after arriving in Boston, I opened a Boston newspaper and came upon a column headed: This was at Boston, the American Athens. I proceeded to Chicago. It happened that I had a letter for Mr. Medill, an elderly gentleman of Scotch descent, the editor of the chief newspaper in those parts, the Chicago Tribune. I called on him, and we conversed amicably together. Some time afterwards, when I had gone back to England, a New York paper published a criticism of Chicago and its people, purporting to have been contributed by me to the Pall Mall Gazette over here. It was a poor hoax, but many people were taken in and were excusably angry, Mr. Medill of the Chicago Tribune amongst the number. A friend telegraphed to me to know if I had written the criticism. I, of course, instantly telegraphed back that I had not written a syllable of it. Then a Chicago paper is sent to me; and what I have the pleasure of reading, as the result of my contradiction, is this: And so I say that, in America, he who craves for the interesting in civilisation, he who requires from what surrounds him satisfaction for his sense of beauty, his sense for elevation, will feel the sky over his head to be of brass and iron. The human problem, then, is as yet solved in the United States most imperfectly; a great void exists in the civilisation over there: The want is such as to make any educated man feel that many countries, much less free and prosperous than the United States, are yet more truly civilised; have more which is interesting, have more to say to the soul; are countries, therefore, in which one would rather live. The want is graver because it is so little recognised by the mass of Americans; nay, so loudly denied by them. If the community over there perceived the want and regretted it, sought for the right ways of remedying it, and resolved that remedied it should be; if they said, or even if a number of leading spirits amongst them said: One would then insist on no shortcoming, one would accept their admission that the human problem is at present quite insufficiently solved by them, and would press the matter no further. One would congratulate them on having solved the political problem and the social problem so successfully, and only remark, as I have said already, that in seeing clear and thinking straight on our political and social questions, we have great need to follow the example they set us on theirs. But now the Americans seem, in certain matters, to have agreed, as a people, to deceive themselves, to persuade themselves that they have what they have not, to cover the defects in their civilisation by boasting, to fancy that they well and truly solve, not only the political and social problem, but the human problem too. One would say that they do really hope to find in tall talk and inflated sentiment a substitute for that real sense of elevation which human nature, as I have said, instinctively craves--and a substitute which may do as well as the genuine article. Far from admitting that in literature they have as yet produced little that is important, they play at treating American literature as if it were a great independent power; they reform the spelling of the English language by the insight of their average man. For every English writer they have an American writer to match. And him good Americans read; the Western States are at this moment being nourished and formed, we hear, on the novels of a native author called Roe, instead of those of Scott and Dickens. I will mention, in regard to this, a thing which struck me a good deal. A Scotchman who has made a great fortune at Pittsburg, a kind friend of mine, one of the most hospitable and generous of men, Mr. Andrew Carnegie, published a year or two ago a book called Triumphant Democracy, a most splendid picture of American progress. And a friendly clergyman in Massachusetts, telling me how he regretted this, and how apt the Americans are to shut their eyes to their own dangers, put into my hands a volume written by a leading minister among the Congregationalists, a very prominent man, which he said supplied a good antidote to my friend Mr.

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### Chapter 5 : Requiescat by Matthew Arnold - Poems | Academy of American Poets

*This interactive map allows the viewer to see the precise locations where Matthew Arnold read his lectures during his North American lecture tour. The viewer is also able to see the.*

Additional Information In lieu of an abstract, here is a brief excerpt of the content: The literary culture of the early part of this century was dominated by men of letters, who tended to be not only critics and writers but editors as well. There were stronger connections between journalism and the literary world than between that world and the university. Even within the university, many of the leading figures were men of letters rather than researchers. Thus literary research in the university was a minor aspect of the literary environment. American literature in particular was defined outside of the university and was thus a very different object during this period. While the validity of the term "American literature" was still very much contested, it had also become common usage. Its meaning was also contested, however, and its dominant meaning differed significantly from the one we now assume. Rather than being understood mainly as a historical tradition or canon, it was, at least as much the contemporary practice of writing, a practice that could be held or captured, defended or transformed. Many involved in literary culture would have agreed with Randolph Bourne that "our American cultural tradition lies in the future. Nor were they regarded as identical with American literature. A better sense of that concept may be gained 25 *The Literary in America*, from anthologies, such as the eleven-volume *Library of American Literature* or *An American Anthology*, which by their inclusiveness suggest that American literature is the product of many writers and that it is still very much in production. Well over half of the *Anthology* pages is devoted to the period, which includes no standard authors. During the period between the turn of the century and the institutionalization of American literature in university English departments, American literature became increasingly understood as a historical object and thus the sense of it as a current practice, the writing of fiction and poetry, receded. That occurred because of changes in the cultural construction of the literary. Literature by this time had largely emerged in the form Williams outlines, and as such it had already come to serve the ideology of turn-of-the-century America. Literature was thus a source of cultural and symbolic capital—as well as a valuable commodity—and control of these sources of value was contested. The men of letters, who exercised critical and editorial authority at the turn of the century, lost their place in the new mode of literary production that brought with it new literary institutions, a new function for literature, and new conditions of literary work. The changed conditions produced a crisis of succession in literary—and especially critical—authority. As editorial control was assumed by entrepreneurial publishers and the professionalized staffs they hired, public discussion of literary values became less important. As a result, the exercise of critical judgment could be captured by such groups as the "literary radicals" and the New Humanists. These groups explicitly contested previous conceptions of American literature, but none succeeded in establishing its own as dominant. Literature and the Literary By the late nineteenth century, literature had become a significant source of cultural value in the United States and other Western societies, and literariness an important form of cultural capital, which was contested by different groups within these societies. Undoubtedly, for a long time in the history of written language, the mere ability to read and write was a powerful enough distinction. In certain cultures, all writing was regarded as sacred, and in most, writing was more valuable than words merely spoken. As long as the dissemination of written words was difficult, the value of writing was assured. Having experience in reading documents worthy of preservation, "having literature," distinguished one as having knowledge, since knowledge was contained in those You are not currently authenticated. View freely available titles:

### Chapter 6 : Arnold's Civilization in the U.S.

*Arnold toured America, the land where his daughter had married and settled, twice before publishing this controversial*

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*work. It sets forth Arnold's often harsh criticisms of American civilizationâ€”or, rather, the lack thereof, for he makes no.*

## Chapter 7 : Matthew Arnold - Wikipedia

*Matthew Arnold, a noted poet, critic, and philosopher, was born in England on December 24, and educated at Oxford University. In , he was appointed inspector of schools, a position he held until*

## Chapter 8 : Matthew Arnold: A Biography

*Matthew Arnold (24 December - 15 April ) was an English poet and cultural critic who worked as an inspector of schools. He was the son of Thomas Arnold, the famed headmaster of Rugby School, and brother to both Tom Arnold, literary professor, and William Delafield Arnold, novelist and colonial administrator.*

## Chapter 9 : Civilization in the United States : Matthew Arnold :

*A Matthew Arnold Birthday Book ( ) The Works of Matthew Arnold (Ã©ditÃ© par G. W. E. Russell, 15 tomes, ) The Poetical Works of Matthew Arnold (Ã©ditÃ© par v.*