

AKSRajveer



WELCOMES YOU

Literature Lovers

Join UGC NET/JRF English By AKSRajveer (Literature Lovers) + Paper 1 Classes @Unacademy



M. A. – University Of Allahabad
B. Ed. – MJPR University Bareilly
YouTube- Literature Lovers
Short Story Writer & Story Teller
Qualified Exam- 3 Times UGC NET
UP PGT EXAM 2021
2 Times SSC JHT
TET
CTET
Super TET

Join UGC NET/JRF English By AKSRajveer (Literature Lovers) + Paper 1 Classes @Unacademy

Matthew Arnold



Join UGC NET/JRF English By AKSRajveer (Literature Lovers) + Paper 1 Classes @Unacademy

Matthew Arnold (24 December 1822 – 15 April 1888)

It is said that when the poet in Arnold died, the critic was born;

- Arnold Can be called 'the critic's critic', His famous phrase is – **“Literature is a criticism of Life”**. He want to educate others how to critic the works, or taught all how to analyse a text or a piece of work.
- He has influenced T. S. Eliot, F. R. Leavis, and Allen Tate.
- Founder of the sociological school of criticism,
- Through his **touchstone method** introduced **scientific objectivity** to **critical evaluation** by Providing comparison and analysis as the two primary tools of criticism.
- Arnold's evaluations of the Romantics Wordsworth, Byron, Shelley, and Keats are landmarks in descriptive criticism,
- T. S. Eliot praised Arnold's objective approach to critical evaluation, particularly his tools of comparison and analysis,
- Allen Tate in his essay ***Tension in Poetry*** **imitates Arnold's touchstone method** to discover 'tension', or the proper balance between connotation and denotation, in poetry.

Matthew Arnold (24 December 1822 – 15 April 1888)

- Allen Tate in his essay *Tension in Poetry* imitates Arnold's touchstone method to discover 'tension', or the proper **balance between connotation and denotation**, in poetry.
- *Essays in Criticism, first series (1865 1888)*
- *Literature and Dogma (1873)*
- **"Archi-Tectonic"** with reference to Paradise Lost and King Lear in **Preface to His Poems of 1853**
Arnold said look at the subject as whole, judge the unity of work not focussing on an individual passage or single line.
- *Culture and Anarchy (1869)* - Arnold described **culture as 'Sweetness and Light'** in the essay
- Arnold called about Coleridge:- "A poet and Philosopher wrecked in the mist of opium."
- In Function Of Criticism At Present Time- 1864 Arnold says that, **"for good literature to flourish, two powers are necessary – the creative and the critical"**.
- Study of Poetry- 1888- **poetry is a criticism of life**- importance of poetry.

The social role of poetry and criticism

- ❑ Critic - social benefactor.
 - ❑ In his view the creative artist (Poet), would cut a sorry figure without the critic to come to his aid.
 - ❑ Before Arnold a literary critic cared only for the beauties and defects of works of art, but Arnold the critic choose to be the educator and guardian of public opinion and propagator of the best ideas.
- Aristotle V/S Arnold
- - Aristotle analyses the work of art and principles which govern the making of a poem allegiance (dedication) to the artist
 - - Arnold analyses the role of the critic the principles by which the best poems should be selected and made known. **Arnold's critic has a duty to society.** To Arnold **poetry itself was the criticism of life:** 'The criticism of life under the conditions fixed for such criticism by the laws of poetic truth and poetic beauty',

Critic as a moralist-

As a critic Arnold is essentially a **moralist**, and has very definite ideas about **what poetry should and should not be**. He says, A poetry of revolt against moral ideas, is a poetry of revolt against life, A poetry of indifference to moral ideas is a poetry of indifference to life.

- I. Aristotle says that Poetry is superior to History since it bears the stamp of **high seriousness** and **truth**. If truth and seriousness are wanting in the subject matter of a poem, so will the true poetic stamp of diction and movement be wanting in its style and manner
- II. According to Arnold, - **Homer is the best model of a simple grand style**, while Milton is the best model of severe grand style. Dante, however, is an example of both. Even **Chaucer, in Arnold's view lacks seriousness**. Burns too lacks sufficient seriousness, because he was hypocritical in that while he adopted a moral stance in some of his poems, in his private life he flouted morality.

The Study of Poetry (essay) 1888

- ❑ Poetry alone can be our sustenance and stay in an era where religious beliefs are fast losing their hold. He claims that **poetry is superior to philosophy, science, and religion**. Religion attaches its emotion to supposed facts, and the supposed facts are failing it, but poetry attaches its emotion to ideas and ideas are infallible. And science, in his view is incomplete without poetry.
- ❑ He endorses Wordsworth's view that 'poetry is the impassioned expression which is in the countenance of all Science', adding 'What is a countenance without its expression?' and calls poetry 'the breath and finer spirit of knowledge'.

Return to Classical values

1. Arnold Supports the **Foundation of past**
2. Moderns thrive on self-interest and scientific materialism and therefore cannot provide noble characters such as those found in Classical literature.
3. He urged **modern poets** to **look to the ancients** and their great characters and themes for guidance and inspiration.
4. Classical literature, in his view, possess pathos, moral profundity and noble simplicity,
5. while modern themes, arising from an age of **spiritual weakness**, are suitable for only comic and lighter kinds of poetry, and don't possess the loftiness to support epic or heroic poetry.
6. Arnold turns his back on the prevailing Romantic view of poetry and seeks to revive the Classical
7. Values of objectivity, urbanity, and architectonics. He denounces **(condemn) the Romantics for ignoring the Classical**
8. writers for the sake of novelty, and for their allusive (Arnold uses the word suggestive) writing which defies easy comprehension.

Preface to Poems of 1853

- ❑ Arnold asserts the importance of **architectonics**; (that power of execution, which creates, forms, and constitutes) expression of ideas to the depiction of human action
- ❑ He also, continuing his anti-Romantic theme, urges, modern poets to avoid allusiveness and not fall into the temptation of subjectivity.
- ❑ The **imitation of Shakespeare is risky for a young writer**, who should imitate only his excellences, and avoid his attractive accessories, tricks of style, such as quibble, conceit, circumlocution and allusiveness, which will lead him astray.

Shakespeare's excellences –

- 1) The **architectonic** quality of his style; the harmony between action and expression.
- 2) His reliance on the ancients for his themes.
- 3) Accurate construction of action.
- 4) His strong conception of action and accurate portrayal of his subject matter.
- 5) His intense feeling for the subjects he dramatizes.

Be Aware with Shakespeare

- 1) His fondness for quibble, fancy, conceit.
- 2) His excessive use of imagery.
- 3) Circumlocution, even where the press of action demands directness.
- 4) His lack of simplicity (according to Hallam and Guizot).
- 5) His allusiveness.



As an example of the danger of imitating Shakespeare he gives **Keats's imitation** of Shakespeare in his **Isabella or the Pot of Basil**. Keats uses felicitous phrases and single happy turns of phrase, yet the action is handled vaguely and so the poem does not have unity. By way of contrast, he says the Italian writer **Boccaccio handled** the same theme successfully in his **Decameron**, because he rightly subordinated expression to action. Hence Boccaccio's poem is a poetic success where Keats's is a failure.

The Function of Criticism at the Present Time (1864)

- ❑ The essay The Function of Criticism at the Present Time was published by **Matthew Arnold** in his first collection of critical writing '**Essays in Criticism**' in **1865**. The essay deals with Arnold's interpretation of criticism and his critique of writers who write politically or religiously biased literature thus narrowing its scope. According to Arnold, for a production of a great literary work, **"the power of man" and "the power of moment"**
- ❑ Arnold says that criticism should be a dissemination (distribution) of ideas, a disinterested endeavour to learn and propagate the **best that is known and thought in the world**.
- ❑ He says that when evaluating a work the aim is to see the object as in itself it really is. **Psychological, historical and sociological background** are irrelevant, and to dwell on such aspects is mere dilettantism.

In "The Study of Poetry" 1888

Arnold wrote that, "Without poetry, our science will appear incomplete; and most of what now passes with us for religion and philosophy will be replaced by poetry".

- ❑ His criteria to judge the value of a poem were "high truth" and "high seriousness"
- ❑ Chaucer's [Canterbury Tales](#) did not merit Arnold's approval (truth seriousness).
- ❑ Shakespeare and Milton, could be used as a basis of comparison to determine the merit of other works of poetry.

Arnold's **touchstone method** is a comparative **method** of criticism. According to this **method**, in order to judge a poet's work properly, a critic should compare it to passages taken from works of great masters of poetry, and that these passages should be applied as **touchstones** to other poetry. Even a single line or selected quotation will serve the purpose.

Arnold's Touchstone Method

- Arnold says that specimens of poetry of the highest quality should be selected as touchstone for judging the merit of the poetry under reference.
- Arnold's touchstone method is similar to that of Longinus when he says that the most effective method of judging quality of poetry is "to have always in one's mind lines and expressions of the great masters and to apply them as a touchstone to other poetry."
- Arnold quotes a few outstanding lines from **Homer, Shakespeare and Milton** points out how effectively they impress us of their poetic quality.

Arnold's touchstone passages are:

From Homer; Illiad

- I. Helens words about her wounded brother,
- II. Zeus addressing the horses of Peleus,
- III. Suppliant Achilles words to Priam,

From Dante; Divine Comedy

- I. Ugolino's brave words,
- II. Beatrice's loving words to Virgil.

From Shakespeare

- I. Henry IV Part II (**act III, scene i**), Henry's expostulation with sleep - Wilt thou upon the high and giddy mast
- II. From Hamlet (act V, scene ii) Absent thee from felicity a while....

From Milton

- I. From Milton's Paradise Lost Book 1, *Care sat on his faded cheek ...*, and What is else not to be overcome.

The Study of Poetry: on the age of Dryden and Pope

Arnold says that Pope and Dryden are **not poet classics, but the prose classics** of the 18th century. As for poetry, **he considers Gray** to be the only classic of the 18th century. Gray constantly studied and enjoyed Greek poetry and thus inherited their poetic point of view and their application of poetry to life. But he is the scantiest, frailest classic since his output was small.

The Study of Poetry: on Burns

- I. **like Chaucer, Burns lacks high poetic seriousness, though his poems have poetic truth in diction and movement**
- II. **like Chaucer, Burns possesses largeness, benignity, freedom and spontaneity. But instead of Chaucer's fluidity, we find in Burns a springing bounding energy.**
- III. **Burns's poetic genius is unmatched by anyone. He is even better than Goethe at times and he is unrivalled by anyone except Shakespeare**

The Study of Poetry: on Chaucer

Arnold praises Chaucer's excellent style and manner, but says that Chaucer cannot be called a classic since, unlike **Homer, Virgil and Shakespeare**, his poetry does not have the high poetic seriousness which Aristotle regards as a mark of its superiority over the other arts.

Arnold on Shakespeare

Praising Shakespeare, Arnold **says In England there needs a miracle of genius like Shakespeare's to produce a balance of mind.** This is not bardolatry, but praise tempered by a critical sense. In a letter he writes. I keep saying Shakespeare, **you are as obscure as life is.** In his sonnet

On Shakespeare he says:

Others abide our question. Thou art free.
We ask and ask - Thou smilest and art still,
Out-topping knowledge.

Culture and Anarchy, a collection of essays 1869.

This work contains many of Arnold's central critical arguments.

The first chapter is devoted to his concept of culture as '**sweetness and light**', a phrase adopted **from Swift's** **The Battle of the Books*; Arnold presents culture as the classical ideal of human perfection, rather than 'a smattering of Greek and Latin'. Subsequent chapters set forward his definitions of Barbarians, *Philistines, and the Populace, and contrast the spirit of Hebraism (as manifested in primitive Christianity and Protestantism) with that of Hellenism, with its aim of seeing 'things as they really are'; both are important contributions to human development and should not be mutually exclusive.

Culture and Anarchy/Chapter 3

Barbarian represents – Aristocratic
Philistine represents– Middle class
Populace represents – Working class
Hellenism – It is the spontaneity of consciousness (self-generated awareness).
Hebraism – It is the strictness of conscience (Moral Sense).

Conclude

Arnold's inordinate love of **classicism made him blind** to the beauty of lyricism. He **ignored the importance of lyrical poems**, which are subjective and which express the sentiments and the personality of the poet. Judged by Arnold's standards, a large number of poets both ancient and modern are dismissed because they sang with Profuse strains of unpremeditated art.

- I. Arnold's lack of **historic sense** was another major failing. While he spoke authoritatively on his own century, he was sometimes groping in the dark in his assessment of earlier centuries.
- II. Later critics praise Arnold, but it is only a qualified praise. **Oliver Elton** calls him a **bad great critic**. **T. S. Eliot said that Arnold is a Propagandist and not a creator of ideas.**
- III. According to Walter Raleigh-
“**Arnold's method is like that of a man who took a brick to the market to give the buyers an impression of the building.**”

“Poetry is a criticism of life under the conditions fixed for such a criticism by laws of poetic truth and poetic beauty”. Who, among the following, made the above statement ?

- (A) Dr. Johnson
- (B) Sidney
- (C) Matthew Arnold
- (D) Wordsworth

“Poetry is a criticism of life under the conditions fixed for such a criticism by laws of poetic truth and poetic beauty”. Who, among the following, made the above statement ?

- (A) Dr. Johnson
- (B) Sidney
- (C) Matthew Arnold
- (D) Wordsworth

Answer: C

“All great literature is, at bottom, a criticism of life” – this statement is attributed to

- (A) Thomas Carlyle
- (B) Matthew Arnold
- (C) J.S. Mill
- (D) John Ruskin

“All great literature is, at bottom, a criticism of life” – this statement is attributed to

- (A) Thomas Carlyle
- (B) Matthew Arnold
- (C) J.S. Mill
- (D) John Ruskin

Answer: B

Match the columns :

Terms Theorists

1. Matthew Arnold

2. Friedrich Nietzsche

3. G.H. Hopkins

4. S.T. Coleridge

I. Apollonian – Dionysian

II. Fancy – Imagination

III. Hellenism – Hebraism

IV. Inscape – Instress

I II III IV

(A) 2 4 1 3

(B) 2 4 3 1

(C) 1 4 2 3

(D) 4 2 1 3

Match the columns :

Terms Theorists

1. Matthew Arnold

2. Friedrich Nietzsche

3. G.H. Hopkins

4. S.T. Coleridge

I. Apollonian – Dionysian

II. Fancy – Imagination

III. Hellenism – Hebraism

IV. Inscape – Instress

I II III IV

(A) 2 4 1 3

(B) 2 4 3 1

(C) 1 4 2 3

(D) 4 2 1 3

Answer: A

In his essay “The Function of Criticism at the Present Time” (1864) Matthew Arnold contended that

1. Creative and critical powers should be ranked equally
2. Creative and critical powers are not comparable in any way
3. Critical power should be ranked higher than creative power
4. Creative power should be ranked higher than critical power

In his essay “The Function of Criticism at the Present Time” (1864) Matthew Arnold contended that

1. Creative and critical powers should be ranked equally
2. Creative and critical powers are not comparable in any way
3. Critical power should be ranked higher than creative power
4. Creative power should be ranked higher than critical power

Answer: 4

The term 'Cultural Materialism' is associated with

- (A) Stephen Greenblatt
- (B) Raymond Williams
- (C) Matthew Arnold
- (D) Richard Hoggart

The term 'Cultural Materialism' is associated with

- (A) Stephen Greenblatt
- (B) Raymond Williams
- (C) Matthew Arnold
- (D) Richard Hoggart

Answer: B

22. Match the following:

List – I

- (a) “The Function of Criticism”
- (b) “The Function of Criticism at the Present Time”
- (c) The Function of Criticism : From ‘The Spectator’ to Poststructuralism
- (d) “The Function of English at the Present Time”

The right matching according to the code is:

- (a) (b) (c) (d)
- (1) (iv) (iii) (i) (ii)
- (2) (i) (ii) (iii) (iv)
- (3) (iii) (iv) (i) (ii)
- (4) (ii) (iii) (iv) (i)

List – II

- (1) Terry Eagleton
- (ii) Richard Ohmann
- (iii) Matthew Arnold
- (iv) T. S. Eliot

22. Match the following:

List – I

- (a) “The Function of Criticism”
- (b) “The Function of Criticism at the Present Time”
- (c) The Function of Criticism : From ‘The Spectator’ to Poststructuralism
- (d) “The Function of English at the Present Time”

The right matching according to the code is:

- (a) (b) (c) (d)
- (1) (iv) (iii) (i) (ii)
- (2) (i) (ii) (iii) (iv)
- (3) (iii) (iv) (i) (ii)
- (4) (ii) (iii) (iv) (i)

Answer: 1

List – II

- (1) Terry Eagleton
- (ii) Richard Ohmann
- (iii) Matthew Arnold
- (iv) T. S. Eliot

According to Matthew Arnold, 'touchstones' help us test truth and seriousness that constitute the best poetry. What are the 'touchstones'?

- (A) The purple passages of lyric poetry
- (B) Passages from ancient poets
- (C) The lines and expressions of the great masters
- (D) Passages of epic strength and vigour

According to Matthew Arnold, 'touchstones' help us test truth and seriousness that constitute the best poetry. What are the 'touchstones'?

- (A) The purple passages of lyric poetry
- (B) Passages from ancient poets
- (C) The lines and expressions of the great masters
- (D) Passages of epic strength and vigour

Answer: (C)

The line "Poetry is a criticism of life" occurs in :

- (A) Culture and Anarchy
- (B) Modern Painters
- (C) The Study of Poetry
- (D) Sartor Resartus

The line "Poetry is a criticism of life" occurs in :

- (A) Culture and Anarchy
- (B) Modern Painters
- (C) The Study of Poetry
- (D) Sartor Resartus

Answer: C

In his essay “The Function of Criticism at the Present Time” (1864) Matthew Arnold contended that

1. Creative and critical powers should be ranked equally
2. Creative and critical powers are not comparable in any way
3. Critical power should be ranked higher than creative power
4. Creative power should be ranked higher than critical power

In his essay “The Function of Criticism at the Present Time” (1864)

Matthew Arnold contended that

1. Creative and critical powers should be ranked equally
2. Creative and critical powers are not comparable in any way
3. Critical power should be ranked higher than creative power
4. Creative power should be ranked higher than critical power

Answer: 4

“The future of poetry is immense, because in poetry.... our race, as time goes on, will find an ever surer and surer stay.” – This claim for poetry is made in

- (A) Arnold’s “The Study of Poetry”
- (B) Shelley’s “A Defence of Poetry”
- (C) Sidney’s “An Apology for Poetry”
- (D) Eliot’s of Poetry and Poets

“The future of poetry is immense, because in poetry.... our race, as time goes on, will find an ever surer and surer stay.” – This claim for poetry is made in

- (A) Arnold’s “The Study of Poetry”
- (B) Shelley’s “A Defence of Poetry”
- (C) Sidney’s “An Apology for Poetry”
- (D) Eliot’s of Poetry and Poets

Answer: A

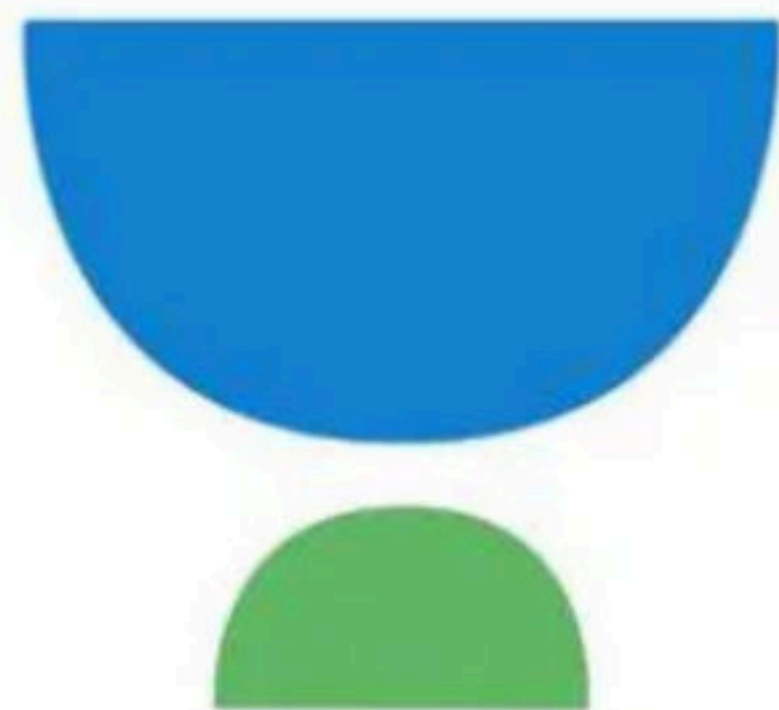
1. Matthew Arnold's "touchstones" were "short passages, even single lines" of classic poetry beside which the lines of other poets may be placed in order to detect the presence or absence of high poetic quality. In his "Study of Poetry" Arnold cited "touchstones" from such non-English poets as Homer and Dante and also from the English poets, Shakespeare and Milton. Which English poet did he disapprovingly call "not one of the great classics" in the list below?

- (1) Chaucer
- (2) Sidney
- (3) Spenser
- (4) Donne

1. Matthew Arnold's "touchstones" were "short passages, even single lines" of classic poetry beside which the lines of other poets may be placed in order to detect the presence or absence of high poetic quality. In his "Study of Poetry" Arnold cited "touchstones" from such non-English poets as Homer and Dante and also from the English poets, Shakespeare and Milton. Which English poet did he disapprovingly call "not one of the great classics" in the list below?

- (1) Chaucer
- (2) Sidney
- (3) Spenser
- (4) Donne

Answer: 1



THANK YOU ALL

Let's Crack NET/JRF!

Join UGC NET/JRF English By AKSRajveer (Literature Lovers) + Paper 1 Classes @Unacademy