**Highbrow Lowbrow The Emergence Of Cultural Hierarchy In America**

Steppin’ Out

Works on the development of a split between serious and popular culture in America and discusses drama, opera, orchestral music, art, and literature

Do the F*cking Work

Identifying music as a vital site of cultural debate, this book captures the dynamic, contested nature of musical life in the United States. It examines an array of genres - including art music, jazz, popular song, ragtime, and Hawaiian music - and well-known musicians, such as Charles Ives, Jelly Roll Morton, Louis Armstrong, and Irving Berlin.

The Making of Middlebrow Culture

A wake-up call for creatives who need that inspiring kick to finally create the thing they’ve been meaning to make, while celebrating the journey of trying, learning, and failing. Over the last eight years, Jason Bacher and Brian Buirge of Good F*cking Design Advice (GFDA) have made a name for themselves in the international design community, inspiring creatives, artists, and entrepreneurs with their products, weekly e-mails, and most important, their unorthodox advice about work ethic and the creative process. Do the F*cking Work is a collection of 100 beautifully packaged pieces that showcase their irreverent advice—inspiration that will help unstick even the most dedicated procrastinators. Covering everything from drinking your morning coffee to handling productive criticism, from embracing failure to rejecting the status quo, their insights upend conventional thinking and teach you to embrace and celebrate the journey of creation—the joy of trying, failing, learning, and sometimes failing again. To make something good we have to make some mistakes. Bacher and Buirge teach you to embrace the unknown and to f*cking laugh at yourself during the process. There is a method to their madness—a surprising reassurance that is baked into their bluntness. We’re all trying, messing up, and trying again. And there’s joy to be found in that—something we often
overlook in our rush to get everything done and get it right the first time. With personal insights, actionable advice, stylish visuals, and lots of colorful language, Do the F*cking Work will leave you feeling renewed and inspired, and will make you see that the value of work is as much about the process as the outcome.

From Lowbrow to Nobrow

The Oxford Handbook of the American Musical presents keywords and critical terms that deepen analysis and interpretation of the musical. Taking into account issues of composition, performance, and reception, the book’s contributors bring a wide range of practical and theoretical perspectives to bear on their considerations of one of America’s most lively, enduring artistic traditions.

From the Arthouse to the Grindhouse

Traces the evolution of New York City nightlife from the Gay Nineties to the Jazz Age, and discusses changes in spending, behavior, and social barriers

Opera in the Jazz Age

New York City: a battered town left for dead, one that almost a million people abandoned and where those who remained had to live behind triple deadbolt locks. It was reinvigorated and became the capital of wealth and innovation, an engine of cultural vibrancy, a magnet for immigrants, and a city of endless possibility. Since its founding in 1968, New York Magazine has told the story of that city’s constant morphing, week after week. This book draws from all that coverage to present an enormous, sweeping, idiosyncratic picture of a half-century at the center of the world. It constitutes an unparalleled history of that city’s transformation, and of a New York City institution as well.

Highbrow/lowbrow, pp. 13-57,257-267

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Struggling to Define a Nation

First published in 1995. Routledge is an imprint of Taylor & Francis, an Informa company.

The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century

With its origins in 1960s hot rod culture and underground comics, Pop Surrealism/Lowbrow art has evolved and expanded into the most vilified, vital and exciting movement in contemporary art. Featuring over 150 full-color images, Pop Surrealism is the first book to offer a comprehensive survey of this fascinating new art movement and its top renegade artists.

Hollywood Highbrow

The German-American relationship was special long before the Cold War; it was rooted not simply in political actions, but also long-term traditions of cultural exchange that date back to the nineteenth century. Between 1850 and 1910, the United States was a rising star in the international arena, and several European nations sought to strengthen
their ties to the republic by championing their own cultures in America. While France capitalized on its art and Britain on its social ties and literature, Germany promoted its particular breed of classical music. Delving into a treasure trove of archives that document cross-cultural interactions between America and Germany, Jessica Gienow-Hecht retraces these efforts to export culture as an instrument of nongovernmental diplomacy, paying particular attention to the role of conductors, and uncovers the remarkable history of the musician as a cultural symbol of German cosmopolitanism. Considered sexually attractive and emotionally expressive, German players and conductors acted as an army of informal ambassadors for their home country, and Gienow-Hecht argues that their popularity in the United States paved the way for an emotional elective affinity that survived broken treaties and several wars and continues to the present.

HIGHBROW/LOWBROW: THE EMERGENCE OF CULTURAL HIERARCHY IN AMERICA.

Today’s moviegoers and critics generally consider some Hollywood products—even some blockbusters—to be legitimate works of art. But during the first half century of motion pictures very few Americans would have thought to call an American movie “art.” Up through the 1950s, American movies were regarded as a form of popular, even lower-class, entertainment. By the 1960s and 1970s, however, viewers were regularly judging Hollywood films by artistic criteria previously applied only to high art forms. In Hollywood Highbrow, Shyon Baumann for the first time tells how social and cultural forces radically changed the public’s perceptions of American movies just as those forces were radically changing the movies themselves. The development in the United States of an appreciation of film as an art was, Baumann shows, the product of large changes in Hollywood and American society as a whole. With the postwar rise of television, American movie audiences shrank dramatically and Hollywood responded by appealing to richer and more educated viewers. Around the same time, European ideas about the director as artist, an easing of censorship, and the development of art-house cinemas, film festivals, and the academic field of film studies encouraged the idea that some American movies—and not just European ones—deserved to be considered art.

The Unpredictable Past

“The history of Shakespeare in America,” writes James Shapiro in his introduction to this groundbreaking anthology, “is also the history of America itself.” Shakespeare was a central, inescapable part of America’s literary inheritance, and a prism through which crucial American issues—revolution, slavery, war, social justice—were refracted and understood. In tracing the many surprising forms this influence took, Shapiro draws on many genres—poetry, fiction, essays, plays, memoirs, songs, speeches, letters, movie reviews, comedy routines—and on a remarkable range of American writers from Emerson, Melville, Lincoln, and Mark Twain to James Agee, John Berryman, Pauline Kael, and Cynthia Ozick. Americans of the revolutionary era ponder the question “to sign or not to sign;” Othello becomes the focal point of debates on race; the Astor Place riots, set off by a production of Macbeth, attest to the violent energies aroused by theatrical controversies; Jane Addams finds in King Lear a metaphor for American struggles between capital and labor. Orson Welles revolutionizes approaches to Shakespeare with his legendary productions of Macbeth and Julius Caesar; American actors from Charlotte Cushman and Ira Aldridge to John Barrymore, Paul Robeson, and Marlon Brando reimagine Shakespeare for each new era. The rich and tangled story of how Americans made Shakespeare their own is a literary and historical revelation. As a special feature, the book includes a foreword by Bill Clinton, among the latest in a long line of American presidents, including John Adams, John Quincy Adams, and Abraham Lincoln, who, as the collection demonstrates, have turned to Shakespeare’s plays for inspiration.

Sound Diplomacy

A transatlantic perspective that illuminates the Germania Musical Society’s crucial role in introducing a "classical," predominantly German, repertory of instrumental works into American musical life.

When Highbrow Meets Lowbrow

"I was in high spirits all through my unwise teens, considerably puffed up, after my drawings began to sell, with that pride of independence which was a new thing to daughters of that period."—The Reminiscences of Mary Hallock Foote Mary Hallock made what seems like an audacious move for a nineteenth-century young woman. She became an artist. She was not alone. Forced to become self-supporting by financial panics and civil war, thousands of young women moved to New York City between 1850 and 1880 to pursue careers as professional artists. Many of them trained with masters at the Cooper Union School of Design for Women, where they were imbued with the Unity of Art ideal, an aesthetic ideology that made no distinction between fine and applied arts or male and female abilities. These women became painters, designers, illustrators, engravers,
colorists, and art teachers. They were encouraged by some of the era’s best-known figures, among them Tribune editor Horace Greeley and mechanic/philanthropist Peter Cooper, who blamed the poverty and dependence of both women and workers on the separation of mental and manual labor in industrial society. The most acclaimed artists among them owed their success to New York’s conspicuously egalitarian art institutions and the rise of the illustrated press. Yet within a generation their names, accomplishments, and the aesthetic ideal that guided them virtually disappeared from the history of American art. Art Work: Women Artists and Democracy in Mid-Nineteenth-Century New York recaptures the unfamiliar cultural landscape in which spirited young women, daring social reformers, and radical artisans succeeded in reuniting art and industry. In this interdisciplinary study, April F. Masten situates the aspirations and experience of these forgotten women artists, and the value of art work itself, at the heart of the capitalist transformation of American society.

The Oxford Handbook of The American Musical
Surveys the oral cultural heritage of black Americans as manifested in music, folk tales and heroes, and humor.

The Rock History Reader
This text traces the creation and legacy of the BBC’s electronic music studio, the Radiophonic Workshop, in the context of other studios in Europe and America.

King Richard III
Highbrow/Lowdown explores the twentieth century’s first culture war and the forces that permanently transformed American theater into the art form we know today. The arrival of jazz in the 1920s sparked a cultural revolution that was impossible to contain. The music affected every stratum of U.S. society and culture, confusing and challenging long-entrenched hierarchies based on class, race, and ethnicity. Jazz was considered the first distinctively American art form, and its dissemination across the globe served to launch the United States as a cultural force to be reckoned with. The Jazz Age was also the era of vaudeville, burlesque, and musical comedy, popular entertainments that were quick to cash in on the jazz craze. But jazz was much more than the music. It was also a powerful cultural force that brought African American, Jewish, and working-class culture into the white Protestant mainstream. When the influence of jazz spread to legitimate theater, playwrights, producers, and critics rushed to distinguish the newly emerging literary theater from its illegitimate cousins. The efforts to defeat the democratizing influences of jazz and to canonize playwrights like Eugene O’Neill triumphed, giving birth to American theater as we know it today. David Savran is Distinguished Professor of Theatre and Vera Mowry Roberts Chair in American Theatre at the Graduate Center, City University of New York. “An important book that raises crucial questions about how and why a literary ‘art theatre’ came to be seen among tastemakers and canonizers as ‘legitimate.’ Savran makes the persuasive argument that jazz needed to be defeated in order for the art theatre to take center stage, using an impressive variety of tools to make his case.” ---Andrea Most, University of Toronto “Like a canny fight promoter in the perennial American culture wars, Savran puts the reader ringside for a blow-by-blow account of the Battle of the Brows—high, middle, and low. Setting Jazz Age entertainments at one another, with ‘legitimate theater’ duking it out with nightclub revues and movies pummeling vaudeville, Highbrow/Lowdown tracks the rise of heavyweight Eugene O’Neill to the top of the card, but it also makes heroes of the referees—the drama critics and audiences who crown the winners. This is performance history as an innovative ‘political economy of culture,’” and it’s a knockout.” ---Joseph Roach, Yale University “A stunningly original analysis of music and theater in the 1920s as inseparable faces of jazz. Savran grounds his social history on a huge array of primary sources while drawing, without fanfare or jargon, on theorists such as Adorno and Bourdieu. His musical analyses of Gershwin, John Alden Carpenter, and George Antheil are not just first class but pathbreaking. No student of jazz as a Western cultural phenomenon—or of any American music or theater in the 1920s—will dare miss this powerfully illuminating, unabashedly reliable, beautifully written book.” ---Rose Rosengard Subotnik, Brown University

Good Music for a Free People
In their second volume, MODART coins a new term, ‘Moussism’ to describe a post-everything era in the arts. According to the editors, Moussism is a non-traditional community based movement, which is not limited to a period, place or classical notion of aesthetics, discipline, medium, ideology or style. Artists such as David Shrigley, Nomad, Will Barras, Jeroen Jongeleen (Influenza) and East Eric are selected within to illustrate the concept of Moussism for their emphasis on a gestural approach.
America’s Coming-Of-Age
Swirski begins with a series of groundbreaking questions about the nature of popular fiction, vindicating it as an artform that expresses and reflects the aesthetic and social values of its readers. He follows his insightful introduction to the socio-aesthetics of genre literature with a synthesis of the century long debate on the merits of popular fiction and a study of genre informed by analytic aesthetics and game theory. Swirski then turns to three “nobrow” novels that have been largely ignored by critics. Examining the aesthetics of “artertainment” in Karel Capek’s War with the Newts, Raymond Chandler’s Playback, and Stanislaw Lem’s Chain of Chance, crossover tours de force, From Lowbrow to Nobrow throws new light on the hazards and rewards of nobrow traffic between popular forms and highbrow aesthetics.

Masscult and Midcult
Traces developments in education during America's second hundred years, discusses its role as a social force, and includes profiles of important educators

Black Culture and Black Consciousness
Bringing together for the first time the best of twenty-five years of unique critical work, Warren Susman takes us on a startling tour through the conflicts and events which have transformed the social, political, and cultural face of America in this century. Probing a rich panoply of images from the mass media and advertising, testing prevalent intellectual and economic theories, linking the revolutions in communications and technology to the rise of a new pantheon of popular heroes. Susman documents and analyzes the process through which the older, Puritan-republican, producer-capitalist culture has given way to the leisure-oriented, consumer society we now inhabit: the culture of abundance.

Highbrow/Lowbrow

CULTURE AS HISTORY

The Opening of the American Mind
An Inquiry Into American Popular Culture And The Role Of The Middlebrows In The Distortion Of Cultural Values.

American Education, the Metropolitan Experience, 1876-1980
Rarely studied in their own right, writings about music are often viewed as merely supplemental to understanding music itself. Yet in the nineteenth century, scholarly interest in music flourished in fields as disparate as philosophy and natural science, dramatically shifting the relationship between music and the academy. An exciting and much-needed new volume, The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century draws deserved attention to the people and institutions of this period who worked to produce these writings. Editors Paul Watt, Sarah Collins, and Michael Allis, along with an international slate of contributors, discuss music’s fascinating and unexpected interactions with debates about evolution, the scientific method, psychology, exoticism, gender, and the divide between high and low culture. Part I of the handbook establishes the historical context for the intellectual world of the period, including the significant genres and disciplines of its music literature, while Part II focuses on the century’s institutions and networks - from journalists to monasteries - that circulated ideas about music throughout the world. Finally, Part III assesses how the music research of the period reverberates in the present, connecting studies in aestheticism, cosmopolitanism, and intertextuality to their nineteenth-century origins. The Handbook challenges Western music history’s traditionally sole focus on musical work by treating writings about music as valuable cultural artifacts in themselves. Engaging and comprehensive, The Oxford Handbook of Music and Intellectual Culture in the Nineteenth Century brings together a wealth of new interdisciplinary research into this critical area of study.
This book examines nobrow, a cultural formation that intertwines art and entertainment into an identifiable creative force. In our eclectic and culturally turbocharged world, the binary of highbrow vs. lowbrow is incapable of doing justice to the complexity and artistry of cultural production. Until now, the historical power, aesthetic complexity, and social significance of nobrow “artertainment” have escaped analysis. This book rectifies this oversight. Smart, funny, and iconoclastic, it scrutinizes the many faces of nobrow, throwing surprising light on the hazards and rewards of traffic between high entertainment and genre art.

**Imagining the popular in contemporary French culture**

The outcome of these battles was critical to our own times, for the victors got to shape the meaning of class in twentieth-century America.

**Working-class Hollywood**

The proliferation of book clubs, reading groups, “outline” volumes, and new forms of book reviewing in the first half of the twentieth century influenced the tastes and pastimes of millions of Americans. Joan Rubin here provides the first comprehensive analysis of this phenomenon, the rise of American middlebrow culture, and the values encompassed by it. Rubin centers her discussion on five important expressions of the middlebrow: the founding of the Book-of-the-Month Club; the beginnings of “great books” programs; the creation of the New York Herald Tribune’s book-review section; the popularity of such works as Will Durant’s The Story of Philosophy; and the emergence of literary radio programs. She also investigates the lives and expectations of the individuals who shaped these middlebrow institutions—such figures as Stuart Pratt Sherman, Irita Van Doren, Henry Seidel Canby, Dorothy Canfield Fisher, John Erskine, William Lyon Phelps, Alexander Woolcott, and Clifton Fadiman. Moreover, as she pursues the significance of these cultural intermediaries who connected elites and the masses by interpreting ideas to the public, Rubin forces a reconsideration of the boundary between high culture and popular sensibility.

**The Myth of Popular Culture**

This book grew from a simple question. Why did French audiences become silent? Eighteenth-century travelers’ accounts of the Paris Opera and memoirs of concertgoers describe a busy, preoccupied public, at times loud and at others merely sociable, but seldom deeply attentive.

**Pop Surrealism**

The Rock History Reader is an eclectic compilation of readings that tells the history of rock as it has been received and explained as a social and musical practice throughout its six decade history. The readings range from the vivid autobiographical accounts of such rock icons as Ronnie Spector and David Lee Roth to the writings of noted rock critics like Lester Bangs and Chuck Klosterman. It also includes a variety of selections from media critics, musicologists, fanzine writers, legal experts, sociologists and prominent
political figures. Many entries also deal specifically with distinctive styles such as Motown, punk, disco, grunge, rap and indie rock. Each entry includes headnotes, which place it in its historical context. This second edition includes new readings on the early years of rhythm & blues and rock ‘n’ roll, as well as entries on payola, mods, the rise of FM rock, progressive rock and the PMRC congressional hearings. In addition, there is a wealth of new material on the 2000s that explores such relatively recent developments as emo, mash ups, the explosion of internet culture and new media, and iconic figures like Radiohead and Lady Gaga. With numerous readings that delve into the often explosive issues surrounding censorship, copyright, race relations, feminism, youth subcultures, and the meaning of musical value, The Rock History Reader continues to appeal to scholars and students from a variety of disciplines.

**Highbrow, Lowbrow, Nobrow**

In response to recent “right-wing” books attacking the contemporary university and blaming educators for a decline in American culture, Levine argues that the "opening up" of American education and of a changing society are inextricably linked.

**Special Sound**

This collection of fourteen stimulating, insightful essays by Lawrence Levine, one of our most original American historians, covers American history, historiography, aspects of black culture, and American popular culture during the Great Depression.

**Virginia Woolf, the Intellectual, and the Public Sphere**

This collection of essays represents key contributions to 'transgression cinema:' overlooked, forgotten, or under-analyzed movies that walk the fine line between 'arthouse' and 'grindhouse' film.

**No Brow**

Virginia Woolf, the Intellectual, and the Public Sphere relates Woolf's literary reviews and essays to early twentieth-century debates about the value of 'highbrow' culture, the methods of instruction in universities and adult education, and the importance of an educated public for the realization of democratic goals. By focusing on Woolf's theories and practice of reading, Melba Cuddy-Keane refutes assumptions about Woolf's modernist elitism, revealing instead a writer who was pedagogically oriented, publicly engaged and committed to the ideal of classless intellectuals working together in reciprocal exchange. Woolf emerges as a stimulating theorist of the unconscious, of dialogic reading, of historicist criticism and of value judgments, while her theoretically informed but accessible prose challenges us to reflect on academic writing today. Combining a wealth of historical detail with a penetrating analysis of Woolf's essays, this 2003 study will alter our views of Woolf, of modernism and of intellectual work.

**Highbrow, Lowbrow, Brilliant, Despicable**

This groundbreaking book is about what ‘popular culture’ means in France, and how the term’s shifting meanings have been negotiated and contested. It represents the first theoretically informed study of the way that popular culture is lived, imagined, fought over and negotiated in modern and contemporary France. It covers a wide range of overarching concerns: the roles of state policy, the market, political ideologies, changing social contexts and new technologies in the construction of the popular. But it also provides a set of specific case studies showing how popular songs, stories, films, TV programmes and language styles have become indispensable elements of ‘culture’ in France. Deploying yet also rethinking a ‘Cultural Studies’ approach to the popular, the book therefore challenges dominant views of what French culture really means today.

**Shakespeare in America: An Anthology from the Revolution to Now**

Jazz, the Charleston, nightclubs, cocktails, cinema, and musical theatre: 1920s British nightlife was vibrant and exhilarating. But where did opera fit into this fashionable new
Opera in the Jazz Age: Cultural Politics in 1920s Britain explores the interaction between opera and popular culture at a key historical moment when there was a growing imperative to categorize art forms as "highbrow," "middlebrow," or "lowbrow." Literary studies of the so-called "battle of the brows" have been numerous, but this is the first book to consider the place of opera in interwar debates about high and low culture. This study by Alexandra Wilson argues that opera was extremely difficult to pigeonhole: although some contemporary commentators believed it to be too highbrow, others thought it not highbrow enough. Opera in the Jazz Age paints a lively and engaging picture of 1920s operatic culture, and introduces a charismatic cast of early twentieth-century critics, conductors, and celebrity singers. Opera was performed during this period to socially mixed audiences in a variety of spaces beyond the conventional opera house: music halls, cinemas, cafés and schools. Performance and production standards were not always high - often quite the reverse - but opera-going was evidently great fun. Office boys whistled operatic tunes they had heard on the gramophone and there was a genuine sense that opera was for everyone. In this provocative and timely study, Wilson considers how the opera debate of the 1920s continues to shape the ways in which we discuss the art form, and draws connections between the battle of the brows and present-day discussions about elitism. The book makes a major contribution to our understanding of the cultural politics of twentieth-century Britain and is essential reading for anybody interested in the history of opera, the battle of the brows, or simply the perennially fascinating decade that was the 1920s.