



アメリカの大学における講義--II : Brown University

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アメリカの大学における講義 — II

BROWN UNIVERSITY

「主流」第21号に「アメリカの大学における講義」として Harvard, Yale, Amherst の資料をのせたのであるが、ここにその第二集として Brown University の資料を収録した。これは米国の諸大学における英米文学関係の講座についての具体的な内容を示すもので、reading assignments, papers, examinations をまとめた。これは今後留学する諸君のために参考になるであろうが、さらには日本の諸大学で英米文学を講ずる先生方にとっても、よい刺戟、よい参考となるであろう。

Brown University は Rhode Island 州 Providence にあり、1764年に創立された New England 有数の名門大学である。この資料の提供者松山信直講師は、1959年から一年間にわたり Brown にあって、アメリカ文学を専攻された。

なお、第三集には University of Washington を予定している。(編集者)

Brown University 1959-60

Courses 1-99 are for Undergraduates: 100-199 are for Seniors and Graduate Students: 200-299 are for Graduate Students.

English 141 American Prose Fiction (Fall Semester; Mon, Wed, and Fri. 10:00-11:00)

Associate Professor C. A. Watts.

*Reading Assignment: Read at least one book from each of the groups 1, 2, 5, & 10; two from groups 3, 4, 6, 7, 8, & 9:

1. The Beginnings

William Hill Brown

Susanna H. Rowson

Hanna Foster

The Power of Sympathy, 1789

Charlotte Temple, 1791 Reuben and Rachel, 1798

The Coquette, 1798

2. Early Satire and Romance

Hugh Henry Brackenridge

Charles Brockden Brown

Gilbert Imlay

Royall Tyler

Modern Chivalry, 1792-1815

Wieland, 1798; Ormond, 1799; Edgar Huntly, 1799

The Emigrants, 1793

The Algerine Captive, 1797

3. Washington Irving
Salmagundi, 1807-1808; History of New York, 1809; The Sketch Book, 1819-1820; Bracebridge Hall, 1822
4. James Fenimore Cooper
The Pioneers, 1823; The Last of the Mohicans, 1826; The Prairie, 1827; The Pathfinder, 1840; The Deerslayer, 1840; The Water-Witch, 1830; Wing-and-Wing, 1842; The Brave, 1831; Satanstoe, 1845
5. Later Romance
Robert Montgomery Bird
The Hawks of Hawk Hollow, 1835; Nick of the Woods, 1837
James Hall
Legends of the West, 1832
Charles Fenno Hoffman
Greyslaer, 1840
John Pendleton Kennedy
Swallow-Barn, 1832
John Neal
Logan, 1822; Seventy-Six, 1823
James Kirke Paulding
Koningsmark, 1823; The Dutchman's Fireside, 1831
Catherine Maria Sedgwick
Hope Leslie, 1827; Clarence, 1830
William Gilmore Simms
Guy Rivers, 1834; The Yemassee, 1835; The Partisan, 1835; Border Beagles, 1840; Beauchampe, 1842; Charlemont, 1856
Nathaniel Parker Willis
Life Here and There, 1850; Paul Fane, 1857
6. Edgar Allan Poe
Short Stories
7. Henry David Thoreau
A Week on the Concord and Merrimack Rivers, 1849; Walden, 1854; The Heart of Thoreau's Journals, (ed. Odell Shepard, Boston, 1927)
8. Nathaniel Hawthorne
The Scarlet Letter, 1850; The House of Seven Gables, 1851; The Blithedale Romance, 1852; The Marble Faun, 1860; Twice-Told Tales, 1842; The Snow Image, 1851
9. Herman Melville
Typee, 1846; Mardi, 1849; White-Jacket, 1850; Moby-Dick, 1851; Pierre, 1852; Billy Budd, 1925
10. Experiment, Tradition & Civil War
John Esten Cooke
The Virginia Comedians, 1854; Fairfax, 1868
J. W. De Forest
Miss Ravenel's Conversion, 1867
Sidney Lanier
Tiger-Lilies, 1867
Harrite Beecher Stowe
Uncle Tom's Cabin, 1852; A Key to Uncle Tom's Cabin, 1853; The Minister's Wooing, 1859

Oliver Wendell Holmes

Elsie Venner, 1861; *The Guardian Angel*, 1867; *A mortal Antipathy*, 1885

*Paper: 3 papers: (1) On one author's relationship with his society & dominant ideas of his time; (2) another author's manner and method; (3) comparison of two authors or of two works of different authors.

*Examination: 3 hours.

Evidence of clear thinking and expression is necessary; evidence that such thinking derives from the context of both the examination question and the work of art is even better.

1. Through a discussion of the work of Thoreau, Hawthorne and Melville, comment on the effect which the transcendental ideal of self-determination has upon each author's literary methods. (two hours)
2. Discuss two of the following: (one hour)
 - (1) Methods of psychological analysis of character in C. B. Brown and Poe.
 - (2) Cooper's use of formulaic plot structures.
 - (3) "Realism" in early American fiction (please define "realism").

English 142 American Prose Fiction (Spring Semester; Mon, Tue, and Fri. 10:00-11:00) (Continuation of Eng. 141)

Associate Professor C. A. Watts.

*Reading Assignment: Read at least one book from each of the groups 2, 4, 6, 8 & 9; two from groups 1, 3, 5, 7 & 10:

1. Mark Twain
The Innocents Abroad, 1869; *The Gilded Age*, 1873; *Tom Sawyer*, 1876; *Life on the Mississippi*, 1883; *Huckleberry Finn*, 1885; *Pudd'n-head Wilson*, 1894; *The Man That Corrupted Hadleyburg*, 1900; *What is Man?* 1906; *The Mysterious Stranger*, 1916
2. Regionalism
 - Ambrose Bierce
Cobwebs from an Empty Shell, 1873; *Tales of Soldiers and Civilians*, 1891; *Can Such Things Be?*, 1893
(any collection of his short stories)
 - Bret Harte
Old Creole Days, 1879; *The Creoles of Louisiana*, 1884
 - J. C. Harris
Uncle Remus, 1881;
 - T. N. Page
In Ole Virginia, 1887; *Bred in the Bone*, 1904
 - Sarah Orne Jewett
The Country of the Pointed Firs, 1896; *The Queen's Twin*, 1899

- Mary E. W. Freeman
3. William Dean Howells
4. Early Realists
- H. H. Boyesen
- Gertrude Atherton
- Margaret Deland
- Edward Eggleston
- Harold Frederic
- Herny B. Fuller
- Joseph Kirkland
5. Henry James
6. Naturalism
- Hamlin Garland
- Frank Norris
- Jack London
- Stephen Crane
7. Theodore Dreiser
8. Social Reform
- Edward Bellamy
- A New England Nun, 1891; The Best Stories of Mary E. Wilkins (ed. Henry W. Lanier, N. Y., 1927)
- A -Chance Acquaintance, 1873; A Foregone Conclusion, 1875; The Lady of the Aroostook, 1879; A Modern Instance, 1882; The Rise of Silas Lapham, 1885; Indian Summer, 1886; A Hazard of New Fortunes, 1890; A Traveler from Altruria, 1894
- The Mammon of Unrighteousness, 1891
- Patience Sparhawk and Her Times, 1897
- John Ward, Preacher, 1888
- The Hoosier Schoolmaster, 1871
- Seth's Brother's Wife, 1887; The Copperhead, 1893; The Damnation of Theron Ware, 1896
- The Cliff Dwellers, 1893
- Zury, 1887; The McVeys, 1888
- Roderick Hudson, 1876; The American, 1877; The Europeans, 1878; Daisy Miller, 1879; Washington Square, 1881; The Portrait of a Lady, 1881; The Bostonians, 1886; The Princess Casamassima 1886; What Maisie Knew, 1897; The Wings of the Dove, 1902; The Ambassadors, 1903; The Golden Bowl, 1904
- Main-Traveled Roads, 1891; Crumbling Idols, 1894; Other Main-Traveled Roads, 1910
- McTeague, 1899; The Octopus, 1901; The Pit, 1903; Vandover and the Brute, 1914
- The Call of the Wild, 1903; The Iron Heel, 1908; Martin Eden, 1909
- Maggie, 1892; The Red Badge of Courage, 1895; Whilomville Stories, 1900
- Sister Carrie, 1900; Jennie Gerhardt, 1911; The Financier, 1912; An American Tragedy, 1925
- Looking Backward, 1888; Equality, 1897

Robert Herrick	The Common Lot, 1904; Memoirs of an American Citizen, 1905
Upton Sinclair	The Jungle, 1906
Winston Churchill	Coniston, 1906; The Inside of the Cup, 1913
David G. Phillips	Susan Lenox, 1915
9. Century's End	
Edith Wharton	The Valley of Decision, 1902; The House of Mirth, 1905; Ethan Frome, 1911; The Age of Innocence, 1920
Ellen Glasgow	The Voice of the People, 1900; Virginia, 1913; Barren Ground, 1925; They Stooped to Folly, 1929
Willa Cather	My Antonia, 1918; A Lost Lady, 1923; Death Comes for the Archbishop, 1927
10. Henry Adams	Democracy, 1879; Mont-Saint-Michel and Chartres, 1904; The Education, 1907

*Paper: 3 papers (Eng. 141 と同じ).

*Examination: 3 hours

1. How would you interpret Hemingway's remark to the effect that all American fiction began with *Huckleberry Finn*? Any response to this contention must obviously begin with comment on Twain's work. In your answer consider also the work of Howells, James, Dreiser, and either Crane, Norris or one other late 19th century novelist. Your discussion should include comment on both the various technical concerns of the novelist (style, point of view, structure, etc.), and the standards of ethical or moral judgment employed. (2½ hours)
2. Discuss the use of irony in *The Education of Henry Adams*. (½ hour)

English 171 Twentieth Century Poetry, English and American (Fall Semester; Mon, Wed, and Fri. 11:00-12:00)

Professor S. Brown

*Textbook: L. Untermeyer (ed.). *Modern American and Modern British Poetry*

*Reading assignment:

1. Read all the poems of the following poets in the textbook: Frost, Jeffers, Yeats, Pound, Hopkins, Owen, Williams, D. Thomas, Cummings, Stevens, Eliot, Spender, Auden, Crane ("The Bridge" selections only), MacLeish.
2. See paper assignment below.

*Lecture:

上記の詩人について、上記のテキスト中に掲げられた詩を中心にして講義が行われた。特に、現代詩に対する各詩人の貢献が中心となった。

*Paper: 3 papers:

One book is to be chosen from each of the three groups of the following list, in any order, as the subject for a report. Put group number on the cover of each report. Other titles may be used for reports by arrangement.

Reports must bear a definitely restricted title and must concern a specific side of a poet's work. Contents of a report must not belie its title. These reports are to be condensed critical essays, presenting an original and independent reaction to adequate and thoughtful reading. Comments should be definite. Fuzzy "appreciation" is not criticism. Reports will be graded down for non-proficient composition.

Reading list for reports:

Group I

Aiken, Conrad: Selected poems
Bogan, Louise: Collected poems, 1923-1953
De la Mare, Walter: Collected poems
Fearing, Kenneth: New and selected poems
Frost, Robert: Complete poems (narratives)
Frost, Robert: Complete poems (lyrics)
Gogarty, Oliver: Collected poems
Graves, Robert: Collected poems, 1955
Hopkins, Gerard Manley: Poems
Jeffers, Robinson: Selected poetry
Lindsay, Rachel: Selected poems
Lowell, Amy: Selected poems
MacLeish, Archibald: Poems, 1917-1952
Masefield, John: Poems, 1953
Millay, Edna St. Vincent: Collected lyrics
Millay, Edna St. Vincent: Collected sonnets
Owen, Wilfred: Poems
Robinson, Edwin Arlington: Collected poems
Robinson, Edwin Arlington: Tilbury Town, selected poems
Sandburg, Carl: Selected poems
Sassoon, Siegfried: Collected poems
Shapiro, Karl: Poems, 1940-1953
Stephens, James: Collected poems, Books I-VI
Van Doren, Mark: Selected poems
Wheelock, John Hall: Poems old and new

Group II

Aiken, Conrad: Punch, the immortal liar
Aiken, Conrad: The house of dust
Benet, Stephen Vincent: John Brown's body
Crane, Hart: The bridge
Frost, Robert: A masque of mercy
Frost, Robert: A masque of reason
Jeffers, Robinson: Cawdor
Jeffers, Robinson: Tamar
Jeffers, Robinson: The tower beyond tragedy
Jeffers, Robinson: The loving shepherdess
MacLeish, Archibald: Conquistador
Masefield, John: Dauber
Masefield, John: Reynard the fox
Millay, Edna St. Vincent: Fatal interview
Robinson, Edwin Arlington: Cavender's house
Robinson, Edwin Arlington: Tristram
Sandburg, Carl: The people, yes
Scott, Winfield T.: The dark sister
Shapiro, Karl: Essay on rime
Thomas, Dylan: Under milk wood
Van Doren, Mark: Winter diary
Williams, Wm. Carlos: Paterson

Group III

Auden, W. H.: Collected poetry, 1945, Part I
Auden, W. H.: Collected poetry, 1945, Part III
Auden, W. H.: New Year letter
Auden, W. H.: For the time being
Cummings, E. E.: Collected poems
Day Lewis, Cecil: An Italian visit
Day Lewis, Cecil: Poems, 1943-1947
Day Lewis, Cecil: A selection by the author (Penguin Poets)
Eberhart, Richard: Selected poems
Eliot, T. S.: Murder in the cathedral
Jarrell, Randall: Selected poems
Moore, Marianne: Collected poems
Pound, Ezra: Selected poems

Pound, Ezra : Personae
Pound, Ezra : Shih Ching
Pound, Ezra : The Cantos (any group of three or more)
Sitwell, Edith : Selected poems (Penguin Poets)
Spender, Stephen : Collected poems
Stevens, Wallace : Collected poems
Stevens, Wallace : Opus posthumous
Stevens, Wallace : Selected poems
Thomas, Dylan : Collected poems, 1934-1952
Williams, Wm. Carlos : Collected poems
Wylie, Elinor : Collected poems
Yeats, Wm. Butler : Collected poems

*Examinations : .

- 1) Eight quizzes throughout the semester.
- 2) One hour test in the middle of the semester.
- 3) Final examination : 3 hours.

Answers will be rated for literacy as well as for content. Since questions may be inter-related, read the examination as a whole in order to avoid repetition in your answers. Study each question to discover what is required : give that, no less, no more. Legibility will be appreciated.

I.

Arguing that poetry today is a "diseased art," Karl Shapiro writes : "The 'poetry of ideas' is always a third-rate poetry, and modern poetry is such. It is not the business of the poet to translate ideologies, philosophies, and psychologies into verse."

On the basis of your reading in this course, do you agree or disagree? Answer with special reference to Frost, Williams, Auden, MacLeish.

II.

Discuss the use of myth in 20th century poetry. What do you understand by myth? For what purpose do modern poets resort to the use of myth? Your answer should cover the various uses of myth by Pound, Eliot, Yeats, and Crane. "Although symbols differ, all myths are representations of the same basic compulsions of the race." What "basic compulsions" have you recognized in what symbols?

III.

Poetry, says Ciardi, furnishes "the indispensable experience of knowledge that defines a civilized human being. The poem takes a man thru the moment of experience to the moment of insight. It arouses and adds to his total sentience."

Select any one poet of whom you have found this to be particularly true and show how his poetry had this effect upon you. Refer to specific poems.

English 172.1 The Twentieth Century Novel, English and American (Spring Semester; Mon, Wed, and Fri. 11:00-12:00)

Professor I. J. Kapstein

*Lecture:

1. The elements of modern fiction
2. The art of modern fiction
3. Ideas appearing in modern fiction

*Reading assignment:

1. Read 2 British and 2 American novels (four different writers) from the reading list # 1.
2. Read 2 British and 2 American novels (four different writers) from the reading list # 2.
3. Read at least 4 novels (for undergraduate students) or 5-6 novels (for graduate students) by any one writer of the list # 3.
4. Read 3 other novels from lists # 1, 2, & 3.

*Paper: 3 papers

Report 1 (concerning the reading assignment 1.)

- (1) State fully the dramatic conflict in novel 1. Identify protagonist and antagonist, and derive the theme from the conflict.
- (2) In novel 2 consider whether the novelist has motivated his protagonist (s) sufficiently to make his (their) actions credible and consistent. In illustration of your judgment, select and analyze a specific scene in the novel.
- (3) From novel 3 choose a minor character and show what his use of function is in the novel's total intention.
- (4) In novel 4 what mood does the conflict and its resolution intend to evoke. Select and discuss the one scene which seems most successfully to reveal the mood of the entire novel.

Report 2 (concerning the reading assignment 2)

- (1) What is the judgment that novel 1 makes of the relation between man and his environment. Support your statement by specific references to the plot.
- (2) Of novel 2, point out how the selection and arrangement of the materials contribute to or detract from the novel's effectiveness.
- (3) Show by brief, direct quotations from novel 3 what methods of characterization the novelist is using. Point out how these methods are the result of the novel's point of view.
- (4) Show how the imagery and symbolism of novel 4 are governed by the theme

of the novel.

Report 3 (concerning the reading assignment 3)

In a critical analysis of at least four novels by one man, discover the central theme(s) and the dominant attitudes (moods and tones) of his work. Point out what you consider to be the unique or distinctive feature(s) of his technique (selection and arrangement; credibility; logic and dramatic effectiveness of plots; point of view and methods of characterization; imagery and symbolism, etc.) and show how it serves his intention in the novels.

In the course of your paper or as its conclusion, state your judgment of the value or lack of value of any part or of all of the four novels (and also include your judgment of his skill as an artist).

*Examination: 3 hours (concerning reading assignment 4)

1. In a substantial paragraph define each of the following; where possible supply illustrations from your reading: (1) stream-of-consciousness; (2) the episodic novel; (3) tone; (4) omniscient point of view; (5) realism; (5) symbol.
2. From detailed synopses of the 3 novels read for this examination derive their themes and relate the themes to the philosophies of life that characterize modern British and American fiction.
3. In the light of your reading discuss any two of the following quotations:

(1) There are in all novels which are successful works of art two elements, emphatically not separate and yet to some extent separable. These are the elements of life and pattern. Art, as T. E. Hulme has put it, is life-communicating: it must give us a sense that what is being conveyed across to us by the words on the page is life or, at any rate, has something of the quality of life. At the same time the good novel does not simply convey life; it says something about life. It reveals some kind of pattern in life. It brings significance.

— Arnold Kettle —

(2) The novelist appeals to that part of our being which is not dependent on wisdom; to that in us which is a gift and not an acquisition — and, therefore, more permanently enduring. He speaks to our capacity for delight and wonder, to the sense of mystery surrounding our lives; to our sense of pity, and beauty and pain; to the latent feeling of fellowship with all creation — and to the subtle but invincible conviction of solidarity that knits together the loneliness of innumerable hearts, to the solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear, which binds men to each other, which binds together all humanity—the dead to the living and the living to the unborn.

— Joseph Conrad —

(3) Tragedy is a universal literary form simply because of the permanence of

the inescapable tragic fact of human life: the eternal seeking and not finding, the eternal gap between aspiration and achievement.

— H. J. Muller —

- (4) On the whole, modern novelists show men behaving rather disappointingly — rather meanly — and the impression conveyed is that they must inevitably behave rather meanly in the conditions under which their lives are led. The social and economic conditions, the spiritual atmosphere they breathe, the set of values prevailing in their milieu are such that no very admirable or satisfactory behavior is conceivable save in exceptional cases.

— H. T. Lord —

*Reading list:

I. The elements of modern fiction.

Rean 2 British and 2 American

American

Conrad Aiken: *Blue Voyage*, 1927; *The Great Circle*, 1933; *King Coffin*, 1935.

Sherwood Anderson: *Many Marriages*, 1923; *Dark Laughter*, 1925; *Kit Brandon*, 1936.

Saul Bellow: *The Adventures of Augie March*, 1953.

Paul Bowles: *The Sheltering Sky*, 1949; *The Spider's House*, 1955.

Kay Boyle: *Death of a Man*, 1937; *Monday Night*, 1938; *His Human Majesty*, 1949.

John Brooks: *The Big Wheel*, 1949; *Pride of Lions*, 1954.

Frederick Buechner: *A Long Day's Dying*, 1950; *Season's Difference*, 1952.

James Branch Cabell: *The Cream of the Jest*, 1917; *Jurgen*, 1919.

James M. Cain: *Serenade*, 1937; *Mildred Pierce*, 1941.

Truman Capote: *Othor Voices, Other Rooms*, 1948; *The Grass Harp*, 1951.

Willa Cather: *My Antonia*, 1918; *A Lost Lady*, 1923; *The Professor's House*, 1925; *Shadows on the Rock*, 1931.

James G. Cozzens: *The Last Adam*, 1933; *Castaway*, 1934; *Men and Brethren*, 1936; *Ask Me Tomorrow*, 1940; *By Love Possessed*, 1957.

Theodore Dreiser: *Sister Carrie*, 1900; *Jennie Gerhardt*, 1911.

James T. Farrell: *Ellen Rogers*, 1941; *Bernard Clare*, 1946.

William Faulkner: *The Sound and the Fury*, 1929; *As I Lay Dying*, 1930; *Sanctuary*, 1931; *Light in August*, 1934.

F. Scott Fitzgerald: *The Great Gatsby*, 1925; *Tender is the Night*, 1934; *This Side of Paradise*, 1920.

Zona Gale: *Miss Lulu Bett*, 1920.

Ellen Glasgow: *Barren Ground*, 1925; *The Romantic Comedians*, 1926; *Vein of Iron*, 1935.

Caroline Gordon: *The Malefactors*, 1956.

Ben Hecht: Erik Dorn, 1921.

Ernest Hemingway: *The Sun Also Rises*, 1926; *A Farewell to Arms*, 1932; *The Old Man and the Sea*, 1952.

Joseph Hergesheimer: *The Three Black Pennys*, 1917; *Linda Condon*, 1919; *Java Head*, 1919; *Tampico*, 1926.

John Hersey: *A Single Pebble*, 1956.

Shirley Jackson: *Hangsaman*, 1951; *The Bird's Nest*, 1954.

Carson McCullers: *The Heart is a Lonely Hunter*, 1940; *Reflections in a Golden Eye*, 1941; *The Member of the Wedding*, 1946.

J. P. Marquand: *So Little Time*, 1943; *B. F. 's Daughter*, 1946; *Point of No Return*, 1949; *Melville Goodwin*, U. S. A., 1951.

Wright Morris: *The Works of Love*, 1952.

Theodore Morrison: *The Stones of the House*, 1953.

Howard Nemerov: *The Homecoming Game*, 1957.

Flannery O'Connor: *Wise Blood*, 1949.

John O'Hara: *Appointment in Samarra*, 1934; *Butterfield 8*, 1935; *Ten North Frederick Street*, 1955.

Anne Parrish: *The Perennial Bachelor*, 1925; *Loads of Love*, 1932; *Lost Child*, 1946; *And Have Not Love*, 1954.

John Phillips (John P. Marquand, Jr.): *The Second Happiest Day*, 1953.

Elizabeth Madox Roberts: *The Time of Man*, 1926; *My Heart and My Flesh*, 1927.

J. D. Salinger: *Catcher in the Rye*, 1951.

George Santayana: *The Last Puritan*, 1936.

William Saroyan: *The Human Comedy*, 1943.

Irwin Shaw: *Lucy Crown*, 1956.

Jean Stafford: *Boston Adventure*, 1944; *The Mountain Lion*, 1947; *The Catherine Wheel*, 1952.

Wallace Stegner: *The Big Rock Candy Mountain*, 1944.

John Steinbeck: *The Wayward Bus*, 1946; *East of Eden*, 1952.

Ruth Suckow: *The Kramer Girls*, 1930; *The Folks*, 1934; *New Hope*, 1941.

Harvey Swades: *Out Went the Candle*, 1955.

Booth Tarkington: *The Magnificent Ambersons*, 1918; *Alice Adams*, 1921.

Carl Van Vechten: *Peter Whiffle*, 1922; *Nigger Heaven*, 1926.

George Weller: *Not to Eat, Not for Love*, 1933.

Glenway Wescott: *The Grandmothers*, 1927; *Apartment in Athens*, 1944.

Nathanael West: *Miss Lonelyhearts*, 1933.

Edith Wharton: *Ethan Frome*, 1911; *The Age of Innocence*, 1920.

Thornton Wilder: *The Bridge of San Luis Rey*, 1928; *Heaven's My Destination*, 1934; *The Ides of March*, 1948.

Thomas Wolfe: Look Homeward, Angel, 1931; Of Time and the River, 1935; The Web and the Rock, 1939; You Can't Go Home Again, 1940.

British

- Richard Aldington: Very Heaven, 1937.
- Kingsley Amis: Lucky Jim, 1953; That Uncertain Feeling, 1955.
- Arnold Bennett: The Old Wives' Tale, 1908; Mr. Prohack, 1922.
- Max Beerbohm: Zuleika Dobson, 1911.
- Elizabeth Bowen: The Death of the Heart, 1939; The Heat of the Day, 1948.
- Joyce Cary: Herself Surprised, 1941; To Be a Pilgrim, 1942; The Horse's Mouth, 1944; The Moonlight, 1947; Prisoner of Grace, 1952; Except the Lord, 1953; Not Honor More, 1955.
- Ivy Compton-Burnett: Bullivant and the Lambs, 1947; Two Worlds and Their Ways, 1949; Darkness and Day, 1951.
- Joseph Conrad: The Nigger of the Narcissus, 1897; Lord Jim, 1900; Nostromo, 1904; Victory, 1915; The Rescue, 1920.
- Norman Douglas: South Wind, 1917.
- Gabriel Fielding: In the Time of Greenbloom, 1957.
- Ford Madox Ford: Some Do Not, 1924; The Good Soldier, 1927.
- E. M. Forster: Where Angels Fear To Tread, 1905; A Room With A View, 1908.
- Robert Graves: I, Claudius, 1934.
- Henry Green: Loving, 1945; Concluding, 1943; Doting, 1952.
- Graham Greene: The Labyrinthine Ways, 1939; The Heart of the Matter, 1948; The End of the Affair, 1951.
- James Hanley: The Closed Harbor, 1952.
- L. P. Hartley: The Go-Between, 1954.
- Aldous Huxley: Eyeless in Gaza, 1936; After Many A Summer Dies the Swan, 1940; Time Must Have a Stop, 1944.
- James Joyce: A Portrait of the Artist as a Young Man, 1916; Ulysses, 1922.
- D. H. Lawrence: Sons and Lovers, 1913; Aaron's Rod, 1922; Women in Love, 1922; The Plumed Serpent, 1926.
- Wyndham Lewis: Tarr, 1918; Apes of God, 1930; Snooty Baronet, 1932; The Revenge for Love, 1937; Self-Condemed, 1955.
- Compton Mackenzie: Vestal Fire, 1927.
- W. S. Maugham: Liza of Lambeth, 1897; Of Human Bondage, 1915; The Moon and Sixpence, 1919; Theatre, 1939; The Razor's Edge, 1944.
- C. E. Montague: Rough Justice, 1926; Right off the Map, 1927.
- Charles Morgan: The Fountain, 1932; Sparkenbroke, 1936.
- Liam O'Flaherty: Mr. Gilhooley, 1926; The Puritan, 1931; Skerrett, 1932.
- John Cowper Powys: Wolf Solent, 1929.

T. F. Powys: *Mr. Tasker's Gods*, 1925; *Mr. Weston's Good Wine* 1928.
 Dorothy Richardson: *Pointed Roofs*, 1915.
 H. H. Richardson: *Australia Felix*, 1930.
 V. Sackville-West: *The Edwardians*, 1930; *All Passion Spent*, 1931; *The Dark Island*, 1934; *Pepita*, 1937.
 James Stephens: *The Crock of Gold*, 1912; *The Demi-Gods*, 1914.
 G. B. Stern: *The Rakonitz Chronicles*, 1932 (*Tents of Israel*, 1924—title in American ed. *The Matriarch*, 1925; *A Deputy Was King*, 1926; *Mosaic*, 1930).
 Frank Swinnerton: *Nocturne*, 1917; *Coquette*, 1921; *Young Felix*, 1923; *An Affair of Love*, 1953.
 H. M. Tomlinson: *Gallion's Reach*, 1927; *All Our Yesterdays*, 1930; *The Trumpet Shall Sound*, 1957.
 Evelyn Waugh: *Decline and Fall*, 1929; *Brideshead Revisited*, 1946.
 Mary Webb: *Precious Bane*, 1926.
 H. G. Wells: *Kipps*, 1905; *Tone-Bungay*, 1908; *The History of Mr. Polly*, 1910.
 Anthony West: *The Vintage*, 1949; *Heritage*, 1955.
 Rebecca West: *The Judge*, 1922; *Harriet Hume*, 1929; *The Thinking Reed*, 1936.
 Patrick White: *The Tree of Man*, 1955; *Voss*, 1957.
 Virginia Woolf: *Mrs Dalloway*, 1925; *To the Lighthouse*, 1927; *The Waves*, 1931; *The Years*, 1937.

II. The art of modern fiction

Read 2 American and 2 British

American

Nelson Algren: *The Man with the Golden Arm*, 1949; *A Walk on the Wild Side*, 1956.
 Sherwood Anderson: *Marching Men*, 1917; *Poor White*, 1920; *Beyond Desire*, 1932; *Kit Brandon*, 1936.
 Stephen Vincent Benet: *The Beginning of Wisdom*, 1921.
 Gerald Warner Brace: *The Garretson Chronicle*, 1947; *The Spire*, 1952.
 Erskine Caldwell: *Tobacco Road*, 1932; *God's Little Acre*, 1934; *Trouble in July*, 1940.
 Robert Cantwell: *Land of Plenty*, 1934.
 Eleanor Clark: *The Bitter Box*, 1946.
 Jack Conroy: *The Disinherited*, 1934.
 James G. Cozzens: *The Just and the Unjust*, 1942; *Guard of Honor*, 1948.
 E. E. Cummings: *The Enormous Room*, 1922.
 David C. DeJong: *Belly Fulla Straw*, 1938.
 John Dos Passos: *Manhattan Transfer*, 1925; *Three Soldiers*, 1921; *U. S. A.*, 1938

(42nd Parallel, 1930; "1919", 1932; The Big Money, 1936;) Adventures of a Young Man, 1939; Number One, 1943; The Grand Design, 1949.

Theodore Dreiser: The Financier, 1912; The Titan, 1914; The Genius, 1915; An American Tragedy, 1925.

Ralph Ellison: The Invisible Man, 1952.

James T. Farrell: Studs Lonigan, 1935; (Young Lonigan, 1932; The Young Manhood of Studs Lonigan, 1933; Judgment Day, 1934); A World I Never Made, 1936; No Star Is Lost, 1938; Father and Son, 1940.

Howard Fast: The Unvanquished, 1942; The American, 1946.

William Faulkner: Pylon, 1933; The Hamlet, 1940; Intruder in the Dust, 1948; A Fable, 1954.

A. B. Guthrie: The Big Sky, 1947; The Way West, 1949.

Albert Halper: Union Square, 1933; The Foundry, 1934; The Chute, 1938; Sons of Fathers, 1940.

Ernest Hemingway: For Whom The Bell Tolls.

Josephine Herbst: Nothing is Sacred, 1928; Pity Is Not Enough, 1933.

Robert Herrick: Waste, 1924; Chimes, 1926.

John Hersey: A Bell for Adano, 1943; The Wall, 1950.

Granville Hicks: Only One Storm, 1942.

James Jones: From Here to Eternity, 1951.

McKinlay Kantor: Andersonville, 1955.

I. J. Kapstein: Something of a Hero, 1941.

E. M. Lanham: Thunder in the Earth, 1941.

Meyer Levin: The Old Bunch, 1937; Citizens, 1940.

Sinclair Lewis: Main Street, 1920; Babbitt, 1922; It Can't Happen Here, 1935; Kingsblood Royal, 1947.

Grace Lumpkin: To Make My Bread, 1932.

Norman Mailer: The Naked and the Dead, 1948.

Albert Maltz: The Underground Stream, 1940.

Mary McCarthy: Groves of Academe, 1952.

Ernest Poole: The Harbor, 1915.

O. E. Rolvaag: Giants in the Earth, 1927.

Mari Sandoz: Slogum House, 1937; Capital City, 1940.

Irwin Shaw: The Young Lions, 1948; The Troubled Air, 1951.

Upton Sinclair: The Jungle, 1906.

Lillian Smith: Strange Fruit, 1944; The Journey, 1954.

Wallace Stegner: The Preacher and the Slave, 1950.

John Steinbeck: Tortilla Flat, 1935; In Dubious Battle, 1936; The Grapes of Wrath, 1939; The Moon Is Down, 1942; Cannery Row, 1945; Sweet Thursday, 1954.

T. S. Stribling: *Birthright*, 1922; *The Store*, 1932; *The Forge*, 1933.
William Styron: *Lie Down in Darkness*, 1951.
Booth Tarkington: *The Plutocrat*, 1927.
Frederic Wakeman: *The Hucksters*, 1946.
Robert Penn Warren: *Night Rider*, 1939; *All The King's Men*, 1948.
Nathanael West: *The Day of the Locust*, 1939.
William Carlos Williams: *In the Money*, 1940; *The Job*, 1943.
Herman Wouk: *The Caine Mutiny*, 1951.
Richard Wright: *Native Son*, 1940; *The Outsider*, 1953.

British

Richard Aldington: *Death of a Hero*, 1929; *The Colonel's Daughter*, 1931; *Very Heaven*, 1937; *Rejected Guest*, 1939.
H. E. Bates: *Spella Ho*, 1938.
Ralph Bates: *Lean Men*, 1935; *The Olive Field*, 1936; *The Fields of Paradise*, 1940; *Dolphin in the Wood*, 1950.
Phyllis Bentley: *A Modern Tragedy*, 1934; *Sleep in Peace*, 1938; *Manhold*, 1941.
Arnold Bennett: *Riceyman Steps*, 1923; *The Pretty Lady*, 1928; *Imperial Palace*, 1930.
Joyce Cary: *Mister Johnson*, 1939.
A. J. Cronin: *The Stars Look Down*, 1935.
Rhys Davies: *Rings on her Fingers*, 1930; *A Time to Laugh*, 1938; *Marianne*, 1951.
C. Day-Lewis: *Starting Point*, 1938.
Ford Madox Ford: *Some Do Not*, 1924.
E. M. Forster: *A Passage to India*, 1924.
John Galsworthy: *Fraternity*, 1909; *The Freeland*, 1915; *Saint's Progress*, 1917; *The Forsyte Saga* (*The Man of Property*, 1906; *In Chancery*, 1920; *To Let*, 1921); *A Modern Comedy* (*White Monkey*, 1924; *The Silver Spoon*, 1926; *Swan Song*, 1928).
Henry Green: *Living*, 1929.
James Hanley: *Boy*, 1931; *The Furys*, 1935.
Aldous Huxley: *Antic Hay*, 1923; *Those Barren Leaves*, 1925; *Point Counter Point*, 1928; *Brave New World*, 1932; *Ape and Essence*, 1948.
Eric Knight: *This Above All*, 1941.
Arthur Koestler: *Arrival and Departure*, 1943; *The Age of Longing*, 1951.
R. Lewellyn: *How Green Was My Valley*, 1940; *None But the Lonely Heart*, 1943.
Rose Macaulay: *And No Man's Wit*, 1940.
Liam O'Flaherty: *The Informer*, 1925; *The Assassin*, 1927; *Famine*, 1938.
S. O'Faolain: *A Nest of Simple Folk*, 1934; *Come Back to Erin*, 1940.

Nicholas Monsarrat: *The Cruel Sea*, 1951.

George Orwell: *Coming up for Air*, 1939; *Nineteen-Eighty-Four*, 1949.

Evelyn Waugh: *Vile Bodies*, 1931; *Scoop*, 1938; *Put Out More Flags*, 1942; *The Loved One*, 1948; *Men at Arms*, 1952.

H. G. Wells: *Men Like Gods*, 1932; *Star-Begotten*, 1937; *The Holy Terror*, 1940.

III. The values of modern fiction

(At least 4 novels by any one of the following)

American

Conrad Aiken: *Blue Voyage*, 1927; *Great Circle*, 1933; *King Coffin*, 1935; *A Heart for the Gods of Mexico*, 1939; *Conversation*, 1940.

Sherwood Anderson: *Poor White*, 1920; *Many Marriages*, 1923; *Dark Laughter*, 1925; *Beyond Desire*, 1932; *Kit Brandon*, 1936.

Kay Boyle: *Plagued by the Nightingale*, 1931; *Year Before Last*, 1932; *Gentlemen, I Address You Privately*, 1933; *My Next Bride*, 1934; *Death of a Man*, 1936; *Monday Night*, 1938; *His Human Majesty*, 1949.

James Branch Cabell: *The Rivet in Grandfather's Neck*, 1915; *The Cream of the Jest*, 1917; *Jurgen*, 1919; *The High Place*, 1923.

Erskine Caldwell: *Tobacco Road*, 1932; *God's Little Acre*, 1934; *Journeyman*, 1935; *Trouble in July*, 1940.

Will Cather: *My Antonia*, 1918; *A Lost Lady*, 1923; *The Professor's House*, 1925; *Death Comes for the Archbishop*, 1927; *Shadows on the Rock*, 1931.

James G. Cozzens: *The Last Adam*, 1933; *Castaway*, 1934; *Men and Brethren*, 1936; *The Just and the Unjust*, 1942; *Guard of Honor*, 1948; *By Love Possessed*, 1957.

John Dos Passos: *One Man's Initiation—1917*, 1920; *Three Soldiers*, 1921; *Manhattan Transfer*, 1925; *U. S. A.*, 1938; (*42nd Parallel*, 1930; "1919", 1932; *The Big Money*, 1936); *Adventures of a Young Man*, 1939; *Number One*, 1943; *The Grand Design*, 1949; *Chosen Country*, 1951; *Most Likely to Succeed*, 1954.

Theodore Dreiser: *Sister Carrie*, 1900; *Jennie Gerhardt*, 1911; *The Financier*, 1912; *The Titan*, 1914; *The Genius*, 1915; *The American Tragedy*, 1925; *The Bulwark*, 1946.

James T. Farrell: *Studs Lonigan*, 1935; (*Young Lonigan*, 1932; *The Young Manhood of Studs Lonigan*, 1933; *Judgment Day*, 1934); *A World I Never Made*, 1936; *Nó Star Is Lost*, 1938; *Father and Son*, 1940; *Ellen Rogers*, 1942; *My Days of Anger*, 1943; *Bernard Clare*, 1946; *The Road Between*, 1949; *This Man and This Woman*, 1951; *Yet Other Waters*, 1952; *The Face of Time*, 1953.

Howard Fast: *The Last Frontier*, 1941; *The Unvanquished*, 1942; *Freedom Road*, 1944; *The American*, 1946; *The Children*, 1947; *My Glorious Brother*, 1943.

- William Faulkner: *The Sound and the Fury*, 1929; *As I Lay Dying*, 1930; *Sanctuary*, 1931; *Light in August*, 1932; *Pylon*, 1933; *The Hamlet*, 1940; *Intruder in the Dust*, 1948; *A Fable*, 1954.
- F. Scott Fitzgerald: *This Side of Paradise*, 1920; *The Beautiful and Damned*, 1921; *The Great Gatsby*, 1925; *Tender is the Night*, 1934.
- Zona Gale: *Miss Lulu Bett*, 1920; *Faint Perfume*, 1923; *Preface to a Life*, 1926; *Light Woman*, 1937.
- Ellen Glasgow: *The Voice of the People*, 1900; *Barren Ground*, 1925; *The Romantic Comedians*, 1926; *Vein of Iron*, 1933.
- Albert Halper: *Union Square*, 1933; *The Foundry*, 1934; *The Chute*, 1938; *Sons of the Fathers*, 1940.
- Ernest Hemingway: *The Sun Also Rises*, 1926; *A Farewell to Arms*, 1932; *To Have and Have Not*, 1937; *For Whom the Bell Tolls*, 1940; *Across the River and Into the Trees*, 1951; *The Old Man and the Sea*, 1952.
- Joseph Hergesheimer: *The Three Black Pennys*, 1917; *Java Head*, 1919; *Cytherea*, 1922; *Tampico*, 1926.
- Sinclair Lewis: *Main Street*, 1920; *Babbitt*, 1922; *Arrowsmith*, 1925; *Dodsworth*, 1929; *Kingsblood Royal*, 1947.
- Mary McCarthy: *The Company She Keeps*, 1942; *The Oasis*, 1949; *Cast a Cold Eye*, 1950; *The Groves of Academe*, 1952; *A Charmed Life*, 1955.
- J. P. Marquand: *So Little Time*, 1943; *B. F.'s Daughter*, 1946; *Point of No Return*, 1949; *Melville Goodwin, U. S. A.*, 1951; *Sincerely*, Willis Wayde, 1955.
- John O'Hara: *Appointment in Samarra*, 1934; *Butterfield 8*, 1935; *Hope of Heaven*, 1938; *A Rage to Live*, 1949; *Ten North Frederick Street*, 1955.
- Anne Parrish: *The Perennial Bachelor*, 1925; *Tomorrow Morning*, 1927; *All Kneeling*, 1928; *Loads of Love*, 1932; *Lost Child*, 1946; *And Have Not Love*, 1954.
- Elizabeth Madox Roberts: *The Time of Man*, 1926; *My Heart and My Flesh*, 1927; *The Great Meadow*, 1930; *Black is My True Love's Hair*, 1938.
- Upton Sinclair: *The Jungle*, 1906; *King Coal*, 1917; *Oil*, 1927; *Boston*, 1928; *Little Steel*, 1938; *World's End*, 1940; *Between Two Worlds*, 1942; *Dragon's Teeth*, 1942; *Wide is the Gate*, 1943; *Presidential Agent*, 1944; *Dragon Harvest*, 1945; *A World to Win*, 1946; *Presidential Mission*, 1947; *One Clear Call*, 1943.
- Wallace Stegner: *On a Darkling Plain*, 1940; *Fire and Ice*, 1941; *The Big Rock Candy Mountain*, 1944; *Second Growth*, 1947; *The Preacher and the Slave*, 1950.
- John Steinbeck: *Tortilla Flat*, 1935; *In Dubious Battle*, 1936; *Of Mice and Men*, 1937; *The Grapes of Wrath*, 1939; *The Moon is Down*, 1942; *Cannery Row*, 1945; *The Wayward Bus*, 1947; *East of Eden*, 1952; *Sweet Thursday*, 1954.
- Ruth Suckow: *Country People*, 1924; *The Bonney Family*, 1928; *The Kramer Girls*, 1930; *The Folks*, 1934; *New Hope*, 1940.

T. S. Stripling: Birthright, 1922; The Forge, 1931; The Store, 1932; Unfinished Cathedral, 1934; These Bars of Flesh, 1938.

Booth Tarkington: Growth, 1927 (The Turmoil, 1915: The Magnificent Ambersons, 1918; National Avenue); Alice Adams, 1921. The Plutocrat, 1927.

Robert Penn Warren: Night Rider, 1939; At Heaven's Gate, 1943; All the King's Men, 1948; World Enough and Time, 1950; Brother to Dragons, 1953.

Nathanael West: The Dream Life of Balso Snell, 1931; Miss Lonelyhearts, 1933; A Cool Million, 1934; The Day of the Locust, 1939.

Edith Wharton: The Age of Innocence, 1920; Glimpses at the Moon, 1922; Twilight Sleep, 1927; The Gods Arrive, 1932; The Buccaneers, 1938.

Thornton Wilder: The Cabala, 1926; The Bridge of San Luis Rey, 1927; The Woman of Andros, 1930; Heaven's My Destination, 1934; The Ides of March, 1938.

Thomas Wolfe: Look Homeward, Angel, 1931; Of Time and the River, 1935; The Web and the Rock, 1939; You Can't Go Home Again, 1940.

British

Richard Aldington: Death of a Hero, 1929; The Colonel's Daughter, 1931; Woman Must Work, 1934; Very Heaven, 1937; Rejected Guest, 1939.

H. E. Bates: The Two Sisters, 1926; The Fallow Land, 1932; Duet, 1935; Spella Ho, 1938; Seasons and the Gardener, 1942; Fair Stood the Wind for France, 1944; The Purple Plain, 1947; The Jacaranda Tree, 1949; The Scarlet Sword, 1951; Love for Lydia, 1953.

Ralph Bates: Lean Men, 1935; The Olive Field, 1936; The Fields of Paradise, 1940; Dolphin in the Wood, 1950.

Arnold Bennett: The Old Wives' Tale, 1908; (Clayhanger, 1910; Hilda Lessways, 1911; These Twain, 1916); Riceyman Steps, 1923; Imperial Palace, 1930.

Elizabeth Bowen: To the North, 1933; The House in Paris, 1936; The Death of the Heart, 1939; The Heat of the Day, 1948.

Joyce Cary: Herself Surprised, 1941; To Be a Pilgrim, 1942; The Horse's Mouth, 1944; The Moonlight, 1947; A Fearful Joy, 1949; Prisoner of Grace, 1952; Except the Lord, 1935; Not Honour More, 1955.

Ivy Compton-Burnett: Bullivant and the Lambs, 1947; Parents and Children, 1947; Two Worlds and Their Ways, 1949; Darkness and Day, 1951; A Family and a Fortune, 1952; The Present and the Past, 1953; Mother and Son, 1955.

Joseph Conrad: Lord Jim, 1900; Nostromo, 1904; The Secret Agent, 1907; Under Western Eyes, 1911; Chance, 1913; Victory, 1915; The Arrow of Gold, 1919; The Rescue, 1920; Suspense, 1925.

Ford Madox Ford: The Good Soldier, 1927; Parade's End, 1950 (No More Parades, 1925; A Man Could Stand Up, 1926; Some Do Not, 1927; The Last Post, 1928).

- E. M. Forster: *Where Angels Fear to Tread*, 1905; *The Longest Journey*, 1907; *A Room With a View*, 1908; *Howard's End*, 1910; *A Passage to India*, 1924.
- John Galsworthy: *The Forsyte Saga*, 1922; (*The Man of Property*, 1906; *In Chancery*, 1920; *To Let*, 1921); *Fraternity*, 1909; *The Patrician*, 1911; *Free-lands*, 1915; *Beyond*, 1917; *Saint's Progress*, 1917; *The Dark Flower*, 1913; *A Modern Comedy* (*White Monkey*, 1924; *The Silver Spoon*, 1926; *Swan Song*, 1928).
- Henry Green: *Living*, 1929; *Loving*, 1945; *Back*, 1946; *Concluding*, 1948; *Nothing*, 1950; *Doting*, 1952.
- Graham Greene: *The Man Within*, 1929; *Brighton Rock*, 1933; *England Made Me* (*Shipwrecked*), 1935; *The Labyrinthine Ways*, 1940; *The Heart of the Matter*, 1948; *The End of the Affair*, 1951; *The Quiet American*, 1955.
- James Hanley: *The Furys*, 1935; *The Maelstrom*, 1935; *The Secret Journey*, 1936; *Hollow Sea*, 1938; *Our Time is Gone*, 1940; *The Ocean*, 1941; *The Closed Harbor*, 1952.
- Aldous Huxley: *Antic Hay*, 1923; *Those Barren Leaves*, 1925; *Point Counter Point*, 1928; *Brave New World*, 1932; *Eyeless in Gaza*, 1936; *After Many a Summer Dies the Swan*, 1940; *Time Must Have a Stop*, 1944; *Ape and Essence*, 1948.
- James Joyce: *Portrait of the Artist as a Young Man*, 1916; *Ulysses*, 1922; *Finnegan's Wake*, 1939.
- D. H. Lawrence: *Sons and Lovers*, 1913; *The Rainbow*, 1915; *Aaron's Rod*, 1922; *Women in Love*, 1922; *The Plumed Serpent*, 1926.
- Wyndham Lewis: *Tarr*, 1918; *Apes of God*, 1930; *Snooty Baronet*, 1932; *The Revenge for Love*, 1937; *Self Condemned*, 1955.
- W. Somerset Maugham: *Liza of Lambeth*, 1897; *Of Human Bondage*, 1915; *The Moon and Sixpence*, 1919; *Cakes and Ale*, 1930; *Theatre*, 1939; *The Razor's Edge*, 1944.
- C. E. Montague: *A Hind Let Loose*, 1910; *Disenchantment*, 1922; *Rough Justice*, 1926; *Right off the Map*, 1927.
- Charles Morgan: *The Fountain*, 1932; *Sparkenbroke*, 1936; *The Voyage*, 1940; *The Empty Room*, 1941; *The River Line*, 1949; *A Breeze of Morning*, 1951.
- Liam O'Flaherty: *The Informer*, 1925; *Mr. Gilhooley*, 1926; *Skerrett*, 1932; *The Assassin*, 1928; *The Puritan*, 1931.
- T. F. Powys: *Black Bryony*, 1923; *Mark Only*, 1924; *Mr. Tasker's Gods*, 1925; *Innocent Birds*, 1926; *Mr. Weston's Good Wine*, 1927; *Kindness in a Corner*, 1930.
- V. Sackville-West: *The Edwardians*, 1930; *All Passion Spent*, 1931; *The Dark Island*, 1934; *Pepita*, 1937.
- May Sinclair: *The Three Sisters*, 1941; *Mary Olivier*, 1919; *Life and Death of Harriet Frean*, 1922; *Ann Severn and the Fieldings*, 1922; *A Cure for Souls*, 1924;

The History of Anthony Waring, 1927.

- Frank Swinnerton: Nocturne, 1917; September, 1919; Young Felix, 1923; A Brood of Ducklings, 1928; Elizabeth, 1934; Harvest Comedy, 1938; Thankless Child, 1942; An Affair of Love, 1952.
- H. M. Tomlinson: Gallion's Reach, 1927; All Our Yesterdays, 1930; The Snows of Helicon, 1933; The Day Before, 1939; The Trumpet Shall Sound, 1957.
- E. Waugh: Decline and Fall, 1928; Vile Bodies, 1930; Black Mischief, 1932; A Handful of Dust, 1934; Scoop, 1938; Put Out More Flags, 1942; Brideshead Revisited, 1946; The Loved One, 1948; Men at Arms, 1952; Officers and Gentlemen, 1955.
- H. G. Wells: Kipps, 1905; In the Days of the Comet, 1906; The War in the Air, 1908; Ann Veronica, 1909; Tono-Bungay, 1909; The New Machiavelli, 1911; Marriage, 1912; The Research Magnificent, 1915; Joan and Peter, 1918; Star Begotten, 1937; The Holy Terror, 1940.
- Rebecca West: The Return of the Soldier, 1918; The Judge, 1922; Harriet Hume, 1929; The Thinking Reed, 1936.
- Virginia Woolf: Night and Day, 1919; Mrs. Dallaway, 1925; To the Lighthouse, 1927; The Waves, 1931; The Years, 1937; Between the Acts, 1941.

Bibliographies

- F. B. Millett: Contemporary British Literature, 1939.
F. B. Millett: Contemporary American Authors, 1940.

Biographies

- S. J. Kunitz: Living Authors, 1931; Authors Today and Yesterday, 1933.
S. J. Kunitz and H. Haycraft: Twentieth Century Authors, 1942 (Supplement, 1955).

English 277 Studies in American literature: Major American Writers — T. S. Eliot
(Fall Semester; Wed. 4:00-6:00)

Professor H. H. Waggoner

Textbook: T. S. Eliot, *The Complete Poems and Plays 1909-1950, The Confidential Clerk.*

*Reading assignment:

1. Read all the poems and plays.
2. Read as many critical essays as you can, but you must include in your reading the following essays: Tradition and the individual talent; The function of criticism; A dialogue on dramatic poetry; Poetry and drama; Shakespeare and the stoicism of Seneca; Hamlet; Dante; The metaphysical poets; Lancelot Andrewes; Religion and literature; Baudelaire; The humanism of Irving Babbitt; Second thoughts about humanism; The 'Pensees' of Pascal; Francis Herbert Bradley; The social function of poetry; The music of poetry; Virgil and the Christian

world; Milton I & II; Goethe as the sage.

3. Read the following studies of T. S. Eliot:

E. Drew, *T. S. Eliot, The design of his poetry*; H. Gardner, *The art of T. S. Eliot*; Matthiessen, *The achievement of T. S. Eliot*; R. Preston, *Four Quartets Rehearsed*; G. Smith, *T. S. Eliot's poetry and plays*; B. Rajan ed., *T. S. Eliot*; L. Unger, ed., *T. S. Eliot*.

*Class work:

重要な詩及び総ての劇を逐次とり上げて、close reading に基いてその explication, interpretation, analysis を行い、discussion が行われた。

*Paper: 2 papers

1. 学術誌の Note 欄 — 例えば *American Literature* の Notes & Queries 欄 — にのせ得るような、一つの image の explication, 一つの詩、詩句等の interpretation, ある所説に対する反論、又は短い source study, textual criticism 等 (5枚)
2. 独立した研究として、学術誌、若くは学会で発表し得るような critical essay (長さ任意)

*Final Examination (3 hours):

I (40 minutes)

Just to get you into the subject quickly, on a topic you all can handle: discuss *the achievement* of T. S. Eliot, excluding the prose and the plays. If you wish to draw on Matthiessen's book of this title in your discussion, you may of course, but you are not being asked to summarize it.

II (30 minutes)

Discuss Eliot's *achievement* as a literary critic, treating both his *historical* importance in the development of modern criticism and his *intrinsic* merit, or lack of it, in your opinion, as a critic. Illustrate your answer with references to specific essays as fully as possible.

III (30 minutes)

Trace Eliot's *development* as a playwright throughout the course of his dramatic career. (You may exclude *The Rock* if you wish, but you should treat all the other plays.) What dramatic problems get solved in the course of this development? what new ones emerge? What light, if any, does Eliot's own self-criticism throw on this subject. Evaluate, in conclusion, Eliot's achievement to date as a dramatist.

IV (30 minutes)

Write on *one* of the following:

- A. Images drawn from Nature in Eliot's poetry.
- B. Eliot's treatments, in his essays, of the problem of poetry and belief.
- C. Eliot and Dante—the outlines of the full relationship, as seen in both Eliot's prose and his poetry.

V (30 minutes)

Write a critical analysis of *one* of the following poems :

- A. "A Cooking Egg."
- B. "Journey of the Magi."
- C. "The wounded surgeon plies the steel"—section iv of "East Coker."
- D. "The dove descending breaks the air"—section iv of "Little Gidding."

VI (20 minutes)

Discuss the present state of literary criticism and scholarship on Eliot. What, if anything, has been done so well, or thoroughly, that it need not be done again, or any more? What, if anything, should be done? Are there any significant segments of Eliot's total published output that have not been explored? What would you recommend to a student who wanted the best introduction to Eliot in the briefest compass—several books and/or articles?

English 278 Studies in American literature: Major American writers—E. Hemingway (Spring Semester; Wed. 4:00-6:00)

Professor H. H. Waggoner

*Textbook; *Short Stories* (Scribner's edition), *The sun also rises*; *A farewell to arms*; *To have and have not*; *The green hills of Africa*; *Across the river and into the trees*; *For whom the bell tolls*; *The old man and the sea*; *The torrents of spring*; *The fifth column*.

*Reading assignment:

1. Read all the works mentioned above.
2. Read the following critical studies of Hemingway:
C. A. Fenton, *The apprenticeship of Ernest Hemingway*; J. K. McCaffery ed., *Ernest Hemingway*; *The Man and his work*; C. Baker, *Hemingway*; *The writer as artist*; P. Young, *Ernest Hemingway*.

*Class Work:

English 277 と同じく、代表的短篇及び長篇小説の analysis 及び interpretation 及び特定の image の exposition が discussion の形式で行われた。

*Paper: 2 papers

English 277 と同じ性質のもの。

*Final Examination:

I (20 minutes)

Discuss, critically, one of the following:

1. *The Torrents of Spring*.
2. *The Fifth Column*.
3. *Death in the Afternoon*.

II (50 minutes)

Write brief critical notes on five of the following :

1. Mountain and plain imagery in *A Farewell to Arms*.
2. "My Old Man" and Sherwood Anderson.
3. Hemingway's style in *The Sun Also Rises* compared with his style in *For Whom the Bell Tolls*. (Interpret "style" narrowly: rhetoric.)
4. Hemingway's development, or lack of it, as a short story writer.
5. The relation of Hemingway's early prose to Eliot's early poetry.
6. "Circular movement" in *The Sun Also Rises*.
7. Nature in Hemingway's work.
8. Primitivism in Hemingway's work.

III (60 minutes)

Write a critical analysis and evaluation of *In Our Time*. Include in your discussion, but do not limit your answer to, the question of the order or arrangement of the book.

IV (20 minutes)

What, for you, is the final meaning of *The Old Man and the Sea*? Why do you interpret it that way? (It is intended that this question be answered briefly, without a complete critical analysis of the book.)

V (30 minutes)

Write on one :

1. Draw up a list of a half a dozen books and articles on Hemingway for a hypothetical student of Hemingway's work. After each item indicate for the benefit of the hypothetical student what he may expect to find in the work—its uses and limitations.
2. Write the opening passage of a (supposedly) newly discovered early short story by Hemingway. You may make this either straight imitation or parody.

English 279, 280 Studies in American literature : Literary criticism (Fall & Spring Semester, Wed. 2:00-4:00)

Associate Professor A. D. Van Nostrand

*Textbook: C. A. Brown ed., *The Achievement of American Criticism*

*Class work and paper :

この class では以下に述べるように、各自に割当てられた reading と written paper にもとづいて学生の口頭発表が毎時間二〜三名ずつ行われ、それについて discussion が行われた。従って、隔週、若くは二週間おきに paper と口頭発表が各自に要求された。

Paper # 1. Textbook である Brown 編の *The Achievement of American Criti-*

cism を読み、時代別にされた 4 つの章のいずれか一つについて、その時代の文学批評の問題点を概観して comment する。

Paper # 2. この textbook を通じてアメリカの文学批評全般に亘る展開と伝統の概観、及びそれに関しての comment.

Paper # 3. Emerson, "Nature," "Poet," *American Scholar*; Whitman, Prefaces to *The Leaves of Grass*; Thoreau, *A Week on the Concord and Merrimack Rivers*, *Walden*; Poe, "Philosophy of Composition," "Hawthorne," "Exordium," "The Poetic Principle." 以上四名の作家のうち一名を選び、上記の作品を読んで、その文学論を comment する。

Paper # 4. 上記 3 でとり上げた作家の作品をできるだけ多く読み、その作家の文学論と実践の関係を考察して comment する。

Reading assignment: Wellek & Warren, *Theory of Literature*.

Paper # 5. H. James, *The Art of the Novel* 及び *Stories of Artists and Writers* (ed. Matthiessen) を読み、James の point of view を comment し、James の理論と実践の関係を考察する。

Paper # 6, 7, 8. 任意の小説家一名を選び、その作品を読んで、作品毎に、特に point of view を中心に論ずる。

Paper # 9. 上記の作品論を総合して、その作家に evaluation を下す作家論。(各 paper の長さは 3~10 枚。最後の paper は 20~40枚)

*No examination.