

アメリカの大学における講義

木村 俊夫・高山 修・北垣 宗治

HARVARD・YALE・AMERST

アメリカの諸大学における英米文学関係の講座については、簡単な事ならば各大学発行の Catalog をみれば判る。更により具体的な内容を伝えるために、以下に Harvard, Yale, Amherst の三つの大学で近頃行われた講座の内から、いくつかをぬきだしてその教科内容を報告する。なるべく一般的な survey course を、又比較的簡単に内容の報告しやすいものを撰んだ。lecture plans 等くわしく書けばとても紙面をとるので、textbooks や reading assignments に重点をおいて概略を書く事にした。

自分をその大学において親しく class に出席してみなければ到底その実際は捕え得ないものではあるが、以下の報告だけでも講座の実際を少しは伝え得ている。読者のこれを読む折の興味は多角的であろう。これ等の事実の報告だけでもそうした読者の興味に応えるものがあると思う。講師や内容について主観的な批評はさしひかえる。Amherst College の分は北垣宗治が、Yale University の分は高山修が、Harvard University の分は木村俊夫が執筆した。

わずか三つの大学の少数の講座についての報告だけでは不十分である。こうした報告の第二、第三集が又他の人々によって書かれ、本誌をかざる事を期待する。

HARVARD UNIVERSITY

(講座番号のうち 100 番台は undergraduates と graduates の両方のための、又 200 番台は主として graduates のためのものである。又以下にのべる講座はいずれも原則として週 2 回、60 分の講義が行なわれる。)

English 123, Shakespeare: Selected Plays (1955-56 通年)

Professor Harry Levin

Textbook は

George L. Kittredge (ed.), *Sixteen Plays of Shakespeare* で一年間にその全部が読まれる。

Report 一回, 中間試験 (一時間) 一回及び期末試験がある。

Comparative Literature 102, Ideas of Tragedy (1955-56 秋期)

Professor Renato Poggioli

Greek Tragedy から現代劇までの悲劇観の変遷を辿る。

Textbooks は次の二冊

John Gassner (ed.), *A Treasury of the Theatre, From Agamemnon to A Month in the Country*

〃 , *A Treasury of the Theatre, From Ghosts to Death of a Salesman*

参考書は次の通り

A. Nicoll, *World Drama From Aeschylus to Anouilh*

B. H. Clark, *European Theories of the Drama*

C. Brooks & R. H. Heilman, *Understanding Drama*

F. Fergusson, *The Idea of a Theatre*

F. L. Lucas, *Tragedy in Relation to Aristotle's Poetics*

R. Sherill, *The Dramatic Art of Lope de Vega*

A. C. Bradley, *Shakespearian Tragedy*

H. Granville-Barker, *Prefaces to Shakespeare*

M. Turnell, *The Classical Moment*

A. W. Schlegel, *Lectures on Dramatic Art and Literature*

F. Nietzsche, *The Birth of Tragedy*

E. Bentley, *The Playwright as a Thinker*

R. Peacock, *The Poet in the Theatre*

講義中で特に重点をおかれる作品は Aeschylus' *Agamemnon*; Sophocles' *Oedipus the King*; Euripides' *Medea*; *Everyman*; Lope de Vega's *Fuente Ovejuna*; Marlowe's *Dr. Faustus*; Shakespeare's *Macbeth*; Webster's *The Duchess of Malfi*; Corneille's *Le Cid*; Racine's *Phaedra*; Goethe's *Faust I*; Ibsen's *Ghosts*; Tolstoy's *The Power of Darkness*; Synge's *Riders to the*

Sea であって学生は上記の内少くとも二つの外国作品は原語で読んでおかねばならぬ。

Reading period の assignment は Clark, *European Theories of the Drama* の内 pp. 5-24, 89-93, 129-136, 176-193, 256-268, 286-299, 345, 346-353, 368-381, 477-481, 517-529 である。

Undergraduates は中間に 800 語の論文で講義にとりあげられ作品の scene, episode, act, 乃至は part を分析する事, 又期末には講義であまり論ぜられなかった作品, 現代劇ならば Yeats, Eliot, Synge, O'Casey, O'Neill, Wilder, Claudel, Giraudoux, Cocteau, Sartre, Camus, Anouilh, Hofmansthal, Brecht, Garcia Lorca, Pirandello, Chekhov, Strindberg の内著名の作品一つをとりあげ 1500 語以内の論文を書く事, graduate students は instructor と相談の上各自の研究を行う。

中間試験 (一時間) 一度及び期末試験がある。

Comparative Literature 202, Drama in the Theatre (1955-56 秋期)
Assistant Professor Robert Chapman (現在は Associate Professor)
作品の演出を中心に論じる半演習の course である。

Weekly Assignments は

Ibsen, *An Enemy of the People* (adapt. Arthur Miller)

Arthur Miller, *The Crucible*

Stanislavski, *An Actor Prepares*

Chekhov, *The Cherry Orchard*

Stephan Phillips, *Paolo and Francesca*

Pinero, *The Second Mrs. Tanqueray*

Shaw, *Man and Superman*

Molière, *Don Juan*

Mozart/DaPonte, *Don Giovanni*

O'Neill, *Mourning Becomes Electra*

Giraudoux, *Electra*

Sartre, *The Flies*

Cummings, *him*

Auden/Isherwood, *The Dog Beneath the Skin*

Brecht, *The Exception and the Rule*

◀ , *Mother Courage*

Jarry, *King Ubu*

Eliot, *Sweeney Agonistes*

Jean Genet, *The Maids*

Samuel Becket, *Waiting for Godot*

学生は他に, instructor と相談の上題目を定めて2000語の論文を提出し, 又割りあてられた題目で教室で15分間の口頭報告をしなければならない。

Reading period に読む参考書もそれぞれ指定されるが, 全学生はこの期間に

Mordecai Gorelik, *New Theatre for Old*

を熟読しておかねばならない。

中間試験(一時間)一度及び最終試験がある。

English 261, George Bernard Shaw (1955-56 秋期)

Assistant Professor Robert Chapman

Shaw 研究の半演習の course である。

Weekly Assignments

The Quintessence of Ibsenism; Mrs. Warren's Profession; Arms and the Man; Candida; Preface to *Immaturity*; The Man of Destiny; Cæsar and Cleopatra; Captain Brassbound's Conversion; *Man and Superman*; *Major Barbara*; John Bull's Other Island, *Androcles and the Lion*; Getting Married; *Misalliance*; *Heartbreak House*; *Saint Joan*; *Back to Methuselah*; Too True to be Good; The Simpleton of the Unexpected Isles (イタリック体の作品は prefaces だけを読む)

Reading period には Louis Kronenberger (ed.), *George Bernard Shaw: A Critical Survey* 中の Dixon Scott: The Innocence of Bernard Shaw; Edmund Wilson: Bernard Shaw at Eighty; Eric Bentley: Shaw's Political Economy を読んでおく事。

中間に2500語で Shaw の作品論を書いて提出, 又各学生は指定の題目で教室で10分間の口頭報告を行う。中間試験(一時間)一度及び期末試験がある。

English 120b, The Major Elizabethan Writers (1955-56 春期)

Professor Hyder E. Rollins

演劇を除く Elizabeth 朝英文学の概観。

Textbook は

Rollins and Baker (ed.), *The Renaissance in England*

参考書には、文学史としては

Legouis and Cazamian, *A History of English Literature*

A. C. Baugh (ed.), *A Literary History of England*

等が、又英国史の概要を知るためには

J. R. Green, *A Short History of the English People*

E. P. Cheney, *A Short History of England*

等が推賞されている。

Assignments は上記 textbook の内次の頁を指定されている。

The Novel: Greene and Nashe (751-762, 788-800, 848-866) Lodge and
Deloney (763-788, 800-812)

Sidney: Astrophel and Stella (323-330)

Spenser: Amoretti (364-367), Epithalamion, Prothalamion, Hymns, Colin
Clout (358-364, 367-379), Faerie Queene (Book III, cantos vi, ix-x;
Book IV, canto x; Book VI, cantos ix-xii)

The Historians (19-52, 545-552)

Verse Satire (455-469, 489-490)

Translations of Latin Works (517-522, 539-545, 553-561)

Translations of Greek and Modern Languages (561-565, 577-584)

William Warner and Drayton (3-12)

Southwell and Chapman (445-455)

Thomas Campion and other Song-Writers (255-265, 654-656)

Samuel Daniel (402-421, 657-662)

Michael Drayton (421-445)

Sir John Davies (467-481)

The Essay: Florio and Bacon (568-576, 901-906)

John Donne (482-490)

Ben Jonson (490-495, 662-666)

Shakespeare's Sonnets (507-513)

The English Bible (131-141, 163-168)

全学生には中間試験 (一時間) 一度及び期末試験があり, graduate students
は任意の題目で論文提出の事。

English 125b, Stuart Drama: The Theatre and Dramatic Literature from
Jonson to Shirley (1955-56 春期)
Professor Alfred Harbage

Textbook は

Baskerville, Nethercot, Helzel (ed.), *Elizabethan and Stuart Plays*

次の作品を読むことが assign されている。

A. *Attowell's Jig*

T. Heywood, *A Woman Killed with Kindness*

F. Beaumont, *The Knight of the Burning Pestle*

J. Marston, *The Malcontent*

G. Chapman, *Bussy D'Ambois*

B. Jonson, *The Hue and Cry after Cupid*

B. Jonson, *Sejanus*

B. Jonson, *Every Man in His Humor*

B. Jonson, *Volpone*

B. Jonson, *The Alchemist*

B. Jonson, *The Sad Shepherd*

J. Fletcher, *The Faithful Shepherdess*

F. Beaumont & J. Fletcher, *Philaster*

F. Beaumont & J. Fletcher, *The Maid's Tragedy*

B. J. Webster, *The Duchess of Malfi*

T. Middleton, *A Trick to Catch the Old One*

T. Middleton & W. Rowley, *The Changeling*

P. Massinger, *A New Way to Pay Old Debts*

P. Massinger, *The Maid of Honor*

J. Ford, *The Broken Heart*

J. Ford, *Perkin Warbeck*

J. Shirley, *The Lady of Pleasure*

J. Shirley, *The Cardinal*

C. T. Heywood, *I Fair Maid of the West*

Jonson, Chapman, Marston, *Eastward Ho!*

B. Jonson, *Bartholomew Fair*

J. Fletcher, *Rule a Wife and Have a Wife*

C. Tourneur (?), *The Revenger's Tragedy*

J. Webster, *The White Devil*

T. Middleton, *Women Beware Women*

J. Ford, *'Tis Pity She's a Whore*

R. Brome, *The Jovial Crew, or The Antipodes*

この内 A が中間試験の範囲である。C は reading period の assignments である。Undergraduates は上記作品のどれか二つを比較して約 1000 語の論文を書く。Graduates は中間試験をうけないが、instructor と相談の上題目を定めて 10 頁の論文を書く。期末試験もある。

English 275, American Writing in the Post-Civil War Period (1955-56 春期)
Professor Perry Miller

1865 年以後 30 年を主とする概観, Howells, James, 及び Adams に力点がおかれる。

Textbook は

Perry Miller, *American Thought, Civil War to World War I* である。

次の作品を知っておく事が肝要である。

John De Forest, *Miss Ravenel's Conversion*

Edward Eggleston, *The Hoosier Schoolmaster*

Mark Twain, *The Gilded Age; The Prince and the Pauper; A Connecticut Yankee*

William Dean Howells, *A Modern Instance; Indian Summer; The Rise of Silas Lapham; A Hazard of New Fortunes*

Henry James, *Roderick Hudson; The American; The Europeans; Hawthorne; The Bostonians; The Princess Casamassima: The Tragic Muse*

Henry Adams, *Democracy; Mont-Saint-Michel et Chartres*

John Hay, *The Bread-Winners*

Hamlin Garland, *Main-Travelled Roads; Grumbling Idols*

Harold Frederic, *The Damnation of Theron Ware*

Stephen Crane, *Maggie*

Frank Norris, *McTeague*

H. H. Boyesen, *The Social Strugglers*

Henry B. Fuller, *The Cliff-Dwellers*

中間試験 (一時間) 及び期末試験がある。

English 124, Shakespeare: A Survey of the Plays, with an Analysis of

Crucial Scenes and Difficult Passages (1956-57 通年)
Professor Alfred Harbage

Textbook は

Hardin Craig (ed.), *The Complete Works of Shakespeare* である。
その内 *Richard II*, *1 Henry IV*, *2 Henry IV*, *Henry V*, *Love's Labour's Lost*, *Midsummer-Night's Dream*, *Merchant of Venice*, *Merry Wives of Windsor*, *Much Ado About Nothing*, *As You Like It*, *Twelfth Night*, *Troilus and Cressida*, *Measure for Measure*, *Romeo and Juliet*, *Julius Caesar*, *Hamlet*, *Othello*, *King Lear*, *Macbeth*, *Antony and Cleopatra*, *Coriolanus*, *The Winter's Tale*, *The Tempest* が教室で講読され、はじめの reading period には *Richard III*, *King John*, *Comedy of Errors*, *Two Gentlemen of Verona*, *Taming of the Shrew*, *All's Well That Ends Well* を、又次の reading period には *Titus Andronicus*, *Timon of Athens*, *Pericles*, *Cymbeline* を読んでおく事を要求される。

Report 一回、中間試験(一時間)二回及び期末試験がある。

English 193, Critical Theory (1956-57 春期)
Visiting Professor Frye

学生は以下を読んでおかねばならない。

Aristotle, *Poetics*

Sidney, *An Apology for Poetry*

Dryden, *An Essay of Dramatic Poesy*

Pope, *An Essay on Criticism*

Johnson, *Preface to Shakespeare*; *Lives of Cowley, Dryden, Pope, Gray*
(critical sections のみ)

Wordsworth, *Preface to Lyrical Ballads*

Coleridge, *Biographia Literaria*, chs. 10-22; *On Poesy or Art*; *On the Principle of Genial Criticism*

Shelley, *A Defence of Poetry*

Arnold, *Culture and Anarchy*, chs. 1-4; *Preface to Poems of 1853*; *The Function of Criticism at the Present Time*

Eliot, *The Use of Poetry and the Use of Criticism*; *Tradition and the Individual Talent*; *The Metaphysical Poets*

更に

Longinus, *On the Sublime*
Dante, *Epistle 10*, to Can Grande
Castiglione, *The Courtier*, Book I
Davenant, *Preface to Gondibert* (with Hobbes's reply)
Fielding, *Preface to Joseph Andrews*
Young, *Conjectures on Original Composition*
Poe, *The Poetic Principle*
James, *The Art of Fiction*

が texts にあげられる。

学生は Pope, Shelley, Arnold, Poe, Eliot, Pound, Wallace Stevens の内一人について論文を書く事。

中間試験 (一時間) 一度及び期末試験がある。

YALE UNIVERSITY

(原則として講座番号百番台のものは大学院のための講座であり、そうでないものは undergraduate students のための講座である。)

English 44b, The Age of Johnson (1954-55 後期, 週3時間)

Professor Frederick W. Hilles

A survey of English literature from the death of Pope to the death of Burns, with emphasis on the writings of Dr. Johnson and his circle, the beginnings of the novel, and significant poetry of the period.

Required Texts

Boswell: James Boswell's *Life of Johnson*, Oxford Standard Authors, 1953

Johnson: Samuel Johnson, *Selected Prose and Poetry*, ed. B. H. Bronson, Rinehart Edition

Fielding: Henry Fielding's *Joseph Andrews*, Rinehart Edition

Richardson: Samuel Richardson's *Clarissa*, Modern Library Edition

Goldsmith: Oliver Goldsmith's *Vicar of Wakefield*, Everyman's Library No. 295A

Sterne: Laurence Sterne's *Tristram Shandy*, ed. J. A. Work, The Odyssey Press

Poets: *English Verse, Dryden to Wordsworth*, The World's Classics No. CCCX

Assignments

- 9 Feb. *Boswell*, 272-343, 379-top 385
- 11 " " bot. 26-62 (omit verses), 68-76, 170-176, mid. 387-430
- 14 " " 473-486, 507-531, 536-mid. 549, mid. 594-632
- 16 " *Johnson*, 45-47, 116-119, 133-137, 143-155, 211-216, 229-261
- 18 " " 83-87, 306-313, bot. 316-319, 333-top 350, 355-359, 366-386
- 21 " " 387-406, 446-472, 485-488, 181-top 189
- 23 " *Boswell*, 680-757, mid. 764-780
- 25 " " 825-827, 836-880, 900-952
- 28 " " 953-999, 1139-1149, 1283-mid. 1326
- 2 Mar. *HOUR TEST*
- 4 " *Fielding*, Book I
- 7 " " " II
- 9 " " " III
- 11 " " " IV and Preface
- 14 " *Richardson*, 1-103
- 16 " " 104-208
- 18 " " 209-325
- 21 " " 326-438
- 23 " " 438-555
- 25 " " 556-667
- 28 " " 668-786
- 30 " *HOUR TEST*
- 1 Apr. *Glodsmith*, Chaps. I-XIX
- 13 " " Chaps. XX-XXXII
- 15 " *Sterne*, Vol. I
- 18 " " Vol. II, chaps. 1-16; Vol. III, chaps. 1-36 (omit oath and preface)
- 20 " " Vol. IV, chaps. 2 to end; Vol. V, chaps. 1-14
- 22 " " Vol. V, chaps. 16 to end; Vol. VI, entire
- 25 " *Johnson*, 189-191, 47-59
- 27 " *Poets*, 320-348, 354-358
- 29 " *HOUR TEST*
- 2 May *Poets*, 253-261, 269-278; *Johnson* 435-446

4 May <i>Poets</i> ,	261-269, 399-403, and mimeographed notes
6 " "	279-304, bot. 418-420
9 " "	360-363, 438-463
11 " "	364-398
16 " "	470-500
18 " "	501-533

English 71, Contemporary Poetic Theory and Practice (1954-55 前期, 週3時間)

Professor Cleanth Brooks

A study of poetic theories illustrated by British and American poetry of the twentieth century. In the fall term, special emphasis will be placed on Yeats, the American regionalists, the Imagists, and the poets influenced by T. E. Hulme. In the spring term, special emphasis will be placed on Eliot, Crane, Tate, MacLeish, Auden, the Marxists, the new nationalists, the modern metaphysicals.

この科目については便宜上学期末試験問題のみを掲げたい。

Term Examination (*English 71*)—February 2, 1955

Attempt any *four* of the following questions. In your discussions, be concrete and specific.

1. "Poetry is simply made of metaphor. . . . Every poem has a new metaphor inside it or it is nothing." (Frost, 1946) "Simile and metaphor, things inessential to poetry. . . ." (Housman, 1933)

Is Frost's own poetry highly metaphorical? Is Housman's poetry devoid of metaphor? What light do the quoted statements throw on the characteristic successes and failures of these two poets? Discuss and illustrate from the poetry.

2. "Subject doesn't matter. . . ." (Hulme, "Romanticism and Classicism")
 ". . . nothing that is available in human experience is to be legislated out of poetry. This does not mean that anything can be used in *any* poem, or that some materials or elements may not prove more recalcitrant than others, or that it might not be easy to have too much of some things. But it does mean that, granted certain contexts, any sort of material, a chemical formula for instance, might appear functionally in a poem." (Warren, "Pure and Impure Poetry")

Would both critics agree on the implications to be drawn from this

dismissal of any specifically "poetic" subject matter? Discuss and illustrate from either Yeats's "Leda and the Swan" or his "Among School Children" or Sandburg's "Flash Crimson." Is the poem that you choose to discuss successful? If it includes "unpoetic" subject matter, then what makes it a poem?

3. Of old the world on dreaming fed;
Gray Truth is now her painted toy.
(Song of the Happy Shepherd, 1889)

O sages standing in God's holy fire,
As in the gold mosaic of a wall,
Come from the holy fire, perne in a gyre,
And be the singing masters of my soul.
(Sailing to Byzantium, 1928)

Trace Yeats's development as a poet from the first of these passages to the second. Is there any continuity from one period to another? Relate your discussion to such topics as Yeats's conception of Truth, the nature of the dreaming in which the world "of old" fed, the "toy" fashioned by Grecian goldsmiths, etc., etc.

4. ". . . a degree of heterogeneity of material compelled into unity by the operation of the poet's mind is omnipresent in poetry." (Eliot, "The Metaphysical Poets")

"The poet must work by analogies, but the metaphors do not lie in the same place or fit neatly edge to edge. There is a continual tilting of the planes; necessary overlappings, discrepancies, contradictions. Even the most direct and simple poet is forced into paradoxes far more often than we think, if we are sufficiently alive to what he is doing." (Brooks, "The Language of Paradox")

To what extent are these critics talking about the same thing? Discuss and relate your discussion to the problem of obscurity in poetry, tension in poetry, the use of paradox, and ironical discrepancies. Illustrate your discussion from either Millay, Hardy, or Robinson.

5. "Platonists practise their bogus poetry in order to show that an image will prove an idea. . . ." (Ransom, "A Note in Ontology.")

"The poet . . . proves his vision by submitting it to the fires of irony—to the drama of the structure. . . ." (Warren, "Pure and Impure

Poetry.”)

“A philosophical theory that has entered into poetry is established, for its truth or falsity in our sense ceases to matter, and its truth in another sense is proved.” (Eliot, “The Metaphysical Poets.”)

In how far are these three critics in agreement. What does each mean by “prove”? Select from texts studied this semester instances of Platonic poetry, poetry in which the vision has been “proved” (tested) by irony, and poetry in which the philosophical theory involved has “ceased to matter.”

6. Eliot writes: “Poetry, however intellectual, has to do with the expression of feeling and emotion; . . . feeling and emotion are experienced in the language of daily life; and . . . feeling and emotion are particular while thought is general. It is easier to *think* in a foreign tongue than to *feel* in it.” (“The Social Function of Poetry.”)

Discuss this comment and apply it to Amy Lowell, Sandburg, Lindsay, and Frost. As tested by this definition, which is (or which are) the most deeply American? Are regional differences apparent also? Illustrate from poems in the text.

7. Can it be said that there is a return to a kind of “primitivism” in the poetry of H. D., Sandburg, and Lindsay? Is this poetry “anti-intellectual”? What attitude is displayed toward “form”? Is the poetry simple or simplified? What is the strength of such poetry? What is its characteristic weakness? Discuss and illustrate.
8. In what sense or senses can Gerard Manly Hopkins be regarded as a “modern” poet? Discuss and illustrate with reference to (a) metrics, (b) imagery, and (c) characteristic themes.

English 142, The Augustan Age (1954-55 通年, 週2時間)

Professor Maynard Mack

ここには22回にわたって行われた meetings のための assignment と、topics だけを掲げる。4回までの資料は紛失したのでその点了承願いたい。

I-XI Critical Backgrounds

V. The Mock-Heroic Poem

Readings: *Rape of the Lock*, two canto version and also the final version.

Take special note of the mock-heroic elements: Pope's use of the

structure, personages, episodes, descriptions; machines, diction, etc. of the genuine epic.

Topics: 1. The sylphs: their meaning and function. 2. The game of ombre: its meaning, function, and how it is played in the poem. 3. The speech of Clarissa: its quality, its tone, its significance in the poem. 4. The comic texture: compare the *verse* itself with that in the Homer and show how here it is so managed as to be comic—there, serious.

VI. The Critical Tradition

Readings: Aristotle, *Art of Poetry*; Horace, *Ars Poetica*; Longinus, *On the Sublime*; Sidney, *Apologie for Poetrie*; Jonson, *Discoveries*. In the reading, emphasis should be placed on general poetic rather than dramatic theory.

Topics: 1. The inheritance from Aristotle via Horace. 2. The inheritance from Longinus via Boileau. 3. The classical tradition in Sidney and Jonson.

VII. The 17th-century English Critics

Readings: Spingarn, vol. ii (entire), and Wolseley and Temple, in vol. iii; Dennis, *The Grounds of Criticism in Poetry*.

Topics: 1. Critical theory in Davenant and Hobbes. 2. Critical theory in Rymer. 3. Critical theory in Dennis. 4. Preoccupations of 17th-century criticism as compared with criticism of the 19th and the 20th centuries.

VIII. Dryden's Criticism

Readings: Prefaces to *Annus Mirabilis* and *Albion and Albanus*; Apology for Heroic Poetry; Discourse concerning Satire; Parallel of Poetry and Painting; Preface to the *Fables*.

Topics: No Class.

IX. Dryden's Criticism

Readings: All the remaining essays in Ker, and the following: P. H. Frye, *Dryden and the Critical Canons of the 18th Century*, in Nebraska University Studies, VII (1907); T. S. Eliot, "Dryden the Critic", in *John Dryden, Poet, Dramatist, and Critic*, 1932.

Topics: 1. Dryden on 'nature' as a virtue of literature. Discuss his view and illustrate from his poetry. 2. Dryden on wit. Discuss his view and illustrate from his poetry. (See in addition to the above reading

Ker, i, 172-3, 256.) 3. Dryden on English versification and especially the contribution of Waller. What can Dryden mean by making Waller the poetical son of Fairfax? What is it that he admires in Sandys? (See Ker, i, 7, 35, 169, 171; ii, 247, 259, and analyze Waller's, Fairfax's, Sandys' versification.)

X. Addison

Reading: *Spectator* papers on wit, humour, and taste (e. g. Nos. 35, 58-63, 249, 409); and on the pleasures of the imagination (Nos. 411-421).

Topics: 1. 18th-century theories of the sublime. 2. Wit, mixt wit, and false wit. Define and illustrate with analyzed examples from poems. 3. Addison's prose style. 4. The Augustans and metaphysical poetry.

XI. The Essay on Criticism

Reading: Pope, *An Essay on Criticism*.

Topics: 1. Four essays in rime: John Sheffield, Wentworth Dillon, George Granville, Karl Shapiro. 2. Relation of the *Essay* to the critical tradition (exemplified in earlier assignments). 3. The unity of the *Essay* as a poem.

XII-XXIII The War between the Worlds

XII. The Forces of the Enemy

Readings: The Scriblerus papers, e. g., *Memoirs, Bathos, Sciences, Virgilius*.

Topics: Free choice, within the assigned reading.

Notes: (Not to be taken too seriously)

1. "Zeus having been deposed, Whirl is King." Aristophanes, *Clouds*
2. "For there shall arise false Christs, and false prophets, and shall shew great signs and wonders; insomuch that if it were possible they shall deceive the very elect. . . . Wherefore if they shall say unto you, 'Behold, he is in the desert,' go not forth; 'behold, he is in the secret chambers,' believe it not." Matthew, xxiv

3. "Knowledge forbidd'n?
Suspicious, reasonless. Why should their Lord
Envie them that? Can it be sin to know,
Can it be death?"

Milton, *Paradise Lost*

4. "Shall we say, behold, this star spinneth around that star, and this other star with a tail goeth and cometh in so many years? Let it go.

He from whose hand it came will guide and direct it. . . . Thou art learned in the things I care not for, and as for that which thou hast seen, I spit upon it. Will much knowledge create thee a double belly, or wilt thou seek paradise with thine eyes?" Imaum Ali Zadi

5. Virtues

Are forced upon us by our impudent crimes.

Those tears are shaken from the wrath-bearing tree.

The tiger springs in the new year. Us he devours.

T. S. Eliot, *Gerontion*

6. Turning and turning in the widening gyre

The falcon cannot hear the falconer;

Things fall apart; the centre cannot hold;

Mere anarchy is loosed upon the world. . .

Yeats, *The Second Coming*

Important Note: Through the rest of the year, topics of reports are left to individual choice. Reports should be ten-minute length, or more, must be written out and documented, ought to deal thoroughly or at least suggestively with some single point of interest, and are to involve *independent investigation* either historical or critical or both.

XIII. Dryden I

Readings: *Absalom and Achitophel*; *The Medal*; *The Second Part of Absalom and Achitophel*.

Topics: Free choice.

XIV. Dryden II

Readings: *Religio Laici* and *The Hind and the Panther*

Topics: Free choice.

XV. Dryden III

Readings: Any twelve of Dryden's *Prologues* and *Epilogues*; *Song for St. Cecilia's Day, 1687*; *Alexander's Feast*; *To the Pious Memory of . . . Mrs. Anne Killigrew*; *To My Dear Friend, Mr. Congreve*; *To the Memory of Mr. Oldham*; *To My Honor'd Kinsman, John Driden*; *Eleonora*; *To Her Grace the Duchess of Ormond*.

Topics: Free choice as usual, but it is suggested that some aspect of the following topics would be profitable: (1) Dryden and the tradition of "poetry and compliment"; (2) Johnson's remark that Dryden found English poetry brick and left it marble (cf. Eliot's remark that Dryden

found the English speechless and gave them speech); (3) Dryden's relation to and difference from the Metaphysicals.

XVI. Swift I

Reading: *A Tale of a Tub*

Topics: Free choice.

XVII. Swift II

Reading: *Gulliver's Travels*

Topics: Free choice.

XVIII. Swift III

Readings: *An Argument for Abolishing Christianity*; *A Modest Proposal*; *A Letter of Advice to a Young Poet*; *Polite Conversation* (the complete version, not the fragment in *Selected Writings*, by Eddy); *The Bickerstaff Pamphlets*; *A Meditation upon a Broomstick*; *The Drapier's Letters*, Letter 4.

Topics: Free choice. One fruitful topic would be the function of the assumed identities in these satirical works.

XIX. Gay

Readings: *The Beggar's Opera*; *Fables* (1727)

Topics: Free choice. Suggested: The relation of Gay's excellent comic prose to other comic prose in the English dramatic tradition; the *Opera* and *Jonathan Wild*; the *Opera* as criticism of a price culture.

XX. Pope I

Readings: *MacFlecknoe* and the *Dunciad* of 1729

Topics: Free choice. Suggested: The significance of the "Variorum aspect of the *Dunciad*"; the sociological bearings of the *Dunciad*, i. e., its relation to a variety of corrupting practices of its own day and ours; the aesthetics of the ugly, i. e., how the disgusting is assimilated into art (cf. Book ii, especially).

XXI. Pope II

Reading: The *Dunciad* of 1743, with special attention to Book iv.

Topics: Free choice. Suggested: The "texture" of Book iv.

XXII. Pope III

Reading: The *Essay on Man*.

Topics: Free choice. Suggestions: The problem of didactic poetry—is there such a thing and, if so, what is it? The "texture" of the *Essay on Man* as compared with the *Dunciad*, and the reasons for the difference.

AMHERST COLLEGE

(Harvard や Yale が university であるのに対し, Amherst は college である。Amherst の主体は undergraduates だが, 小数の M. A. candidates もいる。以下に掲げるのは Amherst における 1956-57 の三講座に関する資料である。)

English 52, Readings in Modern Poetry (1956-57 後期, 週3時間)

Professor Cesar Lombardi Barber

A study of the poetry and criticism of a few major poets, with supplementary reading to illustrate the situations in which they worked. Regularly scheduled hours will be devoted to reading aloud and listening to recorded readings in small discussion groups.

Required Texts

Louis Untermeyer (ed.), *Modern American & British Poetry* (New York: Harcourt, Brace and Company, 1955 ed.)

Oscar Williams (ed.), *The Pocket Book of Modern Verse* (New York: Pocket Book, Inc. 1955 ed.)

T. S. Eliot, *The Complete Poems and Plays: 1909-1950* (New York, Harcourt, Brace and Company, 1952 ed.)

Assignments

John Keats: La Belle Dame sans Merci, Ode to a Nightingale

P. B. Shelley: Ode to the West Wind

Matthew Arnold: The Buried Life

Walt Whitman: One's-Self I Sing, Beginning my Studies, Shut Not Your Doors, There Was a Child Went Forth, A Hand-Mirror, When I Heard the Learn'd Astronomer, I Sit and Look Out, I Celebrate Myself, Animals, Grass, A Hub for the Universe, My Barbaric Yawp

D. G. Rossetti: A Superscription

Christina Rossetti: Echo, Amor Mundi, When I Am Dead My Dearest

Sir W. S. Gilbert: Nightmare, Sir Joseph's Song, Bunthorne's Song, Ko-Ko's Song, The Mikado's Song, Titwillow

Swinburne : Before the Beginning of Years, Chorus (from Atalanta), A
 Leave-Taking, Erotion, Stage Love

Bridges : A Passer-By, Nightingales, Low Barometer, Eros, Johannes Milton
 Senex, Noel: Christmas Eve 1913, The Psalm, Awake My Heart To
 Be Loved, O Weary Pilgrims, Thou Didst Delight My Eyes, Winter
 Nightfall, London Snow, I Have Loved Flowers, Nimum Fortunatus

A. E. Housman : Reveillé, With Rue My Heart Is Laden, Into My Heart,
 When I Was One-and-Twenty, To an Athlete Dying Young, Loveliest
 of Trees, Is My Team Ploughing, On Wenlock Edge, Along the Field
 As We Came By, Bredon Hill, The Chestnut Casts His Flambeaux,
 The Carpenter's Son, Be Still My Soul Be Still, I Hoed and Trenched
 and Weeded, The Laws of God the Laws of Man, Farewell, Epilogue,
 Eight O'clock, Epitaph on an Army of Mercenaries, Easter Hymn

E. A. Robinson : Miniver Cheevy, Cliff Klingenhagen, Richard Cory, Bewick
 Finzer, Reuben Bright, For a Dead Lady, The Master, Mr. Flood's
 Party, George Crabbe, Luke Havergal, John Gorham, How Annandale
 Went Out, The Clerks, The Dark Hills, Eros Turannos, The Sheaves,
 Ben Jonson Entertains a Man from Stratford, New England, The Gift
 of God, Aaron Stark, Karma, Hillcrest

Edgar Lee Masters : Fiddler Jones, Carl Hamblin, The Village Atheist

Vachel Lindsay : The Congo, General William Booth Enters into Heaven,
 The Eagle That Is Forgotten

Carl Sandburg : Chicago, Fog, Grass, Cool Tombs, Limited, Four Preludes
 on Playthings of the Wind, Jazz Fantasia, A. E. F., Losers, Wind Song,
 Upstream, The People Will Live On

Rupert Brooke : The Great Lover, The Soldier

William Butler Yeats : The Lake Isle of Innisfree, The Song of Wandering
 Aengus, When You Are Old, The Cap and Bells, An Old Song Resung,
 The Rose of the World, The Sorrow of Love, The Wild Swans at
 Coole, Leda and the Swan, Sailing to Byzantium, Among School Children,
 The Leaders of the Crowd, An Irish Airman Foresees His Death, To
 a Friend Whose Work Has Come to Nothing, Song from "The Only
 Jealousy of Emer", In Memory of Eva Gore-Booth and Con Markiewicz,
 A Prayer for My Daughter, Crazy Jane on God, John Kinsella's
 Lament for Mrs. Mary Moore, Easter 1916, Byzantium, Nineteen
 Hundred and Nineteen, The Second Coming, A Coat, Fallen Majesty,

An Appointment, The Magi, The Dolls

Walter de la Mare: The Listeners, An Epitaph, The Sleeper, The Old Men, At the Keyhole, Sam, All but Blind, Summer Evening, There Blooms No Bud in May, The Ghost, Silver, Nod, Peace, All That's Past, The Bottle, Sunk Lyonesse

Robert Frost: The Pasture, The Onset, The Tuft of Flowers, Reluctance, Mending Wall, The Death of the Hired Man, The Road Not Taken, The Cow in Apple-Time, After Apple-Picking, An Old Man's Winter Night, Birches, The Runaway, To Earthward, Fire and Ice, Two Look at Two, The Witch of Coös, West-running Brook, Once by the Pacific, The Bear, Sand Dunes, The Lovely Shall Be Choosers, Stopping by Woods on a Snowy Evening, Nothing Gold Can Stay, Tree at My Window, Spring Pools, A Sky Pair, Bereft, Desert Places, Two Tramps in Mud-Time, Departmental, A Considerable Speck, Happiness Makes Up in Height for What It Lacks in Length, Come In, Directive, Neither Out Far Nor In Deep, Provide Provide, The Gift Outright, Choose Something Like a Star

Ezra Pound: Salutation, The Garden, Sestina: Altaforte, The River-Merchant's Wife: a Letter, An Immorality, A Virginal, Greek Epigram, Dance Figure, Ballad of the Goodly Fere, A Girl, In a Station of the Metro, Fan-Piece for Her Imperial Lord, Δώρα, Piere Vidal Old, Silet, Portrait d'une Femme, The Return, The Rest, Ité, From "Homage to Sextus Propertius", Canto I, Canto II, From "Canto LXXXI", Hugh Selwyn Mauberley

in *Literary Essays* (New York: New Directions, 1954), Introduction (by T. S. Eliot), "A Retrospect," "The Later Yeats," "Robert Frost," "T. S. Eliot"

T. S. Eliot: The Love Song of J. Alfred Prufrock, Portrait of a Lady, Preludes, Rhapsody on a Windy Night, Morning at the Window, The *Boston Evening Transcript*, Aunt Helen, Cousin Nancy, Mr. Apollinax, Hysteria, Conversation Galante, La Figlia che Piange, Gerontion, Burbank with a Baedeker: Bleistein with a Cigar, Sweeney Erect, A Cooking Egg, Le Directeur, Mélange Adultère de Tout, Lune de Miel, The Hippopotamus, Dans le Restaurant, Whispers of Immortality, Mr. Eliot's Sunday Morning Service, Sweeney Among the Nightingales, The Waste Land, The Hollow Men, Ash Wednesday, Journey of the

Magi, A Song for Simeon, Animula, Marina, Sweeney Agonistes, Coriolan, Four Quartets

in *Selected Essays* (New York: Harcourt, Brace and Company, 1950)

“Tradition and the Individual Talent,” “Hamlet,” “Marvel,” and the section on Vita Nuova in the essay “Dante.”

in Elizabeth Drew, *T. S. Eliot, The Design of his Poetry* (London: Eyre & Spottiswoode, 1950) the chapters directly concerned with the poems read.

T. E. Hulme: in *Speculations*, (ed. by Herbert Read. London: Kegan Paul, 1924). pp. 3-38 and 64-72.

Wallace Stevens: Anecdote of the Jar, Peter Quince at the Clavier, To the One of Fictive Music, Sunday Morning, Domination of Black, Sea Surface Full of Clouds, Annual Gaiety, Homunculus et la Belle Étoile, Two Figures in Dense Violet Light, Bouquet of Belle Scavoire, Le Monocle de Mon Oncle, Gallant Château, The Idea of Order at Key West, Asides on the Oboe, The Glass of Water, The Sense of the Sleight-of-Hand Man, The Motive for Metaphor, Men Made Out of Words, Flyer's Fall, The World as Meditation

Richard Wilbur: Potato, Bell Speech, Juggler, Tywater, In the Elegy Season, Still Citizen Sparrow, After the Last Bulletins, A Black November Turkey, A Baroque Wall-Fountain in the Villa Sciarra, Beasts, Altitudes, The Death of a Toad

John Crowe Ransom: Bells for John Whiteside's Daughter, Blue Girls, Lady Lost, Here Lies a Lady, Janet Waking, Spiel of the Three Mountebanks, Antique Harvesters, Piazza Piece, Captain Carpenter, Parting Without a Sequel, Vision by Sweetwater, Winter Remembered, The Equilibrists, Prelude to an Evening, Painting: A Head

W. H. Auden: Who's Who, Chorus from a Play, The Strings' Excitement, This Lunar Beauty, Ballad, Villanelle, “Look, Stranger”, Hearing of Harvests Rotting in the Valleys, Law Say the Gardeners Is the Sun, Lay Your Sleeping Head My Love, In Memory of W. B. Yeats, September 1 1939, Mundus et Infans, Song: As I Walked Out One Evening, Song: Fish in the Unruffled Lakes, Under Which Lyre, Musée des Beaux Arts, The Unknown Citizen, After Christmas, In Praise of Limestone

Dylan Thomas: When All My Five and Country Senses See, Light Breaks

Where No Sun Shines, The Hand That Signed the Paper Felled a City,
The Force That Through the Green Fuse Drives, Altarwise by Owl-
Light in the Halfway-House, Death is All Metaphors Shape in One
History, The Hunchback in the Park, And Death Shall Have No
Dominion, Especially When the October Wind, In Memory of Ann
Jones, Fern Hill, A Refusal to Mourn the Death by Fire of a Child
in London, Over Sir John's Hill, Twenty-Four Years, A Process in
the Weather of the Heart, Do Not Go Gentle into That Good Night,
If I Were Tickled by the Rub of Love, Hold Hard These Ancient
Minutes in the Cuckoo's Month, Poem in October, Poem on His Birth-
day, Lament, A Winter's Tale

D. H. Lawrence: Piano, Ship of Death

Marianne Moore: To a Steam Roller, A Carriage from Sweden

Edith Sitwell: Colonel Fantock, Still Falls the Rain

Conrad Aiken: The Quarrel, But How It Came from Earth

E. E. Cummings: when god lets my body be, POEM OR BEAUTY HURTS

MR. VINAL

Robert Graves: It's a Queer Time, In the Wilderness

Theodore Roethke: My Papa's Waltz, Elegy for Jane

Stephen Spender: The Express, An Elementary School Classroom in a Slum

Elizabeth Bishop: The Fish, The Man-Moth

George Barker: O Golden Fleece, Sonnet to my Mother

Robert Lowell: Children of Light, Mr. Edwards and the Spider

このクラスでは一学期に二度 paper の提出を要求される。

First paper: On T. S. Eliot's poetry (four pages)

Second paper:

Choose any modern poet except Eliot. Read a number of his poems—
in his individual published volumes, or if you cannot get hold of these,
then in Untermeyer, Williams, the Friar and Brinnin anthology which is
on reserve, and in any other anthologies you can get. List the poems read,
or the volumes, at the end of your paper.

Memorize one poem. Practice reading another one aloud so that you
can read it effectively. Make an appointment to recite and read these to
your group's steward on Friday, May 10. His grade on your performance
will be part of your mark.

Hand in to my office, before midnight on Monday, May 13, a three page paper on the poet you chose. Cast the paper in the form of a concise introduction. Your goal is to guide another reader to seeing the poet's characteristic style and the sort of experience, attitude towards life, way of seeing and taking life, which his poetry expresses.

Usually the best way to do this will be to begin by summarizing his distinguishing qualities, mentioning poems where they appear and any revealing facts about his life and career. Then focus on one or two poems and show what you value in them, and it may be their limitations also, by pointing to particular features in which another reader can see, when you point them out, the qualities in question.

上の文章で steward というのは小グループの世話役の学生のことである。これらの小グループでは特に詩の朗読が重要視される。

下に示すのは Final examination の第二部である。第一部は約十題、詩の passage を identify する問題が出た。つまり、これは誰の何という詩の一部であるかを指摘し、その理由を説明することを要求されるわけである。

Put yourself back thirty years. You are an advanced undergraduate in 1927, who values Eliot's work and other modern poetry. An older and less advanced friend challenges your modern taste, starting with "The Love Song of J. Alfred Prufrock." Write answers to his questions below.

a. He says, "I can see how the piece is a clever sort of satire on a trivial, timid little man. But what of it? What is Prufrock to me?"

Explain what Prufrock can be to him.

b. "But granting all that, the thing is not poetry. Eliot does not have access to what we most need to get from poetry—inspiration, deep feeling, passion. Isn't it this lack that makes him write in such a contorted, unnatural way?"

What can you answer to this? After saying what you can about "Prufrock," refer to other poems in your dog-eared copy of Eliot's slim volume, *Poems, 1909-1925*.

c. "Perhaps I just find Eliot temperamentally unsympathetic. What other modern poet could you suggest that I might read? Not Frost—I like him already. I mean one of those experimental ones."

Tell him about one fine poem written by 1927, as different from Eliot as possible, and yet still definitely Modern. Define for him what makes it Modern, and, more generally, what Modern Poetry is.

English 56, Readings in Eighteenth Century Literature (1956-57 後期, 週
3 時間)

Professor Theodore Baird

Assignments

James Boswell, *The Life of Johnson*, Oxford Standard Edition

Johnson, "Prologue Spoken by Mr. Garrick at the Opening of the Theatre
in Drury-Lane, 1747"; "On the Death of Mr. Robert Levet"; "The
Vanity of Human Wishes"

Johnson, *Rambler*, Everyman's Library, No. 994

Johnson, *Rasselas*, in Shorter Novels, Everyman's Library, No. 856

Johnson, *A Journey to the Western Islands of Scotland*.

Boswell, *A Journal of a Tour to the Hebrides with Samuel Johnson*. (The
last two items are published in one volume in the Oxford Standard
Authors Series by the Oxford University Press.)

Johnson, *Lives of the Poets*, Vol. II. Everyman's Library, No. 771

Thomas Gray, *Poems With a Selection of Letters*, Everyman's Library, No. 628

Hour Tests

February 5, 1957

1. Define the English Major or the Experienced Reader in terms of what he can do.
2. Look within and try to find a Real Self. Express this as well as you can.
3. What relation do you make between the Experienced Reader and the Real Self?

February 9, 1957

1. *Ennui* sb. 1758 [F *ennui*, OF *enui*:—L in odio.] Mental weariness and dissatisfaction arising from want of occupation or lack of interest. Languor of spirits, arising from satiety or want of interest. Some remarks on this state of mind and body at Amherst:
2. *Taedium vitae*: weariness or tediousness of life. Some remarks:

February 21, 1957

"Mankind have a great aversion to intellectual labour; but even supposing knowledge to be easily attainable, more people would be content to be ignorant than would take even a little trouble to acquire it."

(Samuel Johnson to Boswell, p. 281)

1. Indicate roughly how a high school student of semantics would go about destroying this sentence.
2. In making this kind of verbal analysis, where do you take it the high school semanticist is standing?
3. Now construct if you can the place Samuel Johnson occupies when he speaks these words.
4. Sum up for purposes of contrast the position described in 2) and in 3).
5. Commit yourself. Which position do you choose? And why?

March 2, 1957 *Drury Lane Prologue*

1. What is this Prologue about? What is talked about? What is the Subject? What are the subjects?
2. What had been Johnson's past association with Garrick?
3. What was the immediate occasion for this Prologue?
4. Assume that this Prologue is "poetry." Define "poetry."
5. What objection do you see to this definition? It leaves out what?

March 12, 1957 *The Vanity of Human Wishes*

"Those who demand of poetry a day dream, or a metamorphosis of their own feeble desires and lusts, or what they believe to be 'intensity' of passion, will not find much in Johnson. . . ." (T. S. Eliot)

1. Name a poet who supplies you with a day dream: _____; or metamorphoses desires and lusts: _____; or seems to be 'intense': _____.
2. If you do not find such satisfactions in Johnson what do you find by way of satisfaction in *The Vanity of Human Wishes*? The question is: what does this poem *do* for you?
3. Why do you suppose this poem has gone out of style? How do you explain this fact?

March 19, 1957 Johnson and Niebuhr

You can make some distinction between these two writers in terms of style. The question then is, what is style? How do you acquire a Good Style? (two paragraphs from Reinhold Niebuhr—*The Children of Light and The Children of Darkness*, pp. 150-152—are given)

1. What can you say by way of praising the style of the Johnson essay?
2. What can you say against the style of the Niebuhr passage?
3. What according to this example is Niebuhr's difficulty in writing? Doubtless he would like to "write" as well as Johnson, and it is not

enough to tell him he ought to "improve his style." What is his—and presumably your—trouble as a writer?

April 9, 1957

Let us assume you have toured the U. S. at some time. Let us assume you carried with you a camera, light meter, and so on. Probably you can remember something like this.

1. Where did you go? From _____ to _____
2. What did you see? Think about this. Don't tell all you think you saw. Revise the question to read: What did you see that someone else could perhaps be interested in hearing about, seeing in a colored slide?
3. Define yourself as a traveler, as a tourist.

Paper (on Samuel Johnson)

After some reflection select an example from Boswell's *Life of Johnson* where you see S. J. in conversation talking about something that interests you and in a way which you find somehow illuminating.

In a paragraph summarize the situation, quoting whatever is relevant to your special purpose. Take pains with this and see if you can communicate all that needs to be known, while you preserve the right emphasis on the various details.

Now locate S. J. as he appears while speaking certain words. What tone of voice is he using? Where exactly is he standing in relation to what he is talking about? How did he get into this position?

Finally does this position of speaking come within your own range? If it does, tell exactly in what part of your experience it appears. If it does not, what has happened to you and to the world? (*two pages*)

Final Examination

In this examination take pains with your writing. You need not write much, but try to put some order into what you are saying. Try to shape a sentence, a paragraph. Do not hand in your first draft.

I. "Composition is, for the most part, an effort of slow diligence and steady perseverance, to which the mind is dragged by necessity or resolution and from which the attention is every moment starting to more delightful amusements." Samuel Johnson, *The Adventurer*, No. 138.

a) Why is this a typically Johnsonian remark? What is there about its

structure, about its meaning, which makes it Johnsonian?

- b) Why do you suppose that nobody, no writer, no teacher, no student, no editor of a student newspaper, no president of a foundation, no professor making a new curriculum, would say this in quite this way? What would he be more likely to say? Why do you think so?
- c) Certainly Johnson did not like to write. What evidence can you produce to support this remark?
- d) Nevertheless he did write a great deal. Make a list showing the extent and the variety of his writing.
- e) Apparently when he sat down to write he managed to succeed in writing. And with a good deal of ease, certainly with speed. How do you explain this proficiency? Do not say he had Genius or the Ability to Write. That's too easy.

II. William Hale White (1831-1913) said at the end of a long life that he would pay to Samuel Johnson "an especial homage, such as I do not pay to poet, philosopher, saint, or artist. He was not a this or a that; he belonged to the small class who live for the sake of living, and whose object is to cultivate the art of living wisely." This is very high praise. What do you understand it to mean? Do you agree with it?

- a) What does it mean to say of Johnson he was not a this or a that? If he was not a this or a that what was he?
- b) What do you expect of a poet, a philosopher, a saint, an artist?
- c) What do you learn from Johnson who cultivated the art of living wisely that is beyond or different from what you learn from the poet, philosopher, saint, and artist.
- d) Do you think this praise too high?

(These questions ought to set up problems for you to solve, and your answers ought to make a pair of coherent essays. You must finish this examination.)

English 64, History of English Literature (1956-57 後期, 週3時間)

Professor George Armour Craig

Readings in selected major works to determine the main periods and continuities of English literature from the late eighteenth century to the early twentieth. (但しこれはいわゆる「英文学史後半」であって、前半は *English 63* である。)

ここには便宜上 Exercise の問題のみを六つ掲げる。これらの問題はかなりの程度まで授業の内容を反映していると言える。

February 20, 1957 “The Ancient Mariner”

In order fully to understand “The Ancient Mariner” we must make yet one more marginal gloss running parallel with the one Coleridge so wisely supplied in 1817. For the reader must complete his understanding of the poem by establishing clearly the equivalents, moral and religious, which Coleridge is concerned to have us see. At lines 500-513, for example, where we meet the Pilot, the Pilot's boy, and the Hermit, we must understand that the Pilot is equivalent to the Church, the Pilot's boy to the Clergy, and the Hermit to the idea of an enlightened Religion which is acquainted with the life of the spirit and aware of the difficulties which beset it.

1. What kind of poem does this passage make “The Ancient Mariner”?
2. Consider the last stanza of Part I (lines 79-82) with its marginal gloss, and the last two stanzas of Part IV (lines 282-291) with their marginal glosses.
 - a) According to the passage above, what sort of additional glosses might be called for at these two places in the poem? What would someone like the author quoted above want to put in his glosses at these two points? What can you imagine such a reader saying at these two points?
 - b) Would this kind of additional gloss to the poem clarify or obscure it? Why? (One Page; possibly one and one-half)

February 27, 1957 “Childe Harold's Pilgrimage”

In Canto III, line 833 (“All Heaven and Earth . . .”) to line 913 (“ . . . sheathing it as a sword”), Byron's Childe Harold looks down upon Lake Geneva and meditates.

1. What does he meditate upon? And with what sense of himself does his meditation conclude?
2. Do you call this passage “Wordsworthian” or not? Explain your answer briefly. (one page)

March 8, 1957 “Ode to the West Wind” and “Ode to a Nightingale”

Your purpose in this exercise is to derive some general observations from the final lines of Shelley's “Ode to the West Wind” and Keats's “Ode to

a Nightingale.”

1. Where, dramatically, has Shelley’s speaker arrived in the last strophe of “West Wind”? And what does this speaker do in the last unit of this poem?
2. Where has Keats’s speaker arrived in the last stanza of “Nightingale”? And what is his last action in this poem?
3. What main similarity do you see between the final positions of these two speakers? But what main difference?
4. What conclusion do you draw from this comparison? What does it tell you about these two poets’ conceptions of poetry? (Two pages)

March 20, 1957 Carlyle

We are the miracle of miracles,—the great inscrutable mystery of God. We cannot understand it, we know not how to speak of it; but we may feel and know, if we like, that it is verily so.

On Heroes, Hero-Worship (Lecture I)

1. For Carlyle, the above is one of the “truths” that “were once more readily felt than now.” According to these lectures, what are some other “truths” that are similarly no longer “felt”? What “fact” about the present do these “truths” reveal?
2. Now reconsider the last chapter of *Past and Present* (pp. 441 ff.). How does the above distinction between “truths no longer felt” and present “fact” appear in this chapter?
3. How would you expect a reader to disagree with Carlyle’s argument in *Past and Present*? What does the hostile reader have to deny? On what grounds would you expect him to deny it? (Two Pages)

April 29, 1957 Arnold’s *Culture and Anarchy*

In “The Function of Criticism at the Present Time” (1864), Arnold summarized what he called the “rule” for English criticism:

It is of the last importance that English criticism . . . the chance now given to it. (*Essays in Criticism*, Oxford, 1918ed., p. 21)

The purpose of this exercise is to compare this definition of criticism with the working definition of “culture” which Arnold uses in Chapter 1 of *Culture and Anarchy* (pp. 758 ff.). First, read through the passage cited above substituting the word “culture” for “criticism.”

1. Referring to a particular passage and citing a particular phrase or phrases, show how the above "rule" for criticism appears in Arnold's conception of Culture.
2. Now, citing other phrases, show how Arnold's conception of Culture is *not* adequately paraphrased or summarized in the above "rule" for criticism.
3. Judging by the analysis you have made, what do you say is the chief problem of Culture and Anarchy. You may draw here as widely as you want from your reading of Arnold and his contemporaries. (Two Pages)

May 8, 1957 On an Early- and a Mid-19th Century Novel

You have read a novel by Jane Austen or one by Sir Walter Scott, and one by Charles Dickens or one by W. M. Thackeray. From the novel by Austen or Scott list the characters you find most important; after the name of each character note briefly the data you can recall about the character's economic and social position—his education, family, livelihood, wealth, etc. Now do the same for the important characters in the novel by Thackeray or Dickens. This part of your essay is not to be handed in. Your essay is based on the three following questions:

1. What main differences do you see between your two lists?
2. Recount briefly from each of your two novels an episode in which a major character is described as suffering. What, in each example, is the suffering about? How does the suffering end? What main differences do you see between these two episodes of suffering?
3. What relations can you establish between the differences you have pointed out in #1 and in #2? Can you generalize your conclusion here to refer to any other mid-Victorian writing? (Two Pages)