

## English W4504: Yeats, Eliot, Auden

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*Book list:* W. B. Yeats, *The Yeats Reader: Revised Edition* (Scribner 9780743227988)  
T. S. Eliot, *The Waste Land and Other Poems* (Penguin 014243731X); *Four Quartets* (Harcourt 0156332256); a PDF download from Courseworks  
W. H. Auden, *Selected Poems* (Vintage 0307278085); a PDF download from Courseworks

Jan 20, 22 **Introductory. Yeats:** The Stolen Child; Down by the Salley Gardens; To the Rose upon the Rood of Time; Fergus and the Druid; The Lake Isle of Innisfree; The Sorrow of Love (*two versions*: pp. 14, 478); When You are Old; Who goes with Fergus?; The Man who dreamed of Faeryland; The Two Trees; To Ireland in the Coming Times; The Hosting of the Sidhe; The Song of Wandering Aengus

27, 29 **Yeats:** He remembers forgotten Beauty; The Cap and Bells; He wishes his Beloved were Dead; In the Seven Woods; The Folly of Being Comforted; Never give all the Heart; Adam's Curse; A Woman Homer sung; Words; No Second Troy; Reconciliation; The Fascination of What's Difficult; A Drinking Song; The Mask; Upon a House shaken by the Land Agitation; All Things can Tempt Me; *also the prose essay* The Symbolism of Poetry" (pp. 374-82)

Feb 3, 5 **Yeats:** [Introductory rhymes:] Pardon, old fathers... ; September 1913; To a Friend whose Work has come to Nothing; Paudeen; The Three Beggars; Beggar to Beggar cried; A Memory of Youth; The Cold Heaven; The Magi; The Dolls; A Coat; The Wild Swans at Coole; In Memory of Major Robert Gregory; An Irish Airman foresees his Death; The Scholars; On Woman; The Fisherman; The People; On Being Asked for a War Poem; Ego Dominus Tuus; The Phases of the Moon; Michael Robartes and the Dancer; Easter, 1916; Sixteen Dead Men; The Second Coming; A Prayer for my Daughter; *also the prose essay* Ireland and the Arts (pp. 382-86)

10, 12 **Yeats:** Sailing to Byzantium; The Tower; Nineteen Hundred and Nineteen; Fragments; Leda and the Swan; Among School Children; All Souls' Night; In Memory of Eva Gore-Booth and Con Markiewicz; A Dialogue of Self and Soul; Coole and Ballylee, 1931; For Ann Gregory (*handout*); The Choice; Byzantium; Vacillation; Crazy Jane and the Bishop; Crazy Jane Talks with the Bishop; *handout with charts from* A Vision

17, 19 **Yeats:** The Four Ages of Man; The Gyres; Lapis Lazuli; An Acre of Grass; The Municipal Gallery Revisited; Lullaby; Under Ben Bulbin; The Statues; News for the Delphic Oracle (*handout*); Long-Legged Fly; Man and the Echo; The Circus Animals' Desertion; Politics; *also the essay* Introduction to the Scribner Edition (pp. 422-33)

24, 26 **Eliot** The Love Song of J. Alfred Prufrock; Portrait of a Lady; Preludes; Rhapsody on a Windy Night

### (February 26: Brief paper on Yeats due)

Mar 3, 5 **Eliot:** Gerontion; Burbank with a Baedeker; Bleistein with a Cigar; Sweeney Erect; A Cooking Egg; Dans le Restaurant; Sweeney among the Nightingales; *The Waste Land*; *essays on PDF download*

10,12 **Eliot:** *The Waste Land* (continued); *The Hollow Men* (*handout*)

24, 26 **Eliot:** *Four Quartets*

**(March 26: Brief paper on Eliot due)**

3/31, 4/2 **Auden:** Who stands, the crux left of the watershed; Control of the passes ... ; It was Easter ...; This lunar beauty; To ask the hard question ... ; Doom is dark ... ; What's in your mind ... ; "O where are you going"; O Love, the interest itself ... ; O what is that sound ... ; Hearing of harvests ... ; Out on the lawn I lie in bed

Apr 7, 9 **Auden:** A shilling life ... ; Our hunting fathers; O for doors to be open; Look, stranger ... ; Dear, though the night is gone; Journey to Iceland; Lay your sleeping head, my love; Funeral Blues; Spain; Orpheus, Miss Gee; As I walked out one evening; In Time of War (complete); Musée des Beaux Arts; Epitaph on a Tyrant; In Memory of W. B. Yeats; *essays on PDF download*

14, 16 **Auden:** Refugee Blues; The Unknown Citizen; September 1, 1939; In Memory of Sigmund Freud; The Quest (complete); But I Can't; In Sickness and in Health; The Lesson; (from "The Sea and the Mirror":) Prospero to Ariel, Alonso, Miranda; In Praise of Limestone; A Walk After Dark; Memorial for the City; The Shield of Achilles; The Willow-Wren and the Stare; Nocturne; (from "Bucolics":) Woods, Plains

21, 23 **Auden:** *Horae Canonicae* (complete); Homage to Clio; First Things First; The More Loving One

**(April 23: Brief paper on Auden due)**

28, 30 **Auden:** Friday's Child; Dame Kind; You; On the Circuit; Fairground; River Profile; Prologue at Sixty; August 1968; A New Year's Greeting; Talking to Myself; Archaeology

May 5 Concluding

**Requirements:** Regular attendance. Three *brief* papers (700 to 800 words *maximum*), each expanding on the meaning and larger significance of a passage (to be quoted at the start of the paper) from one of the assigned poems, due on **February 24**, **March 24** and **April 23**. (*Papers longer than 1,000 words will get a grade of F.*) To increase your enjoyment in writing (and mine in reading), try to write in the prose style of the poet you are writing about. At the last class, you should plan to write out by heart a poem *from the syllabus* that is at least 14 lines long. The final exam will almost certainly be a take-home exam that should take 90 minutes, not the standard three hours. The course books are (or should be) at BookCulture; also plan to download some PDFs from Courseworks.

Absolutely no smartphones, cell phones, tablets, phablets, laptops, netbooks, ultrabooks, messaging devices, MP3 players, CD players, DVD players, game consoles, set-top boxes, radios, televisions, video cameras, still cameras, internet-connected eyewear, smart watches, sound recorders, headphones, virtual-reality headsets, or global positioning devices; absolutely no electronic devices of any kind unless required for medical reasons. Anyone who writes, sends, reads, or even receives a text message or e-mail during class—or while you wait in the classroom for the class to begin—will be banished. No baseball caps; no head coverings of any kind unless required by your religion or for medical reasons. No passive-aggressive questions (for example, the kind that begin "*My* problem with this poem is" or "Speaking as a"). Bathroom visits during class are strongly discouraged.

*Everything on this page is required by the College and is included because the College insists on it.*

*Course description, overview, goals:* This is a course in the poetry and other works of W. B. Yeats, T. S. Eliot, and W. H. Auden. We will read a lot of their poems and some of their prose. I will try to give intelligent and illuminating lectures about the poems, the authors, their culture, their times, life in general, and many other things worth knowing about. You will write intelligent papers about the poets, preferably in an imitation of their own prose style, as described on the preceding page. The goal of the course is to teach you how to read W. B. Yeats, T. S. Eliot, and W. H. Auden. What you do with what you learn is up to you, but I hope you will use it for worthwhile and enjoyable purposes.

*How assignments and grades will be weighted:* Grading in this course is entirely subjective. I give the most credit for your best work, and the least credit for your worst work. If you write mediocre papers but an excellent final exam, your final exam gets the highest weighting. If you write a mediocre final exam but excellent papers, your papers get the highest weighting. Your best paper gets a higher weighting than the others. I want an honest excuse to give you a high grade, not a justification for inflicting a low one.

*Class policies:* You will show up every time, pay attention (except when I am boring), not use your laptop or phone, write your own work, and perhaps not take notes in class, since the point of the course is to help you to teach yourself to read and think, not to accumulate facts to be given back to me on the final exam. I would mostly prefer it if you take no notes at all (except in the margins of the books), and I may consider forbidding note-taking altogether, so that you will not be able to insist that you must use your laptop to take notes with.

*University policies:* This class conforms to all academic and other policies on all matters that the College or University has policies about.

The “Faculty Statement on Academic Integrity” appears below. If you already have integrity, I apologize for insulting you by including it here. If you have no integrity, then there’s nothing I can do to help you, but you might want to think about it.

### **Faculty Statement on Academic Integrity**

The intellectual venture in which we are all engaged requires of faculty and students alike the highest level of personal and academic integrity. As members of an academic community, each one of us bears the responsibility to participate in scholarly discourse and research in a manner characterized by intellectual honesty and scholarly integrity.

Scholarship, by its very nature, is an iterative process, with ideas and insights building one upon the other. Collaborative scholarship requires the study of other scholars’ work, the free discussion of such work, and the explicit acknowledgement of those ideas in any work that inform our own. This exchange of ideas relies upon a mutual trust that sources, opinions, facts, and insights will be properly noted and carefully credited.

In practical terms, this means that, as students, you must be responsible for the full citations of others’ ideas in all of your research papers and projects; you must be scrupulously honest when taking your examinations; you must always submit your own work and not that of another student, scholar, or internet agent.

Any breach of this intellectual responsibility is a breach of faith with the rest of our academic community. It undermines our shared intellectual culture, and it cannot be tolerated. Students failing to meet these responsibilities should anticipate being asked to leave Columbia.