

South Atlantic Modern Language Association

Homer to Mann

Masterworks of World Literature by Edwin M. Everett; Calvin S. Brown; John D. Wade

Review by: Laura Jepsen

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present another committee of the Group is conducting a far more extended investigation and will in time publish a survey of American literary manuscripts in public and private collections. *Southern Literary Culture* is the work mainly of its two compilers, and they provided the drive to push it through to completion, but in a degree it represents a cooperative undertaking. The idea originated, we read in the preface, at a meeting of Samla and was undertaken for the Americana Committee of that association. Professors Cantrell and Patrick make clear also how much they have relied on the cooperation of librarians.

This bibliography lists 2529 theses and dissertations written on 700 Southern authors at 150 graduate schools, from the earliest through the summer of 1948. The South is defined here to include Maryland and Oklahoma and the District of Columbia in addition to the twelve states usually included. With their province broadened to include any subjects related to Southern literary culture, the compilers quite naturally give us titles of theses written in other departments than English. They have assumed, rightly it seems to me, that users of the work would prefer to have the scope extended rather than restricted, and so they have included, in the words of the preface, "theses dealing with such varied subjects as newspapers and periodicals, or with editors of newspapers and periodicals; libraries and reading tastes; the theater, including the little theaters and college and university theaters; Southern amusements related to folklore; histories of towns, counties and states which include discussions of the literary activities and interests of the residents; histories of colleges and universities; histories of social, religious, and political movements which affected the literary culture of an area; and numerous similar topics." Titles are annotated if their phrasing does not reveal the subjects included. The titles appear alphabetically by their authors and are numbered consecutively; an analytical index with references to these numbers and ample cross-references makes it possible to turn readily to titles dealing with an author or subject in question.

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Homer to Mann

MASTERWORKS OF WORLD LITERATURE. By Edwin M. Everett, Calvin S. Brown, and John D. Wade. New York, The Dryden Press, rev. ed. 1955. Vol. I. xxiv, 1000 pages. *Homer to Cervantes.* Vol. II. xvii, 958 pages. *Shakespeare to Mann.* \$4.75 each.

Three University of Georgia men have taken another grip on the literary giants they tackled eight years ago and have again successfully impounded these as well as a few others in two comprehensive volumes of a revised edition of *Masterworks of World Literature*. The modest assertion in the preface is confirmed in the body of the book, that "these volumes offer more extensive selections from fewer works than any similar anthology." Homer, Aeschylus, Sophocles, Euripides, Plato, Virgil, Dante, Chaucer, Cervantes, Shakespeare, Milton, Moliere, Racine, Ibsen, Tolstoy, and a number of others, including lyric poets of all times and many countries, are represented either by an entire work or by generous and well-chosen excerpts. Indeed, the two volumes, with their emphasis on the humanistic tradition, might well serve for an introductory—even a more advanced—study in a course in "Great Books" of the western world.

Faced with the desire to convey in abridged form "a greater than usual impression of organic unity," the authors have attempted to use almost all dramas in their entirety and to select from longer works such episodes as would preserve the integrity of the piece. Accordingly, *Faust*, the only play not printed completely, is represented not only by Part I, which leaves the essential problem in suspense, but also by the last act of Part II, to bring the drama to a resolution. Similarly, to preserve the organic structure of *Don Quixote* the authors have added the concluding episodes.

The work is divided into periods, each of which is lucidly introduced by a brief sketch, placing the work in its time not only historically but also artistically, by reference to cultural achievements of the age. The first volume includes: Greek and Roman Classicism, the Middle Ages,

Hebraism, the Renaissance in Europe. The second volume includes: the Renaissance in England, Neo-Classicism (represented by three French and an English author), and Romanticism and the Modern World. In addition, separate authors are introduced by short biographical sketches and their representative writings are summarized. Nor is the lyric poetry of each period neglected. Examples range from verse of the early classical writers—Sappho, Theocritus, and Horace—to that of recent poets—Pushkin, Mallarme, and Whitman.

In solving one of the problems which confront any anthologist of world literature, that of reproducing in translation the tone of the original, the authors have not been afraid to be literal, even at the risk of occasionally being called archaic. For the sake of greater fidelity to the original text, the poetry of Homer, Virgil, and Dante are translated in prose. One of the editors, Mr. Everett, has presented also "The Canterbury Tales" in prose. Generally standard translations have been used, but to one of the editors, Mr. Brown, goes the credit for translating *Tartuffe* and a Petrarchan sonnet. To illustrate the problems of translation, several selections are given in the original language, with interlinear translations.

Finally, maps on the inner covers give broad geographical backgrounds for the literary masterpieces. The format and design of the volumes invite reading.

LAURA JEPSEN,
Florida State University.

Melanie R. Rosborough of the University of Miami spent the summer in Germany as the guest of the German Federal Republic. Professor Rosborough was one of eight Germanists so honored. Another was Norman A. Binger of the University of Kentucky. Professor Rosborough reports that the group flew first class both ways, received money for living expenses, traveled free on German railways, had a group of professors as local sponsors in every city it visited, saw drama, ballet, and opera, visited many schools and universities, and in general was royally entertained.