

**THE ODYSSEY OF HOMER:
TRANSLATED INTO BLANK VERSE.
WITH ILLUSTRATIVE NOTES AND
THREE MAPS. IN TWO VOLUMES.
VOLUME I**

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In Two Volumes. Volume I by Homer & G. W. Edginton

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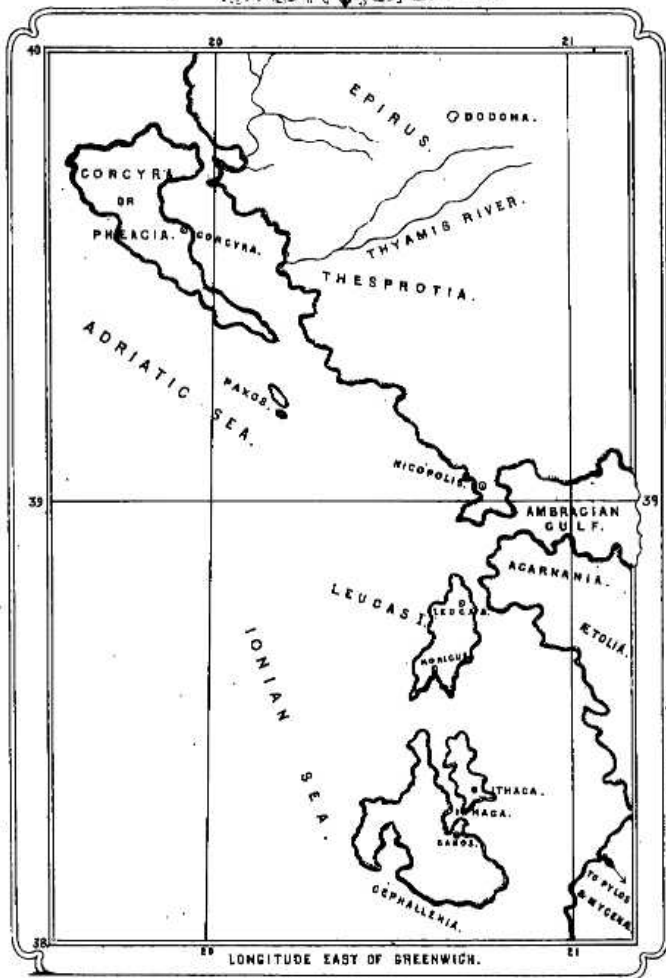
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HOMER & G. W. EDGINTON

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MAP
 OF THE ISLANDS OF
 PHACIA & PHAGA.



J. STODWENT, LITH. READING.

TWO MAPS WILL BE GIVEN WITH THE 2ND VOLUME.

THE
ODYSSEY OF HOMER:

TRANSLATED INTO BLANK VERSE, BY

GEORGE WILLIAM EDGINTON,

LICENTIATE IN MEDICINE:

With Illustrative Notes and Three Maps.

DEDICATED (BY PERMISSION) TO EDWARD, EARL OF DERRY.



In Two Volumes—Vol. I.

"The Odyssey, of all poems, is the poem of the Sea, all the fine moderns who have sung of 'the sea, the sea,' have never in one point equalled the grandeur and freshness of the old bard. Vandervelde and Claude have approached the nearest. Look at the glorious sun reflected in the twinkling waves; in fragments thickening and lessening as you follow them further off, till they blend and become a pillar of golden light. But what is all this to Homer? Reader! this is the greatest work of human genius."

DEAN ALFORD on the Poets of Ancient Greece.

LONDON:
LONGMAN, GREEN, READER, & DYER.
READING:—BARCHAM & BEECROFT.
1869.

293. e. 47.

“Si quid inexpertum scenae committis, et audes
Personam formare novam; servetur ad inum,
Qualis ab incepto processerit, et sibi constet.
Difficile est proprie communia dicere; tuque
Rectius Iliacum carmen deducis in actus,
Quam si proferres ignota indictaque primus.

* * * * *

Nec sic incipies, ut scriptor Cyclicus olim:
“*Fortunam Priami cantabo et nobile bellum.*”
Quid dignum tanto feret hic promissor hiatu?
Parturient montes, nascetur ridiculus mus;
Quanto rectius hic, qui nil molitur inepte;
“*Dic mihi, Musa, virum, captas post tempora Troiae*
“*Qui mores hominum multorum vidit et urbes.*”
Non fumum ex fulgore, sed ex fumo dare lucem
Cogitat, ut speciosa dehinc miracula promat,
Antiphaten Scyllamque et cum Cyclope Charybdin;
Nec reditum Diomedis ab interitu Melaagri,
Nec gemino bellum Troianum orditur ab ovo;
Semper ad eventum festinat et in medias res,
Non secus ac notas, auditorem rapit, et quae
Desperat tractata nitescere posse, relinquit,
Atque ita mentitur, sic veris falsa remiscet,
Primo ne medium, medio ne discrepet inum.”

Q. Horatii Flacci, de Arte Poetica.

TO THE
Right Hon. the Earl of Derby, K.G.,

CHANCELLOR OF THE UNIVERSITY OF OXFORD, &c., &c.

My Lord,

I dedicate my Translation to you, because your distinguished patronage is of sterling value to its recipient: inasmuch as having yourself consumed the midnight oil in the severe study of the prototypes of poets, you are able to appreciate my merits and to mark my faults.

Your Lordship's elevated station and brilliant talents shed a lustre on the literary profession. The aspirant to literary fame feels proud of your Lordship's name in the roll of noble Authors.

This dedication affords me an opportunity for acknowledging your kindness and courtesy towards myself; and for thanking you for the interest you have taken in the success of my book.

I subscribe myself,

Your Lordship's humble and devoted Servant,

THE AUTHOR.

READING, 1868.

PREFACE.

THE GERMAN PROFESSOR, FREDERICK VON SCHLEGEL, IN HIS LECTURES ON THE 'PHILOSOPHY OF HISTORY;' DELIVERS THE FOLLOWING SENTIMENTS:—

"THE marvellous and living Mythology in the glorious old poetry of Greece, justly occupies * here the first place, for all the arts, even the plastic arts, had their origin in this first Homeric source. And this fresh living stream of mythic fictions and heroic traditions, which has flowed, and continues to flow, through all ages and nations in the West, proves to us, by a mighty historical experience which determines even the most difficult problems, (and this has been universally acknowledged in Christian Europe) that all classical education,—all high intellectual refinement, is and should be grounded on poetry,—that is to say a poetry, which, like the Homeric, springs out of natural feelings, and embraces the world with a clear intuitive glance. For there can be no comprehensive culture of the human mind—no high and harmonious development of its powers, and the various faculties of the soul,—unless all those deep feelings of life, that mighty productive energy of human nature, the marvellous imagination,—be awakened and excited, and by that excitement and exertion, attain an expansive, noble, and beautiful form. This the experience of all ages has proved, and hence the glory of the Homeric poems, and of the whole intellectual refinement of the Greeks, which has thence sprung, has remained imperishable. Were the mental culture of any people founded solely on a dead, cold, abstract science, to the exclusion of all poetry, such a mere mathematical people,—with minds thus sharpened and pointed by mathematical discipline, would

* Referring to what is most interesting in the character, life, and intellect of the Greeks.

and could never possess a rich and various intellectual existence ; nor even ever attain to a living science, or a true science of life. The characteristic excellence of this Homeric, and in general of all the Greek poetry, is, that it observes a wise medium between the gigantic fictions of oriental imagination, even as the purer creations of Indian fancy display ; and that distinctness of view, that broad knowledge and observation of the world, which distinguish the ages of prosaic narrative, when the relations of society become at once more refined and more complicated. In this poetry, these two opposite, and almost incompatible qualities are blended and united, —the fresh enthusiasm of the most living feelings of nature,—a blooming, fertile, and captivating fancy,—and a clear intuitive perception of life,—are joined with a delicacy of tact, a purity and harmony of taste, excluding all exaggeration,—all false ornament,—and which few nations since the Greeks, none perhaps in an equal degree, certainly none before them, have ever possessed to a like extent.

This poetry was interwoven with the whole public life of the Greeks, the public spectacles, games, and popular festivals were so many theatres for poetry.

No nation has ever yet been able to equal the charm and amenity of Homer, the elevation of *Æschylus*, and the noble beauty of *Sophocles*, and perhaps it is wrong even to aspire to their excellence, for true beauty and sublimity can never be acquired in the path of imitation."—p.p. 238, 240.

Schlegel shows, by a long process of inductive evidence, how the Homeric poetry was the crown and perfection of a long series of Bardic poems. In pointing out the characteristic features of these poems ; he inquires what is understood by the poetry of nature, shows that it is perfectly compatible with art, that there is a wide difference between the natural and the rude, that Homer is distinguished as much for delicacy of perception, accuracy of delineation, and sagacity of judgment ; as for fertility of fancy, and energy of passion.—p. 6.