

**THE MEDEA OF
EURIPIDES, WITH NOTES
AND INTRODUCTION**

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EURIPIDES & FREDERICK D. ALLEN

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WITH NOTES AND AN INTRODUCTION,

BY

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PREFACE.

OF the conjectural emendations in the text of the *Medea* which have been, especially during the last few decades, proposed in great numbers, such and such only have been adopted in the present edition as seemed to me either quite certain or in the highest degree probable. For the rest the best manuscripts have been closely followed in the main. Anything like an incisive treatment of the text is, in my opinion, out of place in editions intended for learners. Only in a few hopelessly garbled passages the need of furnishing a readable text in decent metrical form has led me to admit bolder and more uncertain alterations. Here due warning is given the reader in the notes.

In interpretation I have striven for correctness rather than for originality, and have of course derived much from others. Brevity had to be studied, but I have not knowingly slurred over any real difficulty.

The following editions have been used: Porson's; Elmsley's (German reprint with Hermann's notes); Kirchoff's editions of 1855 and 1867; Dindorf's (Oxford edition 1839, and *Poetae Scenici* 1868); Nauck's 3d edition, 1871,

also his *Euripideische Studien*; Schoene's *Medea*, 1853; Pflugk and Klotz's 3d edition, 1867; Witschel's, 1858; Paley's 2d edition, 1872; Weil's, 1868; Hogan's *Medea*, 1873; Wecklein's *Medea*, 1874. This last-named excellent work has been of especial use.

Corrections or suggestions from any quarter will be gratefully received.

F. D. A.

CINCINNATI, September, 1876.

INTRODUCTION.



I. EURIPIDES.

§ 1. *Life.*—What we know of Euripides' personal history, excluding what is plainly fabulous, is substantially this. He lived from 480, or a little earlier, to 406 B. C. The current belief was that he was born in Salamis on the day of the sea-fight, but this has the air of an invention. His father's name was Mnesarchus or Mnesarchides; his mother's, Clito. The latter at least was of humble origin. Euripides was of a studious and speculative turn, an ardent disciple of the philosophers and sophists of his day, Anaxagoras, Prodicus, Socrates, and others. His first play he exhibited at the age of twenty-five; thirteen years later he gained for the first time the first prize. Of a gloomy temperament, never personally popular with his countrymen, and not successful in his profession at first (he won only five dramatic victories), he seems to have suffered from a morbid sensitiveness, a consciousness of being misunderstood, a feeling sometimes reflected in his works. He lived aloof from the world, in the midst of his large collection of books. There was some trouble in his domestic relations; with neither his first nor his second wife did he live happily. His last years were spent abroad, first in Magnesia, then at the court of Archelaus, the Macedonian king, at Pella, where he died and was buried, a cenotaph being erected at Athens. He left three sons, the youngest of whom followed his father's profession. The popularity of his plays at the close of his life and throughout later antiquity was extraordinary.

§ 2. **Works.** — Of Euripides' 75 (according to others 92) plays, there have come down to us 19, or excluding the *Ῥήσος*, which is almost universally thought to be spurious, 18. These are: *Ἄλκωνες*, *Ἀνδρομάχη*, *Βάκχαι*, *Ἐκάβη*, *Ἑλένη*, *Ἡλέκτρα*, *Ἡρακλείδαι*, *Ἡρακλῆς μαινόμενος*, *Ἴκετίδες*, *Ἰππόλυτος*, *Ἰφιγένεια ἢ ἐν Αἰλίδι*, *Ἰφιγένεια ἢ ἐν Ταύροις*, *Ἴων*, *Κίρκωψ* (a satyric drama), *Μήδεια*, *Ὀρέστης*, *Τρωάδες*, *Φοίνισσα*. The dates of the following six are known with certainty: *Alcestis*, 438; *Medea*, 431; *Hippolytus*, 428; *Troades*, 415; *Helena*, 412; *Orestes*, 408. A few others can be approximately placed. The *Bacchae* and *Iphigenia in Aulis* were produced after the poet's death.

§ 3. **Spirit and Tendency.** — Though a contemporary of Sophocles, Euripides belongs in spirit to a different age. He is a representative of the new Athens of his time, of the new ideas, political, moral, and aesthetic, which were just coming into vogue, supplanting the sterner and simpler notions of the old-fashioned citizens. It is the Athens of Demosthenes and Praxiteles, rather than that of Pericles and Phidias, for which Euripides wrote. Rhetoric and philosophical speculation had much to do with this change. Euripides shares the artificial tastes and the sceptical spirit of the new school.

To give vivid pictures of human passion is Euripides' chief aim, and in this his strength lies. He is in no sympathy with the mythical spirit; the myths he uses only as the vehicle of his own conceptions. The notion of an all-controlling Fate and of a hereditary family curse are much less prominent than with Aeschylus and Sophocles. There is less lofty ideality in his conceptions; his characters are more like those of every-day life, their passions less removed from common experience. This accords in general with modern taste; indeed, it has often been observed that Euripides stands nearer to the modern dramatists than do his predecessors. He excites often a livelier sympathy; hence Aristotle calls him "the most tragic of the poets." But Euripides has sometimes gone too far in this direction, and introduced characters too commonplace and incidents altogether trivial.

§ 4. **Style.** — Euripides is smooth and dexterous in the use of language; free from the turgidity of Aeschylus, but not free from rhetorical artifice. Even smaller verbal quibbles, paradoxical expressions, alliterations, and the like, he does not disdain. Characteristic of him are the long arguments between his personages on questions of right and wrong, sometimes quite irrelevant to the matter in hand. Almost every play has one or more of these. The author delights, even when one side is manifestly in the wrong, to display his skill in making out a specious argument. He is fond of philosophizing through the mouths of his characters, and the abundance of maxims (*γνώμαι*), reflections, and generalizations on social and religious topics — another effect of the rhetorical training of that day — went far to render Euripides attractive in later times. The histrionic art had developed in his day, and this influenced composition; the actors had to be furnished with telling and pointed speeches and striking situations. Scenery, too, had come to be a matter of importance, and some plays (*Troad.*, *Her. Fur.*) must have depended largely on their scenic effects for success.

§ 5. **Form.** — The internal economy of his plays is often defective; his plots lack coherence and compactness. In general he relies on striking passages and thrilling scenes more than on unity and symmetry of the whole. But there is much difference among his plays in this respect. Two things have been especially blamed: 1. The so-called *θεός ἀπὸ μηχανῆς*, the express interference of a god at the end of the play to solve the difficulties of the situation. 2. His prologues, long soliloquies in which the situation is expounded, often baldly and awkwardly, to the hearers. Euripides was responsible for metrical and musical innovations concerning the merits of which we can no longer judge. The chorus is diminished in importance; its odes are often mere interludes, having little to do with the dramatic situation. His later pieces show frequent resolutions in the iambi, and contain long and irregularly constructed monodies.

§ 6. **Moral Tendency.** — Euripides has been unjustly at-