The Medea of Euripides

Euripides Euripides
Title: The Medea of Euripides

Author: Euripides Euripides

This is an exact replica of a book. The book reprint was manually improved by a team of professionals, as opposed to automatic/OCR processes used by some companies. However, the book may still have imperfections such as missing pages, poor pictures, errant marks, etc. that were a part of the original text. We appreciate your understanding of the imperfections which can not be improved, and hope you will enjoy reading this book.
Pocket Literal Translations of the Classics.

CLOTH BINDING. EACH, 50 CENTS.

These translations have been prepared with great care. They follow the original text literally, thus forming a valuable help to the student in his efforts to master the difficulties which beset him. Pleasing sketches of the authors appear in the form of an introduction to each of the volumes.

The books are in a convenient form, being exceptionally handy for the pocket. They are printed from clear type, and are attractively and durably bound.

Caesar’s Commentaries.—Six Books.
Cicero’s Defence of Roscius.
Cicero on Old Age and Friendship.
Cicero on Oratory.
Cicero’s Select Orations.
Cicero’s Select Letters.
Cornelius Nepos, complete.
Horace, complete.
Juvenal’s Satires, complete.
Livy.—Books 1 and 2.
Livy.—Books 21 and 22.
Ovid’s Metamorphoses.—Books 1-7.
Ovid’s Metamorphoses.—Books 8-15.
Plautus’ Captivi and Mostellaria.
Sallust’s Catiline and The Jugurthine War.
Tacitus’ Annals.—The First Six Books.
Tacitus’ Germany and Agrigola.
Virgil’s Aeneid.—Six Books.
Virgil’s Eclogues and Georgics.
Viri Romae.

Aeschylus’ Prometheus Bound and Seven Against Thebes.
Aristophanes’ Clouds, Birds, and Frogs.—In one Vol.
Demosthenes’ On the Crown.
Demosthenes’ Olynthiacs and Philippics.
Euripides’ Alcestis and Electra.
Euripides’ Medea.
Herodotus.—Books 6 and 7.
Homer’s Iliad.—Nine Books.
Homer’s Odyssey.—Thirteen Books.
Lysias’ Select Orations.
Plato’s Apology, Crito and Phaedo.
Plato’s Gorgias.
Sophocles’ Oedipus Tyrannus, Electra, and Antigone.
Xenophon’s Anabasis.—Five Books.
Xenophon’s Memorabilia, complete.
Goethe’s Egmont.
Goethe’s Faust.
Goethe’s Hermann and Dorothea.
Lessing’s Minna von Barnhelm.
Lessing’s Nathan the Wise.
Schiller’s Maid of Orleans.
Schiller’s Maria Stuart.
Schiller’s William Tell.

Others will be added at short intervals.

DAVID McKay, Publisher, Philadelphia, Pa.
THE

MEDEA OF EURIPIDES

LITERALLY TRANSLATED,
WITH CRITICAL AND EXPLANATORY NOTES,

BY

THEODORE ALOIS BUCKLEY, B.A.

WITH AN INTRODUCTION BY

EDWARD BROOKS, JR.

PHILADELPHIA:
DAVID MCKAY, PUBLISHER,
1022 MARKET STREET.
INTRODUCTION.

Among the writers of Greek tragedy there are three names which stand pre-eminent. These are Æschylus, Sophocles and Euripides. Of these, Euripides, while probably inferior to the other two, was, nevertheless, greatly admired by his countrymen, and gained several prizes in the tragic contests.

He was born on the island of Salamis, 480 B.C., forty-five years later than Æschylus and fifteen years after Sophocles. The day of his birth was noted as being that upon which the celebrated battle of Salamis was fought and won.

Little is known of his parentage. His father was called Mnesarchus, and was probably a man of good family. That he was possessed of considerable wealth is evident from the care and expense that were bestowed upon the education of his son. His mother, Clito, was an Athenian herbseller, who had been sent away to Salamis, in company with others of her countrywomen, when Attica was given up, and the population sought refuge in the ships.

As a young man Euripides had the advantage of studying under such instructors as Prodicus, Anaxagoras and
INTRODUCTION.

Protagoras. Though a brilliant scholar and a hard student, he also excelled as an athlete, and was twice victorious in the gymnastic contests of his time.

At a very early date he gave indication of those attainments which subsequently made him famous, for at the age of twenty-five he succeeded in gaining third prize in the tragic contests with one of his compositions.

His life seems not to have been a very happy one, domestic infelicity and the sarcastic allusions of his political enemy, Aristophanes, probably driving him from Athens to seek retirement in Macedonia with King Archelaus.

His death, which took place in 406 B.C., has been associated with the tragic, it being alleged that he, like a character of one of his own plays, was torn to pieces by dogs. It is probable, however, that his death occurred in the ordinary course of nature.

Euripides can hardly be said to be a true tragedian. His plays contain much that savors of the melodrama. They might end either happily or otherwise without marring or changing that which has gone before, and the tragic element is usually contributed by the introduction of some unexpected wholesale slaughter, which suggests that the poet’s disposition contained more than a grain of morbid cruelty.

A translation of The Medea, one of Euripides' compositions, is contained in the following pages. The scene of the tragedy is laid in Corinth, and the plot is based upon the events which are said to have followed the mythological expedition of the Argonauts in search of the golden fleece. The *dramatis personæ* include Jason, leader of the Argonauts; Creon, King of Corinth; Ægeus, the son of Pandion; Medea, wife of Jason.
INTRODUCTION.

Jason, having reached the land of Colchis, where the golden fleece was carefully guarded by a terrible dragon, makes love to the king’s daughter, Medea, who is an enchantress, and persuades her to assist him in his attempt to steal the coveted fleece. She administers a potion to the dragon, which enables Jason to kill it and get possession of the object of his quest.

The two lovers make their escape from Colchis by stealth, and, being subsequently married, take up their abode in Corinth.

The tragedy commences at a time when Jason, having tired of his wife, who has borne him two children, and being impelled by considerations of policy as well as by a desire to indulge a new affection, espouses a royal bride in the person of Glauce, daughter of King Creon.

The play opens with a long soliloquy by Medea’s nurse, who stands at the gates of the palace and relates the wrongs and misfortunes of her mistress. In the meantime lamentations are heard issuing from within, and soon Medea appears and asks the chorus of Corinthian women to assist her, at least by their silence, if she should contrive a way to be revenged upon her husband.

King Creon then comes upon the scene, and, enraged at the attitude which Medea has taken toward the marriage of Jason with his daughter, orders her to depart forthwith from the country with her two sons. Medea pleads to be allowed to remain, saying that, though injured, she will keep silent. Creon is obdurate, but finally consents to her remaining until the next day.

Medea is then left alone with the Corinthian women, with whom she counsels as to how she may best be revenged upon those who have wronged her.
INTRODUCTION.

Jason next appears and reproaches his wife for her ungovernable temper. Medea answers her husband by a recital of the many sacrifices she has undergone for him, and reviles him on account of his faithless conduct towards her. Jason attempts to justify himself by showing that his marriage with Glauce was an act of policy intended to bring about the welfare of Medea and her children. Medea, however, is not persuaded, and refusing his proffer of money to assist her in her flight, she bids him begone.

Ægeus, the son of Pandion, is then introduced, who explains that he is on his way home from the oracle of Phœbus, which he had gone to consult as to how he might have offspring, he, though married, being destitute of children. Medea tells him of her troubles, and begs him to receive her at his hearth in his country, promising that she will, by her charms, cause him to accomplish his heart’s desire. Ægeus promises to receive her hospitably should she come to his country, but refuses to accompany her on her journey there, and thereupon takes his departure.

Medea then explains to the chorus her plans for obtaining revenge and bids them go and bring Jason to her. Him she conciliates with repentant words and begs that he persuade King Creon not to banish her two sons from the realm, but to allow them to remain in Corinth in order that they may be brought up at the king’s palace. She bids her attendants bring a fine-wrought robe and a golden-twined chaplet for her sons to bear as a nuptial present to the royal bride, saying that gifts persuade even the gods, and that they may propitiate Creon and cause him to grant her request.