Apollonius Rhodius 4.1-91: Notes

1-108: Medea leaves Aietes' palace and goes to the Argonauts.
1ff.: discussed by e.g. Acosta Hughes, B. 2010. *Arion's Lyre* (e.g. on anonymity of muse suggesting uncertainty over whether epic or lyric voice); Hunter CQ 1987: 134.
1-5: Cf. Homer Il. 1.1 μῆνιν ἄειδε θεά and Od. 1.1 ἄνδρα μοι ἔννεπε Μοῦσα. Address to the Muse, Μοῦσα. Who? Erato? Not named so more assimilated to muse of epic poetry (Kalliope)? Any muse? We may think of Book 3 invocation (here "now) where Erato (Hunter thinks this also refers to Erato). "Like Book 3, Book 4 begins with a 5-verse invocation of a Muse, and we will naturally infer that this is the same Muse who was invoked in Book 3, namely Erato: she 'herself' is now to take over the tale, whereas in Book 3 she was asked to 'stand beside' the poet and tell him the story; 3.1–5 clearly introduce the whole second half of the poem, not just Book 3, and this too suggests continuity here. Erato remains an appropriate Muse to tell of the sufferings of Medea (cf. *δυσίμερον* in 4), just as in Book 3 she had been asked to tell how Jason's success depended upon Medea's *erôs*, but the fact that the Muse's name is not repeated lessens the special emphasis upon *erôs*, and assimilates the invoked Muse more to the traditional Muse of epic poetry (1–2n.)." (Hunter ad 4.1-5). How does this match with expectations/ proem of book 3? There Ἐρατώ invoked (Erato is the θεά here? So Hunter). In Book 3, Muse with poet…. Nb Hunter, R. L. 'Medea's Flight: The Fourth Book of the Argonautica', CQ 37, 1987, 129-39: 134 "It is important that the five verses are replete with echoes of Medea's suffering in the previous book:": cfs. 3.288-9; 3.961;3.661; 3.773, 798 (Medea's suicide speech), 961, 973 (first encounter with Jason).. New = φύζαν ἀεικελίην. Suggestion of reworking Book 3. Hunter (1987: 135) notes a tradition in which Medea fled only for love of Jason.
1f: suggests that Muse and narrator are different.
2-3: narrator in doubt (perhaps cf. Medea's internal conflict and uncertainty?).
2–3: "The subject of the verb ἑλίσσεται is νόος ἔνδον, the owner of which is denoted by ἔμοιγε . . . ὁρμαίνοντι (datives of feeling / agent. Smyth 1486, 1488), linked with ἀμφασίῃ as a further descriptive dative (Smyth 1516). The particle ἦ intensifies the excitement of the moment (Smyth 2864)." (Hulse 2022).
3 μιν: neuter. Debate over if text corrupt.
3 ὁρμαίνοντι: introducing indirect question construction (as e.g. Hom. *Il*. 16.435-8, of Zeus wondering what to do with regards to Sarpedon: heroic context). "A. voices his doubts about Medea's emotional state. A. uses ἀμφασίη of Medea's astonishment at her first sight of Jason (3.284) and of her hesitation before finally deciding to help him (3.811). Here, Medea's internal psychological struggle is also echoed in the poet's inability to speak." (Hulse 2015)
4–5 "**ἠὲ . . . Κόλχων:** A.'s supposed hesitation takes the form of a deliberative, indirect question (ἠὲ . . . ἦ), whose main verb is the aorist subjunctive ἐνίσπω (Smyth 2675). Both μιν and τόγ(ε) function as pronouns referring to the vital question at issue ('was it X or was it Y'), X being described as ἄτης πῆμα δυσίμερου, the two genitives elegantly depending on the noun that they enfold, and Y as φύζαν ἀεικελίην. (Hulse 2022).
4 ἐνίσπω: aor. subj. of ἐν(ν)έπω. Cf. 2 ἔννεπε ("the use of the same verb as in line 2 reinforces the poet's yielding to the Muse", Hunter 2015 ad loc).
5 ἀεικελίην: "particularly in the mouth of the narrator, need not carry moral reproof, i.e. 'shameful', cf. 637, 724, but the present instance is finely balanced. For a daughter to flee her father's house in the company of strangers is indeed 'shameful' by ordinary standards, but Σ gloss this second alternative as a flight from maltreatment (κάκωσις), and Medea's fear of her father, already a theme at 3.614, is certainly justified (cf. 15, 234–5, 379–81). In her later fury Medea pours scorn on her own lack of αἰδώς (360), and Circe is in no doubt that her flight is ἀεικής (739, 748)." (Hunter 2015 ad loc.). Focalized? Cf. 4.360-2 ᾗς ἐγὼ οὐ κατὰ κόσμον

ἀναιδήτῳ ἰότητι / πάτρην τε κλέα τε μεγάρων αὐτούς τε τοκῆας / νοσφισάμην (“It was because of these [promises] that, contrary to decency and with shameless resolve, I abandoned my country, the glory of my home, and my very parents…”, tr. Race).
4–5 “‘whether I am to call it the wearying torment of mad desire or [whether I am to call] it terrible panic, which caused her to leave . . . ’. The poet cannot decide on Medea’s motivation, although, as often, γε marks the alternative to which greater prominence is to be given (K–G ii 173); the two motives, of course, co-exist…” (Hunter 2015 ad loc)
5: Medea fearful of father? Part of motivation?
6–10 How have we previously seen Aietes? How does our attitude towards him affect our attitudes towards Medea? “At the end of Book 3 Aietes was already plotting (3.1406), and here he holds a nocturnal council to decide how to deal with the Argonauts. In an early epic poem usually cited as *Naupactia*, Aietes apparently invited the Argonauts to a dinner in order to kill them, but was distracted by Aphrodite who filled him with desire to go to bed with his wife instead (frr. 6–8 Davies). Idmon realized the danger and the Argonauts made good their escape; Medea went with them, ‘on hearing the noise of their feet’, bringing the Fleece with her (Huxley 1969: 68–73, West 2003: 33). Ap.’s presentation of the aftermath of Jason’s successful completion of the challenge will have drawn on a rich literary heritage, most of which is now lost to us.” (Hunter 2015 ad loc.)
6-9 “The following narrative, picking up the end of Book 3 and also Aietes’ first Colchian assembly (cf. 4.7 with 3.578 ἀτλήτους Μινύῃσι δόλους καὶ κήδεα τεύχων and 3.1406 πορφύρων ~ 4.7 μητιάασκεν, 3.1407 ἦμαρ ἔδυ ~ 4.7 παννύχιος; see Clare (2002) 217–9 on the significance of the two assemblies) reflects the pattern of Medea’s experience: her fear of being discovered, ‘her sense of isolation from other young girls, the option of suicide, and finally Hera’s deflection of that option’ (Acosta-Hughes (2010) 45) and so this connection between the two books reflects the consistency that can be traced in her characterisation (1–2 n.).” (Hulse 2015)
Clare (2002: 217f.) compares 3.1403-6 (now “the air of menace is all the greater for want of detail”; argues for allusion to *Il.* 7.476-9, where Zeus (accentuates overweening nature of Aeetes’ arrogance and magnitude of threat but also Aeetes doesn’t have capability and omniscience of Zeus: Hera already moving goalposts, in prompting Medea’s flight).
7 παννύχιος: adjective agreeing with Αιήτης; i.e. all night long. “Jason’s contest with the bulls and the sown warriors had ended at sundown (3.1407).” (Hunter 2015 ad loc.)
7 “The theme of δόλος is of prime importance in the story of Jason and Medea, particularly in their plot against Apsyrtus (cf. 4.421 μέγαν δόλον ἠρτύνοντο with nn. 70–4, 341–4, 404–5, 456–80).” (Hulse 2015 ad loc.).
8–10 “In Book 3 the angry (3.607) Aietes had seen the coming of the Argonauts as part of a plot hatched by the sons of Phrixos, and he had ‘little fear lest his daughters make some hateful (στυγερήν) plan’ (3.602–5); here he realizes that that confidence was misplaced” (Hunter 2015 ad loc.)
8 στυγερῷ … ἀέθλῳ: the contest is hated. Cf. AR 3.1404 (Aietes felt “heavy griefs”, βαρεῖαι ἀνῖαι, at result of the contest).
τελέεσθαι : transmitted by mss and printed by Race and Hulse 2022; Hunter 2015 prints τετελέσθαι and says this “is not impossible – Aietes sees ongoing plots all around him – but suits τάδε (i.e. the successful completion of the challenge) much less well.”
11: For gods in AR, see e.g. Knight, V. (1995) *The Renewal of Epic: Responses to Homer in the Argonautica of Apollonius*, ch 5.
11–25 “Medea’s panic and thoughts of suicide replay her night of torment from Book 3 (πῆμα 3.773, πολυκλαύτους . . . ἀνίας 3.777, cf. 19). There, suicide is at first mixed in with other possible options as her resolution fluctuates wildly (3.766–9); she wonders how she could offer Jason help (ἀρωγή) without her parents noticing (3.779–81 ~ 14–15), and then again

considers immediate suicide, by hanging herself or swallowing poisons (3.787–801 ~ 20–1). The temptation of suicide is there rejected in detailed human terms (the fear of death, the delights of life, 3.809–16), and Hera is introduced only at the end (3.818n.); here, the human motivation for her fear and then flight is still explained (14–16), but the rejection of suicide is Hera's doing alone, not just to avoid repetition, but because Medea's situation is now even more perilous." (Hunter 2015)
11: double dative, "her . . . her heart".
12-13 fawn simile: effect? Why barking? How powerful is she? On simile see Hunter 1987: 136. One model is Hom. *Il*.11.544-6 (where Zeus induces φόβος in Ajax who flees, τρέσσε).
12 τρέσσεν "'she panicked, was terrified' …. The standard sense is 'fled' (cf. 1507, 1522, Lehrs 1882, Nelis 1991), but the structure of the narrative, with 'flight' picked up in 21–2, would then be at least awkward, though not impossible" (Hunter 2015)
14 μιν: i.e. Aietes.
14-15: "'For at once she correctly suspected that her father was not unaware of her help, and that she would soon suffer the full measure of wretchedness.' The passage strikingly reworks Od. 19.390–1, 'for at once [Odysseus] was concerned (ὀίσατο) in his heart, lest [Eurycleia] recognize the scar and everything would be revealed (ἀμφαδά, cf. 84)'. Eurycleia was indeed an ἀμφίπολος ἐπίστωρ (cf. 16). ὀίσσατο 'suspected, foreboded'. The construction with μή and an infinitive is that of a verb of fearing (Smyth §2238)." (Hunter 2015)
16 τάρβει: unaugmented imperfect.
16 ἀμφιπόλους ἐπίστορας: "'her maids who were in the know'. These are the maids who accompanied Medea to her meeting with Jason (3.838–43, 872–912); Medea's deceit now comes home to roost." (Hunter 2015)
16–17 **τάρβει . . . ἀκουαί:** "A. shortens his phrases, pointed by the repetition of π and marking the frantic nature of Medea's mood. The use of the dual (ὄσσε) together with the reflexive personal pronoun (οἱ. Smyth 1195) and the singular verb (πλῆτο) alludes to Homeric phraseology (Smyth 959) used by A. to enhance his description of Medea's emotions. The same is true of the following phrase (περιβρομέεσκον ἀκουαί), based on a famous poem of Sappho." (Hulse 2022)
16 ὄσσε: dual but singular verb πλῆτο, like Homer.
16 ἐν δέ οἱ ὄσσε: "the verse-end recurs at 1543, but the Homeric model is the terrified Eurylochos returning to tell his comrades of what Circe has done, Od. 10.246–8; in his anguish, Eurylochos cannot speak, his eyes are full of tears and 'his heart foresaw lamentation' (cf. 19). The echo is particularly powerful, given that Circe is Medea's aunt and her principal model as 'magician', but Ap. may also be drawing a link between that Homeric passage and Sappho fr. 31 V, by a kind of 'window allusion'." (Hunter 2015)
16-17 "… mixes epic and lyric elements, referring both to Sappho fr. 31.11–2 Voigt (quoted below) and the Homeric battlefield… The epic flavour of δεινὸν δέ (Il. 3.337, 11.42, Od. 16.401, 22.124) contrasts with περιβρομέεσκον ἀκουαί, imitating Sappho fr. 31.10–12 Voigt χρῷ πῦρ ὐπαδεδρόμηκεν, / ὀππάτεσσι δ' οὐδ' ἒν ὄρημμ', ἐπιρρόμ / βεισι δ' ἄκουαι …" (Hulse 2015)
17 δεινὸν δὲ περιβρομέεσκον ἀκουαί: "cf. Sappho fr. 31.11–12 V ἐπιρρόμ- | βεισι δ' ἄκουαι, echoed also at 908. Sappho's famous poem had already been evoked to describe Medea's experience of 'love at first sight' (3.284–90), and its use here, as at Theocr. 2.106–10, to describe symptoms of panic perhaps reflects two different ancient interpretations of that poem, both of which have resurfaced in modern criticism, cf. Hunter forthcoming." (Hunter 2015)
18–19 ἐπεμάσσετο "'clutched at', a 'mixed' aorist of ἐπιμαίομαι, cf. 458n. This may be merely a gesture of despair, or it may hint at the possibility of suicide by hanging, cf. 3.789–90." (Hunter 2015)

18-19 “Often she clutched her throat and often pulling her hair out by the roots she screamed in sorrowful pain.” (Hulse 2015)
18- 19 πυκνὰ: effect of repetition?
21-2: Hera makes her flee as she needs Medea alive (issue of agency and power). Hera has plan to use Medea v Pelias. Cf. 3.1133-6 “The poor girl! Not for long was she going to refuse to live in Hellas, for Hera had so contrived it that Aeaean Medea would come to holy Iolcus as Pelias’ bane after forsaking her native land.” Hera intervenes (cf. 3.250; 818). Hunter (1987: 136) notes contrast with journey in Book 3 e.g previously the journey prompted was by light of day. Effects of comparison with previous journey?
21: drugs (less common method of suicide): sourceress side.
22: Medea goes with her nephews. More modest than departing with Jason.
22-3 φέβεσθαι | ὦρσεν ἀτυζομένην “again evokes the rout of Iliadic warriors, cf., e.g., *Il*. 6.41, 21.4. πτερόεις, ‘fluttering’, suggests Medea’s irresolute uncertainty before Hera’s intervention … Alternatively, it may be taken very closely with *ἰάνθη*, ‘was warmed and took wing’” (Hunter) .
24-5: “At 3.802–9 her taking down this chest prefigures imminent death; her putting [p46] it back symbolizes her resolve to live, a resolve brought about by Hera. Line 3.817, καὶ τὴν μέν ῥα πάλιν σφετέρων ἀποκάθετο γούνων (“and from her knees she put it [sc. the chest] back”), deliberately parallels 804, ἐνθεμένη δ’ ἐπὶ γούνατ’ ὀδύρετο (“setting it [sc. the chest] on her knees she lamented”). At 4.24–25, again under the impulse of Hera (line 21), it is rather her choice of life that involves her taking the drugs from their resting place: μετὰ δ’ ἥ γε παλίσσυτος ἀθρόα κόλπῳ | φάρμακα πάντ’ ἄμυδις κατεχεύατο φωριαμοῖο (“afterwards all in a rush she poured all the drugs together in her lap from the coffer”). The box, like the lock of Medea’s hair (4.26–33), is left behind. The separation of drugs from their coffer becomes a metaphor for the separation now of the magician from her paternal home. Hera first suggests consulting Medea (3.27) as she is πολυφάρμακον (“clever with drugs”); there is a consistent triad of Hera, Medea, and drugs. The poet thereby chooses the epic manner of narrative, not the lyric.” (Acosta-Hughes 2010: 45).
24 κόλπῳ: read by Race.
26–33 “Medea’s farewell to her virginal life concludes a fraught process begun at 3.645–55. The farewell evokes that of tragic heroines before suicide or death (cf. esp. Soph. *Tr*. 900–11, Eur. *Alc*. 175–88), and Medea’s departure is indeed for her a kind of death.” (Hunter 2015)
26–27: Nb Hulse has a textual conjecture ("Doors and Doorposts: A Note on the Opening of Book 4 of the Argonautica of Apollonius Rhodius." *Symbolae Osloenses* (2022): 1-8) *“*For σταθμούς read σταθμῶν, neatly balancing τοίχων and similarly depending on ἐπαφήσατο. This, in turn, requires ἀμφοτέρων τε for ἀμφοτέρωθεν with a break in sense after δικλίδας because without this further alteration the conjunctions (τε … καὶ … καί) do not function correctly. The text now runs:
κύσσε δ’ ἑόν τε λέχος καὶ δικλίδας· ἀμφοτέρων τε / σταθμῶν καὶ τοίχων ἐπαφήσατο· χερσί τε μακρὸν / ῥηξαμένη πλόκαμον, θαλάμῳ μνημήια μητρὶ / κάλλιπε παρθενίης
She kissed both her bed and the double doors and caressed both doorposts and the walls. She tore off a long lock of hair with her hands and left it behind for her mother as a memento of her maidenhood.”
27–9 χερσί τε μακρὸν / ῥηξαμένη πλόκαμον θαλάμῳ μνημήϊα μητρὶ / κάλλιπε παρθενίης, ἀδινῇ δ’ ὀλοφύρατο φωνῇ. ‘tearing away in her hands a long tress of hair, she left it in her bed chamber as a memorial of her maidenhood for her mother and lamented with a grieving voice.’ Although the background to this scene is traditional, that of a young girl leaving the family home and making a ritual dedication (cf. [Archil.] A.P. 6.133.1–2 = 536–7 FGE Ἀλκιβίη πλοκάμων ἱερὴν ἀνέθηκε καλύπτρην / Ἥρῃ, κουριδίων εὖτ’ ἐκύρησε γάμων, Call. h. 4.296–8, Eur. IT 820), Medea’s gesture is more violent because she is a bride embarking

on a formal ceremony against her will, as the words of her farewell show. Her dedication of the lock to her mother, rather than to a deity, provides a dramatic subject for her first reported words. For the wider tradition of sacrificing hair to procure a good outcome, see Harder (2012) 803, quoting in particular Il. 23.140–1 (where Achilles sacrifices a lock of hair to Patroclus), Vian (1981) 148.
The dedication of a lock also recalls Callimachus' Coma Berenices (fr. Aet. 110–110f Harder; see Fantuzzi and Hunter (2004) 85–8, 87 n. 179, Acosta-Hughes 110–110f Harder; see Fantuzzi and Hunter (2004) 85–8, 87 n. 179, Acosta-Hughes (2007), (2010) 48). Both poets use the image of 'involuntary separation' …" (Hulse 2015).; Tsakiris, Manolis "Epic in Uncharted Waters: the genres of Apollonius Rhodius' *Argonautica*" (Edinburgh diss 2022) p83 discusses cutting hair.
26–33: see Acosta-Hughes 2010: 47ff. Cf. Callimachus' Lock of Berenice? Acosta-Hughes 2010 p55 in context of withdrawal from maids: "By the time of her flight, she has come to fear them (Arg. 4.16..); the attractions of life among her agemates that flew before her eyes as she contemplated suicide earlier (*Arg.* 3.814) have vanished by the time she leaves her token lock of hair as a memento for her mother … (Medea's journey from maiden to young (as if) married woman is now complete"; links this journey with use of Sappho.
27–9 "The word θάλαμος often denotes the bedroom of the lady of the house and, as such, is an important place in a woman's life. It is dramatically appropriate that Medea's last farewells should take place there and that she should leave behind a memorial of her maidenhood (μνημήια μητρὶ . . . παρθενίης)." (Hulse 2015)
29 ἀδινῆι: "plaintive, sad" (Hunter)
30–2 τόνδε τοι ἀντ᾽ ἐμέθεν ταναὸν πλόκον εἶμι λιποῦσα / μῆτερ ἐμή. χαίροις δὲ καὶ ἄνδιχα πολλὸν ἰούσῃ, / χαίροις Χαλκιόπη, καὶ πᾶς δόμος. 'I go leaving this flowing lock for you instead of me, my mother. Farewell as I depart on a long journey. Farewell, Chalkiope and all my home!' In 6–29 A. has adopted a voice similar to that of a messenger in tragedy, describing the last moments of a main character. Medea now speaks directly, increasing the drama of the moment. Eur. Alc. 175–7 (quoted 26–7n.) displays the same technique." (Hulse 2015)
30: "ταναόν: such 'long' tresses are one of the things which distinguish female from male hair, cf. Eur. Ba. 455, 831." (Hunter 2015 ad loc).
30–2 τόνδε . . . δόμος: "the demonstrative τόνδε, in an emphatic position at the beginning of the sentence combined with the interlaced phrasing of the opening clause (τόνδε agrees with πλόκον and encloses ἀντ᾽ ἐμέθεν) enhances the impact of Medea's first directly reported words. This impact is further strengthened by the enjambment of μῆτερ ἐμή and the repetition of χαίροις (optative instead of the more usual χαῖρε), perhaps introducing an added note uncertainty about her personal future and that of her family." (Hulse 2022)
31 'May you fare well – this is my wish though I go far away from you' (Hunter 2015).
32: "For πᾶς δόμος, marking Medea's intention to split from her entire family cf. Eur. *Med.* 113–4 παῖδες ὄλοισθε στυγερᾶς ματρὸς / σὺν πατρί, καὶ πᾶς δόμος ἔρροι. Chalciope is mentioned particularly because of the complex interplay between the two sisters in Book 3 (3.674–740; see De Forest (1994) 114–17 on the way they attempt to manipulate one another, while masking this with Homeric allusions; cf. 3.732–3 ὣς δὲ καὶ αὐτὴ / φημὶ κασιγνήτη τε σέθεν κούρη τε πέλεσθαι with 4.368–9n.)." (Hulse 2015 on 30-2).
32–4 αἴθε . . . χεῦεν: "αἴθε (often εἴθε), with a past tense of the indicative, is used to introduce a wish, referring to the past that cannot be realised (Smyth 1780-1). The use of διέρραισεν shows the degree of Medea's intensity. It is often has the sense of 'total destruction.' The infinitive with πρὶν in reference to an unfulfilled action is normal (see the example from the *Odyssey* quoted above and Smyth 2455).The whole sentiment is an echo of the 'might-have-been' thought from the opening of Euripides' Medea (Eur. *Med.* 1–15),

which has its origin in *Od*. 18.401–2 (the suitors discussing Odysseus in disguise as a beggar) αἴθ' ὤφελλ' ὁ ξεῖνος ἀλώμενος ἄλλοθ' ὀλέσθαι / πρὶν ἐλθεῖν, 'Would that the stranger had perished elsewhere on his wanderings before he came here.' Medea's words are an expression of the common ancient wish to trace the origin of troubles back to an archē kakōn, 'the beginning of evil', (e.g. the Judgment of Paris) and also relate to the theme of an adventuring male arriving in a foreign land and encountering a foreign woman, often high born. She mentions Jason for the first time in Book 4, addresses him as ξεῖνε and curses him, even though later they will later form an alliance with based on mutual physical attraction mixed with a considerable degree of self-interest on both parts." (Hulse 2022)
33: Clare (2002: 115) notes that a shipwreck is what the sons of Phrixus had to endure on their way to Greece.
34 κατ' . . . χεῦεν: tmesis (Hunter 2015). "κατά also governs βλεφάρων in anastrophe" (Hulse 2022).
35–40 "Medea's departure is like that of a young girl captured in war and cast into slavery, who must now get used to physical and emotional suffering and a brutal mistress; the striking dissonance between the unhappiness and obvious reluctance of the slave-girl and the speed of Medea's departure (40) marks the terrible anomalies of the new situation facing the Colchian princess and foreshadows the marginal position she will finally be asked to assume in Greece; see further Hunter 1987: 136–7, Asper 2008: 183. The simile was perhaps suggested by the Euripidean Medea's claim that she was 'plundered (λελησμένη) from a barbarian land' (256) and is now utterly without family to help her; cf. also Jason's words at 400. We may recall the chorus of Eur. Tr. who speculate about the drudgery which awaits them in a foreign land (lines 197–213, 1081–99, 1311 Εκ. δούλειον ὑπὸ μέλαθρον. Χο. ἐκ πάτρας γ' ἐμᾶς.). With a particular interpretation of 35, the simile is sometimes taken rather to describe a slave-girl escaping from her new masters' house; elements of this interpretation are attractive, but it is very difficult then to reconcile 38–9.
35 "†διειλυσθεῖσα: no reasonable sense can be made of this participle. Σ gloss as 'passing secretly out through the house, running away, fleeing', but the slow movement implied by εἰλύομαι, 'crawl' (cf. Soph. *Phil*. 291, LSJ s.v. εἰλύω ii 1), seems rather different from that; this compound is not otherwise attested. ἕλκειν is a standard verb for carrying off captives in war, but διέλκειν is not so used, and the only sense which could be given to διελκυσθεῖσα, which is commonly read, is 'dragged through her rich home', that is, through her new home, not that of her fatherland." (Hunter ad loc).
35-9: enslaved woman simile: how like (e.g. recent events; "As a princess, she had a band of ἀμφίπολοι to do her bidding (3.838)" Hulse 2022 on 38-9) / different? Effect? How powerful is Medea (often discussed in terms of "helper-maiden")? How willing to meet Jason? "On the primary level the simile compares the flight of two women. But the over-tones are equally strong. Medea is as unaware of the grievous toils love will bring her as the captive is unacquainted with the yoke of servitude. They are captives of a cruel mistress or master. In Medea's case it is love. Fate and misadventure snatch them both from the home of their father. Both flee shivering and afraid." (Clack 1972-3: 314 in "The Medea Similes of Apollonius Rhodius" *Classical Journal* 68 (1972/3), 310-315). Hunter (1987: 36-7) discusses the simile.
37 "μογεροῖο . . . καμάτοιο: two separated genitives (with the epic ending) in agreement as in 35. The slave girl will be afflicted with κάματος, as will Medea (1n.). πεπείρηται: < πειράομαι: 3rd per. sing. perf. indic. "She has not experienced (lit. made trial of) wretched labour."" (Hulse 2022)
38: Hulse 2022 reads genitive δύης whilst Race and Hunter read δύην; Hunter comments "δύην καὶ δούλια ἔργα are objects of ἀηθέσσουσα, 'not being accustomed to'. Homer uses this verb with the genitive (Il. 10.493), and if the transmitted δύης is retained, there will be a

marked chiasmus, with δούλια ἔργα governed by ἀτυζομένη in 39; there is, however, a natural tendency to take δύην καὶ δούλια ἔργα together, as expressing a single idea. The doublet occurs at Semonides fr. 7.58 West in the description of an idle and pampered wife who will not work; the echo may thus be a deliberate one." (Hunter 2015 ad loc).
39 "'terrorised, she passes into the grim control of a mistress'; for this use of ὑπό see LSJ s.v. c ii, Hopkinson on Call. h. 6.62. χεῖρας suggests not just power, but also physical threat." (Hunter 2015 ad loc.); "χαλεπὰς ὑπὸ χεῖρας ἀνάσσης: ὑ. governs the entire phrase. It also has significance for Medea's plight. The ἄνασσα is possibly Hera (cf. 4.21) or more probably Aphrodite forcing her into the arms of Jason, although she does not want to go. Aphrodite is often spoken of as a cruel goddess." (Hulse 2022)
38-9 "δούλια ἔργα / εἶσιν ἀτυζομένη: "The enjambment, taking δούλια ἔργα with ἀτυζόμενη, (cf. 4.512 ἀτυζόμενοι χόλον ἄγριον Αἰήταο) is in A.'s style." (Hulse 2022)
39 εἶσιν: = she goes (3rd sing present indicative active).
40: a reminder of Medea's beauty (remember the physical attraction side of the relationship). "ἱμερόεσσα . . . κούρη forms a pointed contrast to λιάς." (Hunter 2015 ad loc.).
40 δόμων: "gen. of separation after ἐξέσσυτο: < ἐκσεύομαι: imperf. ind mid. 3rd sg." (Hulse 2022).
41–53: Medea flees. Consequences suggested by reminiscences (reversal) of her procession to temple of Hecate, to meet Jason in Book 3. Medea now isolated. "The manner of Medea's furtive and lonely flight stands in sharp contrast to her previous, very public trip in Book 3, in the manner befitting a princess, to meet Jason at the temple; see Rose 1985: 37, Hunter 1993: 65." (Hunter 2015 ad loc.).
41-6: see Pavlou 2009: 191ff.
41-2: Medea uses magical incantations: sourceress side. Unlocks bolts.
41: "'The bolts of the doors gave way by themselves to her', though 'the bolts gave way from the doors . . . ' is also possible," (Hunter 2015 ad loc). What are the implications? For context, note Hunter ad loc: "doors open 'by themselves' at the approach of gods, cf. Il. 5.749, Call. h. 2.6–7, and expert magicians may also have this power; see Weinreich 1929, McKay 1967. Spells for opening doors are preserved (PGM xiii 1064–74, xxxvi 312–20 (= Betz 1992: 195, 277), Weinreich 1929: 343–51); the instruction for open doors delivered by a female magician at Sophron fr. 4.10–12K–A/Hordern may be 'magical', rather than a command to her servants."
42 ὠκείαις . . . ἀοιδαῖς: Campbell 1969 282 on 41-2 "ὠκείαις in essence is equivalent to an adverb.";"the adjective and noun agree: A. is fond of structuring the line with adjective and noun at opposite ends (3.1285, 3.1325, 4.97, 4.452, 4.623); The adjective functions as a transferred epithet-adverb." Using magical song/spells for herself (first time in the *Argonautica*). Why speedy (42 ὠκείαις)?: Hunter comments "no current explanation of this epithet for Medea's incantations ('uttered swiftly', 'swiftly working'), is satisfactory; Spitzner conjectured ὀξείαις. Grammarians recognized places in Homer where an adjective took the place of an adverb, e.g. Il. 23.880 ὠκὺς δ' ἐκ μελέων θυμὸς πτάτο, Erbse on Σ Il. 4.182, and in the model scene in Od. (above, 41n.), the doors open ὦκα (21.50), but with that trope 'swift' should here be used of the bolts or the doors, rather than the spells. Campbell 1969: 282 suggests that 'ὠκείαις governs not ἀοιδαῖς exclusively . . . but the sentence in general'.". Whatever the precise meaning, ties in with sense of haste (cf. Medea's bare feet which also may suggest her fear of being caught; we may be also prompted to think of times in the past when she has gathered herbs bare-footed): eagerness? Fear?
43 ἀνὰ στεινὰς . . . οἴμους: "along the narrow streets" stresses the clandestine nature of Medea's escape." (Hulse 2022). Contrast 48 εὐρυχόροιο, "spacious" ("the contrast with στεινάς in 43 points to Medea's terrible "στεινὰς . . . οἴμους: in Book 3 she had travelled

‘along the broad wagon-way’ (3.874).” (Hunter 2015). Fantuzzi (2008 “Which Magic..”), p301f comments on route.
43 θέεν: unaugmented imperfect.
44–5: “Medea seeks (successfully, cf. 48–9) to conceal her identity, whereas in Book 3 it was the ordinary people who looked away as she passed, 3.885–6. 46 Cf. 940n. In Book 3 it was her maids who lifted up their dresses as they ran along behind Medea’s cart, 3.874–5.” (Hunter 2015). What is effect of associations with secrecy? Any relevance given Jason relationship? Tsakiris (2022: 184) “A bride famously kept her face covered during the marriage celebration—and that veiling further marked her separation from her previous status—and only unveiled herself for her husband upon arrival at her new home”.
44–5: “Medea is in disguise and, therefore hides beneath her drapped cloak. She raises the hem of her garment so she may flee all the faster.” (Hulse 2022).
47: Hulse 2015 argues for ἀΐδηλος rather than MSS ἀΐδηλον.
48 ἄστεος εὐρυχόροιο: “depends on πύργων. The use of the epithet with ἄστεος stresses the richness of the life that Medea is leaving behind her for the sake of the Greek foreigner.” (Hulse 2022)
ἵκετ’: “arrived”. Hulse 2022 emends to “κίεν” (“she went”).
49 Σφεας: acc. plu. of the epic pronoun σφεῖς.
49 ὁρμηθεῖσα: “‘as she hastened’, cf. LSJ s.v. ὁρμάω b 3b.” (Hunter 2015); aor. pass. participle nominative singular.
50-65: discussed by Fantuzzi (2008, Brill’s Companion) on p302ff. (including commenst on contrast).
50 νηόνδε: so Race loeb. Text issue. “Plain” (as Hunter and Hulse) or temple (of Hecate)? MSS have νηόνδε, "to the temple". But meeting at ships. “50 νειόνδε ‘to the ploughing-field (of Ares)’, where Medea knew she would find the Argonauts, who had moored there for the contest (3.1270–7n.). The transmitted ‘to the temple’ will not do, as the Argonauts are not there, and it would be pointless to add that Medea was ‘not ignorant’ of the paths to the temple where she went every day; ἀσπασίως in 67 indicates that she reaches a destination that was intended. The field is on the opposite side of the river to the city and to where Medea now is (2.1266–9), but she gets as close as she can and within shouting-distance.” (Hunter 2015)
50-3: Medea knows ways as roamed for corpses/roots. Sourceress past (power?).
μάλ’ ἐφράσατ’ “‘she was fully minded to . . . ’; the phrase is normally understood as ‘she gave close thought as to how to . . . ’, but the idea of Medea carefully ‘planning her route’ seems out of keeping with the haste of the narrative.” (Hunter 2015).
51–2: “Medea belongs to those magicians whom Heliodorus’ Kalasiris dismisses as ‘skulking around dead bodies, addicted to herbs and magic spells’ (Aith. 3.16.3). Medea’s nocturnal activities were described in Sophocles, ῾Ριζοτόμοι (fr. 534); here, as elsewhere (cf. 3.845, 865nn.), Ap. may be indebted to that play. Medea’s goddess, Hecate, is often στείχουσα κατ᾽ ἠρία τεθνηώτων. Colchian burial practices had been described at 3.200–9.” (Hunter 2015). AR writing for learned ideal reader who might be expected to have familiarity with Sophocles’ “Root-cutters” play (presumably our ignorance of this means we will miss some of AR’s tactics). Cf, F534.1–6 *TrGF = Tragicorum Graecorum Fragmenta*): αἱ δὲ καλυπταὶ / κίσται ῥιζῶν κρύπτουσι τομάς, / ἃς ἥδε βοῶσ᾽ ἀλαλαζομένη / γυμνὴ χαλκέοις ἅμα δρεπάνοις, “And the hidden boxes conceal the cuttings of the roots, which she, uttering loud ritual cries, naked, was severing with bronze sickles.”. Here Medea has naked feet.
51-2: ἀμφί . . . ἀμφί: “in search of”. How does reference to Medea’s past make us feel? How are things different now?
δυσπαλέας “‘maleficent’, glossed by Σ as χαλεπὰς καὶ κακάς, cf. Ov. Her. 6.84 diraque cantata pabula falce metit (sc. Medea). This seems a more likely interpretation than ‘difficult

to find'." (Hunter 2015)
52–53 οἷα γυναῖκες: ""like women do." Women do not usually hunt for dead bodies or exotic roots but they do if they are φαρμακίδες: enjambment is used to produce an amusing paraprosdokian noun-adjective combination". (Hulse 2022). For Medea as skilled in sourcery, see e.g. 3.531-3.
53 "δ' is here adversative: despite her knowledge, Medea was terrified." (Hunter 2015). Contrast before when no need for fear and secrecy.
54-61: scene where moon sees Medea and gloats (happy as Medea caused darkness, drawing down moon, to aid in her magic. Medea now has a lover). Hunter (1987:135) says picks up language of invocation. Myth of Moon's love for Endymion. Latmian cave traditionally based in Caria.
54-65: see Acosta-Hughes p58f.
54 Τιτηνίς: the father of the moon goddess (Selene)= Titan Hyperion. "The collocation νέον Τιτηνὶς . . . Μήνη evokes νουμηνία, 'new moon'; Murray 2014: 264 identifies 29 September as the date of such a new moon in the year of performance (Introduction, p. 2).
περάτηθεν 'from the horizon'. (Hunter 2015)
54-66: see Phillips 2020, pp76-8.
55 "φοιταλέην combines the ideas of hurried movement and mental distress" (Hunter 2015)
56 ἀρπαλέως: very greatly.
56 τοῖα μετὰ φρεσὶν ἦσιν ἔειπεν: ""such were her unspoken thoughts" (lit. "she spoke such things in her mind"). ἦσιν: = ἐῇσιν, fem. dat. pl. < ἑός. (Smyth 330). This half line marks the beginning of an interior monologue on the part of the Moon." (Hulse 2022).
57-8: erotic parallels.
57 "The Moon does not of course mean 'I am not the only one in love with Endymion', but rather 'I am not the only one who has felt (a shameful) love'. ἄρ' marks a conclusion just reached on the basis of evidence and/or inference (Denniston 36–7)." (Hunter 2015)
ἀλύσκω: 'slink off to'; the normal sense is 'flee, avoid' (cf. 585, 1505), but here the verb has attracted something of the flavour of ἀλυσκάζω (Il. 5.253, 6.443)." (Hunter 2015)
58 περιδαίομαι: "'burn for', carries a particular charge when used women call on Selene is that 'the goddess is fiery (διάπυρος), and so is this emotion (i.e. love)". (Hunter 2015)
59–60: Hunter assumes a line is missing. "The transmitted text lacks a main verb, and the participle can hardly be made to depend upon περιδαίομαι. The solution adopted here (Campbell 1971: 418) is to assume that a verse has fallen out; the Moon would make clear how she left the sky at Medea's behest. The alternative approach has been to replace the sarcastic address κύον with a verb. κίον 'I went, came', is just the wrong verb; Fränkel proposed κύθον, 'I lay hidden', an intransitive aorist of κεύθω which is attested in tragedy, and Fantuzzi κλύον, 'I heard, obeyed', which would probably govern the following dative (LSJ s.v. ii), rather than the preceding genitive. κλύον, which would pick up the standard prayer to a god to 'hear', would however entail a rare instance (cf. 2.73) of initial κλ- failing to lengthen a preceding short syllable.". Hulse 2022 disagrees anything missing.
59 ἦ θαμὰ δή: "stresses the frequency of their occurrence. There is no need to alter transmitted κύον ('bitch') to κίον. As a word of reproach, it is used in Homer to denote shamefulness or audacity on the part of a woman. The Moon's comments have a sarcastic ring." (Hulse 2022). Text issues: Acosta-Hughes follows Fantuzzi (2007: 91–93) in reading κλύον at line 59 rather than κύον preserved in the MSS; Race and Hunter read κύον: "with bitter humour, the Moon mocks Medea's shamelessness, not only, like Helen (also 'dog-like' at Il. 3.180, 6.344, Od. 4.145), in abandoning her home contrary to all decency, but also in practising her magic contrary to natural law." (Hunter 2015)

60 Μνησαμένη φιλότητος: "'with my mind set on love-making'. Σ Theocr. 2.10c (cf. 57–8) suggests that lovesick women call on Selene because the goddess herself knew what it was to be in love and therefore was willing to help." (Hunter 2015)
61 εὔκηλος: "'without being disturbed'. 62–3 recall the language of 4, just as this language is to recur in 445–9: the Moon almost mocks Medea with the language of the prooemial quandary." (Hunter 2015)
62 δῆθεν: "as it seems"
61 τέτυκται: "(3rd sg. perf. ind. < τέυχω) adds a solemn, epic note to the Moon's judgement on Medea's behaviour. τοι: = σοι." (Hulse 2022).
62 ὁμοίης: "some ancient interpreters ('the glossographers', cf. Dyck 1987: 152–3, Rengakos 1994: 119–20) took ὁμοῖος in Homer as a synonym of κακός, and Ap. may here allow both 'wretched' and 'equal (to mine)' to resonate. The Moon herself plays with language like an Alexandrian scholar." (Hunter 2015).
62 ἔμμορες: from μείρομαι + gen.
63 "ἀνιηρόν τοι Ἰήσονα πῆμα": the assonance perhaps adds to the mockery.
64: the god is Hera.
65 πολύστονον ἄλγος: "the repetition after ἀλγινόεις is emphatic." (Hunter 2015).
67 "ἐπηέρθη 'she climbed up on', lit. 'she was raised on', aorist passive ἐπαείρω." (Hunter 2015).
68: Tsakiris (2022: 185) sees wedding resonances in torch.
68 ἀέθλου: "depends upon ἐυφροσύνησιν, 'in delight at (the outcome of) the contest". "At 3.419 Aietes had said that, if Jason successfully completed the challenge, 'on that very day' he could carry off the Fleece. παννύχιοι: cf. 7n." (Hunter 2015)
69: Argonauts celebrating. Up all night long.
70-2: Medea calls for her cousins, Phrixus' sons.
70 ὀξείῃ: Medea's dramatic shout across the river adds narrative variety to the action. Line 70 is elegantly interlaced, with her piercing cry (ὀξείῃ . . . φωνῇ. ὄρθια is used adverbially) cutting through the darkness (διὰ κνέφας). δἤπειτα (an example of crasis) stands for δή and ἔπειτα." (Hulse 2022)
73 Αἰσονίδηι: "Jason was the only Argonaut who had heard Medea's voice before. τεκμαίρετο: lit. 'judged by signs', i.e. deduced from the voice that it was Medea who was calling; the standard translation 'recognized' obscuresthe force of the verb. The verb catches the surprise and hesitation of the men, until the truth dawns on them." (Hunter 2015)
74 ἐνόησαν: "'understood' (from what Jason and the sons of Phrixos told them). " (Hunter 2015)
75 τρίς . . . τρίς:" is a frequent structuring phrase, 'Three' a significant number and ὀτρύνοντος ὁμίλου a genitive absolute (Smyth 2070)." (Hulse 2022)
77: ἐλάασκον: ""they kept rowing," < ἐλάω = ἐλαύνω, reinforces the fast-moving action, as does the asyndeton of οὔπω (78)." (Hulse 2022)
78 ἐπ' ἠπείροιο περαίης: "'on to the bank opposite'." (Hunter 2015).
83 ἔκ…ῥύσασθε: tmesis. (Hunter)
83 φίλοι 'stresses their obligations towards her' (Plantinga).
84 "πρό is usually analysed as in tmesis with τέτυκται (in Homer the compound verb means 'happen beforehand'… its function is to reinforce the adjectival ἀναφανδά, 'in full and open view' The terrible scenario of 3.615 has now become a reality." (Hunter)
83ff. "Medea's first plea contained between the hyperbaton of preposition (ἐκ) and noun (Αἰήταο) is an abrupt and dramatic opening" (Hulse 2022)
86 "Given Aietes' close association with the sun (cf. esp. 3.1228-30), there is a suggestion here of before sunrise' '(cf. 101), as well as 'before Aietes mounts his horses' ; Helios' horses were the god' s most familiar attributes, cf. 220-1 n"

91 Medea offers herself in marriage with the Fleece as dowry, and calls on Jason to show reciprocity (ἐγώ… τύνη). Medea has no male κύριος (91n.) and therefore must act on her own initiative, as was presumably very common in the Hellenistic world, even in royal families (Vatin 1970: 70). Σ report that in the *Naupactia* (fr. 8 Davies, cf. 6 10n.) Medea brought the Fleece with her, as it had been kept in Aietes' palace" (Hunter)

Hulse 2015 on 81-101 notes change from previously where Medea was supplicated (by Jason and Chalkiope) and that her plea echoes that of Phineus in 2.218. "Her approach to Jason and the other leaders of the Argonauts shows one of the paradoxes of the suppliant state. On the one hand she is weak and defenceless (4.92 ἀκηχεμένη) and yet still constitutes a threatening force. This has already been implied throughout the opening part of her escape, when she has been described by similes and language more usually attached to heroic conflict. At the beginning of her speech Medea calls Jason and the other Argonauts φίλοι (82). The situation is further complicated by the presence of Phrontis and Argos, the sons of Phrixos. Medea is to be imagined going from one to the other, ending at Jason's knees (81–2n.). There are natural reasons why she approaches her own relatives first (66–81n.). The bond between them is stronger than that of mere ξεῖνοι; (cf. 4.89 ξεῖνε; and also Od. 8.546 ἀντι κασιγνητου ξεῖνος θ' ἱκέτης τε τέτυκται). Even at this stage, it is the promise of even more help which decides in her favour: she offers to bewitch the dragon and enable the Argonauts finally to obtain the Golden Fleece. Her supplication is successful: she is immediately raised up from her position at Jason's knees (cf. Od. 10.264 ἀμφοτέρῃσι . . . γούνων), a comforting speech is made and an oath sworn to Zeus and Hera, the goddess of marriage, an important role in Book 4. Odysseus is similarly raised by Alkinoos at Od.7.167–9 and like Thetis at Il. 1.514–6 Medea requires an oath from Jason to allay her fears and secure her future.

The supplication here of Jason by Medea in front of his comrades matches the promises made by him in Book 3, when they met alone near Hekate's temple. The right hand offered to seal the promise answers the right hand given by Medea when she decides to help Jason (3.1067–8) and yield to passion. Textbook ritual behaviour is, however, in sharp contrast with the perjury committed by Jason soon afterwards; on supplication in this scene and in general see Plantinga (2000) 105–28, Gould (1973) 74–103 = (2001) 22–77, and Naiden (2006) 111, 304 for discussion of this scene and a reference list of supplications in A." (Hulse 2015).