

294–6 ὥς ἄρ' ἔφη. τοῖσιν δὲ θεὰ τέρας ἐγγυάλιξεν / αἴσιον ᾧ καὶ πάντες ἐπευφήμησαν
ιδόντες / στέλλεσθαι τήνδ' οἶμον.: “‘So he spoke, and the goddess granted them a favourable
omen; as they saw it they all shouted in approval that they should take this path.’ The mention
of a portent may continue the Herodotean theme that runs through Argos’ speech A.’s
τέρας ἐγγυάλιξεν is an appropriate invention in connection with the Argonauts’ presiding
deity. The guiding star is Hera’s gift to the Argonauts. She cuts short Argos’ geographical
speculations and points them towards the correct route; the Colchians are, after all, close
behind them.” (Hulse 2015)

296–7 ἐπιπρὸ γὰρ ὀλκὸς ἐτύχθη / οὐρανίης ἀκτῖνος, ὅπη καὶ ἀμεύσιμον ἦεν. ‘For a furrow of
heavenly ray appeared right in front, marking the route they had to travel.’ (Hulse 2015). Text
has μόρσιμον transmitted.

298–300 γηθόσυννοι δέ, Λύκοιο κατ’ αὐτόθι παῖδα λιπόντες, / λαίφεσι πεπταμένοισιν ὑπεῖρ
ἄλα ναυτίλλοντο / οὔρεα Παφλαγόνων θηεύμενοι.: “‘Leaving Lykos’ son there, joyfully they
sailed over the sea with the sails spread, gazing with wonder on the mountains of the
Paphlagonians.’... The dactyls of 298 perhaps signify the frantic activity of departure. Things
slow down as the sails are spread, the Argo glides over the waves and the sailors gaze at the
passing landmarks... The son of King Lykos of the Mariandynoi was last heard of at 2.814,
and if A. did not mention him in this way, no reader would give him a second thought. Such
tidying-up of loose ends is unhomeric... A. by being so careful of loose ends may be trying to
avoid similar criticism of his own poetry.... For the division of ΚΑΤΑΥΤΟΘΙ, as A. would
have written, cf. Od. 21.90 κατ’ αὐτόθι τόξα λιπόντε. Modern editors have to decide between
καταυτόθι and κατ’ αὐτόθι, i.e. they must decide whether the preposition belongs to the
adverb or stands in tmesis with the verb.... Phineus mentions the Paphlagonian mountains as
one of the sights on the Argonauts’ outward route at 2.357–8.” (Hulse 2015)

299 λαίφεσι πεπταμένοισιν: “‘with sails unfurled’, Fantuzzi–Hunter 2004: 268.” (Hunter
2015)

300–2 οὐδὲ Κάραμβιν / γνάμψαν ἐπεὶ πνοιαί τε καὶ οὐρανίου πυρὸς αἴγλη / μίμνεν ἕως
Ἰστροῖο μέγαν ῥόον εἰσαφίκοντο. “‘Nor did they round Karambis since both the breezes and
the gleam of heavenly fire stayed with them until they arrived at the great stream of the river
Ister.’ The Argonauts do not hug the coast after the fashion of a *periplous* (Thalmann (2011)
11–13), which was the way they approached Colchis; cf. 2.943 ἐνθεν δ’ αὖτε Κάραμβιν . . .
γνάμψαντες. Instead of rounding the point, they set course across the Black Sea, carried
along by the winds and guided by Hera’s portent.”

300 Κάραμβις: “modern Kerempe Burun, was imagined as a major promontory on the south
coast of the Black Sea (cf. 2.361–3, 943–5, Delage 1930: 163–4, Meyer 2008: 280); Strabo
notes that a line north from Karambis to the southern tip of the Crimea would divide the
Black Sea into two seas or broad areas (12.3.10, cf. Dion. Perieg. 159).” (Hunter 2015)

302: “The Danube flows into the Black Sea through a huge delta of marshland and lakes in
north-eastern Romania and Ukraine.” (Hunter 2015)

303–6 “The Colchian pursuers divide into two groups in an attempt to cut off all escape
routes; the unspoken assumption is that they too know about the Istros route, for the same
reason that Argos did, and that they knew that the Clashing Rocks were now stationary, as the
Argo had successfully passed through. By having the Colchians follow two different routes,
Ap. as able to include and unify different versions of the Argonauts’ return” (Hunter 2015)

303 μαστεύοντες: “‘searching’. Call. fr. 10, μαστύος ἄλλ’ ὅτ’ ἔκαμνον ἀλητῷ, all but
certainly refers to one of the groups of chasing Colchians (Harder 2012: 2.163–4), and so
here too there is likely to be a link to the Callimachean narrative, although Ap. does use both

the verb and the noun μαστήρ elsewhere (cf. 1003 (also of Colchians), 1394, 1482).” (Hunter 2015)

303–4 Κόλχοι δ’ αὖτ’ ἄλλοι μὲν ἐτώσια μαστεύοντες / Κυανέας Πόντοιο διέκ πέτρας ἐπέρησαν.: “‘Some of the Colchians travelled through the Dark Rocks at the mouth of the Pontos, searching in vain.’ This first group are not seen again until the Argonauts reach Phaeacia (4.1001–3).” (Hulse 2015)

304: “‘passed out from the Pontos through the Dark Rocks’, cf. 1001–3n., 1.2–3.” (Hunter 2015)

304 διέκ . . . ἐπέρησαν “(tmesis) governs the accusative πέτρας, but also the genitive Πόντοιο, which is a natural case after διέκ.” (Hunter 2015)

305–6 ἄλλοι δ’ αὖ ποταμὸν μετεκίαθον, οἷσιν ἄνασσεν / Ἄψυρτος, Καλὸν δὲ διὰ στόμα πεῖρε λιασθείς.: “‘The others under the command of Apsyrtus made for the river, which he entered through the Lovely Mouth, leaving the Argonauts behind.’ Apsyrtos’ party follow a route based on the erroneous idea that the Danube, having its source in the Rhipaeian mountains, divides at a central point, the Kauliakos spur, (nn. 4.285–7, 323–6, Delage (1930) 209) with one arm emptying eastward into the Black Sea, and the other westward into the Adriatic (see map above).” (Hulse 2015)

305 ποταμὸν μετεκίαθον: “‘made for the river’, i.e. the Istros.” (Hunter 2015)

306 Καλὸν δὲ διὰ στόμα πεῖρε λιασθείς: “‘he [i.e. Apsyrtos] passed through the Beautiful Mouth, separating himself [from the Argonauts]’; throughout this passage, the subject switches between the Colchians and their leader, Apsyrtos. That the Danube had multiple mouths into the Black Sea was a familiar fact, though there was disagreement over the number: Ap. perhaps imagines only two (cf. 309–16n.), . . . Σ cites Timagetos, ‘On harbours’ (fr. 2 of which was ‘the Beautiful Mouth’; it is likely that this work (probably fourth century) was an important source for Ap. (Introduction, p. 9). Apsyrtos is imagined to enter the river by a more southerly mouth than the Argonauts (cf. 313), and this more direct route (cf. 314) means that he reaches the Adriatic before them, although he started behind them; later geographers, however, placed the Beautiful Mouth to the north of where the Argonauts are imagined to enter the river, Delage 1930: 205.” (Hunter 2015)

307–8 τῷ καὶ ὑπέφθη τούσγε βαλὼν ὕπερ αὐχένα γαίης / κόλπον ἔσω πόντοιο πανέσχατον Ἰονίοιο. ‘In this way, crossing the neck of land, he reached the furthest gulf of the Ionian Sea before them.’. ὑπέφθη is also a ‘fighting’ word, generally used to mean ‘getting in first with one’s blow’.; κόλπον, together with αὐχένα and καλὸν στόμα, continues the use of words also associated with the body. It forms part of a chiasmus (κόλπον ~ πανέσχατον / ἔσω πόντοιο ~ Ἰονίοιο), which ends the paragraph and divides the ring structure into which this passage is set (305–8 ~ 313–14).” (Hulse 2015); “‘Therefore he anticipated them in crossing over [βαλὼν ὕπερ] the neck of land inside the furthest gulf of the Ionian sea.’ What is in fact the huge area of central Europe between the Adriatic and the Black Sea is called ‘a neck of land’ in keeping with a contemporary notion that the distance was in fact quite a narrow one and that the two seas could both be seen from the top of a high mountain” (Hulse 2015) ὑπέφθη: aorist (from ὑποφθάνω).

κόλπον: Hunter 2015 suggests the accusative is best understood as governed by ἔσω.

309–16: “Ap. imagines an island created by two mouths of the Istros..It is unclear whether in fact Ap. imagines that there are only two mouths and that Peuke is therefore a name for the entire delta. The Argonauts go around the island to the north, but the Colchians take the quicker, southerly route. See further RE 19.1384–90, Minns 1913: 11–13.” (Hunter 2015)

309–11 Ἴστρῳ γάρ τις νῆσος ἐέργεται οὖνομα Πεύκη, / τριγλῶχιν, εὖρος μὲν ἐς αἰγιαλοὺς ἀνέχουσα, / στεινὸν δ’ αὖτ’ ἀγκῶνα ποτὶ ῥόον.: “‘For a certain island is enclosed by Ister, by name Peuke, three-cornered, its base stretching along the coast, and with a sharp elbow towards the river.’ Casella (2010) 474 describes possible connections between these lines and

the work of Timagetus. Callimachus in the *Aetia*, while also dividing the pursuing Colchians into two groups, said that the Argonauts returned by the same route which they came; see Harder (2012) II 162–3. Perhaps A. is commenting on the *Aetia*, based on his own geographical research.... The εὔρος or wide, lower edge of the arrowhead-like island faces the sea and the surrounding αἰγιαλοί (310), while the point of the arrow (στεινὸν . . . ἀγκῶνα) is turned towards the mouth of the river Ister (ποτὶ ῥόον).” (Hulse 2015)

309 ἐέργεται “‘is shut in’, i.e. ‘is surrounded by’” (Hunter)

310 τριγλῶχιν: “‘three-pointed, triangular’... Given that the present passage offers a variation on 290–1 (note κόλπον, σχιζόμενος, εἰσανέχοντα), it is noteworthy that Sicily (Τρινακρία) is there evoked as ‘three-pointed’ (291); in using the rare τριγλῶχιν of an island other than Sicily, Ap. may therefore have line 36 of the ‘Reply to the Telchines’ in mind.” (Hunter 2015) εὔρος μὲν . . . ποτὶ ῥόον lit. ‘on its broad side extending to the coastline, on its narrow point, on the other hand, facing the stream’. For ἀγκών ‘angle, point’, LSJ s.v. ii.” (Hunter 2015)

311 ποτί = πρὸς.

311–13 ἀμφὶ δὲ δοιαί / σχίζονται προχοαί. τὴν μὲν καλέουσι Νάρηκος, / τὴν δ’ ὑπὸ τῇ νεάτῃ, Καλὸν στόμα. ‘and round it the waters are split in two. One mouth they call the mouth of Narex, and the other, at the lower end, the Fair mouth.’ For the geography see 305–6n. A. may have confused the position of the mouths.... The estuary splits into two around the pointed end of the island. δοιαί / σχίζονται is the equivalent of διχῇ σχίζεσθαι (288–90n.) προχοαί can mean ‘the mouth, the estuary’ of a river, or its waters (132–4n.).” (Hulse 2015)

312 Νάρηκος “‘is here perhaps a genitive, ‘the mouth of Narex’; the more usual name for this mouth was Narakon or Narakou.” (Hunter 2015)

313 ὑπὸ τῇ νεάτῃ: “sc. νήσωι, ‘on the lowest side (of the island)’; cf. 315.” (Hunter 2015) τῇδε διαπρό: “‘by this route through and in advance [of the Argonauts] . . .’. διαπρό occurs only here in Arg., and seems more expressive than the common ἐπιπρό (Π 7); Livrea suggested τῇσδε διαπρό, ‘through this one in front (of the Argonauts)’; cf. Il. 5.281, and Luiselli 2003: 155–7 τῇδ’ ἄρ’ ἐπιπρό.” (Hunter 2015)

313–6: Hulse reads τῇσδὲ: “τῇσδὲ διαπρό / Ἀψυρτος Κόλχοι τε θοώτερον ὠρμήθησαν / οἱ δ’ ὑψοῦ νήσοιο κατ’ ἀκροτάτης ἐνέοντο / τηλόθεν.: “‘And through this Apsyrtus and his Colchians rushed with all speed; but the heroes went upwards towards the highest part of the island, far away.’ These lines complete the ring composition that opened with 303 (see 307–8n.). Read τῇσδε, my emendation, made independently (1972) of Livrea (‘in notis’; see Vian (1981) app. crit., Luiselli (2003) 155 n. 36) for transmitted τῇ δέ. The natural thing is to say that one of the parties went through one of the two openings, and not that they went through τῇδε, ‘there’ ..” (Hulse 2015)

315–16 ‘The others [i.e. the Argonauts] travelled far off to the north (ὑψοῦ) by way of the tip of the island’. (Hunter 2015)

316–8 εἰαμενῆσι δ’ ἐν ἄσπετα πῶεα λεῖπον / ποιμένες ἄγραυλοι νηῶν φόβῳ, οἷά τε θήρας / ὁσσοῦμενοι πόντου μεγακήτεος ἐξανιόντας. ‘And in the meadows the country shepherds left their countless flocks through fear of the ships, thinking that they were beasts coming out of the monster-teeming sea.’ The fear that the Argo inspires in these early pastoral nomads must be linked to the tradition (rejected by A.; see Jackson (1997) 251 n. 4)) that Argo was the first ship... A. uses the shepherds’ fear to stress that the Argonauts (and Colchians) are going into unknown territory.... The passage contrasts the rusticity of these shepherds... who mistake ships for sea monsters, with the background of Greek thought about ships and seafaring as exemplified in the Homeric epics; see Thalmann (2011) 158–61. The allusion marks how A.’s Argonauts’ are on the edge of the Ptolemaic sphere of influence and, in a literary sense, have gone much further than any of their predecessors” (Hulse 2015)

316–22 “The inhabitants of the land to the west of the Black Sea have never seen large ships; this is a further (cf. 1.547–52) gesture to the idea of the Argo as the first ship, which of course

in Arg. it is not..” (Hunter 2015). On this passage, see Thalmann, W. G. (2011), *Apollonius of Rhodes and the Spaces of Hellenism*, 158-60; Phillips 2020: 156-7.

316 εἰαμενῆισι: “‘marshes, wetlands’, very appropriate for the delta of the Danube, cf. Il. 15.631–2 (countless cattle) ἐν εἰαμενῇ ἔλεος μέγαλοιο.” (Hunter 2015)

317–18 ποιμένες ἄγραυλοι: “opens the Muses’ address to Hesiod at *Theog.* 26; cf. Thalmann 2011: 158–9 on the clash of cultures represented by this confrontation.” (Hunter 2015)

317-18 οἷά τε θήρας . ὁσσόμενοι: “‘as though they were seeing beasts . . . ’, 400n., 1.991, Smyth §2085; other suggested construals are ‘like those who see beasts . . . ’ and ‘seeing [the ships] like beasts . . . ’, Ruijgh 1971: 948.” (Hunter 2015).

319 οὐ γάρ πω ἀλίας γε πάρος ποθὶ νῆας ἴδοντο. ‘For never yet before had they seen seafaring ships.’ (Hulse 2015).

319 ἀλίας γε . . . νῆας: “γε suggests that the shepherds may (reasonably enough) have been familiar with small boats for getting around on the river.” (Hunter 2015)

320 Σίγυννοι: “Herodotus 5.9, who calls them Σίγυννες, says that they live north of the Istros and stretch as far as ‘the Enetoi on the Adriatic’, which fits the present passage well. Strabo 11.11.8 places them much further east, see Delage 1930: 206. 321” (Hunter 2015)

321 οὐτ’ οὖν Γραυκένιοι, οὐθ’ οἱ περὶ Λαύριον ἤδη (Race loeb). Hunter 2015 and Hulse 2015 print Τραυκένιοι. Hulse 2015 reads “οὐθ’ οἱ περὶ Λαύριον ἤδη” and comments “We should read with Wellauer οὐτε Τραυκένιοι. P.Oxy. 2694 has οὐτ’ οὖν Τραυκένιοι. The transmitted text is οὐτ’ αὖ (PE) and οὐτ’ οὖν (LASG).”; “Scythia was traditionally seen as being one of the ends of the earth... Perhaps A.’s phrase Θρήξιν μιγάδες Σκύθαι reflects his knowledge of Herodotus. His Argonauts are explorers extending the limits of the known Greek world....

The names of exotic tribes and the mention of the deserted plains of central Europe strengthens A.’s picture of the Argonauts as explorers of the unknown.” (Hulse 2015)

320 Θρήξι: “scanned as three long syllables, with –ι lengthened before initial μ-,” (Hunter 2015).

321 Τραυκένιοι: “mentioned by Steph. Byz. 631.20 as ‘a tribe near the Black Sea, neighbouring the Sindoi’. The transmitted Γραυκένιοι appear nowhere else.” (Hunter 2015).

321 Λαύριον: “this plain is mentioned only in this passage, and 326 implies that it is imagined to lie west of the division of the Istros.” (Hunter 2015).

322 Σίνδοι: Herodotus 4.28, 86 puts this tribe well to the west near the Crimea (and cf. Hellanicus, FGrHist 4 F69), but Ap. is clearly following a very different tradition. The scholia here (and for two other places in Book 4) cite a work of one Timonax, ‘On the Scythians’ (FGrHist 842 F1), which may have been Ap.’s source, but Timonax’s date is quite uncertain. Why they are said ‘already’ to dwell on the Plain of Laurion is unclear, but Ap. may wish to reconcile variant traditions.” (Hunter 2015)

323–6: at 326 Hulse reads “ἄλις” (Race has ἄλος i.e. water/stream) and translates: αὐτὰρ ἐπεὶ τ’ Ἀγγουρον ὄρος, καὶ ἄπωθεν ἐόντα / Ἀγγούρου ὄρεος σκόπελον πάρα Καυλιακοῖο, / ᾧ περὶ δὴ σχίζων Ἴστρος ῥόον ἐνθα καὶ ἐνθα / βάλλει ἄλις, πεδίον τε τὸ Λαύριον ἡμείψαντο.: “But when they had passed near the mount Angouron, and the cliff of Kauliakos, far from the mount Angouron, round which the Ister divides and pours its stream in abundance this way and that, and the Laurion plain.” (Hulse 2015)

323 ἐπεὶ τ’: “for this rare Homeric usage cf. 366, Ruijgh 1971: 503–4; this and the hiatus in Ἀγγούρου ὄρεος are good examples of Ap.’s sensitivity to Homeric language and his nuanced mimesis of that.” (Hunter 2015).

323-4 Ἀγγουρον ὄρος . . . | Ἀγγούρου ὄρεος: the stylistic repetition is related to effects such as epanalepsis (263–4n.) and here gives particular emphasis to the ‘romantic’ name and the imagined geography of the verses, Delage 1930: 207–9. The scholia here again cite Timagetos, who may be Ap.’s source (see 306n.).” (Hunter 2015)

323 Ἄγγουρον ὄρος” has often been associated with an Illyrian river Angros, mentioned by Hdt. 4.49.2.” (Hunter 2015)

324 παρά “is best understood as in tmesis with ἡμείψαντο in 326, ‘when they had gone past’, an extraordinary separation, which however helps to hold the sentence together, despite the ‘interruption’ of the relative clause of 325–6.” (Hunter 2015).

325–6 σχίζων . . . ῥόον: “‘splits its stream’ . . . βάλλει is thus here intransitive (LSJ s.v. iii 1), in a variation of 289. Others understand ῥόον as the object of βάλλει, in which case σχίζων would have to be an intransitive active.” (Hunter 2015).

325-5 ἔνθα καὶ ἔνθα | . . . ἁλός: “‘this way and that into the sea’, cf. 289–91n., and for the dependent genitive cf. 3.771 ἔνθα κακῶν ἢ ἔνθα.” (Hunter 2015).

327–8 δὴ ῥα τότε Κρονίην Κόλχοι ἄλαδ’ ἐκπρομολόντες / πάντη, μὴ σφε λάθοιεν, ὑπετμήξαντο κελεύθους: “This whole passage has reminded some critics of scenes from Xenophon’s *Anabasis*; see Fantuzzi and Hunter (2004) 129–31. In both works, Greeks achieve a dangerous return journey by a circuitous route, pursued by a barbarian multitude. The language also has a military flavour. The Sea of Cronos is the northern Adriatic...” (Hulse).

327 Κόλχοι ἄλαδ’: “the hiatus varies βάλλει ἁλός in the previous verse where –ει is corrected; in Hellenistic poetry such variety may be regarded as conscious and deliberate.” (Hunter 2015)

328 ὑπετμήξαντο: “‘they cut off’... It becomes clear that the Colchians in fact occupy nearly all the islands near the mouths of the Istros (cf. 563–4), thus blocking exits to the open sea (335), rather than blocking every exit out of the Istros; the Argonauts succeed in leaving the river.” (Hunter 2015)

329 ἐκ δ’ ἐπέρησαν: “‘and emerged [from out of the river] and passed over to . . . ’; the preposition is appropriate and the sense clear, even if somewhat compressed. ἐκπερᾶν is normally ‘pass over, through’; the closest parallel to the present usage is perhaps Eubulus fr. 9.5K–A (= 10.5 Hunter) Ἀθήνας ἐκπερᾶν, ‘make [his] way to Athens’. 330 [Aristotle], On Marvellous Things Heard 105 reports that Medea built a temple to Artemis on an Adriatic island; Ap. clearly follows a different, though related, version, cf. 470n. Hyginus, Fab. 23 places the killing of Apsyrtos on an ‘island of Minerva’.” (Hunter 2015)

331–3: “The exactness of the detail reinforces A.’s adopted persona as military historian..” (Hulse 2015)

333 ἐπεὶ κείνας πολέων λίπον ἔνδοθι νήσους: Race. Hunter obelizes text; Hulse 2015 reads νήσων.

333–5: “There is a neat contrast between ἀζόμενοι κούρην Διός and *Il.* 1.21 ἀζόμενοι Διός υἱόν, an indirect reference to another situation in which the possession of a woman was the point at issue. Instead of a river packed with corpses (*Il.* 21.220 στεινόμενος νεκύεσσι) we have the Adriatic islands full of Colchians (στεινόμεναι Κόλχοισι), tracking the possible route of the Argonauts... πόρους . . . θαλάσσης denotes the seaways around the Adriatic islands” (Hulse 2015)

336-7 ὥς δὲ καὶ εἰς ἀκτὰς πληθὺν λίπεν ἀγχόθι νήσων / μέσφα Σαλαγγῶνος ποταμοῦ καὶ Νέστιδος αἴης: (Race and Hunter 2015). Hulse 2015 says transmitted ἀκτὰς πληθὺν λίπεν ἀγχόθι νήσους may be corrupt and reads “ὥς δὲ καὶ εἰς ἀκτὰς πληθὺν ἄγεν ἐγγύθι νήσων / μέσφα Σαλαγγῶνος ποταμοῦ καὶ Νέστιδος αἴης.” (translating “Also, in the same way, Apsyrtus led his host on to the coasts, near the islands, as far as the river Salangon and the Nestian land.”)

338–40 ἔνθα κε λευγαλή Μινύαι τότε δημοτῆτι / παυρότεροι πλεόνεσσιν ὑπέικαθον, ἀλλὰ πάροιθεν / συνθεσίην, μέγα νεῖκος ἀλευάμενοι, ἐτάμοντο. ‘Then the Minyans would have yielded in grievous combat, few against many, but they avoided this great strife by first reaching an agreement’..” (Hulse 2015)

339 παυρότεροι πλεόνεσσιν: “begins *Il.* 13.739, Polydamas advising Hector not to continue fighting when outnumbered.” (Hunter 2015); “The Argonauts are portrayed as negotiators rather than fighters. A. ironically introduces the possibility of deadly combat, only for it to be avoided by treaty... συνθεσΐαι are a recurring theme in this section and in the relationship of Jason and Medea as a whole; cf. 4.378 and 390, which form part of Medea’s accusations against Jason for the breaking of the promises made in 4.95–8, and 4.1042–44 δείσατε συνθεσΐας τε καὶ ὄρκια, δείσατ’ Ἐρινύν / Ἰκεσΐην, νέμεσίν τε θεῶν, ἐς χεῖρας ἰοῦσαν / Αἰήτεω λώβῃ πολυτήμονι δηωθῆναι, where Medea’s warning concerning treaties and oaths has a double meaning: agreements are to be feared not only because Nemesis and the Furies will punish those who violate them, but also because they may be made secretly to the disadvantage of others and lead easily to deception (Mori (2008) 160). Even in Book 3, when Medea is supposedly besotted by the exotic foreigner, she realises that she is entering into a bargain; cf. 3.1105 Ἑλλάδι που τάδε καλά, συνημοσύνας ἀλεγύνειν, ‘In Hellas, no doubt, honouring agreements is a fine thing’, where συνημοσύνη suggests a covenant or agreement sanctioned by the gods or kinship (see Mori (2008) 161 n. 39).” (Hulse 2015). How does this figuring of the Argonauts as negotiators fit in with Jason’s characterisation previously? What significance is there in bargaining in the poem/myth? Hulse 2015 links to Ptolemaic diplomacy.

340: “Ap. dispenses with any narrative about how the Argonauts and the Colchians reached an agreement and their respective motives; such narrative compression would be almost unthinkable in Homer. The agreement perhaps comes as a surprise, given that the situation appears to be weighted in favour of the Colchians, who may however emerge from it with nothing. The Colchians will, however, have been much more concerned with Medea than with the Fleece (cf. 231–5), and Ap.’s interest is in setting up the scene between Jason and Medea which follows.” (Hunter 2015)

340 συνθεσΐην . . . ἐτάμοντο: “concluded a solemn agreement”; τέμνεσθαι, with or without an object such as ὄρκια or σπονδάς, is regularly used of making an agreement, accompanied by sacrifices (LSJ s.v. ii 2). The transmitted συνθεσΐη, to be construed with μέγα νεῖκος ἀλευάμενοι, is not impossible, but the accusative seems better to introduce the account of the terms which follows.” (Hunter 2015)

341–9: “The terms of the agreement, with verbs in the infinitive, are given in a very dry style reminiscent of legal documents and inscribed decrees. Ap. is again experimenting with the inclusion of generically ‘foreign’ material into epic hexameters.” (Hunter 2015)

342 κείνοι ἀναπλήσειαν ἀέθλους: Race preserves transmitted text. Hulse 2015 reads κείνω (Castiglioni); Hunter 2015 prints κέν οἱ (οἱ: “for him”, i.e. Aietes, cf. Pind. Pyth. 4.229–30 (Aietes speaks) τοῦτ’ ἔργον . . . ἐμοὶ τελέσαις, 243 ἔλπετο δ’ οὐκέτι οἱ κείνῳ γε πράξασθαι πόνον. The transmitted κείνοι, referring to the Argonauts, seems very awkward after σφισιν immediately before and σφέας immediately following, and κείνωι (Castiglioni), referring to Aietes, equally so. The text cannot, however, be considered certain. For εἴ κεν with the optative in such clauses see Chantraine ii 277–8.” (Hunter 2015)

341–4 κῶας μὲν χρύσειον, ἐπεὶ σφισιν αὐτὸς ὑπέστη / Αἰήτης, εἰ κείνω ἀναπλήσειαν ἀέθλους, / ἔμπεδον εὐδική σφέας ἐξέμεν, εἴτε δόλοισιν, / εἴτε καὶ ἀμφοδίην αὐτῶς ἀέκοντος ἀπηύρων.: “As to the Golden Fleece, since Aietes himself had promised them if they should fulfil the contests, they should keep it as justly won, whether they carried it off by craft or quite openly despite the King’s unwillingness.’ The treaty between Colchians and Argonauts seems a reasonable proposal and contrasts with the emotional nature of Medea’s reaction... αὐτῶς ἀέκοντος ἀπηύρων recalls *Il.* 1.430 = 4.646 τὴν ῥα βίη ἀέκοντος ἀπηύρων, ‘the woman that they took from him by force, in spite of his (Achilles’) disagreement’, with its reference to the abduction of Briseis and the dispute over Chryseis at the beginning of the *Iliad*. For similarities between the position of Medea, as a woman fleeing her country and that

of Helen in the *Iliad*, see Knight (1995) 255.” (Hulse 2015, who sees legalistic language); nb asyndeton.

341: cf. 3.418–20 σὺ δ', εἰ τάδε τοῖα τελέσσεις, / αὐτῆμαρ τόδε κῶας ἀποίσσαι εἰς βασιλῆος· / πρὶν δέ κεν οὐ δοίην, μηδ' ἔλπεο· (“And for your part, if you accomplish such deeds as these, then on that very day you shall take that fleece back to your king’s abode, but until then I will not surrender it, and do not expect me to do so”)

343 ἔμπεδον εὐδικίῃ σφέας ἐξέμεν: “‘they were to have [the Fleece] with full and unchallengeable right’; ἔμπεδον also carries the resonance of ‘for ever’.” (Hunter 2015)

344: “The dichotomy ‘by deceit . . . openly’ reminds us that, although the Argonauts did have a right to the Fleece after the accomplishment of Jason’s tasks, they also gained it ‘by deceit/guile’; there is here very little of the moral clarity with which such legal agreements like to deal. καὶ gives particular emphasis to the second possibility” (Hunter 2015)

ἀμφοδίην αὐτως: “‘quite openly’, ‘openly, just like that’.” (Hunter 2015)

345 τόδε, “‘the fate/situation [of Medea]’, cannot be considered certain, as there are other ways of adding the missing syllable to the verse; γάρ would, however, seem indispensable (contrast Fränkel 1968: 479).” (Hunter 2015)

345 αὐτὰρ Μῆδεϊάν γε—τὸ γὰρ πέλεν ἀμφήριστον—: Hulse omits γε (“The middle of the line has lost a single syllable” Hulse 2015).

346 παρθέσθαι: “[they should] deposit with’. Placing Medea with ‘the maiden daughter of Leto’ foreshadows the importance virginity will play in Alcinous’ later ruling about her fate (1106–9) and also suggests, as too does ὁμίλου, that one of the reasons for this provision is the possible impropriety of Medea staying unprotected with a group of young men.” (Hunter 2015)

346 ὁμίλου: “i.e. the Argonauts” (Hunter 2015)

348a: this is omitted by Race. Hunter encloses it in square brackets. Hulse says: “The disputed line 348a (thus Fränkel and Vian) should be in the text and called 349, as it was before Ruhnken’s”. He prints for 347–9 εἰσόκε τις δικάσῃσι θεμιστοῦχων βασιλῆων, / εἴτε μιν εἰς πατρός χρεὼν δόμον αὐτὶς ἰκάνειν, / εἴτε μετ’ ἀφνειὴν θείου πόλιν Ὀρχομενοῖο / εἴτε μεθ’ Ἑλλάδα γαῖαν ἀριστήεσσιν ἔπεσθαι.: “‘Until one of the kings who issue judgements should decide whether she had to return to the house of her father or to the rich city of Orchomenos or follow the heroes to Greece.’ Line 347 consisting of four polysyllabic words gives a sonorous feel to the forthcoming judgement of the kings, eventually pronounced by Alcinoos in Phaeacia (4.1098–1120). These alternatives form a large part of Medea’s speech to Jason; cf. 4.369 μεθ’ Ἑλλάδα γαῖαν ἔπεσθαι, 371 ἐποικόμενος βασιλῆας, 376 εἰ κέν μεκασιγνήτοιο δικάσῃ, 377–8 τῷ ὑπίσχετε τάσδ’ ἀλεγεινὰς / ἄμφω συνθεσίας. πῶς ἴξομαι ὄμματα πατρός;. The concepts of Dike and Themis, together with συνθεσίαι and ὄρκια, are significant themes in the relationship between Jason and Medea (338–40n.). Both involve the notion of right, Themis having to do with what is right for all and Dike signifying what is right for each within the larger context of social life” (Hulse 2015)

347 “The notion seems to be that one of the local ‘kings’ was to adjudicate, but the concept, and the epithet θεμιστοῦχος, look forward to Alcinous’ adjudication (346n.).” (Hunter 2015)

348–9: “The repeated εἴτε . . . εἴτε (cf. 343–4) again evokes the language of an official document. 348a was perhaps a variant or parallel for 349 which has mistakenly entered the text; the verse is clearly in place at 2.1186 and not here, where there is a stark choice between ‘Greece’ and Medea’s ‘fatherland’. POxy 2691 has ..]τεμ. [, so it is unclear whether this is 348 or 348a (Haslam 1978: 65–6). (Hunter 2015)

350-2: Hulse comments on the increased complexity after previous terse lines.

350 νόωι πεμπάσσατο: “‘reflected upon, considered in her mind’” (Hunter 2015)

351 δὴ ρά μιν ὀξεῖαι κραδίην ἐλέλιζαν ἀνῖαι: “Cf. 3.113 (during Medea’s first meeting with Jason) τῆς δ’ ἀλεγεινόταται κραδίην ἐρέθεσκον ἀνῖαι.” (Hunter 2015)

351 μιν . . . κραδίην: “‘her in her heart’, the so-called ‘accusatives of part and whole’” (Hunter 2015)

351: Hulse 2015 suggests we are to think of Penelope’s words at Hom. *Od.* 19.517.

351: “In Homer ἐλελίζω is used of physical, often violent, movement . . . It is appropriate here because Medea is not in love; she is angry because an agreement has been broken and she has realised that Jason is capable of betraying her. A.’s use of the word to describe pain afflicting the heart is an innovation in epic language. As often in describing Medea’s emotions he is influenced by Sappho; cf. fr. 47.1–2 Voigt Ἔρος δ’ ἐτίναξε μοι / φρένας” (Hulse 2015)

352 νωλεμές: “‘violently’ . . . This is more appropriate than the other regular meaning ‘constantly, without respite’ (Vian i 274): as soon as Medea realizes the situation, she is overcome and reacts ‘immediately’ (αἶψα).” (Hunter 2015)

352-4: why does Medea only talk to Jason? “While A. has stressed the collective responsibilities of the Argonauts for the negotiations with the Colchians (380–40), Medea personalises her criticism by specifically accusing Jason. With a degree of paranoia, roused by the conspiracies of the male, she calls him away (νόσφιν) from his followers, a fact emphasised by the length of the word (ἐκπροκαλεσσαμένη) employed. It is the preliminary to a highly emotional and threatening speech; see Sistakou (2012) 96.” (Hulse 2015)

353 ἐκπροκαλεσσαμένη: Hulse sees as a fighting image (Medea ‘calling him out’ for a fight or confrontation).

353–4 ὄφρ’ ἐλίσσθην | πολλὸν ἐκάς: “‘until they were separated [from the others] very far away’. ἐλίσσθην is a 3rd pl. aorist” (Hunter 2015)

354 στονόεντα: “‘mixed with groans/complaints’; the adjective normally means ‘causing grief/distress’, but cf. 2.631 στονόεσσαν . . . νύκτα.” (Hunter 2015)

355–90: cf. Eur. *Med.* 446–520. How is Medea best making her points? “Medea’s speech of reproach against Jason is one of the emotional high-points of the epic; the amount of necessary enjambment in the speech is a mark, not just of how far written hexameter style has moved from the Homeric pattern . . ., but of Medea’s rage. The most important models for Ap. were Medea’s exchanges with Jason in Euripides, *Medea* (see nn. on 357–9, 368–9, 379–80) . . .” (Hunter 2015). Hulse discusses style and bitter echoes. “In 4.370–6 Medea demands that Jason keep his promises or kill her immediately. How can she return to her father’s house? She is still the suppliant (nn. 81–101, 358–9). In the closing part of the speech (4.376–90), she is seized by anger of heroic proportions. If he breaks his oaths, she will call down the avenging Erinyes. By finishing on the keyword συνθεσιάων (338–40n., 390), she reinforces the main theme and echoes the first line of her opening statement (συναρτύνασθε ~ συνθεσιάων); see Toohey (1995) 153–75.” (Hulse 2015)

355 συναρτύνασθε: “the prefix makes clear that Medea sees a plot by the Argonauts and the Colchians together.” (Hunter 2015)

355: effect of patronymic? Hulse 2015 observes Medea starts in a “formal manner, not using the words of a lover”

355-6 “The use of the plural verb emphasises that she is one woman against a group of men. Her opening complaint is that this group are conspiring to overturn an agreement previously made between her and Jason (4.95–100) . . . Medea’s approach to Jason resembles the way in which Iliadic warriors address one another at moments of crisis . . .” (Hulse 2015, who also sees echo of Hom. *Od.* 14.337–8, where Odysseus is lying)

356–7 ἦέ σε πάγχυ λαθιπροσύναις ἐνέηκον | ἀγλαΐαι: “‘Have your brilliant successes completely immersed you in forgetfulness?’ In her anger Medea sarcastically strains at language: λαθιπροσύνη does not occur elsewhere.” (Hunter 2015). Remember Jason earlier in Book 4 (95-8): “‘Poor girl! Let Olympian Zeus himself be witness to my oath and Hera too, goddess of marriage and sharer of Zeus’ bed, that I shall truly establish you in my home as my lawfully wedded wife when we reach the land of Hellas on our return.’”

356 ἐνέηκον: “3rd pl. aorist of ἐνήμι, LSJ s.v. 3. 357–9 Medea, like the Euripidean heroine before her (cf. esp. Medea 492–7), bitterly recalls Jason’s past promises, particularly during their meeting in Book 3. At 3.986 Jason had appealed to Zeus as protector of suppliants and at 988 (where see n.) he pleaded that he was driven *χρειοῖ ἀναγκαίῃ* (cf. 358); in return for her help Jason had promised her *χάρις* and *κλέος*, but not of the kind which now appears to be her fate. At 3.1079–82 he had promised never to forget her (cf. 356) and at 3.1122–30 (cf. 4.194–5) held out the hope of marriage and eternal love. Some of Medea’s reproaches are repeated in her plea to the Argonauts at 1042–4.” (Hunter 2015)

357 τῶν δ’ οὐ τι μετατρέπη: “cf. *Il.* 1.160, Achilles charging Agamemnon with ingratitude and with reaping the benefits of others’ labours, just the charges which Medea here brings against Jason.” (Hunter 2015)

358 *χρειοῖ ἐνισχόμενος*: Hulse 2015 cfs. 3.987–8 (Jason to Medea) *ικέτης ξεινός τέ τοι ἐνθάδ’ ἱκάνω / χρεοῖ ἀναγκαίῃ γουνούμενος*.

358–9 “Although she is blaming her lover, Medea speaks heroically... She is at the same time suppliant, a jilted young girl about to be abandoned by a sophisticated foreigner, and a character of heroic stature. This tension within the text increases its dramatic power... Διὸς Ἰκεσίοιο ὄρκια refers to earlier meetings; cf. 3.986 καὶ Διός, ὅς ξεινοὶς ἱκέτησι τε χεῖρ’ ὑπερίσχει, 4.95 (Jason) Δαιμονίῃ Ζεὺς αὐτὸς Ὀλύμπιος ὄρκιος ἔστω. Medea picks up Jason’s own words to give point to her remarks.” (Hulse 2015). Note forceful repetition of ποῦ.

360: “Medea presents her actions as a breach of *κόσμος* and an offence against *αἰδώς*, as indeed they were; for the latter theme cf. 3.653–4, 785–6 (here bitterly recalled) ἐρρέτω αἰδώς, | ἐρρέτω ἀγλαΐη· ὁ δ’ ἐμῇ ἰότητι σαωθεῖς κτλ.” (Hunter 2015)

360 ἧς: ‘by them’, i.e. ‘relying on them’.” (Hunter 2015)

360–2 “The dactyls and repeated *τ* sounds of 360–1 emphasise the importance of the things she has lost and contrast with the softer, more melancholy sounds of 363.” (Hulse 2015)

361–2: “Medea sets herself in a chain of ‘tragic’ women stretching back to Homer’s Helen, cf. *Od.* 4.263 (Helen) παῖδά τ’ ἐμὴν νοσφισσαμένην θάλαμόν τε πόσιν τε, *Il.* 3.173–5, Eur. *Med.* 483–4, Bühler 1960: 186. The choice between being a ‘Penelope’ and being a ‘Helen’ has long been decided (Hunter 1989: 29); Greek glory (cf. 203) has proved Medea’s ruin.” (Hunter 2015)

361 κλέα τε μεγάρων: “from a Colchian perspective, Medea’s house was indeed one of great κλέος; her father was a king descended from Helios” (Hunter 2015)

362 ὑπέρτατα: “‘most important’, cf. Medea’s resolution at 3.640. Fränkel 1968: 480 understands ‘of the highest rank’, referring to Medea’s parents, but this is much less rhetorically effective.” (Hunter 2015)

362–3 Cf. Medea’s later plea, 4.1040–1: “αὐτὰρ ἐμοὶ ἀπὸ δὴ βαρὺς εἴλετο δαίμων ἀγλαΐας, στυγερὴ δὲ σὺν ὀθνεῖσι ἀλάλημαι, “But a cruel fortune has indeed taken from me these delights, and I am detested as I wander with strangers.”

363 *λυγρήσιν . . . ἀλκυόνεσσι*: “the halcyon, a bird of romantic myth, was early identified with the kingfisher, but the original Alcyone had been transformed into a bird in her mournful searching for her lost husband Ceyx .. *λυγρός*, ‘mournful, sorrowful’, is perhaps used of a halcyon at Phalaecus, *AP* 13.27.6 (=HE 2959), probably earlier than Arg., and the halcyon is already *πολυπενθής* in Homer (*Il.* 9.563);.. In Medea’s mouth *λυγρήσιν* also carries a resonance of ‘grim, hateful’: she has seen all the seabirds she cares to see.” (Hunter 2015)

364 μοι: “associates Medea with Jason’s accomplishment of his tasks, without carrying the weight of ‘through my efforts’...” (Hunter 2015)

364: note word order. “The prominent position of *σόος* stresses that it is thanks to Medea that Jason is alive at all. Similarly, the parallelism of *ἀμφί . . . ἀμφί* emphasises the extent of Medea’s help against the worst that animals and men had to offer. Medea reminds Jason of

the gratitude that he owes her, by alluding to her previous services; cf. Eur. *Med.* 476–82...For ἀμφὶ τε βουσί cf. 3.624 ὄϊστο δ' ἀμφὶ βόεσσιν / αὐτὴ ἀεθλεύουσα μάλ' εὐμαρέως πονέεσθαι (Medea dreaming that she easily carries out the contest of the bulls herself)... ἀναπλήσειας ἀέθλους picks up 4.342 ἀναπλήσειαν ἀέθλους; Medea echoes the terms of the agreement made about her. The phrase is somewhat ironical at the end of this sentence: he can accomplish these labours only because of Medea's help, so the second person is not as celebratory of Jason's achievements as he would like." (Hulse 2015)

365 ἀναπλήσειας: "the optative follows on from the historic sequence of νοσφισάμην, with τηλόθι . . . φορεῦμαι as a kind of parenthesis." (Hunter 2015)

366 ἐπεὶ τ' ἐπαίστον ἐτύχθη: so Race and Hunter 2015, following PE (Hulse 2015 reads ἐφ' ᾧ πλόος ὑμῖν ἐτύχθη, "which was the reason for your expedition", with LASG). "when the matter had become known"; Medea continued to help Jason, at enormous cost and danger to herself, even after her involvement was known (cf. 10, 84–5, 213). The text is, however, very uncertain (see apparatus); E's text, 'the fleece, which was the purpose of your expedition . . . ' is certainly lectio facillior, but would not have aroused suspicion, had it been universally transmitted. The origin of the variants remains puzzling." (Hunter 2015)

366: note the tmesis.

367–8 ματῆν: what does Medea now think of her former behaviour? "wanton folly", cf. 1.805 (the Lemnian men); at the one Homeric occurrence of the noun there is no suggestion of 'sexual' folly (Od. 10.79), but Medea's self-reproaches are harshly knowing... If Medea has been a Helen (361–2n.) and is momentarily to be an Andromache (next n.), here she is an adulterous Clytemnestra, cf. Od. 11.432–4, 'whose wicked plans poured disgrace even over women of future generations . . . '. Helen and Clytemnestra are paired immediately after that passage at Od. 11.438–9." (Hunter 2015); "In general, her situation is similar to that of Helen, a woman who has eloped with a foreigner from her native land, for whose recovery a military expedition has been sent (Knight (1995) 255). These subtle allusions to the words of heroines are part of the prequel technique... They form part of the process whereby the knowing reader is drawn more closely into an ironic narrative. A. is saying that in Medea he has discovered the original of all the great Homeric women and that her words are not an echo of theirs, but their source." (Hulse 2015)

368–9 "Not for the first time (cf. 3.732–3, with Hunter 1993: 62–3), Medea now casts herself as Andromache, cf. Il. 6.429–30, 'Hector, to me you are father and queenly mother and brother, to me you are my beloved bedmate'; these famous verses were imitated as early as Aesch. Ch. 238–43. Medea turns the Homeric rhetoric around – she, not the man, is now the subject – because it is her helpless dependence which is uppermost in her mind." (Hunter 2015)

369 αὐτοκασιγνήτη: "Medea's brother (a half-brother in fact, 3.241–3) is indeed lost to her, but soon she will lure him to a grisly death. There is a similar grim irony at Eur. *Medea* 257 where Medea complains that she has 'no mother, no brother, no relation' to help her; there her brother had already been killed. (Hunter 2015)

368–9 τῷ φημί τεῖ κούρη τε δάμαρ τε / αὐτοκασιγνήτη τε μεθ' Ἑλλάδα γαῖαν ἔπεσθαι.:

"Therefore I tell you that I follow you to the land of Hellas, as your daughter, wife and very sister.' Medea echoes Andromache when she encounters Hector on the Scaean gate: Il. 6. 429–30 Ἔκτορ ἀτὰρ σύ μοι ἔσσι πατὴρ καὶ πότνια μήτηρ / ἡδὲ κασίγνητος, σὺ δέ μοι θαλερὸς παρακοίτης. Andromache stresses her total dependence on her man; Achilles killed her father, destroyed her city, slaughtered her brother and made a slave of her mother. Medea puts herself in the position of a suppliant but states her case more strongly. A. evokes the Hector and Andromache passage only to emphasise the differences. Medea herself has broken these familial relationships. τῷ φημί is a strong assertion and ironically stresses that Medea's shaming all women is the reason for her becoming Jason's bride. It is usually the virtue of a

woman that is the explanation for this. She alludes to Andromache's words but asserts her right to demand Jason's protection. Andromache uses language that attributes qualities to Hector; Medea's assertions are made about herself." (Hulse 2015)

369 μεθ' Ἑλλάδα γαῖαν ἔπεσθαι: "echoes the terms of the agreement (349) to stress that Jason has no real choice here: Medea must go to Greece with him." (Hunter 2015)

370-2: "Medea changes the tone of her appeal and turns from forceful argument to supplication. πρόφρων indicates a conciliatory tone, almost prayer-like in nature Medea is trying to capture Jason's goodwill as though he were a god, and indeed one of the psychological points of supplication is that the act shows that the suppliant is no threat. In Medea's speech, however, the power inherent in the act is made more explicit. Together with the act of supplication comes the threat of retaliation by greater powers on behalf of the suppliant" (Hulse 2015)

370 πάντη: "in every way" (Hunter 2015).

370 ὑπερίστασο: imperative.

371 ἐποιοῦμενος βασιλῆας: "'visiting kings' ... The plural 'kings' suggests Medea's scorn for Jason's apparent manoeuvrings, though she knows what is in fact going on (377–8); there is thus no need to emend to βασιλῆα (Vian)." (Hunter 2015)

372–3: "Medea's plea involves both δίκη, 'just agreement' (cf. the pledge of 99–100), and θέμις, 'religious sanction' (cf. Jason's oath at 95–8)." (Hunter 2015). Hulse 2015 cfs Jason's suppliant speech at the temple of Hecate where he used these ideas to persuade her (3.981 χώρῳ ἐν ἡγαθέῳ, ἵνα τ' οὐ θέμις ἔστ' ἀλιτέσθαι, 990–1 σοὶ δ' ἄν ἐγὼ τίσαιμι χάριν μετόπισθεν ἀρωγῆς, / ἢ θέμις. "Medea's words allude to Eur. *Med.* 160–3 ὃ μέγала Θέμι καὶ πότνι Ἄρτεμι, / λεύσσεθ' ἃ πάσχω, μεγάλοις ὄρκοις / ἐνδησαμένα τὸν κατάρατον / πόσιν. Her appeal ... also recalls the world of Hesiod's θεμιστοῦχοι βασιλῆες (cf. Hes. *Op.* 9–10 δίκη δ' ἴθυνε θέμιστας with West). The solemnity of the phrasing is subverted by the sordid nature of the dispute.... The use of συναρέσσαμεν emphasises the bargain that she believes she has made with Jason, in the same way that 4.355 τίνα τήνδε συναρτύνασθε μενοιγνῆν stresses the agreement about to be made between him and the Colchians about her fate" (Hulse 2015)

372 αὐτως 'simply, without further ado'. (Hunter 2015)

372 εἴρυσσο: imperative.

373 συναρέσσαμεν: 'we jointly agreed', a transitive aorist of συναρέσκω." (Hunter 2015)

373-4: effect? Male warrior? "Medea presents the irresolute Jason with a stark alternative to keeping his word, which implies more resolution than he has previously shown. She prefers a hero's death to abandonment." (Hulse 2015)

374 διὰ . . . ἀμῆσαι 'cut through', a very expressive 'tmesis'; the aorist infinitive is here used as an imperative. (Hunter 2015)

375: "'So that I may receive a reward appropriate to my wantonness' ... Medea's use of ἐπίηρα as 'reward' extends the connection made by ancient grammarians (cf., e.g., Hesychius η 713) between the Homeric ἦρα and χάρις; the latter is what one should receive in return for a benefaction (cf. 3.990, 1005), but death is the χάρις she really deserves. The use of such a linguistic preciousness at a moment of high drama and self-loathing is an effect very typical of Hellenistic rhetorical circumstances, Medea will tell Arete that it was not μαργοσύνη that made her follow Jason, but here she again presents herself as a Helen figure, cf. Eur. *Tr.* 992 (Hecuba to Helen) ἐξεμαργώθης φρένας, and we are perhaps to recall *Il.* 24.30, where Aphrodite is said to have won the beauty contest because she offered Paris μαχλοσύνη ἀλεγεινή (a verse athetized by Aristarchus and others). μαργοσύνησις forms a powerful rhetorical conclusion to the idea of her own death, and hence should be followed by strong punctuation, with σχέτλιε, addressed to Jason, introducing a new point; contrast 388–9, where νηλεές refers back to the subject of the previous verse. (Hunter 2015)

375-6: “The words are full of irony and self-recrimination, after the style of Helen in the *Iliad*. εοικότα splits the line into two, balancing a question of Homeric interpretation and a noun with lyrical and elegiac associations.” (Hulse 2015)

376 σχέτλιε, εἰ <γάρ> κέν με κασιγνήτοιο δικάσῃ: “As transmitted, the verse is a syllable short, and this may be mended in a number of plausible ways (see apparatus)”. (Hunter 2015, who obelizes “κέν με”). Vian printed γάρ.

376-7: Hulse 2015 argues for a legalistic tone and argues “The notion of ownership implied by this genitive is an anathema to the heroic temper of Medea.” (Hulse 2015).

377 ἐπίσχετε: “‘you offer’, i.e. ‘give over’. ἐπίσχω is a reduplicated form of ἐπέχω, but the required sense is hard to parallel and Platt proposed ὑπίσχετε ‘you submit’.” (Hunter 2015)

378 ἄμφω: i.e. Jason and Apsyrtos (Hunter 2015). Hulse 2015 reads ὑπίσχετε.

378 “Medea’s reference to looking her father in the eye, if she is forced to go back to Colchis, is particularly pertinent, bearing in mind the piercing eyesight of the Colchian Royal Family (4.727–9).” (Hulse 2015)

379–80 ἢ μάλ’ ἐυκλείης: “for Medea’s bitter irony cf. her Euripidean model at Medea 502–3 νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους, | οὓς σοὶ προδοῦσα καὶ πάτρην ἀφικόμην; and Teucer’s address to Ajax’s body at Soph. *Ajax* 1008–9 ἢ ποῦ Τελαμών, σὸς πατὴρ ἐμός θ’ ἄμα, | δέξαιτ’ ἂν εὐπρόσωπος κτλ.” (Hunter 2015). “Medea is discussing alternatives to death. At Eur. *Med.* 502–5 she asks herself a similar question: νῦν ποῖ τράπωμαι; πότερα πρὸς πατρὸς δόμους, / οὓς σοὶ προδοῦσα καὶ πάτρην ἀφικόμην; / ἢ πρὸς ταλαίνας Πελοπείδας; καλῶς γ’ ἂν οὖν / δέξαιντό μ’ οἴκοις ὧν πατέρα κατέκτανον; cf. 4.361–2. The answer that she gives herself (καλῶς ~ ἐυκλείης) is similar to that of the Apollonian Medea.” (Hulse 2015)

379-80 οὐ . . . οὐ: “the ‘illogical’ repeated negative is a further sign of Medea’s emotion” (Hunter 2015). Hulse 2015 gives parallels for “the repetition of the negative, giving the maximum emphasis to the case that she is making”

380 ἄτην: “her cruel father would doubtless inflict horrible punishments, cf. 1043–4, 1087–8; there is no reason to refer ἄτη to the idea of exile with Jason (so Fränkel 1968: 482).” (Hunter 2015)

380 οἷα ἔοργα: “the hiatus imitates archaic practice in which the initial digamma of the verb was often respected (e.g. *Il.* 3.57), but the harsh rhythm may also be expressively suited to Medea’s wild mood.” (Hunter 2015)

381 σὺ δέ κεν: printed by e.g. Race, Hunter 2015 and Hulse 2015 (Wellauer’s emendation).

381 ὀτλήσω . . . ἔλοιο: “the contrast between the vivid future referring to Medea’s imagined punishment and the more remote optative referring to Jason’s ‘sweet return’ is very expressive.” (Hunter 2015)

382-3: “It is ironic that Medea is made to call on the very deity who is manipulating her fortunes (4.21–3)... τελέσειεν evokes Hera Teleia, goddess of marriage... Readers can only think of how bitterly the marriage between Jason and Medea will end... Medea is mocking Jason because she believes that he has achieved κῦδος, the point of a hero’s existence, only through her aid (364–5n.).” (Hulse 2015)

383-4: “the cry of the one about to be deserted or abandoned” (Hulse 2015). How much is Medea in control? Nb threatening overtones.

383–4: “The motif of ‘memory’ descended from the final exchange between Odysseus and Nausicaa (Od. 8.461–8) to Jason and Hypsipyle (1.896) and then to Jason’s tender exchanges with Medea in Book 3, cf. 3.1069n. Here the mood is very different... The whole of 383–90, with its themes of memory and Medea’s magical revenge, is a revision of both the language and the subject of 3.1109–17.” (Hunter 2015)

384–5: “It is tempting to think that these verses evoke a version in which the Fleece did just vanish, after Jason had successfully returned to Greece; Apollod. *Bibl.* 1.9.27 reports that Jason handed the Fleece over to Pelias, but nothing further is recorded of its fate. (Hunter

2015); “First, the Fleece’s radiance was overwhelming (4.171–7) and now its light is to vanish. δέρος . . . ὀνείρω stresses the futility of Jason’s efforts without Medea’s assistance. . . . The light of the Fleece will be totally extinguished in the darkness of Erebos. . . . Medea threatens Jason with the total loss of his prize” (Hulse 2015)

385 ἔρεβος: “‘darkness’; Hesiod makes Erebos a brother of Night and child of Chaos (*Theog.* 123), and Erebos is often mentioned in connection with the Underworld. We should perhaps print Ἐρεβος here, marking Medea’s knowledge of and contact with the Underworld. That the Golden Fleece should disappear into darkness is a very vivid wish.”

385 μεταμῶνιον: “‘turned to nothing, gone with the wind’. Dreams can fly (e.g. *Od.* 11.222) and they slip away from one’s hands and memory (e.g. *Od.* 11.207–8), and so the believed connection of μεταμῶνιος with ἄνεμος is relevant here.” (Hunter 2015)

385-7: “Medea’s curse comes true. After Jason delivered the Fleece to Pelias, he called upon Medea to take vengeance on him. Medea duped his daughters into boiling the dissected parts of his body in a cauldron. Pelias remained dead, and his son Acastus expelled Jason and Medea from Iolcus. The story of Medea’s attempted rejuvenation is found first at Eur. *Peliades* fr. 601–16 TrGF; see Fowler, EGM II §6.5. Ironically, Medea uses words and sentiments similar to those of Jason when he curses her at the end of Euripides’ play (*Med.* 1389–90 ἀλλὰ σ’ Ἐρινὺς ὀλέσειε τέκνων / φονία τε Δίκη, 1405 ὥς ἀπελαυνόμεθ’).” (Hulse 2015)

386 σ’ ἐλάσειαν: “the repetition of σε can be paralleled (cf. Mastronarde on Eur. *Ph.* 497–8), and here will be dramatically effective; Fränkel deleted it as a scribal attempt to avoid (a perfectly legitimate) hiatus, just as some MSS offer ἐμαί γ’.” (Hunter 2015)

386 Ἐρινύες: “Medea evokes the situation of Orestes, driven from his homeland by his mother’s Furies. . . . Jason will be as guilty of causing her death as Orestes was for his mother. Jason in fact will indeed eventually be driven into exile, but with a living Medea. Chalciope had used a similar threat to Medea herself at 3.704. The Furies, always associated with blackness (e.g. Aesch. *Ch.* 1049, *Eum.* 52), here follow ‘naturally’ upon the evocation of ἔρεβος.” (Hunter 2015)

386 οἶα: “exclamatory, ‘in view of all that . . .’.” (Hunter 2015)

387 ἀτροπίη: “‘cruelty, lack of regard’, cf. 1047 (a very similar context).” (Hunter 2015)

387 “τὰ μέν”: “i.e. the curses and threats she has uttered.” (Hunter 2015)

388 ἐν γαίῃ: “‘on to the ground’, a very common compressed or ‘pregnant’ use of ἐν with a verb of motion, i.e. ‘fall to the ground’” (Hunter 2015)

388-9: “Cf. the words used at their first meeting at 3.891 ὦ φίλοι, ἧ μέγα δὴ τι παρήλιτον, οὐδ’ ἐνόησα and later ἀλιτέσθαι (3.981); see Hunter (1993b) 63–4.”

389 νηλεές: cf. 376 σχέτλιε (“cruel one”). “νηλεές, addressed directly to Jason, occupies a strong position in the line and links closely with σχέτλιε (376) and ἀτροπίη (387). It alludes to Il. 16.33–5 νηλεές, οὐκ ἄρα σοί γε πατήρ ἦν ἱππότα Πηλεΰς, / οὐδὲ Θέτις μήτηρ· γλαυκὴ δέ σε τίκτηε θάλασσα / πέτραι τ’ ἠλίβατοι, ὅτι τοι νόος ἐστὶν ἀπηνής with A.’s ἀτροπίη summarising Homer’s more elaborate description; cf. 4.1047 σχέτλιοι ἀτροπίης καὶ ἀνηλεές.” (Hulse 2015)

388-89: “Broken oaths play an important part in the complaints of Euripides’ *Medea*; cf. 20–2 Μήδεια δ’ ἡ δύστηνος ἡτιμασμένη / βοᾷ μὲν ὅρκους, ἀνακαλεῖ δὲ δεξιᾶς / πίστιν μεγίστην, 160–2, 168–70, 439–40, 492, 495–6 ἐπεὶ σύνοισθ’ ἄ γ’ εἰς ἔμ’ οὐκ εὖορκος ὦν / φεῦ δεξιὰ χεῖρ (~ 4.99–100), ἧς σὺ πόλλ’ ἐλαμβάνου; see Torrance (2014) 133. This emphasis on oaths is important on two levels: first, oaths did not normally play a part in the normal wedding ceremony. Any contract would be between the bridegroom and the legal guardian of the bride. Medea, both here and in Euripides’ play, speaks of Jason’s oaths and pledges as having been given to her. In contracting a marriage in this way, she takes on the role of a male citizen. Euripides’ (and Apollonius’) divergence from custom makes the intended betrayal

more personal: when he abandons Medea, Jason breaks vows that he made to Medea herself. See 88–90n., Williamson (1990) 18, Ewans (2007) 56.” (Hulse 2015)

389-90: Hulse 2015 comments on the assonance and alliteration.

389 θήν: “marks a strong and confident assertion” (Hunter 2015)

389 ἐπιλλίζοντες: “winking (in mockery)”, hence ‘laughing at’: Jason and Apsyrtos have, she implies, been making deals behind her back. At 3.791 the verb is used actively, ἐπιλλίξουσιν ὀπίσσω | κερτομίας; the present passage varies the earlier one in an excellent example of Apollonius’ simultaneous evocation and avoidance of formulaicity. ἐπιλλίξειν was connected in antiquity with ἰλλός, ‘squinting’.” (Hunter 2015)

390 ἔκητί γε συνθεσιάων: “as far at any rate as your agreements are concerned”; whatever else happens, this deal with Apsyrtos will do neither of them any good.” (Hunter 2015)

390 συνθεσίαι: “echoing the first line of the speech, are a theme of the discussions and the marriage between Jason and Medea. Here they will achieve the murder of Apsyrtus: later they will be tragically broken in Corinth. The full significance of this final word can only be appreciated by the reader. It is emphasised by A.’s for combining a dactylic fifth foot with the sixth in a single word, e.g. 1.380 ἀμφοτέρωθεν (Mooney (1912) 413).” (Hulse 2015)