

## Heroides 6: class notes

### Selected bibliography

- Bloch, David J. 'Ovid's "Heroides 6": Preliminary Scenes from the Life of an Intertextual Heroine' *CQ* 50.1 (2000), 197-209 (looks at in tandem with *Her.* 12)
- Hinds, S., 'Medea in Ovid: Scenes from the Life of an Intertextual Heroine', *MD* 30 (1993), 9-47 (esp. pp.27-30)
- Drinkwater, M., 'Which Letter? Text and Subtext in Ovid's *Heroides*.' *AJP* 128:3 (2007) 367-87 (380-1: e.g. on messages between Hypsipyle and the Argonauts in literary tradition)
- Leigh, M. 1997. 'Ovid, *Heroides* 6.1-2', *CQ* XLVII. 2: 605-7.
- Lindheim, Sara. H. *Mail and Female: Epistolary narrative and desire in Ovid's Heroides* (2003), 117ff.
- Russell, S. C., 'Reading Ovid's Medea: Complexity, Unity, and Humour' (2011, diss.), 41-97
- Thorsen, Thea 2014. *Ovid's early poetry : from his single Heroides to his Remedia amoris* (CUP)

Queen Hypsipyle to Jason (who stayed at Lemnos with his Argonauts en route for Fleece. See Knox introduction to VI). H. not expecting too much- temporary stop, letter- but even that not carried out. Lemnos had massacred its menfolk but Hypsipyle saved her father Thoas.

Literary models include: Apollonius Rhodius' *Argonautica* 1.609-909 (much more erotic treatment, as befits elegiac bent); alternative tradition (Knox cfs *RE* ix 437-9); possibly Varro of Atax's *Argonautica*; also Euripides' *Hypsipyle* (where Hypsipyle made to leave Lemnos after Argo leaves: fraud found out)

Medea is an important presence in the letter (as well as mythical tradition generally, cf. *Her.* 12; *Met.* 7; Ovid's lost tragedy *Medea*). Ovid engineers connections between Jason's rejection of Hypsipyle and (later) rejection of Medea for Creusa. Much irony in view of what will happen to Medea. Question of when do we place the letter. Medea plotting revenge by the time the letter written/posted/potentially arrives?

Medea presented as active and Jason passive (helps excuse his behaviour/encourage him to change). Hypsipyle's obsession and anger with Medea keeps surfacing (and reminders of Medea cause her emotions to escalate). H's anger undermines effectiveness of her persuasive strategy.

Lindheim (p117): "Both Hypsipyle and Medea, considering what causes Jason to desire, come face to face with the realization that Jason has abandoned them both for new lovers, and, in Medea's case, has also loved another woman before her. The heroines, therefore, seek identification with Jason's current, or past, lover. Further, Imaginary identification, as we have already seen, leads to two distinct, antithetical responses to the person with whom one identifies. Not only do Medea and Hypsipyle seek to construct themselves so as to resemble the other woman (women) who has caught Jason's eye, but conversely and simultaneously they seek to underline their profound differences from the very same woman (women). This is not to say that Jason (or the masculine subject) becomes unimportant in the scheme of feminine desire... On the contrary, the heroine offers a self-reconstruction that unveils similarities to, as well as sharp divergences from, the image of another woman because she believes that it serves to enhance her own desirability in the hero's eyes. The absent Jason remains powerful through the woman's urgent need for his recognition of her status; he alone can guarantee her identity as object-cause of his desire."; p118 "She reveals her longing to reinstate herself as Jason's consort. With statements like obsequium, maneo si tua, grande tuli ("if I remain yours, I have experienced great indulgence at your hands," 18) and sim reducis coniunx, sicut euntis eram ("may I be your wife when you return as I was your wife when you left," 112), she demonstrates, both in the nature of her request, and in the optative tone of the statement, the urgency of her craving to be the one Jason desires. And yet, while ostensibly her missive serves as an active attempt to portray herself in such a way as to refocus Jason's attention and desire upon her, more striking to the reader are Hypsipyle's vivid, detailed and seemingly well-researched descriptions of her rival, the woman for whom Jason has deserted her. 94 Indeed, Medea is at the center of *Heroides* 6, simultaneously the paradigm for all Hypsipyle defines herself against, yet

also, paradoxically, all she aspires to become.”; “Quite consciously Medea becomes the focal point of Hypsipyle's double self-representation.”; on the one hand different, on the other, similar.  
p120 “Hypsipyle feels aggression and rivalry toward the woman with whom she identifies, and struggles thus to differentiate herself.”

1-2: sets scene. Jason has returned to Thessaly with golden fleece (-and Medea). Leigh 997 explores two intertexts containing a heroine lamenting the fact that a hero ever came to her land: Catullus 64.171-2 (Ariadne wishing that Theseus had never landed in Crete) and Vergil, *Aeneid* 4.657-8 (Dido) and also suggests evocation of wish of Medea/her nurse that Jason hadn't come to Colchis (Euripides, *Medea* 1-8, Ennius *Medea* fr. 103 (Jocelyn) AR *Argonautica* 3.774-9 and 4.32-3)

1 *reduci ... carina*: “your ship safely returned” (Knox). Not to Lemnos but shores of Thessaly.

2 *diceris*: emphasizes her lack of knowledge/distance (hint already that there are problems); also could be nod to literary tradition. *Uellere diues*: “enriched by the fleece” (Knox): though Jason not much enriched by this.

3 *gratulor incolumi*: “I congratulate you on your safe return” (Knox) – *quantum sinis* qualifies this. Somewhat sardonic: Jason hasn't informed her of his return; again, relationship between writer and addressee seems strained. By time of letter composition (time lag in arrival of messenger), Jason unlikely to be safe! NB *gratulor* takes dative. Leigh (1997: 606) comments: “the congratulations of Hypsipyle to Jason on his safe landing can only grate on a reader mindful of what perils he faces now that he is back on land. What those perils are the close of the letter will establish with eerie (because unwitting) precision.”

3-4 “yet I ought to have been informed of this very thing” (Knox)

5 *pacta tibi*: “pledged to you as my marriage portion” (Palmer). Knox ad loc notes at AR 1.827-9 Hypsipyle offered land to Jason and at 1.890-4 presented as offer to marry (not taken up: contrast here); *praeter*: i.e. expecting a temporary stop on way back from mission.

6 understand *secundos*: “you may not have had fair winds” (Knox)

7 *quamlibet*: Knox says concessive with *aduerso* in abl. Absolute: “however adverse the wind may be” (Knox).

8 clear now that it is Hypsipyle writing the letter; *missa...salute*: “the sending of a greeting” (Knox) (participle phrase instead of verbal noun); *digna*: sounds tone of reproach.

8 *digna*: “The sixth heroine, who is a queen, calls herself *Hypsipyle digna* (*Her.* 6.8, ‘Hypsipyle the worthy’). Notably, she uses the adjective for Jason too, but only in terms of being ‘worthy of death’ (*Her.* 6.146, *qua nece dignus eras*, see above) or ‘unworthy’ (*Her.* 6.148, *non...tu dignus*).” (Thorsen)

9-54: had heard rumours that successful in Colchis (nb plays down achievements); also rumours of Medea (didn't believe). Thessalian visitor unwittingly gives her information which causes letter to be penned

9 *nuntia uenit*: “came with word” (Knox); loeb reads ms variant *de te quam littera*; spoken v written word. *fama ...uenit* causes indirect statement construction. See Leigh 1997 on *fama*. Literary *fama* and Hypsipyle's own concerns about her *fama* in play.

10 feat of ploughing field with fire-breathing bulls; *panda* i.e. curved.

11-12 sowing of field with dragon's teeth (tradition that some of teeth of Theban serpent, sacred to Mars); *segetes ...uirorum*: “crops of men”(Knox); *adolesse*: “reached maturity” (Knox, who points out verb sometimes used metaphorically for plant growth)

12 *inque necem*: “for their slaughter” (Knox); Jason made to seem redundant. Praise of feats to encourage Jason to read but accompanied by undercutting. Nb *egere* takes ablative.

13 Knox links word-order with sense; *spolium* “hide” (Knox).

13-14 theft of Fleece; here vague. Suspense for reader: what has Hypsipyle heard?

15 *o ego*: Knox adopts Heinsius' conjecture. loeb reads *haec ego*; *timide credentibus ista*: “those who hesitate to believe these things” (Knox).

16 *quanta forem*: “how grand should I be” (Knox).

17-19 “why do I complain that as my reluctant husband you have failed to perform your duty? I

have received a great indulgence if only I remain yours" (Knox). Marital obligation v lover's attention. What is Jason's obligation? At least, writing to her. Knox points out term in context of marriage word refers to legal obligation of intercourse and procreation. *Obsequium*: elegiac term: indulgences granted by a lover. "Hypsipyle is willing to discount Jason's dereliction if he still regards her as a lover" (Knox)

17 *queror*: typical heroine of the elegiac epistles; *lenti*: cf *Her.* 1. Idea of Jason as husband.

19 *barbara ... uenefica*: i.e. Medea (first mention). Scathing: "a foreign sorceress" (Knox)

(Hypsipyle contrasts her own Greekness with M's barbarity in poem); also evokes future poisoning of Creusa's apparel by Medea; *narratur*: "there is talk" (Knox). Hypsipyle in the dark (heard rumours but are they true?); also sense in not wanting to believe it?

20 *in ... parte recepta tori*: "admitted to a share of the bed promised to me" (Knox). Stress on marital promises/obligations (new)

21-2 jealous lovers quick to believe rumours. Hypsipyle not too hasty to believe. *uir* i.e. "husband". Legal language of charging

23-5 inverse cum clause (main idea in time clause). Hypsipyle may casually ask after Jason ("how is he?") but haste of questioning gives her feelings away (also nb *meus*); passionate, grief-stricken reaction confirms. Nb welcomes stranger (cf. Argonauts), though might have been better being hostile (to male, as Lemnian wont) and thus in ignorance.

25 "Curiously, although she places great emphasis on the theme, she never quite says that she is Jason's wife. Instead she refers to Jason as hers (*quid agit meus?*, 25), she draws attention to their marriage (41-4, 134), and she pays particular attention to his role as her husband (18, 60, 111, 163). Yet all of these methods do imply that she is Jason's wife, and they work hand in hand with her repeated attempts to cast Medea as his unlawful wife." (Russell p54)

25-6: patronymic indicates Jason, son of Aeson. Knox suggests description of Jason at first meeting evoked (AR1.784 "with his eyes fixed on the ground").

26 *haesit* "hesitated" (Knox); *opposita ... humo* "the ground in front of him" (Knox)

27 *exsilui*: "I sprang up" (Knox)

29 *timidus*; *timidum*: Knox adopts Heinsius' conj. Stranger timid as he knows news won't go down well.

31 *ut rediit animus*: "when my composure was restored" (Knox)

32ff. Stranger relates events at Colchis

32 *et aeripedes*: mss reading adopted by Knox; et = etiam. AR 3.410 and 3.496 has bulls "with feet of bronze"

34 "and men suddenly sprung forth" (Knox)

35 *ciuili Marte*: "civil war" (Knox): born from same mother, Earth.

36 *implesse ... suae*: "fulfilled the fates of their lives in a day" (Knox)

37-8: Knox sees as interpolation; 38 *alternant ... uices*: "change places" (Knox)

39 *studio cursuque*: "in the rush of his excitement" (Knox); hendiadys.

40 *ingenio ... suo*: "unconsciously" (Knox); *uulnera .. nostra*: "the wounds I suffer" (Knox).

41-6 assertion that they were married (unlike in AR).

42 wedding/ funeral torch play.

43 *non ego sum furto tibi cognita*: "I was not your clandestine lover" (Knox)

43-4 Roman gods of wedding; 45f.: in retrospect, appears must have been Fury leading procession, as ill-omened.

44 *sertis tempora uinctus*: "his brows bound with wreaths" (Knox); retained accusative after perfect passive participle.

45 *an*: Postgate's conjecture; loeb reads *at*.

47-8 rising tricolon with anaphora

47 Argonauts known as descendants of Minyas.

47 *Tritonide pinu*: i.e. the Argo (from cult-title of Minerva, who helped build the ship).

48 Tiphys: a Greek vocative; Tiphys= helmsman.

49-50 Knox ascribes imprecision of these lines to Hypsipyle's distress.

49 *spectabilis*: “remarkable” (Knox)  
 51 *certa fui*: + infinitive.  
 52: no repetition of massacre of men. AR has Lemnian women consider attacking; there was tradition (e.g. Soph. *Lemnia*) where battle; *hospita* .. *castra*: “visiting troops” (Knox)  
 53-4: see Knox for H's reference to the crime  
 53 *nimum quoque*: “even too much” (Knox)  
 54 *milite tam forti*: collective singular: “so bold a troop” (Knox)  
 54 Knox adopts Delz's conjecture (Hypsipyle concerned about the loss of her good name)  
 55-74: Hypsipyle's reasons for resentment  
 55 *urbe ... tectoque animoque recepi* “I took you into my city, my home and my heart” (syllepsis); *uidua*: “devoid of men” (Knox)  
 56: long stay (2 years; left during summer): shows strength of relationship; makes change of heart more galling. In AR short stay of a few days (*Arg.* 1.861-2).  
 57-60: see Bloch p205 on repetition in *Her.* 12.  
 57 inverse cum clause; *coactus*: suggests Jason wanted to stay; in AR, Heracles gets expedition back on track.  
 58 “your eyes filled with suitable tears when you spoke these words” (Knox)  
 59 *abstrahor*: emphasises that Jason wants to stay; contrast unemotional Jason of Apollonius (see Knox for details); *recursus* “return” (Knox)  
 60 *uir*: Jason as husband  
 61-2: Ovidian Jason more interested in paternal role than Apollonian. Ovidian Hypsipyle clearly pregnant (will have male twins); *e nobis*: “by me” (Knox); children mentioned again at 119-28, 143, and 155-56 (rhetorical ammunition).  
 62 *eiusdem*: Knox says almost = “also”  
 63 *hactenus et*: “so much you said, and...” (Knox)  
 65 *ultimus*: contrast Apollonian Jason where first. Argo is sacred because partly built by Minerva. *Argo*: Greek accusative.  
 66 *uento concaua uela tument*: “the billowing sails swell before the wind” (Knox); *uentus ... tenet* = mss. Loeb has *tenet*.  
 67 “The dark blue wave is churned up from beneath the keel as it is driven along” (Knox); separative dative with *subduco*.  
 68 juxtaposition of *tibi* and *nobis* mimics joining of gaze  
 69 “exposed on every side” (Knox); *circumspicit* “surveys” (Knox)  
 71 Knox notes adversative sense of *que*: “I watch through tears and yet..”  
 72 *assueto*: participle treated as noun.  
 73 *adde*: “consider also” (Knox)  
 75-108: vows> Hypsipyle thinks of the other woman. Medea now appears.  
 75: cf. *Her.* 5.59. First appearance of Medea's name. nb Medea thinks her efforts have benefited Creusa. Note loeb has *fruetur*! contra Knox (*fruatur*?).  
 76 *ira mixtus ... amor*: “mingled wrath and joy” (Knox)  
 77 *uiuum... perdo*: Knox notes paradox (*perdere* suggests loss by death); *Iasona*: Greek accusative  
 79-82 cf. *Her.* 12.173-4  
 79 *equidem*: “to be sure” (Knox)  
 80 *nurus*: as Russell (p54) notes, as at 106, word used in context which is meant to show how untenable the situation will be back in Greece.  
 81 Medea as *paelex* since Hypsipyle is the wife (as Russell, p. 50, observes, presents Medea as knowing about the relationship: blame on Medea). Still not naming. *nocuit*: but not physical harm, like Medea will inflict on Creusa.  
 82 *hostis*: elegaic *militia amoris* language.  
 83-94: see Knox. See Knox ad 85 and 87 for stereotypical witch powers like drawing down moon. Presumably heard rumours of Medea's witch-powers and speculates for rhetorical purposes. Medea will presumably use magical herbs in creating fatal apparel for Creusa.

83 *carmina* “spells” (Knox).  
84 *diraque* “dreadful” (Knox); Hypsipyle implies her own attractiveness by contrast  
87 *obliqua*: rivers= “sloping”  
88 *loco ... mouet*: “dislodges” (Knox); idea of living: see Knox  
89 “with her dress untied and her hair flowing loose” (Knox)  
91 *deuouet* “curses” (Knox).  
*figit* i.e. *defigit* “binds with a spell” (Knox)  
93 “and things which it might be better for me not to know” (Knox: perfect subjunctive used for cautious assertion).  
93-4 “it is wrong for love to be sought by drugs when it ought to be won by character and beauty” (Knox)  
95 *potes*: “can you endure?” (Knox); how can Jason bear to be alone in same room? Hypsipyle's comments could just be read as part of her persuasive strategy: but reader knows that Jason ought to be scared...  
96 *somno ... frui* “sleep peacefully” (Knox)  
97 *scilicet*: sarcastic: “I suppose” (Knox); Medea didn't actually yoke the bulls but allows H to score a point by making out Jason in feminine submissive role under yoke  
98 snakes: generalizing plural (but also Hypsipyle vague on details)  
99 *adde quod*: “add to that the further consideration that” (Knox); see Knox on metaphor from inscriptional monuments  
100 *iubet*: “demands” (Knox)  
101 *Peliae de partibus* “from Pelias's faction” (Knox)  
102 *imputat*: an accounting term, to charge to; “he has a following that believes him”. Not just (according to Hypsipyle) H. (and Medea in *Her.* 12) who think Jason incapable on his own. Russell p78 suggests metatextual reference to us as audience.  
103 grand patronymic Aesonides but undercut by role given to woman (“the Phasian daughter of Aeetes”, Knox; nb reminded of betrayal of father); *non haec sc. egit* “Jason did not do these things”; *revellit*: “tore down” (Knox). Cf. e.g. *Her.* 12.105-8.  
Russell: “On the whole, the distinctions she makes between herself and Medea are clear and forceful: she compares proper marriage to shameful adultery, love won by virtue to love that is won by trickery, her beauty to Medea's implied ugliness, her Greekness to Medea's foreign status, her nurturing thoughts about her children to Medea's penchant for killing children, and, finally, she compares her fidelity to her father, homeland, and to Jason with Medea's betrayal of homeland, father, and, by extension, her implied future betrayal of Jason”  
105 *consule matrem* “ask your mother's advice (Knox). Alcimedea (for other variants, see Knox ad loc).  
106 “from the North pole” (Knox)  
107 *Tanai*: (abl) river Don; *Scythiaeque paludibus udae*: “the damp marshes of Scythia” (Knox)  
108 *a patria Phasidos usque*: “all the way from the source of the Phasis” (Knox) (remote, savage inland parts of Colchis). Medea should find a husband from more remote/savage place than (savage/remote) Colchis. Hypsipyle glosses over the fact that she and Jason are not from the same land.  
109-40: Hypsipyle's claims and benefits of the union  
109 *mobilis*: “fickle” (Knox)  
110: cf, 59-60; Knox: *polliciti* is genitive of the participle to be construed with the possessive *tua*  
111 word balance and opposition; variant *cur* adopted by Knox  
113 *generosaque nomina*: “highborn titles” (Knox)  
114 Thoas born of Dionysus and Ariadne who was Minos' daughter (playing up royalty to counter Medea's background: “the implied conclusion from her declaration is that is that she is still royalty whereas Medea has abandoned her royal position” Russell p51)); *feror* “I am spoken of” (Knox): what are people saying? (did H. save father?)  
115-16: Knox regards as suspect (but Loeb includes). Crown of Ariadne set among stars (here as

sometime elsewhere, as if Ariadne with it). Russell p51 suggests H drawing a link between Jason and Bacchus, implying Jason can rescue her.

117f: dowry of Lemnos = what Hypsipyle can offer (desirable given history?); cf. Dido, A. 4.103-4; *terra ingeniosa colenti*: “a land suited by nature to the farmer” (Knox). Hypsipyle had boasted in offer to Jason, AR 1.830f. Hypsipyle offers herself: “You can have me, too, among the dotal slaves” (Knox) (cf. elegiac *servitium amoris*)

119: Hypsipyle can also offer sons (her Jason had previously shown interest, 61f.); *gratare ambobus* “be happy for both of us” (Knox who reads as ironic). Contrast with lack of children Jason and Medea have had so far (but reader knows of future killing of children)

121f: twins; *gemellam*: emotional diminutive. “I’ve had a lucky throw, too, and I have made my stake with twin offspring by Lucina’s favour” (Knox); *quoque* as ironic; see Knox for gaming word-play

123 *cognosceris illis*: “you are recognized in them” (Knox)

124 *norunt*: “know how to” (Knox); *cetera patris*: “all the other traits of their father” (Knox)

125-30 H wonders whether to send sons; as Knox notes, in Eur. *Medea*, Medea uses sons as envoys and kills. Sense in which Hypsipyle has meta-literary awareness of literary Medea’s future.

126 *saeua nouerca*: “the thought of their savage stepmother” (Knox); stepmothers stereotypically held to be evil and hostile to new offspring (even though fact of life in ancient Rome where mothers often died in childbirth). In next line, qualifies: “more than”. Medea will be worse than a stepmother to her own children.

127-8 tricolon of Medea’s name.

128 *faciunt ad scelus omne*: “are fitted for any crime” (Knox)

129 reference to murder of Apsyrtus (in which Medea’s part varied according to tradition; H. here wants to blacken Medea as much as possible); here young (as *Met.* 7.54), unlike in AR. cf. Her.

12.115-16 and 160. Body parts scattered over fields to distract (cf. *Trist.* 3.9.27-8); forward planning and effort involved; grotesque.

130 “children” (Knox)

131 Knox adopts *hanc tamen*. Again idea that Jason is bewitched (in *Her.* 12, Medea unable to use her magic so).

132 *diceris*: again, H learns indirectly; also possibly meta-literary word.

133-4 chastity/marriage v impurity/illegitimate union contrast. Reference to torch of wedding procession. *Cognouit* refers to carnal knowledge.

135: piety/impiety contrast

136: Medea’s abandonment of land (but will be expelled!) set against H’s attachment (and reminder of her power). Would Jason be drawn by the idea of staying on Lemnos with her?

137 “the very crime by which she won her husband constituted her dowry” (Knox); different kind of dowry to that provided by H. One might take a different perspective of value of relative dowries (Medea’s sacrifice could be seen as her dowry: more a sacrifice than H’s). See Medea in *Her.* 12.199ff.

137 *quid refert*: “what difference does it make?” (Knox)

138 *uirum*: “husband” (Knox)

135 *Thoanta*: Greek accusative.

135-6 Medea abandoned father and betrayed fatherland. Hypsipyle stands in contrast. Playing to Jason’s love for his father?

139-40: Knox regards as suspect (loeb includes). Apollonian Hypsipyle attempts to hide the massacre (AR 1.793-833)

141ff. H’s love safe; cf 55

141 *dic age*: “go on, tell me” (Knox); *ut oportuit*: “as you ought to have done” (Knox); *iniquis*: “opposing” (Knox)

142 *intrasses*: i.e. = *intrauisses*

144 “you would surely have prayed for the earth to open up” (Knox)

145 “how would you have faced me?” (Knox); *scelerate* echoes 137 *scelerata* of Medea (well-

matched).

147 *per me*: “as far as I was concerned” (Knox)

149ff.: disturbing side to Hypsipyle (claim of gentleness undercut). She wants to kill her rival.

Becoming a Medea...

149 “As for your mistress, I should have glutted my eyes with the sight of her blood” (Knox)

150 again accusation of bewitchment; *quosque ..tuos*: “and the eyes which she has captivated by sorcery- yours” (Knox). Note loeb has *suis!* but Knox reads *tuos*.

151 *Medeae Medea forem*: “I’d have been a veritable Medea to Medea” (Knox); “implies that her rival’s name has now become a powerful generic noun in its own right” (Russell 46). Russell p91f discusses how Medea and H. are different: the latter wants Jason back, not to punish. See Lindheim for change from helpless H to ruthlessly powerful woman, in line with Medea.

151ff. Wish for vengeance: Medea will suffer (as readers know). As if H’s curse, heard by author-god Ovid, leads to what Medea will endure (so Bloch).

153 *subnuba*: “the one who takes my place as a bride” (Knox)

155-6: text.

156: bereavement of her own making...

157 *male parta* “ill-gotten gains” (Knox).

158 *fugam*: “refuge” (Knox). Nb in mythical tradition, H. will become an exile.

159-60: reader able to make links with what happens in tradition.

161: Medea leaves by air in Eur. *Med*.

162 *erret inops, exspes*: Knox cfs Accius’ *Medea: exul inter hostes, exspes expers desertus uagus*

162: i.e. stained from killing of brother. Reader thinks of specific instance of bloodshed in slaughter of children.

163 *coniugio fraudata*: “cheated out of my marriage” (Knox); Thoantias “daughter of Thoas” (Knox)

164 calls curse down on Jason too; see Knox for bitterness in “valediction”. In anger/hate, more like future Medea. *nupta* but ironic.