

Apollonius 4.92-182 notes

- 93 πεπτηῦϊαν: “perfect participle from πίπτω.” (Hunter 2015)
- 94 προσπτύξατο: “spoke affectionately” (Hunter 2015)
- 94 θάρσυνεν: “is not inappropriate, though it seems more natural in 108, and D’s φώνησεν would echo a pattern found at *Il.* 24.193-4 (Priam to Hecuba).” (Hunter 2015)
- 95 ὄρκιος “witness to the oath” (Hunter 2015)
- 99 παρασχεδόν: “‘immediately’” (Hunter 2015)
- 101 αὐτοσχεδόν: “there and then, at once” (Hunter 2015)
- 102 κῶας ἐλόντες ἄγοιντο: “take the Fleece and carry it away” (Hunter 2015)
- 103 “Then word and deed were simultaneous for them in their haste’, i.e. no sooner said than done” (Hunter 2015)
- 104 εἰς γάρ μιν βήσαντες: “‘putting her (Medea) on board” (Hunter 2015)
- 106 ἔμπαλιν: “‘back’, i.e. to the stern of the ship, which would have been closest to the land.”
- 107 ἀμήχανος: “in helpless despair” (Hunter 2015)
- 108 ἴσχανεν: “‘held her back’, i.e. from jumping over board.” (Hunter 2015)
- 109-82: Medea and Jason get the fleece
- 109ff: Hunting parallel: what does it add? How does it fit with narrative? (remember Medea has been fleeing. Is she becoming more dominant, as part of a trend?).
- 109-13: “This passage as a whole (109–85) can be read almost as a ‘sunrise’, from the twilight at the beginning to the radiance of the Fleece at the end.” (Hulse 2015). AR interested in descriptions of light.
- 112: “μὴ πρὶν ἀμαλδύνη: the light of the sun is the subject. Subjunctive after μή denotes a fear for the future (Smyth 2225).” (Hulse 2022)
- 112-3 θηρῶν . . . θηρείην: “a remarkable repetition and chiasmus. Fränkel proposed θερμόν, ‘fresh’, in 112.. Ap. here draws a distinction between the physically marked ‘path’ or ‘track’ of animals (for στίβος in this sense cf. *HHHerm.* 353) and the scent (ὁδμή) they leave, but θερμόν remains an attractive emendation.” (Hunter 2015).
- 113 ἐνίσκίμψασα: ‘pressing upon (them) with . . . ’. (Hunter 2015).
- 115–16 ποιήεντ’ ἀνὰ χῶρον: “‘on to the grassy place.’” The phrase seems to echo the opening of *Od.* 14.2 χῶρον ἀν’ ὕληεντα. The monster is lurking in a pastoral setting. The poet pictures a *locus amoenus*, disrupted in this case by the serpent in the garden. This is where the Ram came almost to the end of its journey (ἵνα Κριοῦ καλέονται / Εὐναί, lit. “where the Ram’s bed is called”), a place associated with weakness and tiredness.” (Hulse 2022)
- 115–16: “lit. ‘in a grassy spot where the Ram’s Bed is called’, i.e. ‘in a grassy spot called the Ram’s Bed’; for such compressed expressions cf. 1.215–16, 237–8, *Il.* 11.757–8, K–G ii 437–8. This is where Phrixos and the Ram first landed on Colchian soil.” (Hunter 2015).
- 117 Μινυήιον υἱ’ Ἀθάμαντος: “i.e. Phrixos, who originated in ‘Minyan’ Orchomenos in Boeotia, cf. 1.763, 3.265–7n., 3.1093–5.” (Hunter 2015).
- 118 βωμοῖο θέμεθλα “‘foundations of an altar’ is a poetically elaborate expression for ‘altar’.” (Hunter 2015). Hulse notes the adjective regarding smoke suggests in regular use.
- 119: “Cf. 2.1141–7. Αἰολίδης: Phrixos’ grandfather was Aeolus.” (Hunter 2015)
- 119: Zeus Φυξίος, Zeus, the god of fugitives, has certain aptness? Found as title of Zeus in Thessaly.
- 119 εἶσατο “‘established’, aorist middle of ἵζω, LSJ s.v. i 2.” (Hunter 2015)
- 120: i.e. the Golden ram. Cf. 4.185 (glow as Jason carries).
- 120 οἱ: i.e. Phrixos. “to or for him(self), her(self), it(self); dat. sg., equivalent to αὐτῷ” (Hulse 2022)
- 121: them = Jason and Medea.
- 121 “The poet evokes a scene such as Hermes meeting Odysseus on his way to Circe in *Od.*

10 or Priam on his way to Achilles in *Il.* 24. Hermes ὄδιος is the most familiar god for travellers to encounter, and here, as regularly, we may imagine that he was acting on Zeus's instructions. At 2.1146 (and cf. 1.763–4) the text rather seems to suggest that the ram itself told Phrixos to sacrifice it (cf. Vian i 283), but the inconsistency is not disturbing. Hermes appears at several points in stories of the background to the expedition: at 2.1144–5 we are told that he 'made the ram golden', and at 3.587–8 Aietes claims that Hermes told him to receive Phrixos hospitably. Apollod. 1.9.1 reports that Hermes originally gave the golden ram to Nephele." (Hunter 2015)

122: "Argos is the oldest brother (71–2n.) and knows the territory; he also acted as guide at 2.1260–1, 1281–2." (Hunter 2015)

122–86 "This description of Jason and Medea's confrontation with the guardian snake and the rescue of the Fleece opens and closes with non-Homeric similes concerned with different aspects of its radiance. Initially it is compared to the light of the rising sun (125–6), then of the moon (169–70) and finally the lightning of Zeus (185). Between these comparisons are two other similes, both inspired by Homer. The snake's spiraling body and the rising smoke rings to which it is compared (4.139–44) bring to mind two Iliadic passages (18.207, 21.522–5) used of the fear provoked by Achilles among the Trojans. In the second half of the passage, as the snake relaxes under Medea's ministrations, it is compared to soundless waves (4.152–3), an imitation of *Il.* 14.16–22 where Nestor hesitates over a decision, and also an inversion of similes where the sea roars (*Il.* 2.209–10, 394–97, 14. 394–5, 17. 263–6)." (Hulse 2022). How is the monstrosity/fearsomeness of the snake suggested? What does this add to the protagonists' characterization?

123–6: discussed by Phillips 2020: 305.

123 τώ: "they," Jason and Medea (dual nom.)." (Hulse 2022)

123 ἱερὸν ἄλσος: "the sacred grove." This recalls the scene at *Od.* 6.321–2 κλυτὸν ἄλσος ἔκοντο / ἱρὸν Ἀθηναίης. The sanctity of this particular grove is soon to be shattered."

123 ἔκοντο: "for the mixture of dual subjects (τώ and διζήμενῳ) with a plural verb see Smyth 955." (Hulse 2022)

124 φηγόν: "Ap. uses φηγός (2.405) and δρυς (162, 2.1270) interchangeably for the tree on which the Fleece hangs." (Hunter 2015)

125–6: "Cf. 3.162–3. The Fleece gleams like the sun rising after the pre-dawn of 109–13, and this is one of a number of similarities between the Fleece and Jason's marvellous cloak in Book 1, cf. 167–70, 725–6." (Hunter 2015)

126 "The image of the cloud flecked with red may originate from passages such as Aratus 867 φαίνονται νεφέλαι ὑπερευθέες ἄλλοθεν ἄλλαι and also 880–2." (Hulse 2022)

127 ἀντικρύ: "straight in front of them." (Hunter 2015)

127 περιμήκεα . . . δειρήν: "a memory of Scylla, who had six δειραὶ περιμήκεες (*Od.* 12.90), cf. 154n." (Hunter 2015)

127–8: see Phillips 2020: 307–9.

127–9: "The eyes of a snake are always open and are protected by immobile transparent scales. A. stresses this with ὅξυς ἀύπνοισιν προΐδων and then the word-play based on ὄφιν and ὀφθαλμοῖσιν; For the etymology of ὄφιν and δράκων (δέρκομαι) see Küster (1913) 57, Braswell (1988) 335, Noegel (2004) 129 n. 38.. The Hesiodic passage describing the birth of Typhoeus (*Hes. Th.* 835 ροίζεσχ', ὑπὸ δ' ἤχεεν οὔρεα μακρά) may be one of A.'s models here, playing a part in his desire to recreate the world before Homer." (Hulse 2015).

129 νισσομένους "(them) approaching", the object of προΐδων. ροίζει is also used of a (smaller) snake's hiss at 1543, but Ap. has in mind *Hes. Theog.* 835 (Typhoeus) ἄλλοτε δ' αὖ ροίζεσχ', ὑπὸ δ' ἤχεεν οὔρεα μακρά. Although the sound is there not specified, it is reasonable to think of the monster's snaky heads (West ad loc.), and the Colchian snake is in fact related to the Hesiodic monster (2.1209–13); Typhoeus thus joins Scylla (127n.)

among the epic predecessors of this dragon.” (Hunter 2015)

129 “ἀμφί is best analysed as adverbial, rather than in tmesis with ἵαχεν.” (Hunter 2015)

131–8 “Ap. conjures up the vastness of the geography in which the Argonauts are trapped and which is almost unimaginable to Greeks, as well as the terrifying power of the dragon’s hiss.

Virgil reworked this passage to describe Allecto’s call to war at Aen. 7.511–18; Nelis 2001:

296–8.” (Hunter 2015). Loudness of hiss (note geographical area it can be heard over)

suggests menace of snake: how does this prepare us for Medea and Jason’s dealings with it?

131: “They heard the noise, who, even very far from Titan Aia, inhabited the Colchian land . . .” (Hulse 2022).

131 Τιτηνίδος: Hunter notes a Titan, Hyperion, was Aietes’ grandfather and Helios’ father; scholia suggest river named Titan. Hulse 2022 says “because of the links with Prometheus—the Argonauts hear his agonised cry, as they draw near to Colchis (2.1247–9). Possibly Τιτηνίδος also refers to Aietes’ ancestry, the son of Helios (2.1204) and so grandson of the Titan Hyperion.” (Hulse 2022)

131 Aia: i.e. Colchis.

132 παρὰ προχοῇσι Λύκοιο: ‘beside the streams of the Lycus’ (Hunter 2015). Hulse (2015) discusses geography and tentatively suggests reading Κύροιο or Κόροιο.

133 “‘Araxes’ was variously etymologized from ἀράσσειν and ῥήγνυμι (Strabo 11.14.13, Et. Mag. 134.39–40, Σ Aesch. Pers. 716) and either or both of ἀποκιδνάμενος and κελάδοντος may allude to one of these etymologies.” (Hunter 2015)

135 Καυκασίην ἄλαδ’: Hunter 2015 says “Caucasian sea” must be eastern end of the Black Sea.

136 λεχωίδες “‘women who have just given birth’, a variant of λεχώ which first appears here and in Call. (h. 3.127, 4.56, 124). We are perhaps to understand that it was popularly believed that the dragon snatched and ate babies.” (Hunter 2015). Might we think about the contrast with Medea who can face the serpent? (and even of the future mother Medea?)

137 σφιν ὑπ’ ἀγκαλίδεσσιν: “‘in their arms’ (lit. “in the arms to them,” see Smyth 1476).” (Hulse 2022)

138 ροίζω παλλομένοις: “‘shaking at the hissing,” agreeing with νηπιάχοις in the previous line.” (Hulse 2022)

139–42 Simile in which moving dragon’s coil are likened to smoke from forest fires. Effect of simile? “τυφομένης ὕλης ὕπερ: “The preposition is in anastrophe: “above a burning forest.” This is the first of the elaborate similes in this passage. Similes based on forest fires or smoke rising from a fire are found in Homer. At *Il.* 11.155–7 fire, “falls upon a wood and the thickets perish in the onrush of the flames,” just as the Trojans perish under the attack of Agamemnon. A. is unexpectedly linking the fear experienced in battle with the horror caused by the monstrous snake.” (Hulse 2022). Hulse 2015 translates “As when when countless fiery spirals of smoke are whirled above a burning forest, one upon another constantly rising from below in circling motion.”

139–44: see Phillips 2020: 309–10. Similes based on forest fires

140 “The movement defined by στροφάλιγξ is appropriate both to the movements of the serpent and to the rising smoke. The Homeric phrase ἐν στροφάλιγγι κονίης (*Il.* 16.775, 21.503, *Od.* 24.39) refers to the swirl and billow of rising dust. A. has associated this movement with the gyrations of a snake; cf. 3.758–9 (of light rising),...” (Hulse 2015)

141–2: “‘and one (spiral) swiftly rises up after another, ever coming forward, lifted up from below in swirls’. ἐπιτέλλεται ‘rises up after’, an unusual role for the prefix in this compound. ἐπιπρό: cf. 595, 1390. ἐπήρορ: a synonym of μετέωρος found only in Arg. (cf. also 3.856) before Nonnus.” (Hunter 2015)

141 ἄλλη δ’ αἶψ’ ἐτέρῃ ἐπιτέλλεται αἰὲν ἐπιπρό (Race and Hunter). “Most editors read ἄλλη δ’ αἶψ’ ἐτέρῃ ἐπιτέλλεται. Mooney notes that ἐπιτέλλομαι meaning ‘rise after’ is an innovation

of A. It (and τέλλομαι) are usually used of the rising of the stars or the sun .. However, ‘rise after’ seems awkward.. The construction ἐπί plus dative regularly means ‘one after’ another’ (Od. 7.120, Aesch. Cho. 406). In view of this we should read ἄλλη δ’ αἶψ’ ἐτέρῃ ἐπι τέλλεται, ...” (Hulse 2015; Hulse 2022: “one rises immediately upon another,” seeing inversion of usual order of words)

142: text dispute as different mass read different things (ἐξανιοῦσα from ἐξάνειμι “Go forth from” with e.g. Race loeb; Vian 1981)/ “αἰσσοῦσα” (Fränkel /Hunter read). Hulse: “In support of this choice of variant [ξανιοῦσα,] cf. ... However, the mss. evidence and the parallels between this and the doublet passage 3.756–9 (3.757 ἐξανιοῦσα, 759 στροφάλλιγγι, 760 ἐλελίζετο) argue for retaining ἐξανιοῦσα. 3.759 αἰσσοῦσα may be the cause of the v.l. rather than the correct reading.” (Hulse 2015). Hulse 2022 also notes it allows alliteration. Hunter (who reads αἰσσοῦσα) says “the better attested ἐξανιοῦσα is certainly possible, but αἰσσοῦσα has excellent parallels at 1.438 and 2.133–4(both of smoke), and cf. 3.759.” (Hunter 2015)

143 ἀπειρεσίας “picks up ἀπείριτοι, as ἐλίσσομένοιο in 145 picks up εἰλίσσονται . . . εἰλίγγοισιν in the simile.” (Hunter 2015)

143 ἐλέλιζε ‘rolled’. The transitive use is unusual; the medio-passive is standardly used of snakes moving in coils.” (Hunter 2015)

143–4 “For ἀπειρεσίας cf. ἀπείριτοι (140). The word fits with A.’s description of the dragon's size as being of almost cosmic scale. The exaggeration contrasts with line 149 and the simple way in which Medea conquers it (156–9).” (Hulse 2015)

144: Hulse discussed the interwoven four word line.

144 ῥυμβόνας: “‘coils’, a word occurring only here, though ῥύμβος exists alongside ῥόμβος to mark anything circular. The lexical rarity adds to the eeriness of the whole scene.

ἄζαλέησιν ἐπηρεφέας φολίδεσσι ‘covered with dry scales’” (Hunter 2015)

145–66 “Medea lulls the dragon to sleep and Jason grabs the Fleece from the tree. Σ 156–66 note that this is the version used by Antimachus (fr. 63W = 73M, in the Lyde), whereas in Pherecydes (FGrHist 3 F31) and Herodorus (FGrHist 31 F52) Jason killed the dragon; it is, however, unlikely that Antimachus was Ap.’s only predecessor. At Pyth. 4.249 Pindar reports that Jason killed the snake τέχνας, and the ancient scholiasts at least understood these to be Medea’s τέχνας (II 158 Drachmann); at Eur. Med. 482 Medea claims (to Jason) to have killed the dragon (see Mastronarde 2002: 47). On the various versions see Ogden 2013a: 58–63. The scene is illustrated on many surviving vases, which could be adduced to support almost any attested version; cf. further 156, 157nn.” (Hunter 2015)

145 τοῖο δ’ ἐλίσσομένοιο κατόμματος εἶσατο κούρη (Race who takes εἶσατο as Homeric aorist of ἵεμαι, rush): Hunter prints †κατόμματος εἶσατο† “no explanation or emendation is convincing. Σ glosses the verb as ὤρμησεν, which has led some to take εἶσατο, which in Arg. is normally from εἶδομαι, as an epic aorist of ἵεμαι, but – morphology aside – ‘rushed to look it in the eye’ (Race) seems a very improbable action; that Medea ‘drew near’ to the dragon is, however, what we might have expected the text to say. κατόμματος occurs nowhere else, and would be a very singular formation. Attempted solutions include κατ’ ὄμματα νίσετο (Merkel) and κατ’ ὄμματ’ αἶσατο (Livrea).” (Hunter 2015); “145 τοῖο δ’ ἐλίσσομένοιο κατ’ ὄμματ’ εἶσατο κούρη. ‘The girl went into the snake's line of vision.’ It only becomes clear at the end of the line that it is the girl not the hero who is to take on the serpent. Read κατ’ ὄμματ’ εἶσατο for κατ’ ὄμματος εἶσατο† as printed by Fränkel (OCT)..” (Hulse 2015)

146–8 “As commonly (cf. 709n., 1665–6, 3.862n.), the lists of titles which we are to imagine Medea used in her invocation are here transposed into narrative. Such lists are very common in texts such as magical papyri and the Orphic Hymns; at PGM iv 2851 (= Betz 1992: 92) Selene/Hecate is invoked to ‘give heed to your titles (ἐπωνυμίας)’.” (Hunter 2015)

146 ἄοσητήρα: “‘helper’, cf. Call. fr. 18.4 (the Anaphe episode).” (Hunter 2015)

θεῶν ὕπατον: “Ap. has in mind Hera’s plea to Sleep for his help at Il. 14.233, “Ὑπνε, ἄναξ πάντων τε θεῶν πάντων τ’ ἀνθρώπων.” (Hunter 2015)

146-8: “After this dread invocation, Medea puts the beast out of action merely by dosing it with some harmless drugs. There is a degree of ironic humour in the whole passage.” (Hulse 2015).

147 ἡδεῖν: “gentle, calming” (Hunter 2015).

147 τέρας: “cf. 2.405 (the dragon) τέρας αἰνὸν ιδέσθαι.” (Hunter 2015)

147 ἄνασσαν: Hecate.

148 εὐαντέα, “‘gracious, kindly’, may be euphemistic when applied to Hecate (εὐάντητος is a more common form in prayers and related texts, and cf. 1.1141 ἀνταῖη δαίμων); ἐφορμήν will then mean ‘a successful means to approach’, and this interpretation is perhaps supported by the parallelism of θέλξαι τέρας and δοῦναι ἐφορμήν. It is possible, however, that we are to understand εὐαντέα with ἐφορμήν, ‘to grant a favourable enterprise’ (cf. 204n.), and the rhythm of the verse perhaps favours this interpretation.” (Hunter 2015)

149-55 see Phillips 2020: 311-12.

149 what is the dynamic of power? “Jason’s ‘natural’ fear, like that of the mothers of young babies (136–8), accentuates Medea’s supernatural powers and her protection of him.” (Hunter 2015)

149-51 “The power of θέλξις is a feature of Medea’s character as witch (nn. 24–5, 442–4) and οἶμη, meaning ‘voyage, journey’ or ‘way of song’, is almost a metaphor for the whole poem (cf. Od. 8.481 οἶμας Μοῦσ’ ἐδίδαξε with 4.296 στέλλεσθαι τήνδ’ οἶμον; see Albis (1996) particularly chapter 4 entitled ἡ δολιχὴ οἶμη, where the theme of the ‘journey’ is traced through Book 4). Attention has also been drawn to other possible literary metaphors in this passage (Kouremenos (1996) 241): λεπταλέος (4.169) is an adjective that Callimachus used to describe his Muse at Aet. fr. 1.24 Harder while ἄωτον (4.176), describing the fine wool of the Fleece, is one of Callimachus’ words for the fineness of his poetry (h. 2.112), as it is for Pindar (P. 10.53). In the same way, μυρία κύκλα could be taken to denote the cyclic poetry that Callimachus disparaged (fr. 1.4, A.P. 12.102 = 1035–40 HE). The guardian snake roars and makes a loud noise that renders it comparable to Achilles, the greatest epic hero, in the same way that the Telchines (Aet. fr. 1.1) make unpleasant noises (ἐπιτρύζουσιν) when criticising Callimachus’s poetry. ἐλίσσειν (Call. Aet. fr. 1.5 ἔπος δ’ ἐπὶ τυτθὸν ἐλ[ίσσω] with Harder ad loc., used of the delicate nature of Callimachean verse), is applied by A. to the spirals of the snake’s body (4.145, 140). A literary interpretation of οἶμη would be in keeping with the above, as would a view of the whole passage that saw it as a partial response to Callimachus’ Hecale (174– 7n.).” (Hulse 2015)

150 οἶμη ‘by her song’. (Hunter 2015)

150-1 δολιχὴν . . . | γηγενέος σπείρης “‘was relaxing the long spine of his earthborn coils’. English would naturally use the plural ‘coils’ (cf. Eur. Med. 481), but for the singular cf. Arat. Phain. 47, 89, Nic. Ther. 156. The dragon sprang from the Earth where drops of Typhaon’s blood had fallen (2.1209–13).” (Hunter 2015)

151-3: Campbell (*CQ* 1969: 283) on 4.151-3 “What I take to be happening is this. The song of Medea causes the serpent to act as it does at 149 ff. The storm which causes the groundswell here (cf. Leaf on *Il.* 14. 16) is still at a distance, and in a sense the song here is a mere preliminary. What will have devastating effects on the serpent is the second process, the application of the narcotic. So here the serpent’s unfolding is a mere ripple:”....” (153-4). The final sweep has yet to be made.”

152-3: cyclic serpent’s coils like waves on shore: (elemental) power? Inevitability? What is effect of simile?

152 “μυρία κύκλα varies ἀπειρεσίας . . . ῥυμβόνας in 143–4.” (Hunter 2015)

152–3 “‘As when a dark wave rolls silently and noiselessly over sluggish seas . . . ’, a

marvellous comparison of the relaxing coils to a slow swell coming in over calm waters. The principal model (Campbell 1969: 283–4) is a simile at *Il.* 14.16–19, ὥς δ' ὅτε πορφύρη πέλαγος μέγα κύματι κωφῶι κτλ. (with προκυλίνδεται in line 18), where Σ note that the sea does indeed grow dark in such conditions when there is a wave (κύμα κωφόν) which does not break; such a swell was sometimes called κολόκυμα or σκώληξ ('worm'), Hesych. κ 3368. The ellipse of a finite verb in similes after ὅτε is not uncommon (although μέλαν has here been emended to πέλει or πέλεν), and the idea of μηκύνεσθαι will here be carried over from 151." (Hunter 2015)

152 βληχροῖσι "'sluggish, weak', a secondary formation from ἀβληχρός (cf. 2.205)." (Hunter 2015)

153 "κωφόν τε καὶ ἄβρομον may be taken either adverbially with κυλινδόμενον, or as adjectives modifying the single idea κύμα μέλαν; the former seems preferable. ἄβρομος occurs in Homer only at *Il.* 13.41, where later grammarians differed as to whether the α- should be understood as privative or intensive, i.e. 'noiseless' or 'very noisy' (Rengakos 1994: 29). Ap. uses it here in the former sense." (Hunter 2015)

154-5: "In 154–5, the serpent's sudden burst of activity is marked by a long stretch of dactyls, emphasising his speed of movement after his initial sluggishness." (Hulse 2015)

154 σμερδαλέην κεφαλὴν: "another (cf. 127n.) memory of Scylla, cf. *Od.* 12.90–2 (the whole passage is evoked here), 'on each of her six necks was a terrible head (σμερδαλέη κεφαλὴ), with three rows of teeth, close-set and numerous, full of black death'. 155 Cf. Pind. *Pyth.* 4.244 λαβροτατῶν γενύων. A famous red-figure vase of c. 475 bc (LIMC s.v. Jason 32) shows a (possibly unconscious) Jason in the mouth of the huge dragon (the teeth – see 154n. – are very prominent); Athena stands next to the scene, watching. If the painter was depicting a known version of the story, we do not know what that was (see, e.g., Gantz 1993: 359–60), but the painting makes clear that Jason's fear (149) was entirely understandable." (Hunter 2015)

156 ἀρκεύθοιο νέον τετμηότι θαλλῶι "'with a newly-cut sprig of juniper'. We are not told whether Medea brought this with her, nor from where she produced the potion of 157, cf. 24–5n.; these ellipses have led some to assume that Ap. is here using a fuller narrative which his readers knew, cf. Wilamowitz 1924: ii 231 (suggesting Antimachus). Some vase-paintings show Medea with a sprig or leaf in her hand, cf. LIMC s.v. Argonautai 21, Jason 41." (Hunter 2015)

156 ἀρκεύθοιο: "juniper was thought to keep snakes away (Plin. HN 24.54, Et. Mag. 144.38–41) or to be an antidote to their poison (Nic. Ther. 584), but juniper-wood is specified for use in rites on several occasions in the magical papyri, and its use here may evoke further magical associations. τετμηότι: in form, this is a perfect active participle of τέμνω, but it is here used with passive force." (Hunter 2015)

156-8: "This version of the story in which Medea drugs the dragon emerges first in A., though Σ (p. 270 Wendel) 4.156 says that he is following Antimachus (συμφώνως Ἀντιμάχῳ), who retold the Argonautica legend in his elegiac poem *Lyde* (see Matthews (1996) 26). Σ at 4.87 (p. 267 Wendel) and 4.156 (p. 270 Wendel) reports the versions of Herodorus (EGM II § 6.5) and Pherecydes (EGM II § 6.5) in both of which the dragon is killed by Jason. This is what happens in Pindar (P. 4.249): (Jason) κτεῖνε μὲν γλαυκῶπα τέχναις ποικιλόνωτον ὄφιν. At Eur. *Med.* 481 Medea claims to have killed the dragon herself, a vivid touch probably originating from Euripides himself, designed to make Medea still more terrifying. Afterwards it occurs at Ov. *Met.* 7.149–58, Val. Flacc. 8.69–121, [Apollod.] *Bibl.* 1.9.23, Hyg. *Fab.* 22, [Orph.] *Arg.* 887–933. There is artistic evidence for Medea's use of drugs from a Lucanian hydria (c. 380–60 B.C.) on which Medea sits next to the snake and its tree holding a cup from which the dragon seems to have drunk (Neils (1990) 633 § 40,

Ogden (2013) 61). For the tradition of sprinkling a drug over its eyes cf. Neils (1990) 633 §§ 38, 39, 41.” (Hulse 2015)

157 βάπτουσ’ ἐκ κυκεῶνος: “‘dipping it in a potion.’ The use of ἐκ is strange. Perhaps it represents the gesture of dipping the sprig of juniper in the potion and then flicking the liquid towards the serpent’s eyes. The κυκεῶν is the magic potion that Circe uses at *Od.* 10.234.” (Hulse 2022)

157 κυκεῶνος: “the nature of this ‘potion’ is not further specified, but we naturally think of Circe’s κυκεῶν, laced with φάρμακα λυγρά and consisting of cheese, grain, honey and wine (*Od.* 10.234–6, 290, 316–17), cf. further *Il.* 11.638–41, Richardson 1974: 344–8. A number of vase-paintings show Medea offering the dragon something to eat or drink out of a bowl (e.g. LIMC s.v. Iason 42), and this ‘potion’ may also reflect such versions.” (Hunter 2015)

157 ἀκήρατα: Hulse 2022 translates “harmless”; “the meaning is quite uncertain. ‘Pure’ or ‘undamaged’ drugs are presumably ‘powerful’, but the semantics of the adjective are unclear; the sense of ἀκήρατα . . . φάρμακα at *Orph. Lith.* 663–4 is similarly uncertain.” (Hunter 2015)

157 αἰοιδᾶς: “to the accompaniment of incantations’.

158 νήριτος “is glossed by Σ as πολλή, cf. Hes. *WD* 511 νήριτος ὕλη, and it is found elsewhere as a strong intensive; so here ‘powerful’ or the like.” (Hunter 2015)

159–60 “Lit. ‘It laid its jaw just where it was, pressing it down’, i.e. ‘it let its jaw fall to the ground just where it was’.” (Hunter 2015)

161 πολυπρέμνοιο . . . ὕλης: “‘the wood with many tree-trunks’ varies ἄσπετον . . . ἄλσος (130); the adjective appears only here before late antiquity.” (Hunter 2015)

162 τετάνυστο: stretched out like a dead warrior? Medea as hero?

162: “This moment, when the Fleece is finally taken from the tree, is shown on several vase-paintings.” (Hunter 2015)

163 κούρης κεκλομένης: “opens a hexameter at *HHDem.* 27, where the participle means ‘calling upon’, rather than, as here, ‘giving instructions’; the contrast between the rape of a powerless Persephone and Medea’s calm control is a powerful effect. Hellenistic and later poets created κέκλωμαι as a new present form with the range of meanings of κέλωμαι, perhaps through interpretation of the Homeric aorist ἐκέκλετο as an imperfect.” (Hunter 2015)

163 ἔμπεδον: “fixedly, without moving” (Hunter 2015)

166 ἦνωγεν: “coming so soon after κεκλομένης, marks Jason’s reassertion of ‘masculine leadership’, now that he has what he wanted. He is, however, about to be compared to a παρθένος.” (Hunter 2015)

166 λεῖπον: “the transmitted singular leaves Medea stranded; cf. the similar sequence at 750–2.” (Hunter 2015)

168 ὑψόθεν ἐξανέχουσιν ὑπωροφίου θαλάμοιο: Hunter 2015 translates “rising high above her bed-chamber under the roof” and comments: “The text is however uncertain.”

168 ἐξανέχουσιν: “is presumably an emendation in E, but it gives a reasonable sense . . . and is close to the transmission. Σ offer the gloss εἰσβάλλουσιν, perhaps ‘striking into’, but we do not know what text was being glossed; Livrea proposed ἀντέλλουσιν (cf. 1.776). The truth is perhaps yet to be found.” (Hunter 2015)

168 ὑπωροφίου: “in Homer women’s quarters are upstairs (the ὑπερῶιον)..” (Hunter 2015)

169 λεπταλέῳ ἐανῶι ὑποῖσχεται: “catches on her fine dress” (Hunter 2015)

170 δερκομένης: “as commonly, the participle is in the genitive though the pronoun (οἱ) is dative...” (Hunter 2015)

171 ἀναείρετο: “‘lifted and carried’; this verb is used in *Il.* 23 of ‘carrying off’ prizes in the athletic contests (e.g. 614, 778, 856 (middle)), and there maybe something of that resonance here. The alternative compound ἐναείρειν is otherwise unattested.” (Hunter 2015)

173: “‘A red blush like fire settled from the gleam of the wool’, cf. 125, 3.163. Others

understand ἵζεν as transitive with μαρμαρυγή as the subject, but the intransitive use seems more natural here. Rose 1985: 389 discusses the thematic use of ἔρευθος and related words through the poem. ληνέων is scanned as two long syllables with synizesis. λήνη are tufts or clumps of wool (cf. 177), but here simply ‘wool’ or ‘fleece’...” (Hunter 2015)

174-6: “The size of the Fleece is given through a comparison to the skin of two animals, both characterized by rare linguistic glosses. Some modern taste finds this display of ‘learning’ intrusive and destructive at a major narrative moment, but the very precision of the specification of size, combined with a focus, not just on the Fleece as a whole, but on the individual clumps of wool (175), creates a powerful ecphrastic effect. Even readers who are puzzled by the glosses of 174-5 are pushed towards a very precise image of this extraordinary (mythical) artefact.” (Hunter 2015)

174 ἥνιος: “perhaps ‘one year old’” (Hunter 2015)

175 ἀγρῶσται: “is explained by Σ as hunters’... Elsewhere in literature the word means ‘country-people’ or rustic’ either sense is possible here; the linguistic context does, however, suggest hunters” (Hunter 2015)

175 ἀχαιυέην: “Most likely, the word designates a deer at a particular stage of growth” (Hunter 2015)

176 τόσσον ἔην, πάντη χρύσειον, ἐφύπερθε δ’ ἄωτον: “As transmitted, there are two finite verbs in asyndeton; ἐφύπερθε δ’ allows both to be retained with minimal change, but some uncertainty remains. Other suggested solutions involve turning one of the finite verbs into a participle (ἐὼν Chretien, βεβριθός Erbse).

176 ἐφύπερθε δ’ ... ἐπηρεφές: “and on the top the fleece was heavy with its covering of woollen tufts’. ἐπηρεφές is almost pleonastic, as βρίθειν is regularly constructed with the dative.” (Hunter 2015)

176 ἄωτον ‘the fleece’” (Hunter 2015)

177 λήνεσσιν: “clumps/tufts of wool’ , cf. 173...” (Hunter 2015)

177 ἤλιθα: “very much, with great intensity’, a strong intensive adverb which ancient grammarians connected with ἄλις...” (Hunter 2015)

178 αἰέν: “with every step” (Hunter 2015)

178 ὑποπρό: “occurs only here; the force of the compound preposition is presumably ‘under and in front of’” (Hunter 2015)

182 “Valerius Flaccus compares Jason at this moment to Heracles putting the lionskin over his shoulders for the first time (8.125-6), and some modern critics have found Heracles evoked in the present passage also and drawn harsh conclusions for the presentation of Jason (e.g. Natzel 1992: 95). There is, however, no clear textual signal that we are to think of Heracles at this point ...” (Hunter 2015)

179 ἐπιειμένος: “‘letting it fall over’, i.e. ‘draping it over’ , a perfect middle participle of ἐφίημι, cf. 3.45. The form could also be from ἐπιέννυμι, i.e. dressed in’ (cf. *Il.* 15.308), and in this context Ap. may be playing with the ambiguity.” (Hunter 2015)

180 “Cf. 1348” (Hunter 2015)

180 ποδηγετός: “sc. ἄωτον or κῶας, the Fleece.” (Hunter 2015)

181 εἴλει: “rolled it up (and carried it)” (Hunter 2015)

181 ἀφασσόμενος: “cf. 184-6. Jason ‘strokes’ the Fleece, not just because of its powerful attraction, but also because (γάρ) he needs constant tactile reassurance that he really does inally have it and that it has not been stolen.” (Hunter 2015)

181 ὄφρα ... μή: “rather than simple μή, after a verb of fearing is almost unparalleled, though many purpose clauses themselves imply a sense of fear or precaution, cf., e.g., 1.1293, 3.64.” (Hunter 2015)

182 νοσφίσσεται: “is best understood as a vivid future (Smyth §2229), rather than an aorist subjunctive with short vowel.” (Hunter 2015)