

manifest reference forward to Kratinos, says 'the same <ancients>'. Admittedly Eustathios could have found his fragments in Aelius Dionysios rather than in editions of the plays themselves, but that possibility does not necessarily exclude βλόψ and κύξ from consideration as quotes from a lost comedy, perhaps even one of Kratinos'. The onomatopoeic words can be inventions of a comic playwright who like Aristophanes with his *Wasps* featured a lawcourt in his plot. The following text may consequently recommend itself to editors of Greek comic fragments.

Fragment A. βλόψ

Fragment B. Κύξ

Hesychios, s.v. κόγξ may add πάξ. Photios, ed. Theodoridis s.v. βλόψ has κατὰ μίμησιν ἐπὶ τῆς κλεψύδρας ὥσπερ κύξ ἐπὶ τῆς ψήφου.

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APOLLONIUS, *ARGONAUTICA* 4.167–70 AND EURIPIDES' *MEDEA*

The study of Homeric echoes and allusions in the *Argonautica* has overshadowed the influence of other literature, even when, as with tragedy, such influence is clear.¹ The easiest framework for studying allusions to tragedy in Apollonius is comparison with the different types of allusion to Homer. Situations in the epic may recall situations and relationships in tragedy,² and verbal similarities to passages in tragedy are also identifiable, despite differences of dialect and metre. The latter are often enhanced by rare words, as Homeric *hapax legomena* and other Homeric rarities establish allusions to the *Iliad* and *Odyssey*.³

Even the relationship to Euripides' *Medea*, the only extant tragedy on an Argonautic subject, has not properly been investigated, and specific allusions which have been noted have not been discussed or connected. However, some recent work has begun to consider how the portrayal of Jason, Medea and their relationship foreshadows Euripides' treatment of later events in their story.⁴

Though the action of Euripides' play takes place some time after the end of the narrative of the *Argonautica*, the play refers to events in Jason's and Medea's past, some of which are related directly in the course of Apollonius' epic. In these cases, Apollonius often takes up Euripides' phraseology. For example παρέστιος is used at *Medea* 1334 of Apsyrtus as he was murdered, and at *Argonautica* 4.713 of Circe as she purifies Jason and Medea of the same murder. The snake which guards the Golden Fleece is αὐπνος at *Medea* 481 as at *Argonautica* 2.1209 and 4.128, and the Fleece itself is a πάγχρυσον...δέρας at *Medea* 480, while the ram is a τέρας παγχρύσειον at *Argonautica* 4.120, using phonetic similarity rather than exact verbal repetition. However, there are other, more subtle links between Apollonius' text and Euripides', one of which will be considered here.

¹ The attempt of F. Stössl (*Apollonios Rhodios. Interpretationen zur Erzählungskunst und Quellenverwertung*, Bern–Leipzig, 1941) to find paraphrases of lost tragedies in certain episodes is unconvincing in both conception and detail; cf. the review of H. Fränkel, *AJPh* 64 (1943), 367–73.

² R. L. Hunter, "'Short on Heroics': Jason in the *Argonautica*", *CQ* n.s. 38 (1988), 449–52.

³ Cf. esp. M. M. Kumpf, *The Homeric Hapax Legomena and their literary use by later authors, especially Euripides and Apollonius Rhodius*, Diss. Ohio, 1974.

⁴ Most recently, A. R. Dyck, 'On the Way from Colchis to Corinth', *Hermes* 117 (1989), 455–70.

In a recent article,⁵ J. M. Bremer has demonstrated the nuptial associations of the simile at 4.167–70, arguing that the girl in the simile is soon to be married and that the dress is her wedding dress. He relates the simile to Medea's joy at her prospective marriage to Jason, as well as to Jason's excitement on obtaining the Fleece, comparing it to 1.1228–33 and *Od.* 23.231–9. However, these nuptial associations also look disturbingly ahead to Jason and Medea's more distant future. While Medea herself has no special wedding dress in Apollonius, in Euripides' play she gives such a garment to Jason's new bride as a wedding present (*Med.* 784–9, 947–55). As Medea's successor tries on the dress and admires the way it hangs on her (1156–66), the poison smeared on it takes effect and she dies.⁶ The girl in Apollonius' simile also admires her dress,⁷ but there is more emphasis on the way the moonlight shines on the cloth, bringing the simile into a sequence in Apollonius dealing with light and its effects.⁸ The simile thus foreshadows a future wedding other than that of Jason and Medea, and suggests the end of Medea's story, which begins here in Colchis; the nuptial imagery has a double relevance.

Two considerations makes this allusion more secure. Firstly, throughout the *Argonautica* garments are more than mere props in the action; they call to the reader's mind events elsewhere in the poem or outside it (often by mentions of their previous owners and occasions on which they were used in the past), and thereby hint at the motives and feelings of its characters.⁹ One passage in particular should be singled out. At the murder of Apsyrtus, Medea's garments are stained with her brother's blood; *ὑποίχρετο* is used at 4.473 as at 169 (its only other attestation in Greek).¹⁰ Our passage is thus linked to another murder in which Medea is involved; like the simile, it is set at night.

Secondly, there are verbal similarities to Euripides; *χαίρει δερκομένης* (4.170) resembles *ὑπερχαίρουσα ... σκοπούμενη* (*Medea* 1165–6). The dress in the simile is *λεπταλέος* (4.169) as the dress in the play is *λεπτός* (*Med.* 786 = 949, 1188, 1214).

Through the simile, Jason is 'identified' with Creon's daughter, and the suffering, Medea will inflict on him is foreshadowed. The fleece is a kind of gift from Medea, since it is only obtainable with her help; it becomes part of the history of Jason's dependence on Medea which will culminate in events in Corinth.

Later in Book 4, Jason and Medea receive their own wedding presents from the women of Drepane (4.1189–91). These match those Medea is to give later to Jason's new bride; beautiful clothes, golden objects (called *μεύλια* with the Homeric meaning 'wedding gifts')¹¹ and ornaments whose exact nature is unspecified. Apollonius says

⁵ J. M. Bremer, 'Full Moon and Marriage in Apollonius' *Argonautica*', *CQ* n.s. 37 (1987), 423–6.

⁶ The handing over of Medea's gifts and their effect was a favourite scene with vase painters; L. Séchan, *Études sur la tragédie grecque dans ses rapports avec la céramique* (Paris, 1967), pp. 398–402, 405–22, D. L. Page ed., *Euripides' Medea*, pp. lviii–lxiii.

⁷ The parallel with 4.473 suggests the girl is deliberately trying to catch the moonlight on her dress, rather than noticing it accidentally (so Bremer, art. cit. [n. 5], 424–5, Wilamowitz, *Hellenistische Dichtung* (Berlin, 1924), p. 208 n. 1). On the reading at 168, see most recently Livrea's ed. (Florence, 1973) ad loc. and the review of M. Campbell, *Gnomon* 48 (1976), 336–40 at p. 338, A. W. James, 'Apollonius Rhodius and his Sources', *Corolla Londiniensis* 8 (Amsterdam, 1981), 59–86, 78–9.

⁸ Cf. especially 3.756–9, 4.125–6.

⁹ A. R. Rose, 'Clothing Imagery in Apollonius' *Argonautica*', *QU* 50 (1985), 20–44.

¹⁰ Dyck, art. cit. (n. 4), 460, compares the cloak with which Apsyrtus is lured to Medea's gifts in *Medea*.

¹¹ As at, for example, *Iliad* 9.147.

ingenuously that clothes are an appropriate present for women to give,¹² as they later become Medea's chosen present for Creon's daughter. The allusion is pointed by the near-repetition of a word only attested at *Medea* 804, *νεόζυγος* (a passage where Medea announces her intention to kill Jason's new bride). In Apollonius this appears as *νεόζυξ* (4.1191), a word only attested elsewhere at Euripides fr. 821. The golden objects, though unspecified, parallel the golden crown (*Medea* 786). Thus the gifts women bestow at Medea's own wedding foreshadow in their nature and in the vocabulary used to describe them the deadlier ones she herself will give another bride in Euripides' play.

The makeshift nature of the wedding and the poet's comment on the destructive power of Eros clearly suggest that the course of Jason's and Medea's marriage will not be happy. These hints are reinforced by the allusions to *Medea*,¹³ which hint at later events in a more direct way than Homeric allusion could achieve.

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¹² On women and weaving in wedding ritual, J. Redfield, 'Notes on the Greek Wedding', *Arethusa* 15 (1982), 181–201, 194–5.

¹³ I would like to thank Dr R. L. Hunter for commenting on an earlier draft of this note.

APOLLONIUS RHODIUS, *ARGONAUTICA* 4.12¹

At *Argonautica* 4.12–13, Medea, frightened and on the point of fleeing her home,² is compared to a young deer:

τρέσσειν δ' ἥνυτε τις κούφη κεμάς ἦν τε βαθείης
τάρφεσιν ἐν ξυλόχοιο κυνῶν ἐφόβησαν ὁμοκλή.

The word *τρέσσειν* here has generally been rendered as 'trembled' by translators,³ a highly appropriate detail in the description of a fawn.⁴ This interpretation was challenged by F. Vian who adopted in his edition of the poem⁵ E. Delage's translation, 'la jeune fille prit la fuite'.⁶ The most recent editors of the *Argonautica*, however, have once again translated the word to mean 'trembled'⁷ and it is the return to the orthodox interpretation which has prompted this note.

The meaning of the verb *τρέω* caused difficulty already in antiquity. Aristonicus, preserving the traces of discussion among Hellenistic scholars about the word's meaning, records Aristarchus' judgement⁸ that in the Homeric poems the verb is equivalent to *φεύγειν* or as Lehrs defines it,⁹ 'τρεῖ ille qui periculo percepto vel vero vel

¹ I would like to thank A. M. Wilson and M. Campbell for helpful advice. The faults which remain are my own responsibility.

² The motif of flight dominates the opening scenes of the fourth book. Although no actual movement takes place in the first thirty-four lines, Medea's *φόβος* (= 'panic flight', LSJ s.v.) is the centre of attention. See *Arg.* 4.5, 11, 13, 22.

³ See, for example, R. C. Seaton, *Apollonius Rhodius, The Argonautica* (Cambridge, MA and London, 1912); E. V. Rieu, *Apollonius of Rhodes, The Voyage of Argo* (Harmondsworth, 1959; 1971); E. Livrea, *Apollonii Rhodii Argonauticon Liber IV* (Florence, 1973).

⁴ Cf. Horace, *Odes* 1.23.8; Silius Italicus, *Punica* 5.280–1.

⁵ *Apollonios de Rhodes, Argonautiques* (Paris, 1974–81).

⁶ R. Hunter, *CQ* 37 (1987), 136, implicitly agrees with this interpretation when he compares to this Apollonian simile three Homeric similes which describe fleeing, hunted animals (*Il.* 10.360–2; 11.473–81; 22, 189–93).

⁷ G. Paduano and M. Fusillo, *Apollonio Rodio, le Argonautiche* (Milan, 1986).

⁸ See K. Lehrs, *De Aristarchi Studiis Homericis*³ (Leipzig, 1882), pp. 78–82.

⁹ Op. cit., p. 78. Cf. L. Doederlein, *Homerisches Glossarium* (Stuttgart, 1850–8), ii.156.