I, Elizabeth Barnes, hereby submit this original work as part of the requirements for the degree of Master of Arts in Classics.

It is entitled:
Emotions in the Argonautica of Apollonius

Student's name: Elizabeth Barnes

This work and its defense approved by:

Committee chair: Kathryn Gutzwiller, Ph.D.

Committee member: Lauren Ginsberg, Ph.D.
Emotions in the *Argonautica* of Apollonius

Elizabeth Barnes

July 22, 2015

Degrees held: M.A. Classics, University of Kentucky

B.A. Classical Studies, University of Florida

B.A. English, University of Florida

Degree to be conferred: M.A. Classics

Department of Classics

McMicken College of Arts and Sciences

Committee Chair: Kathryn Gutzwiller
Abstract

The *Argonautica* of Apollonius Rhodius has been the focus of increasing scholarly interest as of late and most critics now recognize the great innovation and creativity of this epic. Yet despite the recent explosion of studies on ancient emotions, this aspect of Apollonius' narrative technique has yet to be explored to its fullest. In this thesis I examine the representation of emotions in the *Argonautica* with the purpose of providing a broader perspective on their function in the narrative and the effect they have on the characters in it.

In the first chapter I give a survey of the most significant emotions in the *Argonautica*, including the role of individual emotions in the narrative, the contexts in which they appear, and the vocabulary and nuances of meaning associated with them. In the second chapter I examine emotion similes in the narrative, in particular paired similes and similes of deliberate nonparallelism and the ways in which Apollonius uses these two techniques to show the effects of emotions on different characters. Finally, in the last chapter I evaluate the strength of several emotional relationships between characters and the realistic portrayal of human interactions they demonstrate.
Acknowledgements

My interest in the *Argonautica* stems from a course I took on Apollonius in my first semester as a graduate student at the University of Kentucky with Professor Robert J. Rabel in the fall semester of 2009. Apollonius' realistic depiction of emotions, which formed the foundation for my final paper in this course, especially stuck with me. The following semester I finished reading the complete *Argonautica* in an independent study supervised by Professor Rabel and my appreciation for this epic grew even more. Since then, Apollonius' *Argonautica* has been a consistent source of fascination, excitement, inspiration, and motivation, which carried me through several subsequent years of further graduate study. This blossomed into a much deeper interest in Hellenistic poetry and Ptolemaic Alexandria more broadly while studying under Professor Kathryn Gutzwiller in several courses on Greek poetry, particularly Hellenistic, and in a Special Author project on the poetry of Callimachus.

I would like to express my gratitude to both members of my committee, Professor Kathryn Gutzwiller and Professor Lauren Ginsberg, for their patient feedback and corrections on drafts, wisdom when I found myself lost, and faith in the project and commitment to seeing it through. This thesis could not have come about without the direction and expertise of Professor Gutzwiller who advised it. More generally, Professor Ginsberg has provided much tireless feedback and mentoring on my writing over the years which improved it considerably. I am very grateful for all of the knowledge and enjoyment I have received during my time spent at the University of Cincinnati, in particular from the instruction of Professors Gutzwiller and Ginsberg, and also Professor Susan Prince. The guidance and support of each has aided my development as a student and critic of Greek and Latin literature immensely.
Table of Contents

Introduction ................................................................................................................ 1
Survey of Emotions ....................................................................................................... 3
Emotion Similes ............................................................................................................. 22
Emotional Relationships Between Characters .......................................................... 40
Introduction

The *Argonautica* is a retelling of Jason's quest for the golden fleece written in the third century BCE by Apollonius of Rhodes, a resident of the Library at Alexandria and rough contemporary of Theocritus and Callimachus.\(^1\) As the only complete epic to come down to us from this period, it is a valuable representation of Hellenistic aesthetics and interests. Yet scholars for many generations criticized the epic and labeled Apollonius as merely an imitator of Callimachus\(^2\) and Homer. Recent years have seen a heightened appreciation of the epic, however, and much fascinating scholarship has come about as a result.

The purpose of this study is to contribute to the understanding and appreciation of one aspect of Apollonius' talent where more scholarly attention still is needed, his portrayal of emotions. While Apollonius' treatment of the love affair between Jason and Medea in book 3 is well-known, this is not the only area where his unique depiction of emotions can be seen. Throughout the work a number of emotions play an important role in the action of the narrative and in the depiction of characters. The fictional world of the *Argonautica* is populated by divinities and mortals who experience intense emotions which guide their behavior and interactions and help define them as characters.

Two areas where Apollonius explores emotions are in similes and in characters' relationships. Through similes structured in thematic pairs and similes with a lack of parallelism in their comparisons Apollonius depicts the nature of several emotions and their effects on characters of varying emotional make-up. In doing so he gives insight into the distinct personalities that many of his characters possess. A second way he explores emotions in the

---

1 Hunter 1989, 1-8
2 Most notable is DeForest 1994
narrative is through the relationships that characters develop which are founded on emotional connections both healthy and unhealthy. In his representation of emotions throughout the *Argonautica*, Apollonius fashions characters that are both realistic and memorable and he depicts the complexities of human interactions and the role emotions play in the behavior of individuals and their ability to develop and maintain stable relationships with one another.
Survey of Emotions

The *Argonautica* of Apollonius is a narrative of emotional intensity and complexity. Apollonius' narration of the Jason and Medea story is especially well-known and contains what is arguably the longest and most insightful treatment of female desire surviving in Greek literature. Yet the *Argonautica* contains many instances of other emotions as well. Apollonius is highly innovative in his representation of emotions and the ways in which they affect the characters' interactions and behavior. This chapter surveys the emotions that occur in the epic, the vocabulary used to describe them, and the nature of their role in the work. The survey is intended to provide more comprehensive and wide-ranging discussion of emotions in Apollonius' *Argonautica* to bridge the gaps where previous studies on the subject have been lacking.

Summary of Scholarship

Recent years have seen a surge of interest in the study of classical Greek and Roman emotions. It is not my intention to recount every piece of scholarship on the topic, but to provide a concise summary of the most important studies on ancient emotions and those of most relevance to the project at hand. Most overviews of emotions in ancient literature have tended to omit discussion of Apollonius, and Hellenistic poets more broadly, as have studies produced on individual emotions as well. While several useful discussions of emotions in the epic are contained in works on other related themes in the *Argonautica* or the epic genre generally, significant discussion of non-erotic emotions in Apollonius, such as αἰδώς and anger, or of the full range of emotions that occur in the narrative, is needed.

---

3 There survive few other substantial depictions of female desire in Greek literature. The most significant are Sappho fragment 31, Theocritus *Idyll* 2, and Callimachus fragments 67-75 Pfeiffer. In comparison with these, Apollonius' recounting of the love story of Jason and Medea throughout books 3 and 4 of the narrative stands as by far the longest. Several extended descriptions of Medea's symptoms of lovesickness throughout these books also provide a more detailed and nuanced view of female desire than Sappho, Theocritus, or the surviving Callimachus do.
Several comprehensive examinations of ancient emotions have furthered this field of study greatly. Konstan\(^4\) challenges the assumption that the Greek vocabulary designating emotions correspond precisely to modern views of emotions. While he acknowledges that there are some similarities and overlap, Konstan analyzes passages and works where the Greek emotions fail to agree with their modern English counterparts. He discusses most of the emotions Aristotle does in *The Rhetoric*, including anger, shame, envy, fear, love, hatred, pity, jealousy, and grief. This is the most comprehensive study of ancient emotions to date. In addition, Munteanu\(^5\) edited a collection of essays examining connections between genres and emotions and gender-based peculiarities of emotions in various genres. These essays stem from a conference panel entitled 'Emotion, Gender and Literary Genre in Antiquity' from 2008. The two volumes of *Unveiling Emotions* contain essays approaching emotion from a different perspective. The first volume holds essays about the representation of emotions in the surviving source material from ancient Greece, including literary, papyrological, inscriptional, and archaeological,\(^6\) and the second, on various aspects of emotions in Greece, Rome, and the Roman empire as manifested in Greek and Latin historiography, oratory, poetry, and inscriptions, archaeological sources, and more.\(^7\) The essays in the collections cover emotions such as anger, grief, pride, fear, and joy. From the philosophical view is the 1998 work on emotions in Hellenistic philosophy edited by Sihvola and Engberg-Pedersen, which contains essays on the main Hellenistic debates about the nature and value of emotions.\(^8\) Finally, Sistakou provides valuable discussion of emotions in Hellenistic poetry, including in Apollonius as well as other

---

\(^4\) Konstan 2006  
\(^5\) Munteanu 2011  
\(^6\) Chaniotis 2012  
\(^7\) Chaniotis and Ducrey 2013  
\(^8\) Sihvola and Engberg-Pedersen 1998
Hellenistic poets, such as Theocritus and Callimachus.\textsuperscript{9} Much of this study centers around the connection between emotions and the senses.

In addition to the surveys and collections of essays on ancient emotions, numerous monographs on individual emotions have been published, including works on anger, shame, pity, and desire. While limited studies on the Greek notion of \textit{αιδώς} had come out earlier, Cairns\textsuperscript{10} provides the first comprehensive study of this concept. The meaning of \textit{αιδώς} is complex and its importance in Greek literature is great, especially in epic and tragedy. Cairns' overview contributes to major fields of study where an understanding of \textit{αιδώς} is important and examines its usage in Greek authors from Homer and Hesiod to Aeschylus, Sophocles, Euripides, the sophists, and Plato and Aristotle. On remorse, Fulkerson\textsuperscript{11} devotes much-needed attention to an emotion whose importance and role in ancient literature had previously been underestimated. She argues that remorse and regret play different roles in ancient cultures than in modern cultures and were evaluated differently in antiquity. Sanders, Thumiger, Carey, and Lowe edited a volume of essays on \textit{ἔρως}, which contains a collection of essays that consider \textit{ἔρως} from a variety of different avenues, including its psychology and physiology, language, metaphors, and imagery, and its role in political society by analyzing sources such as epic and lyric poetry, tragedy and comedy, and philosophical treatises.\textsuperscript{12} Useful works devoted to anger include those of Kalimtzis,\textsuperscript{13} Muellner,\textsuperscript{14} and Harris.\textsuperscript{15} Kalimtzis' study focuses on Greek philosophical investigations of anger and concludes that the Greek philosophers had little confidence in the ability of reason to withstand such a powerful emotion. Kalimtzis' study elucidates the

\textsuperscript{9} Sistakou 2014
\textsuperscript{10} Cairns 1993
\textsuperscript{11} Fulkerson 2003
\textsuperscript{12} Sanders, Thumiger, Carey, and Lowe 2013
\textsuperscript{13} Kalimtzis 2012
\textsuperscript{14} Muellner 1996
\textsuperscript{15} Harris 2001
framework within which the Greeks understood anger, analyzes what Plato and Aristotle had to say about anger, and provides an account of how the framework for understanding anger changed throughout the Hellenistic and Roman periods. Muellner devotes a complete study to the Greek idea of μῆνις, often translated as "wrath," and in particular its role and meaning throughout Homer's *Iliad*, as well as in Hesiod's *Theogony*, and in doing so gives an important new understanding of anger. Harris examines the discourse of anger control in classical antiquity, a topic of preoccupation from Homer through the age of Christianity. On the emotion of pity, Konstan\(^{16}\) studies how it was represented and understood in the ancient Greek and Roman worlds. One of the most important facets of his argument is the mobility of the ancient idea of pity, which was not a uniform or simple concept in classical antiquity. Through examination of pity in a variety of different contexts and types of written texts, he compares ancient and modern attitudes in order to better understand both.

While little attention has been devoted to Apollonius' portrayal of emotions in the *Argonautica* either in the surveys and collections on ancient emotions or in the studies of individual emotions, portions of several works on the *Argonautica* and epic more broadly contain sections on emotions in Apollonius, predominately on ἔρως. For example, Pavlock\(^{17}\) details the transformation of Homeric material and paradigms through the history of Greek and Roman literature, including in the works of Apollonius, Vergil, Catullus, Ovid, Aristo, and Milton. Pavlock puts particular emphasis on the erotic in epic and its increasingly prominent role in the epic poetry of the Hellenistic period and later. Chapter 1 is important in its examination of the Homeric backgrounds to Apollonius' depiction of desire. Toohey\(^{18}\) is relevant in its sections on ἔρως and melancholia, in particular, on Medea's lovesickness which he traces throughout the

\(^{16}\) Konstan 2001  
\(^{17}\) Pavlock 1990  
\(^{18}\) Toohey 2004
second half of the epic. In doing so, he also includes important discussion of female lovesickness as depicted in Valeris Flaccus, Callimachus, Ovid, Propertius, and others, and he provides a detailed presentation of how the self, self-consciousness, and emotions are represented in ancient literature. Beye\textsuperscript{19} also discusses the love of Jason and Medea and Medea's lovesickness, most helpfully in Chapter 6 of the work. The work covers various aspects of the \textit{Argonautica}, including the tradition of the myth, the heroes and their voyage, and background on Apollonius' life and literary associations at Alexandria. Berkowitz\textsuperscript{20} examines a variety of narrative difficulties in the epic and includes valuable discussion about Apollonius' presentation of the erotic, particularly Medea's desire, but also that of the Lemnian women, Heracles, and the water nymph who kidnaps Hylas.

**Emotions in the \textit{Argonautica}**

The most significant emotions that occur in the \textit{Argonautica} include those typically rendered into English as 'grief', 'joy', 'fear', 'desire', 'longing', 'shame', 'anger', and 'pity'.\textsuperscript{21} These occur in characters as a result of natural occurrence, divine intervention, or a combination of both. The power of individual emotions varies, as does the extent of their influence on characters. Although some emotional reactions are spontaneous and short-lived, others have long-term effects and cause characters to behave, or not to behave, in certain ways. At times, emotions are represented as living, animate forces acting on characters. One emotion, \( \epsilon\rho\omicron\omega\zeta \), is even personified in the epic.

\textsuperscript{19} Beye 1982  
\textsuperscript{20} Berkowitz 2004  
\textsuperscript{21} For all Greek text, I use Fraenkel's edition.
Grief

Grief is one of the most common emotions found in the *Argonautica*, along with fear and joy. Grief is the first emotion described at length in the epic. Apollonius uses three different nouns to express grief, ἄχος, ἀνία, and ἀλγος, and he uses three different verbs to express grieving, ἀχέω, ἀσχαλάω, and ἀνιάζω. Scenes of intense grief often contain a combination of these nouns and verbs. The most common noun for grief is ἄχος, which signifies pain and distress. In Homeric epic it always indicates sadness or sorrow of the mind, and Apollonius uses it this way as well. In the *Argonautica*, it is experienced by a broader range of characters and occurs in a wider range of circumstances than any other noun for grief in the epic. No big distinction in meaning seems to exist within the diverse contexts of its usage, however.

Sometimes, it seems to be used interchangeably with other nouns describing grief. ἄχος describes the grief of Jason's mother before he leaves her in the opening of the *Argonautica*, as well as Hypsipyle's grief before he departs from Lemnos. Medea too experiences ἄχος numerous times, mainly in her concern for Jason. It also describes grief experienced by men, including the Argonauts' collective grief in several instances. This noun is etymologically linked to ἄχομαι and ἄχνομαι, the passive forms from ἀχέω, "to grieve" or "mourn." The verb ἀχέω occurs often in the narrative and describes the grief felt by a variety of different characters and in a wide range of circumstances. It is found only in the present participle form. ἀχέω most often describes the grief of Jason, Medea, and Chalciope in relationship to the contest and

---

22 See 1.247-290, the description of the grief of the Argonauts' mothers over their departure.
23 See e.g. 1.247-290
24 Chantraine 1999, 151
25 1.263
26 1.907
27 See e.g. 3.466, 3.616, 3.646, 3.631, 3.836
28 See e.g. 1.1054, 1.1073, 2.682, 2.772, 4.920, 4.1245
29 Chantraine, 151
expedition. One example is Medea grieving after her frightening dream about Jason's fire-breathing oxen contest. By contrast the passive form ἀχομαι is absent from the narrative, and forms of ἀχνμαι occur only rarely.

The noun ἄνια, "grief," "sorrow," or "sadness," occurs less often than ἀχος, but overlaps with it in extended descriptions of grief. For example, Jason's mother and the Argonauts' mothers experience ἄνια when Jason and the Argonauts leave on their expedition, and Medea's grief is described as ἄνια on several occasions. ἄνια also describes Aeetes' feelings after Jason succeeds in the oxen contest. This noun originates from the verb ἄνιάω, whose less common epic form is ἄνιάζω, "to grieve." ἄνιάζω occurs infrequently in the epic, and it overlaps sometimes with other grieving vocabulary. At times Apollonius seems to be using it for variation of expression. ἄνιάζω describes Jason's grieving mother before he departs and occurs together with ἄτη, ἄνια, and ἄλγος, which also describe her grief in this passage. While mourning their stranding in the Libyan desert, Jason recounts his own grief using ἄνιαζω. ἄσχαλάω, "to be grieved" or "to be distressed," is almost uniquely Homeric, with few exceptions, and it describes the state of being unhappy or in anguish. In Apollonius, it occurs most often when characters grieve over the death of crewmembers. It describes the heroes' grieving over both Idmon's and Tiphys' unexpected deaths, for example. Jason and Medea each experience this emotion at crucial points in the narrative, Medea, when she leaves home to

---

30 See e.g. 2.622, 3.643, 3.659, 3.1156, 4.92, 4.1061
31 2.643
32 See e.g. 2.834, 4.1345, 4.1423
33 1.265, 1.295
34 See e.g. 3.777, 3.1103, 4.351
35 3.1404
36 Chantraine, 91
37 See e.g. 1.299
38 4.1347
39 Chantraine, 131
40 2.836, 2.888
escape with the Argonauts, and Jason, when he desperately calls on Phoebus for help returning home at the end of book 4.

Finally, ἄλγος is the third noun used for grief. This noun typically is used with reference to physical suffering or suffering more generally, and can be equated with ὀδόνη, pain of the body. In Homer, as well as Apollonius, however, it is used also to describe pain of the mind or grief. ἄλγος describes the grief of Jason's mother, as well as that of Medea, Aeetes, and Cypris. While often it is used similarly and sometimes even interchangeably with the other nouns for grief, ἄλγος is singular in the narrative in its association with the emotional pain connected to ἔρως. The moon Selene refers to love-sick madness as πολύστονον ἄλγος when speaking with Medea, and the narrator calls the grief which ἔρως causes ἄλγεα.

**Joy**

While grief is depicted with a variety of nouns and verbs and occurs in a mixture of situations and characters, the instances of joy are more limited. Characters most often grieve for extended periods of time in the narrative and under highly emotional circumstances. The instances of joy, by contrast, typically occur briefly and suddenly in characters. Of all characters, Jason most often experiences quick bursts of joyfulness, while Medea rarely does so. The Argonauts collectively rejoice on several occasions, namely while sailing or when events go their way unexpectedly. The vocabulary used to express joy includes the verbs γηθέω, χαίρω, and γάνυμα, the noun χάρμα, and the adjective γηθόσυνος.

---

41 4.108  
42 4.1703  
43 Chantraine, 55  
44 For the grief of Jason's mother, see e.g. 1.297; for that of Medea, see e.g. 3.644; for Aeetes, see 3.1402; for Cypris, see 3.102  
45 4.65  
46 4.447
γηθέω is a Homeric poetic verb indicating the possession of a radiant, beaming joy. Its related adjective form is γηθόσυνος and its related noun form is γηθοσύνη. The verb γηθέω describes the emotional state of the Argonauts both collectively and individually, of Chalciope, and of Jason. Most often it describes characters' joyful reaction at an unexpected positive outcome, or, a sudden burst of joy. Notable examples include the heroes' joyful reaction when Idmon prophesizes a successful expedition, and when Jason steals the fleece and rejoices. On multiple occasions, the heroes' rejoicing is described with γηθόσυνος to the extent that this adjective's characterization behaves formulaically in describing the Argonauts throughout the narrative. When they begin or renew sailing, they are several times described as γηθόσυνοι, "joyful" or "glad." In contrast, the noun form, γηθοσύνη occurs very rarely.

The noun χάρμα indicates delight and stems from the root of the verb χαίρω, meaning "to rejoice" or "to be glad." χαίρω is used with reference to characters' joyfulness because of unexpected changes of luck. For example, in book 1, the Lemnian women rejoice, χαίρω, when Jason and the Argonauts agree to remain on the island. The Argonauts feel joy when they unexpectedly meet the sons of Phrixus on their journey. Similarly, χάρμα also indicates a sense of surprise. Chalciope feels χάρμα when her sons unexpectedly return home, for example. Least frequent is the verb γάνυμαι, which describes rejoicing or radiating with joy. The best two examples are in similes describing women rejoicing over men they yearn for: the maiden

---

47 Chantraine, 219  
48 1.449  
49 4.171  
50 See e.g. 1.1279, 3.490, 4.298  
51 See e.g. 2.878  
52 1.843  
53 2.1157  
54 Chantraine, 210  
55 3.257
rejoicing over her absent husband in the Lemnian star simile,\(^{56}\) and the bees in the simile which depicts the Lemnian women's reaction at the departure of Jason's crew.\(^{57}\)

**Fear**

Fear is another frequently occurring emotion in the narrative. The vocabulary describing fear includes the nouns τάρβος, δείμα, δέος, and φόβος, and the verbs ταρβέω, φέβομαι, φοβέω, δείδω, ύποδείδω, περιδείδω, and τρέω. Out of the nouns, τάρβος occurs the least frequently, while δείμα, δέος, and φόβος each are used in several instances, often overlapping and used interchangeably in extended descriptions of fear. The most frequent use of τάρβος occurs within the context of the expedition broadly, rather than for particularly terrifying challenges during it. Jason's fear for their journey is discussed in several instances with τάρβος, as is his fear for the contest.\(^{58}\)

In contrast with τάρβος, two other nouns for fear in the narrative, δείμα and δέος, occur in circumstances of extreme danger and/or terror. Given that the nouns are used almost interchangeably and overlap in some passages, they do not indicate a distinctive difference of nuance in Apollonius.\(^{59}\) For example, both δείμα and δέος describe the terror the Lemnian women feel at the Argonauts' approach towards their island,\(^{60}\) and both describe fear pertaining to the clashing rocks.\(^{61}\) On several occasions, δείμα and δέος each describe the fear that characters experience in extraordinarily frightening situations, such as situations relating to the underworld or Hecate.\(^{62}\)

---

\(^{56}\) 1.778
\(^{57}\) 1.881
\(^{58}\) For Jason's fear about the journey, see e.g. 1.465, 2.643, 2.646; for his fear about the contest, see e.g. 3.459, 4.1022, 4.1203
\(^{59}\) For occurrences of these nouns, see e.g. 3.696, 3.612, 4.960
\(^{60}\) 1.632
\(^{61}\) See e.g. 2.534-535, 2.627, 2.577
\(^{62}\) See e.g. 3.810, 3.122
Similarly, the noun φόβος also overlaps with some of the occurrences of δεἴμα and δέος, but is used most broadly of the three nouns. It can be defined as "panic" or "flight," but more generally as "fear," and is differentiated from δέος as being shorter-lasting. The noun φόβος is used more than once in reference to the clashing rocks and the fear that the Argonauts experience during it, just as δεἴμα and δέος are also. φόβος also occurs by itself in passages. For example, when Medea has nightmares about Jason being killed in the contest, she is woken up abruptly by φόβος.

While there are many occurrences of nouns for fear throughout the narrative, fear is described by verbs less frequently. The verb ταρβέω is related to the noun τάρβος and means "to have fear" or "be afraid," the opposite of θαρσέω, "to be bold." In Homer, it is distinguished from φοβοῦμαι, which properly signifies "to flee from." In Apollonius, ταρβέω describes Medea fearing her handmaids who have knowledge of her role in helping Jason. φέβομαι, "to flee from" or "to run away from," also describes Medea's fearfulness. φέβομαι typically indicates the fleeing of a troop seized by sudden panic. Its related noun is φόβος. Hera causes Medea to flee from panic, φέβομαι, when she leaves home with the Argonauts. A second verb, τρέω, also describes characters fleeing in fear, but only occurs once: in describing Medea and her handmaids fleeing a poisonous snake.

The most common verb for fear in the narrative is δείδω. Its compounds ὑποδείδω and περιδείδω also occur fairly frequently. In most instances each of these verbs occur when characters are recounting their own fear, rather than when their fear is described directly by the

---

63 Chantraine, 1183
64 2.607, 2.655
65 3.633
66 Chantraine, 1094
67 4.16
68 Chantraine, 1183
69 4.21-23
70 4.1522
narrator. One example is Hera telling Aphrodite about her fear for the Argonauts and their expedition. The only occurrence of περίδειδο is when the sons of Phrixus talk about their fear for the Argonauts in the dangerous contest.

Desire

While grief, joy, and fear are the most frequently occurring emotions in the Argonautica, the emotions of desire, longing, and shame are the most significant for the narrative and its outcome. These emotions figure prominently in the narration of Jason's and Medea's relationship, especially with regards to Medea's emotional turmoil. The noun for desire occurs with two spellings, ἐρως and its poetic spelling ἐρος, and in the plural, ἐρωτες. Ἐρατώ, the goddess of desire, is addressed by the narrator more than once. Even the child personification of Eros appears as a character in the narrative and afflicts Medea with desire. Thus, desire immerses in various forms in the narrative. Prior to the description of Eros shooting Medea in book 3, ἐρος occurs only once: in the narrator's recounting of the violent passion which Cypris inflicted on the husbands of the Lemnian women.

With the invocation to Ἐρατώ at the opening of book 3, the prominence of ἐρως takes a critical turn. The narrator characterizes ἐρως as more than any ordinary emotion. Rather, Jason brings the golden fleece home and successfully completes the contest as a direct result of Medea's desire for him. ἐρως is an emotion of bitter pain and of great power, moreover. In a

71 3.60
72 2.1203
73 See e.g. the invocation to the muse at the opening of book 3.
74 3.275-298
75 1.609-610
76 3.1-5
later narratorial interjection to Eros himself, the narrator calls desire cruel and a great misery and hatred for human beings; it is the cause of accursed strifes, groaning, and weeping.\footnote{4.445-47}

Indeed, throughout the Argonautica, ἔρως wreaks havoc on Medea's emotional and psychological health and alters her behavior and personality; it is represented as an illness and a disease which torments those under its spell. To this end, ἔρως causes outward, physical manifestations in characters and it is the only emotion in the Argonautica to do so. When struck by Eros' arrow, Medea is instantly wracked with emotional distress, but also with physical symptoms, most notably blushing. On multiple occasions in the epic, these manifestations of the emotion of desire are visible to other characters who inquire about her mysterious illness. Chalciope notices Medea's emotional distress in book 3 and asks what "divine illness," θεομορή νοῦς, caused her symptoms.\footnote{3.675} Jason also notices Medea's unusual physical behavior when meeting with her in the woods and he refers to her problem as κάματον δυσίμερον, "torments of love."\footnote{3.967}

Desire, therefore, is far more powerful than any of the other emotions in the epic, including grief, fear, and pain, and despite the internal, personal nature of this emotion, its effects on characters are physical and visible. In addition, after Eros shoots Medea and subsequently disappears from the story, desire emerges also as a plural entity behaving as a divinity. The Erotes are said to actively urge Medea to begin speaking with Chalciope when she is silent from uncertainty. In this same passage, the narrator tells of the physical pains that the Erotes are believed to cause in the body. Medea suffers from these pains, which extend down to the nape of the neck.\footnote{See e.g. 3.452, 3.937}
Longing

Within the context of desire, emotions of longing and shame act as conflicting and opposing forces, particularly when at war within Medea. The vocabulary used for longing in the *Argonautica* includes the nouns ἵμερος, πόθος, ποθή, and κηδοσύνη, and the verbs ἵμείρω, ἐπιθῶ, and ἔλδομαι. Out of the nouns, ἵμερος and πόθος occur almost always in relationship to erotic desire.\(^{81}\) ποθή and κηδοσύνη, on the other hand, indicate a more general longing for something or someone absent or in danger. The verbs ἵμείρω, ἐπιθῶ, and ἔλδομαι likewise each indicates a generic, weaker form of wishing or wanting. Thus for the purpose of this study neither ποθή and κηδοσύνη nor ἵμείρω, ἐπιθῶ, and ἔλδομαι will be treated as emotional states or reactions.

The noun ἵμερος occurs three times and indicates a longing for something that is present. In its abstract sense, ἵμερος means "desire" or "love."\(^{82}\) One example is when the Lemnian women invite the Argonauts into their homes out of "sweet longing."\(^{83}\) When Medea is torn about whether to get involved with helping Jason in the expedition, "bold desire" (θρασύς ἵμερος) urges her to action.\(^{84}\) In contrast, πόθος means a longing for something that is absent or missing. πόθος also can mean desire or love in the abstract sense. One example of this usage is when Hera, Athena, and Cypris discuss convincing Eros to put desire (πόθος) for Jason in Medea.\(^{85}\)

---

81 Chantraine, 922; 464  
82 Chantraine, 464  
83 1,850  
84 3,653  
85 See e.g. 3.33, 3.86
Shame

αἰδώς stands in opposition to ἱμερός and πόθος in the narrative. αἰδώς by definition indicates a combination of reverence and shame, a sense of propriety and respect for the accepted norms of behavior. It is the principal virtue for women, modesty. The verbal equivalent of αἰδώς is αἰδέομαι, meaning "to be afraid of" or "respect." The most prominent role αἰδώς plays is during the night after Medea first sees Jason and has been struck by Eros' arrow. αἰδώς restrains Medea multiple times in her repeated attempts to leave her bedroom and to formulate a plan with Chalciopae for helping Jason with his contest. αἰδώς acts in opposition with her desire and longing. Thus in the scene αἰδώς is represented, not as shame, but as the sense of propriety which Medea ought to obey as a young, unmarried woman. Medea's sense of desire for Jason and her sense of modesty as a maiden are at odds; both are active and powerful forces that manipulate her actions.

The verb αἰδέομαι embodies this same sense of restraint, modesty, and respect. Hypsipyle's behavior when she first meets Jason is restrained by the same sense of modesty as Medea's is in book 3, although her body language still reveals her attraction to Jason. She blushes and casts her eyes to the ground, then cautiously addresses him with cajoling words in her modesty. When Medea and Jason first meet alone together, they both are restrained by αἰδώς. While often αἰδώς and αἰδέομαι indicate a sense of modesty or propriety in characters, in some instances, this emotion is represented instead as respect or reverence which restrains

---

86 Chantraine, 31; Cairns, 1-4
87 3.646-56
88 1.790-792
89 3.1022-24
actions. When preparing for Jason's and Medea's night together, the nymphs' reverence, αἰδώς, prevents them from touching the beautiful fleece.  

Anger

Throughout the Argonautica, there are emotions that are experienced by all the characters and in various types of circumstances, such as grief, fear, and joy, while other emotions largely only affect certain characters. Desire, longing, and shame generally only affect Medea, with few exceptions. Similarly, while several characters, including divinities, are affected by anger, two characters in particular, Idas and Aeetes, exhibit this emotion often. By contrast, Jason is the one character who never is described as being angry, even in circumstances that naturally might be deemed anger-provoking.  

The vocabulary for anger includes the nouns χόλος and μῆνις and the verbs χώομαι and χαλέπτω. Of the nouns, χόλος occurs more than a dozen times, and μῆνις less than five. The difference in nuance between these two nouns lies mainly in their duration. μῆνις is defined as a long-lasting anger, often fueled by a desire for vengeance, while χόλος is a more short-lived anger or bitter wrath. χόλος is experienced by three divinities, Cypris, Zeus, and Hera, and by the characters King Aeetes, Idas, Telemon, and the Argonauts. Of all the characters, Aeetes possesses χόλος the most often. His wrath is described as "deadly" and "heavy" and is feared and spoken about by other characters. As one example, Aeetes' anger is emphasized when the Argonauts first arrive at his palace and Argus asks for the fleece. Idas also is a character prone to anger throughout the narrative. One instance is when Jason returns from his secret meeting

90 4.429
91 See, for example, 1.341-350, where the crew members all vote for Heracles as leader, rather than Jason, who had gathered the crew and planned this entire expedition.
92 The rarity of this noun in Apollonius is interesting, given its great importance in the Iliad.
93 Chantraine, 696
94 Chantraine, 1267-8
95 3.68
with Medea in the woods and Idas is angry that Jason wants to complete the contest with the help of a woman.\textsuperscript{96} Even Medea exhibits anger when she questions Jason's fulfillment of his promises to her in book 4.\textsuperscript{97}

\[\text{μῆνις},\text{ a long-lasting anger, occurs less than a handful of times and most often is experienced by divinities. Cypris and Zeus both exhibit μῆνις. Cypris does so when the Lemnian women neglect her worship and she punishes them with soul-destroying ἀτη, with divine madness.}\textsuperscript{98} Zeus feels wrath against the race of the Aeolidae for which the Argonauts need to return the fleece to Hellas.\textsuperscript{99} Telemon, Jason, and Aeetes also are said to possess μῆνις at times in the narrative, most notably Aeetes, whose wrath is described as "heavy."\textsuperscript{100}

Characters and divinities whose anger is described with the verb \textit{χώομαι} include Heracles, Aeetes, Idas, Medea's parents, Hera, and Cypris. Heracles' anger when hearing about the disappearance of Hylas is described by this verb,\textsuperscript{101} as is Cypris' anger at Eros' unruly behavior.\textsuperscript{102} \textit{χώομαι} most frequently describes Aeetes' anger, however.\textsuperscript{103} \textit{χάλέπτω} also is used for characters' anger, but occurs only twice, both times in passive participial form.\textsuperscript{104}

\textit{Pity}

Words for pity in the epic include the verbs \textit{οἰκτίζω}, \textit{ὀλοφύρομαι}, \textit{ἐλεέω}, and \textit{ἐλεαίρω}, and the noun \textit{ἔλεος}. \textit{oiktíζω} is mainly a poetic form, meaning "have pity on." When the sons of Phrixus are stranded after their shipwreck and run into the heroes, Argus beseeches the

\footnotesize
\textsuperscript{96} 3.1170  
\textsuperscript{97} See e.g. 4.391  
\textsuperscript{98} 1.802-803  
\textsuperscript{99} 3.336-339  
\textsuperscript{100} See e.g. 3.367, 3.493, 3.607  
\textsuperscript{101} See e.g. 3.367, 3.493, 3.607  
\textsuperscript{102} 1.1263  
\textsuperscript{103} 3.97  
\textsuperscript{104} 3.382
Argonauts to pity them using this verb. The sense of ὀλοφύρομαι is that of lamenting and mourning the ills of others, and from this, it comes to represent pity. The only occurrence of the verb in Apollonius describes Jason's pitying of Hera when she is disguised as an elderly woman and needs help crossing the river. From ἔλεος, "pity," "compassion," or "mercy," are derived ἔλεέω and its lengthened form ἔλεαιρω, both meaning "to take pity on." ἔλεος was originally related to a moan or groan and later came to mean pity. These words carry a sense of mourning rather than simply of pitying. Medea feels most dreadful ἔλεος at Jason's safety for the oxen contest, for example. The guardian spirits of Libya pity the Argonauts when languishing and almost dead in the desert, ἔλεέω, and Circe pities Medea when she sees her distraught, emotional state after the murder of Apsyrtus. In general, pity is not a common emotion in the narrative and each of these vocabulary words only occurs one to two times.

Conclusion

In sum, the Argonautica contains a wide range of emotions and a large amount of different vocabulary to describe each emotional range. While at times different words for what seems to be the same or a similar emotion are used interchangeably to give variation or added emphasis to an emotionally charged passage, in most instances, each different noun, verb, or adjective used for an emotion carries a different connotation or nuance to it. On the whole, Apollonius' Argonautica contains an immense number of instances of emotion, both those experienced by mortal characters and those by divinities. Sometimes divinities even intentionally cause emotions in characters to alter their behavior or change the outcome of the action in the

105 See 3.328
106 Chantraine, 795
107 2.72
108 Chantraine, 336
109 3.462
110 4.1308
111 4.738
narrative. The emotions that play a role in the epic are those commonly translated as 'grief,' 'joy,' 'fear,' 'desire,' 'longing,' 'shame,' 'anger,' and 'pity.'
Emotion Similes

Apollonius' debt to Homer is undeniable and has been the focus of much critical attention over the years. One of the most apparent places where this can be seen is in his similes.\textsuperscript{112} However, despite the Homeric basis of many of the similes in the \textit{Argonautica}, Apollonius' innovation and creativity is clear, most of all in his similes depicting emotion. Yet little attention has been devoted to detailed examination of Apollonius' similes in their own right and their function within the narrative as a whole. This chapter examines several emotion similes, focusing on two aspects of them in particular: first, Apollonius' use of repeating elements in pairs of similes to depict the effects of a given emotion on two different characters, and second, similes which display an intentional lack of parallelism in their comparisons and which present a complex view of characters and their emotional reactions. Through pairs of similes with overlapping themes and elements, Apollonius depicts the ways emotions affect individuals of different personality types and dispositions. Moreover, similes with a deliberate lack of parallelism in the narrative give insight into Apollonius' complex portrayal of characters in the epic and how they experience emotions.

Repeating Elements in Emotion Similes: the Gadfly, the Star, and the Παρθένος

\textit{The Gadfly}

Two similes in the \textit{Argonautica} can be connected through their use of the gadfly: the similes describing Heracles' reaction to the disappearance of Hylas\textsuperscript{113} and describing Eros

\textsuperscript{112} For early discussions of similes in Apollonius: Goodwin 1891 and Schellert 1885. The first classification of the similes in the \textit{Argonautica} organized in outline form is Shewan 1931. For the similes of Homer and their relationship with those of Apollonius, see Knight 1995 and Effe 2008. On the oral nature of Homeric similes see Scott 1979, and on their artistry, Scott 2009.

\textsuperscript{113} 1.1261-1272
shooting Medea with his arrow. In both similes, the gadfly is associated with erotic desire. Heracles becomes emotional when his beloved is kidnapped, and Medea is afflicted with desire when shot by Eros. The gadfly sting is commonly associated with ἔρως throughout Greek literature, particularly by Plato in the *Phaedrus*. These similes contain the only two instances of the gadfly in the *Argonautica* and each appears in erotic contexts. Yet the gadfly sting embodies a drastically different emotional reaction in Heracles than it does in Medea. When afflicted with the same emotion, Heracles and Medea each exhibit behavior befitting of his/her personality and representation in Apollonius and in Greek mythology generally. Apollonius connects the descriptions of the effects of desire in Heracles in book 1 and in Medea in book 3 with the shared image of the gadfly and in doing so reveals the emotional make-up of each of the characters and different ways ἔρως affects them.

When Heracles is told that Hylas has disappeared unexpectedly, his reaction is erratic anger. His behavior is compared to that of a bull stung by a gadfly.

As when a bull, stung up by a gadfly, cringes, leaving meadows and marshland, caring nothing for herdsmen or herd, but presses on, now without stopping, now standing still, lifting his massive neck and bellowing, goaded by that damnable sting; so he in his urgency would now keep his lithe knees ceaselessly...

---

114 3.275-277
115 For brief summary of the gadfly in ancient literature, see Thomas 1982; see also Hunter 1989, 128
116 For useful summary of Heracles’ character and depiction in the *Argonautica* as well as in later mythology see Hunter 1993, 25-36.
117 On the Hylas episode, Knight 1995, 128-130
moving, and now would give over from his efforts
to shout, till the echoes rang, in that huge voice of his.\textsuperscript{118}

The passage mentions the gadfly sting twice, μύωπτε τετυμένος and κακῷ βεβολημένος οἴστρῳ, and uses both nouns for gadfly, μύωψ and οἴστρος.\textsuperscript{119} Heracles' emotional reaction is shown through his body language: he exhibits signs of anger, sweating and seething blood, and erratic behavior.\textsuperscript{120} Heracles' behavior befits the animal he is compared to in the simile; bulls are characterized by their violent, angry dispositions. Heracles exhibits these bodily reactions just after hearing of his lover's kidnapping. The image of the gadfly in the simile, moreover, further associates his reaction with love.\textsuperscript{121} The symptoms of desire which Heracles exhibits are externally manifested, violent and powerful, and neither secret nor subtle. His emotional reaction is immediate, visible, and violent. It is consistent with his character in the \textit{Argonautica} and in Greek mythology.\textsuperscript{122}

The next time the gadfly image appears in the narrative is when Eros personified comes to the palace of Aeetes and strikes Medea with his arrow.\textsuperscript{123} While in the previous simile, the actions of Heracles when affected by desire are compared to those of a bull bitten by a gadfly, in this simile, Desire itself is compared to a gadfly that sneaks up on cattle and throws it into confusion. Again, both the nouns for gadfly are used in the passage, μύωψ and οἴστρος, just as in the Heracles simile.\textsuperscript{124}

\textsuperscript{118} All translations are those of Green 1997.
\textsuperscript{119} Classical and Hellenistic poets did not distinguish between these two animals, although later technical sources did. Hunter 1989, 128.
\textsuperscript{120} Heracles' frantic running here alludes to \textit{Odyssey} 22.299 ff. where the suitors run in panic throughout the hall like oxen chased by a gadfly. Apollonius transfers this image to an erotic context. Love, not war, makes Heracles furious. See Effe, 218. The simile itself, however, is not a Homeric one, nor are any of the other similes which describe Heracles in the epic. See Kouremenos 1996, 233-234.
\textsuperscript{121} The association of desire with Heracles' behavior here is clear. See e.g. Hunter 1993: 39.
\textsuperscript{122} Heracles' extremely violent and erratic persona in Sophocles' \textit{Trachiniae} in particular comes to mind.
\textsuperscript{123} This simile has been much discussed. An interesting early discussion of the passage is Johnson 1976, 41-45.
\textsuperscript{124} For the Medea similes in Apollonius see Clack 1973.
Τόφρα δ' ἔρως πολιοίο δι' ĕρος ἰξεν ἄφαντος,  
tετρήχως οὐόν τε νέαις ἐπὶ φορβάσιν οἶστρος  
tέλλεται, ὅν τε μύσα βοῶν κλείουσι νομῆς. (3.275-77)

Meantime through a gray mist came Eros, an invisible itch, a sting, like the gadfly that swarms up against grazing heifers, and that's known by ox herds as the breeze.

Medea's symptoms of desire are an immediate reaction to Eros' arrow, just as Heracles' behavior changes directly after hearing about Hylas' fate.125 Their reactions, however, differ greatly. Unlike Heracles' response which involves loud yelling, frantic running, and violent bodily reactions, internal and external, Medea experiences the opposite: her symptoms strike her deep within and she suffers silently and secretly. Medea's reaction is a slow and quiet, but powerful inner destruction. Medea's symptoms of desire start with speechlessness, ἴν δ' ἀμφασίη λάβε θυμόν,126 rather than yelling. The lengthy description of her symptoms emphasizes the internality of the way she experiences this emotion, moreover, with vocabulary such as νέρθεν, "from deep below," and λάθρη, "secretly." While Heracles' symptoms were largely external, Medea's torment her deep within her seat of emotions (θυμός), mind (φρένες), and heart (καρδίη), burning like a fire. Medea loses her memory, another internal symptom: οὐδὲ τιν' ἀλλην μνήστιν ἔχεν.127 Her φρένες fly from her chest and she pours out her θυμός with her sweet pain, γλυκερῇ ἀνίθη. Eros is described as destructive, οὐλος έρος, and burns inside her like a weaving woman's nighttime fire which begins small, but grows large quickly. Medea's reaction remains subtle, but becomes more external in the form of blushing and pallor: ἀπαλάς δὲ μετετρωπάτω παρείας ἐς χλόον, ἄλλοτ' ἐρευθός, ἀκηδείησι νόοιο.128

125 On Medea's passion in this passage and book 3 more broadly, see e.g. Pavlock 1990, 51-68; Berkowitz 2004, 135-138. For similarities between the descriptions of Medea's desire in this passage and that of the water nymph who kidnaps Hylas, see Berkowitz, 138-139.
126 3.284
127 3.289-290
128 297-298
Desire takes on many forms in the *Argonautica* and is associated with both positive and negative effects. What is more, it manifests differently depending on the character. Heracles' bereavement of his beloved and the emotional reaction it inspires in him is wholly negative and manifests in the form of anger, violence, and erraticism. In Medea, however, desire is an emotion which causes her both pain and pleasure. In the description of her behavior after she first is shot with Eros' arrow, she burns and melts inside, but she also is transfixed on Jason's handsome appearance and blushes.\(^{129}\) The passage describes the pain she feels as "sweet." By crafting two paired gadfly similes, one in book 1 and the other in 3, Apollonius encourages the reader to examine these two descriptions of characters' emotions together, allowing for a more nuanced understanding of how he represents the emotion of desire in the epic and its effects on characters.

*The Star*

Another image repeated in similes is that of the star, which is used in two similes describing Jason's beauty and its effects on women: the simile describing his entrance into the Lemnian city\(^ {130}\) and the simile describing his approach when meeting Medea in the woods.\(^ {131}\) Both similes depict the effects of desire on female characters, first on the Lemnian women and then on Medea.

When Jason enters the Lemnian city, he is likened to a bright star which shines beautifully and enchants the desirous maiden.\(^ {132}\)

\(^{129}\) 3.443-47  
^{130}\) 1.774-781  
^{131}\) 3.956-959  
^{132}\) For the effect Jason's good looks have on women, see e.g. Beye 90-93; on this and on the Lemnian episode generally, Clauss 1993, 106-147; on the narration of the Lemnian episode, Berkowitz 2004, 43-52.
So Jason strode on to the city, like the bright star that brides-to-be, sequestered behind new curtains, watch rising above their houses, eyes adazzle at its fine red glow as it shines on them through the blue-black night air, and the maiden is gladdened in her yearning for the young buck now far distant among foreign fighters, to whom her parents are holding her betrothed. Like that start, in the messenger's tracks now strode the hero.

In this simile Jason's bright, star-like beauty has positive effects on the women who encounter him and incites delight in them; they rejoice at the sight of him, γηθόσυναι. His bright beauty is likened to that of a rising star which enchants young brides who gaze on it, and causes the maiden to yearn longingly for the return of the husband betrothed to her. At his departure, the Lemnian women flock around him in a circle and, for a second time, rejoice in him: ἀμφὶ δὲ τόνῃ νεῖνιδες ἄλλοθεν ἄλλαι μυρίαι εἰλίσσοντο κεχαριμέναι. The passage indicates that Jason's beauty inspires desire, or in the least, longing, within the women he meets, particularly in Hypsipyle, who blushes in his presence. The emotional reaction Jason's appearance inspires in women is represented as a positive one.

When Jason appears to Medea in book 3, by contrast, his beauty is described with a star simile for a second time and contains similar language and imagery to that of the book 1 simile.

133 1.786
134 3.844-845
135 1.791-92: ὣ δὲ ἐγκλιδόν ὡς βαλοῦσα παρθενικὴ ἐρώθηνε παρηίδας
αὐτὰρ ὡς ὑή μετὰ δηρῶν ἑλδομένη ἑφανθῇ,
ὑψόω ἀνθρώπων ἄ τε Σείριος Ὀκεανώνοι,
ὅς δὴ τοι καλός μὲν ἀρίζηλός τ᾽ ἐσιδέσσθαι
ἀντέλλει, μὴ λοιπὶ δ′ ἐν ὀσπετον ἢκεν ὦζύν –
ὥς ἀρα τῇ καλὸς μὲν ἐπῆλυθεν εἰςοράσσθαι
Αἰσονίδης, κάματον δὲ δυσίμερον ὄρσε φαεάνθείς. (3.956-961)

But soon enough he appeared to her in her longing
like Seirios, springing high into the heaven out of Ocean,
a star most bright and splendid to observe in
its ascent, yet a sign to flocks of unspeakable disaster:
in such splendor did Jason appear to her eager gaze,
yet his coming started the ill-starred miseries of passion.

The dog star is beautiful to look upon, καλός, just as Jason is when appearing to Medea.\(^\text{136}\) A
form of καλός is used in relationship to the beauty of the star in the book 1 simile as well, but in
an adverbial form: the rising star reddens beautifully, καλὸν ἐρευθόμενος.\(^\text{137}\) Forms of the verb
ἀνατέλλω are used to describe the rising of both stars, moreover: ἀντέλλοντα in the first simile\(^\text{138}\)
and ἀντέλλει in the second.\(^\text{139}\) In the first, the star is described as bright, φαεὶν ἅστερι,\(^\text{140}\) and
second, the dog star is described as conspicuous, ἀρίζηλός.\(^\text{141}\) Both similes also contain a use of
the color red. The participle form ἐρευθόμενος in book 1 describes the star's red color, and the
noun ἔρευθος describes Medea's red blushing in book 3. Thus, these two passages and the
similes they contain form an obvious pair.

Despite the similarities between the similes and the star imagery, however, Medea's
reaction to Jason's beauty and the emotions it inspires in her are more extreme and more negative
than that of the Lemnian women. While the first star simile does not state the specific type of
star, this simile specifies that the star described is Sirius, the Dog star. The Dog star has

\(^{136}\) On beauty, Konstan 2014
\(^{137}\) 1.778
\(^{138}\) 1.776
\(^{139}\) 3.959
\(^{140}\) 1.774
\(^{141}\) 3.958
implications which fit the simile. This star rises during the summer months and torments cattle with its heat.\textsuperscript{142} Thus, in this simile, the star sends boundless misery on the sheep. When appearing to Medea, Jason sends torment in the form of "lovesick toil," κάματον δοσίμερον.\textsuperscript{143} As a result Medea experiences several symptoms of desire, including her heart falling out of her chest, her eyes misting over with darkness, a warm blush covering her cheeks, and locked knees and feet.\textsuperscript{144} While both similes describe Jason's radiant beauty and its effects on women who observe it, the similes contain two different kinds of stars and two different reactions in women: first, a beautifully shining star which makes young women desirous and causes the Lemnian women to rejoice, and second, a star associated with the summer heat which tortures animals and likewise torments Medea.

Both similes depict the same emotion, female desire, but this emotion has a different effect on the Lemnian women than it does Medea. After the Argonauts agree to stay in the city, the passage states that the Lemnian women readily invite the heroes into their homes out of sweet longing, γλυκὴν ἱμερὸν.\textsuperscript{145} This longing is a positive emotion which motivates the women to partner off with the heroes and repopulate the island. At the end of the scene with the second star simile occurs, by contrast, destructive love overcomes Medea.\textsuperscript{146} While Jason's beauty inspires the same emotion in Medea as it does in the Lemnian women, therefore, it manifests itself differently in each. The desire Jason causes in Medea is harmful to her and is more overpowering and enduring than that of the Lemnian women. This pair of similes, therefore, demonstrates the same phenomenon as the gadfly pair, that the same emotion has a different effect on some characters than on others.

\begin{itemize}
\item \textsuperscript{142} Green 1997b, 278; Hunter 1989, 202
\item \textsuperscript{143} On Medea's lovesickness, Toohey, 59-103; De Forest 1994,107-124; Duncan 2001
\item \textsuperscript{144} 3.962-965
\item \textsuperscript{145} 1.850
\item \textsuperscript{146} 3.1078
\end{itemize}
While the first two pairs of similes describe erotic desire in characters and the types of reactions and effects this emotion causes in them, a third pair of similes depicts another emotion's effect on characters, joy. The star simile describing Jason's entrance into the Lemnian city has been discussed much, as has the simile describing Jason stealing the fleece. Yet the similes can be examined together as a pair, based on one element in particular which is contained in each, the παρθένος. This pair of similes, like the two previously discussed, portray one emotion from multiple perspectives. Moreover, when read as a pair they give valuable insight into the characterization of Jason and the type of emotions he is capable of feeling in the narrative.

Jason entering the city of Lemnos is as follows:

Βῇ δ’ ἱμεναι προτὶ ἀστυ, φαινὼ ἀστέρι ἴσος,
ὅν ρά τε νηστέμησιν ἐεργόμεναι καλύβησιν
νῦμφαι θῆταντο δόμων ὑπὲρ ἁντέλλοντα,
καὶ σφισι κυανέοι δ’ ἀθέρος ὅματα θέλγει
καλὸν ἐρευνόμενος, γάνυται δὲ τ’ ἡθέοιο
παρθένος ἱμερόυσα μετ’ ἄλλοδαπόσιν ἔόντος
ἀνδρᾶς, ὃ κέν μιν μνησθὴν κομέσαι τοκῆς –
τῷ ἰκελος προπόλοιο κατὰ στίβον ἤμεν ἠρως· (1.775-82)

So Jason strode on to the city, like the bright star that brides-to-be, sequestered behind new curtains, watch rising above their houses, eyes adazzle at its fine red glow as it shines on them through the blue-black night air, and the maiden is gladdened in her yearning for the young buck now far distant among foreign fighters, to whom her parents are holding her betrothed. Like that start, in the messenger's tracks now strode the hero.
The description of Jason stealing the golden fleece:

As a full moon climbs the sky, and its risen brightness shimmers down on the garret bedroom of some young creature who catches it on her fine dress, and the heart within her lifts at the sight of that pure radiance, so now Jason was filled with joy as he hefted the great Fleece in his hands, and over his fair cheeks and brow the bright glint of its texture cast a ruddy blush like a flame.

In the first simile, the παρθένος is the one who experiences joy while watching the beautifully reddening star rise above the homes as she longs for her the return of her betrothed. This star which brings her joy is what Jason is likened to in his radiant beauty. The παρθένος' joy is described with the verb form γάνυται. Further, when the women of Lemnos see Jason they flock to him with joy, γηθόσυναι. Jason's appearance inspires emotions of joy and rejoicing in the παρθένος, as well as every other woman who sees him. Jason, thus, clearly is the object of this emotion. 147

When Jason steals the fleece in book 4, the παρθένος image is reversed and Jason instead is the one experiencing sudden joy. Several aspects of this simile overlap with the other. As Jason runs off with the fleece, he is compared to a παρθένος who watches the ray of the moon rise above her bedroom and rejoices at the sight of the beautiful light. A description of light rising above houses is common to both similes. In the first, the star rises above the houses, which is described by the verb ἀνατέλλω, "to rise up or to appear," and in the second, the light of the

147 Much has been written on Jason's effects on women. See e.g. Nyberg 1992, 22 ff.; Beye 1982; Rose 1985; Pavlock 1990.
moon rises up above the παρθένος and is described by the intransitive use of ἀνέχω, "to rise up or emerge." In both, the rising light is observed by young maidens who are enclosed in their bedrooms. In the first, both νύμφαι and a παρθένος observe this light. The νύμφαι are shut inside newly-made bridal chambers and the παρθένος likewise seems to be observing from her own chamber as she yearns for her future husband. Moreover, in the second simile, the parthenos also watches the rising light from her chamber, her θάλαμος.

Both of these similes describe the emotion of joy and rejoicing in characters and both use forms of the adjective γηθόσυνος, "joyful." The townswomen of Lemnos are described as γηθόσυναι, as delighting in Jason upon his arrival, and Jason is described as γηθόσυνος when he steals the fleece, as rejoicing in his accomplishment. The beautiful sight which brings the characters this joy in each simile is described with forms of καλός, and in each, this beauty is associated with the red-purple color of ἔρυθος, a color linked with erotic desire and with beauty throughout the narrative.148

Despite the similarities between these two similes and the images they contain, however, the focus of the comparison in each differs greatly and reveals two perspectives on joy. While Jason's appearance causes joy in the women who see him throughout the narrative, when he steals the fleece he is depicted as experiencing joy himself and is compared to an eager young woman. The second simile likens him to a desirous maiden similar to those he enchants in Lemnos. Throughout the narrative there are certain emotions which Jason is seemingly incapable of feeling, including anger and desire. One emotion that Jason is said to experience often, however, is joy. The comparison of him to a young maiden at what should be his most heroic moment in the epic, of course, devalues his accomplishment and calls into question his

148 On the erotic associations with the color red (ἔρυθος), including with clothing and female blushing, see e.g. Rose 1985.
masculinity and abilities as a hero.\textsuperscript{149} More than this, however, the simile describing Jason's joy reveals where his priorities lie throughout the epic: in stealing the fleece. Jason's joy and excitement over successfully completing this mission dominates his focus throughout all of the narrative leading up to this scene and hinder his ability to connect emotionally with other characters, including his mother and Medea. While the joy Jason inspires in the Lemnian women is presented as a positive emotion which leads to the women's sexual encounters with the Argonauts, the joy which Jason himself experiences while stealing the fleece is associated with greed and selfishness. As he runs off with the fleece, he strokes it and rolls it up fearing that someone would take it from him.\textsuperscript{150}

Absence of Parallelism in Similes

Several of Apollonius' similes show a concern for unusually close parallelism. As Richard Hunter points out, this is one quality which distinguishes his similes from Homer's and demonstrates his artistry as epic writer.\textsuperscript{151} By contrast, however, there are also similes in the \textit{Argonautica} which are clearly fashioned with an absence of parallelism. Examples which Hunter discusses include the simile describing Jason wasting away in Libya,\textsuperscript{152} that of Medea and handmaids compared to birds,\textsuperscript{153} and the simile of Athena's descent to help the Argonauts in the Symplegades.\textsuperscript{154} Yet several other key similes in the narrative display a noticeable lack of parallelism as well. In this chapter I examine three emotion similes of this type: first, the simile comparing Alcimede to an orphan girl, and second, the two similes comparing Medea to a weaving woman. Each of these similes exemplifies Apollonius' complex portrayal of emotions in

\textsuperscript{149} On gender reversals and heroism here, see in particular Holmberg, 149 ff.
\textsuperscript{150} 4.179-182
\textsuperscript{151} Hunter 1993, 133 ff.
\textsuperscript{152} 4.1337-43
\textsuperscript{153} 4.1298-1304
\textsuperscript{154} 2.541-48
the narrative. Moreover, in their lack of close parallelism, they contain two distinct points of comparison. The main level of comparison in each simile describes the emotional reaction of the character through close parallels. The second level, on the other hand, lacks close parallel, providing a more subtle and speculative view of the character's life later on in the narrative, or, in mythology generally.

 אלכימדה וexualת 155

 The first lengthy descriptions of emotion in the narrative occur while Jason and the heroes prepare to embark on their expedition. Before the Argonauts' departure, all of the women lament and grieve. The grief of Jason's mother, Alcimede, is described at length, including through an extended simile whose comparison lacks close parallel.

μήτηρ δ' ὡς τὰ πρῶτ' ἐπεχεύατο πήχεε παιδί, ὡς ἔχετο κλαιοῦσα ἀδινότερον, ἡμὲ κούρη οἴδεθα ἄπασαίς πολλήν τροφὸν ἀμφιπεσοῦσα μύρεται, ἦ οὐκ εἰσὶν ἐτ' ἄλλοι κηδεμονής, ἄλλ' ὑπὸ μητρικῇ βιοτόν βαρῶν ἡγηλάξει· καὶ ἐ νέον πολέσσιν ὀνείδεσιν ἐστυφέλλειν, τῇ δὲ τ' ὀδυρομένη δέδεται κέαρ ἐνδόθεν ἄτη, οὐδ' ἐχει ἐκφυόξαι τόσσον γὸν ὃσσον ὀρεχθεῖ – ὡς ἄδινον κλαίοσκεν ἐν πάιν ἀγκάς ἔχουσα Ἀλκιμέδη· (1.269-78)

But his mother stayed as she'd been from the first, arms clasped close about him, and wept still more sorely, like a girl who is glad when alone, to hug her gray-haired nanny and cry, a girl with no other protectors living, but leading a harsh life, ruled by a stepmother who abuses the girl with countless harsh reproaches, so that while she weeps, the heart within her is strangled by grief, and she cannot discharge all her surging sobs: just so, embracing her son, did Alcimede weep without stint

155 1.269-278
As she clutches Jason and cries profusely, Alcimede is compared to a κόρη who grabs hold of her old nurse and cries, orphaned and enduring a harsh life. She is treated badly by her stepmother and her heart is bound by mournful grief. Several components of this comparison fail to line up. Jason's mother, a γυνή, a grown, married woman, is being compared to a κόρη, a young, unmarried girl. Moreover, Jason is likened to a gray-haired nurse, which misses the mark on his gender, status, and his age. The κόρη to whom Alcimede is compared also is an orphan, while Alcimede herself is a mother.

On one level, the comparison in this simile accurately represents Alcimede's emotional state and the extent of her grief at Jason's departure. Moreover, the pathetic image of the orphaned girl imbues the description of her grief with a deep level of sadness which is increased further by the other characters' lamenting in the passage as well, even Jason's father. The comparison, while lacking strict parallelism, gives a concreteness to the emotion it describes and allows the reader to visualize just how desperately Jason's relatives mourn his departure.

Moreover, despite the seeming lack of similarities in the comparison of Alcimede to the κόρη, the description in the simile implies a bleak future for Alcimede without her son's assistance. Since Jason's father is elderly and bedridden, the scene implies that Alcimede and the other townspeople depend on Jason for much. Soon, Alcimede will be 'orphaned' by Jason similar to how the κόρη also is orphaned in the simile. With Jason gone, her safety and wellbeing is at risk of being put in someone's hands who may mistreat her, just as the orphan girls' stepmother does. Though a γυνή, Jason's mother may be left just as helpless and resourceless as the κόρη without him.¹⁵⁶

¹⁵⁶ The lack of emotion or even sympathy which Jason exhibits in the scene will be discussed further in the next chapter.
Apollonius uses a conscious lack of parallelism to create these effects in other extended descriptions of extreme emotion as well, most often in describing the emotional turmoil of Medea in book 3. In two notable instances, Medea is compared to a weaving woman. Both of the comparisons lack a strict parallelism. In each, moreover, the emotion described in her is different. The first simile describes her desire, and the second, her grief. As with the orphan simile applied to Alcimede, these similes have two points of comparison: one describing Medea's emotional state and another describing her fears for the future and the life she might have.

The first of these similes is in 3.292-99, just after Medea is struck by Eros' arrow and afflicted with burning desire.

As a woman, a hireling, whose business is the spinning of wool, will heap dry kindling around a smoldering firebrand, to tease out a bright flame under her lean-to when it's still dark, crouching close over it, and the flame, amazingly, flares up strong from that little brand, consumes every scrap of kindling - so Love the destroyer blazed in a coil round her heart, her mind's resistless anguish now flushed her soft cheeks, now drained them of all color.

When Medea suffers from the effects of desire, including speechlessness, burning inside, and memory loss, she is compared to woman piling twigs on a hot firebrand to provide light for her

---

157 3.292-297
work at night. The simile describes a γυνή, a woman, and more specifically, a χερνῆτις, a weaving woman.

Despite the obvious differences between Medea and the spinning woman to whom she is compared, the simile displays the effects of her desire with great detail and realism. Apollonius uses the image of the working woman and her fire to vividly depict the destructive effects of desire within Medea's being, particularly in the burning she feels within her. Moreover, Medea's desire rapidly increases in power and destruction as the narrative progresses, which corresponds to the behavior of the weaving woman's fire. While this simile lacks a clear one-to-one comparison in its description of Medea as a character, its depiction of her emotional reactions to Eros' spell lines up nicely. Images of burning go hand-in-hand with descriptions of female desire in Greek literature. Apollonius takes this further and gives a concreteness to Medea's emotional state. The spinning woman's fire which starts out small and rapidly gains in power and size accurately matches desire's effects on Medea.

On another level, the comparison to the weaving woman may foreshadow Medea's future if Jason fails to protect and provide for her after she flees home and betrays her family. The reader of the Argonautica, in fact, likely would have been thinking of Euripides' portrayal of an adult Medea who does end up betrayed by Jason and finds herself in dire straights. Although in Apollonius' narrative Medea still is young and seems to bear little resemblance to the woman in the simile, the comparison highlights the nature of Medea's fears about leaving home and potential future she faces as a result of this decision. The feelings this simile describes, therefore, are multi-layered.
In book 4, Medea again is compared to a spinning woman, but this time the emphasis of the simile is on her grief when she fears being handed back over to Aeetes.

Yet not one instant's repose did Medeia get: her tormented heart kept turning the way a poor working woman will turn her spindle all night through, while her orphan children whimper round her in her husbandless widowhood: tears trickle down her cheeks as she weeps for the miserable fate that's caught her - such tears wet Medeia's cheeks, and her inner spirit cringed, impaled on the knifepoints of keenest suffering.

In this simile, Medea's θυμός spins in her chest from her pangs of grief just as when a weaving woman spins her threads working at night. The weaving woman is bereft of her husband; orphaned children cry around her, and she wets her cheeks with tears. At first glance, the simile likening Medea to a poor working woman lacks a strong parallel comparison. Yet like the previous two similes, its imagery can be applied both to Medea's emotions and to her character more broadly. This image of the weaving woman has different implications than that of the previous simile: the first weaving woman simile gives a visual for the metaphorical fires of love which consume Medea, and the second, of the whirling of her θυμός which symbolizes the emotional turmoil and confusion she feels inside. In her crying, moreover, Medea is compared to the bereft poor woman laboring at night to feed her fatherless children.
The orphan children in this simile and the deep level of grief that it depicts both call to mind the simile describing the grief of Jason's mother in book 1 which compares Alcimede's grieving to that of an orphaned girl living with an abusive stepmother. In both similes, there is a lack of parallelism in the comparison of the sets of female characters. What is compared, however, is the type and depth of emotion each experiences. Moreover, Alcimede's grief is the result of Jason's abandonment and Medea's grief in this passage looks forward to Jason's potential abandonment of her later in the narrative and his actual abandonment of her in the Euripidean account.

Conclusion

In the *Argonautica*, Apollonius depicts characters' emotions in carefully fashioned similes which can be distinguished from Homeric similes in two ways: from the deliberate use of repeating elements to form pairs of similes describing like emotions in unlike characters, and an absence of parallelism in simile comparisons. Apollonius uses pairs of similes to show the different sides of emotions, such as desire and grief, and the ways in which different characters react to them. Furthermore, similes which fail to contain one-to-one correlations in their comparisons function on two levels, giving insight into both the character that is described and the emotion they are experiencing. Similes in the *Argonautica* are more than just repeated, formulaic images. Rather, their function is more important: to give insight into the complexity of emotions as represented by Apollonius and provide psychologically realistic portrayals of characters and clear visuals of the feelings working within them.
Emotional Relationships Between Characters

Throughout the *Argonautica*, Apollonius depicts both positive and negative emotional relationships between characters. Two particular relationships in the narrative exemplify compatible emotions in characters and bonds of shared understanding and empathy: that of the Argonauts and Phineus and of Chalciope and her sons. In contrast, several relationships fail to adhere to this model and instead are fraught with manipulation, dishonesty, and emotional disconnection which hinder characters from forming healthy emotional connections. In the interactions between Jason and Alcimede, Medea and Chalciope, and Jason and Medea, the characters are emotionally incompatible and thus fail to connect on a meaningful level and form stable relationships. Through his depictions of mixed forms of emotional relationships, Apollonius creates realistic characters with unique emotional make-ups who struggle to form healthy bonds with other human beings.

Positive Emotional Relationships Between Characters

*The Argonauts and Phineus*¹⁵⁹

When the Argonauts meet Phineus in book 2, they form a close emotional relationship and lasting bond with him which turns out to be of crucial importance for their completion of the mission.¹⁶⁰ The Argonauts feel strong empathy for Phineus from the moment they first lay eyes on his wretched state.

---

¹⁵⁹ 2,179-497
¹⁶⁰ For discussion of the story of Phineus in ancient sources, Jaskson 1993, 10-27. On the Phineus episode and statements of the private narrator in the scene, Berkowitz 2004, 11-18
In his dreamlike state, with spiritless eyes, he lumbered to the door on bony feet, huddling over a stick, feeling the walls, joints shaking from weakness and age: his parchment skin was cured with dirt, only the skin cobbled his bones together.

Out of the house he came, knees buckling, and collapsed on the courtyard threshold. Blood rushed to his head, the ground seemed to swim under his feet. He lay there speechless, swooning, unstrung. When they saw him, the heroes gathered and stood round in wonderment.

The heroes stand around Phineus in wonder, amazed at the sight of him. Likewise, since Phineus is a prophet, he is knowledgeable of the Argonauts' dangerous mission without them even mentioning it. When the two parties meet, both the Argonauts and Phineus are in a desperate state and are suffering difficulties inflicted on them by the gods. They connect emotionally through their shared states of hardship. Moreover, each party in the relationship has something to offer the other: the Argonauts are able to provide Phineus much-needed food and care, and Phineus is able to provide the Argonauts with crucial knowledge and advice for succeeding with their mission. There is not only a shared suffering between them, therefore, but also a shared exchange of assistance which forms the foundation for their relationship.

---

161 2.209-14
162 For Phineus' important role from this point in the narrative up to the murder of Apsyrtus, see Jackson, 13. Phineus' words and advice remain with the Argonauts long after they leave him in book 2.
According to the narrator's descriptions, the heroes exhibit grief and pity at Phineus' sad plight. When Phineus explains to them the full extent of his sufferings, the heroes each are overcome with emotion. Two even shed tears. The Argonauts openly express the grief they feel for him and their strong desire to aid him however they can.

"Ἰσκεν Ἀγηνορίδης, ἀδινόν δ᾽ ἔλε κῆδος ἔκαστον ἥρώων, πέρι δ᾽ αὐτε δόω ύιας Βορέας·
δάκρυ δ᾽ ὀμορξαμένω σχεδὸν ἤλιθον, ὡδὲ τ᾽ ἐειπεν Ζήτης, ἀσχαλόωντος ἐλὼν χερὶ χείρα γέροντος·
"Α δεῦλ', οὐ τινὰ φημί σέθεν σμιγερώτερον ἄλλον ἐμμεναι ἀνθρώπων. τί νῦ τοι τόσα κήδε' ἀνήπται; (2.241-46)

So Agenor's son spoke. And deep grief seized each one of the heroes, and more than any, the two sons of Boreas. Wiping away their tears they approached him, and now thus spoke Zetes, grasping the hand of the distressed old man:
"Poor wretch! I'll swear there's no other soul alive more god-hated than you! Why are so many griefs laid on you?

In addition to each of the heroes being overcome with care, κῆδος, the two sons of Boreas cry, and Zetes holds Phineus' hand in his own to comfort him. Despite having just met him and learned of his plight, they connect with him emotionally. This care is mutual. Phineus swears an oath to Apollo, the one who taught him prophecy, that the heroes would not endure divine punishment for helping him. He knows that they are on an expedition and cannot afford to earn any wrath from the gods to make their journey even more dangerous.

Σίγα· μὴ μοι ταῦτα νόφ ἐνι βάλλεο τέκνον.
ἰστοι Λητοὺς υἱός, δ’ με πρόφρον ἐδίδαξε
μαντοσίνας· ἰστοι δὲ δυσώνυμος ἢ μ’ ἔλαχεν Κήρ,
καὶ τόδ’ ἐπ’ ὀφθαλμὸν ἄλαυν νέφος, οἳ θ’ ὑπένερθεν
dαιμόνες, οἳ ἁμήν ὅδε θανότι περ εὐμενέοιν,
ὡς οὖ τις θεόθεν χόλος ἐσσεται εἶνεκ’ ἄρωγῆς.”
Τῷ μὲν ἑπαθ’ ὅρκῳ, καὶ ἀλαλκέμεναι μενέαινον· (2.257-63)
"Hush, now, don't get such ideas in your head, my child. Witness the son of Leto, who with good will taught me the mantic art; witness, too, the ill-starred fate that's mine, and this dark cloud over my eyes, and the underworld gods - should I die thus perjured, may I forfeit their favor - that this aid will bring down on you no wrath from heaven."

So after this oath the two were eager to defend him.

What follows between Phineus and the Argonauts is a mutual exchange of assistance where each helps the other endure their difficulties. Immediately after Phineus' oaths, the Argonauts bathe the immense filth from his body, offer a sacrifice, prepare a large feast for him to satisfy his hunger, and ensure that the Harpies will no longer torment him. In exchange for this, Phineus prophesizes to the Argonauts about their journey, explaining to them the details about the dangers they soon will face and giving advice on how to escape them. Phineus even prophesizes to them how they will complete their mission. This advice is of great importance and aid for the Argonauts throughout the rest of their expedition.

Along with their exchange of good deeds and encouragement, the characters' body language throughout this passage is indicative of the deep concern both parties in the relationship have for each other and the honesty of their intentions in helping each other. The Argonauts' relationship with Phineus is one of shared trust, respect, and concern, and of an emotional compatibility which creates a strong, lasting bond between them. In addition to the tears shed by the sons of Boreas and the concern the Argonauts show for his well-being, other language in the passage further demonstrates that they have formed a healthy emotional bond. When Boreas' sons return from chasing down the Harpies and recount to the others how Iris promised that Phineus would be protected from them forever, the other heroes and Phineus alike rejoice,

---

163 2.262-308
164 2.311-425
Directly after, the passage states, Jason addresses Phineus with extremely kind intentions, περιπολλὼν ἐνθητόνοιοι. Although they have already done Phineus a great service by ridding him of the Harpies, feeding, and bathing him, Jason expresses his desire to help him further by healing his blindness. Jason states that certainly a divinity brought the heroes to Phineus to help him. He even tells Phineus that if his blindness were to be cured, he would rejoice just as he would for his own return home.

"Ἡ ἄρα δὴ τις ἔην Φινεύ κεός δς σέθεν ἄτης κηθότο λευγαλήτης, καὶ δ’ ἡμέας αὕθι πέλασσεν τηλόθεν, ὥφρα τοι τις ἀμοῦνυεν Βορέαο· εἰ δὲ καὶ ὄφθαλμοισί φῶς πόροι, ἢ τ’ ἂν ὄιω γηθήσειν ὅσον εἴπερ ὑπότροπος οἰκαὶ ικοίμην.” (2.439-443)

"Some god it surely was, Phineus, who took compassion on your miserable sufferings, and sent us here from so far away, to let the sons of Boreas rescue you; and if he also put light back in your eyes, why then I think I'd rejoice as much as if I were coming home."

Jason's last statement, spoken without irony or deception, speaks to the depth and honesty of the Argonauts' and Phineus' relationship, since Jason cares about the happiness and welfare of Phineus just as much as does his own.

The Argonauts value Phineus' advice and follow it throughout the rest of their expedition, and their reoccurring discussions about Phineus' guidance reflect the longevity of their relationship. This particularly comes into play in book 3 when the heroes decide to seduce Medea and to get her help with the contest, recalling Phineus' prediction that Cypris would aid in their mission. The Argonauts' relationship with Phineus, therefore, is an example of healthy relationships.

---

165 2.435
166 2.437
167 Jason and the Argonauts' discuss Phineus' advice about using Cypris' help for the contest on multiple different occasions, including at 3.545-554 and 3.940-46.
emotional relationship between characters in the narrative. This relationship thus is built upon compatible emotions of pity and empathy, shared states of danger and difficulty, and mutual acts of kindness and aid which last through multiple books of the narrative.

Chalciope and Sons

The relationship between Chalciope and her sons is another example of a positive emotional bond between characters. The sons' unexpected homecoming in book 3 is a scene of great emotion which is shared by all of the characters present.

καὶ σφεάς ὡς ἑδὲν ἄσσον, ἀνίαξεν, ὀξὺ δ’ ἄκουσεν
Χαλκιόπη· δμωαὶ δὲ, ποδὸν προπάροιθε βαλούσαι
νήματα καὶ κλοστῆρας, ἀολλέες ἑκτοθὶ πάσαι
ἐδραμον· ἥ δ’ ἁμα τῆσιν, ἑῳς υἱὰς ἱδώσα,
ὑψὸν χάρματι σχῖρας ἀνέσχεθεν· ὡς δὲ καὶ αὐτοὶ
μητέρα δεξιώντο καὶ ἀμφαγάπαζον ἱδόντες
γηθόσυνοι· τοῖον δὲ κινυρομένη φάτο μῦθον· (3.254-260)

When she saw them at hand, she cried out. Chalciope heard her clearly. The maids, throwing down their yarn and spindles, all hurried outside in a pack. But when Chalciope emerged with them, and found her own sons standing there, she flung up her arms in joy; and they likewise greeted their mother, embraced her when they saw her out of sheer happiness. Then, sobbing, she addressed them.

The emotion clearly displayed in this scene is joy: Medea screams in delight and the rest of the women drop everything and rush to her side. Both Chalciope and her sons exhibit extreme excitement and happiness. Chalciope raises her arms in the air out of joy, χάρμα, and her sons also are described as being joyful, γηθόσυνοι. They welcome their mother's embrace. The sentiments are mutual. Chalciope and her sons display an emotional connection characteristic of healthy relationships. The servants and other members of the household share in their joy,

168 3.254-274; 3.609-15
making immediate preparations for a celebration. In this scene both parties in the relationship are on the same page emotionally and their body language and actions reflect this. This description speaks to the closeness of their bond.

The reciprocity of affection between them also is evident from their shared concerns over the contest. Chalciope and her sons both fear for the mission and for Aeetes' wrath if Medea helps with the Argonauts. Argus and the heroes are described as feeling distress and fear over their safety in the contest as well as over Medea's potential involvement and Aeetes' wrath. Meanwhile, Chalciope herself shares the same emotions of fear and dread over the situation and also ponders whether to involve Medea.

Argos meanwhile, returning to the palace of Aeetes, begged his mother with all the persuasion at his command to pray to Medea to aid them. Indeed she herself had thought of this earlier, but fear choked back her spirit lest perhaps her efforts to win her proved vain and out of season, with Medea scared of her father's murderous wrath; or else, if she yielded to prayer, lest their deeds become public and manifest.

Both parties in the relationship, thus, are united through shared emotions, but also shared desires and needs. In this sense the nature of their interactions is similar to those of Phineus with the Argonauts. The interactions between Chalciope and her sons serve as another model for emotional bonds between characters that are presented as positive and healthy, grounded in both

---

169 3.270-275
170 3.475-505
a compatibility of emotions and of priorities. Their relationship is honest and devoid of deceit or manipulation.

Negative Emotional Relationships Between Characters

*Jason and Alcimede*[^1]  

The description of Jason's interactions with his mother Alcimede prior to the Argonauts' departure in book 1 offers the first glimpse into Jason's character and emotional make-up, namely Jason's failure to show empathy for his mother's grief and connect with her on a level appropriate for a healthy mother-son bond.[^2] Jason's lack of emotional connection and understanding in his relationship with Alcimede foreshadows that of his relationship with Medea later in the narrative. In this scene, mother and son exhibit contrasting emotions, and their priorities and desires conflict, causing strain on the relationship between them and creating an unhealthy emotional relationship.

In the final scene before the Argonauts' departure, Jason and Alcimede display disparate emotions: she laments and grieves his departure, wishing he would stay, while he eagerly prepares for his expedition and rushes to leave. While Alcimede's emotional state is depicted at length, Jason's feelings go largely unmentioned and he stays focused on preparations for departing. Moreover, the brevity of his comforting words to her demonstrates how disconnected he is from her grief. The narrator emphasizes that while sharp grief takes up each of the Argonauts' mothers, especially Alcimede, Jason offers only brief words of comfort, then tells the servants to take up the equipment. Amidst the women's extreme grief in the scene, Jason's servants share in their emotion and gather the weapons in silence and with downcast expressions. Yet Jason himself fails to share in or show sympathy for the women's distress for the heroes'.

[^1]: 1.247-305  
[^2]: For Jason's and the Argonauts' departure from Iolcus, including the scene of his leaving home, Clauss 1993, 37-56.
impending dangerous expedition, nor even for his elderly, bedridden father who groans along
with the women in shared sadness.

Already a crowd of servants and maidservants had gathered: Jason's mother's arms were around him, and sharp distress pierced every woman there; while his father, bedridden by age the destroyer, wept with them, blanket-swaddled. Jason was doing his best to allay their terrors with words of encouragement: he bade slaves bring his war gear, and they brought it, walking in silence, eyes downcast.

The narration emphasizes the disparity between characters' emotional states in the scene. Despite the pitiful state of his father, Jason remains emotionless and instead again encourages them briefly. οὐτὰρ ὁ following the description of his father and introducing his encouragement to them contrasts his emotional state with that of his parents. The description of his encouragement is brief, moreover, θαρσύνων. The next clause indicates another contrast, but this time through the particle δὲ, "but," when he orders the slaves to collect supplies just after he briefly console Alcimede. Another δὲ follows and introduces the description of the servants sorrowfully carrying out Jason's orders, creating a contrast between their emotional state, which matches that of Jason's mother, and Jason's which fails to correspond to anyone else's emotions in the passage. Each time another character's emotions are mentioned, thus, the narrator highlights Jason's contrasting lack of emotion or sympathy for them. What Jason does seem to be feeling in his hurried preparations is excitement for the expedition.
Jason's lack of emotional connection with his mother is most apparent in their brief exchange just before his departure when he again fails to acknowledge her grief or exhibit any emotion himself. Following a simile describing the great depth of Alcimede's grieving, Alcimede's sorrowful speech to Jason about her distress, and hers and the serving women's groaning and weeping, Jason addresses his mother with brief consolation and with honey sweet words. His speech to her further demonstrates their emotional disparities and how weak and unhealthy the emotional bond between them is, despite being mother and son.

Thus she would wail and lament, and the serving women stood sobbing all around her. But he, Jason, addressed her with words of cajoling consolation:  
"Do not inflict such grief and misery on me, mother: it's overdone, you can't stop trouble from coming with tears, all you can do is add sorrow to sorrow. The woes gods hand out to mortals are unforeseeable, so accept the lot they give you, despite your heartfelt sorrow: bear it, be firm, have faith in Athena's covenants, in the god's oracles (since Apollo has spoken most favorably) in these heroes' aid. What you must do now, you and your serving women, is to sit quiet at home. Don't be a bird of ill omen for the ship. My servants and kinsman will escort me thither."

With that he strode out of the house on his way.
Jason's short speech to his mother reveals the differences between his desires and his mother's which is the cause of the emotional disconnection between them. While Alcimede wants Jason to stay home safe and becomes extremely distraught about the dangerous expedition, Jason's only priority is successfully completing the mission and getting the fleece, despite the sorrow this causes for his mother. Rather than appealing to her emotions in his speech and showing any sympathy for her distress, he simply tells her that the gods allot unforeseen miseries to mortals and that she needs to endure this. Moreover, Jason also warns Alcimide not to be a bad omen for his ship during the mission, again showing that his mind is focused on the impending journey, rather than his mother's happiness or wellbeing. He does not share in her emotions of grief and worry, according to the narrator. Jason and Alcimede, thus, are emotionally incompatible and fail to exhibit a healthy relationship. This scene shows early on in the narrative where Jason's priorities and focus lie: in the fleece and only the fleece. His interactions with Alcimede also serve as an example of the ways in which some characters in the *Argonautica* are incapable of connecting on a deeper level and forming a strong bond together. In his portrayal of emotional relationships, then, Apollonius fashions complex interactions between characters which depict the real struggles humans face in their relationships and their emotional connections.

*Medea and Chalciope*173

Similarly, the interactions between Medea and her sister Chalciope are fraught with deception, manipulation, and a lack of emotional compatibility which prevents them from having a healthy relationship.174 When Medea and Chalciope discuss Jason's contest, each is seeking the same outcome from the conversation, but since neither tells the other her desire, they are

173 3.670-743
174 On this scene and Medea's and Chalciope's manipulation and deception of each other, Holmberg 1998, 145-46.
unaware of this. Moreover, each one's desires stem from different motives: Medea wants to become involved in Jason's contest so that he will marry her and take her home with him, and Chalciope wants Medea to become involved in Jason's contest for her sons' safety. Thus, Chalciope and Medea do not share all of the same emotions, and when they do feel the same emotion, it still is motivated by different reasons. Despite being blood relatives, the sisters' relationship lacks a positive emotional connection and stands in stark contrast to examples of healthy emotional relationships elsewhere in the narrative.

Throughout Medea's and Chalciope's discussion and the scenes leading up to it, each exhibits a range of emotions, but these emotions fail to correspond in the ways that are necessary for a meaningful relationship and the sisters never are on the same page emotionally. Once Medea is afflicted with desire for Jason, the narrator describes the myriad of emotions she feels and the body language indicative of them. Medea fears for Jason's safety, sheds tears and mourns him, and feels concern and the most dreadful pity for him. She is filled with grief over him, αἰχός, and with anxieties, μελεδήματα.175

175 3.460-471

tάρβει δ' ἀμφ' αὐτῷ, μή μιν βόες ἥν καὶ αὐτός
Αἴήτης φθεῖσειν· ὀδύρετο δ' ἕνε πάμπαν
ἡδη τεθνεώτα, τέρεν δὲ οἱ ἀμφὶ παρεῖας
δάκρυνεν αἰνοτάτῳ ἐλέῳ ῥεε κηδοςυνη τε. (3.460-63)

and dread seized her on his behalf, lest the oxen or Aietes with his own hands should destroy him: she mourned as though he were slain outright already, and in her anguish a round tear ran down her cheek, stirred by most grievous pity.

After her nightmares about the contest but before her conversation with Chalciope, Medea is overcome with fear (φόβος) and grief (ἀχός; ἀλγός), and then with conflicting emotions of αἰδός and ἰμερός, stemming from her desire for Jason. Chalciope shares only one of these emotions,
beforehand, fear (δέος). The narrator, however, describes each sister's indecision about approaching the other to discuss the contest: Medea, going in and out of her bedroom multiple times in her mixture of emotions, and Chalciope, pondering the positives and negatives to asking for Medea's help.

Throughout Medea's and Chalciope's conversation, Medea exhibits body language betraying the mixture of strong emotions she is feeling, while Chalciope remains predominately unemotional according to the narrator. When Chalciope approaches Medea, she is crying, exhibiting signs of immense distress which leads her sister to ask whether a "heaven sent" illness has overtaken her. When Chalciope asks Medea if her distress actually is about their father's threat and the safety of her sons, Medea blushes. She hesitates to speak while her maidenly αἰδώς restrains her, but once bold loves urge her on, she replies deceitfully to Chalchiope. Moreover, Medea lies to her sister about the source of her pain and claims that she is worried about their father's wrath against her sons. With this lie Medea tests her sister, the narrator states, to trick her into asking for her help with the contest. This is the only instance in the passage where Chalciope's emotions are mentioned: she fears for her sons, wracked with unbearable pain. Chalciope then bursts into tears, embraces Medea, and falls into her lap. Filled with grief herself, Medea also weeps, and both lament pitiably. Once Chalciope and Medea agree about a plan for helping Jason, Medea's body language gives away her emotional reaction once again, this time her joy at Chalciope's approval and the prospect of marrying Jason.

176 645-664
177 609-615; 667-670
178 Ὅ µοι ἐγώ, Μήδεια, τί δὴ τάδε δάκρυα λείβεις; τίπτ' ἐπαθες; τι τοι αἰνόν ὑπὸ φρένας ἵκετο πένθος; (3.674-675)
179 3.695-696
180 3.705-710
181 3.724-726
Throughout the scene the narrator describes Medea's emotional state with explicit detail while giving few indications of what Chalciope feels. Even when both sisters are emotional, moreover, they fail to recognize the true causes of each other's emotions, causing a disconnection between them. At the point in their conversation when Medea and Chalciope lament together, it appears as if they share in the same emotions.

So she spoke, and at once burst into a flood for tears, sank down, and with both arms clasped her sister's knees, dropping her head in her lap: then both made a piteous lamentation over each other, and throughout the house there arose a shrill wail of women's anguished grieving.

Yet despite the shared grief and laments, as the narrator has already indicated, Medea and Chalciope are not truly on the same page. Their concerns about the contest and interest in helping are motivated by different reasons, and their grief is not the same. Chalciope is unaware that Medea's concern is for Jason, not for her sons, as she claimed. The sisters fail to communicate with each other truthfully and thus are unable to share in like emotions. Instead, there is an unstable relationship between them which Apollonius' narrator is careful to show the reader. Unlike the interactions between the Argonauts and Phineus, for example, where each demonstrates genuine concern for the other and both parties share a mutual exchange of help and emotional support, Medea and Chalciope use deception to manipulate each other. Their interactions as described by the narrator do not display shared emotions or selfless concern for the other. Directly after the scene ends, Medea is wracked with emotional confusion without her sister's presence, again tormented by both ἀἰδῶς and fear. Since Chalciope neglects to recognize
the true extent of Medea's emotional turmoil or the true cause behind it, Medea remains just as distraught as before, if not more so.

*Jason and Medea*182

Jason's and Medea's interactions give the clearest example of a negative emotional relationship in the narrative.183 In the description of their meeting together in the woods, Apollonius' narrator displays to the reader Jason's deception and manipulation of Medea, as well as their emotional incompatibility and disconnect which prevents them from forming a meaningful relationship and healthy emotional bond. The love story of Jason and Medea is the most significant relationship in the epic and also involves the longest narrative. Their relationship comprises the majority of books 3 and 4. Yet despite this, close examination of their interactions together reveal two characters unable to create a healthy emotional bond as human beings or future lovers.

During Medea's and Jason's meeting, their interactions are characterized by a disparity of emotions which form the foundation for an unhealthy relationship: Medea exhibits symptoms of lovesickness and duress throughout, while Jason behaves in the opposite way and displays little emotion of his own or any empathy for Medea and her emotions.184 When Medea sees Jason's wondrous appearance, his beauty afflicts her with "lovesick distress" which causes an episode of blushing and other physical symptoms of desire in Medea.

---

182 3.948-1151
183 For Jason's manipulation and deception of Medea throughout this scene, see e.g. Holmberg, 148 ff.; Bulloch 2006.
184 Many have noticed Jason's seeming passivity to love in the epic, especially in his relationship with Medea. He is an object of desire to the women he meets and he uses this to his advantage to get the help he needs from them. See e.g. Rose 1985; Beye 1982.
In such splendor did Jason appear to her eager gaze, yet his coming started the ill-starred miseries of passion. The heart dropped out of her breast, of their own accord her eyes misted over, a warm blush mantled her cheeks. Her knees she lacked strength to shift, forward or backward, while her feet were nailed to the ground.

In response to Jason's flattery and promises, Medea is described as experiencing physical symptoms of her desire at other times during their meeting as well, including her θυμός pouring out from within her at one point and melting at another. At another point, Medea looks at the ground and smiles coyly before looking up to meet his gaze directly and casting off her modesty.

In contrast, Jason's emotions in the scene are not compatible with Medea's and are even described as being in direct conflict to hers. The characters enter into the interaction with different intentions, expectations, and emotional states. The narrator does not describe Jason as exhibiting any body language or signs that would indicate that he feels desire for Medea matching hers for him. He neither blushes nor swoons nor experiences melting or burning deep inside, and once their conversation begins, he speaks boldly, without hesitation; nothing indicates that Jason too is suffering from lovesickness. The one emotion he does feel in the scene, however, is joy, and he does so on multiple occasions.
Jason's emotional state is presented as in direct opposition to Medea's more than once in this passage which demonstrates the extent of their emotional disconnection and lack of an understanding of each other's feelings, motives, or expectations from their relationship. Both times that Jason rejoices, Medea is distressed and grieving. When Medea gives Jason the drugs, she is overcome with powerful desire for him, while he rejoices at receiving the aid which will allow him to survive the contest. The description signals their disparity of emotions with αὐτὰρ ὃγ' which introduces Jason's reaction. Moreover, just before they go their separate ways after meeting, Jason again rejoices while Medea remains distraught and emotionally confused. By the end of the scene, Medea has wept and lamented several times and addressed Jason with multiple angry and sorrowful rants. When they depart Medea still is distraught, but Jason joyfully returns to his ship, ἦτοι Ἡσσων εἰς ἑτάρους καὶ νῆα κεχαρμένος ὃρτο νέεσθαι, focused only on completing his mission.

Thus he spoke, flattering her; and she, with lowered gaze, smiled sweet as nectar, and the heart within her melted, she soared on his praise, looked up directly at him, yet couldn't decide how to begin their discussion but felt the urge to blurt out everything at once. First, though, without hesitation she took from her fragrant breast-band the drug, and he quickly laid hands on it, rejoicing. And indeed she'd have gladly drawn out all the soul from her breast and given it to him, exulting in his great need for her.

189 3.1102-1148
190 3.1147-1147
While Jason soothes and flatters Medea to calm her down and manipulate her into helping him with the contest, the narrator gives no indication that he feels any pity or sympathy for what she is feeling, despite the obvious physical signs of her emotional turmoil which immediately are apparent to him when meeting her. Jason's lack of empathy for or sharing in her emotions contrasts with the deep concern and interest he demonstrates for helping Phineus earlier in the narrative. His emotional disconnection with Medea calls to mind his last interactions with his mother before leaving on his expedition, moreover. Jason's relationships with both women give insight into his particular personality and emotional make-up as a character. In his relationships to those supposedly closest to him, his mother and his future wife, Jason shows himself incapable of setting aside his own emotions and desires, even briefly, to feel sympathy for others' emotions and difficulties. Only when his own emotional state and struggles correspond with those of the other party in the relationship, such as they do with Phineus, however, is he capable of connecting and forming an emotional bond.

The root of Jason's and Medea's emotional lack of connection throughout the scene is the disparity between their wants and needs: Jason desires to get the fleece and needs the magic drug from Medea in order to complete the contest safely, and Medea, by contrast, desires to be married to Jason and needs him to protect her from Aeetes' wrath. The description of the joy Jason feels when Medea hands over the drugs, in fact, mirrors that of his joy at stealing the fleece, perhaps foreshadowing it, in fact. Vocabulary with roots from γηθέω are used in both instances to describe his joy and they connect the two descriptions.

---

191 One of the ways Jason flatters Medea and manipulates her emotions is through "honey-sweet" words. On this, see Mori 2007.
192 Immediately after seeing Medea, Jason asks what "heaven-sent madness" has struck her. γνῶ ὁ δὲ μὲν Ἀἰσιονίδης ἄτη ἐνπεπηθηκὼν θευμορῆ, καὶ τοῖν ὑποπαίνων φάτο μόθον (3.973-974).
193 Jason accepting the drugs: προπρὸ δ’ ἀφενδόσασα θυωδεὸς ἔξελε μήτης φάρμακον· αὐτὰρ ὅγ’ αἶψα χεροῦ ὑπέδεκτο γεγηθώς. (3.1013-1014)
Jason deceives Medea and manipulates her emotions to get her help in the contest. He pretends that his own emotions and wants correspond to her feelings of desire for him and dream of marriage and a future together, although his concern instead is capturing the fleece. Each instance of flattery, soothing words, and promises has a clear effect on Medea's emotional state and willingness to do what he asks. Medea casts off her restraint and gives Jason the drugs directly as a result of his promises of fame and marriage and his flattery of her.

ὦ φάτο, κυδαίνων· ἢ δ' ἐγκλιδόν ὅσσε βαλοῦσα νεκτάρεον μείδησε, χυθὴ δὲ οἱ ένδοθι τυμός αἶνῳ ἄειρομένης· καὶ ἀνέδρακεν ὄμματιν ἀντὶν, οὐδ' ἔχεν ὅτι πάροιβεν ἐπὸς προτιμουθήσατο, ἀλλ' ἁμυδίς μενεάινεν ἀολλέα πάντ' ἀγορεύσαι. Προπρ' δ' ἀφειδήσασα θυώδεος ἐξελε μίτρης φάρμακον· (3.1006-14)

Thus he spoke, flattering her; and she, with lowered gaze, smiled sweet as nectar, and the heart within her melted, she soared on his praise, looked up directly at him, yet couldn't decide how to begin their discussion but felt the urge to blurt out everything at once. First, though, without hesitation she took from her fragrant breast-band.

Medea's body language reveals the heightened desire she feels for Jason following his fawning and flattery, ύποσσαίνων and κυδαίνων: she casts her eyes down, smiles to herself, and her θυμός pours out within. Later in the scene, when she questions their future together and the truth of his promises, Jason soothes her with honey sweet words to manipulate her emotions: Ἔως φάτο, μειλιχόισι καταψήχων ὄμασιν. The narrator states that Medea's heart delights in his flattery in addition to his good looks: τέρπετο γὰρ οἱ θυμός ὀμός μορφῆ τε καὶ αἰμωλίοισι

Jason stealing the fleece:

ὦ τὸν Ἡσυὸν γηθόντος μέγα κόσας ἐαὶς ἀναείπετο χερσίν, καὶ οὐ ἐπὶ ξαναβησαν παρησίαν ὡς μετάποι
μαρμαρογή' ληνέον φλογί εἰκελον ἵζεν ἔρευθος. (4.170-173)

194 3.974
195 3.1102
λόγοισιν.\textsuperscript{196} Each time Medea becomes upset with Jason, moreover, he makes promises of their future together, leading her to believe that he shares this desire as well. Even in this, his manipulation is evident: when he promises Medea everlasting fame such as that which Ariadne enjoyed for helping Theseus, for example, he omits the most crucial part of that story, that Ariadne ultimately is abandoned by him.\textsuperscript{197}

Jason's and Medea's relationship is founded on disparate emotions and desires which are revealed to the reader throughout the epic. Early on in book 2, Jason and the Argonauts learn from Phineus that they will complete the contest with the help of Cypris. Once they realize that this will involve Medea, they openly discuss their intentions of seducing her to get her assistance. Shortly before their meeting in the woods, moreover, Jason learns from Mopsus about Medea's desire for him. Thus, during their interactions together, he is knowledgeable of her feelings and uses them to his advantage. The narrator describes the effects of his seduction: when she hands him the drugs, she seems to visualize Eros flashing from his head. Despite the different emotions Jason and Medea feel during their meeting, it seems that Medea believes they are both feeling erotic desire for each other. The interactions between Jason and Medea demonstrate how difficult it is to form a healthy relationship when the two parties involved have conflicting emotions and expectations and fail to be honest with each other.

Conclusion

Interactions and relationships between characters in the \textit{Argonautica} reveal a great deal about Apollonius' complex representation of emotions as well as the artistry with which his characters are crafted. Not all of the characters are capable of bonding with other characters in a healthy way or of connecting with them in shared emotions. While two sets of characters

\textsuperscript{196} 3.1140-41
\textsuperscript{197} 3.990-1004
successfully form and maintain stable emotional relationships, Phineus with the Argonauts and Chalciope with her sons, others fail to do so: their relationships reveal the individual personalities of characters in the narrative and the ways they react to particular emotions in others and in themselves. Apollonius' representation of human interactions, therefore, is realistic and highlights how relationships can either succeed or fail as healthy, honest bonds.


Duncan, A. 2001." Spellbinding Performance: Poet as Witch in Theocritus' Second *Idyll* and Apollonius' *Argonautica*. DigitalCommons@University of Nebraska: Lincoln.


Goodwin, C.J. 1891. *Apollonius Rhodius; His Figures, Syntax, and Vocabulary*. Baltimore: I. Friedenwald Co.


