

## Love, grief, fear and shame: Medea's interconnecting emotions in book 3 of Apollonius'

### *Argonautica*

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#### Introduction

In its justly celebrated book 3, the fast pace of action elsewhere in Apollonius' *Argonautica* slows dramatically, such that Medea's erotic infatuation with Jason, and the consequent effects of this infatuation, become the central episode of the entire epic. Indeed, the role that Medea's *erôs* plays in book 3 is so great that one scholar has opined that 'It is not the heroic as such but rather the erotic that becomes the real theme'.<sup>1</sup> However, it is not just *erôs* that shapes this book, but also Medea's internal battle with a number of other emotions that *erôs* engenders: principally grief, fear and shame. Assessing the impact of each and understanding their interplay is complicated, however, because the text frequently presents them as occurring multifariously, or in quick succession – for example switching from *erôs* to grief, back to *erôs*, to fear, back to grief, to pity, and to grief again, all within a few lines (443–71).<sup>2</sup> Accordingly I propose to disaggregate her emotions, looking at each in turn wherever it occurs, before considering how Apollonius presents them as interconnecting, and what such interconnections add to his overall presentation of Medea – especially by contrast to that of Euripides, from an emotional perspective the most important precursor.

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<sup>1</sup> J. H. Barkhuizen, 'The Psychological Characterization of Medea in Apollonius of Rhodes, *Argonautica* 3, 744–824', *Acta Classica* 22 (1979), 33.

<sup>2</sup> Barkhuizen (n. 1), 37 lists the stages of her most changeable emotional episode (744–824).

To connect the many references to each emotion, I use a variant of a ‘script’ analysis. Scripts have, in one guise or another, long been used by scholars in the social sciences to examine how emotions work in their own, and other, languages, cultures, and societies. They are sometimes called emotional experiences, events, concepts, or processes, instead of scripts, but the concept is similar: in essence, a meta-story that explains how real-life instances of an emotion will play out.<sup>3</sup> Emotion scripts were first significantly used in Classical scholarship by Robert Kaster, to explore the scenarios covered by the Latin terms *verecundia*, *pudor*, *paenitentia*, *Invidia*, and *fastidium*.<sup>4</sup> Kaster rejected using English language alternatives (or a range of alternatives) to these Latin terms, in favour of long meta-explanations, or scripts. For example *paenitentia* occurs: ‘Upon seeing that (some actual) X falls short of (some notionally preferable) Y, I have an unpleasant psychophysical response comprising distress (e.g. *dolor*) and the desire to undo that-X-falls-short-of-Y, where X-falling-short-of-Y is/is not “up to me”, and involves considerations of *utilitas* (material well-being, or the like)/*honestas* (worth as a person/“virtue,” or the like)’.<sup>5</sup> This sort of script requires multiple re-readings to make

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<sup>3</sup> See e.g. B. Fehr and J. A. Russell, ‘Concept of Emotion Viewed from a Prototype Perspective’, *Journal of Experimental Psychology: General* 113 (1984), 464–86; P. Shaver, J. Schwartz, D. Kirson and C. O’Connor, ‘Emotion Knowledge: Further Exploration of a Prototype Approach’, *Journal of Personality and Social Psychology* 52 (1987), 1061–86; W. G. Parrott, ‘The Emotional Experiences of Envy and Jealousy’, in P. Salovey (ed.) *The Psychology of Jealousy and Envy* (New York, 1991), 3–30; D. J. Sharpsteen, ‘The Organization of Jealousy Knowledge: Romantic Jealousy as a Blended Emotion’, in Salovey (this n.), 31–51; A. Wierzbicka, *Emotions across Languages and Cultures: Diversity and Universals* (Cambridge, 1999); J. A. Russell and G. Lemay, ‘Emotion Concepts’, in M. Lewis and J. M. Haviland-Jones (eds.) *Handbook of Emotions* (New York and London, 2000), 491–503; D. M. Gross, *The Secret History of Emotion: From Aristotle’s Rhetoric to Modern Brain Science* (Chicago, 2007).

<sup>4</sup> R. A. Kaster, *Emotion, Restraint, and Community in Ancient Rome* (Oxford, 2005).

<sup>5</sup> Kaster (n. 4), 70.

sense of, and to my ear does not sound very different to the kind of ‘Natural Semantic Meta-language’ (NSM) scripts used by the linguist Anna Wierzbicka,<sup>6</sup> which have been rightly criticized by Douglas Cairns as overly complicated and necessitating an understanding of English that Wierzbicka had intended NSM to obviate.<sup>7</sup> I have critiqued Kaster’s approach elsewhere, and suggested two important changes: adopting memorable English-language ‘labels’ for scripts, making them easier to think with and use in analysis; and incorporating insights from psychology and other social sciences directly into the analysis of specific emotion (there envy and jealousy) episodes in Classical texts.<sup>8</sup>

One such insight is that scripts can be broken down into stages, the most important being: antecedent conditions, which our senses perceive and interpret; stimulated psychological feelings and physiological changes; verbal and physical actions these impel; ‘defences’ or coping mechanisms; and resolution. Or in simple English: causes or triggers; feelings; bodily symptoms; things we say, do, and think; and the emotion ending.<sup>9</sup> In literary descriptions, we can add similes, metaphors, and imagery that describe the feelings and symptoms.<sup>10</sup> I propose

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<sup>6</sup> Wierzbicka (n. 3).

<sup>7</sup> D. Cairns, ‘Look Both Ways: Studying Emotion in Ancient Greek’, *Critical Quarterly* 50.4 (2008), 47–50.

<sup>8</sup> E. Sanders, *Envy and Jealousy in Classical Athens: A Socio-Psychological Approach* (New York, 2014), esp. 5–7 and 33–57. An ‘episode’ is a specific instance of a general ‘script’.

<sup>9</sup> See further Sanders (n. 8), 2, with references to psychological scholarship. Parrott (n. 3) and Sharpsteen (n. 3) are both especially relevant to this formulation.

<sup>10</sup> All these stages have individually been subjected to focus in recent scholarship on ancient emotions (usually without acknowledging a wider script), e.g.: **causes** in D. Lateiner, ‘The Emotion of Disgust, Provoked and Expressed in Earlier Greek Literature’, in D. Cairns and D. Nelis (eds.) *Emotions in the Classical World: Methods, Approaches, and Directions* (Stuttgart, 2017), 31–51, and F. Iurescia, ‘Strategies of Persuasion in Provoked Quarrels in Plautus: A Pragmatic Perspective’, in E. Sanders and M. Johncock (eds.) *Emotion and Persuasion in Classical Antiquity* (Stuttgart, 2016), 281–94; **feelings** in M. Graver, ‘The Performance of Grief:

to apply this technique, of looking at the individual stages of an emotion script, to Medea's *erôs* and other emotions in the *Argonautica* – from the proleptic introduction of her tale of *erôs* by the narrator (3.1) until she flees the palace (4.40), following which her emotions and agency change considerably.

### **Medea's *erôs***

The primary cause of Medea's *erôs* is enchantment by Aphrodite or Eros (3–5, 33, 85–6, 941–2, 973–4);<sup>11</sup> more specifically, being shot by Eros' arrow (26–8, 142–3, 275–87). We might generically describe this cause as 'epic', since god-given emotions frequently drive epic plots.<sup>12</sup> Divine causes are traditional for *Medea's erôs*, though the method varies.<sup>13</sup> But

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Cicero, Stoicism, and the Public Eye', in Cairns and Nelis (this n.), 195–206; **verbal expression** in R. R. Caston, 'The Irrepressibility of Joy in Roman Comedy', in R. R. Caston and R. A. Kaster (eds.) *Hope, Joy, & Affection in the Classical World* (New York, 2016), 95–110; **somatic symptoms** in J. Hagen, 'Emotions in Roman Historiography: The Rhetorical Use of Tears as a Means of Persuasion', in Sanders and Johncock (this n.), 199–212; **bodily symptoms** in D. Cairns, 'Horror, Pity, and the Visual in Ancient Greek Aesthetics', in Cairns and Nelis (this n.), 53–77, and J. Masséglià, 'Conflicting Emotions in the Drunken Old Women of Munich and Rome', in A. Chaniotis (ed.) *Unveiling Emotions: Sources and Methods for the Study of Emotions in the Greek World* (Stuttgart, 2012), 413–30; **metaphor** in D. Cairns, 'Metaphors for Hope in Archaic and Classical Greek Poetry', in Caston and Kaster (this n.), 13–44; **imagery** in M. Kanellou, 'Lamp and Erotic Epigram: How an Object Sheds Light on the Lover's Emotions', in E. Sanders, C. Thumiger, C. Carey and N. J. Lowe (eds.) *Erôs in Ancient Greece* (Oxford, 2013), 277–92.

<sup>11</sup> All line references are to book 3, unless otherwise stated. I orthographically distinguish gods from emotions (e.g. Eros/*erôs*).

<sup>12</sup> E.g. Aphrodite causing the Trojan War through Paris and Helen's love; Achilles' *mênis* being the instrument of Zeus's will (Hom. *Il.* 1.1–5). On Eros' role in Hes. *Theog.*, see G. W. Most, 'Eros in Hesiod', in Sanders, Thumiger, Carey and Lowe (n. 10), 163–74.

we find other causes too for her *erôs* in *Argonautica*: looking (or imagining looking) at Jason; Jason's beauty, grace, and manner; his voice or words; and his movements as he stands, sits, and walks (443–5, 451–8, 956–61, 1140–1). Such triggers are more typical of lyric poetry.<sup>14</sup>

Medea's *erôs* (so labelled at 297, 1018, 1078, 4.213) engenders a whole host of symptoms: psychological, physiological, or somewhere in between. She feels longing, described as *πόθος* (33, 86, 752), *εέλδεσθαι* (956) or *ἴμερος* (653); *δυσίμερος*, i.e. lovesickness (961, 4.4); and *ἄτη* (798, 973, 4.4, 4.62, 4.449), an extreme, usually heaven-wrought, strong emotion that overwhelms senses and reason.<sup>15</sup> Medea pejoratively refers to her lust (*μαργοσύνη*: 797, 4.375).<sup>16</sup> Her *erôs* is destructive (*οὔλος*: 297), an affliction (*πῆμα*: 4.4, 4.63, 4.445). Its psychological effects include distress (*κάματος*: 289, 961), forgetfulness (288–90), lack of concentration and listlessness (948–51). Her *noos* is in anguish (298: *ἀκηδείησι νόοιο*; lit. uncaring, sc. of everything else) in her cares for Jason (471: *έόλητο νόον μελεδήμασι*). It creeps like a dream, fluttering after his footsteps (446–7: *νόος δέ οἱ ἠύτ' ὄνειρος έρπύζων πεπόττη μετ' ἴχνια νισσομένοιο*). Concerns are stirred in her *thumos* (451–2), which is flooded with sweet pain (289–90: *γλυκερῆ δέ κατείβετο θυμόν άνίη*), and melts within her (1009: *χύθη δέ οἱ ένδοθι θυμός*). Her *phrenes* are tossed about in her breast (288–9: *οἱ ἄηντο*

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<sup>13</sup> Especially in Pindar – see M. Fantuzzi, 'Which Magic? Which Eros?: Apollonius' *Argonautica* and the Different Narrative Roles of Medea as a Sorceress in Love', in T. D. Papanghelis and A. Rengakos (eds.) *Brill's Companion to Apollonius Rhodius* (Leiden, 2008), 287–90.

<sup>14</sup> E.g. Sappho 31.1–5 L-P: φαίνεται μοι κῆνος ἴσος θέοισιν | ἔμμεν' ὄνηρ, ὅττις ενάντιός τοι | ισδάνει και πλάσιον ἄδυ φωνεί-|σας ὑπακούει | και γελαίσας ἡμέροεν....

<sup>15</sup> In the *Iliad*, Ate, daughter of Zeus, blinds all men (19.129). *Atē* afflicts Agamemnon (1.412; 2.111; 8.237; 9.18; 16.274; 19.88, 136), Achilles (9.504, 505, 512; 24.480), Patroclus (16.805), Alexandros (6.356; 24.28) and Dolon (10.391).

<sup>16</sup> Though she denies this at 4.1019, with ulterior motives.

στηθέων ... φρένες), and are warmed and melt (1019–20: *ιαίνετο δὲ φρένας εἴσω τηκομένη*), like dew on roses in the sun. Her soul flies up to the clouds (1151: *ψυχὴ γὰρ νεφέεσσι μεταχρονίη πεπότητο*).

Physiologically, the arrow of *erōs* burns like a flame in her heart, and curls secretly underneath it (286–7: *βέλος δ' ἐνεδαίετο κούρη νέρθεν ὑπὸ κραδίη φλογὶ εἴκελον*; 296–7: *τοῖος ὑπὸ κραδίη εἰλυμένος αἶθετο λάθρη οὐλος ἔρωτος*). The flame is likened to that springing up on kindling (291–5).<sup>17</sup> Her heart shatters repeatedly in, and drops from, her chest (954: *ἦ θαμὰ δὴ στηθέων ἐάγη κέαρ*; 962: *ἐκ δ' ἄρα οἱ κραδίη στηθέων πέσεν*). Her cheeks turn now pale, now red with heat (297–8: *μετετροπᾶτο παρειὰς ἐς γλόον, ἄλλοτ' ἔρουθος*; 963: *θερμὸν δὲ παρηίδας εἶλεν ἔρευθος*), her eyes mist over like those of a dying person (962–3: *ὄμματα δ' αὐτὼς ἤχλυσαν*), and she is unable to move her feet (964–5: *γούνατα δ' οὔτ' ὀπίσω οὔτε προπάροιθεν ἀεῖραι ἔσθενεν, ἀλλ' ὑπένερθε πάγη πόδας*). On coming finally to talk with Jason, she – like he – is first speechless (967: *τό δ' ἄνεω καὶ ἄναυδοι*; cf. 284: *ἀμφασία*), then on the point of gabbling unstoppably (971–2: *τό γε μέλλον ἄλις φθέγξασθαι*; cf. 1011–12), like wind rustling branches (970–1).<sup>18</sup> Behaviourally, she looks *for* him (951–3), looks *at*

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<sup>17</sup> F. Vian, *Apollonios de Rhodes: Argonautiques, Chant III* (Paris, 1961), 56 comments: ‘A. R. emploie les comparaisons plutôt dans les situations sentimentales que dans les récits héroïques; il aime en emprunter les sujets à la vie féminine’ – it is a wool-spinner who fires this kindling.

<sup>18</sup> B. Acosta-Hughes, *Arion's Lyre: Archaic Lyric into Hellenistic Poetry* (Princeton and Oxford, 2010), 49–53 draws attention to similarities between the symptoms of Medea's *erōs* in *Argonautica* (particularly 3.275–98, where Eros causes her to fall in love), and those in Sappho 31 L-P; cf. n. 14 above. He also (203–5) notes parallels between Medea and Jason's love and several fragments of Simonides.

him – sometimes from behind a veil,<sup>19</sup> or from under her eyelids (287–8, 444–5, 1023) – or casts down her eyes (1008–9, 1022, 1063). Her *erôs* also affects her thoughts and dreams: she thinks about his manner, clothes, and movements (451–6); imagines him already dead (460–1); and dreams that he secretly wished to marry her (617–23), and that she chose him over her parents (630–1).

When Medea’s sister first begs her to help Jason, this liberates her to do what she deeply desires, and her heart leaps for joy (724: τῆ δ’ ἔντοσθεν ἀνέπτατο χάρματι θυμός). On feeling this χάρμα, her skin turns red as it warms with pleasure, and mist covers her eyes (725–6: φοινίχθη δ’ ἄμυδις καλὸν χροῖα, καὶ δέ μιν ἀγλὺς εἶλεν ἰαινομένην), symptoms we also saw for *erôs*. When Jason later hints she might be Ariadne to his Theseus and praises her,<sup>20</sup> she smiles heavenly sweetly (1009: νεκτάρειον μείδησε) and feels uplifted (1010: ἀειρομένης), her eyes sparkle (1018–19: τῆς δ’ ἀμαρυγὰς ὀφθαλμῶν), and her eyebrows are radiant (1024: φαιδρῆσιν ὑπ’ ὀφρύσι). These symptoms likewise suggest joy, and when Jason admits to feeling love (φιλότης, 1129) for her too, her *thumos* melts inside (1131: τῆ δ’ ἔντοσθεν κατείβετο θυμὸν) as it did with *erôs*. Her joy is thus closely interconnected with her *erôs*: it is a natural concomitant of *erôs* achieving reciprocation.

### **Medea’s other emotions**

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<sup>19</sup> See M. Pavlou, ‘Reading Medea through Her Veil in the *Argonautica* of Apollonius Rhodius’, *Greece & Rome* 56.2 (2009), 188 on the eroticism inherent in Medea peeking at Jason from behind her veil, symbolizing both her modesty and her ‘erotic awakening’.

<sup>20</sup> On the rational and emotional arguments of this speech, see L. A. Liñares, ‘El paradigma en Argonáuticas 3.975–1007: de la razón a la emoción’, *Estudios Clásicos* 131 (2007), 7–28.

However, *erôs* makes her feel other emotions that are not as pleasant. The first of these is fear – referred to by τάρβω (459, 4.16); φόβος (633, 4.11); φοβέω (633, 636); δείδω (637, 753); and δέος (742). It is caused initially by the thought that Jason might be killed in the challenge her father set (459–60; 753–4). She pretends to her sister that her fear is for her nephews’ lives, since they are in Jason’s band (688–9). She dreams that Jason and her parents quarrel and ask her to adjudicate, and when she immediately chooses Jason, her parents’ grief and anger wake her with a start (627–32). This suggests she fears her father too, confirmed when she says that she fears devising plans to save Jason behind her father’s back (741–3). After Jason’s success, Hera causes her to feel most grievous fear (4.11: ἀλεγεινότατον ... φόβον) of her father’s violent rage, leading her to flee the palace.<sup>21</sup>

Medea’s fear again includes psychological symptoms, physiological symptoms, and behaviours. She feels that fear ‘seizes’ her (742: δέος λάβε). Her *phrenes* wave around (638: φρένες ἠερέθονται), and her *thumos* is tossed about (688: θυμὸς ἄηται) – both verbs used for things blown by the wind. Her *thumos* needs to be re-collected in her chest (634–5: μόλις δ’ ἐσαγείρατο θυμὸν ὡς πάρος ἐν στέρνοις), whence it must have fled. The heart in her breast flutters wildly and trembles (755: πυκνὰ δέ οἱ κραδίη στηθέων ἔντοσθεν ἔθουιεν; 760: ἐν στήθεσσι κέαρ ἐλελίζετο) – Apollonius employs a simile about a sunbeam bouncing around a house, reflecting off water surfaces (756–9).<sup>22</sup> Fear makes her shake (633: παλλομένη ...

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<sup>21</sup> E. S. Phinney Jr., ‘Narrative Unity in the Argonautica, the Medea–Jason Romance’, *Transactions and Proceedings of the American Philological Association* 98 (1967), 327–41 sees Medea’s primary motivation changing from love for Jason in book 3, to fear of her father in book 4.

<sup>22</sup> Barkhuizen (n. 1), 39–40 argues that ‘the function of this simile is not confined to her physical reaction, but it serves indeed as a simile of the whole psychological conflict that follows ... [and] can even be seen as the central symbol or image of her struggle throughout the whole of book 3’, contra H. Fraenkel, *Noten zu den Argonautika des Apollonios* (München, 1968), 379.



φόβω); her anxieties keep her awake (751–2: οὐ Μήδειαν ἐπὶ γλυκερὸς λάβεν ὕπνος, πολλὰ γὰρ ... μελεδήματ' ἔγειρεν); and when she does sleep she suffers from destructive or baneful dreams (618: ὀλοοὶ ... ὄνειροι; 691: ὄνειρατα λυγρὰ).<sup>23</sup> Early in book 4, fear is felt in her heart (4.11: τῆ ... κραδίη φόβον); her eyes fill with fire, and she has a terrible roaring in her ears (4.16–17: ἐν δέ οἱ ὄσσε πλητο πυρός, δεινὸν δὲ περι βρομέεσκον ἀκουσαί). Her fear induces the behaviours of clutching repeatedly at her throat and pulling at her hair (4.18–19: πυκνὰ δὲ λαυκανίης ἐπεμάσσετο, πυκνὰ δὲ κουριζ ἐλκομένη πλοκάμους), and finally fleeing (4.12: τρέσεν ἤυτε; 4.22–3: φέβεσθαι ... ἀτυζομένην).

A second painful emotion is grief, or variants sorrow or anguish. It is referred to by ἄχος in the singular (446, 464, 764) and plural (709, 784, 836); ἀχέω (659), or its perfect passive participle ἀκηχεμένη (672, 1104, 4.92); ἀσχαλάω (710); ἄλγος (644); ἀλεγεινός (764, 1103 – both times in the superlative); ἀνία in the singular (290) and plural (764, 777, 1103); κηδοσῦναι (462); μελεδήματα (471, 752); πένθος (675); and ὀδύνη (762). Five different causes are given for her grief. First, at Jason's likely death during the impossible task set by her father. This is not stated directly, but the first statement of grief – that her heart smoulders with ἄχος (446: κῆρ ἄχει σμύχουσα) – occurs as Jason leaves the palace, immediately after having the task laid on him. The second cause is imagining him already dead (460–1). The third, when she determines to commit suicide, to avoid the choice of watching him die or betraying her father: she bitterly laments her fate (806: αἶν' ὀλοφυρομένης τὸν ἐὸν μόρον).

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<sup>23</sup> M. J. Reddoch, 'Conflict and Emotion in Medea's "Irrational" Dream (A. R. 3.616–35)', *Acta Classica* 53 (2010), 49 sees these dreams as 'central to' Medea's 'psychological characterization'. On Medea's wakefulness, see S. Montiglio, *The Spell of Hypnos: Sleep and Sleeplessness in Ancient Greek Literature* (London and New York, 2016), 168–76. Montiglio notes some parallels and contrasts between Medea's sleep here and Penelope's at Hom. *Od.* 18.188–99. I would add that both feel emotion (fear/grief) on waking, and Penelope's wish for death to solve her problems will later be echoed by Medea.

Fourth, having decided not to commit suicide but to help him, when she imagines his future life far away from her (1069–76). Finally, when she imagines that in that future life he will forget her (1111–16).

In grief, cares smite Medea's *noos* (471: ἐόλητο νόον μελεδήμασι), sorrow her *phrenes* (675: τί τοι αἰνὸν ὑπὸ φρένας ἴκετο πένθος;), and she feels pity (462, 761: ἐλέω; 707: ἐλεεινόν).<sup>24</sup> Grief is felt and smoulders in her heart (446, above; 446: λυγρὸν ἐνὶ κραδίη ... ἄλγος; 1103: ἀλεγεινότετατι κραδίην ἐρέθεσκον ἀνία). It burns inside (661: ἔνδοθι δαιομένη; cf. 446, 762: σμύχουσα), and makes her suffer (675: ἔπαθες). It distresses her in the chest, smoulders through the skin and around the sinews at the base of the neck, sinks inside, and smites the senses (761–5: ἔνδοθι δ' αἰεὶ τεῖρ' ὀδύνη σμύχουσα διὰ χροῶς ἀμφὶ τ' ἀραιὰς ἴνας καὶ κεφαλῆς ὑπὸ νεΐατον ἰνίον ἄχρις, ἔνθ' ἀλεγεινότετατον δύνει ἄχος, ὀππότ' ἀνίας ... πραπίδεσσι ἐνισκίμψωσιν). Medea weeps (463, 1065: μυρομένη; 657: μύρεται), her eyes are wet/sullied with tears (673: δάκρυσιν ὅσσε πεφυρμένα; 1161: ὑγρὰ δ' ἐνὶ βλεφάροις ἔχεν ὄμματα), tears flow from her eyes (761: δάκρυ δ' ἀπ' ὀφθαλμῶν ... ῥέεν) and down her cheeks (461–2: τέρεν δέ οἱ ἀμφὶ παρειὰς δάκρυν; 804–5: δεῦε ... δακρύοισι; 1064: παρηίδα δάκρυσιν δεῦεν; cf. 1077). She laments (460, 804: ὀδύρετο; 709: ὀδυρομένων), wails (662: κλαίει; 708: γόον), and lies on the bed and scratches her cheeks (672: κέκλιτ' ... δρύψεν δ' ἐκάτερθε παρειάς).

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<sup>24</sup> Pity is subsidiary to grief, as joy is to *erôs*. *Eleos* here clearly diverges from Aristotle's definition, where [my italics] pity is felt at something destructive happening to someone unworthy *when you fear you (or someone close to you) might suffer the same misfortune* (*Rh.* 2.8, 1385b14–15: ὁ κὰν αὐτὸς προσδοκῆσειεν ἂν παθεῖν ἢ τῶν αὐτοῦ τινα).

Medea's final named emotion is shame, referred to primarily by αἰδώς (649, 652, 653, 681, 742, 785, 1068), as well as αἰσχος (797) and αἰδέομαι (1023). It again has multiple causes: that her sister will realize her feelings for Jason (648–55); at acting behind her father's back, in ways he will not like (741–3, 785); imagining the Colchians reproaching her for betraying them for Jason's sake (791–801); and at feeling *erôs* (649–55, 681–7). Like fear, shame 'seizes' her (742: αἰδώς ... λάβει). We can infer it is felt in her heart, since at one point Medea – using the sort of epithet Helen uses in Homer – says she will make her heart doglike, or shameless (641: θεμένη κύνεον κέαρ).<sup>25</sup> It makes her blush with maidenly shame (681–2: τῆς δ' ἐρύθηνε παρήια· δὴν δέ μιν αἰδώς παρθενίη κατέρυκεν) and cast down her eyes (1008, 1063). It stops her from acting (652–5) and from speaking (684–6), and makes her lie (687: δόλω).

By way of conclusion, it is worth reflecting on what we might call Apollonius's emotional body, grouping what we have seen for each part of the body mentioned, adding references from other books and for other characters than Medea where applicable. The *phrenes* are located in the breast (289), and are affected by *erôs* (289, 1019), fear (638, 810), sorrow (675), and joy (4.92–3)<sup>26</sup> – which suggests by all emotions. They are capable of being tossed around as if by wind (288, 638), and warming and melting (1019–20). The *prapides* are associated with both *erôs* and grief (761–5). They can refer per *LSJ* to the diaphragm, or to the mind or senses, which suggests the latter are also located in the chest.<sup>27</sup> The *psuchê* too is located there (1016), though – at least metaphorically – it can leave the body under the

<sup>25</sup> On Helen's self-insulting dog words, see M. Graver, 'Dog-Helen and Homeric Insult', *Classical Antiquity* 14 (1995), 41–61.

<sup>26</sup> Also by Medea's fifth emotion, discussed below (772).

<sup>27</sup> Vian (n. 17), 101–2 says that the *prapides* here, like the *phrenes*, serve to designate the soul; he comments that Apollonius is showing off his physiological knowledge.

influence of *erôs* (1016, 1151). The *thumos* is also located in the breast, though it too can leave it (634–5, 4.1061), again perhaps metaphorically. It is associated with *erôs* (290, 451), joy (724, 1009, 1141, 2.761, 2.878, 4.1126, 4.1628), sorrow (451, 1.1289, 2.863, 4.1061), shame (4.1047), fear (1.979, 4.53), and anger (4.8–9).<sup>28</sup> It can be blown about as if by wind (688), flutter (4.23), shake (4.53), whirl (4.1061), leap (724), and melt (1009, 1131, 4.914). Finally, the heart (*kêr*, *kear* or *kradiê*) is also, not surprisingly, located in the chest (755, 760, 954, 962). It feels *erôs* (287, 296–7), fear (4.11), grief (446, 644, 954, 1103, 1.274, 4.351), and shame (641). It can go cold (4.1279), burn (287, 296, 661),<sup>29</sup> smoulder (446), flutter (755, 760), break into pieces (954), and drop from the breast (962) – once again clearly metaphorically. Finally, the *noos* – which Apollonius usually uses to mean intention or will, but sometimes mind: its location is never mentioned, but it feels cares (471) and carelessness (298), and is capable of creeping like a dream and fluttering (446), and whirling (4.3).

Comparing all these side by side suggests that for Apollonius the *psuchê*, *phrenes*, *thumos*, and heart (by various names) are all located together in the breast. They can feel a number of physiological sensations (burning, smouldering, warming, melting, chilling), and move in a variety of ways (blown as if by wind, fluttering, shaking, whirling, leaping, breaking etc.) – usually metaphorically. Since all (including the *noos*) are associated with a range of emotions, that locates the emotions firmly in the breast as well (and suggests that the *noos* too is located there). And given the large preponderance of times emotions are mentioned in connection with the *kêr*, *kear*, *kradiê*, or *thumos* (one of whose meanings is heart),<sup>30</sup> this

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<sup>28</sup> And with Medea's fifth emotion (948) – see below.

<sup>29</sup> Variant readings have 661 ending with *περ* (Loeb) or *κῆρ* (TLG).

<sup>30</sup> On the various meanings of *thumos*, see D. Cairns, 'Thymos', *Oxford Classical Dictionary* (Oxford, 2019) –

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suggests that for Apollonius, the emotions are in fact located specifically in – or at least strongly associated with – the heart.<sup>31</sup> There is a Homeric echo here,<sup>32</sup> which most likely reflects the genre of the poem.

### **The interrelationship of Medea's emotions**

Having looked at a number of emotions individually, I now turn to what interconnects them. To a greater degree than is usual in Archaic or Classical texts, Medea's emotions in the *Argonautica* are presented as highly interconnected. In Euripides' *Medea*, her many emotions are presented fairly separately. Her long-ago *erôs* for Jason is only occasionally mentioned (Eur. *Med.* 8, 330, 433, 530, 627–8). In the introduction, we hear reports by those *onstage* of her rage and hatred (90 ff.), interspersed with Medea's grieving laments from inside the house (111 ff.) – the emotions kept even physically apart on- and offstage, until the chorus enters with reports of her grief (131 ff.). This emotion, so prevalent in the introduction, almost disappears after Medea comes on stage. Medea's anger is referred to twenty-one times

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<sup>31</sup> While Apollonius's repeated mention of emotional symptoms, warming/cooling etc. is reminiscent of medical texts, the only Hippocratic text to discuss emotions' origins locates several, including joys, sorrows, and fears, in the brain – Hippoc. *Morb. sacr.* 14: εἰδέναι δὲ χρὴ τοὺς ἀνθρώπους, ὅτι ἐξ οὐδενὸς [than the ἐγκέφαλος, mentioned in the previous section] ἡμῖν αἱ ἡδοναὶ γίνονται καὶ αἱ εὐφροσύναι καὶ γέλωτες καὶ παιδιαὶ ἢ ἐντεῦθεν, καὶ λῦπαι καὶ ἀνία καὶ δυσφροσύναι καὶ κλαυθμοί. ... τῷ δὲ αὐτῷ τούτῳ καὶ μαινόμεθα καὶ παραφρονέομεν, καὶ δαίματα καὶ φόβοι παρίστανται ἡμῖν.... On emotions in medical texts (both Hippocratic and philosophical), see especially C. Thumiger, *A History of the Mind and Mental Health in Classical Greek Medical Thought* (Cambridge, 2017), 337–76. To pursue this question in philosophical texts, S. Knuuttila, *Emotions in Ancient and Medieval Philosophy* (Oxford, 2004), 5–110 is a good starting point.

<sup>32</sup> D. Cairns, 'Ethics, Ethology, Terminology: Iliadic Anger and the Cross-Cultural Study of Emotion', in S. Braund and G. W. Most (eds.) *Ancient Anger: Perspectives from Homer to Galen* (Cambridge, 2003), 24–5: 'Cholos ... is associated with the *thumos*, the *étor*, or the *kêr*'.

in the play (*orgê*: 121, 176, 447, 520, 615, 870, 909; *cholos*: 94, 99, 172, 590, 898, 1266; *thumos*: 108, 176, 271, 865, 879, 883, 1056, 1079), and her hatred twelve times (*misos*: 311; *stugos*: 36, 103, 113, 463, 1374; *echthos*: 117, 290, 467, 1374; *echthra*: 16, 45), only rarely together. Pride is also occasionally referred to: either claims that she has been dishonoured (20, 33, 696, 1354), or concerns that people might laugh at her (383, 404, 797, 1049, 1355, 1362). We should also note that, from her first entry, Medea presents herself as in control of her emotions (unlike in *Argonautica*), even when she consciously chooses to let them overrule her reason (1078–80). While her jealousy stems directly from her *erôs* – i.e. without *erôs*, she could never have felt jealousy – even this connection has to be teased out of the text,<sup>33</sup> it is not obvious.

By contrast, the *Argonautica* tells us explicitly about the interconnection of Medea's emotions.<sup>34</sup> The first intimation of this comes after Jason's first audience with Aetes, observed by Medea, shortly after she is shot with Eros' arrow. As Jason leaves the hall, Medea gazes at his beauty and grace from under her veil, and her heart smoulders with grief (444–7). Returning to her room, she broods on all her concerns, which the forces of Eros stir

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<sup>33</sup> The data in this paragraph comes from E. Sanders, 'Sexual Jealousy and *Erôs* in Euripides' *Medea*', in Sanders, Thumiger, Carey and Lowe (n. 10), 41–57. For a fuller exploration of Greek sexual jealousy and its relationship to *erôs*, see Sanders (n. 8), 130–68.

<sup>34</sup> A characteristic of Hellenistic texts, both literary and non-literary, is heightened emotionality. See e.g. A. Chaniotis, 'Empathy, Emotional Display, Theatricality and Illusion in Hellenistic Historiography', in A. Chaniotis and P. Ducrey (eds.) *Unveiling Emotions II: Emotions in Greece and Rome: Texts, Images, Material Culture* (Stuttgart, 2014), 53–84; A. Chaniotis, 'Emotional Language in Hellenistic Decrees and Hellenistic Histories', in M. Mari and J. Thornton (eds.) *Parole in movimento: Linguaggio politico e lessico storiografico nel mondo ellenistico* (Pisa, 2013), 339–52; A. Chaniotis, 'Affective Epigraphy: Emotions in Public Inscriptions of the Hellenistic Age', *Mediterraneo Antico* 16.2 (2013), 745–60; E. Dickey, 'Emotional Language and Formulae of Persuasion in Greek Papyrus Letters', in Sanders and Johncock (n. 10), 237–62.

up (452: ὅσσα δ' Ἔρωτες ἐποτρύνουσι μέλεσθαι).<sup>35</sup> After imagining a vision of his manner and clothes, how he sits and walks, the narrator tells us:

οὐδέ τιν' ἄλλον οἴσασατο πορφύρουσα  
ἔμμεναι ἀνέρα τοῖον· ἐν οὔασι δ' αἰὲν ὀρώρει  
αὐδὴ τε μῦθοί τε μελίφρονες, οὐς ἀγόρευσεν.  
τάρβει δ' ἀμφ' αὐτῶ, μή μιν βόες ἢ καὶ αὐτὸς  
Αἰήτης φθίσειεν· ὀδύρετο δ' ἦν τε πάμπαν  
ἦδη τεθνεῖῶτα· τέρεν δέ οἱ ἀμφὶ παρειᾶς  
δάκρυον αἰνοτάτω ἐλέω ῥέε κηδοσύνησιν. (456–62)

As she pondered, she did not think that any other man was like him, and ever in her ears rang his voice and the honey-sweet words he had spoken. She was afraid for him, lest the oxen or else Aeetes himself would kill him, and she lamented as if he were already dead and gone, and in her grief tender tears of most profound pity ran down her cheeks.<sup>36</sup>

Here the reasons for, and symptoms of, her *erōs* lead directly to a statement of fear for him (due to his perilous task) and grief at his expected passing, as well as pity for him – presented as a symptom of her grief. All these emotions are intimately connected to her *erōs*: none would, arguably, be felt – or not to the same degree – had she not felt *erōs* for him, and

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<sup>35</sup> R. L. Hunter (trans.), *Apollonius of Rhodes: Jason and the Golden Fleece* (Oxford, 1993), 153: ‘this plural (*erotes*) not uncommonly denotes ‘the forces of love’, and is barely distinguishable from the singular *eros*’. Vian (n. 17), 71 notes the pluralisation of ‘Amours’ (*Erotes*) is common in Hellenistic poetry.

<sup>36</sup> W. H. Race (ed./trans.), *Apollonius Rhodius: Argonautica* (Cambridge, MA and London, 2008), 253.

therefore we can say that *erôs* is one of the causes of these other emotions. These interconnections are found in many other places in the poem too. At one point, Medea cannot sleep because her *pothos* for Jason causes her to feel cares, and fears of his death (752–3: πόθω μελεδήματ' ... δειδυῖαν).<sup>37</sup> She feels both shame and dread when she contemplates acting behind her father's back (742: αἰδώς τε στυγερὸν τε δέος).

But it is the interconnecting causal link between love and grief – i.e. knowing that the object of her love is going to die – which is presented most clearly and most frequently. As well as the passages we have already seen, we hear again that the tireless forces of Eros stir up pity, pain, and grief (761–5: δάκρυ δ' ἀπ' ὀφθαλμῶν ἔλεω ῥέεν· ἔνδοθι δ' αἰεὶ τεῖρ' ὀδύνη ..., ἔνθ' ἀλεγεινότατον δύνει ἄχος, ὀππὸτ' ἀνίας ἀκάματοι πραπίδεςσιν ἐνισκίμψωσιν Ἔρωτες). This is picked up once more in book 4, when the narrator invokes Eros in a manner reminiscent of Hesiod, calling him cruel and a great affliction, from whom come destructive quarrels, groans, laments, and boundless other pains (4.445–7: σχέτλι' Ἔρωσ, μέγα πῆμα, μέγα στύγος ἀνθρώποισιν, ἐκ σέθεν οὐλόμεναί τ' ἔριδες στοναχαί τε γόοι τε, ἄλγεά γ' ἄλλ' ἐπὶ τοῖσιν ἀπείρονα τετρήχασιν). We see a particularly striking connection of *erôs* and grief when Medea's *erôs* leads her to act as if she is already married to Jason – his imminent supposed death also having happened, leaving her as a newly widowed newly-wed (656: νόμφη; 662: χῆρον). Just as if she really were newly arrived in a house after her wedding, she is ashamed before the servants lest they mock her, and so cannot mourn properly, instead weeping silently on her bed (662: σῖφα μάλα κλαίει).<sup>38</sup>

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<sup>37</sup> A different loving (here maternal) emotion leads Chalciope to feel fear and grief, when she believes her sons are in danger (688–709).

<sup>38</sup> On this passage, see F. Bornmann, 'La Medea di Apollonio Rodio: interpretazione psicologica e interpretazione testuale', in R. Uglione (ed.) *Atti delle giornate di studio su Medea: Torino 23–24 ottobre 1995* (Torino, 1995), 47–68.



Medea's emotions do not, however, only connect causally – one causing the another, or both having the same cause. Sometimes they are in conflict, and then they give rise to one final emotion. We see it first when she is frightened (636) at the danger to the man she loves, with pain in her heart (644), so intends to see her sister to try to help him. Yet on route to her room, she stops, held back by shame (649: αἰδοῖ ἐεργομένην). She goes forth and back, multiple times: each time she goes forward, she is restrained by shame; each time shame holds her back, she is impelled on again by desire (652–3: ἦτοι ὅτ' ἰθύσειεν, ἔρυκέ μιν ἔνδοθεν αἰδώς· αἰδοῖ δ' ἐεργομένην θρασὺς ἕμερος ὀτρύνεσκεν). We see Medea here trying to act in accordance with two emotions with opposite aims,<sup>39</sup> and she vacillates – indeed, almost oscillates – between the two. When Chalciope comes to see Medea in her room shortly after, the same emotional competition arises: maidenly shame restrains her (681–2: αἰδῶς παρθενίη κατέρυκεν), the bold *erôtes* drive her forwards (687: θρασέες γὰρ ἐπεκλονέεσκον Ἔρωτες). The vacillation previously physically affecting her feet, now affects her ability to talk: at one moment speech rises up to the tip of her tongue, at the next it flies down into her breast – with this repeated many times (683–6), as her pedal vacillation was.

The third instance this occurs is in a long episode where Medea is trying to decide whether to act to help Jason, to act and then commit suicide to avoid her father's anger, to commit suicide first to avoid the decision, or to simply do nothing but endure in silence (766–9 and ff., to 821).<sup>40</sup> She starts with a binary choice – to help Jason or commit suicide – but feels

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<sup>39</sup> For a literary precedent, see Penelope at Hom. *Od.* 19.512–34, esp. 524: ὣς καὶ ἐμοὶ δίχα θυμὸς ὀρώρεται ἔνθα καὶ ἔνθα.

<sup>40</sup> Her psychological state in this scene is the focus of Barkhuizen (n. 1) and Th. Papadopoulou, 'The Presentation of the Inner Self: Euripides' *Medea* 1021–55 and Apollonius Rhodius' *Argonautica* 3, 772–801', *Mnemosyne* 50.5 (1997), 641–64.

cowardly (771: δειλή – she does not say for which course). Her senses are at a loss (772: φρένες εἰσὶν ἀμήχανοι). She feels misery which burns (773: πῆματος ... φλέγει), and much-lamenting sorrows (777: πολυκλαύτους ... ἀνίας). She wants to help him but does not know how, or how she would then behave (779–82), and calls herself evil-fated (783: δύσμορος). She tries to reject shame (785: αἰδώς), and resolve her dilemma by deciding to both save him and then kill herself (786–90); but she then reflects again on how people will reproach her, which will be shameful (797: αἴσχος), so resolves to kill herself first (798–801). She laments and cries gushingly (804: ὀδύρετο; 804–5: δεῦε ... δακρύοις; 805: ἔρρεεν ἀσταγές; 806: αἶν' ὀλοφυρομένης) at her impending death. Fear of Hades overtakes her *phrenes* (810: δεῖμ' ... κατὰ φρένας ἦλθ' Αἴδαο), causing speechlessness (811: ἀμφασίη). But finally, memories of life's pleasures and, crucially, Hera's help make her change her mind again for good: she will help Jason and remain alive.<sup>41</sup> In this scene, once again, the courses of action urged by *erôs* and shame are in tension, this time with fears – for Jason, of her father, and of Hades – weighing in on both sides. The conflict leads her again to vacillate, this time mentally,<sup>42</sup> become speechless, and feel grief – with all that emotion's usual symptoms.

The final scene in which she vacillates is just before her conversation with Jason, when (though unstated at this point) desire still makes her want to help, but she still fears the

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<sup>41</sup> T. G. Rosenmeyer, 'Apollonius lyricus', *SIFC* 10 (1992), 186–8 contrasts the rational decision making of Homeric epic with Medea's typically lyric 'associative' process here (until Hera's intervention): 'What Apollonius gives us is a series of conflicting thoughts.... The possible choices are not stated as simultaneous alternatives, but as additive mental correlates rapidly presenting themselves in flickering succession, and rendering an ultimate resolution ever more unlikely.... Their cumulative pressure increasingly narrows the options and is bound to lead to ἀμηχανία, lyric paralysis...' – on which see below.

<sup>42</sup> Barkhuizen (n. 1), 36 and elsewhere compares this mental vacillation to a pendulum swinging – a literal oscillation.

consequences. Consequently, her *thumos* cannot turn its attention to other things (948: οὐδ' ... θυμὸς τράπετ' ἄλλα νοῆσαι), and she cannot enjoy anything for long, but keeps ceasing from her activities helplessly (950–1: οὐκ ἐπὶ δηρὸν ἐφήδανεν ἐπιήσασθαι, ἀλλὰ μεταλλήγεσκεν ἀμήχανος). When Jason appears, she feels lovesick distress (961: κάματον δὲ δυσίμερον). She can no longer move her knees backwards or forwards, but rather her feet are fixed to the ground (964–5: γούνατα δ' οὔτ' ὀπίσω οὔτε προπάροιθεν ἀεῖραι ἔσθενεν, ἀλλ' ὑπένερθε πάγη πόδας). Her earlier oscillation has now ground to a petrified halt: Medea has wobbled into stillness and, with Jason, is compared to a rooted tree (968–9: ἐρρίζωνται), both speechless (967: ἄνεω καὶ ἄναυδοι).<sup>43</sup>

Medea's turmoil in these episodes is, I would argue, more than simply a conflict of two (or more) emotions.<sup>44</sup> In each case there are indications that yet another emotion has been created, with its own psychological, physiological, and behavioural symptoms. These include mental confusion, paralysis of speech, and a physical oscillation that eventually solidifies into paralysis of body and mind too. There is no English word that does justice to this as an emotion: 'indecision', 'hesitancy', or 'anxiety' are too weak; 'helplessness', 'distress', or 'despair' are stronger, but lack any implication of vacillation; 'vacillation' itself is not an emotion, and underplays the petrified paralysis. In Greek, the word used in three of the four cases is an adjective, ἀμήχανος (772, 951, 1157), which roughly translates (per LSJ) as

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<sup>43</sup> Acosta-Hughes (n. 18), 57 notes that this 'conventional epic simile' bears comparison with Sappho 47 L-P, and that: 'The moment of Medea's meeting Jason, from her play with her maids to the moment of her utterance, is a synthesis of models Homeric and Sapphic, Nausicaa and Sappho's tormented erotic psyche.' He earlier (41) notes that this 'more lyric mode' starts from the proem of book 3 (cf. nn. 14 and 18 above). The Nausicaa connection to this scene is discussed further at 149–50. Vian (n. 17), 70–1 compares Medea's first meeting with Jason to Nausicaa's with Odysseus, and 121 suggests literary parallels to the rooted tree simile.

<sup>44</sup> On this conflict, see Reddoch (n. 23).

‘without means’ or ‘at a loss’, though again this lacks any strong indication of emotion.<sup>45</sup> The effect is perhaps best summed up in English in two common phrases: ‘rabbit in the headlights’, and ‘fight, flight, or freeze’. However we render it, this final emotion serves to dramatize Medea’s internal conflict, and helps place it at the heart of the drama of this book.

## Conclusion

We have found a mixture of traditional genres in Apollonius’ treatment of Medea’s emotions. Typically epic are divine magic as the cause of Medea’s *erôs*, and perhaps the position of emotions in her body. While symptoms of emotion do appear in epic,<sup>46</sup> the ways they are

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<sup>45</sup> This word and its noun/participle cognates ἀμηχανίη/ἀμηχανέων occur many other times in the poem (1.460, 638, 1053, 1233, 1286; 2.410, 578, 623, 681, 860, 885, 1140; 3.126, 336, 423, 432, 504, 893; 4.107, 692, 825, 880, 1049, 1259, 1308, 1318, 1527, 1701), for Jason, the Argonauts, or others, when placed in the situation of having to make a politically, militarily, or emotionally difficult choice. Race (n. 36) translates them variously as ‘(in) despair’, ‘(in) distress’, ‘helpless(ness)’, ‘helpless distress’, ‘helpless dismay’, ‘stunned with helplessness’, etc. See main text as to why these translations are imperfect for Medea. Apollonius at one point provides a typically epic elaboration: ‘Stunned with helplessness, Jason ... sat there, eating his heart out from deep within at this grievous calamity’ (1.1286–9: ὁ δ’ ἀμηχανίησιν ἀτυχθεὶς ... Αἰσονίδης, ἀλλ’ ἦστο βαρείη νειόθεν ἄτη θυμὸν ἔδων; tr. Race, 107) – the imagery is striking. F. Vian, ‘ΙΗΣΩΝ ΑΜΗΧΑΝΕΩΝ’, in E. Livrea and G. A. Privitera (eds.) *Studi in onore di Anthos Ardizzoni* (Rome, 1978), vol. 2, 1025–41 explores these scenes, expressing the view that: ‘Αμηχανίη couvre une large gamme de sens: il exprime le plus souvent le désarroi paralysant qu’on éprouve devant une situation sans issue; ἀμήχανος signifie alors “étonné” (au sens fort), “étourdi”, “abasourdi”; mais il a aussi le sens plus faible de “préoccupé”, “qui a l’esprit ailleurs”, voire “penaud”.... Le terme perd parfois toute valeur affective’ (1031). See also M. R. Falivene, ‘Un’ invincibile debolezza: Medea nelle *Argonautiche* di Apollonio Rodio’, in B. Gentili and F. Perusino (eds.) *Medea nella letteratura e nell’ arte* (Venezia, 2000), 109–16.

<sup>46</sup> E.g. for Achilles’ *cholos*, Hom. *Il.* 18.109–10: ὅς τε πολὺ γλυκίων μέλιτος καταλειβομένοιο | ἀνδρῶν ἐν στήθεσσιν ἀέξεται ἠῦτε καπνός.

presented in *Argonautica* are more typical of the lyric genre – such as the symptoms, and indeed the causes, of *erôs* in Sappho 31 L-P. The sheer volume of psychological, physiological, and behavioural symptoms of the various emotions Medea suffers, however, and the extent to which such emotions interact, reflect the heightened emotionalism of Hellenistic texts.

Script theory can be effective in helping us analyse emotions of characters in literature, especially when emotional episodes are drawn out over lengthy passages, or where a number of different emotions interconnect or conflict with each other. A script approach can be used not just linearly, over the lifetime of an emotion, but also allows us to better appreciate individual aspects or stages of a specific emotional episode – for example, the various causes of Medea's emotions. In the case of *erôs*, enchantment by the gods of love, alongside visual stimuli from a handsome and graceful love-object. For grief, fear and shame, a range of outside causes, as well (in each case) as a concomitant of Medea's *erôs* – that *erôs* being itself a cause of these further emotions.

Each of Medea's emotions has psychological, physiological, and behavioural effects, which we might call symptoms. Medea feels things in her *phrenes*, *noos*, *thumos*, *psuchê*, and heart (by various names). She changes colour, going pale or red. She experiences sensations of care, anguish, or pain; warmth, burning, or melting. Her eyes sparkle, fill with fire, or cover with mist; she hears roaring in her ears; and she feels as if her soul and *thumos* leave her body, albeit temporarily. Her heart has a particularly moveable geography, fluttering and trembling, and swooping around inside – or dropping from – her chest. She is induced to look in various directions, sometimes hiding her glance. She experiences garrulousness or speechlessness, and struggles to get her tongue or her feet to follow her wishes. She feels

blown about; she shakes, cries, and laments; and she clutches at her throat and hair. She experiences anxiety and depression, morbid and suicidal thoughts, insomnia and vivid dreams. Apollonius sometimes describes these symptoms with typically epic natural similes: dew on roses, wind in the trees, fire on kindling, or a sunbeam bouncing off water.

While Medea's emotions often act in sympathy or causally, sometimes they conflict. When this happens, new symptoms are created, including mental vacillation, physical oscillation, and paralysis of movement and speech, combined with a feeling of utter helplessness, and not knowing whether to act, freeze, or flee. This is suggestive of a new emotion, caused by the conflict of others. This final emotion has as much influence on the narrative as any of the others – not, perhaps, in determining its overall direction, but in allowing Apollonius to slow the narrative to a crawl in book 3, so that he – like we – can explore the emotions of Medea.