ENTHA KAI ENTHA: SPATIAL METAPHORS OF MENTAL CONFLICT

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ABSTRACT

This thesis takes as its starting point the sunbeam simile used of Medea in Apollonius Rhodius' *Argonautica* (3.755-60). Chapter One examines the simile in detail, arguing for a textual transposition that establishes it as a piece of psychological imagery in which the formula *entha kai entha* functions as a spatial metaphor of mental vacillation. Chapter Two surveys the use of the formula in Apollonius and Homer and then discusses two passages from the *Odyssey*, which, owing to multiple correspondences, are argued to be intertextual literary precedents for the Apollonian scene. Chapter Three then expands the scope from the formula to the rest of the simile, and shows how the chosen excerpt is a paradigm of Apollonian use and innovation of Homer.

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My thanks to Douglas, Michael, Mum, and Abigail,
without whom this would not exist.

And even now, though his intellect told him that the message probably meant death—still, that was not what he believed, and the unreasonable hope persisted, and his heart banged…

George Orwell, *1984*

CONTENTS

INTRODUCTION

Fundamental to any form of experience is the making of choices. Equally fundamental is being faced with decisions in which, whatever course of action is chosen, some harm will come. I would go as far as to say that on an almost daily basis the reader has, in Zeus-like fashion, weighed up the relative merits of a tricky situation, before favouring the one alternative that rises to the fore despite its unavoidable consequences. During these moments, the mind can feel divided, or even, depending on the severity of the situation, torn in opposing directions by hostile forces.

In this thesis I shall examine the sunbeam simile of Apollonius Rhodius' *Argonautica* 3.755-60, the psychological imagery of which, I shall argue, constitutes the poetic portrayal of that moment of mental conflict when such a choice must be made. I shall argue that this simile details Medea's internal vacillation over whether or not to aid Jason in his quest for the Golden Fleece; its flickering motion symbolising her brutal choice between familial obligation and sexual desire, αἰδώς and ἵμερος.

The presence of 'mental conflict' in my title may remind the reader of A.W. Price's recent book of the same name; our aims, however, are entirely different: where he chooses to examine the issue through the lens of ancient philosophy, I shall concentrate on the imagery and metaphor involved in this specific instance. I shall begin with a close textual analysis, and then show how Apollonius characteristically

draws on Homeric precedent, while, at the same time and via numerous means, creating something unique. During the course of the discussion, it will also become clear that Apollonius' imagery pertains directly to very current debates on the theory of metaphor, which I shall evaluate.

The result of this will be a new interpretation of the simile that will challenge the majority of previous scholarly opinion. I propose this not for the sake of controversy, but purely because I believe that without awareness of the techniques used by Apollonius—many of which seem to be unnoticed thus far and which the thesis will bring to light—the simile cannot be fully understood.

My ultimate aim, then, will be to understand Apollonius' sunbeam simile, via his intellectual debts and poetic creativity, and, as a result, to see what his poetry can reveal about the conceptualisation of mental conflict.

TEXTUAL NOTE

For reasons that will become clear, I shall use Hermann Fränkel's 1970 corrected Oxford Classical Text of the *Argonautica*. My other main primary sources will be the Teubner editions of the Homeric poems: Von der Mühll's 1962 *Odyssey*, and West's 1998 and 2000 *Iliad*.

1

THE SUNBEAM

Marshall Gillies, in his article of 1925, begins by stating that lines 616-832 of Book 3 constitute 'the finest passage in the *Argonautica*, if indeed … not also one of the greatest things in Greek literature.'[1] This is high praise indeed. The sunbeam simile, which falls within this section and which shall be the focus of this thesis, is equally lauded.[2] Yet as will be shown, the famous simile is more complex and more difficult to understand than many scholars would perhaps like it—its undoubtedly arresting imagery more than poetic ornamentation. This chapter will re-examine the simile within its narrative context and argue for a new interpretation, which will establish it as a piece of psychological imagery, metaphorically representative of mental conflict.

My opening aim will be relatively pedestrian, however: it is necessary first to offer some detailed contextualisation, so as to define the narrative context in which the simile appears. At times the level of detail may appear excessively extensive to the

[1] Gillies (1925), 115.
[2] James (1981), 68 labels it 'perhaps the most frequently discussed of all Apollonius' similes'; while Green (1997: 271), in one of the most recent English commentaries, typifies the scholarly attitude when he speaks of 'this striking and brilliant image.'

reader, but, as will become clear, the argument of future chapters will require such detail.

1.I. PAINTING THE PICTURE

Medea has conceived a lustful passion for Jason—the result of divine intervention (3.85-9)—and the excerpt begins with the princess in a troubled state. Following her dream (616-35) and after the emotive scene with her sister, Chalkiope, Medea is left alone in her room with only her tortuous thoughts for company (740-3). Before returning to examine Medea, however, Apollonius widens the scope of his narrative by describing the contemporary affairs of others, both near and far. The purpose of this is twofold, though both points are linked to maximise the overall effect: first, to contextualise Medea's situation in terms of her fellow man and her environment; and, second, to build up a foil of human activity (or lack thereof) which serves to heighten Medea's emotional and physical isolation. The schema below details the structure of the excerpt, which will then be subject to analysis:

744 Night draws darkness over the Earth

744-5 Sailors view the stars

746-8 Sleep:

- for which the traveller and the gatekeeper yearn

- which has overtaken a mother whose children have died

749-50 Sound:

- no dog barks in the city

- no sound resounds

- silence grips the blackness

751 But Medea is not seized by sleep

752-4 Fear: in her longing for Jason, she fears lest the strength of the bulls overcome him and that he be killed in the field

755 her heart fluttered wildly within her breast

756 just like a sunbeam quivers inside the house

757-8 reflecting off water, which has been freshly poured into a bowl or bucket

758-9 which darts swiftly this way and that in a shaken whirl

760 so did Medea's heart whirl within her breast

761 Tears of pity flow from her eyes

761-2 Pain constantly wore her away

762-5 smouldering through her flesh around the fine nerves and the base of the neck where pain sinks most grievously whenever the tireless Loves hurl grief into the heart

766-9 Indecision:

766-7 now Medea will give Jason the drugs to fight the bulls

767 now she will not, but kill herself

768-9 now she would not die, but withhold the drugs and endure her misery free from care

770 her mind divided, Medea sits and speaks

When viewed in this form, a certain narrative technique becomes apparent.[3] The physical scene-setting, expressed with a transition from stellar bodies to the affairs of man, begins on the macro scale and incrementally progresses to the micro – the result resembling a Russian Matryoshka doll.[4] The excerpt thus begins with the description of night covering the earth (740).[5] This constitutes the extreme of the scale, beyond the remit and control of man. After this, the narrative focus slowly 'zooms in' and the audience's attention is drawn to a progressively tighter set of affairs. The celestial focus is then honed and used as a link to the realm of man: νύξ, the subject of 744, is picked up by the Ἑλίκην τε καὶ ἀστέρας Ὠρίωνος of 745, which are viewed by sailors on the ocean (οἱ δ' ἐνὶ πόντῳ / ναυτίλοι, 744-5) – the celestial bodies now in the accusative and man in the nominative, signalling a transition to this next, closer level of focus and also moving agency to the realm of man. (Noticeably, however, the scope is still large since sailors on a voyage can be implicitly understood to be travelling large distances.) The next level then introduces τις ὁδίτης (746); this wayfarer both continues the theme of the movement of men and tightens the scope since any distance that he may travel can be presumed to be not as great as that of the sailors. A stationary gatekeeper (πυλαωρός, 747) then refines the narrative's focus and introduces a feeling of stillness, which is continued as Apollonius finally settles his attention on the city in which σιγὴ δὲ μελαινομένην ἔχεν ὄρφνην (750). The mention of 'black darkness' here echoes νύξ at 744, and the resulting ring composition serves to mark this section off as an independent unit that sets the scene for the subsequent analysis of Medea.[6]

[3] Beye (1982), 67-8 has a concise summary of the narrative and points out certain Homeric features that are present. Most useful too is Campbell (1983), 48-50.
[4] In this respect, the Apollonian narrative technique is similar to the presentation of paradeigmatic tales in Homer; see Willcock (1964).
[5] This description, accompanied by the narrative scene-change, is reminiscent of Alcman 89 *PMGF*.
[6] Noted also by Beye (1982), 67.

As well as this gradual spatial refinement, there is a movement from activity to stillness. The sailors watch the stars (ἔδρακον, 746),[7] before sleep, the obvious antithesis to this, is introduced as something that the traveller and the gatekeeper yearn for (ἐέλδετο, 747). These two, thus, in their desire but inability to attain sleep, constitute a transitional state before the narrator focuses on the mother of deceased children, whom sleep has enveloped (ἐκάλυπτεν, 748).[8] Again, the point here is to create a foil of activity, both physical and mental, against which Medea and her situation can be understood.[9] This foil is cast firmly aside with the abrupt and forceful re-introduction of the protagonist at the beginning of line 751: ἀλλὰ μάλ' οὐ Μήδειαν ἐπὶ γλυκερὸς λάβεν ὕπνος. Important also is the fact that the very moment that she reappears in the narrative, the reader is given her physical state: while, as has been shown, there has been a gradual trend toward sleep in the preceding lines (746-8), Medea does not long for sleep, and neither is she subject to it. The reason for this wakefulness is then immediately provided: her longing (πόθῳ, 752) for Jason manifests itself in many cares (πολλὰ … μελεδήματ', 752) that the confrontation with the bulls will bring him a miserable death (ἀεικελίῃ μοίρῃ, 754). That the reader is presented with Medea and then her fretful concern for Jason in juxtaposition creates the effect that, at this moment, she is defined by her mental state; she is welded to her fear.

Apollonius next states that Medea's heart fluttered wildly within her breast (πυκνὰ δέ οἱ κραδίη στηθέων ἔντοσθεν ἔθυιεν, 755), and this is the line that serves to link

[7] Indeed, it could be argued that the fact that they do this watching at night, when they might be expected to be sleeping, actually serves to highlight their wakefulness.
[8] Beye (1982) 68 notes that this mother, the 'central element' of the scene, is 'baffling and upsetting, hence problematical.' Campbell (1982), 49 calls the episode 'tellingly functional' in that it foreshadows certain major emotional themes that Medea will soon experience. Hunter (1989), 178 sees an analogue between the mother and Medea in terms of their shared 'eternity of hopeless longing and regret.' Apollonius' description can only pique the reader's interest in preparation for the re-introduction of Medea. The image of the mother of deceased will be important for Chapter Two.
[9] Campbell (1983), 49 states that by the use of sound and rhythm this entire passage is designed 'to exert an hypnotic effect upon the reader'. In fact, the section is worthy of a thesis in itself, and the passing treatment here is almost derogatory; see Campbell (1982) for a starting bibliography as well as a brief listing of Hellenistic literary parallels.

the description of Medea to the simile of the sunbeam that follows.[10] This simile, along with its referents, and what I shall argue to be its illustration of mental activity, is the spring-board of this study.

The beam of sun (ἠελίου … αἴγλη) quivers (πάλλεται) around the house (δόμοις, 756).[11] The beam is reflecting (ἐξανιοῦσα, 757) from water that has been freshly poured (νέον … κέχυται, 757-8) into a bowl (λέβητι, 757) or pail (γαυλῷ, 758). In the process of this pouring, the reflected beam darts (ἀίσσουσα, 759) this way and that (ἔνθα καὶ ἔνθα, 758) in a shaken whirl (στροφάλιγγι τινάσσεται, 759). The simile is rounded off with typical ring-composition as Apollonius returns to the main narrative by again likening the poetic description of the simile to Medea's palpitating heart (ὣς δὲ καὶ ἐν στήθεσσι κέαρ ἐλελίζετο κούρης, 760).[12] Medea then cries (761), and there follows an intricate anatomical description of the pain that she feels creeping through her (761-5).[13] Finally, she moves into a period of indecision as to

[10] The language of this line, and particularly the verb used, is of great interest and will be discussed fully in Chapter Three.

[11] There is perhaps no accident in the poetic placing of ἠελίου and αἴγλη: just as they frame the line in the structure of the clause, the image of the sunbeam appears sporadically in different parts of the house.

[12] To give but a brief textual background to the simile, Gillies (1928: 81) believes that present here is an 'amplification' of the simile used to describe Odysseus' view of the palace of Alcinous at *Od*.7.84-5: ὥς τε γὰρ ἠελίου αἴγλη πέλεν ἠὲ σελήνης / δῶμα καθ' ὑψερεφὲς μεγαλήτορος Ἀλκινόοιο. Garvie (1994:180) notes that the poetic use of the sun and the moon in comparisons is formulaic, owing to the fact that this is a word-for-word repetition of the description of Telemachos' impression of Menelaos' palace at *Od*.4.45-6 (ὥς τε γὰρ ἠελίου αἴγλη πέλεν ἠὲ σελήνης / δῶμα καθ' ὑψερεφὲς Μενελάου κυδαλίμοιο). Despite this, though, he believes that the use in Book 7 is designed to recall that in Book 4, since the respective journeys of father and son are somewhat parallel (for these arguments see 158, 180). The two Homeric precedents are also discussed by James (1981), 68-9, who notes that Homer mentions Odysseus' heart immediately prior to the sunbeam simile (πολλὰ δέ οἱ κῆρ / ὥρμαιν' ἱσταμένῳ, 82-3) in just the same way as Apollonius does of Medea (3.755-6); consequently, he argues that 'Apollonius' originality is significantly more restricted than has hitherto been supposed.' While James is right in that this progression is worthy of note as a possible influence, it is clear that Apollonius' use is innovative: in the Homeric text the moving αἴγλη functions as a description of the magnificence of the palace and is thus discrete from the onlooking Odysseus, whereas its equivalent in the *Argonautica* occurs in a simile that illustrates the corresponding movement of Medea's heart and intentions (this latter point will be the argument of the remainder of this chapter.). Green (1997), 271 refutes James but does not explain his reasoning. Finally, various philosophical influences have been suggested (in particular Fränkel posits Epictetus 3.3.20-2); on the merits of these, see Hunter (1989), 179.

[13] The anatomical description of Medea's pain in this section is typically Hellenistic in its intricacy and learning. Examination falls beyond the remit of this discussion; for Iliadic parallels and analogy to contemporary medicine see Hunter (1989) *ad loc*. with bibliography.

how she should act in which Apollonius states that she considers three options: to help Jason by giving him the drugs (766-7); not to help but to kill herself (767); or not to help and not to die, but to endure her misery in a careless state (768-9). I shall now turn to examine the context in which the sunbeam simile occurs.

1.II. SPLITTING THE SUNBEAM

By following the logic of the text as it is transmitted in the manuscripts, and as Hunter prints in his edition,[14] the simile of the reflecting sunbeam refers directly to the palpitations of Medea's heart.[15] This fact is irrefutable since it has already been shown that the simile departs from and returns to the main narrative via explicit references (755, 760). The real question, then, and the one that must be answered so that the sunbeam simile can be properly understood, is what causes Medea's heart to palpitate.

The logic implicit in the ordering of the lines would dictate that the answer to this is Medea's longing for Jason and her worry that he will be mauled to death the next day. In the light of this, Hunter's comment *ad loc*. that the simile refers to Medea's 'jumping heart and physical restlessness' is somewhat curious.[16] The first of the two referents he lists is, as has been stated, an obvious truth since the opening and closing references to Medea's κραδίη and κέαρ define the unit of the simile; but this is no

[14] Hunter's Cambridge Greek and Latin Classics edition, first published in 1989, has yet to be superseded.
[15] This is the opinion of Clack (1973), 313: '[t]he irregular reflection of light on a house wall is a visualization of the fluttering of her heart.'
[16] Indeed, Hunter seems to change his mind at different points in his commentary as to what the simile refers. He draws an Iliadic parallel for the sunbeam simile with a lightening simile used of Agamemnon (*Il*. 10.5-10), which, he states, refers to (1989: 177) 'Agamemnon's troubled spirit'; he then mentions that '[the lightening] is [in the *Argonautica*] replaced by the more domestic image of sunlight…' The implicit insinuation is thus that the sunbeam simile also refers to Medea's troubled spirit, which is clearly quite separate from her physical restlessness. The simile of Agamemnon will be discussed in detail below.

answer to the question of why the heart is beating.[17] Hunter's second referent, Medea's 'physical restlessness' is, presumably, his answer for the point of departure for the simile, and thus also my question of why the heart is beating. This answer, however, seems to have no recent textual basis. It is, of course, true to say that Medea has previously in Book 3 been described pacing her room (τηΰσιοι δὲ πόδες φέρον ἔνθα καὶ ἔνθα, 651), but between this and the simile beginning at 755 there is no mention of her emotionally charged movements. For a simile to cast its semantic net back 100 lines in the text is difficult to accept. In addition, the strong authorial 'scene-change' at 744ff. serves to mark our excerpt off as a new, discrete section. These observations make it highly unlikely that Apollonius expects his reader to carry over the mental image of a pacing Medea and implicitly understand and immediately activate it when the sunbeam simile is introduced, all without any reference to Medea's physical wandering. Additionally, Hunter's opinion that Medea's palpitating heart was caused by her physical restlessness would render Apollonius' famed simile banal, since it would merely describe the result of excessive exercise![18] Hunter's comments on the reason for the beating heart described by the simile seem untenable, therefore, as they constitute an implausible, or at best somewhat hackneyed, explanation for a simile which I believe to be crucial to the understanding of Medea and her psychology at this crucial juncture in the text.

Misinterpretation of the simile is, to some extent, understandable: in a narrative it is to be expected that a simile refers either to the text which either follows or precedes it, and yet in the case of the sunbeam simile, the palpitating heart being a result of Medea's longing and worry for Jason, though a possible reading, does not fully

[17] Hunter is, perhaps, following Hutchinson (1988), 117 n.50 who also comments that '[t]he simile in part takes up πυκνὰ (755)…' Frustratingly, the corresponding part is not mentioned. (Cf. n.25 (below).) Similarly, Papadopoulou (1997), 655 compares the sunbeam to Medea's 'perplexed heart'; how much weight is being applied to the adjective here is unclear, or whether it is in relation to Medea's 'inner struggle' mentioned previously on the same page.

[18] Even on this unlikely reading, the original question would still be relevant: why is Medea driven to such lengths of physical exertion?

complement the rest of the excerpt. An extreme example of this misinterpretation is unwittingly provided by Clack, who, not questioning the reason for which Medea's heart flutters, states that the shimmering light 'adds a feeling of elation;'[19] it is, of course, a perverse and illogical reading that leaves Medea elated at the prospect of Jason's death![20] My point here is to show that the reading of the current passage is highly implausible, if not untenable: scholars are attempting to find meaning in something that does not make adequate sense. It is therefore prudent to posit possible corruption and look again at the text with the eyes of a textual critic, and to examine the suggestions of modern editors.

1.III. An alternative perspective

The reading that I favour was first proposed by Hermann Fränkel in 1950, and subsequently printed in his Oxford Classical Text of 1961. Noticing the logical difficulty in the transmitted positioning of the sunbeam simile, Fränkel transposed the complete unit (755-60), placing it so that it followed the anatomical description of the pain of love inside Medea (ending at 765). The text of Fränkel's edition is reproduced below for ease of reference since all my subsequent arguments will refer to its reading:

[19] Clack (1973), 313.
[20] Other reasons for the illogical nature of the present text will be shown in light of other possible readings.

751 ἀλλὰ μάλ' οὐ Μήδειαν ἐπὶ γλυκερὸς λάβεν ὕπνος.
πολλὰ γὰρ Αἰσονίδαο πόθῳ μελεδήματ' ἔγειρεν
δειδυῖαν ταύρων κρατερὸν μένος, οἷσιν ἔμελλεν
754 φθεῖσθαι ἀεικελίῃ μοίρῃ κατὰ νειὸν Ἄρηος.
761 δάκρυ δ' ἀπ' ὀφθαλμῶν ἐλέῳ ῥέεν· ἔνδοθι δ' αἰεί
τεῖρ' ὀδύνη, σμύχουσα διὰ χροὸς ἀμφί τ' ἀραιάς
ἶνας καὶ κεφαλῆς ὑπὸ νείατον ἰνίον ἄχρις,
ἔνθ' ἀλεγεινότατον δύνει ἄχος, ὀππότ' ἀνίας
765 ἀκάματοι πραπίδεσσιν ἐνισκίμψωσιν ἔρωτες.
755 πυκνὰ δέ οἱ κραδίη στηθέων ἔντοσθεν ἔθυιεν,
ἠελίου ὥς τίς τε δόμοις ἔνι πάλλεται αἴγλη,
ὕδατος ἐξανιοῦσα τὸ δὴ νέον ἠὲ λέβητι
ἠέ που ἐν γαυλῷ κέχυται, ἡ δ' ἔνθα καὶ ἔνθα
ὠκείῃ στροφάλιγγι τινάσσεται ἀίσσουσα –
760 ὣς δὲ καὶ ἐν στήθεσσι κέαρ ἐλελίζετο κούρης,
766 φῇ δέ οἱ ἄλλοτε μὲν θελκτήρια φάρμακα ταύρων
δωσέμεν· ἄλλοτε δ' οὔτι, καταφθεῖσθαι δὲ καὶ αὐτή·
αὐτίκα δ' οὔτ' αὐτὴ θανέειν, οὐ φάρμακα δώσειν,
ἀλλ' αὕτως εὔκηλος ἐὴν ὀτλησέμεν ἄτην.
ἐζομένη δ᾽ἤπειτα δοάσσατο, φώνησέν τε·

3.751-70 (Fränkel)

It is worth noting before this reading is examined that Fränkel's transposition has since been rejected by all following editions of *Argonautica* Book 3: Ardizzoni (1958); Vian (1961), which was subsequently produced as a full *Argonautica* edition in the Budé series (1980); Hopkinson's excerpt in *A Hellenistic Anthology* (1988); and Hunter (1989).[21] Perhaps unsurprisingly, Fränkel's OCT has been met with a mixture of excitement and caution: while Glei (2001: 2) states that 'its brilliance … has influenced all subsequent work on the text of Apollonius', Hugh Lloyd-Jones (1963:156), in a review article of Vian's text, snipes that 'most readers will feel that [Fränkel] has gone too far in his alteration' and finds Vian's text 'more acceptable.' My purpose here is, of course, not to argue for the merits of one edition over another *in toto*, but in the particular instance of the sunbeam simile. And it is to this task that I shall now turn.

[21] The only scholar that I have found who is in support of Fränkel is Barkhuizen (1979), 38 n.19, whose arguments I shall use subsequently and expand.

One of the main causes for the reticence in adopting Fränkel's transposition is the simple fact that it is based purely on the logical sense of the passage; no star witness presents itself in the form of an irrefutable mechanical cause for the change. In order to show, therefore, that such misplacement of lines is common in the Apollonius tradition, he briefly lists 16 examples of lines or series of lines that were omitted in various manuscripts and then subsequently reinserted at the wrong place.[22] In the light of this, it is argued that transposition is an unfortunate necessity and should not be ruled out owing to excessively cautious editing.[23] Having established precedent, then, it is now necessary to examine the poetic logic of the passage.

In his famous lecture on the 'Application of thought to textual criticism', A.E. Housman chose to build his thesis, which attempts to redress the scholarly bias for grammar and palaeography, on the equally famous remarks of Moritz Haupt; this quotation should, I think, be kept in mind for Apollonius' passage (1921: 77):

> The prime requisite of a good emendation is that it should start from the thought; it is only afterwards that other considerations, such as those of metre or possibilities, such as the interchange of letters, are taken into account … If the sense requires it, I am prepared to write 'Constantinopo -litanus' where the MSS. have the monosyllabic interjection 'o'.

In the spirit of Constantinopolitanus, therefore, I turn to Fränkel's three arguments for the transposition.

The first is that Medea's tears (761) 'could not result from the diversity of thoughts that passed through her mind' (the sunbeam simile of 755-60), but from her anguish

[22] Fränkel (1950), 125-6, n.28. Here he notes that even such 'gross errors' are present in the Laurentianus manuscript, which is the best in the Apollonius tradition and the only source of two Aeschylean tragedies.
[23] Of course, I do not mean to downplay the role that 'mechanical' explanations play in alerting the textual critic to the transposition of line(s). From this point of view, the fact that there is no clear explanation should be borne in mind; however, it is hoped that the logical reasons for why the transposition should be made will outweigh this caution.

at Jason's impending death (734-5).[24] Fränkel is guilty here of begging the question: his reading of the text means that he equates *a priori* the vacillations of the sunbeam on the wall with the mental oscillations of Medea in regard to whether or not she should help Jason; therefore, with the prior assumption that this is what the sunbeam simile refers to, he rules out another possible application—Medea's worry for Jason—even though the point of his writing is to define the narrative referents for the simile.[25] I think that Fränkel is in danger of damaging his case by over-stating this point. It would suffice to say that Medea's tears (760) could just as likely, if not more probably, refer to her fears for Jason (752-4), which I believe is the case. This fact alone, when then combined with his subsequent arguments, would prove an important piece in the jigsaw. By categorically ruling out the alternative, Fränkel does his case more harm than good. The simple point that the tears refer to her fear for Jason is valid, especially since Fränkel establishes a precedent from 200 lines previously in Book 3, which directly mirrors the narrative progression from fear to death from bulls to tears (in both cases δάκρυον … ἐλέῳ ῥέε is used of Medea's tears):

> τάρβει δ᾽ ἀμφ᾽ αὐτῷ, μή μιν βόες ἠὲ καὶ αὐτὸς
> Αἰήτης φθίσειεν: ὀδύρετο δ᾽ ἠύτε πάμπαν
> ἤδη τεθνειῶτα, τέρεν δέ οἱ ἀμφὶ παρειὰς
> δάκρυον αἰνοτάτῳ ἐλέῳ ῥέε κηδοσύνῃσιν:
>
> 3.459-62

Fränkel's second reason for the transposition is based on thematic unity. After the narrative foil that described the world moving to a state of rest (744-50), Medea is introduced as being unable to sleep owing to her longing and fear for Jason (751-4). By transposing lines 761-5, the reader is now given a more precise reason for Medea's torment via the anatomical description of her pain. I would argue that

[24] Fränkel (1950), 126.
[25] This observation is Erbse's (1963), 237-40 main objection to Fränkel's transposition. Erbse's argument is also cited by Hutchinson (1988), 117 n.50 as one of the reasons for his rejection of the reading. (Cf. n.17 (above).)

Fränkel's point can be strengthened by noting that in just the same way that it was shown that the narrative of 744-50 progressively focuses in from the vast expanse of night to the silent city, with the new reading in place, the cause for Medea's insomnia carefully focuses from her general worries for Jason fighting on the expanse of the plain (=νύξ) to its manifestation in the very base of her neck (=πτόλιν). Such duplication of the telescoping of description is surely the effect that Apollonius was aiming for. In addition, Fränkel notes that with the transposition in place, the description of Medea's sleeplessness is framed by a phrase stating the cares of love that are the responsible parties: πολλὰ γὰρ Αἰσονίδαο πόθῳ μελεδήματ' ἔγειρεν (752) and ἀκάματοι πραπίδεσσιν ἐνισκίμψωσιν ἔρωτες. (765). The interruption of this unit by the sunbeam simile would, therefore, disrupt the lean narrative progression from the reason for Medea's fear to its description, and also lessen the effect of the ring-compositional description of the cares of love that encase it.

The third and final point that Fränkel provides for the transposition is linked to his assumption that his critics use to undermine his first, and is also of vital importance for this thesis: the equivalence of the darting sunbeam with Medea's possible future courses of action. The point is simple: that the simile (755-60) is immediately followed by its referent in the form of Medea's options (discussed by Apollonius at 766-9). If we are to accept that the simile does indeed refer to this,[26] then Fränkel's point is indeed strong since the transition between the darting heart (ἐλελίζετο, 760) and the description of the first of Medea's options (766) is instantaneous. With his transposition, I believe that Fränkel correctly restores the text so that the sunbeam simile and its referents are properly aligned. Before continuing to offer additional arguments for this reading, it is necessary to consider the other arguments against the

[26] An equivalence that will be strengthened by the subsequent arguments of this discussion.

move, which, if they can be countered, will only serve to strengthen Fränkel's reading.

1.IV. QUESTIONING THAT PERSPECTIVE

Francis Vian's first comment is worth quoting in full:

> Malgré Fränkel, elle n'est pas en rapport avec les projects contradictoires que Médée formera plus loin; elle explique l'insomnie de Médée (v. 751, 752 ἔγειρεν) et se rettache étroitement aux vers precedents dont on ne peut la disjoindre.

Vian's is, again, an argument from the implicit logic of the positioning of the lines: the simile does not refer to Medea's future plans but is an explanation of her insomnia, and, as such, it cannot be transposed. First, this argument fails to account for Fränkel's second explanation for transposition: by placing the anatomical description of Medea's pain (761-5) after the description of Medea's insomnia and the reasons for it (751-4), the narrative of sleeplessness is effectively continued (see above). Additionally, and arguably more importantly, if the transposition is accepted so that the sunbeam simile refers to Medea's worry about her future possible alternatives, then this too is still an explanation of her insomnia, thus incorporating Vian's criticism. It is not possible to drive a wedge between, and thus isolate, either Medea's longing for Jason, or her worry for him, or her concern over her own possible future courses of action as being the sole reason for her sleeplessness: they are all contributing factors.

Vian's other criticism, which is also alluded to by Hunter *ad loc*. is that the simile should not be transposed because it has an Iliadic precedent: at the beginning of Book 10, Agamemnon also experiences a sleepless night owing to his worry for the Achaean host and a simile is involved in the description. Vian, here, drives another wedge, this time between the simile, which, he states, describes Agamemnon's

psychological state (10.5-10), and the announcement of his preferred choice of action (10.17), which, he claims, was pre-empted before the simile by the phrase πολλὰ φρεσὶν ὀρμαίνοντα (10.4).[27] The same wedge is, presumably, to be applied in the case of Medea. This point, to me, is not at all clear, as I shall show by first creating a schema of the Homeric passage:

1-2 the noblemen of the Achaeans sleep (ηὗδον)
2 throughout the night (παννύχιοι)
3 but not Agamemnon
4 sweet sleep (ὕπνος … γλυκερὸς) did not hold him as he turned over many things in his mind (πολλὰ φρεσὶν ὀρμαίνοντα)
5-8 simile of the lightning and meteorological power of Zeus
9-10 so often (πυκίν') did Agamemnon groan in his breast (ἐν στήθεσσιν) and his φρένες trembled
11-13 he marvels at the sights and sounds of Troy
14-16 he looks at the Achaean host, tears his hair, and groans in appeal to Zeus
17 this plan seems best to his θυμός
18-20 to go to Nestor and contrive a plan with him to ward off evil from the host
21-4 he dresses himself to leave

I want, first, to question the wedge that Vian draws (see above), before examining the 'close' relationship between the passages that Hunter explicitly mentions. I agree with Vian that the simile of lightning illustrates Agamemnon's psychological state.[28] However, it seems perverse that Vian accepts that ὀρμαίνοντα (10.4) is the opening reference to Agamemnon's deliberation over possible plans, the result of which is announced in his chosen intention at 10.17, and yet denies that the simile that springs

[27] Vian (1980), 133: 'la comparaison avec les éclairs (K 5-10) illustre l'état psycho-physiologique d'Agamemnon, alors que ses plans, annoncés par ὀρμαίνοντα (K 4), ne seront explicités qu'au v. 17.' Hunter (1989), 179: 'the text closely reproduces the pattern of the Homeric model in the opening of *Il*. 10.'

[28] This is also the opinion of Willcock (1978), 284. Hainsworth (1993), 157 gives a brief discussion of the simile, the merit of which has confused critics.

directly from ὀρμαίνοντα, and is thus encased within explicit talk of Agamemnon's future plans, is not a simile of Agamemnon's psychological state *specifically brought about by his meditation over possible future plans*. The wedge driven between the simile of Agamemnon's psychological state and the announcement of his intentions seems, to me, untenable, since they are necessarily entwined. Vian, and by extension presumably Hunter, are guilty of the same *a priori* assumption with regard to the referents of the simile that was levelled against Fränkel (see text to n.25 above).

Having dismissed Vian's other criticism, I now turn to Hunter's close parallels, because of which he dismisses the idea of transposing the simile in the *Argonautica*. Though Hunter is correct in so far as certain parallels exist, on closer inspection, I note three important differences between the two passages. First, in the *Iliad*, the image of the sleeplessness of others is introduced before night is mentioned (10.1-2), whereas the opposite is evident in the *Argonautica* passage (3.744-50). Second, Agamemnon's fears for his Achaeans *follow* the simile that is used to describe his mental state (10.14-16, 10.5-10 respectively), while Medea's concern for Jason *precedes* the sunbeam simile (3.752-4, 3.756-9 respectively). Finally, while Apollonius details at length Medea's possible future plans (3.766-9) before she is finally made to settle on one course of action by Hera (3.818-10),[29] there is no discussion of alternatives by either Homer or Agamemnon before the best course of action is stated (10.17).

In the light of this there are two points to be made: first, it is clear that the two passages do not follow each other as closely as Hunter argues, and therefore it is doubtful whether the Iliadic passage is a defining influence on Apollonius;[30] and second, even if a close relation between the two was to be found in all other respects,

[29] It should be noted, too, that during the entirety of the intervening lines Medea agonises over these possibilities in soliloquy.
[30] Green (1997), 271 states that Hunter's proposed parallel is 'wholly irrelevant', but does not state his reasons.

Fränkel's proposed transposition of the sunbeam simile would not alter any of the three discrepancies that have just been shown. In short, Fränkel's transposition neither adds nor subtracts from any possible intertextuality with the Homeric passage.[31]

I now move to address another criticism levelled against Fränkel. Hunter also argues that 'the water of the simile effectively turns into Medea's tears' and that there is a parallel passage at *Arg*. 4.1058-67, which replicates the pattern of night to worried sleeplessness to simile to Medea's tears.[32] In answer to this first point, bearing in mind the standard pattern of the simile that lifts its subject matter from the narrative, it is just as viable, arguably if not more so, that, following the transposition, Medea's tears are picked up by the simile. There are no complementary arguments for Hunter's reading and therefore this point is, I think, at best, moot, since the effect is equivalent either way. The second point is easily dismissed by examining the text of the suggested parallel passage:

> στρευγομένης δ' ἀν' ὅμιλον ἐπήλυθεν εὐνήτειρα
> νὺξ ἔργων ἄνδρεσσι, κατευκήλησε δὲ πᾶσαν
> γαῖαν ὁμῶς. τὴν δ' οὔτι μίνυνθά περ εὔνασεν ὕπνος,
> ἀλλά οἱ ἐν στέρνοις ἀχέων εἰλίσσετο θυμός,
> οἷον ὅτε κλωστῆρα γυνὴ ταλαεργὸς ἑλίσσει
> ἐννυχίη, τῇ δ' ἀμφὶ κινύρεται ὀρφανὰ τέκνα,
> χηροσύνῃ πόσιος· σταλάει δ' ἐπὶ δάκρυ παρειάς
> μνωομένης οἵῃ μιν ἐπισμυγερὴ λάβεν αἶσα –
> ὣς τῆς ἰκμαίνοντο παρηίδες, ἐν δέ οἱ ἦτορ
> ὀξείῃς εἰλεῖτο πεπαρμένον ἀμφ' ὀδύνῃσι.
>
> *Arg*. 4.1058-67

[31] There is only one faint instance where the transposition would alter the narrative progression of the *Argonautica* passage in relation to the *Iliad*. The closest analogue in the Iliadic passage to the anatomical description of Medea's pain which drives νείατον ἰνίον ('the lowest part of the occiput', 3.763) is where Agamemnon is described as pulling his hair προθελύμνους ('by its very roots', 10.15). Fränkel's transposition would move this description of Medea so that it precedes the sunbeam simile, whereas it occurs after the corresponding simile of Agamemnon. However, I do not think that this point outweighs those which have just been discussed; it is not excessively damaging to any intended intertextuality, and, more importantly, the anatomical description of Agamemnon is nowhere near as detailed as that of Medea and the keyword used of the former (προθελύμνους), which itself is the only possible reason to see an intertext in the first place, is not used of Medea.

[32] Hunter (1989), 179.

Hunter is correct in his observation that this text replicates the same progression of themes as his reading of our excerpt. However, notice that at just 10 lines long it does this work in almost a third of the amount of time (cf.:744-70 = 27 lines.) Crucially too, although the points that Hunter chooses to cite correspond in order, others do not: Medea is introduced (1058) before the temporal and geographical scene-setting (1059-60), which is in direct contrast to the narrative progression in Book 3 (3.744 (νύξ introduced to begin scene-setting), 3.751 (Medea enters narrative)). Also, while in Book 3 the image of the grieving mother forms part of the foil for Medea (3.748), in Book 4 her grieving counterpart is encased within the simile that is used to describe the insomnia of the already-introduced Medea (4.1062-4). Bearing these two structural points in mind, in addition to the disparity in length between the two passages, it becomes clear that this excerpt from Book 4 constitutes more of an amalgam of previous scenes, loosely arranged with the view of reminding the reader of previous scenes. This idea of a 'greatest hits' collection is strengthened if it is noted that the excerpt also draws on two other similes from Book 3 that are crucial in defining Medea: the toiling woman in the simile of Book 4 (γυνὴ ταλαεργός, 1062) references the first simile used of Medea in Book 3, in which her love is compared to a working woman's fire (ὡς δὲ γυνὴ μαλερῷ περὶ κάρφεα χεύατο δαλῷ / χερνῆτις…, 291-2); and just as the angst-ridden Medea who paces her room is compared to a bride who mourns the passing of her husband-to-be (3.656-61),[33] so in Book 4 she is again compared to a woman who has lost her husband χηροσύνῃ πόσιος, 4.1064). I hope to have shown here that any arguments that have been drawn from 4.1058-67 with a view to corroborating the narrative order of a series of scenes in the sunbeam simile of Book 3 are untenable, since the former at other times inverts the order of the latter and, on the whole, functions mainly as a concise narratological reference point for Medea hitherto.

[33] This simile will be examined in greater detail in Chapter Three.

Critics also allege that Fränkel's reading is influenced by a certain backwards causation, owing to the fact that the Apollonian sunbeam simile was high-jacked by Vergil in his *Aeneid*, where it is apparently used of Aeneas' troubled thought at the prospect of upcoming war:

> Quae Laomedontius heros
> cuncta videns magno curarum fluctuat aestu
> atque animum nunc huc celerem, nunc dividit illuc
> in partisque rapit varias perque omnia versat:
> sicut aquae tremulum labris ubi lumen aënis
> sole repercussum aut radiantis imagine lunae
> omnia pervolitat late loca iamque sub auras
> erigitur summique ferit laquearia tecti.
>
> *Aen*. 8.18-25

Hunter (1989: 179) states that this simile is used 'precisely to describe indecision'; in this reading he finds allies with Vergilian scholars, who state that the passage shows 'the rapid movement of confused thoughts through [Aeneas'] troubled mind', and, more generally, Aeneas' 'mind at work'.[34] Because Hunter sees the Vergilian passage as 'virtuoso reworking' of Apollonian themes,[35] he believes that the whole passage has been recast, so that, presumably, the simile's referring to Aeneas' thought constitutes Vergil's innovation. Thus, Fränkel is really charged with two criticisms here: first, that his reading is influenced by the fact that Vergil applied the simile to thought; and, second, that Vergil's application in itself was innovative and, thus, a departure from Apollonius' usage. I think that both these points are irrelevant. First, the arguments that have been given previously and will be provided subsequently prove that Fränkel's transposition is viable without any recourse to other authors. Second, the murky realm of intertextual authorial intention is shaky ground from which Hunter builds his criticism: what is innovative and what is not

[34] Grandsden (1976), 82 and Putnam (1965), 108 respectively.
[35] The only example that he cites for this is that night is introduced after the simile (*Aen*.8.26), cf. *Arg*.3.744.

based on extant evidence and speculation is not a pure science. It could just as easily be argued, for example, that the fact that Vergil wanted a simile to present mental conflict and chose Apollonius' sunbeam, is evidence for the fact that the Apollonius sunbeam itself referred to mental conflict. The point is, I believe, moot.

Additionally, opinions on the Vergilian version of the simile are not clear-cut. Lyne (1987: 126) states emphatically that 'the one thing that Vergil does *not* seem to be aiming at is a clear illustration of what thought-processes are like.' He believes that the simile is used in order to liken Aeneas to Medea in just the same way that Dido is likened to Medea in another Apollonian intertext of the same simile at 4.522-31. Thus, the idea is that the reader is confronted with a comparison, via the Apollonian intertext, of Aeneas with Medea. Since the purpose of the comparison is not clear, the reader is forced to examine the intertext and here realises that there are similarities with the situation of Dido at 4.522-31, where the same intertext was present. The comparison is thus between Aeneas and Dido, by showing that they both act in the same way as Medea. The two passages therefore share, and are connected by, the same Apollonian allusion, and the role of this allusion is that of an allusive signalling marker in the text.[36] Whether this interpretation is too clever for its own good is perhaps a pertinent question; however, it is not the purpose of the current discussion to judge, and I raise it merely to show that Hunter's opinion on the Vergilian simile is not without significant disagreement. On these readings of Vergil's use of Apollonius, the specific meaning of the simile itself is secondary to its repeated presence in the narrative, and concern for any Vergilian innovation is severely lessened, thus weakening Hunter's criticism.

[36] Lyne (1987), 126-30. Clausen (1987), 63-4 also notes the recurrence of the simile in relation to Dido, but chooses instead to argue that Vergil is alluding, via Apollonius, to Agamemnon at *Il*.10.5-10, and thus to the martial theme. Nelis (2001), 232 is of the same opinion: 'using *Argonautica* 3 as his central model [Vergil] is in effect reworking Apollonius' eroticised martial themes back into an Iliadic context.' Again, on this reading, Apollonius is being used merely as a reference point—this time to the *Iliad*—and thus Vergil's use of the sunbeam simile is owing to the fact that it itself has an Iliadic intertext.

A final criticism of the transposition has been levelled by Hopkinson *ad loc*., who suggests that the simile does not refer to Medea's indecisiveness of 766-9, but to her πολλὰ … μελεδήματ' (752), which cause her insomnia. Hopkinson here falls into the same trap as Vian (see above) in failing to acknowledge Fränkel's second point, which shows that the theme of sleeplessness is heightened by the transposition, and that the transposed simile, referring to Medea's possible future plans, is still reason for insomnia.

Here the attempted destruction of others' counter-claims, which has been necessarily lengthy owing to the lack of support that Fränkel has received, will cease, for the case is best made by producing additional arguments in favour of the emended reading, which establishes the sunbeam simile as a piece of psychological imagery.

1.v. A RECURRING FORMULA

My arguments will revolve around the formula on which this study is based: ἔνθα καὶ ἔνθα. It is used in the simile to describe the motion of the reflected sunbeam as it darts around the walls of the house (758-9), and thus, by extension, is a metaphorical analogue to Medea's quivering heart (755, 760). However, why Medea's heart beats has been the question under consideration, and I believe that, instead of her explicit worry for Jason that the logic of the current text entails (752-4), it is anxiety over her possible future plans. Thus, through the fluttering heart, the darting of the sunbeam ἔνθα καὶ ἔνθα refers to the rapid changes in courses of action that Medea experiences (766-9). On this reading, I follow Barkhuizen

(1979:39-40) in that the simile shows her 'whole psychological conflict' and is 'the central symbol or image of her struggle throughout the whole of book 3.'[37]

My argument is that the link between the darting sunbeam and Medea's mental vacillations over her future plans is made explicit in the text, regardless of—though favourable to—the transposition of the simile: just as the sunbeam flutters ἔνθα καὶ ἔνθα, so, in direct speech just after Apollonius has recounted her choices (766-9), Medea states (771): Δειλὴ ἐγώ, νῦν ἔνθα κακῶν ἢ ἔνθα γένωμαι;. Therefore, in the very first line of her 30 line soliloquy, which itself represents the final stage in Medea's decision-making process, Apollonius has her use this specific phrase, which, owing to its close proximity,[38] picks up the exact sense of the simile.[39] When this fact is accepted, its relevance for the portrayal of Medea throughout Book 3 becomes clear. Medea's has been a story of oscillation, a pivotal moment of which being her private psychological torment over her feelings for Jason, which leads her to wish to speak to her sister, although she is held back by shame:

> δὴν δὲ καταυτόθι μίμνεν ἐνὶ προδόμῳ θαλάμοιο
> αἰδοῖ ἐεργομένη· μετὰ δ' ἐτράπετ' αὖτις ὀπίσσω
> στρεφθεῖσ'· ἐκ δὲ πάλιν κίεν ἔνδοθεν, ἄψ τ' ἀλέεινεν
> εἴσω, τηΰσιοι δὲ πόδες φέρον **ἔνθα καὶ ἔνθα**.
> ἤτοι ὅτ' ἰθύσειεν, ἔρυκέ μιν ἔνδοθεν αἰδώς·
> αἰδοῖ δ' ἐργομένην θρασὺς ἵμερος ὀτρύνεσκεν.
>
> 3.648-53

In this excerpt, note how her mental turmoil finds expression in her physical movement, described with the phrase ἔνθα καὶ ἔνθα. Thus, the physical theme of

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[37] Though his comments are too brief to be sure, it appears that this is also the opinion of Lesky (1966), 734, who states that the simile is illustrative of Medea's emotion, and specifically her 'agitation and irresolution'.

[38] It should be noted that my argument here is not dependent on the proximity of the occurrences. I believe, owing to the repeated use of the key formula (the rarity of which will be discussed in Chapter Two) in the specific context of mental vacillation, that the argument stands regardless, though, without doubt, such proximity can only strengthen the case.

[39] This important point is overlooked by Fränkel, but is, I think, of immense value in support of his transposition (see below). Barkhuizen (1979), 40, 41 notes the phrase's reoccurrence, though not its importance with regard to the transposition

oscillation in this passage—the result of mental conflict—is reproduced in the sunbeam simile, which itself is also a physical (though here metaphorical) representation of mental turbulence.

The expression of inner conflict expressed via spatial language is also apparent in Apollonius' phrasing of the discussion of Medea's alternatives:

> φῆ δέ οἱ **ἄλλοτε μὲν** θελκτήρια φάρμακα ταύρων
> δωσέμεν· **ἄλλοτε δ'** οὔτι, καταφθεῖσθαι **δὲ καὶ** αὐτή·
> αὐτίκα δ' **οὔτ'** αὐτὴ θανέειν, οὐ φάρμακα δώσειν,
> **ἀλλ'** αὕτως εὔκηλος ἐὴν ὀτλησέμεν ἄτην.
> ἐζομένη δ᾽ἤπειτα δοάσσατο, φώνησέν τε·
>
> 3.766-70

Here, with the key spatial terms shown in bold type, Medea's indecision is clear: *at one moment… at another not…*; *now would… now would not*.[40] The quoted section lies between the sunbeam simile (755-60) and Medea's soliloquy (771-801), and it is thus highly plausible to suggest that here Apollonius is continuing the theme expressed in both, but, for poetic *variatio*, with different—though synonymous—phrasing. Finally, the verb used of Medea (δοάσσατο, 770), used here in the sense of 'being in two minds',[41] continues the idea of mental fragmentation in preparation of Medea's vocalisation of her situation.

This linking of physical movement encapsulated in the formula ἔνθα καὶ ἔνθα and mental conflict is highly pertinent to the debate of the transposition of the sunbeam simile. Fränkel's third argument for the transposition is that it means that the simile's description of shifting reflections of the beam of light is immediately followed by Apollonius' description of Medea's shifting plans (see above). The logical progression from Medea's worry for Jason to the physical effects of that worry, including the fluttering heart to the darting of the reflected sunbeam on the wall

[40] Barkhuizen (1979), 40 also notes this feature.
[41] The verb δοιάζειν used in this sense also appears in Bacchyl. 11.87-8. See Cairns (forthcoming) *ad loc*. for a detailed discussion of the intellectual background and usage by different authors.

(expressed with ἔνθα καὶ ἔνθα) to the narrative description of Medea's alternatives to Medea's vocalisation of those alternatives (expressed with ἔνθα καὶ ἔνθα) is both logical and internally-consistent. The transition between the simile describing mental conflict and the authorial narration of that conflict becomes especially tight (760-1, Fränkel).

The transposition is especially favourable when it is noted that it does not deny reference to the expression of the sense that pertains in the current reading, i.e. Medea's longing and worry for Jason. The events that occur on the divine plain at the beginning of the book make it clear that Medea, via her divinely-induced *eros*, is instrumental in Jason's procurement of the Golden Fleece;[42] Hera announces this explicitly:

> Δεῦρ' ἴομεν μετὰ Κύπριν, ἐπιπλόμεναι δέ μιν ἄμφω
> παιδὶ ἑῷ εἰπεῖν ὀτρύνομεν, αἴ κε πίθηται,
> κούρην Αἰήτεω πολυφάρμακον οἷσι βέλεσσι
> θέλξαι ὀιστεύσας ἐπ' Ἰήσονι· τὸν δ' ἂν ὀίω
> κείνης ἐννεσίῃσιν ἐς Ἑλλάδα κῶας ἀνάξειν.
>
> 3.25-9

Therefore, Medea's longing and worry for Jason (752-4) is encased within her possible courses of action (766-9), since she, and only she, has the power to save him. The sunbeam simile with its new referent in Medea's mental conflict thus implicitly incorporates Medea's longing and worry, since these feelings are equated with one of the possible courses of action, i.e. her aiding Jason by giving him the drugs (760-1).

I think that this final point (the linking of the phrase ἔνθα καὶ ἔνθα in the sunbeam simile and in Medea's own discussion of her alternative courses of action) and its ramifications when viewed across Book 3 as a whole, constitutes the final piece of

[42] Nyberg (1992), 97 states that Medea is 'a victim of Hera's machinations, and ultimately an instrument of fate.'

evidence in support of Fränkel's transposition. Critics will again argue that an argument based on logic is not enough, since logic is not the primary criterion in the writing of poetry. If Fränkel's case was susceptible to this line of attack before, then it is no-longer now: a poet of Apollonius' calibre would not use the same phrase twice in close succession (8 lines with Fränkel's transposition in place) unintentionally, and especially when that phrase explicitly references pivotal and relevant previous events in the book (651). Apollonius' intentions are clear.

In arguing for Fränkel's reading of the text, I have thus established that the sunbeam simile is psychological in nature, since the flickering sunbeam is a metaphorical representation of Medea's mental conflict. While I think that my argument stands regardless of the transposition, it is undeniably strengthened by it, while the transposition itself is supported by my argument.

Now that it has been established that ἔνθα καὶ ἔνθα plays a crucial role in this simile for the understanding of Medea's mental vacillation, it is prudent to examine the use of the formula in the *Argonautica* as a whole, so as to provide some context for this specific occurrence. Analysis of the formula will thus be the initial aim of Chapter Two.

2

ΕΝΘΑ ΚΑΙ ΕΝΘΑ: HERE AND THERE

The present study uses as its springboard the formula ἔνθα καὶ ἔνθα in a metaphorical context. It is argued that this is a reference to Medea's mental conflict: the movement of the sunbeam reflecting on the walls of the house ἔνθα καὶ ἔνθα has a direct analogue with her thoughts, which vacillate over the various possible future courses of action. The formula itself is Homeric in origin, and, as Campbell notes in his discussion on the *Argonautica*, often used in descriptive passages—the impression imparted being of a relatively bland phrase.[43] Since this thesis is investigating a use in a more imaginative context, it is prudent to conduct a brief survey of the formula's occurrence in the *Argonautica* as a whole; the effect will of this will be to contextualise the specific imaginative use in the sunbeam simile. In turn, it will then be possible for comparisons to be made with relevant other informative works, so that a picture can be drawn up of Apollonius' usage of the formula on its own, and in conjunction with psychological imagery.

[43] Campbell (1994), 217.

2.I. APOLLONIAN USAGE

I shall start with some raw figures detailing the number of occurrences within the four books:[44]

Book (lines)	% of total number of lines	Actual frequency of ἔνθα καὶ ἔνθα	Expected frequency of ἔνθα καὶ ἔνθα (based on presumption of even distribution of total occurrences throughout *Arg*.)	% of total of actual frequency of ἔνθα καὶ ἔνθα	Frequency of ἔνθα καὶ ἔνθα in a metaphorical context
1 (1362)	23.3	4	4.43	21.1	0
2 (1285)	22.0	3	4.18	15.8	0
3 (1407)	24.1	7	4.58	36.8	2
4 (1781)	30.5	5	5.80	26.3	1
(Total: 5835)		Total: 19			Total: 3[45]

The figures show a broadly even distribution of occurrences of ἔνθα καὶ ἔνθα across the *Argonautica*. The only discrepancy of note, and possibly of interest, occurs in Book 3: if an even distribution is expected throughout the poem, then the number of lines that Book 3 occupies (24.1% of the total) should equate to 4.58 occurrences of ἔνθα καὶ ἔνθα; in reality, however, the book has 7 instances, which

[44] These figures were first derived by a simple *Thesaurus Linguae Graecae* search. They were then corroborated by consulting Campbell's *Index Verborum in Apollonium Rhodium* (1983). Instances of the phrase are as follows: 1.222, 247, 378, 542; 2.579, 1082, 1185; 3.147, 236, 651, 758, 771 (bisected) 1263, 1311; 4.289 (bisected), 325, 942, 1543, 1613.

[45] The three metaphorical occurrences are as follows: first, the sunbeam simile (3.758), which has been argued as metaphorically representative of Medea's mental state; second, Medea's exclamation in soliloquy, which, cast in the mould of a similar spatial metaphor, deals with the same mental vacillation (3.771); and, finally, a divine description placed within a simile (4.1543). (On the last of these see n.48 (below).) These first two examples are clearly metaphorical in nature; the final example, however, though occurring within a simile and hence technically metaphorical is used descriptively (ῥοίζῳ δ' ἔνθα καὶ ἔνθα κάρη στρέφει) and not metaphorically; as a result, I regard this as a technical inclusion into the category, whereby it should not carry as much weight as the other two examples.

account for 36.8% of the total. Of course, a caveat must be issued: since there are only 19 occurrences in the whole poem—a relatively small number—then the extent to which the numbers are statistically significant is a worthwhile consideration. Even one additional occurrence in a book can skew the data. However, even when this is borne in mind, I think it is still of interest that Book 3 stands out as having an unexpectedly high frequency, especially since occurrences in all the other books are lower than statistically projected. A theory as to why this is the case—which will be linked to the metaphorical usage of ἔνθα καὶ ἔνθα—will be produced at the end of this chapter, once the contexts in which the instances occur have been examined.

As would be expected, out of the 19 instances, the vast majority (16) occur as adverbial elements in larger sections of narrative.[46] Within this subset, two groupings—one firm, the other looser—stand out. I shall deal with the looser grouping first, ἔνθα καὶ ἔνθα in an erotic context.

Of the 4 examples in this grouping, the first occurs in the *Argonautica*'s equivalent of the Homeric catalogue of ships: Apollonius, in narrating the presence of Zetes and Kalais, gives a brief genealogical account and recounts Boreas' snatching and subsequent sexual relations with Oreithyia. He then describes their passion, using ἔνθα καὶ ἔνθα to refer to their tousled hair in the wind (1.221-3): ἀμφὶ δὲ νώτοις / κράατος ἐξ ὑπάτοιο καὶ αὐχένος ἔνθα καὶ ἔνθα / κυάνεαι δονέοντο μετὰ πνοιῇσιν ἔθειραι. The erotic context found explicitly in this excerpt is then picked up and applied in three others, all of which refer to Medea's *eros* for Jason and occur in Book 3. As has already been shown, at 3.651 the phrase is used to describe Medea's pacing of her room (τηΰσιοι δὲ πόδες φέρον ἔνθα καὶ ἔνθα); in the sunbeam simile at 3.756 it is used as a symbolic representation of Medea's inner struggle, of which one of her possible courses of action is influenced by her erotic

[46] These constitute all those listed in n.2 (above) barring 3.758, 771; and 4.1543.

desire (see previous chapter); and at 3.771 it appears again, functioning in just the same way as the previous example, but here in Medea's direct speech (Δειλὴ ἐγώ, νῦν ἔνθα κακῶν ἠ ἔνθα γένωμαι). Admittedly, these last three examples are only implicitly erotic as ἔνθα καὶ ἔνθα is not being used specifically of an actual erotic encounter, as it was previously in the first example in this grouping, but instead used to elucidate a mental turmoil that derives from erotic desire. Nevertheless, I think that a case can be made here for a grouping in which ἔνθα καὶ ἔνθα is used in an erotic context.

I now move to the firmer-defined of the two groups, one that I shall label 'water/sea-faring', which is responsible for 9 instances (47.4% of the total).[47] In this group ἔνθα καὶ ἔνθα is used to refer to the movement of the sea, as, for instance, at 1.542: ἀφρῷ δ' ἔνθα καὶ ἔνθα κελαινὴ κήκιεν ἅλμη. It is also used of the preparation of the *Argo* itself at 1.378: ὕψι δ' ἄρ' ἔνθα καὶ ἔνθα μεταστρέψαντες ἐρετμά and the sea-faring journeys that can be made aboard it: πάρεστι δὲ τῆσδ' ἐπὶ νηός / ἔνθα καὶ ἔνθα νέεσθαι ὅπῃ φίλον… (2.1184-5).

It is clear, therefore, that Apollonius connected the fluid nature of water with the orientationally descriptive formula ἔνθα καὶ ἔνθα, and that there was also some semantic extension to vessels which moved on it and are situated near it, since the phrase is often found being applied to other objects while in a predominantly water-themed passage.[48] It should be noted, owing to its pertinence to the subject of this thesis that the specific occurrence of ἔνθα καὶ ἔνθα in the sunbeam simile at 3.758 also falls into this grouping since the moving sunbeam is reflected off the rippling

[47] These are: 1.378, 542; 2.579, 1185; 3.758; 4.289, 325, 942, 1613.
[48] A good example of this occurs at 4.1613: αὐτὰρ ὑπαὶ λαγόνων δίκραιρά οἱ ἔνθα καὶ ἔνθα / κήτεος ὀλκαίη μηκύνετο· In this description, the god who comes to the aid of the *Argo* takes the form of a sea-monster, and his flanks are described as spreading ἔνθα καὶ ἔνθα beneath the surface of the water. The descriptive formula usually found in connection with water has here been extended to describe another party in a water-themed context. Cf.: 2.579, 4.942.

water poured from the basin or pail ὕδατος ἐξανιοῦσα τὸ δὴ νέον ἠὲ λέβητι / ἠέ που ἐν γαυλῷ κέχυται (3.757-8).

Of course, it could be argued that, since the *Argonautica* takes as its theme a great voyage by sea, it is hardly surprising that descriptive formulae are often found in relation to the sea; this is, after all, to what a large proportion of the descriptive elements of the poem will refer. As a control, therefore, it is wise to look at the usage of ἔνθα καὶ ἔνθα in Homer, since the *Odyssey* is the other epic poem which details sea-voyages as a major theme, and both it and the *Iliad* define the epic register that Apollonius strove to recreate.

2.II. HOMERIC ECHOES?

The results from a survey of the *Odyssey* are somewhat surprising, however. Of the 15 total occurrences of ἔνθα καὶ ἔνθα,[49] only 3 (20%) occur within a water context (as compared to 47% in the *Argonautica*): Telemachos asking who might convey him on his sea voyage (and this example's inclusion in the grouping is in itself stretched), as well as two closely situated descriptions of the effects of waves and winds on Odysseus' raft as it is tossed about on the sea.[50] In fact, the largest single grouping of occurrences (8) in the *Odyssey* fall into a category that describes a man-made object,[51] for instance ἔνθα καὶ ἔνθα is used by Circe to describe the dimensions of a pit that must be dug (βόθρον ὀρύξαι ὅσον τε πυγούσιον ἔνθα καὶ ἔνθα, 10.517, repeated with epic *variatio* at 11.25), and of the way that the suitors

[49] These are: 2.213; 5.327, 330; 7.86, 95; 10.517; 11.25; 14.11; 19.524; 20.24, 26, 28; 21.246, 394, 400.
[50] 2.213; 5.327, 330.
[51] 7.86, 95; 10.517; 11.25; 14.11; 21.246, 394, 400.

view Odysseus turning a bow in his hands (ὡς ἐνὶ χερσὶ / νωμᾷ ἔνθα καὶ ἔνθα, 21.399-400).[52]

The usage in the *Iliad* is more uniform. This is, of course, the great epic that details ten days in the Achaean siege of Troy; the context, then, is predominantly martial and it would be expected that Homer's use of ἔνθα καὶ ἔνθα would conform to this. This is indeed the case: Of the 18 occurrences in the *Iliad*,[53] 15 occur in a grouping which I would label 'men/troops'.[54] For instance, Homer describes Achilles' Myrmidons going here and there throughout the Achaean camp, but not fighting (φοίτων ἔνθα καὶ ἔνθα κατὰ στρατόν οὐδ᾽ ἐμάχοντο, 2.779), while at 17.394-5 the Achaeans and Trojans both claw at the body of Patroklos (ὣς οἵ γ' ἔνθα καὶ ἔνθα νέκυν ὀλίγῃ ἐνὶ χώρῃι / εἵλκεον ἀμφότεροι).

This brief comparison with Homer is useful as it allows two interesting conclusions to be drawn. First, when the relative lengths of the *Iliad*, the *Odyssey*, and the *Argonautica* are borne in mind, it is clear that Apollonius uses ἔνθα καὶ ἔνθα far more frequently than Homer. In the *Iliad*'s 15,693 lines, the phrase appears on average every 872 lines, while the *Odyssey*'s 12,110 lines contain an occurrence on average every 807 lines. The Apollonian frequency, however, is on average every 307 lines.[55] The figures for the two Homeric poems are roughly stable and this implies a fairly fixed frequency; however, Apollonius' uses of the formula is statistically significantly more frequent, and thus appears to be a definite stylistic departure, although, owing to the fact that authorial intention is, in principle,

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[52] Two of the other usages of ἔνθα καὶ ἔνθα in the *Odyssey* will be of great use to this study since they occur within a metaphorical context (19.524, 20.26). These will be examined shortly.
[53] These are: 2.90, 462, 476, 779, 812; 5.223; 7.156; 8.107; 10.264; 15.345; 17.394; 18.543; 20.249; 21.11, 354; 23.164, 320; 24.5.
[54] These constitute all those in n.53 (above) barring 10.264; 21.354; 23.164. Admittedly, some of these cases are stronger than others; at 7.156 Nestor uses the formula in describing the proportions of his slain enemy, and at 23.320 he will use it again in reference to a charioteer making a reckless turn. Nevertheless, I think that both these examples, via the subject nature to which ἔνθα καὶ ἔνθα is applied, adequately fall under the heading of 'men/troops'.
[55] *Iliad*: 15693/18=872; *Odyssey*: 12110/15=807; *Argonautica*: 5835/19=307.

unrecoverable, it cannot be said definitively that this constitutes a conscious authorial decision.

Second, it is also of interest that the Apollonian connection of ἔνθα καὶ ἔνθα and sea-faring is not corroborated by Homer's usage in the *Odyssey*, despite the fact that both poems have the same broad themes and are composed in the same epic register. The description of the effect of the waves upon Odysseus' raft (5.327) is the closest Homer comes to the Apollonian usage. However, it is important to note that in this Homeric passage ἔνθα καὶ ἔνθα is used of the raft, affected by the swell of the sea, whereas Apollonius is innovative in his epic narration when he applies the phrase directly to the water itself: ἀφρῷ δ' ἔνθα καὶ ἔνθα κελαινὴ κήκιεν ἅλμη (1.542). Therefore, while it would not be correct to say that Apollonius was innovative in his usage of the phrase in a sea-faring context since Homer had set a precedent, it is fair to conclude that Apollonius expanded considerably upon this association, which became, for him, fundamental, and introduced innovative elements.

2.III. PSYCHOLOGICAL METAPHOR HERE (AND THERE?)

The usage of ἔνθα καὶ ἔνθα in the sunbeam simile is fundamentally of interest to this study as a psychological metaphor. The general use of the formula itself has been explored and compared with Homer above, but it is prudent now to delve deeper and to explore whether there is Homeric precedent for psychological metaphorical usage.

While the *Iliad* contains similes in which the formula describes the movement of human individuals,[56] none is psychologically descriptive.[57] The closest that Homer

[56] There are two examples of this: at 2.84-91 the Achaeans are likened to swarming bees that move ἔνθα καὶ ἔνθα, and at 2.457-64 they are again compared with animals, specifically a flock of birds which fly ἔνθα καὶ ἔνθα.

comes to this usage is in Book 24, where Achilles, socially isolated owing to his grief for Patroclus, is portrayed as tossing and turning in his disturbed sleep: ἀλλ' ἐστρέφετ' ἔνθα καὶ ἔνθα / Πατρόκλου ποθέων ἀνδροτῆτά τε καὶ μένος ἠΰ (24.5-6). Achilles' sleepless restlessness is, of course, a result of his mental disturbance (ποθέων), but, crucially, ἔνθα καὶ ἔνθα here refers to his physical, as opposed to mental, movement. Thus, while ἔνθα καὶ ἔνθα is used symbolically and can implicitly be extrapolated to refer to the mind, it is not used explicitly of the mind's inner mental turmoil and hence is not equivalent to Apollonius' use in the *Argonautica*. In addition, Achilles' movement is a physical manifestation of grief as opposed to what I argue is a struggle in choosing between alternate and conflicting courses of action. It could thus be argued that this Homeric passage is an intertext for Apollonius' description of Medea's pacing at *Arg*. 3.651. The mental disturbance of both Achilles and Medea is expressed in excessive physical movement, using ἔνθα καὶ ἔνθα. I would argue, however, that Apollonius is innovative in that he links this physical movement with incomplete decision-making – the movement being effectively an alternative means of narration of the internal mental process – whereas this Homeric example resembles more of a left-over by-product of an earlier, completed decision, namely Achilles' withdrawal from the fighting and the subsequent events that caused Patroklos' intervention and death.

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[57] Psychological descriptions which do not involve ἔνθα καὶ ἔνθα are, however, present: for example, at the beginning of Book 9, the personified Panic that grips the Achaeans' collective heart is narrated by a simile of the winds, Boreas and Zephyros, whipping up the sea into crests and scattering the seaweed (9.4-8):

> ὡς δ' ἄνεμοι δύο πόντον ὀρίνετον ἰχθυόεντα
> βορρῆς καὶ Ζέφυρος, τώ τε Θρηίκηθεν ἄητον
> ἐλθόντ' ἐξαπίνης· ἄμυδις δέ τε κῦμα κελαινόν
> κορθύεται, πολλὸν δὲ πάρεξ ἅλα φῦκος ἔχευεν·
> ὣς ἐδαΐζετο θυμὸς ἐνὶ στήθεσσιν Ἀχαιῶν.

The specific metaphor that is used here is of interest. To apply I.A. Richard's terminology to this excerpt, the 'tenor', or 'underlying idea', is the Achaean's collective θυμός, while the 'vehicle', or figure by which the idea is grasped, is the two winds. Interestingly, however, the θυμός was conceived by the Greeks as a breathy vapour: Clarke (1999: 81) notes that 'it is specifically breath that is vigorous, active, self-propelling, with the strong swift movement that marks the actions of both warrior and thinker.' (For an excellent discussion of the etymology and understanding of the θυμός, see Clarke (1999), 79-83.) It is apparent, then, that there is a semantic link between the winds and the disturbed θυμός, making this a conceptual metaphor that is illustrative of Greek thought. For further discussion on similar Homeric metaphors, see Cairns (2003), 65-75.

The usage of ἔνθα καὶ ἔνθα in the *Odyssey*, however, is of much greater interest. The first example that I will discuss occurs in Book 19 where Penelope is speaking to the disguised Odysseus. I shall argue that, owing to the multiple correspondences between the two scenes, Apollonius was heavily influenced by Homer's Penelope when he composed *Arg*.3.744-70.[58] Prior to the excerpt quoted below, Penelope, in direct speech, has set the scene of her nightly laments: night falls and sleep overtakes all others (αὐτὰρ ἐπὴν νὺξ ἔλθῃ, ἕλῃσί τε κοῖτος ἅπαντας, 515), whereas she lies awake (κεῖμαι ἐνὶ λέκτρῳ, 516), perturbed by anxieties that cause her heart to beat (πυκιναὶ δέ μοι ἀμφ' ἀδινὸν κῆρ / ὀξεῖαι μελεδῶναι ὀδυρομένην ἐρέθουσιν, 516-7). Then follows a simile of the varied song of the nightingale, which Penelope herself states is representative of her mental turmoil:

> ὡς δ' ὅτε Πανδαρέου κούρη, χλωρηΐς ἀηδών,
> καλὸν ἀείδῃσιν ἔαρος νέον ἱσταμένοιο,
> δενδρέων ἐν πετάλοισι καθεζομένη πυκινοῖσιν,
> ἥ τε θαμὰ τρωπῶσα χέει πολυδευκέα φωνήν,
> παῖδ' ὀλοφυρομένη Ἴτυλον φίλον, ὅν ποτε χαλκῷ
> κτείνε δι' ἀφραδίας, κοῦρον Ζήθοιο ἄνακτος·
> ὡς καὶ ἐμοὶ δίχα θυμὸς ὀρώρεται ἔνθα καὶ ἔνθα
>
> *Od*.19.518-24

[58] In arguing for such a relation between texts, it is necessary to deal with the notion of textual referentiality. Space precludes an extensive discussion, and, more to the point, I think that its application to the source material is more important than the theory in itself; thus, the ideological battle between allusion and intertextuality will not find fresh ground here. With this in mind, I follow the pragmatic comments of Kelly (2008), 165-75 and understand an allusion as 'the way a text redeploys or is influenced by an earlier text; the conscious or at very least subconscious use of words, ideas or associations from an earlier text in a way that can be recognised by an outsider.' While allusion, then, implies a degree of conscious authorial intention, intertextuality does not, and neither, importantly, does it implicitly specify source and receiving texts. Conte (1994: 812): '[intertextuality is a] phenomenon by which, in literature, each new text enters into a network of relations with other, already written texts (recalling them, imitating them, parodying them, in short, presupposing them.' For detailed discussion on this topic see Hinds (1998), especially the useful discussion on intertextual *topoi*, most pertinent to Apollonius, who wrote in a consciously Homeric style (34-47). With these definitions in place, then, there is a clear degree of crossover: all allusions are intertexts, but not all intertexts are allusions. Thus, in this thesis, I shall use the umbrella term 'intertext' to refer to relations between texts, though this differentiation should be borne in mind.

The point of comparison between simile and narrative is that the varied tones of the nightingale's song reflect the oscillations of Penelope's mind as she searches for a solution to her situation with the suitors.[59] The mythological paradigm here is Pandareos' daughter, the nightingale. In this Homeric version she mourns the death of her child, Itylos, whom she herself killed. Rutherford *ad loc*. states that the received image here is of the nightingale that 'perpetually mourns her child'.[60] This image is strikingly reminiscent of the same figure that appears in Apollonius' scene-setting before the introduction of Medea (καί τινα παίδων / μητέρα τεθνεώτων, 3.747-8).[61] As far as I can tell, this parallel has not been noticed in Apollonian scholarship,[62] and yet the similarity, especially when all the other correspondences are borne in mind, is so strong as to be beyond coincidence.

A relation between the two similes has been noted by James Butrica for an entirely different reason. Examining the use of the pleonastic καί used to reinforce a comparison in, amongst others, ὡς … ὣς epic similes, he notes only three examples in Homer and Hellenistic poetry,[63] two of which are the simile used by Penelope (ὣς

[59] This interpretation is to be found in Stanford (1948), 336-7; de Jong (2001), 479; Rutherford (1992), 192-3; and Anhalt (2002), 146. Rutherford (1992), 192 also notes that, in epic poetry, it is 'especially unusual for a mythical simile to be used by a character rather than the poet.'

[60] Rutherford (1992) *ad loc*. also recounts the other forms of the myth. So does Anhalt (2002), 148, who notes that the fullest version appears in Apollodorus 3.14.18. Important, too, is Ovid's version at *Met*.6.424-647. Penelope will use this comparison again in Book 20 (see below). For a diagram of the correspondences see de Jong (2001), 489. Important for the argument here is that the theme of child-killing and the subsequent grief of the mother is present in all versions. On this theme, Austin (1975), 228 adds that the nightingale's song constitutes a 'funeral dirge'.

[61] Hunter (1989) *ad loc*. believes that this mother of dead children is a foreshadowing of the death of Medea's own children. Medea's destruction of her conjugal *oikos* will be examined in Chapter Three.

[62] In relation to the Apollonian scene of the mourning mother, Campbell (1983), 112 n.7 states that '[he] know[s] of nothing quite as extreme, *outside similes at any rate*.' [my italics] This caveat could imply that he has this simile in mind though he does not state it, instead giving what he calls 'vaguely comparable' narrative instances in the Homer and Callimachus. The fact that Campbell does not note the similarity here with the Odyssean simile, however, leads me to believe that it is unnoticed by him, since the parallels, as will be shown, are so striking as to demand note. Hunter (1989), 29, esp. n.126 notes that Medea is fashioned on a 'Penelope model', but does not mention this specific link. The link between Medea and Penelope will be examined in greater detail below.

[63] Butrica (2000), 133-4. He adds that in the commentaries and translations consulted for all the examples, the effect is either totally ignored, or its presence in strengthening the comparison not acknowledged.

καὶ, 20.524) and the sunbeam simile used of Medea (ὣς δὲ καὶ, 3.760).[64] This lexical similarity, which Butrica shows to be exceedingly rare in epic poetry, in addition to the correspondences that will be shown below, can only strengthen my argument that Apollonius was influenced by this Penelope episode when he wrote his Medea scene.

Returning to the Odyssean narrative, Penelope then states explicitly that her mind is divided and lists the dilemma she faces:

> ὣς καὶ ἐμοὶ δίχα θυμὸς ὀρώρεται ἔνθα καὶ ἔνθα,
> ἠὲ μένω παρὰ παιδὶ καὶ ἔμπεδα πάντα φυλάσσω,
> κτῆσιν ἐμήν, δμῳάς τε καὶ ὑψερεφὲς μέγα δῶμα,
> εὐνήν τ' αἰδομένη πόσιος δήμοιό τε φῆμιν,
> ἦ ἤδη ἅμ' ἕπωμαι, Ἀχαιῶν ὅς τις ἄριστος
> μνᾶται ἐνὶ μεγάροισι, πορὼν ἀπερείσια ἕδνα.
>
> *Od*.19.524-9

Mental conflict has led to her θυμὸς being divided (δίχα) so that it starts (ὀρώρεται) ἔνθα καὶ ἔνθα, the two branches of her possible future courses of action then detailed. I hope that the similarities between this and the Apollonian Medea scene are as obvious to the reader as they seem to be to me.[65] Just as in the sunbeam simile of Medea, Penelope's conflict is expressed with a spatial metaphor: in this case, δίχα 'in two' is visualised in terms of physical space by the formula ἔνθα καὶ ἔνθα, in exactly the same way as the phrase gives a spatial element to the darting sunbeam. Additionally, in both passages ἔνθα καὶ ἔνθα is constitutive of mental vacillation between alternatives that are then explicitly stated.[66]

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[64] Butrica's other example will be analysed below, and in the light of this discussion of the similarities between the Penelope and Medea scenes.

[65] Hunter (1989), 181 states that 'Medea's indecision *echoes* that of Penelope at *Od*.19.524' [my italics]. Obviously, I would not argue with this, but would note that the parallels go much further than Hunter states. Butrica (2000), 135 notes in passing that ἔνθα καὶ ἔνθα occurs in both the Penelope and Medea similes, stating that 'it may only be a coincidence … [but] if not, then perhaps Penelope's 'indecision' served as a model for Medea's.' In the light of the numerous correspondences that I have shown to exist between the scenes, I think that this 'model' is undeniable.

[66] Additionally, the progression from a simile of mental conflict involving ἔνθα καὶ ἔνθα to a description of the possible future courses of action constitutes an Homeric precedent for Fränkel's

Thus, there are notable similarities between this passage and its narrative surroundings (*Od*.19.515-29), and the sunbeam simile and its context (*Arg*.3.744-70). Both follow the pattern of a description of night and the sleep of others to the anxieties of the protagonist to the resultant beating heart of the protagonist to simile to description of the future courses of action available to the protagonist.[67] Therefore,

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proposed transposition of the sunbeam simile in the Medea episode. This can only strengthen the case, which I made in Chapter One. (See n.74 below.)

[67] In the light of these similarities, I return to Butrica's third example of the pleonastic καὶ (see above). This occurs at *Iliad* 9.325 and is a simile, spoken by Achilles, likening his conduct in the war to a mother bird with her chicks (9.323-7):

> ὡς δ' ὄρνις ἀπτῆσι νεοσσοῖσι προφέρησι
> μάστακ', ἐπεί κε λάβησι, κακῶς δ' ἄρα οἱ πέλει αὐτῇ,
> ὣς καὶ ἐγὼ πολλὰς μὲν ἀΰπνους νύκτας ἴαυον,
> ἤματα δ' αἱματόεντα διέπρησσον πολεμίζων
> ἀνδράσι μαρνάμενος ὀάρων ἕνεκα σφετεράων.

Although this simile does not contain an example of the strict focus of this thesis—the representation of mental conflict via spatial metaphor involving ἔνθα καὶ ἔνθα—examination of it does raise several points that are of interest to the sunbeam simile of Medea and its intertextual interplay with the Penelope scene. This well-known section of the *Iliad* details the embassy sent by Agamemnon to Achilles and the subsequent decision (to return to the fray or not) that the latter must make. As Butrica (2000: 133) notes, Achilles' refusal sets in motion a chain of events that leads to the deaths of Patroclus, Hector, and finally Achilles himself. Consequently, all three scenes that Butrica draws attention to in his examination have as a common theme a protagonist at a crucial moment in the narrative facing a decision that will define future events (Penelope: whether or not to give in to the suitors; Medea: whether or not to aid Jason). Thus, since separate links have been established between the Penelope and Medea scenes and, by Butrica, the Penelope and Achilles scenes, it is pertinent to question whether or not, in some respects other than the metaphorical representation of mental conflict, this Achilles episode also informs Apollonius' Medea. Analysis shows that there are in fact several notable correspondences. Butrica (2000: 133) notes that 'it is perhaps no more than an odd coincidence' that both the Achilles and Penelope similes involve birds (ὄρνις, *Il*.9.323; ἀηδών, *Od*.19.518 (see above)). My earlier observation that Apollonius seems to reference the Penelope nightingale scene via the mother of dead children in his foil to Medea's reintroduction (3.747-8) would suggest that he is aware of this coincidence, and also the offspring that accompany the birds in both cases; in this way the image of the mother and offspring found in both Homeric examples become precedents for the Apollonian scene. (Note how the Odyssean example is the only one to contain all the three elements of birds, offspring, and death; the Iliadic and Apollonian scenes each drop one: death and birds respectively.)

Iliad 9.323-7	—>	*Odyssey* 19.518-23	—>	*Argonautica* 3.747-8
Mother bird feeding offspring		Nightingale mourning dead child		Mother of dead children

In addition to decision-making at a critical moment in the narrative, and the replication of the mother/bird/death imagery, there are three other correspondences that are not noted by Butrica. First, in all three scenes it is night: νύκτας (*Il*.9.325), νὺξ (*Od*.19.515), νύξ (*Arg*.3.744) Second, all three protagonists are socially isolated by being unable to sleep: ἀΰπνους (*Il*.9.325); αὐτὰρ ἐπὴν νὺξ ἔλθῃ, ἕλῃσί τε κοῖτος ἅπαντας, / κεῖμαι ἐνὶ λέκτρῳ (*Od*.19.515-16), ἀλλὰ μάλ' οὐ Μήδειαν ἐπὶ γλυκερὸς λάβεν ὕπνος (*Arg*.3.751). Third, the protagonist is suffering: κακῶς δ' ἄρα οἱ πέλει αὐτῇ (*Il*.9.324), αὐτὰρ ἐμοὶ καὶ πένθος ἀμέτρητον πόρε δαίμων (*Od*.19.512), ὀδύνη (*Arg*.3.762 (761-5 describes in detail Medea's pain)). There are two points to be made in the light of this

I would go so far as to argue that the Apollonian scene is an embellishment of the Homeric: the first of the added elements being a more detailed description of the foils to the protagonist's sleeplessness, the second, another more detailed description of the anxieties of the protagonist, and finally the presence of the anatomical effect (including tears) of these anxieties on the protagonist.

The close correspondences in the chosen excerpts between the poets' portrayals of the mental conflict of Penelope and Medea might lead an audience to the conclusion that the former is a character model for the latter to a much larger extent.[68] Although such a question represents a thesis in itself, it is worth making some brief observations. As will be shown below, through her and Odysseus' *homophrosyne*, Penelope is a paradigm for female virtue and dedication to the preservation of the conjugal *oikos*. In direct contrast, I will produce arguments in Chapter Three to show Medea's destruction of the *oikos* (both natal and conjugal). Consequently, I would argue that any similarities that Apollonius draws between the two on the micro scale are, in fact, a characteristically ironic Hellenistic device to display the overarching lack of fit on the macro scale.[69]

My highlighting of the correspondences between these passages, and the resultant fact that the Homeric significantly informs the Apollonian is vital: only with the awareness of the presence of this important intertext, and the subsequent emotional

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exploration. First, the additional correspondences can only strengthen Butrica's analysis and affirm his suspicions regarding the interplay of the separate scenes. Second, these detailed correspondences would suggest that Apollonius, in addition to drawing upon the Penelope scene for the portrayal of mental conflict with a spatial metaphor involving ἔνθα καὶ ἔνθα, was influenced by, to some lesser extent, the Achilles scene, and the Iliadic embassy context with which it is bound up. (It could also be argued that Apollonius had in mind the *Odyssey* scene, the poet of which in turn had in mind the *Iliad* scene. Even on this reading, however, there is an interplay and progression of important themes relevant to Apollonius' scene.)

[68] See Hunter (1989), 29 with bibliography for a concise discussion.

[69] On this technique see Hunter (1989), 29. Chapter Three will also show how Apollonius encourages comparison between Medea and Nausicaa in *Odyssey* 6 in order to highlight the obvious differences.

and intellectual import, can the Medea sunbeam simile be fully understood, which is the aim of this thesis.

2.v. Odysseus

I now turn to the second psychological metaphor occurring in the *Odyssey* that uses the formula ἔνθα καὶ ἔνθα. This appears at the beginning of Book 20 where Odysseus has returned to his palace incognito. While falling asleep, he is confronted by the sound of the maidservants as they sneak out of the house to sleep with the suitors. For the present purposes of examining psychological metaphor, this is a complicated scene that I think is best explained by means of a structural schema:

5-6 Odysseus lies awake (κεῖτ' ἐγρηγορόων) devising evils (κακὰ[70] φρονέων ἐνὶ θυμῷ) for the suitors

6-8 The maidservants cheerfully leave the palace

9 Odysseus' θυμός stirs (ὠρίνετο)

10 he debates (μερμήριζε) κατὰ φρένα καὶ κατὰ θυμόν

11 either to rush in and kill them all

12-13 or to allow them to sleep (μιγῆναι) one last time (ὕστατα καὶ πύματα) with the suitors

13 so his κραδίη barked (ὐλάκτει) within him

14-15 just as a bitch (κύων) stands over her weak pups (ἀμαλῇσι … σκυλάκεσσι) when faced by an unknown man (ἄνδρ' ἀγνοιήσασ') and barks eager to fight (ὐλάει μέμονέν τε μάχεσθαι)

16 so he howled (ὐλάκτει) inside looking upon (ἀγαιομένου) these evil things (κακὰ ἔργα)

17 striking himself on the chest he reproved (ἠνίπαπε) his heart (κραδίη) with words (μύθῳ)

18-21 Direct speech: "You endured worse before when the Cyclops ate your companions, but you endured it and cunning (μῆτις) got you out of the cave even when you thought you would die"

22 Formulaic summation: so Odysseus reproved his heart

23-4 his heart endured without complaint (νωλεμέως)

24 but he tossed (ἐλίσσετο) this way and that (ἔνθα καὶ ἔνθα)

25-7 just as a man with a pudding (γαστέρ') shifts it rapidly (αἰόλλῃ) this way and that (ἔνθα καὶ ἔνθα) over a burning fire (πυρὸς αἰθομένοιο) and it longs (λιλαίεται) to be cooked quickly (μάλα δ' ὦκα … ὀπτηθῆναι)

28 so he tossed this way and that (ἔνθα καὶ ἔνθα ἐλίσσετο) as he debated (μερμηρίζων)

29-30 how he alone (μοῦνος ἐὼν) could lay his hands (χεῖρας ἐφήσει) on the shameless suitors

30-5: Athena descends from Olympus and questions Odysseus as to what is wrong

36-43 Odysseus recounts his troubles

44-54 Athena comforts Odysseus and casts sleep over him

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[70] Cf. the κακὰ ἔργα of the suitors (16). This is a perfect example of what Hankey (1990) shows to be the moral difference between 'evils' and 'evil actions'. The former, κακὰ, is the punishment that Odysseus inflicts upon the κακὰ ἔργα of the suitors. Hankey (1990), 89: 'the 'evil actions' are the morally offensive wrong-doings of the suitors, while the 'evil' that Odysseus is engendering is injury inflicted as punishment.' This distinction absolves Odysseus, in part, of moral outrage otherwise due to the scale and brutality of his revenge.

Viewed in this form, the decision-making scene clearly falls into three distinct units: the first begins with the description of Odysseus lying awake (5-6) and is concluded by the formulaic line ὣς ἔφατ', ἐν στήθεσσι καθαπτόμενος φίλον ἦτορ (22) and the heart's subsequent compliance (23-4); the second also begins with a physical description of Odysseus (24) and ends with the description of his thoughts (29-30); and the third begins with Athena's descent from Olympus (30) and ends with her sending Odysseus to sleep (54). The first and second units are also demarcated by centrally placed similes: the bitch with her pups (14-16), and the cooking pudding (25-8).[71] As is obvious from the selected Greek text in the schema above, the second unit, which contains 3 instances of ἔνθα καὶ ἔνθα, is of primary interest here, and yet the entwined nature of the three units mean that none can be viewed in isolation. I shall begin by investigating the use of ἔνθα καὶ ἔνθα. As with the Penelope scene above, I shall propose that this scene was a reference point for Apollonius' Medea episode, and without this knowledge and its emotional and intellectual import, the latter cannot be fully understood. I shall then go on to strengthen that argument with some further correspondences.

Odysseus' mental turmoil is initially expressed by means of a description of his physical restlessness (ἀτὰρ αὐτὸς ἑλίσσετο ἔνθα καὶ ἔνθα, 24). The formula ἔνθα καὶ ἔνθα is then used as the primary point of comparison with the simile that follows (25-7), which is designed to elucidate the interplay between physical

[71] Russo (1992), 108 also notes the individual elements that make up this scene, which, he states, are 'totally different from Homer's usual practice'. He then hypothesises that this is intentionally employed 'to achieve an unusually strong intensification of the description of [Odysseus'] inner turmoil.' The special nature of the scene will be examined shortly, but Russo's idea that it is specifically designed to heighten the force of the decision-making act will be crucial in the argument for its use by Apollonius. The intensity of the imagery in the form of digressive similes at this crucial juncture in the narrative corroborates Austin's famous remarks on Homeric poetry that (1966: 312): 'digressions occur where the dramatic and psychological concentration is the most intense.' In this respect, Rutherford (1992), 204 cites *Il*. 2.455-83 and 17.735-61 as alternative examples of simile-rich passages at moments of heightened significance. I would note that this observation is true of Apollonius' usage of similes: most notably the large frequency (16) that accompany Jason's *aristeia* at *Argonautica* 3, 1249-1407.

restlessness and mental vacillation.[72] The same formula is then used in the break-off line in conjunction with the present participle μερμηρίζων, 'debating anxiously' (28). There is, then, in the use of ἔνθα καὶ ἔνθα in these five lines, a progression from its use in describing the physical manifestation of mental conflict to its use in describing Odysseus' mental activity in the form of a spatial metaphor within the simile and then to an explicit metaphor in the narrative itself. Finally, the use of ἔνθα καὶ ἔνθα in the context of mental vacillation is followed directly by a narrator's description of the problem at hand: ὅππως δὴ μνηστῆρσιν ἀναιδέσι χεῖρας ἐφήσει (29).

This precise progression from the physical to psychologically metaphorical is, as I have shown, employed by Apollonius in his description of Medea: the formula is initially used of Medea's pacing, owing to her anxiousness (τηΰσιοι δὲ πόδες φέρον ἔνθα καὶ ἔνθα, 3.651);[73] it is then picked up in the sunbeam simile that depicts her mental turmoil (3.758), which is followed immediately by the narrator's description of her possible future courses of action (3.766-9);[74] and the formula is

[72] The simile of Odysseus as a turning pudding is examined briefly by de Jong (2001), 486: she states that its 'primary function ... is to illustrate the tossing of sleepless Odysseus', while '[its] secondary function is to suggest his eagerness for revenge.' On this reading, of course, these two functions are linked in that the former is a symptom of the latter. However, I would take issue with de Jong in that she omits a key point of the simile: to show Odysseus' mental vacillation in deciding *how* he should now act in order to bring about his endgame of revenge against the suitors; Homer himself stresses this with ὅππως δὴ (29), which immediately, and therefore logically, follows μερμηρίζων. Merry (1878) *ad loc*. also states that the point of comparison is the turning of the pudding with Odysseus' tossing, and therefore misses the secondary (though inextricably linked) comparison with mental vacillation. Russo *et al*. (1992) 110 correctly notice the multiple correspondences, noting that the simile also illustrates 'Odysseus' eagerness to *find a way* to attack the suitors' [my italics]. Also correct, though frustratingly vague, is Morrison (2005), 77, who states that 'the outer action [Odysseus tossing in bed] serves as a guide to Odysseus' emotional distress'. Rutherford (1992), 206-7 chooses instead to focus on how the simile describes Odysseus' 'uncertain position … in the narrative'; while he is primarily the pudding that is turned (a passive role), he is also the man that turns it (an active role); the ambiguity corresponds to whether Odysseus is 'agent or victim, avenger or helpless onlooker' in what will ensue. This ambiguity is, of course, a result of Odysseus' as yet unmade decision: as his thoughts as to how to act vacillate, so do his future roles.

[73] Like Medea's, Odysseus' restlessness, expressed with the formula ἔνθα καὶ ἔνθα, finds a parallel with Achilles' distraught mental state in the *Iliad*: ἀλλ' ἐστρέφετ' ἔνθα καὶ ἔνθα / Πατρόκλου ποθέων ἀνδροτῆτά τε καὶ μένος ἠΰ (24.5-6) (see above).

[74] It should be noted that this specific parallel would add weight to Fränkel's proposed transposition of the sunbeam simile, for which I argued in Chapter One. This ordering is corroborated by the Penelope

then finally used metaphorically in direct speech by Medea as she bemoans the choice she must make (Δειλὴ ἐγώ, νῦν ἔνθα κακῶν ἢ ἔνθα γένωμαι, 3.771). Critics may argue that since the narrative time-frame is much longer in the *Argonautica*, this lessens the force of any comparison between the two scenes,[75] but I do not think that this matters: the examination of mental conflict is the focus of this section of the *Argonautica*, and, as such, it is examined in greater detail, which naturally corresponds to a greater number of lines.[76] It is also, of course, highly plausible to credit Apollonius himself, and a section of his intended readership, with a minute knowledge of Homer, thus allowing them to draw the parallel in the scenes. Finally, this potential criticism would not detract from the exact progression from physical to metaphorical usage, via a metaphor of mental vacillation immediately followed by a narrator's description of the choice at hand. In conclusion, this progression that is exactly replicated in the *Argonautica* is, I believe, strong evidence to support the assertion that Apollonius used this scene for his Medea episode. Additionally, on closer inspection, there are several other parallels which only serve to strengthen the link.

In both scenes it is night, and, just like Medea (3.751-4), Odysseus is not overtaken by sleep, but lies awake (κεῖτ' ἐγρηγορόων, 6) as a result of his mental turmoil (10-13, 28-30).[77] This concern then elicits a physical response from the protagonist's heart: Medea's beats (πυκνὰ δέ οἱ κραδίη στηθέων ἔντοσθεν ἔθυιεν, 755), while Odysseus' repeatedly barks (κραδίη δέ οἱ ἔνδον ὑλάκτει, 13, and ὑλάκτει, 16).

scene examined above. (See n.66 (above).) The combined significance of the Penelope and Odysseus scenes will be explored below.

[75] The 3 specific instances of ἔνθα καὶ ἔνθα in the *Argonautica* span 120 lines.

[76] In this respect, as with the Penelope scene examined above, Apollonius is embellishing the Homeric scene.

[77] As has been shown, the obvious fact that Odysseus' insomnia is linked to his psychological state is attested to by Morris (1983), 49 and Russo *et al*. (1992), 107.

The particular verb, ὑλακτέω, used of Odysseus' heart here is of great interest. This Homeric scene has been analysed in detail by Gilbert Rose, who notes specifically that this is 'the only instance in the Homeric corpus of … [it being] … used metaphorically.'[78] In addition, the passage is well known as a Platonic exemplum for what it reveals about Homeric psychology,[79] and so it is without doubt that Apollonius would know of it. As already stated, my argument in this section is that this Homeric scene influenced Apollonius when he composed his Medea episode. As a result, it is striking that the noun from the verb ὑλακτέω is also used in the narrative foil before the re-introduction of Medea, where it is stated that no dogs were barking throughout the city (οὐδὲ κυνῶν ὑλακὴ ἔτ' ἀνὰ πτόλιν, 3.749). Undoubtedly, Apollonius' narrative intention here is to illustrate the complete silence, as shown by the following line: σιγὴ δὲ μελαινομένην ἔχεν ὄρφνην (750). Any multitude of examples could have been used here to stress the silence, but Apollonius chose dogs and the specific verb, ὑλακτέω, which appears in only two other places in the *Argonautica* (3.1040, 1217). As has been argued, since Apollonius has already drawn on aspects of this Homeric scene for his Medea episode, the presence of this verb is surely beyond coincidence.[80]

Having now argued that Apollonius consciously drew upon this Homeric scene, it is pertinent to see if there are further reasons why he chose to do so in addition to drawing on Homer's use of ἔνθα καὶ ἔνθα within a psychological metaphor of mental conflict. Brief comment has already been made about the way in which the

[78] Rose (1979), 216.
[79] On its importance see Gill (1996), 183-90, esp. 184 n.27. The importance of the passage will be discussed subsequently, and my point here is to show that it was known to Apollonius.
[80] While my argument here is that Apollonius references this Homeric scene *in toto*, it is going too far to say that the presence of this verb is, without doubt, a conscious intertext, i.e. an allusion. Proving this would be impossible without the author's testimony or an explicit metaliterary reference to the Homeric passage. Since these are absent, it is thus necessary to proceed on the strength of the argument, and, owing to the multiple correspondences that have already been shown and the others that will follow, I am inclined to be convinced. Regardless, there are obviously intertexts that exist without authorial intention (see Hinds (1998), 47-51). Thus, if this is accepted, then the intertext here functions in exactly the same way as the reference to the mother of dead children in the Penelope scene above.

decision-making scene is presented in the first unit of the Odysseus episode,[81] and I shall now explore this further.

Odysseus is in a perilous situation at this point in the narrative. He has finally returned home, and yet, for the purposes of his revenge plan, he is unable to reveal himself and assert his authority, meaning that he must endure witnessing the abuse to his household, represented here by the brazen maidservants. Biding his time, ensconced and isolated as he is, there is no one for him to turn to in his deliberations. As a result of this deep isolation, Odysseus can only take his own counsel, and thus the scene takes the form of an inner dialogue.[82]

Unique about this scene is the extent to which Homer stresses the act of deliberation.[83] Joseph Russo, in part following the work of Christian Voigt, identifies three formulaic modes in which Homeric deliberation is expressed.[84] First, the use of the verb μερμηρίζω followed by ἤ … ἤ, as in the sense 'he deliberated whether to… or to…'; second, the same verb, μερμηρίζω, followed by ὅπως, as in the sense 'he deliberated how to…'; and, finally, a soliloquy in which the agent sets up two hypothetical situations which are separately evaluated before one is firmly rejected in favour of the other.[85]

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[81] See n.71 (above).

[82] The narrative circumstances for such an act are clearly set out by Gill (1996: 187): 'Homeric inner dialogues occur at moments of exceptional isolation, in which the figure is unable to engage in the kind of interpersonal exchange that is the normal mode of Homeric deliberation, and is thus driven to talk to himself, in the absence of any other partner.' Such physical isolation is attested to by Pelliccia (1995), 139, who also notes that the speeches concern a 'moral' matter (121).

[83] Homeric deliberation is a vast topic and its intricacies go far beyond the remit of this thesis. As a result, my aim here is to give only a brief discussion of the main points so that the Odysseus scene at hand can be evaluated.

[84] Russo (1968), 289-90. These modes are also listed by Gill (1996), 184 n.28.

[85] These are commonly referred to as the Iliadic deliberative monologues, of which there are four that appear at critical narrative junctures. They are: Odysseus faced with the choice of fight or flight (11.404-13), Menelaus deliberating over what he should do with regard to the body of Patroklos and the oncoming Trojans (17.91-105), Agenor debating the best route of escape (21.553-70), and Hector calculating how to react to the oncoming Achilles (22.99-130). These monologues receive subtle treatment in Burnett (1991), 278-81. Scully (1984), 16 notes that 'the comparative nature of inner thought is … particularly characteristic of humans, expressive of frailty and indecision in the face of danger'; I hope that this brief summation explains Homer's decision to cast the current Odysseus'

Close inspection of the Odysseus scene reveals that, in fact, all three of these standard patterns of deliberation are present.[86] The first type is perfectly illustrated by the dichotomy between what Odysseus desperately wants to do to the maidservants (that is, slay them there and then), and what he knows he must do (allow them to permit this last transgression before subsequently taking action):[87]

> πολλὰ δὲ **μερμήριζε** κατὰ φρένα καὶ κατὰ θυμόν,
> **ἠὲ** μεταΐξας θάνατον τεύξειεν ἑκάστῃ,
> **ἦ** ἔτ' ἐῷ μνηστῆρσιν ὑπερφιάλοισι μιγῆναι
> ὕστατα καὶ πύματα·
>
> *Od.*20.10-13

The second pattern is then evident immediately after the pudding simile, where Homer describes Odysseus as μερμηρίζων, / ὅππως … he can get his hands on the suitors (29-30). Finally, the third of Russo's decision-making elements is obviously represented by Odysseus' address to his heart, in which he seemingly reminds it of the troubles that they have faced before (17-22).[88]

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scene in the mould of such a monologue: Odysseus here is an analogue of the four Iliadic heroes with regard to his isolation and the choice that he must make, thus making the deliberative monologue a natural narrative device. By intertextual extension, Apollonius' reference is also then understandable since the mental conflict common in all these scenes is an analogue for that of Medea, and, subsequently, these literary precedents become emotional and intellectual investments that strengthen the portrayal of her situation It should be noted that modern scholars from Snell to Gill have also used these Homeric scenes to formulate hypotheses regarding the conception of the self; this is another large topic that extents beyond the scope of this thesis – though I would follow the comments of Halliwell (1990: 38-42), who, with regard to this Odysseus scene, examines the psychology within the dramatic context and concludes that the description of the hero addressing his heart is 'predicated on the basic unity of the mind' – and my aim is thus to show that Apollonius is referencing a famous formulaic mode of Homeric deliberation in order to strengthen his portrayal of mental conflict.

[86] This is noted by Russo (1968), 291-2 and Gill (1996), 184.

[87] Russo (1968), 291-2 also notes that Odysseus here follows the standard pattern in that of the two choices put forward, it is the latter that is eventually chosen. This is, of course, similar to the tragic *agōn* in that the party which argues second is victorious. There are similar patterns in many other Homeric type-scenes, as Fenik (1968: 229) concludes after examining duels and battle scenes; he attributes this fact to oral composition.

[88] Gill (1996), 184-90 examines this last element in detail and notes that the heart becomes a 'partial substitute for Odysseus himself'. Using this fact to analyse the episode in terms of Homeric psychology, and working against Voigt's position, he notes that it is 'striking for its combination of (and unusual degree) both of self distancing and self-identification' while the episode contains 'more 'personalizing' of the part addressed … than we find elsewhere in Homer.' de Jong (2001), 485 also adds that this monologue is 'uniquely … intensified' in that Odysseus addresses his heart with

It should be noted here that the first two decision-making modes are used with regard to two different decisions: the first, what Odysseus should do with the maidservants; the second, how he can get to the suitors. Though these are obviously interconnected, Odysseus' changing thoughts over which issue should take precedence, and the fact that those thoughts are expressed by the separate decision-making modes, are indicative of his mental turmoil.[89] Furthermore, that these two differently expressed concerns are separated by the pudding simile of 25-8 is, I think, important. I would argue that the crucial ἔνθα καὶ ἔνθα, which is illustrative of Odysseus' mental vacillation, not only represents his choice of future action within the immediate narrative situation (i.e. how to enact revenge on suitors), but also, on a larger scale, his vacillation between the two situations as a whole (i.e. maidservants and suitors).

To return to the decision-making modes, if the important nature of this decision-making scene had not been stressed enough by the presence of all three, Homer emphasises it finally with divine intervention in the form of Athena's 'pep talk' to Odysseus. Having studied this and similar passages, Pelliccia notes that this scene is unique in having such an intervention; while Russo, widening the remit to both the Homeric poems states that this excerpt is the only intervention scene used to resolve the second, μεϱμηϱίζω + ὅπως, mode of deliberation.[90] The rarity of this divine intervention, then, in addition to its use in a different decision-making mode causes this scene to stand out; it indicates that the Homeric poet has gone to the furthest extreme possible to stress the great extent of Odysseus' mental turmoil at this juncture.[91]

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second-person verbs, e.g.: ἔτλης (18), ἐτόλμας (20). For the fullest exploration of the scene and its interplay with other Homeric passages see Pelliccia (1995), 220-34. Again, the scope of this thesis precludes a detailed analysis of the arguments here, and my aim in noting these observations is purely to show that this passage is important and innovative in its portrayal of decision-making.

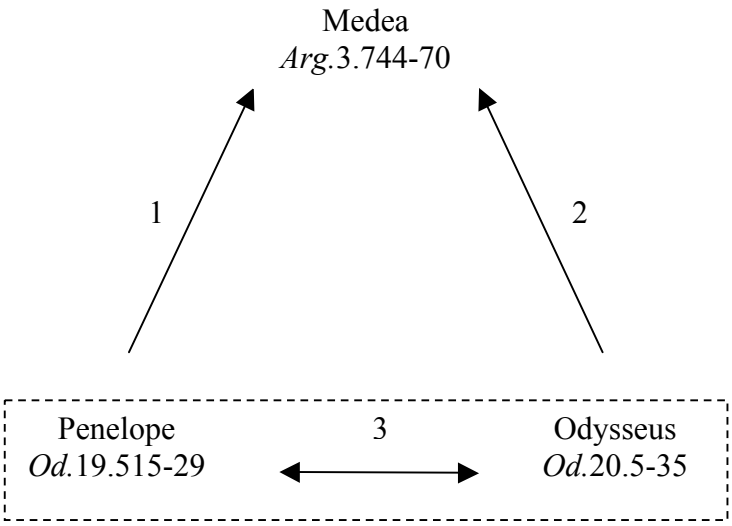
[89] Rose (1979), 226 observes the 'shift[ing]' of Odysseus' thoughts throughout the episode.

[90] Pelliccia (1995), 227; Russo (1968), 292-3; also Gill (1996), 184 n.28.

[91] Pelliccia (1995), 223 labels it 'a compendium of the possibilities.' Russo (1968), 293 concludes that the scene is 'in formal terms alone, highly irregular, a striking hybrid, built on a scale not found

My argument is that this scene was used as a reference point when Apollonius fashioned his Medea episode. In the light of the most recent discussion, it is not at all hard to see why he thought this an important intertext. Owing to the multiple correspondences that have been shown to exist in this well-known Homeric scene, Apollonius lends his epic predecessor's weight to his portrayal of Medea. Her situation, and the choice that she must make with regard to Jason, is cast in the mould of Homer's excessive portrayal of Odysseus' extreme difficulty in his decision-making, and the resultant investment of meaning effectively heightens the stakes in the *Argonautica*. As with the Penelope scene analysed above, the importance of this Homeric episode has not, as far as I can tell from my reading so far, been stressed in Apollonian scholarship, and yet without realising this crucial intertext, any understanding of Apollonius' portrayal of Medea in this scene is severely lessened.

elsewhere in Homer', and that 'Homer is trying to do something special … [in] trying to extend his reach to the kind of psychological depth and intensity not normally available in the standard descriptions of men facing difficult decisions.'



In the last two sections I have argued for individual correspondences between the Homeric Penelope and Odysseus scenes and the Apollonian Medea episode (arrows 1 and 2 on the diagram). In my opinion, the multiple thematic and literary connections make the identification between these passages undeniable. However, I shall now strengthen this identification by arguing for an internal correspondence in the Odyssean scenes themselves (arrow 3 on the diagram). If this is successfully shown, the case for these specific intertexts between Homer and Apollonius will be all the stronger: the internal linkage of the Homeric scenes will mean that, in effect, Apollonius uses the whole of this section of the *Odyssey* as a reference point.

Since this internal Odyssean correspondence is clearly visible in the text and widely accepted in secondary scholarship, this section will be relatively brief in presenting the compelling arguments and using them to strengthen the overarching argument of this chapter.

The two specific scenes that have been examined are linked as a result of the fact that Homer, on a larger scale, explicitly stresses the intuitive closeness of Odysseus and Penelope at this point in the narrative.[92] The reason for this is also clear: this episode constitutes the final night of Odysseus and Penelope's twenty-year separation. Though Odysseus is home, he is still in disguise and must now use all his trademark guile to reassert his authority against the suitors' numerically superior forces. The closeness between husband and wife reassures the audience that this is a worthwhile fight, and encourages them (if they were not so inclined already) to empathise with Odysseus.[93] *Homophrosyne* between Odysseus and Penelope is a major theme that runs throughout the *Odyssey*, and it is worth exploring this briefly on a macro scale, before looking at how it is manifested in this thesis' studied passages. The concept is best expressed by Odysseus as he bestows good wishes upon Nausicaa:

> σοὶ δὲ θεοὶ τόσα δοῖεν, ὅσα φρεσὶ σῇσι μενοινᾷς,
> ἄνδρα τε καὶ οἶκον, καὶ ὁμοφροσύνην ὀπάσειαν
> ἐσθλήν· οὐ μὲν γὰρ τοῦ γε κρεῖσσον καὶ ἄρειον,
> ἢ ὅθ' ὁμοφρονέοντε νοήμασιν οἶκον ἔχητον
> ἀνὴρ ἠδὲ γυνή· πόλλ' ἄλγεα δυσμενέεσσι,
> χάρματα δ' εὐμενέτῃσι· μάλιστα δέ τ' ἔκλυον αὐτοί.
>
> (*Od*.6.180-5)

This is the quality that Odysseus and Penelope possess, and, as Zeitlin argues, is evident in their exchanges in the recognition scene (23.173-204).[94]

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[92] For this interpretation see, for example, Foley (1978), 8, n.2.

[93] Russo (1982), 6 notes that it is important at this stage in Books 19 and 20 for Homer to show both characters 'in the grip of an unusually powerful unconscious tug toward the full mental union' which occurs only in Book 23.

[94] Zeitlin (1995), 120-1 discusses the mutually-testing discussion over the couple's marriage bed, in which, she argues, Penelope shows herself 'a match for her husband in clever quick-wittedness.' Another defining instance of *homophrosyne* occurs between Odysseus and his patron goddess, Athena; she says (13.296-9):

> ἀλλ' ἄγε μηκέτι ταῦτα λεγώμεθα, εἰδότες ἄμφω
> κέρδε', ἐπεὶ σὺ μέν ἐσσι βροτῶν ὄχ' ἄριστος ἁπάντων
> βουλῇ καὶ μύθοισιν, ἐγὼ δ' ἐν πᾶσι θεοῖσι
> μήτι τε κλέομαι καὶ κέρδεσιν·

Murnaghan (1995), 72 states that Odysseus' survival is dependent on this *homophrosyne* and that it 'eclipses all other such relationships'.

Returning to the chosen excerpts, Homer displays the couple's *homophrosyne* in an explicit yet subtle manner, which is well documented by Joseph Russo (1982). I shall pick out the most salient points that are of relevance for my argument. Already in Book 19, Odysseus and Penelope strike up an emotional rapport in the so-called 'first interview' (96-360), where the disguised Odysseus' fabricated description of himself brings the queen to tears (ὣς φάτο, τῇ δ' ἔτι μᾶλλον ὑφ' ἵμερον ὦρσε γόοιο / σήματ' ἀναγνούσῃ, τά οἱ ἔμπεδα πέφραδ' Ὀδυσσεύς, 249-50). The ease that Penelope feels in Odysseus' company then leads to the second part of the interview which runs to the end of the book (508-604). Within this section, the Penelope scene analysed above occurs (515-29), after which she displays her trust in Odysseus by recounting her dream and requesting his interpretation (535-53), and sets up the bow contest for the next day (572-80). This evidently rapid chain of events is representative of the intimacy between the two.[95]

The subsequent symmetry apparent in the separate states of Odysseus and Penelope at the beginning of Book 20 reasserts their closeness. This can be seen in the way that Homer narrates the episode: in the quoted excerpt below, note how the narration moves immediately from the once fretful, now sleeping, Odysseus to the once sleeping, now fretful, Penelope:

> εὖτε τὸν ὕπνος ἔμαρπτε, λύων μελεδήματα θυμοῦ,
> λυσιμελής, ἄλοχος δ' ἄρ' ἐπέγρετο κεδνὰ ἰδυῖα,
> κλαῖεν δ' ἐν λέκτροισι καθεζομένη μαλακοῖσιν.
>
> 20.56-8

The manner in which their mental and physical states both echo and complement each other stresses their closeness.[96] The narrative then moves to Penelope who first

[95] Noted by Russo (1982), 11.
[96] Russo (1982), 12 notes the 'striking complementarity in their physiological and psychological rhythms.' Also Rutherford (1992), 201; Russo *et al* (1992), 112; de Jong (2001), 483-4, 488 refers to a narrative 'interlace technique' in these scenes that is designed, among other things, to show 'their mental closeness'.

prays to Artemis to spare her from her misery and then recounts the dream in which someone *like* Odysseus was lying next to her (παρέδραθεν εἴκελος αὐτῷ, 88). The end of this narration and the immediate cut back to Odysseus are quoted below:

> αὐτὰρ ἐμοὶ καὶ ὀνείρατ' ἐπέσσευεν κακὰ δαίμων.
> τῇδε γὰρ αὖ μοι νυκτὶ παρέδραθεν εἴκελος αὐτῷ,
> τοῖος ἐὼν, οἷος ἦεν ἅμα στρατῷ· αὐτὰρ ἐμὸν κῆρ
> χαῖρ', ἐπεὶ οὐκ ἐφάμην ὄναρ ἔμμεναι, ἀλλ' ὕπαρ ἤδη
> ὣς ἔφατ', αὐτίκα δὲ χρυσόθρονος ἤλυθεν Ἠώς.
> τῆς δ' ἄρα κλαιούσης ὄπα σύνθετο δῖος Ὀδυσσεύς·
> μερμήριξε δ' ἔπειτα, δόκησε δέ οἱ κατὰ θυμὸν
> ἤδη γινώσκουσα παρεστάμεναι κεφαλῇφι.
>
> 20.87-94

There are four points that are of interest here: first, the way in which the narration moves immediately from Penelope back to Odysseus finds a clear analogue in the previous quotation where the reverse was the case; this, again, shows the inextricable link between the two protagonists within this episode.

Second, Odysseus' premonition that he can hear his wife's crying (κλαιούσης ὄπα σύνθετο, 92) shows the couple's intuitive closeness. Third, this closeness is true to the extent that they think similar thoughts: just as Penelope imagines in her dream that she has experienced an Odysseus-like figure lying next to her (88), likewise Odysseus perceives that his wife is standing by him and recognises him (93-4).

These three examples show the way in which Homer stresses the like-mindedness of Odysseus and Penelope, and, as a result, how the scenes spread over Books 19 and 20 are complementary. The next and final point, however, will show that even on a narratological level, the events in both places are intended to be complementary.

It has already been noted that Penelope has perceived the likeness of Odysseus lying beside her (88). The vividness with which Penelope experiences this dream leads her to state that οὐκ ἐφάμην ὄναρ ἔμμεναι, ἀλλ' ὕπαρ ἤδη (90). Russo (1982: 12)

notes that this is a strong 'verbal echo' of Penelope's summation of the dream that she earlier recounted to Odysseus in Book 19 (οὐκ ὄναρ, ἀλλ' ὕπαρ ἐσθλόν, 547).[97] The link between the two dream scenes is further strengthened by Penelope's description of her second dream: the person lying next to her resembles Odysseus as he was twenty years ago when he went off with the army (οἷος ἦεν ἅμα στρατῷ, 89). (This is, of course, an imaginary figure that has grown out of the description of the Odysseus who had just departed for Troy that was fabricated by the disguised Odysseus for Penelope in their first interview in Book 19 (217-57).[98]) The correspondence, then, has two levels which are tied to the dramatic irony of Odysseus' disguise: on one level, where the audience is aware of the identities of all the parties, Penelope's desire for Odysseus obviously links to Odysseus as the beggar sleeping nearby; but on another level, within Penelope's narrative, it is not implausible to argue that the Odysseus-like figure in her dream is the beggar, since her dream is a response to the beggar's story,[99] and thus another correspondence with the events of Book 19 is established.

Such complementarity between the affairs of Odysseus and Penelope is present throughout the *Odyssey*,[100] but, for present purposes, I hope to have shown that the *Odyssey* exhibits correspondences between the two key passages of this chapter, which have been examined for their use of spatial metaphor involving ἔνθα καὶ ἔνθα to elucidate psychological processes. The internal correspondences within the *Odyssey* serve to strengthen the validity of taking these passages individually as

[97] Another such verbal echo within Penelope's dream in Book 20 which would strengthen Russo's (and thus my) argument is her likening herself to the daughters of Pandareos (66), in just the same way that she did in her simile to Odysseus in Book 19 (524).
[98] This is argued in greater detail by Russo (1982), 12-14. De Jong (2001), 489 also states that Penelope's dream is 'clearly triggered by the conversation of the previous evening'.
[99] This is the opinion of Russo (1982) 14, who notes, in addition, that Penelope herself has commented on the beggar's likeness to Odysseus: (ἀλλ' ἄγε νῦν ἀνστᾶσα, περίφρων Εὐρύκλεια, / νίψον σοῖο ἄνακτος ὁμήλικα· καί που Ὀδυσσεὺς / ἤδη τοιόσδ' ἐστὶ πόδας τοιόσδε τε χεῖρας, 19.357-9), and overheard Odysseus' telling reply to Eurykleia upon her statement that she has never seen anyone as similar to Odysseus as him (ὦ γρηῦ, οὕτω φασὶν ὅσοι ἴδον ὀφθαλμοῖσιν / ἡμέας ἀμφοτέρους, μάλα εἰκέλω ἀλλήλοιϊν / ἔμμεναι, ὡς σύ περ αὐτὴ ἐπιφρονέουσ' ἀγορεύεις, 19.383-5).
[100] For some further examples see the discussions of Podlecki (1971), 90 and Arthur (1973), 15-16.

intertexts with the *Argonautica*. But, on a larger scale, the Odysseus and Penelope scenes are effectively both parts of the same whole, and I argue that it is on this whole that Apollonius draws in order to create an emotional and intellectual import for his Medea scene, as well as investing in it the elevation and grandeur of the Homeric past.

2.VII. A FINAL HYPOTHESIS

I began this chapter by looking at how Apollonius uses ἔνθα καὶ ἔνθα throughout the whole of the *Argonautica*, and it was noted that Book 3 accounted for an unexpectedly high number of occurrences, a fact which may or may not have been statistically relevant. In the light of the discussion of what are argued to be the relevant Homeric precedents, I would argue that this higher usage is relevant and shall offer a theory to explain the fact.

As has been shown, the poetic exploration of mental conflict, which has been one of the driving narrative themes of *Argonautica* 3, led Apollonius to seek historical literary precedent. He found this in the Odyssean scenes analysed above, which express instances of mental vacillation (similar to Medea's) in terms of a spatial metaphor involving ἔνθα καὶ ἔνθα. As has been shown by his increased and innovative usage, this formula was already well known to Apollonius and so it was natural for him to employ it for his Medea episode in a similar metaphorical vein to Homer. Returning to the statistics, then, the two metaphorical instances of the formula in Book 3, which in themselves effectively constitute the only metaphorical instances in the whole of the *Argonautica*,[101] draw on the Odyssean scenes and in so doing account for this statistically higher frequency.[102]

[101] See n.45 (above).
[102] It should be noted that if these two occurrences were removed, then Book 3 would possess a ratio of actual to expected frequency of ἔνθα καὶ ἔνθα much similar to those of the other books.

3

THE BROADER PICTURE

In the previous chapters I have argued first for a reading of the *Argonautica*'s sunbeam simile, which establishes it as a piece of psychological imagery, and second examined within this context the formula ἔνθα καὶ ἔνθα, which brought to light Homeric literary precedents, the knowledge of which, I believe, is fundamental for the understanding of Apollonius' portrayal of Medea's mental state. In this final chapter, I want to expand my argument's scope by examining how the language used in the rest of the sunbeam simile augments this idea of mental vacillation. There is very much of interest that can be said here; the constraints of space imposed by this project allow me only to scratch the surface, though I would hope that the arguments here can be fleshed out in a larger work in the future.

3.I. METAPHORICAL BEGINNINGS

Before moving on to examine the rest of the simile, I have some final remarks on the spatial metaphor ἔνθα καὶ ἔνθα, which can only be made now owing to the investigation of previous chapters.

At various points in the previous chapters, I have shown how in the cases of both Medea in the *Argonautica* and Odysseus in the *Odyssey* the authors have initially detailed the excessive physical movement of their protagonists with the formula ἔνθα καὶ ἔνθα (*Od*.20.24, *Arg*.3.651), and subsequently used a spatial metaphor involving the same formula to elucidate mental vacillation (*Od*.20.28, *Arg*.3.758). Therefore, in both instances there is a progression from the external and visible physical movement to the internal and invisible movement, which is metaphorically expressed. In metaphorical terms, then, in both cases the source of the metaphor – excessive physical movement – is applied to the target of the metaphor – the character's psychology.[103] The image that the metaphor conjures is remarkable for its simplicity: just as the tormented individual paces or tosses, unable to commit physically to one position, so his or her very thoughts are conceived as physical paths—literally, courses of action—over which they vacillate, equally unable to choose.[104]

There are two comments that I would make on the basis of this observation. The first is, again, the simple textual point that in his conception of mental conflict Apollonius adopts a clear Homeric model.[105] As has been shown in the previous chapter, this does not amount to a charge of poetic laziness, but rather, by casting Medea in the mould of Odysseus, it is a succinct technique for investing meaning (both emotive

[103] The same concept can be expressed in the terminology of Richard (1936) the 'vehicle' being the physical movement and the 'tenor' being the psychological state.
[104] The conception of courses of mental action as alternate physical paths reminds me of the common conceit, favoured by children's cartoons, in which the protagonist stands at a crossroads, facing a decision, which physically manifests itself in the alternative paths from which they must choose. A famous classical instance of this would be the Oedipus myth, where the road, and the choices made on it, shape the protagonist's future. For discussion of this in Sophocles' *Oedipus Tyrannus*, see Segal (1981), 222-4. On the *Oedipus Coloneus*, Segal (1981: 368) also states that 'the road is the single most dominant spatial metaphor of the play', while Easterling (1967), 11-12 shows how the physical path that Polynices takes in seeking out Oedipus becomes a metaphorical one in his words to Antigone (1432-4), where it is 'a fixed course of action to which [he] is hopelessly committed'. Odysseus and Medea must take a similar metaphorical path. Though it is currently unavailable to me, the main work on this theme is Otfrid Becker's (1937) *Das Bild des Weges*.
[105] The case for this statement does not, of course, rest purely upon this observation, but rather on the multiple correspondences between the scenes that were shown in Chapter Two.

and intellectual) and characteristically Alexandrian learning in the portrayal of the scene.

The second point is of interest in that it pertains to current theories of metaphor.[106] Scholars and philosophers have long debated the function that metaphor has, with one of the main debating points being whether or not metaphor should be assigned cognitive force, or in other words, whether or not a metaphorical utterance can provide genuine and unique descriptive content.[107] Amongst those who argue in favour of cognitive metaphor are George Lakoff and his various collaborators. They believe that linguistic structures show that human thought is informed by imaginative capacities, in particular metaphor.[108] This leads to the bold conclusion that our conceptual system, the matrix through which we then interact with the physical world, is metaphorically structured.[109]

This view of metaphor is of immediate relevance to the imagery of Apollonius' sunbeam simile. If metaphor is a device which functions by explaining an unseen object by reference to something from the experiential, physical, concrete world, then metaphor is highly pertinent to the conceptualisation of the mind. Apollonius, and the Homeric poets before him, were unable to describe in literal, scientific terms the mechanics of the violent thought processes that erupt within the mind during the

[106] For general overviews on this vast topic, I have found Soskice (1985) in general (though esp. 24-51) and Johnson (1981), 3-47 most useful. The latter is especially worthwhile since it is a collection of important contributions to the debate, as well as an annotated bibliography (329-52) of selected other works. For the most current views, with extensive bibliography, see *Mind and Language* 21.3. for the role of metaphor in Classics, see Newiger (2000) and the collected works, notably Silk, in Boys-Stones (2003).

[107] On the debate of assigning cognitive force to metaphor, see Johnson (1981), 35-42.

[108] This results from the initial observation that metaphor is often used to structure concepts. The textbook example for this is the 'Argument is war' paradigm, which is detailed in Lakoff & Johnson (1980), 3-6. The authors note how it is accepted in English to use martial metaphors in the context of arguments, for example: 'He *shot down* all of my arguments', 'She *attacked every weak point* in my argument', while arguments themselves are described as *won* or *lost*. Of course, verbal exchanges are not physical fights, but they are expressed as such and, thus, the metaphor structures the concept. (This is only one, briefly discussed example of the many conceptual metaphors that are discussed by Lakoff & Johnson.)

[109] Space precludes an extensive discussion of this theory. For more detail see Lakoff & Johnson (1980), and Lakoff (1987), esp. 370-3.

act of decision-making.[110] As a result, their understanding is based on folk models that are informed by the observable and physical;[111] it is on the basis of these observations that they extrapolate the working of the internal: thus, Medea and Odysseus' excessive physical movement is the poetic template for their presumed internal movement. The spatial metaphor involving ἔνθα καὶ ἔνθα is a paradigm case of what Lakoff & Johnson term 'orientational' metaphor, a whole system of metaphors which have a spatial element.[112] Just as the authors show that the concept of happiness is often metaphorically structured spatially—for example, 'My spirits *rose*/*sank*'[113]—the concept of mental vacillation during decision making in the chosen excerpts is structured spatially with ἔνθα καὶ ἔνθα.[114]

Medea's mental vacillation is, therefore, structured in the terms of a spatial metaphor. But crucially also encapsulated within ἔνθα καὶ ἔνθα is, of course, the notion of excessive physical movement. I intend now briefly to show how this is congruent with the value assigned to movement and fixity in Greek thought. What is learned will be of great relevance to the remainder of this chapter, which, amongst other things, will explore the multiple verbs of movement in the sunbeam simile.

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[110] This is not to say that contemporary languages are any more able. Modern scientific terms are not literal—the electric *current* being a prime example—and so the point still holds that metaphor structures thought. On the presence of metaphor in science, see Derrida and Moore (1974).
[111] On the building of concepts from folk models see Kövecses (2000), 189-91.
[112] For orientational metaphor see Lakoff & Johnson (1980), 14-21.
[113] A beautiful example of this is to be found in the *Argonautica*; Medea, elated after her meeting with Jason, fails to see her approaching maidservants since ψυχὴ γὰρ νεφέεσσι μεταχρονίη πεπότητο (3.1151).
[114] Looking at tragic actors on the stage (but with a view to theorising on Greek consciousness in general), Padel (1992), 66 is correct to note that 'visible, tangible moves are the exterior analogue to the unseen, imaginary internal movement of passion within' (Padel comes to the same conclusion in (1995), 120-30); however, Lakoff & Johnson's theory of cognitive metaphor shows that this is not something alien and specific to ancient Greece, but is, in fact, applicable to all the cultures that they have investigated. This is because the metaphors that structure the thought themselves arise from human observation through bodily experience in a physical world. The progression within the chosen passages in the *Odyssey* and the *Iliad* of the poets' use of ἔνθα καὶ ἔνθα physically and then metaphorically (on this see above) could be argued to be a prime example of building a metaphorically structured conceptual framework from observable physical actions. I believe that such a study in Apollonius would provide valuable perspectives on the question of Greek conceptions of reality.

Elizabeth Pender, who builds her argument on a wide study of Greek literature that ranges from poetic to medical, has shown that there is a negative association in Greek thought with excessive, disorderly motion.[115] She concludes (1999: 90):

> Inner anxiety and distress is expressed by the need for external movement beyond one's normal bounds. … [M]otion is the result of a loss of stability and so a polarity is established between disorderly motion (negative) and stillness (positive).

The idea that inner mental conflict finds physical expression is, of course, relevant to the passages studied that involve the suffering of Odysseus and Medea, who both display this by their movement ἔνθα καὶ ἔνθα (*Od*.20.24, *Arg*.3.651).

Pender notes that another common image in Greek poetry of 'motion as disturbance' is that of 'storms and the sea'.[116] With this in mind, I am tempted by the idea that such imagery was on Apollonius' mind when he composed the sunbeam simile to describe Medea's disturbed mental state. In it, the beam (*Arg*.3.757-8)

> **ὕδατος** ἐξανιοῦσα τὸ δὴ νέον ἠὲ λέβητι
> ἠέ που ἐν γαυλῷ κέχυται,

Obviously, in the transition from the turbulent sea to disturbed water within a pail, there is a substantial jump from genus to species, but I think that, within a passage which (I have argued) explicitly depicts mental vacillation with all its inevitable ill

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[115] Pender (1999), 75-105, esp. 83-90. In some specific medical cases—for example, the movement of fluids and substances through the body—movement is seen as necessary; however, such movement obviously does not then meet the criterion of excess—as in the harmful 'wandering womb' (for a succinct discussion on which see Padel (1995), 129-30 with bibliography)—and so is not a concern.

[116] Pender (1999), 86-7. The danger inherent in the waves is explicitly stated by Pindar, *N*.6.55-7:

> τὸ δὲ πὰρ ποδὶ ναὸς ἐλισσόμενον αἰεὶ κυμάτων
> λέγεται παντὶ μάλιστα δονεῖν
> θυμόν.

The connotations of such imagery in Pindar are analysed by Steiner (1986), 66-75.

effects, such an interpretation cannot be ruled out.[117] This idea is strengthened by Apollonius' choice of the domestic sunbeam simile, which forces him to domesticate the imagery of vast sea-scapes into the disturbed water within the pail.[118]

As a result of this brief investigation, the fact that excessive movement held negative connotations in Greek thought should be borne in mind for the remainder of the discussion, since it constitutes an important intellectual backdrop. I will now move on to examine the effects and techniques that Apollonius employs to augment the notion of mental vacillation in the remainder of the sunbeam simile. Throughout this, my fundamental argument will remain the same: only with an awareness of the relevant intertexts and an understanding of the (typically Hellenistic) playful reminiscences of previous literature can the sunbeam simile be fully appreciated.

3.III. CONSCIOUS INTRUSION

As has been shown, the sunbeam simile refers primarily to Medea's palpitating heart,[119] which is immediately compared to a sunbeam that flutters throughout the house (ἠελίου ὥς τίς τε δόμοις ἔνι πάλλεται αἴγλη, 756). Apollonius' use of the verb πάλλω in this instance is of considerable interest. In order to appreciate this, it is necessary first to examine Homer so as to establish the common usage.

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[117] The negative connotations of fluids can, of course, be applied to the human body (cf. n.115 (above)): the idea of the association of danger with the flux of inner fluids is explored through various sources by Padel (1992), 81-8. A textbook example of this appears in at *Iliad* 18. 107-11, where Achilles' equates anger with the swirling of gases within the breast (on this see Cairns (2003), 68-74):

> ὡς ἔρις ἔκ τε θεῶν ἔκ τ' ἀνθρώπων ἀπόλοιτο
> καὶ χόλος, ὅς τ' ἐφέηκε πολύφρονά περ χαλεπῆναι,
> ὅς τε πολὺ γλυκίων μέλιτος καταλειβομένοιο
> ἀνδρῶν ἐν στήθεσσιν ἀέξεται ἠΰτε καπνός·
> ὡς ἐμὲ νῦν ἐχόλωσεν ἄναξ ἀνδρῶν Ἀγαμέμνων.

[118] Again, space precludes extensive discussion of the Greek intellectual background of the merits of movement and fixity. I believe that this last point could be substantiated by further exploration.

[119] Chapter One, of course, was concerned with why the heart was beating.

πάλλω occurs 24 times in the *Iliad* and once in the *Odyssey*.[120] The verb, with its common connotations of agitated movement,[121] occurs in 3 strongly defined contexts.[122] Most frequently (15x), it is used of a warrior brandishing a spear or, occasionally, another projectile; a typical example would thus be that used of Hector as he attacks the Achaian host: πάλλων δ' ὀξέα δοῦρα κατὰ στρατὸν ὤχετο πάντῃ (*Il*. 5.495).[123]

The second context (8x) is the casting of lots, where the verb is used to describe the action of the person who shakes the helmet containing the lots before one is selected. Homer typically describes a scene in this way: αὐτὰρ ἔπειτα / κλήρους ἐν κυνέῃ χαλκήρεϊ πάλλον ἑλόντες (*Il*. 3.315-6).[124]

The final, and rarest, context is also the one of most interest to this thesis. On two occasions in the *Iliad*, πάλλω is used to describe the trembling of the heart (ἦτορ or καρδία) when the protagonist experiences extreme stress. Fearing that Hector may have been killed by Achilles before the Skaian gates, Andromache says that she hears Hecuba's voice (22.451), and as a result στήθεσι πάλλεται ἦτορ ἀνὰ στόμα (452). As she then breaks off from the narration and rushes from the room, Homer describes Andromache as παλλομένη κραδίην (22.460-1). Thus, in the same way that the spear is brandished or the lots shaken, Andromache quivers with respect to

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[120] Occurrences as follows: *Il*.3.19, 216, 324; 5.304, 495; 6.104, 474; 7.181; 11.212; 12.449; 15.191, 645; 16.117, 142 (2x); 19.389 (2x) 20.282; 22.320, 452, 462; 23.353, 861; 24.400; *Od*.10.206.
[121] Although, admittedly, the verb does not imply excessive movement, the discussion on the merits of movement in Greek thought should, I think, still be recalled here. Regardless, the movement of the sunbeam that the verb describes is a symbolic representation of Medea's shifting thoughts as to her future courses of action (on this, see Chapter One.)
[122] Clarke (1999), 105 n.116 offers a similar analysis.
[123] πάλλω used with a spear: *Il*. 3.19; 5.495; 6.104; 11.212; 16.117, 142 (2x); 19.389 (2x); 22.320. The other projectiles are rocks: *Il*. 5.304; 12.449; 20.287. At *Il*. 6.474 the verb is used of Hector lifting his son, Astyanax, above his head (as he would a spear). Finally, the occurrence at *Il*. 15.645, where the form πάλτο is used of a warrior tripping over his shield, should, owing to the presence of the armament be included within this grouping. Janko (1992) *ad loc*. notes, however, that this may in fact be the much rarer verb παλέω; regardless, this would not affect the categorisation of πάλλω, which is the issue at hand.
[124] The other examples occur at: *Il*. 3.324; 7.181; 15.191; 23.353, 861; 24.400; *Od*. 10.206.

her heart. The connection between πάλλω and καρδία (or its epic equivalent κραδίη) is also corroborated by two instances in the medical texts of Hippocrates, writing before the time of Apollonius: ἡ καρδίη πάλλεται (*Morb. sacr.* 6.6; *Mul.* 151.3).[125] These examples serve to establish the connection as a common usage that Apollonius could draw on. I now return to the *Argonautica* simile so that its specific significance can be seen.

The fluttering sunbeam symbolises the palpitations of Medea's heart, which (I have argued) beats owing to the stress caused by her mental vacillation. Clearly, then, the third of the Homeric contexts analysed above—heart palpitation at a time of stress—is of primary relevance. But additionally, the sunbeam is reflected from water that is poured into a basin or pail (ἠὲ λέβητι / ἠέ που ἐν γαυλῷ κέχυται, 3.757-8). This movement of a substance within a receptacle is congruous with the lots shaken within the helmet, as in the second Homeric context above. Apollonius' use of πάλλω within the simile thus shows a degree of *contaminatio* since multiple Homeric contexts are employed in one instance.

But this is not the extent of Apollonius' poetic creativity since, crucially, πάλλω is used not in conjunction with Medea's κραδίη (the Homeric context which is of primary relevance to the simile) but instead with ἠελίου … αἴγλη, thus creating the metaphor of the trembling sunbeam. There is, then, in this instance an interaction of the domains that results in the verb that would be expected to accompany κραδίη being transferred to ἠελίου … αἴγλη.[126] This effect is, I believe, that which Michael Silk has labeled 'intrusion':[127] where the tenor-term, πάλλω, intrudes into the

[125] The only other example of the pairing before Apollonius' writing is Aeschylus *Supp.* 785: κελαινόχρως δὲ πάλλεταί μου καρδία.
[126] A *TLG* search for πάλλω in conjunction with αἴγλη returns no matches in the entire corpus for those writing before Apollonius. This attests to the fact that the phrasing for this part of the sunbeam simile is unique and hence that Apollonius' usage of πάλλω must be informed by Homer. The only other occurrence of αἴγλη with πάλλω comes from Aristaenetus' *Epistulae* 2.5.21; this, however, in being a blatant parody of a famous Hellenistic text, is typical of the author in question.
[127] On this see Silk (1971), 138-44.

vehicle, ἠελίου … αἴγλη,[128] or, more simply, where πάλλω is consciously misplaced so that it agrees with ἠελίου … αἴγλη as opposed to κραδίη, which the audience would expect. The disharmony that is created stems from the fact that there is a tension between the grammar and the semantics of the sentence: from a grammatical perspective, Apollonius' line functions perfectly since πάλλω and ἠελίου … αἴγλη have every right to co-exist, but, at the same time, it is semantically jarring, owing to the verb's displacement.

I think that this tension is typical of Apollonius' poetic technique: he demonstrates an awareness of the Homeric pattern only to dissociate himself by creatively subverting it. Of course, the effect is then intensified by the fact that κραδίη is situated so close to its verbal partner, so as to highlight the deliberate departure from the Homeric norm.

Another result of the intrusion effect is that the reader is then intrigued into looking at the verb that does have κραδίη as its subject, θυίω, and it is to this that I shall now also turn.

3.IV. MEDEA REDEFINED?

The sunbeam simile is introduced by the following line, which is descriptive of Medea's heart (3.755):

> πυκνὰ δέ οἱ κραδίη στηθέων ἔντοσθεν ἔθυιεν

[128] The power of intrusion is, as Silk (1971: 140) states, that it 'does not serve a single master'; although the effect may be instigated by the presence of ἠελίου … αἴγλη attached to πάλλω, it is also inextricably linked to κραδίη.

Gillies and Hunter translate ἔθυιεν as 'danced madly' and 'raged wildly' respectively, but neither offers any significant commentary.[129] Since the intrusion effect examined in the last section draws attention to the verb, I believe that comment is required. It will become apparent, in fact, that θυίω is most apt, owing to its multiple points of reference to both the sunbeam simile and Medea's predicament on a larger scale.

Chantraine's entry for such a comment is a good place to start.[130] He connects θυίω with θύω, defining the latter's usage as:

> ‹‹ bondir, s'élancer avec fureur ››, dit du vent, des eaux, de guerriers…

A *TLG* search for θυίω corroborates Chantraine's analysis; as the examples below show, Hesiod is typical in his use of the verb in the description of gusts of wind and swell of the sea:[131]

> δὴ τότε παντοίων ἀνέμων θυίουσιν ἀῆται
>
> *Op*. 621

> θυΐε δ' ἄρ' ἀμφ' ἀκτὰς περί τ' ἀμφί τε κύματα μακρὰ
> ῥιπῇ ὕπ' ἀθανάτων…
>
> *Theog*. 848-9

Returning to Apollonius' simile, the presence of the basin or pail of disturbed water, from which the reflecting sunbeam casts its light (3.757-8), seems to evoke this use of θυίω. But further analysis suggests that this is not the extent of the verb's appropriateness.

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[129] Gilles (1925) and Hunter (1989) *ad loc*.
[130] Chantraine (1968), 448.
[131] θυίω used with reference to water: Hes. *Theog*. 109, 131; Anac. Frg. 2,1.17 *PMG*; and wind: Hes. *Theog*. 874. Clarke (1999), 79-83 offers many examples of the use of the verb in this context in Homer. Other uses of the verb will be seen in the light of further analysis.

The notion of movement encapsulated within θυίω's definition of frenzied leaping and bounding is, of course, highly relevant to the movement of Medea's heart as it vacillates in the decision-making process. Interestingly, Chantraine draws an etymological link between the verb and θυμός, the breathy substance that resides in the lungs and whose movement is involved in thought processes and moments of passion.[132] With this in mind, it is possible to see Apollonius' ἔθυιεν, which describes the movement of Medea's κραδίη in the course of her decision making, as a metaphorical nudge toward the substance that the Greeks thought played a crucial role in the decision-making process.

Thus far it is clear that there is a multiplicity of connotations to Apollonius' ἔθυιεν. I think, though, that in addition to the movement of water and the metaphorical reference to the θυμός there is one final point that is of relevance; this stems from the Apollonian scholiast's comment on this line:[133]

> ἔθυιεν: ὥρμα, ἐκινεῖτο. ἔνθεν καὶ θυιάδες αἱ Βάκχαι.

In his comment on the use of θυίω in this context, the scholiast chooses to draw a link with θυιάδες, the noun derived from the verb meaning 'possessed women', and Bacchants, the crazed female followers of Dionysus.[134]

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[132] Cf. n.57 (above) with bibliography. Clarke (1999), 79-83 shows that within the realm of Homeric psychological imagery, the movement of breath within the body is how thought processes are imagined to proceed.
[133] Wendel (1958), 239.
[134] Two entries from Hesychius' lexicon are of relevance to this discussion:
θ 842 Latte: <Θυιάς>· Βακχίς· οἱ δὲ μαινάς; θ 846 Latte: <θυιωθείς>· μανείς. ὁρμήσας.
Hesychius, therefore, whose lexicon functions by giving synonyms that are intelligible to the contemporary Greek, first corroborates the fact that a θυιάς is a Bacchant; and, second, in his gloss of the aorist passive participle, provides close synonyms to those cited by the Apollonian scholiast. Chantraine (1968), 448 also sees Dionysiac connotations in the verb.

Based on this comment, it seems plausible to suggest that in the description of Medea's beating heart with ἔθυιεν, there is a Dionysiac metaphor.[135] This idea has not, to the best of my knowledge, been applied to the *Argonautica* before, but since the results are startling and informative for the understanding of Medea both in relation to the sunbeam simile and beyond, I shall devote the last section of this chapter to exploring this angle. Before moving on to evaluate this metaphor, however, I have one final point to strengthen the case.

In the preceding section on the discussion of the intrusion of the verb πάλλω in the sunbeam simile, I showed that one of the three Homeric contexts in which the verb is used is the beating of the heart at times of stress. The only Homeric occasion in which πάλλω appears in conjunction with κραδίη (the terms that appear within the sunbeam simile) is (as noted above) in relation to the distressed Andromache at *Iliad* 22.460-1:

> Ὣς φαμένη μεγάροιο διέσσυτο **μαινάδι ἴσῃ**
> παλλομένη κραδίην·

This quotation shows that Andromache is explicitly compared to a rushing maenad, whose heart palpitates.[136] Such a comparison is, of course, highly pertinent to my argument that ἔθυιεν is a Dionysiac metaphor. Within the sunbeam simile, it was shown that πάλλω is misplaced from its natural partner, κραδίη, an effect that draws attention to the verb that does partner κραδίη, ἔθυιεν. This verb has patent

[135] I use the term 'Dionysiac metaphor' in the same sense as Seaford (1993), 115: 'any explicit or implicit comparison of behavior to the frenzy inspired by Dionysus.' For Dionysiac metaphor see Schlesier (1993), 89-114 and Seaford (1993), 115-46, though these will be analysed shortly. Space precludes an extensive discussion of the merits of θυίω as a Dionysiac metaphor in other contexts, though this is a topic that would, I believe, benefit from a more detailed study. Two specific instances that I think are of most interest are Pind. *Pyth*. 3.33 (which, I believe, may echo the explicit maenadic reference in the *Homeric Hymn to Demeter* 386), and *Homeric Hymn to Hermes* 560. In both of these θυίω is used in the context of females who have abandoned the domestic sphere: in the former, by illegitimate marriage, the latter by entering a prophetic state. The importance of such female abandonment as a constitutive Dionysiac element will be examined below.

[136] Schlesier (1993), 102 states that this passage is the epic *locus classicus* for the maenad model, which will, in turn, influence the tragic model.

Dionysiac associations, and such associations are strengthened by the fact that the only instance of πάλλω used in conjunction with κραδίη in Homer occurs in an explicitly Dionysiac context in which a woman is portrayed in the throes of violent emotion.[137]

With the significant weight of this last observation, which has not (as far as I can tell) been noticed in Apollonian scholarship, I believe it to be established that ἔθυιεν constitutes a Dionysiac metaphor. I want now to examine the relevant maenadic metaphors (of which Andromache is a paradigm case) and apply what is learnt to Apollonius' poetic portrayal of Medea. If there is a considerable degree of fit, then this will further confirm the reading of ἔθυιεν, and thus establish a new lens through which the character can be viewed.

3.IV.I MEDEA GONE WILD

In her examination of the epic maenad, for which she uses the Andromache passages previously cited from the *Iliad*, Renate Schlesier identifies three 'standard characteristics of maenads'.[138] First, they are associated with 'the particular rushing motion and the violent emotion'; this manifests itself twice in Andromache's rushing to the walls on account of Hector (ἐπειγομένη, 6.388; διέσσυτο, 22.460). Second, they have 'a common connection to death and love', which are, of course, the motivating factors that drive Andromache's behaviour—her love for Hector initially leading her to attempt to avert his death (6.431-4), and then, when it has transpired,

[137] There is scholarly contention on the issue of whether or not Homer is aware of maenadism in a Dionysiac context; on this see, for example, Segal (1971), 47-8; Richardson (1993), 460; Schlesier (1993), 102; and Seaford (1993), 115-46. Though such a debate extends beyond the remit of this thesis, in brief such contention stems from the fact that the only references (in addition to that quoted above) are: first, Andromache, in a similar manner, described as rushing to the walls in her anxiety for Hector μαινομένῃ ἐϊκυῖα (*Il*. 6.389), and, secondly, the narration of the Dionysiac myth at *Il*. 6.130-7, in which Lycurgus is attacked by μαινομένοιο Διωνύσοιο τιθήνας (132).

[138] Schlesier (1993), 102. These characteristics are, in fact, shared with tragic maenads, with which Schlesier's article is primarily concerned. As will become clear shortly, this tragic model will also be of relevance.

to mourn him (e.g., 22.449-61). Finally, and for Schlesier most importantly, the maenadic quality emerges in the protagonist 'at the turn of events'. This is applicable to Andromache's two Dionysiac metaphors: first, when she learns that Hector will go and fight (6.386-8), and then when she hears, true to her worst fears, Hecuba's cries that Hector is dead (22.449-66).

Schlesier has also shown in relation to tragic maenadic references (and the results are applicable to their epic counterparts) that madness described explicitly as Bacchic can be induced by a whole host of deities—mainly Ares, Hera, Aphrodite, and Apollo—this is why the term Dionysiac *metaphor* is used.[139] This is applicable to the maenadic epic paradigm, Andromache, and, more importantly, to Medea, whose extreme anxiety is caused by Aphrodite and Eros at the behest of Hera.[140]

The first two common maenadic characteristics identified by Schlesier—the rushing motion and violent emotion, and the common connection to death and love—can be applied to Medea as one. It is precisely because of her love for Jason, and the associated fear that he will die in the task with the bulls, that Medea is subject to the violent emotion that causes her to pace her chamber and her thoughts relating to her future plans to vacillate. In fact, it has already been shown that excessive movement is key in structuring the portrayal of Medea at this point in the *Argonautica*: initially she moves physically ἔνθα καὶ ἔνθα (3.651), and then this same formula is used to detail the movement of her thoughts in the sunbeam simile (3.755-60). Furthermore, within the simile, the ἠελίου … αἴγλη, which stands for the κραδίη, is subject to multiple verbs of motion—πάλλω (756), ἐξάνειμι (757), and τινάσσω and ἀίσσω (759)—which, in their sheer frequency, create a highly dynamic image.[141]

[139] Schlesier (1993), 100. Again, the tragic model will be of relevance shortly.
[140] See Chapter One for a discussion on the instigation of Medea's passion for Jason.
[141] If I am right in seeing ἔθυιεν as a Dionysiac metaphor, then the image of the κραδίη, personified as a Bacchant, dancing frantically and erratically perfectly portrays how Medea's thoughts as to her future possible courses of action constantly shift.

Yet, crucially, all this emotive movement, which is produced by the presence of love and the prospect of death, occurs within the sunbeam simile, which (as I have argued in Chapter One) is the poetic portrayal of mental vacillation at the crucial point at which a decision must be made. That ἔθυιεν, the Dionysiac metaphor, appears within the decision-making simile is the very definition of Schlesier's criterion that the maenadic quality emerge at the 'turn of events', for this is the point at which future events will be decided.

Richard Seaford (1993) has also analysed Andromache as a maenad and several of his comments are useful in refining Schlesier's epic model. In relation to her first point, Seaford notes that the characteristic maenad not only confuses the spatial confines of the male and female spheres—i.e. Andromache's rushing from the female *oikos* to the male battlements—but also, and as a result, the Dionysiac frenzy causes females to abandon their generic pursuits in order 'to become warriors and hunters.'[142] In order to stress this, the Homeric poet recounts the socially accepted reasons for a woman to leave her sphere, to highlight the fact that these were not Andromache's reasons (6.383-7):

> οὔτέ πῃ ἐς γαλόων οὔτ' εἰνατέρων ἐϋπέπλων
> οὔτ' ἐς Ἀθηναίης ἐξοίχεται, ἔνθά περ ἄλλαι
> Τρῳαὶ ἐϋπλόκαμοι δεινὴν θεὸν ἱλάσκονται,
> ἀλλ' ἐπὶ πύργον ἔβη μέγαν Ἰλίου, οὕνεκ' ἄκουσε
> τείρεσθαι Τρῶας, μέγα δὲ κράτος εἶναι Ἀχαιῶν.

Significantly, it is after this that the Dionysiac metaphor occurs (6.389), when it is clear that Andromache has abandoned her normal pursuits in order to give military advice to Hector (6.431-4). Similarly, before the maenadic reference upon her hearing of Hector's death (22.461), the poet explicitly recounts Andromache's female pursuits: weaving (22.440) and organizing the preparation of Hector's bath

[142] Seaford (1993), 116.

(22.442-4). This abandonment can be demonstrated clearly in the *Argonautica* by examining the scene in which Medea and Jason meet alone for the first time.

Waking after a troubled sleep, Medea calls her maidservants to prepare the wagons so that they may travel to the shrine of Hekate in order to meet Jason. The scene is cast in the mould of Nausicaa and her retinue travelling to the washing pools, before their unexpected meeting with Odysseus in *Odyssey* 6; this precedent, then, initially confers a sense of faithful domesticity, but also sets up the expectation of the arrival of a male stranger.[143] Medea and her maids begin to play games, but she is unable to concentrate (3.948-53):

> Οὐδ' ἄρα Μηδείης θυμὸς τράπετ' ἄλλα νοῆσαι,
> μελπομένης περ ὅμως· πᾶσαι δέ οἱ ἤντιν' ἀθύροι
> μολπὴν οὐκ ἐπὶ δηρὸν ἐφήνδανεν ἐψιάασθαι,
> ἀλλὰ μεταλλήγεσκεν ἀμήχανος· οὐδέ ποτ' ὄσσε
> ἀμφιπόλων μεθ' ὅμιλον ἔχ' ἀτρέμας, ἐς δὲ κελεύθους
> τηλόσε παπταίνεσκε παρακλίνουσα παρειάς.

This passage is indicative of Medea's predicament in that she is torn away from her female sphere, represented by her playing attendants, and drawn to Jason. Her divinely induced choice to aid his quest, which is cemented in the exchange that takes place near the shrine (3.1026-620), will lead to her escaping with the Argonauts and, in the process, being directly complicit in the murder of her brother, Apsyrtus (4.452-76).[144] Therefore, by her turning away from the female sphere and, in the provision of drugs for Jason and the murderous entrapment of her brother, her behaving like a warrior, Medea clearly demonstrates Seaford's maenadic quality.

[143] Medea, of course, is intending to meet Jason (3.819-21). For the similarities and deliberate differences between these two scenes, see Hunter (1989) *ad loc*. I will not analyse these since they are not important for my current purposes. Cf. Chapter One's discussion of the relation between Penelope and Medea.

[144] Apsyrtus' death and Medea's complicity will be examined in greater detail below.

Medea's behaviour in this instance is a symptom of the larger maenadic trait of the destruction of the *oikos*.[145] In the remainder of this chapter, I shall show how the maenad image announced by the Dionysiac metaphor ἔθυιεν (which, importantly, is placed at the point where she will decide to aid Jason) points forward to Medea's betrayal of the *oikos*: first that of her father, Aeetes, and then that of her future husband, Jason. I will show Medea's destruction of her natal *oikos* by examining, first, her perversion of the marriage ritual with Jason, and, secondly and in greater detail, her complicity in the death of her brother.

In order to appreciate how far Medea and Jason stray from the normal marriage process, it is necessary first to establish the standard procedure; in relation to epic society, Lacey states that (1966: 60):[146]

> A father or other κύριος [guardian: nearest male relative] could be approached with δῶρα [gifts] and offers of ἕδνα [bride-price] for his daughter; the δῶρα would be accepted from all the contestants, and on the basis of the offers made and of his own judgment he would select a son-in-law, whose offer of ἕδνα would be accepted…

Only after following this process would the κύριος betroth (ἐγγύη) his dependent to the bridegroom, and then ceremonially hand her over (ἔκδοσις) to his *oikos*.[147]

Terrified that her family will learn of her betrayal in helping Jason, Medea inverts the whole process by initially fleeing her father's *oikos* for the Argonaut's ship at the behest of Hera (4.20-3). Once there, she supplicates Jason, stating explicitly her abandonment of her natal *oikos* and her resultant lack of protection (4.88-91):[148]

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[145] On this trait see Seaford (1993), 121.
[146] Lacey's article is concerned with Homeric marriage practices; these are, however, relevant to the *Argonautica* since Apollonius consciously evokes Homeric epic as his setting.
[147] On the customs involved see Just (1989).
[148] This is also a point that she will make several times in Euripides' *Medea*; e.g.: αὐτὴ δὲ πατέρα καὶ δόμους προδοῦσ' ἐμοὺς (483). The protection afforded by the κύριος will be examined shortly in the discussion of Medea's actions towards her brother, Apsyrtus.

τύνη δὲ θεοὺς ἐνὶ σοῖσιν ἑταίροις
ξεῖνε τεῶν μύθων ἐπιίστορας οὕς μοι ὑπέστης
ποίησαι, μηδ' ἔνθεν ἑκαστέρω ὁρμηθεῖσαν
χήτεϊ κηδεμόνων ὀνοτὴν καὶ ἀεικέα θείης.

This desire for protection is an implicit appeal for Jason to become her κύριος, and he interprets it as such by immediately proposing to her, and, in doing so, negating Aeetes' position as κύριος (4.95-8). The perversion of the normal practices is underlined by Jason's announcement that he will take Medea home as his wife *with her consent* (τὴν μὲν ἐγὼν ἐθέλουσαν ἀνάξομαι οἴκαδ' ἄκοιτιν / κουριδίην, 4.194-5).

The distorted process that is undertaken also results in Aeetes not receiving the δῶρα that he should from the suitor, Jason. In fact, it could even be argued that by helping Jason to acquire the Golden Fleece against the wishes of her father (4.123-73), Medea effectively forces Aeetes into giving such a gift (which would constitute a perverse dowry) to Jason. This interpretation is strengthened by the fact that after Jason has formally proposed to her, Medea takes the Argonauts to steal the Fleece αὐτοσχεδόν (4.100). That these events occur consecutively implies a degree of causation.

The fundamental point, then, is that in contracting her own marriage by bypassing the role of her κύριος, Aeetes, in addition to other perversions of the custom, Medea betrays her natal *oikos*. In this way, Medea and Jason's illegitimate betrothal is a paradigm case of Seaford's 'problems of marriage', where 'marriage or sexual union represents a danger to the girl's family of origin'.[149] But, of course, Medea's destruction of her natal *oikos* does not cease here, for she is also involved with the death of her brother. It is to this point that I shall now turn.

[149] On this see the many (mainly tragic) examples that are produced in Seaford (1990), 153-65.

When the Colchians learn of Medea's elopement and the Argonauts' theft of the Golden Fleece, Medea's brother, Apsyrtus, raises an army in pursuit. The Argonauts seek refuge on two sacred islands, and negotiations ensue as a result. It is decided that Jason may be allowed to keep the Fleece, but that Medea should be left behind for one of the kings to judge on whether or not she should be returned to her father (4.339-49). Dismayed, Medea calls on Jason's oaths and succeeds in convincing him to take her home with him (4.355-409). Jason proposes, and Medea agrees, to lure Apsyrtus into a trap and kill him, thus throwing the Colchian forces into disarray and allowing themselves to escape (4.411-20). When Medea has enticed her brother into coming to see her alone, Jason strikes the fatal blow (4.452-67). Medea's full complicity in her brother's murder, then, is clear.[150]

This significance of this act has been examined by Jan Bremmer, who notes, initially, that it is present in all the Greek myths involving Medea, but without sufficient explanation.[151] He then examines Greek sibling relationships and shows that the bond between brother and sister was especially close.[152] Sisters would be friends, but, as equals, they could not affect each other's lives; similarly, brothers would be potential rivals for status within the *polis*, which would limit their closeness. A brother, however, would be responsible for his sister (a κύριος) while she would be dependent on him. This, then, is a bond of obligation. Medea's part in the death of

[150] Bremmer (1997), 84 n.2 notes that Apollonius stresses Medea's 'strong … implicat[ion]' in the murder by her dress becoming stained with her brother's blood (4.474). It is perhaps of interest to note that, in murdering her brother, Medea breaks the mould of the epic maenad: Schlesier (1993: 102) states explicitly that 'unlike their epic predecessors, tragic characters who follow the maenadic model usually become murderers, either of their mates or of their male children.' (Andromache, of course, demonstrated her warrior-like behaviour by merely offering military advice to Hector (*Il*. 6.431-4).) It is notable, then, that Medea displays the characteristics of Schlesier's (1993: 99) tragic maenadic model, which occurs particularly in three contexts: 'the killing of kin; war; and love.' This would suggest either that the models of epic and tragic maenads require further refinement in the light of maenadic Medea's case, or that in his portrayal Apollonius creates a synthesis of the two. Of course, the issue is made more complex by the fact that Euripides' Medea is evoked in Apollonius' protagonist towards the end of *Argonautica* Book 3 and the entirety of Book 4. (On this see the text to n.156 (below).) This question cannot be answered here, but is a promising further avenue of discussion.

[151] Bremmer (1993), 88.

[152] Bremmer (1993), 99-100.

her brother brutally symbolises again not just her rejection, but also her destruction of her natal *oikos*.[153]

Though he demonstrates the great significance of the murder, Bremmer notes that this does not answer the question of its meaning.[154] In the light of my argument, I would argue that it is a maenadic expression, announced initially by the sunbeam simile's ἔθυιεν, which complements Medea's destruction of her natal *oikos*.

Of course, Medea will famously also murder her children, and I believe that it is also the case that the Dionysiac metaphor points forward in the myth to Medea's destruction of the conjugal *oikos* in this way.[155] Such a future is, in fact, explicitly foreshadowed in the *Argonautica*; as soon as Medea sets sail with the Argonauts, Apollonius states that Hera causes the wind to blow:[156]

> ὄφρ' ὤκιστα κακὸν Πελίαο δόμοισιν
> Αἰαίη Μήδεια Πελασγίδα γαῖαν ἵκηται
>
> 4.243-4

[153] Bremmer (1993), 100: 'By killing her brother Medea not only committed the heinous act of spilling familial blood, she permanently severed all ties to her natal home and the role that it would normally play in her adult life. Through Apsyrtus' murder, she simultaneously declared her independence from her family and forfeited the right to any protection from it.'

[154] Bremmer (1993), 100: 'This is not to say that the meaning of the murder is altogether crystal clear even now.'

[155] In reality, there is more of a fluid relation between the natal and the conjugal *oikos*. Seaford (1990), 151-2 describes how the continuity of the *oikos* is maintained by the conjunction of two households with a marriage—an 'elaborately symbolic removal of the bride from her parental home in a cart to the home of her husband.' Marriage can thus be viewed as a process, involving both natal and conjugal families, leading to the *telos* of a successful transition and the production of worthy children. In this process, Medea defaults at the beginning with her fleeing her natal *oikos*, killing her brother, and perverting the wedding ceremony. This sets the pattern that will continue once she travels to Iolkos with Jason.

[156] The other most notable examples of the Medea myth are Euripides' eponymous tragedy and Pindar's Fourth Pythian Ode. For the relations between these and the *Argonautica* see Hunter (1989) 12-21 and (1993), 123-4. On Euripides, Hunter (1993: 123): 'The action of Euripides' tragedy hangs over the epic like a cloud about to burst, so that the later poem becomes almost an explanatory commentary on the terrible events of the drama.' Cf**.** n.61 (above) for another Apollonian foreshadowing of Euripides' Medea's actions. Also, on the relation of Apollonian Medea's murder of Apsyrtus to Euripidean Medea's multiple murders see Hunter (1987), 130-1.

To show Medea's destruction of her conjugal *oikos*, it is necessary to return to the *Iliad* and Andromache, and to examine Seaford's argument that the destruction of the household can be expressed in the negation of the wedding ritual.[157] Homer narrates Andromache's actions after she has rushed to the battlements upon hearing of Hector's death:

> τῆλε δ' ἀπὸ κρατὸς βάλε δέσματα σιγαλόεντα,
> ἄμπυκα κεκρύφαλόν τε ἰδὲ πλεκτὴν ἀναδέσμην
> κρήδεμνόν θ', ὅ ῥά οἱ δῶκε χρυσῆ Ἀφροδίτη
> ἤματι τῷ ὅτε μιν κορυθαίολος ἠγάγεθ' Ἕκτωρ
> ἐκ δόμου Ἠετίωνος, ἐπεὶ πόρε μυρία ἕδνα.
>
> 22.468-72

Reverting to her memories of the time before their marriage, Andromache then recounts the hope and promise that was held in store for them (22.477-84), before moving on to state how she is now completely abandoned (22.483) and imagining Astyanax's miserable fate as an orphan (22.487-505). Seaford argues that by reversing the initial aims of the wedding (the promise of an unblemished future and the production of worthy heirs) and by dwelling explicitly on a future full of misery, the wedding ritual itself is negated. Crucially, it is in this light of the destruction of the *oikos* that the Dionysiac metaphor is employed.

I now move to examine this trait in Medea's portrayal in the *Argonautica*. The simile quoted below, which appears 100 lines before the sunbeam simile, is, I believe, of great relevance on this point:[158]

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[157] Seaford (1993), 121-5.

[158] I would suggest that it is not coincidence that this simile appears only 5 lines after Medea is described pacing her room ἔνθα καὶ ἔνθα (3.651). I have argued previously in this chapter that there is a connection between this passage and the sunbeam simile, owing to the use of the formula in both, and I think that the following point can only reinforce this.

ὡς δ' ὅτε τις νύμφη θαλερὸν πόσιν ἐν θαλάμοισιν
μύρεται, ᾧ μιν ὄπασσαν ἀδελφεοὶ ἠὲ τοκῆες,[159]
τὸν δέ τις ὤλεσε μοῖρα πάρος ταρπήμεναι ἄμφω
δήνεσιν ἀλλήλων· ἡ δ' ἔνδοθι δαιομένη κῆρ
σῖγα μάλα κλαίει χῆρον λέχος εἰσορόωσα,
οὐδέ τί πω πάσαις ἐπιμίσγεται ἀμφιπόλοισιν
αἰδοῖ ἐπιφροσύνῃ τε, μυχῷ δ' ἀχέουσα θαάσσει,
μή μιν κερτομέουσαι ἐπιστοβέωσι γυναῖκες –
τῇ ἰκέλη Μήδεια κινύρετο.

3.656-64

This simile is important in understanding Medea's attitude toward Jason, and as such there are many scholarly treatments.[160] As a result, discussion on this simile alone could occupy a thesis in itself, but since my purpose here is to examine Medea through the maenadic lens as a destroyer of her conjugal *oikos*, I will focus on what this excerpt can contribute to my argument.

In the simile Medea is compared to a bride mourning her new husband, who has recently died on the battlefield, meaning that their marriage has not been fulfilled.[161] By envisaging herself as the νύμφη in the simile with Jason as her πόσις, and by imagining the failure of their marriage owing to the death of the husband in battle, Medea symbolically negates their marriage before it has even occurred. In her imagined future, she weeps bitterly (3.662) and laments (3.664) Jason's death in just the same way as Andromache in the *Iliad* (22.477, 515). I would suggest, therefore, that this simile portrays the negation of the wedding, which itself is emblematic of

[159] The fact that in this simile Medea imagines that she has been given away to Jason with the formal blessings of her brothers and parents only serves to highlight the antithesis that is the reality of her self-contracted marriage. The idealised image also cements Apsyrtus' position as κύριος, and thus strengthens my argument that, in her actions, Medea destroys her natal *oikos*. (On this see above.)
[160] The most important of these are summarised, with bibliography, by Hunter (1989) *ad loc*. Briefly, it is not made explicit whether or not the marriage has taken place. If it has not, then the girl has been pledged to the husband, who has died before their marriage day. In this way, the marriage will never be consummated and the girl has moved straight to widowhood. If the marriage has taken place, then the husband has died a very short time afterwards, and before they could raise children. Hunter favours the second of these alternatives, though neither interpretation is crucial for my argument.
[161] There are significant parallels here with Jason's encounter with Cyzicus, the king of the Doliones, in *Argonautica* 1.936-1077. Cyzicus is newly-wed to Cleite, and the two have not yet had children. The king welcomes the Argonauts with a banquet before they set sail again. An unfavourable wind, however, causes them to return to the island during the night. Confusion results in the two armies fighting and Jason inadvertently killing Cyzicus, meaning that, as Medea imagines herself in the simile, the husband dies in battle before his marriage can produce worthy heirs.

the destruction of the conjugal *oikos*, and which Seaford has shown to be a crucial in the portrayal of the epic maenad.[162]

In the last part of this chapter, I have posited that ἔθυιεν is a Dionysiac metaphor, and then examined Medea through the maenadic lens. It has been shown that her actions fulfill all the maenadic criteria, not least in her repeated destruction of the *oikos*. I believe, then, that the maenad image in the sunbeam simile, which I have argued portrays the decision-making process, points forward to Medea's betrayal both within Apollonius' section of the myth and beyond.

On a larger scale, this final chapter has expanded the scope of my examination to show how certain other aspects of the simile's imagery are congruous with the overarching theme of mental vacillation. In the process it has also been shown that the sunbeam simile is somewhat of a paradigm for Apollonius' relation with past literature, and Homer in particular. It is only with a knowledge of the engagement with the past that the innovative present can be understood, and I believe that the arguments presented here are essential for that understanding.

[162] For the Apollonian foreshadowing of the destruction of the conjugal *oikos*, which is played out in Euripides' *Medea*, see n.156 (above).

CONCLUSION

In this thesis I set out to explore the poetic and intellectual influences on Apollonius' sunbeam simile, and, consequently, what could be understood about his conceptualisation of mental conflict.

In Chapter One, I argued in favour of Fränkel's transposition of the simile, first by critiquing the arguments of his detractors, and second, by producing new arguments relating to Apollonius' use of the formula ἔνθα καὶ ἔνθα. This emended reading complemented the understanding of the sunbeam simile as a spatial metaphor; a piece of psychological imagery that visually portrays Medea's mental vacillation.

The second chapter began with an analysis of Apollonius' usage of ἔνθα καὶ ἔνθα, which was then compared with that of Homer. As a result of this, two passages from the *Odyssey* came to light, which also portrayed the mental vacillation of Penelope and Odysseus with the spatial metaphor ἔνθα καὶ ἔνθα. On further inspection it was then shown that there existed correspondences between these passages and the *Argonautica* simile that reached far beyond the initial psychological metaphor. Owing to these equivalences, I argued that Apollonius uses this section of the *Odyssey* (which itself is a defined unit) as a reference point for his Medea simile. The point of this, I argued, is that Medea's decision making is invested with the emotional and intellectual weight of Homer's depiction of Odysseus' and Penelope's separate, though linked, anxiety.

I began Chapter Three by examining the spatial metaphor ἔνθα καὶ ἔνθα in conjunction with contemporary metaphor theory, and it was shown that Apollonius' imagery is highly pertinent to topical debates on metaphor's cognitive status. I then expanded my analysis from ἔνθα καὶ ἔνθα to other parts of the simile and it was shown that they complemented the overarching image of mental vacillation. Finally, I argued that the simile was introduced by a Dionysiac metaphor, which, in addition to continuing the theme of movement, is crucial for understanding Medea's actions both in the rest of the *Argonautica* and in the myth beyond.

Unfortunately, at several points during the writing of this piece I have had to curtail the analysis owing to constraints of space. I do not, therefore, think that everything has now been said, but, on the contrary, I hope that that this thesis has shown, first, the importance of the sunbeam simile in Apollonius' poetic portrayal of Medea's mental conflict, and second, the fact that there are multiple lenses through which valuable critical insights may be made in the future.

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