

**MADLY IN LOVE:
THE MOTIF OF LOVESICKNESS IN THE *ACTS OF ANDREW***

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For when I look at you for a moment,
Then it is no longer possible for me to speak;
My tongue has snapped,
At once a subtle fire has stolen beneath my flesh,
I see nothing with my eyes,
My ears hum,
Sweat pours from me,
A trembling seizes me all over,
I am greener than the grass,
And it seems to me that I am a little short of dying.¹

In this poem, Sappho perfectly illustrates the physical symptoms that often accompany the feeling of love. In antiquity, bodily reactions such as the inability to speak, nausea, insomnia, and anxiety are directly connected to the experience of falling in love. In addition to these effects, persons in love are often portrayed as manic (*μανία*) in antiquity. Because of these symptomatic differences, Peter Toohey, a classicist, has suggested that lovesickness in antiquity is represented in two ways: depressive and manic lovesickness.² Using Toohey's work on lovesickness, this essay explores the literary motif of lovesickness, seen particularly in the manic form, within the *Acts of Andrew*, a second century Christian apocryphal text. I argue that the motif of lovesickness is used within this ascetic narrative to portray the erotic connection between two

¹ Sappho, Fragment 31 in David A. Campbell, trans., *Greek Lyric*, Loeb Classical Library (Cambridge: Harvard University Press, 1982), 79–81.

² See Peter Toohey, "Love, Lovesickness, and Melancholia," *Illinois Classical Studies* 17 (Spring 1992): 265–86; Peter Toohey, *Melancholy, Love, and Time: Boundaries of the Self in Ancient Literature* (Ann Arbor: University of Michigan Press, 2004).

male characters: the apostle Andrew and his disciple Stratocles. I read the *Acts of Andrew* alongside two Greek novels, Achilles Tatius' *Leucippe and Clitophon* and Xenophon's *An Ephesian Tale*, both of which contain male homoerotic relationships where one or both of the male partners exhibit symptoms of lovesickness specifically occurring when the love of the partner is threatened or lost. I suggest that the portrayal of the character as physically sick is an intentional narrative strategy functioning to show the depth of the love experienced between the two men. Moreover, I argue that attention to the manic symptoms of lovesickness reveals a reversal in the text, especially when compared to typical pederastic relationships in antiquity. As Andrew is the apostle, he is expected to be an *erastes*, or the older more active lover, while Stratocles, the disciple, should be represented as an *eromenos*, the passive lover. Yet, in the *Acts of Andrew*, only Stratocles is portrayed as lovesick in the narrative, while Andrew is not struck with these same physical symptoms, an observation which inevitably undoes the traditional binary. In this way, the male homoerotic relationship found within the *Acts of Andrew* disrupts the pederastic binary and also allows for Andrew, the apostle, to retain his elevated status within the narrative, even in his erotic relationship with Stratocles.

In antiquity, lovesickness was described as a disease that medical doctors could diagnose through identification of a number of symptoms. Greek physicians such as Galen, Aretaeus, and Soranus outline the symptoms one should look for when diagnosing lovesickness, as will be described below. Using these medical texts along with representations of lovesickness found in

literature, Toohey crafts a broad definition for the term in its many manifestations: “I take lovesickness (or love-melancholy, as it came to be known) as the product of *unconsummated* or perhaps unseasonably frustrated love.”³ Ultimately, Toohey argues that there are two types of lovesickness found within ancient literature: the depressed⁴ and the manic lovesick patient. One can recognize the depressed lover through symptoms such as: insomnia, lack of appetite, loss of weight, and taciturnity. Though these symptoms of lovesickness might be more recognizable to the modern Western reader, this type of lovesickness was not the prevailing one used in antiquity. Instead the “dominant reaction to frustrated love in ancient literature” is the manic and frequently violent form, recognized by the erratic behavior of the lover, which will be described subsequently.⁵

A brief look at the way in which Greek medical writers describe the physical symptoms of lovesickness will help form the narrative guide through which I will read the *Acts of Andrew*.⁶ Galen, for example, concluded that lovesickness was caused when a person fell in love (ἔρωζ).⁷ In his treatise *On the Affected Parts*, Galen goes to great lengths to show that lack of sexual

³ Toohey, “Love, Lovesickness, and Melancholia,” 266, footnote 6.

⁴ Though this term is anachronistic, it is the term that Toohey uses in his study therefore it is also used here to aptly describe his thesis.

⁵ Toohey, “Love, Lovesickness, and Melancholia,” 266.

⁶ The work of Jacques Ferrand, a seventeenth century French doctor, on lovesickness is relevant to this study for a number of reasons. First, Ferrand was the first physician to write an entire treatise completely dedicated to lovesickness. Second, Ferrand references the work pertaining to lovesickness of the ancient Greek physicians in detail. Finally, Ferrand lists the symptoms of lovesickness in a systematic way that many scholars, including Toohey, utilize in their writings on the ailment. See Jacques Ferrand, *A Treatise on Lovesickness*, trans. Donald A. Beecher and Massimo Ciavolella (Syracuse: Syracuse University Press, 1990).

⁷ Stanley W. Jackson, *Melancholia and Depression: From Hippocratic Times to Modern Times* (New Haven and London: Yale University Press, 1986), 353.

intercourse can be a cause for lovesickness. Providing future doctors with examples of symptoms, Galen writes, “lovers might become emaciated, pale, sleepless, and even feverish.”⁸ Additionally, two Greek physicians, Aretaeus and Soranus, include the manic symptoms of lovesickness in their medical texts.⁹ Aretaeus of Cappadocia states that lovesick patients often exhibit the typical symptoms of melancholy and also lists “desire to die” (ἔρυνται δὲ θανάτου) as one of the symptoms.¹⁰ Additionally, Aretaeus lists “irascible or prone to anger” (ὀργίλος) as a symptom.¹¹ Soranus of Ephesus discusses lovesickness in a section on mania included in *On Acute and Chronic Diseases*.¹² Soranus helpfully describes the erratic tendencies of a person suffering from lovesickness. He writes, “it manifests itself now in anger, now in merriment, now in sadness or futility.”¹³

⁸ Ibid.

⁹ Later medical writers referred to lovesickness using the Greek term ἐρωτομανίαν literally meaning “love-madness.” However, early Greek physicians employed a variety of terms to describe lovesickness, as these ancient writers were trying to determine the ailment of their patients. Though the ancient medical writers did not have a technical title for this ailment, they often referred to it as a disease (νόσος) that needed a cure. The Greek medical writers often mentioned lovesickness alongside μελαγχολῶν (melancholy), because the symptoms of both conditions were similar. Apparently, Greek physicians would often diagnose a patient as melancholic when he or she was actually suffering from lovesickness. Because of this conflation, the Greek medical writers addressed this misdiagnosis in their writing so that future physicians would not make this mistake when treating patients. Since the Greek medical writers do not provide one term for this illness, I am utilizing Toohey’s term “lovesickness” as well as his definition and categorization in order to explain the disease.

¹⁰ Francis Adams, *The Extant Works of Aretaeus, The Cappadocian* (London: Sydenham Society, 1856), 299; Greek text: Aretaeus, “Aretaeus, De Causis et Signis Acutorum Morborum (lib. 2), BOOK I., CHAPTER V. ON MELANCHOLY,” accessed February 26, 2010, <http://www.perseus.tufts.edu>.

¹¹ Aretaeus, “Aretaeus, De Causis et Signis Acutorum Morborum (lib. 2), BOOK I., CHAPTER V. ON MELANCHOLY.”

¹² Soranus is best remembered for his work *Gynaecology*, however, for this study, his treatise on *Acute and Chronic Diseases*, preserved by Caelius Aurelianus through a Latin translation, is most helpful.

¹³ Caelius Aurelianus, *On Acute Diseases and On Chronic Diseases*, ed. I. E. Drabkin (Chicago: University of Chicago Press, 1950), 537–541.

The physical symptoms of lovesickness were not only included in the writings of the Greek medical writers, but were also found in the literature and poetry of antiquity, as exemplified by Sappho's poem included at the opening of this essay. Indeed, the writers of the ancient novels utilized lovesickness in their stories – in every novel the main characters and many minor characters experience moments of physical pain and anxiety as a result of their love for another person within the narrative.¹⁴ In my reading of the *Acts of Andrew*, I will use the motif of lovesickness as a narrative guide to understanding the complex nature of the erotic relationship between Andrew and Stratocles.

The first instance where this motif is present is actually not within the relationship between Andrew and Stratocles, but instead in the relationship between Stratocles and his servant, Alcman. The author describes Alcman as a young boy (παῖς) whom Stratocles loved dearly.¹⁵ The word for “love” used here is στέργω in Greek, which is not typically used for sexual love. However, the author of the *Acts of Andrew* uses this word later on in the text, as we will see, in a context that is clearly erotic in nature. When Alcman becomes sick, “stricken by a demon,” Stratocles hears of it and he becomes very distressed saying, “If only I had never come here but perished at sea this would not have

¹⁴ Regina May, “Medicine and the Novel: Apuleius’ Bonding with the Educated Reader,” in *The Ancient Novel and Early Christian and Jewish Narrative: Fictional Intersections*, ed. Marília P. Futre Pinheiro, Gareth Schmeling, and Edmund Cueva (Philadelphia: Casemate Publishers, 2014), 107.

¹⁵ Dennis Ronald MacDonald, *The Acts of Andrew and the Acts of Andrew and Matthias in the City of the Cannibals* (Atlanta: Scholars Press, 1990), 326–327. Note: the Greek text and English translations, unless noted, will be from MacDonald’s translation.

happened to me! Friends, . . . I cannot live without him.”¹⁶ Then, Stratocles begins to act quite erratically. First, he “hit himself about the eyes,” then, he “became disturbed and unfit to be seen.”¹⁷ This narrative episode reveals the lovesickness, in the form of mania, experienced by the character Stratocles. At the fear of the loss of his love, Stratocles is irascible, disturbed, and makes a statement indicating that he wants to die.

I suggest that the relationship between Stratocles and Alcman appears as a traditional pederastic relationship.¹⁸ In *Acts of Andrew*, Stratocles is the *erastes*, grieving the impending loss of his *eromenos*, Alcman. The erratic behavior of Stratocles is expected for a grieving *erastes*, and Alcman’s desire for Stratocles is not mentioned in the text, also typical for the role of the *eromenos*. Yet, when Andrew heals Alcman and the boy does not die, the relationship between Stratocles and Alcman seems to dissipate, as Stratocles turns his attention completely to the apostle Andrew. After serving as Stratocles’ midwife during a conversion experience metaphorically represented through labor pains, Andrew stays up all night long teaching Stratocles, who is said to have abandoned his former philosophy in order to fully embrace Andrew’s

¹⁶ Ibid., 327.

¹⁷ Ibid.

¹⁸ In typical pederastic literature the boy (*pais/paidika/meirakion*) is referred to as the *eromenos*, the one being loved, while the older male was usually referred to as *erastes*, lover. See: Kenneth James Dover, *Greek Homosexuality* (Cambridge, Mass: Harvard University Press, 1978); Michel Foucault, *The Use of Pleasure*, trans. Robert Hurley, vol. 2, *The History of Sexuality* (New York: Vintage, 1985); Michel Foucault, *The Care of the Self*, trans. Robert Hurley, vol. 3, *The History of Sexuality* (New York: Vintage, 1988); William Armstrong Percy, *Pederasty and Pedagogy in Archaic Greece* (Urbana and Chicago: University of Illinois Press, 1996); William Armstrong Percy, III, “Reconsiderations about Greek Homosexualities,” in *Same-Sex Desire and Love in Greco-Roman Antiquity and in the Classical Tradition of the West*, ed. Beert C. Verstraete and Vernon Provencal (Binghamton, NY: Haworth Press, 2006), 13–62.

ascetic message.¹⁹ The twist in this erotic sub-plot is that Stratocles, who was the *erastes* in his relationship to Alcman, now appears to have become the *eromenos* to Andrew, yet he retains an active, even overweening desire.

Throughout the narrative, the erotic relationship between Andrew, the teacher, and his disciple Stratocles becomes obvious, and is even noted by characters in the narrative. One of the servants of Aegeates, the antagonist of the narrative, vocalizes the erotic tension between Andrew, Stratocles, and Maximilla (another disciple of Andrew), which leads Sandra Schwartz to identify these three as involved in a “love triangle.”²⁰ Yet, it is only when Andrew is condemned to die that the full depth of Stratocles’ love is revealed, through his manic-lovesick behavior. This can be seen first through the words of Andrew as he interrogates Stratocles: “Why are you afflicted with many tears (δάκρυ) and why do you groan (στένω) out loud? Why do you despair (δύσθυμος)? Why your great grief (ἄλγος) and great sorrow (ἀνία)?”²¹ Andrew continues questioning Stratocles in a discourse that Schwartz deems “laden with homoerotic imagery.”²² Moreover, several of these words in Andrew’s speech indicate Stratocles’ symptoms of lovesickness. The Greek word δύσθυμος, which MacDonald translates as “despair,” has another meaning of

¹⁹ MacDonald, *The Acts of Andrew and the Acts of Andrew and Matthias in the City of the Cannibals*, 335.

²⁰ Sandra Schwartz, “From Bedroom to Courtroom: The Adultery Type-Scene and the Acts of Andrew,” in *Mapping Gender in Ancient Religious Discourses*, ed. Todd C. Penner and Caroline Vander Stichele (Leiden: Brill, 2007), 309.

²¹ MacDonald, *The Acts of Andrew and the Acts of Andrew and Matthias in the City of the Cannibals*, 380–381.

²² Schwartz, “From Bedroom to Courtroom,” 310.

“melancholy.”²³ As mentioned previously, Greek medical doctors often conflated melancholy and lovesickness, since their symptoms were so similar. Additionally, the primary meaning of ἄλγος is “pain of body,” suggesting the corporeal nature of Stratocles’ pain.²⁴

Following Andrew’s speech, Stratocles continues to “weep and wail” in his despair over the impending loss of his love (κλαίων καὶ ὀδυρόμενος).²⁵ In response, Andrew takes Stratocles’ hand²⁶ and assures him of his love saying, “I have the one I sought. I have found the one I desired. I hold the one I loved” (ἔχω ὃν ἐζήτησεν· εὔρον ὃν ἐπόθουν· κρατῶ ὃν ἠγάπων).²⁷ Thus, although Andrew attempts to control Stratocles’ highly emotional response, the apostle confirms his desire for Stratocles openly and directly. Yet, Stratocles continues to react physically to the anticipated loss of his love, as the text indicates that he is “groaning still louder and crying uncontrollably.”²⁸ Through this manic type of reaction, Stratocles responds to Andrew in a highly erotic passage that I will quote here at length:

Most blessed Andrew...the words that came from you are like flaming javelins impaling me: each of them strikes me and actually blazes and burns with love (στοργή) for you. The sensitive part of my soul, which is disposed toward what I have heard, is tormented in that it presages with anguish (what will take place). For you yourself may leave, and I know well that it is good that you do so. But after this, where and in

²³ Henry George Liddell, *A Greek-English Lexicon*, Rev. and augm. throughout (Oxford: Clarendon Press, 1996), 393.

²⁴ *Ibid.*, 57.

²⁵ MacDonald, *The Acts of Andrew and the Acts of Andrew and Matthias in the City of the Cannibals*, 382.

²⁶ Schwartz mentions that hand-holding might have been read in the ancient world as a seductive symbol, reminding the reader of the act of sexual intercourse (297).

²⁷ MacDonald, *The Acts of Andrew and the Acts of Andrew and Matthias in the City of the Cannibals*, 382.

²⁸ *Ibid.*

whom will I seek and find your concern (ἐπιμέλεια) and love (στοργή)?
I received the seeds (σπέρμα) of the words of salvation while you were
my sower (σπορεύς); for them to shoot up and reproduce requires no
one else but you, blessed Andrew.²⁹

Striking a remarkable resemblance to Sappho's poem quoted at the beginning of this paper, Stratocles' words seem more like those of a lover than a beloved, exceeding the expectations of *anteros*, or reciprocal love, as described in Plato's Phaedrus. As Schwartz puts it, "It is thus in Stratocles that Andrew's message is metaphorically consummated."³⁰ It appears in this farewell scene that the love between Andrew and Stratocles is mutual and reciprocated (albeit not entirely symmetrical), unlike the traditional *erastes/eromenos* relationship in antiquity, in which the *erastes*' love is typically depicted as stronger.

As a result of this mutual love, and the threat of its demise, Stratocles reacts violently when executioners take Andrew away to be crucified. "He did not spare any of them but gave each a beating, ripping their clothing from top to bottom..."³¹ The text indicates that Stratocles was "furious" and "perturbed" and was murmuring under his breath as he tore Andrew away from the executioners.³² This behavior is unusually violent for the character of Stratocles, who gave up his position fighting in the war in order to study philosophy. This specific circumstance provides the clearest example of the manic lovesickness experienced by the character of Stratocles, who is acting erratically and violently. Indeed, in the context of the narrative of the *Acts of Andrew*, Stratocles is a

²⁹ Ibid., 382–385.

³⁰ Schwartz, "From Bedroom to Courtroom," 310.

³¹ MacDonald, *The Acts of Andrew and the Acts of Andrew and Matthias in the City of the Cannibals*, 386.

³² Ibid.

devoted, consistent character, except in the instances when a person whom he loves is in danger, and then he behaves unpredictably. Through this manic display of lovesickness, the traditional understanding of the teacher/disciple relationship is reversed. For, in this text it is the *eromenos* who is reacting erratically as a result of the loss of his partner.

Yet, this inconsistent behavior should not be viewed as altogether unusual. Indeed, Dennis MacDonald argues that the *Acts of Andrew* incorporates numerous literary elements from classical Greek writings, specifically *The Odyssey*.³³ MacDonald also shows the ways in which this early Christian narrative mimics Plato's dialogues. The inclusion of lovesickness, particularly in its manic form, located within the character of Stratocles, could be further indication of the author's reliance upon Platonic dialogue. For instance, in *Phaedrus*, Socrates describes the madness associated with love as preferential and even desired:

Such then is the tale, though I have not told it fully, of the achievements wrought by madness that comes from the gods. So let us have no fears simply on that score; let us not be disturbed by an argument that seeks to scare us into preferring the friendship of the sane to that of the passionate. For there is something more that it must prove if it is to carry the day, namely that love is not a thing sent from heaven for the advantage both of the lover and beloved. What we have to prove is the opposite, namely that this sort of madness is a gift of the gods fraught with the highest bliss.³⁴

³³ Dennis Ronald MacDonald, *Christianizing Homer: The Odyssey, Plato, and the Acts of Andrew* (New York: Oxford University Press, 1994), 5.

³⁴ R. Hackforth, trans., *Plato's Phaedrus* (Cambridge: Cambridge University Press, 1952), 58.

Put elegantly by Plato, the form of love that is a gift from the gods, the highest form, manifests itself in madness. Thus, the mad love of Stratocles, the disciple, could be viewed as superior to the love of Andrew, his teacher.

I will now turn to the novels of Xenophon and Tattius, narratives that include examples of complex homoerotic relationships. First, in Achilles Tattius' novel, *Leucippe and Clitophon*, the story of Kleinias and Charikles provides a seemingly "typical" example of a homoerotic relationship involving lovesick behavior exemplified by the grieving partner.³⁵ In the context of this narrative, Kleinias, the cousin of the male protagonist, is immediately identified as the lover of Charikles. Charikles' age is not identified specifically but he is always referred to in the text as *μειρακίος*, meaning boy or lad.³⁶ Clitophon teases his cousin because he is a "slave to the pleasures of Eros" when it comes to Charikles. Yet, the relationship is immediately threatened when Charikles' father arranges a marriage for him. As a result, Kleinias becomes angry and launches into a tirade against the love of women. As Virginia Burrus observes, this speech "rehearse(s) – without clearly endorsing – traditional arguments for the superiority of pederasty over marriage."³⁷ After his lover's speech Charikles nonchalantly dismisses his worry about the arranged marriage, indicating that the gods will take care of it and leaves for a horseback ride, a ride that ends

³⁵ Greek and English references are from the following edition: Achilles Tattius, *Leucippe and Clitophon*, trans. S. Gaselee, Revised, vol. 45, Loeb Classical Library (Cambridge, MA; London, England: Harvard University Press, 1984).

³⁶ In fact, James Davidson argues convincingly that the term *meirakion* refers to a boy who is eighteen or nineteen years old. James N Davidson, *The Greeks and Greek Love: A Bold New Exploration of the Ancient World*, 1st U.S. ed (New York: Random House, 2007), 80.

³⁷ Virginia Burrus, "Mimicking Virgins: Colonial Ambivalence and the Ancient Romance," *Arethusa* 38 (2005): 66.

tragically with the boy's gruesome death. Kleinias, in shock at first, runs for the body of his love. Vocalizing his grief and guilt, Kleinias is in true mourning over the loss of his lover: "At this news, Kleinias was struck with utter silence for a considerable period; then, as if suddenly awaked from a swoon of grief, he cried out very pitifully and hurried to run to meet the corpse."³⁸ As he arrives, Kleinias is utterly distraught and reacts so violently in his grief that "none of the standers-by were able to refrain from tears."³⁹

Several scholars mention the pederastic nature of Kleinias and Charikles' relationship.⁴⁰ David Konstan, for instance, suggests that this male pair is an example of a pederastic relationship and argues that Kleinias is in the "dominant role."⁴¹ Indeed, Kleinias is described as an *erastes* by the novelist during the mourning scene.⁴² However, the following sentence complexifies this title as Kleinias refers to Charikles as his "master" (δεσπότης) in his monologue of grief.⁴³ The use of this title is suggestively opposed to the identification of Kleinias as the *erastes*. Perhaps this discrepancy indicates the fluidity of the relationship between Kleinias and Charikles. In this way, they can be seen as an example of a homoerotic pair that disrupts the typical pederastic relationship.

³⁸ Tatius, *Leucippe and Clitophon*, 45:41.

³⁹ Ibid.

⁴⁰ In addition to David Konstan, Tim Whitmarsh also views this relationship as pederastic but he indicates that it is mistaken to view the novels in "Foucauldian terms as symptomatic of a cultural shift away from a classical model of sexual relationships (promoting a phallogocentric hierarchy between penetrated and penetrator, irrespective of the gender of the latter) towards a new, more symmetrical conjugal ethics." Tim Whitmarsh, *Narrative and Identity in the Ancient Greek Novel: Returning Romance* (Cambridge: Cambridge University Press, 2011), 161.

⁴¹ David Konstan, *Sexual Symmetry: Love in the Ancient Novel and Related Genres* (Princeton: Princeton University Press, 1994), 28. See also Katharine Haynes, "Minor Male Characters," in *Fashioning the Feminine in the Greek Novel*, 1st ed. (London & New York: Routledge, 2003), 150.

⁴² καὶ ἦν θρήνων ἄμιλλά ἐραστοῦ καὶ πατρός. Tatius, *Leucippe and Clitophon*, 45:44.

⁴³ Ibid.

Xenophon's *An Ephesian Tale* contains the story of Hippothous and Hyperanthes, reported by Hippothous himself. When he was "young" (νέος), Hippothous fell in love with a "beautiful youth" (μειρακίος) named Hyperanthes.⁴⁴ Hippothous approached Hyperanthes concerning his love, and the youth consented, thus an erotic relationship blossomed. Hippothous, madly in love, states:

I first fell in love with him when I saw his tenacious wrestling in the gymnasium, and I lost control of myself. When a local festival with a nightlong celebration was held, I took that occasion to approach Hyperanthes and begged for his pity. The youth listened, promised everything, and took pity on me. The first stage of love's journey were kisses and caresses and many tears from me, and in the end we took an opportunity to be alone with each other, and the fact of our respective ages went unsuspected. We were together a long time, feeling extraordinary affection for each other, until some divinity took offense at our good fortune.⁴⁵

It is this "divinity" that is responsible for the threat to the relationship of these two men. As a result, Aristomachus, an older man, desires to have Hyperanthes as his own. Aristomachus is "captivated" by Hyperanthes and attempts to seduce him, but the young man refuses, because of his love for Hippothous.⁴⁶ Yet, Hyperanthes is forced by his father to go to Aristomachus, which ultimately drives Hippothous mad. Acting out of manic love and passion, Hippothous stabs Aristomachus and kills him.⁴⁷ The two young lovers secretly escape together on

⁴⁴ Jeffrey Henderson, trans., "Xenophon of Ephesus: Anthia and Habrocomes," in *Longus: Daphnis and Chloe and Xenophon of Ephesus: Anthia and Habrocomes* (Cambridge: Harvard University Press, 2009), 278–279.

⁴⁵ *Ibid.*, 281.

⁴⁶ *Ibid.*

⁴⁷ *Ibid.*, 283.

a ship sailing to Asia. However, a storm hits their ship and they capsize into the ocean. Hippothous swims alongside Hyperanthes, who ultimately drowns at sea.

Again, we find two men in an erotic relationship, revealed through symptoms of manic lovesickness, and which resists the typical ideals of a pederastic relationship.⁴⁸ For instance, Hippothous and Hyperanthes are specifically said to be of the same age and seem to be of similar social status. Moreover, they are equal in passion and love for one another. After their mutual love is threatened, Hippothous is the one who reacts, like Stratocles, in a manically lovesick way. However, the lovesickness functions in this text to show the depth of the love of Hippothous, and even after such violent behavior, the two lovers are able to escape together, if only for a short time. Moreover, Aristomachus, the typical *erastes* figure, is killed in the narrative.

As we can see, the characters in these three narratives are dealing with the loss or the threat of the loss of their love. In the face of this possible calamity, they lose control and are portrayed as erratic and irrational. Both Stratocles and Hippothous engage in physical violence in the face of this threat, Stratocles beating Andrew's executioners and Hippothous murdering Hyperanthes' new lover. Kleinias, having no one to blame, is stunned into silence and then moans and cries loudly. All three lovers display their emotions outwardly and experience great despair when their love is taken away from them.

⁴⁸ David Konstan, notably, notes this as a homoerotic relationship in the novel but determines that it is ultimately "doomed." Konstan, *Sexual Symmetry*, 29.

Additionally, in all three homoerotic couples, glimpses of mutual love can be found. Yet, the relationship between Stratocles and Andrew is distinctive because of the clear hierarchal structure between the two. Certainly, Andrew and Stratocles first appear traditionally pederastic as Andrew is the teacher and Stratocles is the student. Yet, the erotic desire presented in the text disrupts this model, as both partners desire each other and vocalize that erotic desire in the narrative. Moreover, in this story it is the *erastes* who dies and the *eromenos* who is grieving and stricken by lovesickness. As opposed to the typical *erastes* of the novel, who survives, Andrew is the one whose life is threatened. In the midst of this dramatic ordeal, Andrew is fully in control and is even portrayed as smiling while hanging on a cross. The idea of losing his love (or his life) is not threatening to Andrew, and it is this aspect of his characterization that makes Stratocles appear all the more lovesick in his actions.

Seen in this light, the motif of lovesickness illuminates the complexities of the apostle/follower relationship. By identifying the physical reactions of Stratocles, alongside similar distraught male lovers in the ancient novels, the motif of lovesickness becomes clear. Like that of Hippothous and Hyperanthes, Kleinias and Charikles, the love of Stratocles and Andrew is presented as mutual, yet the lovesickness in each relationship is experienced by only one partner: it is the surviving lover who grieves manically. In the *Acts of Andrew*, however, the lover is still alive to witness the erratic behavior and even question it, querying the dramatic nature of Stratocles' reaction to this impending loss. In this aspect, a new facet of the apostle/follower relationship is

revealed. The apostle, although an active lover, has his emotions under control, while the follower is the one madly in love. Through the motif of lovesickness, the erotic nature of Stratocles' relationship with Andrew surfaces, and the traditional binary is disrupted.

Dennis MacDonald refers to Andrew as a “Christianized Socrates,” and perhaps this captures something of his erotic role as well.⁴⁹ Indeed, according to Alcibiades in the *Symposium*, his relationship between Socrates reversed the typical roles of *erastes* and *eromenoi*: “Accordingly I invited him to dine with me, for all the world like a lover (ἔραστης) scheming to ensnare his favorite (παιδοικοῖς).”⁵⁰ Alcibiades, who expected to lure Socrates with his beauty, finds instead that he has been seduced: “For when I hear him I am worse than any wild fanatic; I find my heart leaping and my tears gushing forth at the sound of his speech, and I see great numbers of other people having the same experience.”⁵¹ So Stratocles might have put it, yet the erotic dynamic of his relationship with Andrew is queerer still, less a reversal than an undoing of the traditional binary. The contrast is not between lover and beloved but between a lover who is lovesick and one who is not. Both are active lovers, yet the apostle still comes out on top.⁵²

⁴⁹ MacDonald, *Christianizing Homer*, 301.

⁵⁰ W. R. M. Lamb, trans., “Symposium,” in *Plato III: Lysis; Symposium; Gorgias*, vol. 116, Loeb Classical Library (Cambridge, MA; London, England: Harvard University Press, 1925), 225.

⁵¹ *Ibid.*, 221.

⁵² Special thanks to Virginia Burrus who guided me as I worked through this interpretation and edited the document for its original presentation when I was a student in her Ancient Novels doctoral seminar at Drew University in 2011.