Kozak, Lynn. "Ends." *Experiencing Hektor: Character in the* . London: Bloomsbury Academic, 2017. 147–230. *Bloomsbury Collections*. Web. 25 Apr. 2023. <<http://dx.doi.org/10.5040/9781474245470.ch-003>>.

Downloaded from Bloomsbury Collections, www.bloomsburycollections.com, 25 April 2023, 23:23 UTC.

Copyright © Lynn Kozak 2017. Released under a CC BY-NC-ND licence (<https://creativecommons.org/licenses/by-nc-nd/3.0/>). You may share this work for non-commercial purposes only, provided you give attribution to the copyright holder and the publisher, and provide a link to the Creative Commons licence.

Ends

The transition between Book 15 and Book 16 might not qualify for most as the beginning of the end of the *Iliad*,¹ but it is the beginning of the end for Hektor. The first books of the *Iliad* build the storyworld and introduce most of its many characters. The middle books point towards major events, while keeping the narrative in balance. In exploiting and expanding its melodramatic alignment structure, the narrative spends this time deepening familiar characters and introducing new ones, building audience alignment and allegiance with many of them. These final books finally let the major events pointed to in earlier episodes happen to those characters whom the narrative has built audience allegiance with; this allegiance means that those events will have emotional consequences for the audience. Hektor has now reached the ships (15.704–46). Patroklos has run to fetch Achilles to battle (15.390–405). The wheels are in motion, rolling towards events that have already been spelled out. Sarpedon will die (15.66f.). Patroklos will die (15.65). Achilles will return to battle, and he will kill Hektor (15.68).

These ‘ends’ affect how an audience builds allegiance with any given character, but they do nothing to dampen the curiosity of how the narrative will arrive at them.² If anything, knowing an ending builds *more* intense engagement and curiosity than not knowing. Many serial narratives rely on this fact, and will give an ‘end’ first, in order to set the challenge to its audience of picking up puzzle pieces along the way that might lead to that end. Consider the opening beat of *Hannibal*’s second season. The show is based on Thomas Harris’s novels, which have also received multiple film adaptations, so, like the *Iliad*, it also has a ‘traditional’ audience. That audience for *Hannibal* knows that eventually, its protagonist Hannibal Lecter will be caught out as the cannibal serial killer that he is and imprisoned. The series’ second season plays on this traditional knowledge and opens with a brutal fight scene between Hannibal Lecter and FBI Agent Jack Crawford: then a title card sets the next scene at ‘twelve weeks earlier’ and shows Hannibal and Jack sitting down for a nice dinner. Any audience

member, then, watches the next twelve hours or so of the story trying to figure out how Jack and Hannibal end up where they do; the traditional audience will be waiting to see if this scene leads to Hannibal's arrest. Everyone wants to know how Hannibal will finally be caught out. Complaining about the use of this television narrative strategy (termed here an '*in media res* opening'), critic Todd VanDerWerff pointed to *Hannibal* as a clear exception:

There are very rare occasions (like on the second-season premiere of *Hannibal*) where the audience will say "Ooooh! I can't wait to get to that!"... It works because it teases a point of no return, a moment that the story cannot turn back from.³

So similarly the audience of the *Iliad* now lies in wait, waiting to see how and when Sarpedon and Patroklos and Hektor and (maybe even) Achilles will die.

Achilles/Patroklos: 16.1–100

Book 16 marks the start of a new beat sequence, and possibly a full 'episode', that contains the epic's first major deaths: Sarpedon and Patroklos. The beginning of the book recaps more events from previous episodes than usual, marking it out as an 'episode' of particular significance, and one that could work in a stand-alone performance.⁴ In the first beat, Achilles and Patroklos have an exchange where Achilles finally agrees to Patroklos joining the battle. Their exchange begins with Achilles comparing the approaching Patroklos to a little girl crying after her mother:⁵ with this simile, Achilles re-establishes the intimacy between the two men, whom we have not actually seen together in almost three and a half hours of performance time, without breaks (since 11.604–16). Achilles then asks Patroklos what is wrong, asking after the Achaians. In answering Achilles' question as to why he is so grieved, Patroklos recaps the list of the Achaian wounded (16.25–7), when he tells Achilles about the wounded Diomedes (11.399f), Odysseus (11.487f.), Agamemnon (11.282f.), and Eurypylos (11.805–12). The fact that Patroklos ignores these men's more recent rally (14.103–34) might speak to the fact that he did not witness it, creating more character continuity as he was in Eurypylos's tent during that sequence. More, Patroklos's assertion that all these Achaians are still injured makes his speech more pathetic and the need more urgent. Patroklos ends his speech by repeating Nestor's mission to either get Achilles to return, or, if Achilles hangs back for some reason, to go himself into battle (16.36–43 = 11.793–800). Repeating

Nestor's idea that Achilles might hang back because of something Thetis told him creates an opportunity for more audience access to Achilles, as he will respond directly to this, and give his own reasons. But before the narrative even gets to Achilles' response, it comments that Patroklos, in asking to be sent into battle, is asking for his own death (16.46f.). This comment builds further audience tension around Patroklos's already-laid-out death (15.65–7), but can also establish that anticipation for any audience members who have just joined the story.⁶

Achilles denies hanging back out of something Thetis has said, recapping instead his conflict with Agamemnon (16.56–9). In these few minutes of performance time, the narrator has nearly completely brought any audience member up to speed with respect to the Achaians, especially the major characters. Achilles then adds to the foreshadowing of his own return (cf. 2.694; 8.474–6; 15.64–8), in recapping his past assertion that his anger towards Agamemnon would end when the fire reaches his ships; that assertion took place over five hours ago in performance time, without breaks (16.61, cf. 9.649–55). Then Achilles turns to the present, 'but now' (νῦν δέ, 16.73), where Diomedes and Agamemnon no longer fight by the ships, but Achilles hears Hektor calling to the Trojans all around him (16.74–9). This recaps Hektor's role as the Trojan leader, as the Trojans fight now around the Achaian ships (cf. 15.742–6). Finally, Achilles looks towards the future, warning Patroklos off of trying to take Troy on his own, 'lest one of the everlasting gods stamps you down from Olympos' (μή τις ἅπ' Οὐλύμποιο θεῶν αἰειγενετῶν/ ἐμβήη, 16.93f.) and specifically mentioning Apollo as a Trojan ally (16.94f.; cf. 15.221–36), which builds audience anticipation for the possibility of Apollo's role in Patroklos's coming death. Achilles ends on his odd prayer that everyone else, both Trojans and Argives, be destroyed, so that he and Patroklos alone might take the city (16.97–100): the intimacy of this image, of the two men alone in a ruined world, leaves us with a lingering sense of the intense emotions that Achilles has for his companion.

Hektor: 16.101–23

After these recaps, character re-introductions, and glances forward, the narrative cuts back to the battle itself, which we left at the end of Book 15, with Aias defending the ships against Hektor. The audience aligns with Aias, who still holds the line at the ships, but just barely; a detailed description of his physical

state builds audience allegiance with him, as he struggles but will not yield (16.102–11). The narrator takes a moment to ask the Muses' help in relaying how the Trojans finally break through and set fire to the ships (16.112f.); Hektor hacks at Aias's spear with his sword, cutting off its head (16.114–18). As the narrative gives the audience access to Aias through his fear response, his recognition of Zeus's support for Hektor recaps that support (16.118–21; cf. 15.694f.). This recognition forces Aias to retreat, and the ships catch fire (16.122f.).

Achilles/Patroklos: 16.124–256

The narrative then switches scenes back to Achilles, following his gaze as he *sees* the ships catch fire and urges Patroklos into battle as he himself goes to gather the men (16.124–9).⁷ The previous beat and this perception of those events detail the real present danger to the ships that gives urgency to Patroklos's entry into the battle. Aias's giving way against Hektor in the previous beat (16.122) also makes room for Patroklos to come in as the new primary Achaian antagonist to the Trojan Hektor.

Patroklos's arming sequence follows (16.130–9), and as in other arming scenes, the narrative extensively aligns the audience with Patroklos before he goes to battle.⁸ Then the narrative disrupts the typical arming scene through its comment that Patroklos cannot take Achilles' spear (16.140–4), emphasizing his being weaker than Achilles (recapping 11.786).⁹ Finally, Automedon as his charioteer readies the very immortal horses of Achilles himself (16.144–54): all of these elements build audience anticipation to guess what role they will play in the coming battle.

The next beat aligns the audience with Achilles again as he gets the ranks of the Myrmidons in order, and the narrative presents yet another mini-catalogue before battle, introducing Menesthios, Eudoros, Peisandros, Phoinix, and Alkimedon (16.173–97). As Achilles exhorts the leaders before they head into battle, he fills in a gap in audience knowledge, mentioning that his men were unhappy with him for staying out of the fight (16.200–9), creating the illusion of continuity in Achilles' story arc and deepening his character, even when he has spent so much time absent from the narrative.

As Patroklos and Automedon take their place at the front of the Myrmidon force, the audience remains attached to Achilles as he returns to his tent to pray to Zeus (16.233–48). With Achilles' prayer, the narrative provides the audience

access into what he wants, which deepens his character, reflects on other characters and creates audience anticipation for possible future events. Achilles hopes that Hektor finds out what kind of a fighter Patroklos is (ὄφρα καὶ Ἐκτωρ/ εἴσεται ἢ ῥα καὶ οἷος ἐπίσταιται πολέμειν/ ἡμέτερος θεράπων, 16.242–4). This reasserts Hektor's central role while it also emphasizes the close ties between Achilles and 'his helper',¹⁰ especially as Achilles refers to Patroklos's past successes as being accompanied by his own (16.244f.). This also raises questions about how well Patroklos will be able to do in the coming battle on his own. Achilles anticipates the confrontation between Hektor and Patroklos that Zeus has laid out (15.64–7), so that his anticipation mirrors the audience's, while his investment in the outcome of their fight shapes the audience's moving forward. Achilles' prayer continues, hoping that Patroklos will beat the Trojans back and then safely return in all his armour (16.246–9). When Achilles has finished praying, the narrator tells us that Zeus will let Patroklos drive the Trojans back from the ships, but will not allow his safe return (16.250–2). This is the second time in the last fifteen minutes that the narrative has explicitly told the audience that Patroklos is going to die (16.46f.). This narrative comment, coming right on the heels of Achilles' concern for his friend, tightens up the audience's emotional engagement, caught now again in the extra knowledge that Patroklos must die.

Battle: 16.257–357

The fighting begins in the next scene, with the Myrmidons charging in like angry wasps protecting their homes (16.257–65; cf. 12.167–72): the imagery recalls Nestor's own pleas with the Achaians to think of their families in defending the ships in the previous episode (15.661–6).¹¹ This again paints the Achaians as defenders with something to defend,¹² and might affect the audience's allegiance with them as the fight begins. Patroklos exhorts the men to bring Achilles honour and make Agamemnon realize his madness through fighting well (16.269–74), recapping yet again, from another point of view, the quarrel from the epic's first 'episode' while providing motivation for the men to fight.

The narrative switches audience alignment to the Trojans, who see Patroklos and the Myrmidons enter battle, and, with Patroklos in Achilles' armour, think that Achilles has given up his anger and returned to battle (16.278–83). But the narrative quickly re-establishes audience recognition for Patroklos, aligning the audience with him and naming him, as he casts the first spear in this new battle sequence (16.284f.). He strikes Pyraichmenes, significantly next to Protesilaos's

ship (16.286–91), which the attentive listener will remember is the ship that Hektor grabbed at the end of the last ‘episode’ (15.704f.), giving a sense of continuous place on the battlefield and creating further anticipation for Patroklos’s coming confrontation with Hektor. With this kill, Patroklos effectively puts out the fire, and encourages the Danaans to strike back against the Trojans from the ships (16.293–302).

The narrative switches audience alignment again to the Trojans, who do not flee, but who do give way from the ships (16.305). After zooming out for a moment (16.306), the narrative dives into another dense battle sequence that sees fourteen men die in forty-four lines, building into some of the most gruesome deaths yet,¹³ back-to-back-to-back, as the audience continuously switches alignments between sides and characters. First the narrator zooms in on Patroklos, who kills Areilykos (16.307–11), and Menelaos kills Thoas (16.311f.). Both these slayed men’s names have only been associated with the Achaian side in the past: Thoas as an Aitolian leader (2.638, 4.527, 15.281, etc.), Areilykos as the father of Prothoënor, killed by Poulydamas (14.449–52).¹⁴ These inconsistencies momentarily throw the audience off guard, forcing them to ask if they remember anything about these men (and not giving any personal details besides their deaths).¹⁵ But then the narrative almost immediately recovers its sense of continuity, because ‘next’ to Menelaos in the narrative is Meges, who kills Amphiklos (16.311–16). The last time the narrator left Menelaos, around forty minutes ago, he was with Meges, the two of them working together to kill Dolops and strip his corpse (15.539–44). Again, the narrative creates the illusion of continuity from the last ‘episode’ to this, with these two men still fighting near one another.¹⁶ Next, Antilochos kills Atymnios (16.317–19), whose brother Maris tries to kill Antilochos (16.319–21), but is killed by Thrasymedes, who tears the man’s arm clean off with his spear (16.321–5). The narrative takes a moment with these two dead brothers, who were introduced only to die: they were Sarpedon’s friends (16.326–9), and their death obliquely reintroduces his character here, with these men serving as early red-shirts that raise the stakes for death near him.¹⁷ Then Oïlean Aias kills Kleoboulos, another man introduced just to die: Aias grabs him and hacks at his neck so that his sword ‘smokes with blood’ (πᾶν δ’ ὑπεθερμάνθη ξίφος αἵματι, 16.333), a vivid image that the next beat bests. Peneleos and Lykon charge each other with their swords, having missed each other with their spears, and Peneleos slices Lykon across the neck under the ear, so that only a flap of skin still holds his slumped head on (16.339–41).¹⁸ Finally, Meriones kills Akamas as he tries to get on his chariot, while Idomeneus stabs Erymas through the mouth (16.342–50). As with Meges and

Menelaos, the last time we saw Meriones and Idomeneus, a pair already bound to one another through their relationship and their Cretan roles (cf. 2.650f.), they were fighting together (15.301f.). So the narrative again gives the audience a sense of continuity, as it continues their intertwined arcs, and reinforces their relationship here. Idomeneus's blow shatters Erymas's bones, shakes the teeth out of his head, fills his eyes up with blood, and finally, the man dies, spewing blood from his nose (16.345–50). This level of brutality is not new, but the density of it is. In any serial narrative, repetition of type scenes also usually means escalation,¹⁹ particularly as it moves towards major events. Think of *Daredevil* (Netflix, 2015–): in the first season, there is a famous three-minute continuous fight sequence that follows Daredevil against six or seven attackers down a hallway;²⁰ in the second season, another continuous fight sequence, this one five minutes, follows Daredevil down a hallway, several flights of stairs, and another hallway, as he takes on a biker gang of around fifteen guys.²¹ Repetition is not enough in the aesthetics of violence. The narrative zooms back out, aligning the audience with the Danaans as they fall upon the Trojans like wolves upon lambs (16.351–7; cf. 16.156–63).

Aias/Hektor: 16.358–418

Now the narrative cuts back to Aias, whom the narrative last showed giving way, letting the ships catch fire as he recognized Zeus's role in Hektor's success against him (16.114–23; γνῶ at 6.119). But when the audience aligns with Aias again, he is 'always' trying to hit Hektor (αἰὲν, 16.355), slightly effacing Aias's giving way, to suggest that their fighting has been continuous. The fight between Aias and Hektor has been going on for around fifty minutes of performance time (since 15.414), even longer if we consider a break between Books 15 and 16. The narrative switches audience alignment back to Hektor, who now is on the defensive, using his shield to avoid Aias's many casts, because he knows how to fight (16.359–61); this recaps and confirms Hektor's own claim of knowing how to fight, back in his single combat with Aias, over seven hours ago (7.234–43).²² And now, *Hektor* recognizes that the tide has turned against him (γίνωσκε, 16.362), but he defends his men anyway (16.363 cf. Aias at 16.119–21). This audience alignment with Hektor, the access to his knowing that he is losing and keeping on anyway, creates further audience allegiance with the Trojan hero.

But then the narrative immediately calls whatever allegiance has been built into question, because after a simile describing the rising of the Trojans' terrified

shouts like a thunderhead, the Trojans run, and Hektor runs, too, and ‘leaves his men behind’ (λείπε δὲ λαὸν/ Τρωϊκόν, 16.368f.).²³ The narrative makes little effort to explain this sudden shift, which has profound implications for audience allegiance to Hektor’s character as he abandons his men to die, quite graphically, in the ditch (16.367–79). In terms of narrative, Hektor’s removal here from the battlefield allows for Patroklos’s ascendancy and for other Trojans to come to the foreground against him, including Sarpedon. But for me, it still leaves a sinking feeling, a gnawing that Hektor should not have run away, especially not with Aias holding out so well in contrast. Hektor’s flight disrupts the anticipated confrontation between Hektor and Patroklos that so many previous beats suggested, giving just a brief, teasing, glimpse of that fight, as Patroklos tries to hit Hektor, and Hektor escapes (16.380–3).

The narrative then switches audience alignment to Patroklos as he breaks through the front lines (πρώτας ἐπέκερσε φάλαγγας, 16.394) and then kills no fewer than twelve men in just under two minutes of performance time (16.399–418). Through these scenes, the narrative presents a seemingly unstoppable Patroklos – but is it enough to make an audience forgive Hektor for running away? In a review of the *Game of Thrones* episode ‘Hardhome’,²⁴ *Verge* critic Emily Yoshida, writing about a White Walker (zombie) massacre that one of the show’s protagonists Jon Snow escapes from, says: “My heart says Jon should get a bonus score just for not dying, because it seemed all but inevitable for a second there . . .”²⁵ While Jon Snow escapes, a new heroine, Karsi, just introduced in the same episode, falls at the hands of the wights, after two extended scenes and a glimpse of her children – enough to create a context for emotional investment in her character. But just the same, she is a red-shirt, a proxy kill for whom the audience can lament, but then think, with relief, that at least their hero is still safe. The *Iliad* goes much further in its ‘proxy’ kill for this ‘episode’, fulfilling what has already been predicted as it pushes Sarpedon out against Patroklos in Hektor’s absence (cf. 15.65–8). Significantly, the relief felt for Jon Snow comes *after* we see the death of Karsi, the wilding woman. We cannot feel relief that Hektor has survived when he runs away *before* Sarpedon confronts the raging Patroklos. All the audience *can* feel is even more fear for Sarpedon.

Sarpedon: 16.419–507

Sarpedon has barely seen action since his help in breaking up the Achaian battlements back at 12.397 – over three hours of performance time have passed

since then, and there have probably been a few breaks in the performance since then as well. Just the same, Sarpedon is brought back slowly into the mind of the audience before his death-scene, through both Zeus and Glaukos – those closest to him – to maximize the emotional affect of his death. First, Zeus forecasts Sarpedon's death (15.65–8). Then, in the scenes just prior to Sarpedon stepping out against Patroklos, Sarpedon has his own red-shirt proxies, when his friends Maris and Atymnios died at the hands of the Danaans (16.317–29). Now Sarpedon tells his Lykians that he will be the one to confront the raging Patroklos (16.422–5),²⁶ and an audience might brace themselves for what they know *will* happen. The two men are both like vultures as they rush each other (16.428–30). Suddenly the narrative aligns the audience with Zeus, watching from above, who debates with Hera whether or not he should let Sarpedon die (16.460f.). Hera says that he should, but suggests that Sarpedon's body might be carried off to Lykia by Sleep and Death (16.450–7); a possibility now established in the mind of the audience, just as surely as Sarpedon's death has now been confirmed. So Zeus agrees, and weeps bloody tears (16.459–61). Zeus's tears here cue audience allegiance: Sarpedon's death has not even happened yet, and it already has emotional consequences (cf. Hektor, 6.497–502).²⁷ Zeus's care for Sarpedon also calls back to that he has for Hektor, whom he *did* save (cf. 11.163f.), and whom Sarpedon replaces as the primary Trojan-allied fighter now. The next beat continues to build audience anticipation, offering up another red-shirt to Patroklos's spear: Thrasymelos, a helper of Sarpedon's (ἡϋς θεράπων Σαρπηδόνοϋ, 16.464). Finally, the audience aligns with Patroklos as he strikes Sarpedon himself, sends him down like an oak tree,²⁸ like a bull killed by a lion (16.479–91). And then the audience switches their alignment to Sarpedon as he dies and he calls out to his companion Glaukos (16.492–501). And again, we switch to Glaukos, getting access to his terrible grief at Sarpedon's words, to his emotional response to Sarpedon's death, now after the death (16.508). The entire death sequence takes less than three minutes, but it is the longest death so far in the epic, and certainly the one that the narrative has created the most audience investment in.

Mission/Hektor: 16.508–53

Sarpedon's dying words command Glaukos to rescue his corpse from the battlefield (16.492–501). This mission sets Glaukos into action, creating audience anticipation as they align with Glaukos, wondering how and if he

will be able to carry out Sarpedon's dying wish. Glaukos holds his wounded arm, that the narrative recalls was struck by Teukros's arrow when he was on the wall (16.510–12 recaps 12.387–9) and prays to Apollo to heal it, recapping Sarpedon's death and his mission to rescue the corpse (16.521–6). Apollo listens to his prayer (16.514–31). The audience remains attached to Glaukos as he first rallies the Lykian lords, before also gathering Poulydamas, Aineias, and Hektor to fight for the fallen Sarpedon (16.532–7).²⁹ Glaukos names only Hektor (16.538) in his shaming exhortation that recaps Patroklos's killing Sarpedon (16.541–3 recaps 16.479–505), and rouses the Trojans. This might jar audience allegiance, if they remember that the narrator did last show Hektor running away, leaving his men behind (16.367–9).³⁰ The order of the previous beats points towards Sarpedon's death being, at least in part, Hektor's fault: Hektor runs away, Patroklos kills many Trojans and Lykians, Sarpedon challenges Patroklos, Sarpedon dies, Glaukos rebukes Hektor. This creates a complicated emotional dynamic: on the one hand, Sarpedon's death significantly raises the stakes for Hektor himself, for the first time showing us that death is possible for the *Iliad's* primary characters. He is the Jory, or the Syrio Forel, to *Game of Thrones'* Ned Stark.³¹ On the other hand, the audience, along with Glaukos, can blame Hektor for Sarpedon's death. These two things are not mutually exclusive, of course: Hektor's flight reveals his vulnerability, his human-ness that puts Sarpedon's death in context as much as it stands in contrast to it.

Glaukos's speech also plays a part in the epic's melodramatic alignment structure, as it informs the rest of the troops of Sarpedon's death, which the audience has, of course, already experienced. This allows audience access to the Trojans' extended emotional response to the news:

Τρῶας δὲ κατὰ κρῆθ' ἐν λάβῃ πένθος
 ἄσχετον, οὐκ ἐπιεικτόν, ἐπεὶ σφισιν ἔρμα πόληος
 ἔσκε καὶ ἄλλοδαπὸς περ ἐών· πολέες γὰρ ἄμ' αὐτῷ
 λαοὶ ἔποντ', ἐν δ' αὐτὸς ἀριστεύεσκε μάχεσθαι.

An unstoppable sorrow that wouldn't let up
 took hold of the Trojans from head to toe, since he was their city's stay,
 even though he was a foreigner. Because many people
 came with him, but he was the best at fighting.

16.548–51

The narrative uses Sarpedon's role to explain the intensity of the Trojans' grief, which now serves as their motivation – the next line shows them charging

the Danaans, with Hektor leading them, in their rage over Sarpedon (16.552f.). Now they all rally to save his body, acting indirectly on his last words (16.492–501).

Patroklos/Counter-mission: 16.554–683

The narrative switches the audience's alignment to the Achaians as the Trojans now charge, and Patroklos urges the Aiantes to strip Sarpedon, 'who was the first to leap over the Achaian wall' (ὃς πρῶτος ἐσήλατο τεῖχος Ἀχαιῶν, 16.558). Here Patroklos recaps an event that he could not have seen (he was in Eurypylos's tent at the time) and that is not exactly true (Sarpedon pulls down part of the battlement, but does not break down the gates, 12.397–9). This 'memory' would trigger the audience's own, so that they might delight in remembering one of Sarpedon's finest moments. Or they might just as likely remember that it was Hektor, his eyes flashing, who broke through the Achaian gates (12.462–6). The ambiguity increases the audience's engagement in reassessing their own allegiance to Sarpedon. With Patroklos's exhortation, now the Achaians, too, fight over Sarpedon. The narrative shows the two sides coming together, Trojans and Lykians against Myrmidons and Achaians (16.564), clashing over Sarpedon's body, as Zeus casts darkness and death over them all (16.567f.).

In the next beat, the fight begins. Epigeus, one of Achilles' men, dies first, killed by Hektor with a rock to the head (16.577). The narrative switches audience alignment back to Patroklos, who, grieving for Epigeus, makes his way through the armies like a hawk through a flock of starlings (16.582f.). The narrator calls out to Patroklos as he runs, and repeats his anger over his companion Epigeus (16.584f.): this apostrophe intensifies the audience's alignment with him while building audience allegiance through the emotional justification of his charge. He drives the Trojans and Hektor backwards (16.588); but Glaukos turns back to fight once more (16.593f.). So the narrative again juxtaposes Hektor's flight and his ally's courage, inviting its audience to judge both men as they will. The narrator keeps the audience's alignment shifting in order to show that Glaukos's valiant killing of Bathykles (16.593–8) has both emotional and real consequences: it disheartens the Achaians, though not enough to make them flee, while it encourages the Trojans enough to get them back into the fight (16.599–602).

Next the narrative aligns the audience with Meriones as he kills Laogonos (16.603–7), then with Aineias as he throws his spear at Meriones, but misses

(16.608–15). They exchange words, before Patroklos muses on how useless words are on the battlefield and charges like a god into the fray (16.616–32). This leads the narrative into two beautiful similes that describe the intensity of the tumult (like trees being felled, 16.634) and the density of the men around the corpse (like flies on milk, 16.642),³² before the narrative switches audience alignment again to Zeus.

The narrative then gives the audience access to Zeus as he considers whether now is the time that he should let Hektor kill Patroklos (16.644–51). This recaps and plays on Zeus's earlier refusal to save Patroklos (16.251f.), and his prediction of Hektor killing Patroklos in the last (15.63–7). Not yet. Instead, he plans to let Patroklos drive Hektor and the Trojans back towards the city (16.653–5), setting the plot for the next beats. So Zeus puts a courage-less spirit (ἀνάλκιδα θυμὸν, 16.656) in Hektor, and, for the third time in the last twenty minutes of performance, Hektor runs away (16.657f.; cf. 16.367–6, 16.588).

Hektor's flight is another divine trick, a narrative ruse, a conspiracy of both, to build in more story, more character information, before the inevitable death of Patroklos that this last hour of performance has been building to. Here Hektor's behaviour stands in contrast with that of Glaukos and of Sarpedon himself. This last instance of flight stems explicitly from Zeus's will, so the audience might not fault him for it. But just the same, the next beat shows the Achaians stripping Sarpedon's body, showing that Hektor cannot protect what he should: he has failed in his mission (16.663–5; cf. 16.538–47).

This final segment of Sarpedon's story arc (16.419–683), which starts when he confronts Patroklos and goes through the struggle over his corpse, comes to an end when Zeus orders Apollo to get Sleep and Death to return his body to Lykia (16.666–83). Zeus's orders recap Hera's suggestion from 16.450–61, bringing their exchange back to mind, making Sarpedon's death, which Zeus might have prevented, which Zeus himself mourned (16.458–61), all the more poignant. The whole arc takes about twenty minutes of performance and the narrative engages its melodramatic alignment structure in order to place Sarpedon, and his corpse, at an intersection of multiple character, narrator, and audience perspectives and emotional responses. Sarpedon, as the first major character to die in the epic, provides a narrative template that expands on the condensed deaths of red-shirts that incorporate backstory and emotional responses, which will in turn be expanded upon for the still-coming deaths of Patroklos and Hektor.

Patroklos/Hektor: 16.684–867

The narrative switches audience alignment away from Sarpedon's body in Lykia back to Patroklos on the battlefield. Now the narrator is ominous in describing Patroklos: he is 'really reckless' (μέγ' ἄασθη, 16.685); now he is a fool (νήπιος, 16.686). If only he had kept Achilles' command in mind, the narrator says (recapping 16.87–96), then he might not have died (16.686f.).³³ The narrative judges him, but does so in a way that invites *pathos*, especially as it then says that the Zeus's will is stronger than that of any man (16.688–90). One more time, the narrator addresses Patroklos, asking him directly how many men he killed, as the gods call him to his death (16.692f.).³⁴ So the narrator again forges this intense alignment with Patroklos through its apostrophe, but now plays with the terrible tension between his knowledge, Patroklos's knowledge, and the audience's own: it is painful to watch *because* we know what is going to happen next.³⁵

Patroklos kills nine more men in just three lines (16.694–6), and then, in a contrafactual, the narrator claims that the Achaians and Patroklos would have taken all of Troy, if Apollo had not stepped in (16.698–701). This contrafactual adds more depth to the narrative's intense foreshadowing of Patroklos's death in the previous beat, suggesting how truly great Patroklos is, here, right before the moment of his death. The alternative world that the contrafactual shows a glimpse of piques audience engagement, as they might wonder if there was really another way that the story could have unfolded, and that ambiguity might alter their allegiance with Patroklos.³⁶ Patroklos charges three times, but Apollo forces Patroklos to give way and he reminds Patroklos that it is not for him to take Troy (16.702–11; cf. 16.87–96). In other words, he sets the story straight again, on the course that it was always meant to run.

The scene switches scenes again to Hektor, inside the Skaian gates (16.712). Again the narrative creates the illusion of character continuity: if it last showed Hektor running away (16.656–8), while it has been aligned with Patroklos, Hektor has reached his destination, the safety of Troy itself. Hektor ponders whether or not he should go back out to the fight or rally his people inside the wall (16.713f.); this is an ironic callback to Andromache's hope that Hektor would defend the city from within the walls (6.431–9). Now the audience aligns with Apollo, disguised as Asios, Hektor's uncle, as he exhorts Hektor, telling him that Apollo might let him kill Patroklos (16.721–5). So the narrator again exploits the melodramatic alignment structure, because while 'Asios' proposes this as merely a possibility to Hektor (αἴ κέν πῶς μιν ἔλῃς, 16.725), the audience knows that it is a certainty (cf. 15.65). So Hektor heads back into battle,

accompanied by Kebriones (16.726–8), another moment of character continuity as Kebriones takes on this role as Hektor's charioteer again after several hours (11.521–42).

The narrative keeps the audience attached to them as they head straight for Patroklos (16.731f.). As Hektor and Patroklos face off, Patroklos quickly dispatches Kebriones (16.737) – he dies about one minute after being introduced into the scene, so easily qualifies as a red-shirt for Hektor, though he has long been part of the narrative.³⁷ More, as he dies, the narrative reinforces his role as charioteer and his relationship to Hektor as his half-brother, Priam's illegitimate son (16.738–9), giving his death more contextual weight, and increasing the *pathos* around Hektor. With this death, the narrator shows off how he has misdirected the audience: though Apollo (and Zeus) have seemingly tipped the balance in Hektor's favour, he loses his charioteer, and Patroklos vaunts over the fallen man, calling him a diver, an acrobat (16.745–50).³⁸ And as Patroklos crouches over Kebriones' body to make his boast, the narrator again calls out to him, intensifying audience alignment with the doomed but victorious Myrmidon (16.756). Hektor and Patroklos fight over Kebriones' corpse for some time (16.759–78), while Kebriones' body lies there, 'having forgotten about chariot-driving' (16.776). This last little repetition of Kebriones' name and role, well after his death, brings home audience allegiance to his character, minor as it may be. The narrator then switches alignment from Kebriones' corpse to the Achaeans, who win out, taking his body and stripping his corpse (16.780–2).

But finally, finally, the audience aligns with Patroklos, who three times charging once again, finds his fate, blissfully unaware of Apollo stalking him through the throng (16.784–92). The narrator switches audience alignment to Apollo as he stalks, and then, standing right behind him, knocks Patroklos's armour to the ground – his helmet falls to Hektor, who puts it on, his own death close to him (τότε δὲ Ζεὺς Ἐκτορι δῶκεν/ ἧ κεφαλῇ φορέειν, σχεδόθεν δέ οἱ ἦεν ὄλεθρος, 16.799f.). As Apollo takes Patroklos's senses, the narrative recalls that Apollo is Zeus's son, recalls that this is all part of Zeus's plan (16.804f. recaps 15.58–68). Then, Euphorbos, in his first appearance, stabs Patroklos and runs away (16.808–15); this surprises audience expectations entirely. Euphorbos has never been mentioned as Patroklos's killer, and his role here takes away from Hektor's own, which has already been established in the narrative. But even in this hit-and-run, the narrative gives the audience an illusion of Euphorbos's character depth: did you know that he has already killed twenty men (16.810f.)? That he is a great horseman (16.811)? The audience might not have heard of him, but the narrative assures them that he has been doing great things. Finally, the

alignment switches back to Hektor as he sees the dazed Patroklos trying to flee and he thrusts his spear through Patroklos's guts in a fatal blow (16.818–21). Patroklos falls and 'the Achaian people grieve greatly' (μέγα δ' ἤκαχε λαὸν Ἀχαιῶν, 16.822). Patroklos, the brave son of Menoitios, who had killed many (ὥς πολέας πεφνόντα Μενoitίου ἄλκιμον υἱόν, 16.827). As with other deaths, the narrative provides an internal audience's emotional response and a recapitulation/justification for that emotional response, giving its audience more fodder for character allegiance.

Then the narrative aligns the audience with Hektor as he vaunts over Patroklos and subjectively reshapes the events that have just unfolded, which elaborates his own character. First, Hektor imagines that Patroklos wanted to sack the city and take the Trojan women's day of liberty (16.830–2). Patroklos *had* wanted to take the city, but gave way to Apollo's warning that he could not (16.702–11); he never specifically mentioned the Trojan women, and Hektor bringing up the women here probably reflects more on Hektor's concerns than on any specific desire of Patroklos's. After all, Hektor has already imagined Andromache losing her freedom (6.455), and told Diomedes that he would not 'lead away the women in the ships' (8.165f.). Hektor then boasts that he has saved the Trojans through killing Patroklos, whom the vultures will eat (16.833–6). Hektor also imagines what Achilles might have said to Patroklos before sending him into battle, and this too, strongly shapes how we understand Hektor:

ἄ δειλ', οὐδέ τοι ἐσθλὸς ἔων χραίσμησεν Ἀχιλλεύς,
 ὅς πού τοι μάλα πολλὰ μένων ἐπετέλλετ' ἰόντι·
 μὴ μοι πρὶν ἰέναι Πατρόκλεες ἵπποκέλυθε
 νῆας ἔπι γλαφυράς πρὶν Ἑκτορος ἀνδροφόνου
 αἱματόεντα χιτῶνα περὶ στήθεσσι δαΐξαι.
 ὥς πού σε προσέφη, σοὶ δὲ φρένας ἄφροني πείθε.

'Poor you, not even Achilles, as great as he is, is of any use,
 he who stayed behind while he must've commanded many things to you:
 "Patroklos, horse-lord, don't come back to me
 by the hollow ships until you've ripped the bloody
 tunic from man-slaughtering Hektor."

So he must've ordered you, and convinced your thoughtless thoughts.'

Hektor to Patroklos, 16.837–42

Hektor shows that Achilles' absence is the reason that Patroklos now dies.³⁹ At the same time, Hektor imagines that what Achilles wanted was for Patroklos to have killed him. This recaps Achilles' hope that the two would fight, faulting Achilles, in a way, for thinking that Patroklos might have been able to win

without him (16.242–5). Hektor imagines that Achilles wanted him dead, so he vaunts here because he has survived. In the end, Hektor reshapes his narrative so that the audience judge how they feel that he has escaped death, and killed Patroklos, because Hektor himself is relieved. For Hektor, he sees that he has survived another day, and that means something not just for him, but for all of Troy, and for the Trojan women.

As Hektor's speech foregrounds his place as a survivor, Patroklos's response undercuts that place. Patroklos's dying words recap the influence of Zeus (16.844f.) and the actions of Apollo (16.844–9 recaps 16.788–805) and Euphorbos (16.850 recaps 16.808–15) that led to his death. Then Patroklos predicts Hektor's own death, soon to come, at the hands of Achilles (16.851–3 recapping 15.59–71). Hektor shrugs this off, says maybe he will be the one to kill Achilles in the end (16.860f.). But by now, everyone knows that that is not the way this story goes. The book ends with Hektor chasing after Automedon, who escapes on Achilles' immortal horses (16.864–7 recalls 16.145–54). This end of Book 16 likely signals a performance break, as Patroklos's death marks the resolution of his living story arc, while his dying words leave Hektor's arc dangling for the next episodes.⁴⁰

Bad news travels slow (Menelaos): 17.1–112

While Book 16 ends with Patroklos's death, the narrative exploits its melodramatic alignment structure by purposefully building in diverse responses to his death, which will continue to escalate in emotional significance and plot consequence through the coming scenes.⁴¹ *Game of Thrones* uses a similar technique in dealing with the death of its first primary character, Ned Stark, in its first season. The season's penultimate episode ends with Ned Stark's beheading. The season finale picks up at exactly that point, but over the next several beats shows the responses of those close to Ned, namely his children, his wife and his men. These responses reflect backwards onto Ned's character himself, while deepening the characters of those responding to his death. Certain characters' emotional responses to his death also have real consequences for the plot, such as when Ned Stark's men, upon hearing of his death, decide that they no longer want to support the king, and declare Ned Stark's son Robb king instead. The *Iliad* treats Patroklos's death in a very similar way, using its melodramatic alignment structure to build to further major plot points while other characters deepen, looking backwards to his death and forwards to its consequences.

This 'episode' opens with Patroklos's death, before switching audience alignment to Menelaos, who sees and runs over to protect the body, which, like the wall before, becomes the focal point of alignment for the next battle sequences.⁴² As Menelaos sees Patroklos's death, the narrative moves us back in time to that moment so that we can see Menelaos's response.⁴³ The narrative emphasizes the relationship between Menelaos and the fallen Patroklos with the first of many protective parental similes in the episode, with Menelaos like a mother cow over its first-born calf (17.1–5). Then the narrative switches the audience's alignment to the other side, where Euphorbos, too, sees Patroklos's death and confronts Menelaos over the body (17.9–11): in just this first minute the narrative already gives us two opposing responses to Patroklos's death. As Euphorbos confronts Menelaos, he recaps his own role in Patroklos's death in the previous episode (17.12–17 recaps 16.808–15).

In Menelaos's response, he also recaps an earlier kill, boasting to Euphorbos about killing his brother Hyperenor (17.24–8 recaps 14.516–19). The narrative made no note of this relation at Hyperenor's death, so the way that Menelaos brings up Hyperenor here (after nearly two hours of performance time) is as much a surprise to the audience as it is to Euphorbos himself, though the audience 'experienced' that death. After this boast, Menelaos says that rather than die like his brother, Euphorbos should run away (17.30–2). Menelaos seemingly giving Euphorbos a chance to live here calls back to when he captured Adrestos alive (6.37–51). Euphorbos's reply speaks to Hyperenor's grieving widow and family, and suggests that Menelaos's death – specifically his head and his armour – might assuage their terrible sorrow (17.33–40; cf. Hektor's wish for Astyanax at 6.480f.). But Menelaos kills Euphorbos (in one of the loveliest death scenes in the whole epic) and strips his armour (17.45–60).

The narrator switches audience alignment back to the Trojans, who are all too afraid to face Menelaos (17.61–9). A contrafactual allows the narrative to change the audience's alignment again, as Menelaos would have finished stripping Euphorbos's armour, if Apollo had not intervened. Now the audience attaches to Apollo (disguised as Mentès) as he approaches Hektor and scolds him for running after Achilles' horses when Menelaos has killed Euphorbos (17.75–81). Apollo's rebuke recaps Hektor's actions from the very end of the last episode (16.862–7), creating the illusion that Hektor carried on this way while the beat between Menelaos and Euphorbos took place. At the same time, the juxtaposition between the beats in sequence implicitly compares Hektor running after the horses to Menelaos defending his friend's body and stripping his enemy's, making space for audience allegiance to emerge.

The narrative gives the audience access to Hektor as he grieves over Euphorbos and looks across the battlefield (17.83f.): the narrative uses his perception to once again draw the contrast between Menelaos's activities and Hektor's own as Hektor sees Menelaos stripping Euphorbos's body, still gushing blood from its spear wound (17.84f.). Hektor snaps into action, ranging through the frontlines shouting, looking like Hephaistos's flame (17.87–91). The narrator switches audience alignment back to Menelaos as he hears Hektor's cry (17.89) and he debates what to do. Menelaos's speech mentions Hektor three times (17.94, 17.96, 17.101), building anticipation for their confrontation. In his last reference to Hektor, Menelaos claims that Hektor's 'fighting comes from god' (ἐπεὶ ἐκ θεόφιν πολεμίζει, 17.101), which recaps Zeus's (and Apollo's) support of Hektor while also leading Menelaos to decide to fetch Aias to help him. This sets the mission for the next beat and creates audience anticipation for another confrontation between Aias and Hektor.

Aias/Hektor: 17.113–39

The narrative keeps the audience attached to Menelaos as he finds Aias and tells him to come help him with Patroklos's body and that they should take the body to Achilles, even though Hektor has taken Patroklos's armour (17.120–2). This mention of Achilles obliquely builds audience anticipation for what *his* response will be to Patroklos's death. But Hektor has not stripped the armour: the narrative uses Menelaos's speech to imply that Hektor is stripping it *while* Menelaos speaks,⁴⁴ and the illusion becomes complete when the narrative switches alignment back to Hektor when he has finished stripping Patroklos's armour (17.125).

Hektor does not stop at stripping the corpse – he wants to hack off its head and throw the body to the dogs.⁴⁵ This comes just a few minutes after the now-dead Euphorbos threatened Menelaos with the same fate (17.38–40), which provides context for what Hektor tries to do. More, we have seen Oïlean Aias hack off Imbrios's head and throw it like a ball that landed in the dust at Hektor's feet (13.202–5). These examples give the audience context for this level of violence, but do not necessarily allay any misgivings about it. We can see something similar in a character like *Game of Thrones*' 'The Hound', Sandor Clegane, who, fairly early on in the series (S1E2), runs down a butcher's boy. His violence clearly fits into his world, but he still stands out as a self-proclaimed 'killer' who also saves both Stark girls' lives. These ambiguities of character do

not necessarily resolve, but they do keep us engaged. In any case, Hektor does not succeed in decapitating Patroklos's corpse. Instead, the narrative keeps the audience aligned with him as he runs away as soon as he sees Aias approaching the body, taking Patroklos's armour with him and handing it over to the Trojans to take back to the city (17.129–31).

The scene quickly switches back to Aias, with another parental simile that compares his protection of Patroklos's body to a lion protecting his cubs (17.131–5);⁴⁶ he guards the body along with great-grieving Menelaos (17.139), reinforcing these 'structures of care' around the fallen Patroklos.⁴⁷

Glaukos/Hektor: 17.140–82

The narrative cuts away from Menelaos and Aias to Glaukos and Hektor, and constructs a sharp contrast between the two pairs of men,⁴⁸ with Aias and Menelaos carefully guarding the corpse of their fallen companion in one beat and Glaukos rebuking Hektor for running away from Aias and abandoning Euphorbos's body in the next (17.142–58 recaps Hektor's flight at 17.129–31). In reintroducing Glaukos, the narrative picks up a dangling strand from an earlier beat sequence; Glaukos's mission to retrieve Sarpedon's corpse, which Sarpedon himself commanded at 16.492–500. Though the audience knows that Sleep and Death carried Sarpedon's corpse off to Lykia (16.676–83), Glaukos's speech reveals that he does not know this, and the audience gets further access to his character as he fashions a plan that shows his continuing efforts to retrieve his companion's corpse and to complete his mission (17.142–68). This plan involves capturing Patroklos's corpse in order to trade it for Sarpedon's body and armour (17.156–63). Glaukos's guess that Achilles would make such a trade for Patroklos creates further audience anticipation to see Achilles' response to Patroklos's death (17.164–8). At the same time, it draws a parallel between the two pairs, Achilles and Patroklos and Sarpedon and Glaukos, as those who would do anything for the other. Through Glaukos's speech, his recent actions, and the order of this episode's beats, the narrative invites the audience to see Hektor in sharp contrast to both as he seems untethered on this battlefield. Glaukos's speech ends with the damning accusation that Hektor cannot stand up to Aias because Aias is a better fighter (17.166–8); this invites the audience to recall past times where Aias and Hektor have fought, to better judge whether or not they think Glaukos is right (cf. 7.244–76; 14.402–39; 16.101–23; 16.358–63).

Hektor pushes back and claims that he does not shudder at battle and the sounds of the horses (17.175; cf. 7.235–40); this combination calls back to what Hektor has been doing (chasing after horses, cf. 16.863–7; 17.72–82) rather than fighting for Euphorbos's or Patroklos's corpse. Then Hektor blames Zeus for his running away, repeating the same three lines that the narrator used to explain Patroklos's headlong rush towards death (17.176–8 = 16.688–90): this callback suggests that this is just the rule of the world, where Zeus's will simply *is* stronger than any man's (17.176 = 16.688).⁴⁹ Finally, Hektor invites Glaukos to watch as he turns to fight, saying that he will not be a coward all day,⁵⁰ but might kill some Achaian over Patroklos's body (17.179–82). So Hektor creates audience anticipation that he will return to the battle.

Death suits you: 17.183–209

But as the audience remains attached to Hektor, he delays his return to battle, instead chasing after Patroklos's (Achilles') recently stripped armour to put it on: another of Hektor's self-imposed missions (17.188–91; cf. 6.280–5, 6.365–8). The narrative recaps that the armour he stripped from Patroklos is Achilles' armour, given to Peleus by the gods, and uses this information to obliquely mention Achilles' impending death (17.192–8). The narrative then switches beats to align the audience with Zeus who *watches* Hektor put on the armour, again emphasized to be Achilles' (17.199). Zeus shouts out to Hektor, his speech illuminating once again the gap between his knowledge (and the audience's knowledge) and Hektor's own, since Zeus knows that 'death is close' to Hektor as he puts on Achilles' armour (ὅς δὴ τοι σχεδὸν ἐστί, 17.202). Zeus recaps Hektor's own actions here: Hektor has killed Achilles' 'strong and gentle' friend and taken his armour (17.204–6 recaps 16.818–57, 17.125–31). But now Zeus also judges those actions, saying that Hektor was out of order for doing these things (οὐ κατὰ κόσμον, 17.205, cf. Hektor's being called οὐδ' ὑπὲρ αἴσαν at 3.59 = 6.333). This judgement invites the audience to question their own allegiance, to Zeus and to Hektor. Was Hektor out of order in stripping the armour from Patroklos? The ambiguity raises another place that audience allegiance to Hektor might come into question. But still, Zeus says that he will give Hektor great strength now, as a kind of consolation for the fact 'that (Hektor) won't come home out of the fighting,/ for Andromache to receive the famous arms of Peleus's son' (ὃ τοι οὐ τι μάχης ἐκνοστήσαντι/ δέξεται Ἀνδρομάχη κλυτὰ τεύχεα Πηλεΐωνος, 17.207f.; for women receiving armour, cf. Hektor's prayer for Astyanax at 6.481f., and

Euphorbos's wish to Menelaos at 17.39f.). It matters that it is Zeus, and not Hektor himself here, who reminds us of Hektor's wife Andromache, and the terrible consequences that his death will bring, lending another perspective on that episode in Book 6, now many hours ago. Zeus's distance constructs audience pity for Hektor.⁵¹ And this scene following immediately on the narrative statement about Achilles' own death links the two men and confirms their inevitable fates.

Overhaul-ish: 17.210–36

The scene switches to Hektor, now armed himself in Achilles' armour and possessed by the war god Ares (17.210–12). But this 'overhaul' does not resemble those of the past. Hektor does not become something else: there are no outward physical changes (cf. 15.607–9), no failures on the parts of others to recognize him (cf. 5.175), no one recognizing that Hektor is now possessed or accompanied by a god (cf. 5.601–4). If anything, Hektor becomes *more* Hektor. He lines up his allies, in a catalogue that introduces or reintroduces Mesthles, Glaukos, Thersilochos, Medon, Deisenor, Hippothoös, Asteropaios, Phorkys, Chromios, and Ennomos, building up audience anticipation that these men will play roles in the battle sequence to come (17.216–8). Hektor exhorts them, playing on Zeus's mentioning Andromache in the previous beat (17.208), as he says he has asked his allies here so that they 'might, thinking kindly, protect the Trojans women and children from the war-loving Achaians' (ἀλλ' ἵνα μοι Τρώων ἀλόχους καὶ νήπια τέκνα/ προφρονέως ῥύοισθε φιλοπτολέμων ὑπ' Ἀχαιῶν, 17.223f.). Hektor's other motivations stand in contrast to every criticism of Agamemnon (cf. 1.225): Hektor claims that he does not want more stuff (17.221). In fact, he has been giving all his stuff away, so that he might make his allies strong and accomplish the goal of protecting the most vulnerable of Troy (17.225f.). So Hektor's speech gives the audience access to his motivations, or, at the very least, his claimed motivations. Then, Hektor urges the men to live or die, but that whoever grabs Patroklos's corpse or turns back Aias, will have the same glory as him, and share in half the spoils (17.229–32). Is Hektor's promise to take half the spoils from whoever captures Patroklos's corpse consistent with his claim in this same speech that he does not want any more stuff? This leaves another character ambiguity that the audience has to grapple with. Still, with Hektor setting this mission to retrieve Patroklos's corpse, the game is back on.

The narrator keeps the audience attached to the Trojan allies as they hopefully charge and try to capture Patroklos's body, before commenting that '(Aias) would rob many of their lives over the corpse' (ἢ τε πολέσσιν ἐπ' αὐτῷ θυμὸν ἀπηύρα, 17.236). So the audience knows that Hektor's mission, for his men to capture the corpse of Patroklos, does not stand much of a chance.

Aias/Menelaos: 17.237–61

Then the scene switches audience alignment to Aias, whose speech to Menelaos reinforces the image of the new more-Hektor-than-Hektor that the narrative constructed in the previous beat. Aias tells Menelaos that he is more scared for their own lives than he is for Patroklos's corpse, naming Hektor as the source of his fear, calling him a 'cloud of war that covers everything' (ἐπεὶ πολέμοιο νέφος περὶ πάντα καλύπτει/Ἐκτωρ, 17.243f.). Aias tells Menelaos to call the troops and he complies, so that the narrative gives us another mini-catalogue of men on the Achaian side: Oïlean Aias, Idomeneus, and Meriones (17.256–9). Then the narrator gives up naming names (17.260f.), as if three were quite enough for now, since he just gave the audience ten Trojan-ally names a couple of minutes ago (17.216–8).⁵² Does the audience know this routine too well? Is this narrative shorthand for 'catalogue'? Even without a complete catalogue, as with catalogues before, this one marks out the protagonists of the coming battle sequence, and builds audience anticipation for that battle.

Battle: 17.262–369

The next beat keeps the audience attached to the Trojans, with Hektor in the lead, as they pour onto the Achaian ranks guarding Patroklos's corpse. But the scene switches suddenly to Zeus, who drifts a mist over the battlefield, as the narrative gives the audience access to him, that he 'did not hate Menoitios's son, as long as he had lived, while he was henchman of Aiakides, and he hated for him to become a spoil for the Trojan dogs, so he roused his companions to defend him' (17.271–3). This mist seemingly enacts Aias's reading of Hektor as a 'cloud of war' (17.243). Zeus also re-defines Patroklos *through* his relationship to his father, and to Achilles: socially embedding Patroklos in this way adds continuing *pathos* to his death, and builds audience anticipation for Achilles' discovery and response to his friend's death. At the same time, Zeus's intervention on Patroklos's behalf

shows his allegiance to both sides, since the audience knows that he just gave Hektor the extra strength that has allowed for the Trojans' fresh attack (17.206–8). Zeus's playing both sides meta-poetically speaks to how the narrative shifts its own attention and, subsequently, the audience's alignment and allegiance, back and forth between the Trojans and the Achaians, particularly in the battle scenes. We can compare this to modern serial narratives like *Game of Thrones* in how it keeps audiences engaged: 'At its best, the series draws us in completely, allowing us to root for multiple people on multiple sides of a conflict *even when they change sides*.'⁵³ More, Zeus intervenes because of his own emotional relationship to Patroklos, which again places Patroklos's corpse at this centre of intersecting emotional responses.

The narrative now switches rapidly between the sides, with the Trojans driving the Achaians back, and the Achaians abandoning Patroklos (17.274–7), before spoiling that the Achaians will soon successfully rescue the corpse (17.277f.). The narrative then zooms in and aligns the audience with Aias as he leads the Achaian defence; the narrative praises him in reasserting his role as the best of the Achaians in Achilles' absence when he starts to turn the Trojans back again (17.278–87). Then Aias kills Hippothoös (just reintroduced from the catalogue at 17.217) as he tries to capture Patroklos for Hektor and the Trojans (17.289–303). Hektor tries to kill Aias, but hits Schedios (17.304–11); Aias kills Phorkys (just reintroduced from the catalogue at 17.218), and then the Trojans and Hektor give way (17.316). The narrative supplies the contrafactual that the Achaians would have won even beyond the destiny set out by Zeus (ὕπερ Διὸς αἰῶσαν, 17.321) – if Apollo had not then intervened, pushing Aineias into the action (17.319–22).⁵⁴ So Aineias returns after nearly forty-five minutes' absence (last seen at 16.620–5). Apollo as Periphas exhorts Aineias, telling them that Zeus is more on their side than the others (17.322–32). This creates a moment where the audience must try to remember what side Zeus *is* on here. Aineias recognizes the god and turns to exhort Hektor, shaming the Trojans for their fear, reassuring them that the gods are on their side and reasserting the mission of capturing Patroklos (17.333–41).

The narrative then aligns the audience with Aineias as he kills Leiokritos, a companion of Lykomedes, whom the audience switches to as he kills Apisaon, one of Asteropaios's men (17.344–51). Out of pity, Asteropaios tries to fight with the Achaians, but cannot get close; Aias keeps fighting them back (17.352–9). As the narrative predicted (17.236), many Trojans die around Patroklos's corpse, more than the Achaians, and the ground runs red with their blood (17.360–5). After this last bout of battle, the narrative zooms out to show that Zeus still

shrouds the battlefield around Patroklos's corpse in darkness (17.361–9 recaps 17.271–3).

Bad news travels slow: 17.370–411

The narrator then cuts to the other parts of the field, where the sun is still shining, and Thrasymedes and Antilochos are fighting hard and do not yet know that Patroklos has fallen (17.376–83).⁵⁵ So the narrative once again exploits its melodramatic alignment structure, using these other characters' ignorance of Patroklos's death to build audience anticipation for how they will respond and what they will do when they will find out. The narrative then just as suddenly switches back to those still fighting in the dark over 'the good helper of fast-footed Aiakides' at 17.388, defining Patroklos's corpse once again through his relationship to Achilles (cf. 17.164, 17.204). This relationship not only builds *pathos* into the fight over Patroklos's body, but also creates audience anticipation for Achilles' own emotional response to Patroklos's death, still to come.

This anticipation plays out in the next beat, as the narrative finishes its generalized description of the battle for his body and then looks to Achilles himself, who, like Thrasymedes and Antilochos (17.377–9), still does not know his best friend is dead (17.402). The narrative explains Achilles' ignorance through several points that both re-establish space and relationships and deepen characters (this, coupled with the recaps in the next beats, might allow a break before this beat, though I will argue more strongly below for a break between 17.542 and 17.543).⁵⁶ First, the fighting over Patroklos's corpse takes place near Troy, so far from Achilles, still near his ships (17.403f.). Then, the narrative tells the audience that Achilles did not expect Patroklos to ever try and take Troy, with or without him (17.405–7). This looks back to Achilles' own warning to Patroklos not to take Troy, and his wishes that he and Patroklos alone could sack the city (16.86–100). Finally, the narrator speaks of Achilles' reliance on his mother's divine knowledge. Achilles himself has referenced Thetis's knowledge (1.365), as have others who know him (Nestor at 11.793f. = Patroklos at 16.36f.), so Achilles assumes he would have heard something from Thetis had Patroklos died. But, the narrative says, 'not this time' (δὴ τότε γ' οὐ, 17.410). So in just these couple of minutes, the narrative recaps the fact of Patroklos's death several times; constructs character continuity for Antilochos, Thrasymedes, and Achilles in showing their continuing ignorance, removed as all have been from Patroklos's death and the ensuing fight around his corpse; and, finally, builds explicit

anticipation for these character's emotional responses to discovering that Patroklos is dead.

Horses: 17.412–542

The next scene gives the audience another general overview of the battle, with generic men from either side expressing that side's stand over the corpse (17.412–24).⁵⁷ Then the narrative cuts away from the battle again, to another new emotional response to Patroklos's death, as Achilles' horses, last seen being chased by Hektor (17.71–81), now stand still like a memorial apart from the battle for Patroklos's corpse, weeping for his death (17.426–40).⁵⁸ These horses will become the centre of the next several beats.⁵⁹ The narrator switches the audience's alignment to Zeus as he pities them and speaks to them, lamenting that they, immortal horses, should be given to the mortal Peleus (17.440–5). Then Zeus lays his plans out to the horses, creating audience anticipation for what will come: he will not let Hektor capture them; he will let Automedon escape battle alive; he will give the Trojans glory until they reach the ships again, until sundown (17.448–55). The first fact recaps and reasserts Apollo's earlier statement to Hektor, that his desire for Achilles' horses was futile (17.75–81); the second looks forward to the action in the next beat; the third stands as a long-needed reminder of what time it is and why Zeus still grants Hektor the glory. Zeus did, after all, suggest that 'today' would be the worst for the Achaians (8.470–6), and did promise Hektor the glory until sunset (11.209f.). So in one short beat, the narrative deepens character through emotional responses, while recapping past events in order to emphasize their importance in coming scenes. Finally, Zeus puts strength into the horses' knees, with Automedon fighting from the chariot they pull (17.456–65).

But with Patroklos dead, Automedon cannot control the horses *and* fight on his own in the chariot, so the narrative switches audience alignment to Alkimedon, who sees Automedon struggling and jumps in to help (17.466–3). Their exchange (17.468–80) again recaps the situation that they find themselves in, with Patroklos dead (17.472, 17.477f. recaps 16.818–57) and Hektor wearing his armour (17.472f. recaps 17.210). Then the audience attaches to Alkimedon as he takes up the reins of the horses and Automedon jumps down from the chariot to fight (17.481–3). The narrative then switches audience alignment to Hektor, who, along with Aineias, sees the two men. Their exchange provides the audience access to both men, as Hektor tells Aineias that he hopes to capture the horses.

This coming so soon after Zeus's promise to the horses (17.448f.), let alone Apollo's earlier warning about them to Hektor (17.75–81), lets any audience member know that this is a fool's errand. Nevertheless, the narrative leaves Patroklos aside for a moment, figuratively and literally, as the battle breaks when Hektor and Aineias (accompanied by Chromios and Aretos, 17.494) pursue the horses.

Hektor's speech to Aineias prepares for this mission, as he claims that Automedon and Alkimedon will not be able to stand against Aineias and himself (17.485–90). The narrative then switches the audience's alignment to the other side, where Automedon confirms Hektor's boast, telling Alkimedon that he cannot stand up against Hektor (17.501–6). So he enlists help from Menelaos and the Aiantes against Hektor and Aineias (17.508–15), explicitly asking these Achaians to move away from Patroklos's body, leaving his protection to others (17.508–10).

Now a new battle sequence begins around the horses. Automedon instantly strikes down the just-introduced Aretos (17.517, introduced at 17.494), as Hektor, Aineias, and Chromios get away (17.533–5) and they leave him behind (αὐθι λίπον, 17.535). Here the narrative calls back to its earlier presentations of charioteer-red-shirts, adding Aretos to a long list of dead charioteers.⁶⁰ But as Automedon strips Aretos's body, he ties this present action back to Patroklos, claiming this victory as a small consolation for that death (17.538f.). So even this break with the horses reinforces the stakes and the consequences of the action that has dominated the last battle sequences: the death of Patroklos. The resolution of the horses' fate, first posed at the beginning of this battle sequence (either at 16.864 or at 17.1), means that a performer might choose to take a break here: we will see that there are enough recaps after this break to make this a real possibility, and there are poetic reasons for wanting a break here, rather than between Books 17 and 18.⁶¹

Patroklos: 17.543–625

Almost as if on cue from Automedon claiming his victory for Patroklos (17.538f.), the next scene cuts back to the battle raging over Patroklos's corpse (17.543f.). Now Zeus, shifting his intentions yet again (cf. 17.206–8; 17.271–3), sends Athena to rouse the Achaians (17.545f.).⁶² She disguises herself as Phoinix and exhorts Menelaos, recapping and reiterating his mission to save Patroklos's corpse from mutilation (17.556–9; cf. 17.120–2). Athena/Phoinix also refers to

Patroklos as ‘noble Achilles’ trusted companion’ (Ἀχιλλῆος ἀγανοῦ πιστὸν ἑταῖρον, 17.558), reinforcing his role (possibly after a break), and further building audience anticipation of Achilles’ discovery of Patroklos’s death.

Menelaos’s response to Athena/Phoinix also recaps and reiterates his own experience of Patroklos’s death; these recaps might compensate for the past ten minutes’ focus on Achilles’ horses, but they would allow for a performance break between 17.542 and 17.543. Menelaos says that he wants to stand and defend Patroklos’s corpse, because ‘his death really affected his heart’ (μάλα γάρ με θανῶν ἐσεμάσαστο θυμόν, 17.564). This recaps the earlier access that the narrator gave the audience to Menelaos, when he stood over Patroklos’s corpse ‘nursing great grief in his chest’ (ἐστήκει, μέγα πένθος ἐνὶ στήθεσσιν ἀέξων, 17.139). Here, Menelaos also says that Zeus still gives Hektor the glory (μάλα γάρ με θανῶν ἐσεμάσαστο θυμόν, 17.566), which, if we accept Zeus’s sending Athena to help the Achaians (17.545f.), suggests that either Menelaos is wrong, or that Zeus continues to support both sides.

The audience’s engagement with trying to recall what side Zeus is on, and how Athena plays into that, is paid off in the next beat, as the narrative switches alignment to Athena. She, happy that Menelaos prayed to her first, makes Menelaos strong (17.567–73), and over Patroklos’s corpse, he kills Podes, whom the narrative intentionally introduces as a close companion of Hektor (17.576f.). This creates an emotional motivation to bring Hektor back into the action around Patroklos’s body, as Apollo as Asios uses Podes’ death to shame Hektor (17.586–90). The narrative makes no effort to create continuity around Hektor – he was last seen giving way to Automedon, not Menelaos, and seemingly still *away* from Patroklos’s corpse (17.533–5, just over five minutes ago), but Podes’ death is enough of an emotional anchor to justify his entrance here. Apollo/Asios rebukes Hektor for allowing Menelaos to kill Podes, since Menelaos ‘was a soft spear-man before’ (ὅς τὸ πάρος γε/ μαλθακὸς αἰχμητής, 17.587f.). This wonderfully calls back to the beginning of Book 7, where the narrative told us (almost nine hours ago of performance time without breaks) that Menelaos would have died if he had faced off against Hektor in single combat, since Hektor ‘was much stronger’ (ἐπεὶ πολὺ φέρτερος ἦεν, 7.105). But the πάρος, (before) can also just refer to Menelaos’s struggles before Athena gave him extra strength at 17.569–73: the ambiguity can reward different audience members in different ways, depending on what they remember.

The audience stays aligned to Hektor as his emotional response to Podes’ death drives him back into battle, with Zeus’s terrible aegis and thunder seemingly supporting him (17.593–6). The narrative turns to full battle again,

rapidly switching audience alignments between characters. First Poulydamas wounds Peneleos (17.598–600); then Hektor rushes Leïtos but is struck ineffectually by Idomeneus; then Hektor kills Koiranos, Meriones' charioteer, and Meriones and Idomeneus flee (17.612–25). This last flurry of kills suggests an uptick in Trojan fortune that creates anticipation for an Achaian response.

Bad news travels slow: 17.626–18.21

The next beat cuts to Aias and Menelaos, who see that Zeus helps the Trojans (17.625f.); Aias has not appeared in nearly twenty minutes, not since he was rallying the ranks before the narrative cut to Antilochos and Thrasymedes on the other side of the battlefield (17.360). But Menelaos and Aias have been seen enough together throughout the battle for Patroklos's corpse that it nevertheless creates continuity that Aias still stands near him now, defending the corpse (cf. 17.119–28, 17.237–55, 17.507–15). Aias addresses Menelaos and confirms that he recognizes Zeus's help for the Trojan side (17.631–3). As in his earlier speech to Menelaos, Aias remains more concerned for their own safety than for Patroklos's corpse, since they are alive (17.636–8, cf. 17.240–4). But he comes up with a new plan now to save Patroklos's corpse and their lives: send someone to Achilles. Aias 'doesn't think he's heard the terrible news, that his own companion is dead' (οὐ μιν ὅϊομαι οὐδὲ πεπύσθαι/ λυγρῆς ἀγγελίης, ὅτι οἱ φίλος ὦλεθ' ἑταῖρος). Aias recaps Achilles' ignorance from the narrative's discussion at 17.403–11, which might too indicate a break after 17.542. But the fact works significantly here, setting a series of missions in motion that the narrative will follow through the next beats. Aias ends his speech with a prayer to Zeus to lift the darkness so that they can find a companion to send on a mission to Achilles (17.643–7). This recaps Zeus's mist, which the narrative last referred to at 17.366–9 (again, suggesting a possible break after 17.542), but which Zeus first put down at 17.268–73. There, he actually put it down to help the Achaians defend Patroklos's body, so the attentive audience member will not think much of the fact that Zeus quickly accedes to Aias's prayer (17.648–50): we might also consider this action indicative of Zeus driving Hektor back again, since Hektor was earlier referred to as a 'cloud' at 17.243f.

With the darkness lifted, Aias sends Menelaos to find Antilochos, if he is still alive, to send to Achilles with the bad news (17.651–5). The audience remains attached to Menelaos on his mission, which perfectly exemplifies a strategic use of the melodramatic alignment structure with many characters across many

geographical locations. There is no reason given for Menelaos not going himself to Achilles, but this allows the narrative to stretch out sideways, and to see if Antilochos is still alive. More, it allows Antilochos to have an emotional response to Patroklos's death that will build further audience anticipation for Achilles' own response.

But Menelaos's reluctance to leave Patroklos's corpse on this mission to find Antilochos is such that the narrative uses an extended simile to describe it (17.656–68) that recalls his tortured speech to himself as he thought of leaving the corpse after Patroklos first died (17.90–105). Menelaos's speech goes even further in character elaboration, as he urges the Aiantes and Meriones, 'everyone must remember Patroklos's kindness – because he understood how to be gentle with everyone . . .' (νῦν τις ἐννεΐης Πατροκλῆος δειλοῖο/ μνησάσθω, πᾶσιν γὰρ ἐπίστατο μείλιχος εἶναι, 17.670f.).⁶³ Menelaos has already said how much Patroklos's death affected him (17.564; cf. 17.139), now he commands everyone, literally 'anyone' to remember Patroklos's kindness. It invites the audience to remember Patroklos along with the Aiantes. 'Anyone' can easily recall Patroklos stopping to help the wounded Eurypylos, putting his mission for Achilles on hold because someone needed his kindness (11.821–47).

When Menelaos finds Antilochos, he says:

Ἀντίλοχ' εἰ δ' ἄγε δεῦρο διοτρεφὲς ὄφρα πύθῃαι
 λυγρῆς ἀγγελίης, ἣ μὴ ὤφελλε γενέσθαι.
 ἦδη μὲν σὲ καὶ αὐτὸν ὄδομαι εἰσορόωντα
 γινώσκειν ὅτι πῆμα θεὸς Δαναοῖσι κυλίνδει,
 νίκη δὲ Τρώων· πέφαται δ' ὤριστος Ἀχαιῶν
 Πάτροκλος, μέγλη δὲ ποθὴ Δαναοῖσι τέτυκται.
 ἀλλὰ σύ γ' αἶψ' Ἀχιλῆϊ θέων ἐπὶ νῆας Ἀχαιῶν
 εἰπεῖν, αἶ κε τάχιστα νέκυν ἐπὶ νῆα σώωσῃ
 γυμνόν· ἀτὰρ τά γε τεύχε' ἔχει κορυθαίολος Ἔκτωρ.

'Antilochos, come here, and hear the

terrible news – I wish it hadn't happened.

You've probably already seen Zeus giving pain to the Danaans

and victory to the Trojans. But Patroklos,

the best of the Achaians, has fallen. And the Danaans really miss him.

So run, go tell Achilles, by the Achaians ships.

Maybe he can come fast and, to his own ship, save

the naked body. Because shiny-helmeted Hektor has his armour'

Menelaos to Antilochos, 17.685–93

Menelaos recaps the prior scenes, with Zeus helping the Trojans, but also Patroklos's death itself, which he, like Aias before him, calls the 'bad news' (λυγρῆς

ἀγγελης, 17.685, cf. 17.642). He packages his own emotional response to the death in with the Danaans, their 'missing' Patroklos (ποθῆ, 17.690). Then he sets the mission for Antilochos, and, in turn, for Achilles. Finally he recaps that Hektor has taken Patroklos's (Achilles') armour (17.693 recaps 17.125–31), making the situation even direr. The narrative then aligns the audience with Antilochos, only to show his stunned silence and his quiet tears as he runs to find Achilles (17.694–702).

With his part of the mission accomplished, the narrative keeps the audience attached to Menelaos, addressing him once again with an apostrophe as he sends Thrasymedes to help the Pylians as he returns to the Aiantes' side (which he left at 17.673). Menelaos recaps having given Antilochos the news to the Aiantes (17.708–10 recaps 17.685–93), but then looks ahead to another potential problem, saying that he does not think that Achilles *can* return to the fight, without armour (17.711). This obliquely recaps Hektor arming in Achilles' armour (17.198f.), having taken it from Patroklos's body (17.125), but also builds audience anticipation for what exactly Achilles will do in order to return to battle. So Menelaos says that they must now devise themselves how to still address the problems discussed in their last interaction (17.634–9): save Patroklos's body and save themselves (17.709–14; cf. 17.238–45). Through teamwork, Menelaos and Meriones carry the body out of the fray, while the Aiantes hold the line against the Trojans (17.722–53). The narrative switches alignment again to the Trojans, with Aineias and Hektor terrifying the rest of the Danaans (17.753–61).

The narrative changes scenes to attach to Antilochos making his way towards Achilles, who sits watching the battle and talking to himself (18.1–14). Achilles' speech recaps the Achaian flight from the previous beat (18.5f. recaps 17.755–9) and guesses that Patroklos might be dead (18.8–12). These recaps would certainly allow for a performance break here, but I am more inclined to have Achilles' response as the culmination of other emotional responses (Menelaos's, Antilochos's) than as a starting point for a new episode, and might still argue for a break after 17.542 instead of between Books 17 and 18. Achilles guesses that Patroklos is dead at least in part because of his mother's prediction that he would die while Achilles still lived (18.9–11);⁶⁴ this plays on the narrative statement that his mother had not told him about Patroklos's death itself (17.408–11). After Achilles has concluded that Patroklos is dead, Achilles ruefully remembers that he had warned Patroklos 'not to fight Hektor by force' (μηδ' Ἑκτορι ἴφι μάχεσθαι, 18.14, recapping 16.87–96). Achilles' warning to Patroklos did not contain any reference at all to Hektor, but it came nearly two hours ago (plus break time), so

while we would certainly remember that Achilles warned Patroklos before he went into battle, it would be harder to remember *exactly* what he had warned Patroklos about. Bringing in Hektor here also plays on our own experience, since we of course know that it was Hektor who killed Patroklos (16.818–56).

This whole speech renders Antilochos's news painfully ironic, as he confirms Achilles' fears, when he tearfully repeats the message (some of it, verbatim) that Menelaos told him to bring Achilles (18.18–21 recaps 17.685–93, 18.19 = 17.686) and finally completes his mission.

Black cloud of grief: 18.22–147

The previous scenes, even the previous 'episode' (however we want to define that episode) since Patroklos's death all lead up to this moment, to this emotional response of Achilles. It does not disappoint. He pours dirt over his face, stretches himself out in the dust, tears at his hair (18.22–7). Achilles' and Patroklos's women join in, running out of doors to Achilles, beating their breasts and fainting (18.28–31). Antilochos weeps and holds Achilles' hands back so that he will not kill himself (18.32–4). This chain of gestures makes the scene particularly memorable,⁶⁵ as the grief for Patroklos focuses through Achilles and spreads outwards, everywhere, even reaching Thetis and the other sea-nymphs, in their sea-caves (18.35–49).

The audience gains access to Thetis's grief, which she soon tells us, is not for Patroklos, but for Achilles himself, who will never make it home to Peleus's house (18.59f.).⁶⁶ She goes to Achilles' side and asks him why he laments, since Zeus has brought everything that he prayed for to fruition, that the Achaians should be pinned against their ships, longing for him (18.74–7 recaps 1.239–44, 1.509f., 8.370, 8.470–6, 13.347–51, 15.74–7). Achilles agrees that Zeus has done what he had asked, but says this it is all for nothing with Patroklos's death (18.79–82). Now Achilles does not want to live, except to kill Hektor as payback for his stripping Patroklos (18.91–3 recaps 18.21, 17.125–31). Achilles himself understands that this will be the death of him, as he tells Thetis (18.88f.); both this and Thetis's statement that Achilles will not make it home elaborate on what he said of Thetis's prophecy to him at 9.410–16.

The narrator gives the audience lots of access to Achilles as he focuses on Hektor throughout these speeches, looking forward to killing him (18.91–3), reflecting on his having killed his companions while he sat apart (18.102–4), and thinks of killing him again, even though it means his own death (18.114–16).

Achilles also claims that he will drive some Trojan woman to lamentation (18.121–5), so building audience anticipation not only for Hektor's death, but, implicitly, also for the emotional consequences for those women associated with Hektor. Finally, Thetis's response to Achilles recaps that Hektor wears Achilles' armour (18.131–3; cf. 17.125, 17.198f.), and reasserts that Hektor's death is close to him (18.133; cf. 17.202). The beats showing Achilles' responses to Patroklos's death could easily fit into an 'episode' with the battle sequences from Book 17, as a crescendoing series of emotional responses to Patroklos's death. At the same time, this beat between Achilles and Thetis also pushes the plot forward in real ways, as Achilles sets out with the new mission to kill Hektor and Thetis sets out on the immediate mission of getting new armour for Achilles. The narrative has spelled out Hektor's death for some time, but now there is a new focus on Achilles' death coming fast after Hektor's own. Death's long shadow hangs over all the scenes to come, no longer cast by Zeus, but by Achilles himself.

Saving Patroklos: 18.147–238

The scene switches from Thetis on her way to Olympos (18.147), where a performer might take a break, before cutting back to the battlefield (18.148). Here, the narrative works hard to establish continuity for its action and its characters: Hektor still chases the Achaians (18.149f. recaps 17.753–61), and still tries to capture Patroklos's corpse (18.155f.), while the Aiantes still try to ward him off (18.157–64 recaps 17.747–54). Hektor would have won the body away, the narrative tells us in a contrafactual, if the gods' messenger Iris had not intervened.⁶⁷

Through this contrafactual, the narrative switches audience alignment to Iris, on a secret mission from Hera, and she tells Achilles to arm (18.165–86). While the previous beat showed the battle raging around Patroklos's body between Hektor and the Aiantes, Iris reframes it in her diegetic retelling to Achilles, saying that 'shining Hektor especially rages to drag (Patroklos's body); and his heart commands him to cut his head from his soft neck and stick it on a stake'. (μάλιστα δὲ φαίδιμος Ἐκτωρ/ ἑλκόμεναι μέμονεν: κεφαλὴν δὲ ἔθυμός ἄνωγε/ πῆξαι ἀνὰ σκολόπεσσι ταμόνθ' ἀπαλῆς ἀπὸ δειρῆς, 18.175–7).⁶⁸ This does not actually recap the previous beat, but looks back to when Hektor tried to cut Patroklos's head off back at 17.125–8, around an hour ago of performance time, plus any break time. Iris uses this past image of Hektor, particularly bent on the mutilation of Patroklos's corpse (Hektor never wanted to put the head on a stake, though – he is no Joffrey from *Game of Thrones*), to convince Achilles to return to the fray.

The exchange between Achilles and Iris allows for several more recapitulations of previous beats. First, Iris reveals that Hera sent her, in secret (18.184–6 recaps 18.167f.). Then Achilles says that he has no armour, and that Thetis has gone to fetch him new armour from Hephaistos (18.188–91 recaps 18.134–7). Iris's response includes another possible wink to audience knowledge, and perhaps even nods to the close proximity of these recaps, when she says, 'Now we all know that they have your famous armour' (εὖ νυ καὶ ἡμεῖς ἴδμεν ὃ τοι κλυτὰ τεύχε' ἔχονται, 18.197). She then sets the mission for the next beat, telling Achilles to go to the ditch anyways, without his armour, because even the sight of him might give the Achaians some encouragement (18.198–201); this creates audience anticipation for the next beat.

And, in the next beat, the narrative keeps attached to Achilles as he appears on the battle's sideline, Athena augmenting him so that he is particularly terrifying to the Trojans – now Achilles stands aflame like a signal fire on a far-off island, his voice like the trumpet of a besieging army (18.205–21).⁶⁹ As Iris predicted (18.199–201), this gives the Achaians the space that they need to finally rescue Patroklos's corpse from the battlefield (18.228–38). As Achilles joins the men in mourning Patroklos, the narrative aligns the audience with him, and shows him *seeing* his fallen companion (εἶσιδε πιστὸν ἑταῖρον/ κείμενον, 18.235f.), with the narrator's next lines mirroring what could be Achilles' own thoughts: this is the man whom *he* sent into battle, never to come home again (18.237f.).

Hektor: 18.239–314

The sun sets and the narrative switches alignment to the Trojan side, showing them still recovering from their traumatic encounter with the returned Achilles (18.243–5). The narrative reintroduces Poulydamas at length before he addresses the assembled Trojans: he is Panthoös's son, he is the only Trojan who looks backwards and forwards, he is the same age as Hektor and his companion, but better at speaking than Hektor, while Hektor is better with the spear (18.249–53). Poulydamas has appeared in every book since his introduction in Book 11, but the narrative takes special care here to define who he is, his relationships to Hektor, and his role before he speaks.⁷⁰ So the narrative invites its audience to pay equally special attention to what he says.

Poulydamas starts by urging the Trojans back inside of Troy (18.254f.). His speech follows on his introduction, in that it looks both backwards and forwards: in other words, it perfectly functions within serial narrative, repeating essentials

from previous 'episodes' while building audience anticipation for what is to come. Poulydamas recaps Achilles' anger with Agamemnon (18.257), saying that while Achilles was away, even Poulydamas himself wanted to capture the Achaian ships (18.259f.). This is not entirely true, because Poulydamas told the Trojans *not* to fight by the Achaian ships once he saw the bird-sign (12.200–9). But just the same, Poulydamas's words here reference his active role in the Trojan campaign against the Achaian battlements and near the ships, particularly in the battle sequences that take place in Books 12 and 13.

Poulydamas recaps this past to contrast with the *now* (νῦν δ', 18.261), the now where he fears Achilles, where he wants the Trojans to defend Troy from inside its walls. Otherwise the Trojans will be caught on the plain, killed, left as fodder for the birds and dogs (18.261–84). Poulydamas emphasizes what time it is, too: night has fallen (18.267 recalls 18.239–42) and has stopped Achilles, but *tomorrow* . . . (αὔριον, 18.269). So Poulydamas gives the audience a marker of how time has been passing, as will Hektor's response.

Hektor's response also recaps important past events, but significantly not ones that have happened in *this* story. Hektor speaks of times that the audience has never seen: the time when the Trojans were under siege in their city (18.287); the time when Troy was famous for its wealth (18.288f.). Like Poulydamas, Hektor contrasts these pasts with the present, and uses that contrast to look forward. Hektor argues that *now* Zeus has allowed him to take glory by the ships, to pin the Achaians against the sea (18.293f.). Hektor rightly remembers Zeus's allowance to him from 11.207–9, but forgets its limitations: only until the ships; only until sundown. Hektor's speech, like Poulydamas's, also reminds the audience that it is night (that sundown from 11.194 and 11.209, reiterated at 17.455, has already come), and that *tomorrow* is a new day (πρῶϊ, 18.303), because he thinks that he can take Achilles tomorrow. This 'time' reminder will let the attentive audience know that Hektor's time is up, despite Hektor's claims that he will not run away when he faces Achilles, that before Ares has 'killed the killer' (18.307–9). If anyone has forgotten Zeus's orders, or the many signs in the previous episodes that Hektor will die at Achilles' hands, the narrative helps them out here: the Trojans all applaud Hektor's terrible advice because Athena robs them of their wits (18.310–12).⁷¹

Black cloud of grief: 18.314–55

The narrative switches audience alignment back to the Achaian camp, and this beat order, from Hektor's speech about facing Achilles tomorrow to Achilles

mourning Patroklos and promising to kill Hektor tomorrow significantly sets up their coming confrontation. An extended parental simile introduces Achilles' grieving over Patroklos's body (18.318–22, cf. 17.4f., 17.132–6),⁷² reinforcing those scenes from previous episodes that other men, too, felt like this about Patroklos. Achilles, of course, also felt 'parental' about Patroklos before he died (cf. 16.7–11). And Achilles gives the audience further access into that feeling here, when he looks backwards beyond the narrative's own time period to when he told Patroklos's father Menoitios that he would bring his son home alive (18.324–7): this expands upon their backstory that Nestor gave a glimpse of at 11.11.768–98, and further deepens their characters and their relationship. Then Achilles says that Zeus does not bring everything to pass that men would like (18.328 recaps 18.79f.), and repeats that his fate too, will leave him dead here in Troy (18.329–32), which recaps his earlier scene with Thetis (18.52–126). Achilles also elaborates on his previous threats to kill Hektor to avenge Patroklos's death (18.91–3, 18.114–16), as now he tells Patroklos's corpse that he not bury him until he brings him Hektor's head and armour, and sacrifices twelve Trojan youths on his funeral pyre (18.334–7).⁷³ Until then, all their captive women will lament him (18.339f.). With these plans for the dead Patroklos, Achilles builds audience anticipation for future events. The Achaians wash Patroklos's body and mourn for the dead man through the night (18.343–55).

Gods: 18.356–616

The narrative cuts from the grief-stricken Achaians to Zeus and Hera (18.356). The audience aligns with Zeus as he calls out Hera for rousing Achilles (18.357–9), but now, he seems resigned, and no longer threatens his sister-wife (cf. 15.14–33). Hera responds gnominically that everyone always works in their own self-interest:⁷⁴ she hates the Trojans, so of course she would work against them (18.361–7; cf. 4.24–68). The scene is short and sad, but acknowledges that Hera had secretly sent Iris to Achilles to bring him back to the battlefield (recaps 18.165–8). The scene also obliquely recalls Zeus's knowledge of Achilles' return (15.68), so even if Hera was working 'in secret' from Zeus, her actions do not hinder his plans.

While Zeus and Hera talk, the scene cuts to Thetis as she makes her trip to Hephaistos's home, and is greeted by his wife Charis (18.368–90). Hephaistos establishes his relationship and his indebtedness to Thetis with an extensive backstory before they actually speak (18.394–409),⁷⁵ which sets up that

Hephaistos will help Thetis. Their exchange allows Thetis to recap several key plot points from the epic so far (which would also allow for a performance break after 18.147). She repeats her concern for Achilles' short life (18.436–43 = 18.55–62); Agamemnon's offence against Achilles (18.445f. recaps 1.346–56); the Trojan successes near the Achaian ships (18.446–8 recaps Books 13–17); the failed Achaian embassy to Achilles (18.448f. recaps Book 9); Patroklos's entry into battle and the fighting around the Skaian gates and Apollo's killing Patroklos and granting the glory to Hektor (18.451–6 recaps Book 16). These extensive recaps mean that this is another juncture in the narrative where nearly anyone can now join in, while those who have been following all along get a wonderful refresher of what they have experienced so far.

One thing to note is the order of things, which Thetis changes slightly here, suggesting that the Achaians sent the embassy to Achilles only after the Trojans had pinned them against the ships. This point is slightly ambiguous and could encourage more audience engagement in thinking back, since Hektor did not really reach the ships until Book 15, but the Trojans have been fighting outside their city, with the Achaians often behind their ramparts, from Book 8. These reflective moments reward long-time audience members because they play on shared memories. Thetis's divine position and established access to knowledge make it plausible that she, too, knows what we have all been through.

All of these narrative events have led to Thetis having to ask Hephaistos now to make new armour for her son (18.457–61). Hephaistos accedes with a wish (18.464–7), that he might be able to keep Achilles safe when the time came for him to die as surely as he will make Achilles fine armour.⁷⁶ It is a sad thing to say, because it speaks to the impossible. No matter how fine the armour Hephaistos makes for Achilles, it cannot save him from his eventual death.⁷⁷ Hephaistos's construction of Achilles' new armour takes up the rest of the episode, and the narrator's *ekphrasis* of the shield alone takes up ten minutes of performance time. It is, in many ways, a wonderful break.⁷⁸ Away from the death, and the lamentation, and the death to come. Not that the shield is free from death, but it is also imbued with life, with fields in bloom and young people dancing, alongside war and dispute and all other human things. It is a window away from the stifling loss of Patroklos, that must mean the stifling loss of Hektor, that must mean the stifling loss of Achilles himself, already mourned by an immortal mother who will never know death but will know, instead, eternal grief.⁷⁹ The shield ends with the most vibrant, *live-liest* of its scenes: a chorus of dancers and its happy audience, a pair of acrobats leading them all (18.593–605). Only Ocean's great

rim around the shield adds a final note (18.606f.). Hephaistos gives the armour to Thetis, and the audience remains aligned with her as she rushes back down to the ships (18.615f., 19.2f.). The repetition of this action on either side of the Dawn would certainly allow for the performer to take a break at the book division, with Thetis's 'mission' to get new armour from Achilles, which she set out on at 18.146, now resolved.

Make up: 19.1–281

The narrative remains aligned with Thetis as she brings Achilles' new armour to the Achaian camp, with the sun coming up. The armour, too, plays on the epic's melodramatic alignment structure, as a focal object that diverse characters can respond to and reflect on,⁸⁰ allowing for recaps from previous beats and the construction of anticipation for future events. In this role, the armour nearly replaces and certainly complements Patroklos's corpse. Thetis finds Achilles lying in the arms of Patroklos's corpse and begs him to come away from the body and accept the arms, recapping that Hephaistos has made them (19.10f. recaps 18.468–614). The narrative briefly aligns the audience with the other Achaians, who cannot even look at the armour (19.14f.), before switching to Achilles, who gazes at the armour and accepts it willingly (19.15–23).⁸¹ Only, he says, he does not want to leave Patroklos's body to rot (19.23–7).⁸² Thetis replies that she will take care of Patroklos's corpse and that Achilles himself should go and make things up with Agamemnon (19.29–36). So Thetis's response builds audience anticipation for the next several beats.

First, the narrative keeps the audience aligned with Thetis as she herself pours ambrosia into Patroklos's body, so that it will be preserved (19.37f.). Then the narrative follows Achilles as he makes his way across the Achaian camp, introducing and reintroducing characters as he passes them on his promenade. First there are all the men who have never even left the ships, and whom the narrative has never shown (19.42–6): there they are, now that Achilles returns (the narrative has yet to show a fighting Achilles, either).⁸³ Then Diomedes and Odysseus (19.47), both still leaning on their spears in pain from their wounds (19.48 recaps Diomedes' wound from 11.369–78 and Odysseus's from 11.435–8). Agamemnon comes along too, and the narrative explicitly recaps his wound, struck by Koön (19.51–3 recaps 11.248–53). These wounds happened close to seven hours ago in performance time, not including the many breaks that would have happened since then, and these men have not even appeared in nearly four

hours of performance time – they were all last seen wounded and marshalling the men at 14.380.

Achilles addresses Agamemnon and again recaps their quarrel from Book 1, which he now regrets (19.56–62), because it served the Trojans and Hektor (19.63; cf. 18.101–14). Agamemnon, too, regrets his actions, telling an extended story about Hera deluding Zeus to compare to his own delusion (19.91–133), which he reflected on when Hektor and the Trojans were killing his men by their ships (19.134–6).⁸⁴ The mythological paradigm that Agamemnon relays certainly explains his own feelings, but also acts as a callback for audience members, since they have seen (while Agamemnon has not) Hera delude Zeus within this very narrative (14.161–15.8). At the same time, Agamemnon's speech creates the illusion of continuity for his character, as the narrative never provided the audience access to Agamemnon when the fighting was fiercest around the ships, but we might guess that Agamemnon had these thoughts while the narrative was away from him in Books 15–18. Agamemnon then says that he will give gifts to compensate for his delusion (19.137f.), building audience anticipation for this gift-giving to follow. Much of the remainder of this beat sequence centres around social conventions; Agamemnon gives these gifts (the same gifts as 'yesterday' at 19.194f., which recaps 9.262–99) and, at Odysseus's urging, swears an oath that he did not touch Briseis (19.259–68), whom he also returns in front of the assembly. But throughout, the narrative gives the audience access to Achilles' disinterest in these conventions (as well as in dinner), since he is only desperate to return to the fight (19.199–214). Nevertheless, the beats resolve dangling storylines from previous episodes and bring all the Achaian storylines, split in Book 1, back together.

Black cloud of grief: 19.282–356

Amidst the other gifts, now the audience's alignment switches to Briseis, whose return allows another emotional response to Patroklos's death, and demonstrates the narrative once again engaging its melodramatic alignment structure to give its world more depth. Like Achilles' own grief response to Patroklos's death (18.22–7), Briseis memorably responds in a series of gestures, taking Patroklos up in her arms, tearing at her breasts and throat and face (19.281–6).⁸⁵ Briseis says that when she left Achilles' tent last, Patroklos was still alive (19.287f.), a callback to her departure at 1.346–8. Now she finds him dead, and her speech builds her backstory, reflecting on the deaths she has suffered through before – her husband

and three brothers all killed by Achilles (a callback to Andromache's losses to Achilles, cf. 6.414–24) – but Patroklos told her that she would become Achilles' legitimate wife, comforting her (19.290–9). All of this past information creates the illusion of a complete character, even though Briseis has only spoken this one time in the whole of the epic.⁸⁶ Briseis ends by telling the dead Patroklos, 'I'll never stop crying about your death, since you were always gentle' (τὼ σ' ἄμοτον κλαίω τεθνηότα μείλιχον αἰεὶ, 19.300); this looks back to and fulfils Achilles' saying that the captured women would long lament Patroklos (18.338–42). Briseis's lamentation also deepens and reinforces what we know of Patroklos, especially reflecting Menelaos's claim that Patroklos 'knew how to be gentle with everyone' (πᾶσιν γὰρ ἐπίστατο μείλιχος εἶναι, 17.671).

The next beats switch audience alignment to further show the diverse grief responses to Patroklos's death. First, the other women join in the lamentation, their grief for Patroklos matched by their grief for themselves (19.301f.). Then, Achilles, too, continues to lament, and also continues to lament himself, as he compares the past with the terrible present and the future that will be even worse. There is the time before, when Patroklos himself might have served Achilles dinner (19.315–18); then there is the time now, when Patroklos lies a torn-up corpse and Achilles cannot eat from his grief (19.319–21); the time before when Achilles had hoped to die alone in Troy, with Patroklos making his way safely back to Phthia to care for Achilles' son (19.328–3); the time now, when Peleus must wait for news that Achilles has died (19.336f.). The audience has seen Patroklos prepare food for Achilles (9.205–17), but has not before seen Achilles' desire to die alone at Troy (cf. 16.58), nor wanting Patroklos to care for his son. These new details of past desires that can no longer be fulfilled continue to add *pathos* to Achilles' character, in deepening his relationship with Patroklos. As Achilles mourns, so, too, do those around him, each remembering their own families (19.338f.). Grief is catching.

The narrative switches the audience's alignment to Zeus, following his gaze: he pities the mourning Achaians and sends Athena down to imbue Achilles with ambrosia because he has not eaten (19.338–56).

Armour and horses: 19.357–503

The narrative aligns the audience with Athena as she fills Achilles with ambrosia while the other Achaians are arming, and so he arms too (19.352–64). Like other arming sequences, here the narrative invites a kind of intense alignment with

Achilles, creating audience investment in his character and building anticipation for his participation in the coming battle. Achilles' arming sequence recaps that Hephaistos made his new armour (19.369, 19.383 recaps 18.474–612). But he also grabs up his massive ash spear (19.387–91), which calls back to Patroklos's own arming scene, where he left the spear because only Achilles could wield it (16.139–44). Here, the same lines are repeated, but of course, Achilles *can* wield the great spear (16.141–4 = 19.388–91). In the next beat, Automedon and the newly introduced Alkimos get his horses ready, showing continuity for Automedon, who was closely associated with Achilles' horses for most of Book 17 and was last seen stripping Aretos and leaving the battlefield on Achilles' chariot (17.536–42). Now Automedon will serve as Achilles' charioteer (19.395f.).

As Achilles prepares to rush onto the battlefield, he chastises his horses for having left Patroklos on the battlefield (19.400–3); like the reintroduction of Automedon, this calls back to Book 17, where Zeus comforted the horses in their grief and promised them (along with Automedon) safe return to the camp. This recall might add to audience allegiance and how and if they judge the horses along with Achilles. The horse Xanthos, whom Hera gives voice to, replies (19.404–17), defending his team and again recapping Patroklos's death (19.411–14 recaps 16.818–63) when he says that Apollo killed Patroklos and 'gave the glory to Hektor' ('Εκτορι κῦδος ἔδωκε, 19.414). Xanthos begins and ends his speech with the fact that Achilles will die, and it will not be the horses' fault (19.409f.; 19.416f.). Achilles' response winks to the audience, who, like him, already knows this: 'Xanthos, why are you prophesying my death? You really don't need to. I also now know, all too well, that my fate's to die here . . .' (Ξάνθε τί μοι θάνατον μαντεύεαι; οὐδέ τί σε χρὴ./ εὖ νυ τὸ οἶδα καὶ αὐτὸς ὃ μοι μόρος ἐνθάδ' ὀλέσθαι, 19.420f.; cf. 18.95f., 18.98f., 18.114–16).⁸⁷ The book ends with Achilles, here, with his horses, ready for battle; a break here would not be impossible, but would certainly be a cliffhanger, and this book division notably serves as the only 'break' between an arming sequence and the subsequent action.⁸⁸

Battle (Achilles)

Books 20 through 22 represent a nearly continuous action from Achilles' entering battle hell-bent on revenge against Hektor and his enactment of that revenge. This singular purpose, even more focused than the Trojan assault on the battlements, or again, on the ships, makes it difficult to judge where 'episodes' lie:

there are few new plot developments during this time, and Patroklos's death at Hektor's hands is the only past plot point truly essential to understanding Achilles' actions now. Just the same, the narrative cleverly uses a variety of techniques to draw out the escalation towards Achilles' final confrontation with Hektor. Just as in the battle books, the narrative makes good use of its multiplicity of geographies and characters: the Trojan flight from Achilles' rage engages the rivers that cross the Trojan plains and Troy itself, with the characters related to each and the divine sphere continuing to be active. But still, the tight focus on Achilles through these books means that the rest of the Achaians fade once more into the background. The momentum towards the epic's end also means that some major characters begin to make their 'last' appearances: as other serial narratives do, the *Iliad* gives its primary characters that it does not kill off final scenes that give some clue as to the character's fate: curtain calls.⁸⁹

Gods take sides: 20.1–75

Book 20 begins with an apostrophe,⁹⁰ as the narrator addresses Achilles, recapping that the Achaians are arming all around him (20.1f. recaps 19.351f.). If there is no break between the books here in the performance, this apostrophe, the only time that the narrator addresses Achilles directly, might increase the audience's concern for him going into battle, so soon after his horses' prediction of his impending death.⁹¹ The narrative briefly switches audience alignment to show that the Trojans, too, are arming (20.3), before switching again to Zeus (20.4). In this one minute of performance, the narrator 'checks-in' with the three story spaces currently in play: the Achaian army, the Trojan army, and the gods. This would further allow for a possible break between Books 19 and 20.

The audience remains aligned with Zeus as he gathers the gods and encourages them to join the battle on whatever side they want (20.4–25); this reverses past actions where Zeus fought to keep all the gods out of battle (8.5–27) or fought to keep the gods from interfering with his own plans (Books 13–15), and sets up the following beats. Zeus's speech claims that Achilles is so strong now with his grief that the Trojans will not hold him off for long, and he might now sack Troy beyond his destiny (20.26–30). This speech reiterates the fact of Patroklos's death and its emotional consequences for Achilles, while introducing the fact that Achilles' grief has real possible consequences for Troy; but this also plays off traditional knowledge that Achilles will not sack Troy.⁹² So the gods choose sides: Hera, Athena, Poseidon, Hermes, and Hephaistos for the Achaians; Ares, Apollo,

Artemis, Aphrodite, Leto, and Xanthos for the Trojans (20.31–40). Like other mini-catalogues in the past, this catalogue introduces (or reintroduces) characters that will play roles in the beats to come. Before the gods join in the battle, the Achaians have the clear advantage, as terror takes the Trojans when they see Achilles (20.41–6; cf. 18.217–29). The gods join the battle, each squaring off against another: Poseidon takes on Apollo, Ares against Athena, Hera against Artemis, Leto against Hermes, and finally, Hephaistos against the river-god Xanthos (20.47–75). For many of these gods, this coming battle will be their last appearance in the *Iliad*.

Achilles/Aineias: 20.75–352

The narrative switches the audience's alignment back to Achilles. Here we find him mid-action as he tries to get to Hektor on the battlefield: this implies that the battle has started in this gap where we have been away from the battlefield, with the gods (20.75–8; cf. 20.1f.). Now the narrator gives us access to Achilles' motivations and implicitly recaps Patroklos's death again, as his anger drives him most of all against Hektor (20.75–8). But Apollo significantly pushes Aineias towards him instead (20.79–82), building up his character while keeping audience anticipation going for the inevitable confrontation between Achilles and Hektor.

The narrative switches the audience's alignment to Apollo, who now disguises himself as Priam's son Lykaon (20.81f.), recalling other scenes of Apollo in disguise (cf. 16.721–5; 17.75–81), and here he chides Aineias for not standing up to Achilles (20.83–5). 'Lykaon' refers to a time when Aineias boasted that he would take on Achilles: the audience has no memory of that, but they might remember Hektor's boast that *he* would face Achilles (18.305–9). Aineias's response recounts the last time that he tried to take on Achilles, near Lyrnessos, where Achilles (with Athena's help) almost killed him (20.87–102). This kind of backstory gives Aineias's character more depth, constructing a history for him outside the poem (but not, necessarily, outside of tradition).⁹³ That the audience has already heard of some of Achilles' exploits at Lyrnessos helps create credence (cf. 2.690f., 19.60), a reality to this storyworld. His near-loss to Achilles at Lyrnessos also provides Aineias some justification for his hesitation here, though Apollo quickly tells him there is no need to be so reluctant, since Aineias's mother is a higher goddess than Achilles' mother is (20.104–9). So the exchange reintroduces Aineias, deepens his character, and reinforces his role. The narrative

takes this time with Aineias not just because he appears now for the first time in around an hour and half of performance time (17.758), but also because his prominent role in this coming episode will serve as his curtain call as the epic starts winding down.

The narrative switches audience alignment to the gods, where Hera watches Aineias heading to face off against Achilles and approaches Poseidon and Athena: they decide to stay out of the fighting unless Ares or Apollo joins in, and they go off to Herakles' house (20.144–52).⁹⁴ This clears the scene for a one-on-one match between Achilles and Aineias, soon after the gods had decided to take part in the fighting (20.31–40).

The narrative builds anticipation for their fight even further with an extended simile and a long exchange between the two men, creating further audience allegiance with these characters before their actual fight. Achilles speaks first, and also makes reference to that one time outside Lyrnessos where he almost killed Aineias (20.187–94; cf. 20.89–92): that Achilles shares this character memory with Aineias makes their shared past all the more real. Achilles ends his speech by inviting Aineias to run away: these are the same lines that Menelaos said to Euphorbos over Patroklos's corpse (21.196–8 = 17.30–2). Menelaos's proposed 'survival option' to an enemy seemed to reflect on Menelaos's personality (cf. 6.51–3): here, it draws on this shared backstory where Aineias has run away from Achilles before; it speaks to Aineias's necessary survival, dictated by tradition; and it confirms that Achilles directs his rage especially at Hektor (20.77).

Aineias pushes Achilles' invitation aside as he starts in on what should be his genealogy (cf. 6.121–211), but is not, in another wink to anyone who realizes how famous these two characters are. There is no need to detail their genealogies anyways, since Apollo has already named both of their mothers (20.104–9), but Aineias's inclusive pronouns here feel like a particular acknowledgement of the audience and their knowledge, since 'we know each other's origins, and we know our famous parents, listening to the poems of mortal men' (ἴδμεν δ' ἀλλήλων γενεήν, ἴδμεν δὲ τοκῆας/ πρόκλυτ' ἀκούοντες ἔπεα θνητῶν ἀνθρώπων, 20.203f.).⁹⁵ Aineias goes ahead and repeats their parentage anyway (20.205–9). Then Aineias goes into a more extended genealogy that explains his position in Troy, and delineates his genealogy apart from Hektor's, his ancestry being from another branch than Priam's, that of Dardanos (20.215–41); for the audience familiar with Hera's focused hatred (cf. 4.28), this also explains why he will survive.

In the next beat, the fight finally begins. Aineias tries to strike Achilles' shield with his spear, which allows the narrative to reiterate that Achilles' armour is

divine and cannot be broken, with its five folds (20.261–72 recaps 18.478–82). In contrast, Achilles' spear goes straight through Aineias's shield and past him (20.276–81). Aineias charges with stone in hand, Achilles with sword. The narrative tells us that Aineias's stone would have bounced right off Achilles' armour and that Achilles would have killed Aineias (20.288–90).⁹⁶

But instead the narrative switches audience alignment to Poseidon and builds anticipation for another intersection between storylines as his speech to the gods declares that Aineias's destiny is to survive,⁹⁷ while Zeus has cursed Priam's family (20.302–8). This reinforces the significance of Aineias's separate lineage from the previous beat (20.213–41). The curse against Priam's family also adds divine weight to Achilles' mission against Hektor, Priam's son (cf. 20.75–7; 20.240). Hera claims that she and Athena have sworn oaths against helping any of the Trojans, even on the day when their city burns to the ground (20.310–17), giving further backstory to the gods, and further characterization to Hera.⁹⁸ So Poseidon goes to save Aineias, warning him to take care until after Achilles dies (20.337–9). These exchanges stretch the *Iliad's* storyworld in multiple directions – to the past where gods threw curses and took oaths and to the future when Troy falls, Achilles dies and Aineias survives. So the *Iliad* leaves Aineias, but makes sure to signal his extra-epic fate, at the end of this, his last appearance, his curtain call.

Hektor/Achilles: 20.353–454

After Aineias's rescue, the narrative follows Achilles as he turns back to the fight, exhorting the Achaians to keep fighting, as he cannot fight everyone alone (although Achilles is the only Achaian who features heavily through this battle sequence; 20.254–64). The narrative switches audience alignment mid-line to Hektor, appearing after about twenty minutes of performance time (20.76), who also exhorts his men (20.366–72). Hektor's speech focuses almost exclusively on Achilles. He tells his men not to fear 'the son of Peleus' (μη δειδίτε Πηλεΐωνα, 20.366), which responds directly to Achilles' speech and creates continuity for the Trojans troops, recapping their fear of Achilles from 20.44–6. Then Hektor denies that Achilles will get everything that he wants (οὐδ' Ἀχιλλεύς πάντεσσι τέλος μύθοις ἐπιθήσει, 20.369), but only some of what he wants (20.370). This statement's ambiguity invites audience engagement, as they try to piece together from memory what Achilles does want, besides the death of Hektor (20.75–8). Then Hektor claims that he himself will stand against Achilles (τοῦ δ' ἐγὼ ἀντίος εἼμι, 20.371), repeating his determination from the previous evening's assembly

(18.305–9). Finally, Hektor describes Achilles as having hands like fire, his battle-fury like a flaming sword (20.371f.); his use of the epanalepsis ‘his hands like fire’ (εἰ πυρὶ χεῖρας ἔοικεν, 20.371f.) picks up on the image of the flaming Achilles from his reappearance and from his arming sequence (18.203–14; 19.375–83).⁹⁹ Hektor’s whole speech builds audience anticipation for the confrontation between the two men. But the confrontation is not to be, as Apollo comes and tells Hektor to avoid a fight with Achilles, and Hektor disappears back into the Trojan throng (20.375–80; cf. 11.202–5).¹⁰⁰

The narrative then keeps the audience aligned with Achilles as he kills Iphition, Demoleon, Hippiodamas, and Polydoros in quick succession (20.381–418). The narrative introduces Polydoros as Priam’s youngest son – beloved, fast of foot (20.407–10) – before Achilles kills him, eviscerating him with his spear so that falling on his knees, Polydoros grabs at his spilling guts (20.413–9). Here, the narrative switches alignment again, following Hektor’s gaze as he sees Polydoros’s death. The narrator’s extended introduction of Polydoros gives Hektor justification to jump back into the battle despite Apollo’s warning at 20.376–8, as Hektor can ‘no longer stand it’ (οὐδ’ ἄρ’ ἔτ’ ἔτλη, 20.421) when he sees his brother die grabbing at his guts (20.419–21). He goes to face Achilles, and now he, too (like Achilles’ association with fire before him, 20.371f.), is like a flame (φλογὶ εἶκελος, 20.423, cf. 13.53).

As the narrative builds towards this confrontation, it switches the audience’s alignment again, back to Achilles, who sees Hektor making his way towards him. Now Achilles recaps his emotional relationship to Hektor: ‘The man comes close who has affected my heart the most, who struck down my cherished companion.’ (ἐγγὺς ἀνὴρ ὃς ἐμόν γε μάλιστ’ ἐσεμάσσατο θυμόν,/ ὃς μοι ἑταῖρον ἔπεφνε τετιμένον, 20.425f.). Achilles’ language calls back to Menelaos’s own claim that Patroklos’s death ‘really affected his heart’ (17.526), while reinforcing the fact that Hektor was the one to kill Patroklos (16.818–57).

The narrative switches back to Hektor for his response, and provides the audience access to his fearlessness against Achilles (20.430). His response first mirrors that of Aineias’s (20.431–4 = 20.200–3), but instead of the genealogies of that scene, here Hektor just says that he knows that he is weaker than Achilles (20.434) a pathetic surprise for the audience. But he repeats the sentiment that he told the Trojan assembly the night before, when he says that the gods might still give him victory (20.435–7; cf. 18.309).

The fight between them begins. Athena helps Achilles and blows back Hektor’s thrown spear, while Apollo wraps Hektor in a mist and saves him (20.438–54), much like Aineias with Poseidon before him (20.321–9). The scene ends with Achilles looking forward to their next encounter (20.449–54).

Kill, kill, kill: 20.455–21.33

Now that both Aineias and Hektor have been spirited out of Achilles' way, the next beats keep the audience aligned with him as he kills Trojans: Dryops, Demouchos, Dardanos, Laogonos, Tros, Moullos, Echeolos, Deukalion, Rhigmos, Areithoös (20.455–89). Tros tries to supplicate Achilles, but the narrator calls him a fool, saying that Achilles 'was a not a sweet-hearted man, not mild-mannered, but altogether eager' (οὐ γάρ τι γλυκύθυμος ἀνὴρ ἦν οὐδ' ἀγανόφρων, ἀλλὰ μάλ' ἐμμεμάως, 20.467f.). Achilles on his chariot moves across the plain, crushing and cutting corpses beneath his chariot wheels, 'his invincible hands spattered in gore' (20.495–503). This vivid image of Achilles would certainly make a strong cliffhanger, but there is very little to mark out the action of Book 20 as an episode: it is barely recapped in Book 21, and nothing 'resolves' in this book, except, perhaps, that two of the strongest warriors on the Trojan side – Aineias and Hektor – cannot stand up to Achilles in single combat.

Over the book division, the narrative switches audience alignment to the Trojans (here, unnamed) that Achilles has chased across the plain and as they reach the river Xanthos, where Achilles splits them and chases them back towards the city (21.1–4). In describing Achilles' chase across the plain, the narrator refers to Hektor's victories there yesterday: this recap creates a sharp juxtaposition between the two men, and the two days, ominously emphasizing that *today* is not Hektor's day (cf. 11.185–209).¹⁰¹ This also signals that the next actions will take place in and around the river,¹⁰² who just like the Achaian wall before it, becomes a type of character with its own past and future. Xanthos exists as a focal point of action as well as an agent (cf. 20.40, 20.73f.) who will come into play in the following beats: the river's arc might be why this book has been considered an 'episode'.¹⁰³ But in these first beats, the river serves as the site where the audience remains aligned with Achilles through his terrible slaughter. There are no names for these Trojans that Achilles kills: they are like locusts before a fire, like little fish before a dolphin (21.12–26). Achilles kills enough of them that the waters run red with blood. When Achilles tires of killing, he chooses twelve of these nameless Trojans to be the sacrifices he promised Patroklos for his funeral pyre (21.26–8 recaps 18.336f.): this detail reasserts the reason for Achilles' killing, bringing back the image of the dead Patroklos onto this present field, affecting audience allegiance as they judge his actions against the background of Patroklos's death.

Sleeping with the fishes: 21.34–210

As the narrator did with Hektor back in Book 6, now it aligns the audience with Achilles through a series of encounters that show his variable attributes and deepen his character. This is particularly important after his long absence from the epic's action, and builds anticipation and audience investment in his eventual confrontation with Hektor. First Achilles comes across Lykaon, Priam's son (21.33f.), escaping, again, the river (21.35). Apollo disguised himself as Priam's son Lykaon in order to address Aineias in the last episode (21.81f.). Now the man himself appears, and he, like Aineias, also has a past with Achilles, who captured him in his father's orchards and ransomed him alive (21.35–8). Achilles' absence from the battlefield for most of the epic necessitates these extra-epic pasts to deepen his character, as the audience has spent little time with him.

The narrative remains with Achilles when he sees Lykaon: he is surprised, and talks to himself, providing another opportunity to recap the fact that Achilles ransomed this man to Lemnos, before expressing a seemingly casual curiosity as to whether Lykaon can also return from death itself (21.54–63). The backstory between the two men creates a new context against which Lykaon tries to supplicate Achilles. Tros had made a similar attempt a few beats ago, and there the narrative explained that it was wrong of him to try, because of the kind of man Achilles was (20.463–72). Here, Lykaon supplicates Achilles, reminding him again of the fact that he ransomed him the last time that he caught him. Lykaon significantly adds that he is not from the same womb as Hektor, who killed Achilles' strong and gentle companion (21.95f.). Lykaon identifies Hektor as Patroklos's killer the same way that Zeus himself did when he shook his head at Hektor's putting on Patroklos's armour (21.96 = 17.204). But Lykaon's backstory also shows that Achilles has, in the past, ransomed his captives, like he had with Andromache's mother (6.425–7). Achilles himself explains to Lykaon that he was happy enough to let people go before Patroklos's death, but now everyone will die, because even he will die (21.99–113); he defines his own character as having been transformed. And he kills Lykaon, his body to be carried off by the river, a feast for the fishes (21.114–27): everyone, Achilles says, will die, to pay for Patroklos's death when he was not with him (21.128–35). So Achilles repeats his own regret as he links once more his companion's death with his own absence from the battlefield (21.134f. recaps 18.101–4). The beat uses the character interaction between Achilles and Lykaon to construct a past against which Achilles can now be compared, creating the illusion of

character development by building depth into this single scene:¹⁰⁴ this makes up for the fact that the audience themselves have not seen Achilles change. This construction of Achilles' character starts from Patroklos's death and looks forward to Hektor's.

Now the audience aligns with the river, before simply a locale and the receptacle for Achilles' kills (including Lykaon, 21.120f.), as he acts, inspiring Asteropaios to confront Achilles, enraged over all the dead young men in his waters (21.139–47 recaps 21.7–26). Asteropaios has not appeared since 17.352, so here the narrative reintroduces him by his name, by his father and, significant for these next beats, by his relationship to the river Axios (21.140–3). Achilles then asks Asteropaios who he is, and Asteropaios's response further elaborates his identity (21.154–60), as he repeats who his father is and what his relationship is to the river, while he also emphasizes his role as the leader of the Paionians (21.154f. recaps 17.350f.). Through these repetitions the narrator builds character recognition for Asteropaios. Achilles kills him, and, in a variation on other fight scenes (cf. 6.123–211; 20.200–40), gives his own genealogy to Asteropaios's corpse: Zeus trumps the rivers (21.184–99). Then he leaves the corpse to the fish and the eels (21.200–4), just as he did with Lykaon in the last beats (21.26f.).¹⁰⁵ So Achilles, having taken out the Paionian leader Asteropaios, runs after his men (21.205–8), the audience following with him as he kills Thersilochos, Astypylos, Mydon, Mnesos, Thrasios, Ainios, and Ophelestes (21.209f.).

When rivers attack: 21.211–382

The beat switches through a contrafactual as the narrator tells us that Achilles would have killed more Paionians still if the river Xanthos had not intervened (21.211–13).¹⁰⁶ So Xanthos becomes a full-fledged character that stands and speaks to Achilles. The dialogue between Xanthos and Achilles allows the narrator to re-establish the goals for the next several beats: Xanthos wants an end to his waters being clogged with corpses (21.214–21), Achilles will keep killing until the Trojans are inside their city and he has taken on Hektor in single combat, whatever the outcome (21.223–6).

After Achilles' refusal to stop killing Trojans until he gets what he wants, the narrative switches audience alignment to Xanthos as he attacks him (21.227). Xanthos also turns to Apollo here to chastise the god for not defending the Trojans as he had promised Zeus (21.228–32). Xanthos's rebuke raises questions

for the audience here, in recapping that Zeus had ordered Apollo to protect the Trojans until sundown (21.231f. recaps 15.231–5): but Xanthos inserts the ‘sunset’ detail, seemingly conflating this with Zeus’s earlier orders to honour Hektor until sundown (the previous day) at 11.192–4. The narrative does not bring Apollo in here to respond, so the audience that knows that Zeus’s orders for Apollo to help the Trojans has already expired will now perhaps guess that Xanthos’s appeals here are futile.

After this rebuke for an absent Apollo, Xanthos unleashes his full attack on Achilles (21.240f.). This divine attack reveals Achilles’ fear of death in a way that his previous encounters with Aineias, Hektor, Lykaon, and Asteropaios could not have. Running from Xanthos’s waves, fearing for his life, the narrator aligns the audience with Achilles as he prays to Zeus (21.269–83). Achilles’ prayer focuses on his death in a way that recaps important past events, builds audience anticipation for his actual death, and deepens his character. His fear of death is such that he thinks Thetis must have lied to him when she told him he would be struck down by Apollo’s arrows beneath Troy’s walls (21.275–9): this adds details to previous information about Achilles’ death, and plays to a traditional audience who would know that Thetis certainly did not lie.¹⁰⁷ Achilles then wishes that Hektor himself had killed him here (21.279f.): Achilles’ allowance of a circumstance where Hektor *could* kill him brings back Hektor’s statements from previous episodes that he might kill Achilles (18.309, 20.435–7), building further anticipation for their inevitable confrontation, and raising some doubts to the inevitability of that confrontation’s outcome.¹⁰⁸ Finally, Achilles compares himself to a boy swineherd, at risk of being washed away in a flood (21.281–3), a poetic self-presentation of vulnerability and desperation.

Athena and Poseidon come and console Achilles, confirming that the river will not kill him, that the river will stop, and that he himself will see Xanthos stop (21.288–2); they also tell Achilles that things will play out the way *he* wanted them to (21.224–6), so he should not stop fighting until he drives the Trojans back to Troy and kills Hektor (21.294–7). Only then should he return to his ships. This speech looks back to Achilles’ concern while spelling out the action of the next beats. But it will take some time yet for the river to stop. First Xanthos enlists his brother Simoeis to his cause (21.300–27); then Hera commands Hephaistos to work against both of them, unleashing great fire across the rivers and the plains (21.328–82). The river finally relents, swearing the same oath to Hera that she and Athena said they themselves had sworn: never to help the Trojans (21.374–6 = 20.315–17).

God-fight: 21.383–525

While the river relents, the narrative bounces audience alignment between the rest of the gods, who get angry and brawl (21.385–520); this scene serves as a curtain call for several of the gods who will not play a significant role in the final episodes of the epic. Ares and Aphrodite are both knocked down by Athena (at Hera's urging), in a clear callback to their defeats at the hands of an Athena-backed Diomedes back in Book 5: Ares makes specific reference to Diomedes' earlier victory as a motivation for calling out Athena (21.395–9 recaps 5.855–61). The confrontations between Diomedes and the gods took place over twelve hours of performance time ago, without breaks – probably a previous day of performance – which would make this a rewarding callback for attentive audience members, and a fitting curtain call for Ares and Aphrodite.

Poseidon and Apollo are up next; they were also matched against one another when the gods first rejoined the fray at 20.67f. Poseidon proposes to Apollo that they should fight, bringing up the time when they both worked for the Trojans and Laomedon ripped them off, wondering why Apollo still helps the Trojans (21.436–60). Poseidon's complaint focuses on his wall-building for Laomedon, an oblique callback to his earlier complaints to Zeus about the Achaian wall (7.446–63). But Apollo dismisses Poseidon out of hand, because mortals are not worth fighting over (21.462–7). More divine arguments follow, between Artemis and Hera, nearly between Hermes and Leto. The god-fight lasts for about ten minutes of performance time and serves as a comic-ironic break from Achilles' killing, since no matter what these gods do, they cannot die.¹⁰⁹ The scenes spell out how low the stakes are for the gods in contrast with how high those same stakes are for the men in whose lives they intervene. Only Apollo and Athena will continue to play active roles in the epic's remaining episodes.

The narrative switches the audience's alignment to Apollo, following him down to Troy, giving access to his concern for the Trojans (21.515–17), successfully transitioning from the god-fight back to the mortal realm. Here the narrative also creates continuity with Achilles, absent from the narrative since Hephaistos intervened with the river (21.341), now once again destroying the Trojans (21.520–5; cf. 21.209–13). If the beginning of Book 21 does serve as the start of an episode that revolves around the conflict between Achilles and the river, it has now resolved; this would allow for a performance break here. If a performance went straight over the book division, the end of the god-fight would still present an opportunity to break, as the narrative summarises Achilles' great rampage across the plain that has taken up much of the past beat sequences (21.520–5).¹¹⁰

Defender of Troy: 21.526–22.6

With Achilles' fight with the river and the god-fight that emerges out of it coming to a resolution, it would be possible to take a performance break after 21.525. Then the narrative switches alignment to Priam, on the walls of Troy, and what he sees and how he responds to it recaps Achilles' chase of the Trojans. Priam sees Achilles approach the city, scattering the Trojans before him (21.526–8 recaps 21.520–5). He runs down to the gates and orders that they be opened, allowing the tired Trojans to pour back into their city, with Apollo guarding their path and Achilles still chasing after them (21.528–43). The narrative switches scenes out of Troy with a contrafactual that pushes Antenor's son Agenor into Achilles' path, stopping the Achaians from capturing Troy (21.544–6).

Agenor has appeared in the narrative several times before, particularly in the Trojan assault of Books 11–16, but never in a major action: so he is recognizable enough to matter, but not too much to emotionally distract in the build up to the final confrontation between Hektor and Achilles. Before actually confronting Achilles, Agenor considers running away, but then decides to take Achilles on even if he is stronger (21.553–70; cf. Hektor at 20.434–7). After all, Achilles is still mortal, can still die (21.569). Agenor's assertion of Achilles' mortality confirms not just the many prophecies of Achilles' death that have occurred since his decision to avenge Patroklos, but also play on Achilles' vulnerability in his encounter with the river Xanthos just a few scenes ago. So Agenor stands his ground, challenging Achilles. Here he claims that Achilles must have wanted to sack Troy today, but Agenor says, there are many fighting men inside the walls of Troy 'who will stand before our dear parents and our wives and our sons to defend Ilion' (οἳ καὶ πρόσθε φίλων τοκέων ἀλόχων τε καὶ υἱῶν/ Ἴλιον εἰρυνόμεσθα, 21.587f.): this obliquely looks forward to Hektor's stand against Achilles, guarding his parents, his wife, and his son, all inside the city. Then Agenor tell Achilles that 'here' he will find his fate (ἐνθάδε, 21.588): ironic because it is true of Troy, but not of *now*. Apollo must step in and rescue Agenor from Achilles' charge, the third in a pattern started in Book 20, where the only men to escape Achilles must be rescued directly by the gods (Poseidon rescues Aineias at 20.321–39; Apollo rescues Hektor at 20.443–54). Now the audience aligns with Apollo as he disguises himself as Agenor and leads Achilles off on a chase away from the city as the Trojans flee into their town (21.600–11). The Trojans arrive safely inside Troy's walls, as the Achaians set up close to their battlements (22.1–4). Only Hektor remains outside the walls, where 'his own deadly fate shackled him to stay' (αὐτοῦ μέναι ὅλοιη μοῖρα πέδησεν, 22.5); this

plays on previous spoilers of Hektor's fate (cf. 15.68, 17.206–8), and prepares the audience for what must be the final, deadly confrontation between Hektor and Achilles (cf. 18.114f.; 18.333–5, etc.).

Achilles: 22.7–24

The narrative switches audience alignment away from Hektor, stuck by the Skaian gates, back to Apollo and Achilles (22.7). The narrator makes no indication that Apollo is disguised as Agenor here (as it reiterated at 21.600–2), nor is Agenor mentioned in the exchange between Apollo and Achilles that follows. This omission would make their exchange harder to follow if the performer took a break between Books 21 and 22, suggesting after 21.525 as a stronger choice for a break, as Agenor's name would have been mentioned only a minute or two before without a break. Here, Apollo rebukes Achilles' futile chase (22.7–13), and the scene calls back to Apollo's rebuke for Hektor as he chased Achilles' horses (17.71–81). This creates a parallel between the two that augments the anticipation for their encounter. Achilles rebukes Apollo right back for stealing his glory, but then runs back towards Troy (22.14–24).

Cheap seats: 22.25–89

With Hektor fixed by deadly fate outside the walls (22.5), and Achilles heading back fast towards Troy (22.21–4), the narrator further readies the audience for their confrontation. The narrative has always worked towards its inevitable showdown between Achilles and Hektor: Achilles had painted Hektor as a primary enemy as far back as his quarrel with Agamemnon (1.242f.), had said that he would fight Hektor around his own ship (9.650–5), has said again and again since Patroklos's death that he would kill the Trojan leader in revenge (18.90–3; 18.114f.; 18.334f.). Hektor, too, has often spoken of being ready for combat with Achilles, returning and returned (16.860f., 18.305–9; 20.366–72; 20.435–7). Yet despite this focus on and between the two antagonists, the narrative continues to use its melodramatic alignment structure leading into, through, and out of their dramatic encounter to heighten the audience affect of a contest everyone now knows will end in Hektor's death.

For the second time, the narrative aligns the audience with Priam, who sees Achilles approach Troy (22.25, cf. 21.527). The narrative sandwiches an extended

simile of Achilles' brightness in his armour like the Plague Star between Priam's perception of and response to his approach (22.25–34), amplifying its alignment with Priam during Achilles' approach. The narrative also describes Priam's response with sound and gesture, making it particularly memorable to the audience as he groans aloud, beats his head with his raised hands, and groans again, and stretches out his arms (22.33–7): these are ritual gestures of mourning, so that again, Hektor is mourned before he dies.¹¹¹ This is how Priam, from his place high on the wall, supplicates his son, stood all alone outside the great Trojan defences, eager to fight with Achilles (ἄμστον μεμῶς Ἀχιλῆϊ μάχεσθαι, 22.36, cf. 13.40, 13.80).

Priam's supplication spells out the risk to Hektor: 'you might soon be beaten down by Peleus's son, since he is far stronger' (μὴ τάχα πότμον ἐπίσπησ/Πηλεΐωνι δαμείς, ἐπεὶ ἢ πολὺ φέρτερός ἐστι, 22.39f.), recapping Hektor's own assessment of his comparative weakness at 20.434–7 (cf. 21.566; 20.334). Then Priam gives his own backstory with Achilles as an explanation of his present concern. This deepens both characters and their relationship to each other while also playing on audience memory, both within the epic and within tradition. Priam says that Achilles has killed many of his sons, and sold others off (22.44f.). This invites the audience to try to remember which of Priam's sons they have seen Achilles kill; the invitation becomes more specific when Priam mentions Lykaon and Polydoros (21.91), whom he cannot see, but whom he will ransom if they are still alive, and grieve if they are dead (22.46–53). Priam's ignorance plays on the audience's knowledge: they, along with Hektor, saw Achilles eviscerate Polydoros (20.407–19), just as they saw Achilles stab Lykaon (aware of Polydoros's death; 21.85–93) and leave his body to the fishes (21.115–27). Priam's own statement that the people will mourn more for Hektor than they would for Polydoros and Lykaon particularly creates *pathos*, as the audience has already experienced those losses and now have Hektor's to look forward to. Then Priam tries to convince Hektor to come inside by reiterating his role as the defender of Troy's women and children (22.56f.). Finally, Priam asks Hektor to pity him, giving him a glimpse of the future that will come from Hektor's death. These details are terrible on their own, but they also play on the traditional audience's knowledge, as the things that Priam envisages do happen (22.59–71):¹¹² Priam will lose still more sons (like Paris); his daughters will be dragged away (like Cassandra); the innocent child thrown from the wall will be his own grandson, Hektor's son, Astyanax;¹¹³ his daughters-in-law will be dragged away (like Andromache). And Priam, too, will die, his corpse ripped apart by his own dogs.¹¹⁴ Priam ends his speech again pulling at his grey hairs, but the narrative re-aligns the audience with Hektor, whom Priam has not convinced.

Hekabe stands besides Priam, and the narrative marks out her presence too, beyond identification, as she weeps and makes the memorable gesture of exposing her breasts to her son beneath the wall (22.79–81).¹¹⁵ Hekabe's speech also references the past and fears the future as she tries to convince her son. Hekabe speaks to their personal past as she refers to her breasts that fed the infant Hektor (22.82f.). Then Hekabe shifts to the possible future beyond Hektor's death, where she sets the possibility in the audience's mind that and she and Andromache will not be able to mourn Hektor's corpse, because the 'fast dogs will feed' on him (κύνες ταχέες κατέδονται, 22.89).

The narrative aligns the audience with Hektor's parents watching him from high on the wall, giving access to their emotions around Hektor's confrontation with Achilles as a cue for the audience's own. At the same time, their speeches place that confrontation within the history of the storyworld and its characters, inviting the audience to consider the events that preceded it and what will come of it, not just in the *Iliad's* narrative, but beyond.

Hektor: 22.90–130

The narrative finally switches the audience's alignment to Hektor himself, described as a snake waiting in a hole as he waits for Achilles (22.93–5). Hektor's long monologue, his longest in the epic, gives the audience plenty of access to his character as he tries to decide what to do as Achilles bears down on him. The speech is a clear callback to Agenor's own (21.553–70), just at the beginning of this episode (if the performer takes a break after 21.525). Hektor's speech also recaps previous episodes and gives his character more depth, inviting allegiance through his consideration of possible actions.

Hektor's speech first recaps and reframes Poulydamas' advice (22.100–2 refers to 18.254–309): now, two and half hours later, Hektor regrets refusing to bring the Trojans back into the city as Poulydamas had suggested, and he says that he would feel ashamed to have to face Poulydamas if he went back into Troy,¹¹⁶ ashamed that any worse man might say that he destroyed his people (22.106–8).¹¹⁷ Like Achilles, Hektor learns too late about the consequences of an earlier action, and expresses regret; so the character acknowledges their own seemingly continuous experience, complete with ordered and consequential events.¹¹⁸ Not only does this make the character feel more 'real', but because the audience has experienced those same events, they feel closer to the character in remembering them. With this regret, Hektor

eliminates the option of his going back inside Troy: even dying at Achilles' hands would be better (22.108–10).

Next he considers laying down his arms to meet Achilles and to offer Helen, along with all her possessions and even all the Trojan possessions, back to the Atreides (22.111–21); this recaps the cause of the war, and also calls back to the Trojan assembly's decision *not* to return Helen and her things, many hours ago (7.345–64). Each of these options that Hektor considers creates a possibility for allegiance, as the audience might support an option that Hektor dismisses, just as they might support his dismissal of all of them. The fact that both of his parents urge him to return to the city in the beats just before this speech also affects our allegiance. Personally, I wish that Hektor would suck up his shame and get inside the city (I cannot say how much influence Priam and Hekabe have had on me). But there is a particularly painful pleasure in knowing that Hektor will not return to Troy.

In his deliberations, Hektor also looks longingly back to a past, but a past that perhaps never existed: 'now there's no way, from under some tree or rock for us two to talk gently, like a young woman and a young man, like a young woman and a young man talk gently to each other' (οὐ μὲν πως νῦν ἔστιν ἀπὸ δρυὸς οὐδ' ἀπὸ πέτρης/ τῷ ὀαρίζεσθαι, ἃ τε παρθένος ἡϊθέος τε/ παρθένος ἡϊθέος τ' ὀαρίζετον ἀλλήλουιν. 22.126–8). Does this obliquely refer to the past where Achilles took men alive in orchards (21.33–41)? Is it simply a romantic vision that is as out of place as Hektor's hope of survival? Does it speak to Hektor really wishing that he still lingered where last he talked gently with Andromache (cf. ὀαρίζετον at 6.516)? Perhaps it is an oblique reference to battle, a callback to Hektor's referring to the 'gentle discourse' of battle (ὀαριστύς at 17.228).¹¹⁹ Finally Hektor says that he will stand and fight, and 'we'll see to which one the Olympian grants the glory' (εἶδομεν ὅποτέρῳ κεν Ὀλύμπιος εὖχος ὀρέξῃ, 22.130; cf. 18.309; 20.435–7). This builds further audience anticipation for the fight to come.

The great escape: 22.131–66

But Hektor's last words are misleading: more still will happen before the actual fight between Hektor and Achilles. The narrative cuts back to Achilles' approach, likening him to the war god, his armour shining like the sun (22.131–5). Then the narrative switches audience alignment back to Hektor, giving access to his emotional response to Achilles' approach as the tremors take him and he runs (Ἐκτορα δ', ὡς ἐνόησεν, ἔλε τρόμος, 22.136). For all his contemplation, Hektor's

instincts get the better of him. The narrative takes its time on the chase – working backwards across the plain just as it followed Achilles over ground as he killed. The narrative follows Achilles and Hektor past the springs of Skamandrios, the river that played such an important part in the previous episode (22.149). The springs send the narrative further back in time, when the Trojan women would do their laundry there, before the Achaians came (22.153–6).¹²⁰ Like Hektor's fantasy of young love, this image presents a window onto another world, or at least onto another storyworld that contrasts with the one that Achilles and Hektor run through. The narrative keeps constructing that contrast with the following similes – they run like they are in a race, but the prize is Hektor's life (22.158–61).

Gods: 22.166–247

Finally, the narrative switches scenes to the gods, aligning the audience with them as they watch the chase from above. Now Zeus, too, looks at Hektor and reflects on their shared backstory that justifies Zeus's present emotional response to his situation: Zeus's heart mourns for Hektor because Hektor was devoted to him (22.168–72). And Zeus, too, thinks of that past in contrast to this present, where he recaps the previous scene: Achilles chases Hektor around the city of Priam (22.172f.). Zeus considers saving him, but Athena reminds him that not all the gods will be happy about it if he does (22.174–81), in a conversation that calls back to Zeus wanting to save his son Sarpedon and Hera's negative response (16.431–61), and reinforces the gods' care for mortal men. But they are just mortal men (cf. 21.463–7). Zeus gives Athena the go ahead to do what she will (22.185), setting her role in the scenes to come, calling back to Patroklos's prophecy that she, too, will kill Hektor (16.852–4).

The narrative switches audience alignment back to Achilles chasing Hektor, which the narrative continues to displace with other images that extend the scene and add to the sense of the chase: a deer and a fawn, men running in a dream (22.188–201). The narrator asks the terrible question: 'How could Hektor have escaped the spirits of death, if Apollo hadn't come to him, one last, final time and stirred up his strength and his fast knees?' (πῶς δέ κεν Ἐκτωρ κῆρας ὑπεξέφυγεν θανάτοιο,/ εἰ μὴ οἱ πύματόν τε καὶ ὕστατον ἦντετ' Ἀπόλλων/ ἐγγύθεν, ὅς οἱ ἐπῶρσε μένος λαιψηρά τε γοῦνα; 22.204–6) The narrative emphasizes the extensive relationship between Apollo and Hektor that the audience has watched unfold over the last several episodes. It was Apollo who

helped Hektor when Aias hit him with the rock and he almost died (15.239–62), Apollo who saved him when Achilles would have surely killed him the last time they met (20.440–6). But this, the narrative tells us, is the last time.

After a brief cut away to Achilles, shaking his head at his men not to fire at Hektor (22.205–7), delaying that death just a little longer, the narrative switches scenes again back to Zeus. This time, he holds the scales of fate (callback to 8.69, 12.433), and Hektor's death-day sinks, and Apollo abandons him (22.208–13).

The narrative switches audience alignment to Athena, creating character continuity from her leaving Zeus's side to her now arriving at Achilles' side (22.186f.; 22.215). She assures Achilles before appearing to Hektor as his brother Deiphobos, tricking him to stop running because 'he' will help him, and together they might kill Achilles (22.214–47). This terrible trick exploits the epic's melodramatic alignment structure, because the audience watches it unfold, aware of the deception the whole time, while Hektor is blissfully unaware.

Hektor versus Achilles: 22.247–369

With Athena's plan set in motion, the narrative zooms out to show both men charging towards one another, and Hektor speaks first (22.247–9). Hektor's speech diegetically retells the last few beats from his perspective to contrast his previous behaviour with how he wants to behave now. Before, he ran, three times round the city (22.250–3 recaps 22.136–238), now, he will not (*vŏv*, 22.252).

Hektor then proposes to Achilles that he will not defile Achilles' corpse should he kill him, and asks Achilles to do the same (22.254–9). Hektor's offer of the honour of burial to his enemy calls back to his single combat proposal at 7.76–91 – even while that sequence took place over twelve hours ago with breaks, the situation is parallel enough that it would trigger audience memory of Hektor's behaviour within such a situation.¹²¹ In anticipating Achilles' response, the audience might remember Andromache telling Hektor that Achilles, once he killed her father, Eëtion, burnt his body in all his armour as a sign of respect (6.416–20). But this Achilles is different, now – no longer minded to spare the Trojans, he said, when he killed the suppliant Lykaon (21.100–2). He left the bodies of Lykaon and Asteropeios as feasts for the fishes (21.120–35; 21.200–4), countless other corpses to clog Xanthos's stream or be burnt up by Hephaistos's terrible flames.

Achilles brutally rejects Hektor's offer, but his rejection creates a curious response to Hektor's own fantasy of possible love between the two men (the

‘gentle talking,’ cf. 22.127f.), as Achilles says, ‘it’s not possible for you and me to be friends’ (ὥς οὐκ ἔστ’ ἐμὲ καὶ σὲ φιλήμεναι, 22.265). Its impossibility considers the possibility before dismissing it: like flash sideways, these last few beats continuously refer to a parallel world where these two men *could* be friends, where the Trojan women happily gather outside the city walls to do their weekly washes (cf. 22.153–7). These suggestions, subtle as they might be, make their refusal all the sharper, and that much harder to bear.

Achilles ends his speech with an emphasis on this present, where Hektor’s fate is sealed: ‘There’s no more escape for you, since Pallas Athena will beat you down with my spear; now you’ll pay for all the thronging sorrows of my companions, whom you killed, raging with your spear.’ (οὐ τοι ἔτ’ ἔσθ’ ὑπάλυξίς, ἄφαρ δέ σε Παλλὰς Ἀθήνη/ ἔγχει ἐμῷ δαμάα· νῦν δ’ ἀθρόα πάντ’ ἀποτίσεις/ κήδε’ ἐμῶν ἐτάρων οὓς ἔκτανες ἔγχεϊ θύων. 22.270–2; cf. 16.852–4, 18.92f.) With that, Achilles makes his first cast.

Despite the expectations that his speech sets for the audience, Achilles misses as Hektor dodges his spear (22.273–6). The narrative aligns the audience with Athena as she picks up the spear and gives it straight back to Achilles, ‘unnoticed by Hektor’ (22.277): this calls back to Athena’s intervention in the last face off between Achilles and Hektor, where she blew Hektor’s spear away from Achilles (20.438–41). Here, with Achilles back in possession of his spear, the narrator again has a secret that he shares with his audience, but not with Hektor, and like so many other things that the audience knows but he does not, it makes this harder. Hektor’s speech to Achilles immediately draws out this gap between his knowledge and the audience’s own:¹²² he assumes that Achilles missing might mean that Achilles does not actually know that he will kill Hektor (22.279–82 recaps 22.270–2). But Hektor says that he will not be afraid, even if Achilles has tried to scare him: looking forward, he says that he will take a spear straight in the chest as he charges, if he is going to die (22.283–6). Hektor ends his response with the consequences of Achilles’ death for the Trojans as a whole, reinforcing even in this late hour his role as Trojan leader and protector: ‘the war will be much easier for the Trojans if you’re dead. Cause you’re their greatest pain.’ (καὶ κεν ἐλαφρότερος πόλεμος Τρώεσσι γένοιτο/ σείο καταφθιμένοιο· σὺ γάρ σφισι πῆμα μέγιστον, 22.287f.)

Hektor makes his throw, bounces it off Achilles’ shield, gets upset, looks for Deïphobos and realizes that he is alone (22.289–96), where the narrative gives the audience access to his recognition:¹²³ ‘And Hektor knew in his thoughts. . .’ (Ἐκτωρ δ’ ἔγνω ἦσιν ἐνὶ φρεσὶ, 22.296) Hektor’s speech that follows confirms his recognition and recaps Athena’s deception (22.297–9 recaps 22.226–47).

Now Hektor, too, knows that his own death stands close to him, closing the gap between his knowledge, that of other characters (cf. Zeus at 17.201f.; Thetis at 28.133) and the audience's own. But, even after this recognition, Hektor says: 'I'm not going to die without a fight, without glory, but I'll die doing something great that the future will hear about' (μη μὲν ἀσπουδί γε καὶ ἀκλειῶς ἀπολοίμην/ ἀλλὰ μέγα ῥέξας τι καὶ ἔσσομένοισι πυθέσθαι, 22.304f.). So Hektor knows he will die but charges anyways (cf. Aias at 16.362f.; Hektor at 20.435–8). Here the narrative gives the audience access to Hektor's motivations: he hopes to win glory (cf. 6.444–6). This stands in addition to what the access that Hektor's last speech gave the audience, where he said that Achilles is the Trojans' greatest pain (22.288f.), giving further reason for Hektor to want to at least try to kill him.

The narrator signals Hektor's charge through a masterfully subtle subterfuge of a simile, allowing Hektor, for the first time in this long encounter, to become the predator (here, a hawk), while Achilles seemingly becomes the prey: a weak lamb or a cowering hare (22.306–11). This inverts the first simile of their long chase, where Achilles was a hawk and Hektor, a shivering dove (22.139–42). But in painting Achilles as a possible victim here, the narrative plays on the frequent narrative references to Achilles' death following on from Hektor's: if the audience does not know how Achilles dies, then they might think that this is it. Even if they do know, there might be a moment's hesitation, of hope or incredulity that asks 'is this it?'

But then the narrative switches audience alignment to Achilles, crouching, eyeing Hektor up – with his beautiful skin – until Achilles sees that one vulnerable place in his armour, *his* armour, where he can thrust his spear (22.311–25). And within that description, the narrative deliberately describes the armour 'that (Hektor) stripped from Patroklos, after he cut down his lifeforce' (τὰ Πατρόκλοιο βίην ἐνάριξε κατακτάς, 22.323). This narrative recap affects audience allegiance for the action that follows it, a possible justification as Achilles thrusts his spear through Hektor's neck, just above the collarbone (22.321–7).

Hektor falls, windpipe intact so that the men might have one last exchange. Achilles speaks first, and he recaps Hektor's killing Patroklos (22.331 recaps 16.818–57), assumes what Hektor thought at that time (22.331f. elaborates on 16.836f.), recaps his own being by the ships, and then looks forward, to the birds and the dogs that will tear at Hektor's body, and the burial that Patroklos's corpse will receive (22.335f.). The dying Hektor begs Achilles not to leave his body to the dogs, to accept the ransom that his family will give for him, so that the Trojans might give him his funeral pyre (22.338–43), repeating his concern for his corpse that he expressed when he first encountered Achilles at 22.254–9.

Achilles emphatically refuses (22.344–54). Hektor's final speech (22.356–60), like Patroklos's before it (16.843–54), acts as a prophecy for the future where Apollo and Paris kill Achilles. But that is a future that will not come, not in this story.¹²⁴ Hektor's death is the same as Patroklos's (22.361–3 = 16.855–7), too, but Achilles' response to the prophecy is different than Hektor's, more like Hektor's speech to Andromache than his refutation of Patroklos, or Achilles' own refusal of the horse Xanthos's prophecy: 'I will die whenever the gods want me to' (22.365f.; cf. 6.485–7, 19.420–3). Achilles pulls his spear from Hektor's corpse and strips the body (22.367–9).

As with Patroklos's death, Hektor's death sets off a series of internal emotional responses, where the narrative exploits its melodramatic alignment structure. The narrative builds on each character response towards an extraordinary response by a character closest to the dead: in Patroklos's case, that response was Achilles'; for Hektor, it will be Andromache's. But first, the other Achaians, then Achilles, then Priam, then Hekabe, and finally, Andromache, in a chain of emotional responses to Hektor's death that compares to those responses to Patroklos's death, but are much condensed.

Bodies: 22.369–404

When Achilles has pulled his spear out of Hektor's body, the narrative switches the audience's alignment to the other Achaians, who have literally been sidelined throughout this episode, mentioned only twice in passing (22.3f.; 22.205–8). Now they look on Hektor's admirable form (εἶδος ἀγῆτον, 22.370); a callback to the previous beat, where Achilles eyed up Hektor's lovely skin (χρóa καλόν, 22.321). Now they each stab him, and say to each other: 'Hektor's so much softer to the touch now, than when he set the ships on fire' (ἦ μάλα δὴ μαλακώτερος ἀμφαφάασθαι/ Ἔκτωρ ἦ ὅτε νῆας ἐνέπρησεν πυρὶ κηλέω, 22.374f.). So they recap one of Hektor's great moments of glory, around five hours ago in performance time, without breaks (16.114–24), as a stark contrast to their stabbing his naked corpse now (22.376). The narrative relies on the audience's shared memory of Hektor's setting fire to the ships to recognize that difference all the more.

The narrative switches back to Achilles, who addresses the men. Achilles starts by asking what they should do now, now that he has killed Hektor. Achilles defines Hektor as having 'done many bad things, more than all the rest' (ὅς κακὰ πόλλ' ἔπρεξεν ὅς' οὐ σύμπαντες οἱ ἄλλοι, 22.380), which puts him in agreement

with other Achaian-allied assessments of Hektor (cf. Hera at 8.352–6; Agamemnon at 10.47–52). Such statements invite the audience to compare their own experience of Hektor against these evaluations, to remember what ‘bad things’ they might have seen Hektor do. The narrative stays with Achilles as he wonders if the Trojans will still fight without Hektor (22.381–4), and then his thoughts turn to Patroklos, still unburied besides the ships (22.385–90). This flip, away from the corpse *here* to the corpse *there* connects the two as cause and effect, justifying one with the other, just as the narrative did by recapping Hektor’s killing Patroklos just before Achilles kills Hektor (22.321–8). Achilles cannot forget Patroklos (22.387–90), and he does not let us forget him, either. With Patroklos in mind, Achilles once more boasts that he has killed Hektor, whom the Trojans prayed to like a god (ὃ Τρῶες κατὰ ἄστυ θεῶ ὡς εὐχετόωντο, 22.394).¹²⁵ And with Patroklos in mind, the audience remains aligned with Achilles when he straps the corpse of Hektor, naked, to his chariot (22.395–400). Then, painfully, the narrative switches audience alignment again to Hektor: the dust-cloud around Hektor’s dragged corpse; his dark hair falling; his head, beautiful before, laid in the dust (22.401–5).

Bad news travels fast: 22.405–36

The narrative switches scenes by repeating the state of Hektor’s head before following Hekabe’s gaze back to the wall, where she sees her son’s naked body dragged (22.405). Hekabe responds again in memorable, ritual gestures:¹²⁶ she tears out her hair and throws off her veil as Priam groans, and everyone else begins to lament (22.407–9). Then the narrator compares this response to Hektor’s death to how they might respond to the fall of Troy itself: ‘It was like what would happen if all of Troy had burned from the top down.’ (τῷ δὲ μάλιστ’ ἄρ’ ἔην ἐναλίκιον ὡς εἰ ἅπασα/Ἰλιος ὀφρυνόεσσα πυρὶ σμύχοιτο κατ’ ἄκρης. 22.410f.) This connects Hektor’s death with the fall of Troy, as Hektor himself did in his conversation with Andromache at 6.447–65.¹²⁷ At the same time, in a strong nod to tradition, the narrative gets a chance to show how it *would* represent that lamentation, if the sack of Troy *were* in this story.¹²⁸

The narrative aligns the audience next with Priam, who rolls in the muck and begs his men to let him leave the city to supplicate Achilles to ransom Hektor’s corpse (22.413–29). At the end of his speech, he speaks of how he wishes that Hektor had died in his arms (22.426–8): this narrative access to Priam recalls and contrasts Hektor’s actual death (22.326–63).

From Priam, the narrative switches audience alignment back to Hekabe, as she leads the Trojan women's lament. Her speech gives further backstory to Hektor, who was Hekabe's glory, a help to all the Trojans (22.432–4), who accepted him like a god (οἷ σε θεὸν ὦς/ δεῖδέχατ', 22.434f.; cf. 13.53–5). Hekabe's view of the Trojans' relationship to Hektor reinforces Achilles' own, just a few minutes earlier in the previous beat (22.394). These repeated judgements that others layer on Hektor impose on audience experience of him and start to reshape allegiance to his character. This kind of narrative manipulation of the impressions of a character, built between the audience's and other character's experiences of that character, has been going on all along, but with the death of a character, it necessarily changes. Now the audience will have no new character information from Hektor himself, no new experiences of Hektor that they will share with those other characters in the text. Now, any statements made about Hektor can only be compared to the audience's memories of him, not to an on-going experience of him.

Bad new travels slow: 22.437–515

The narrative finally switches to Andromache, identifying her through her role as Hektor's wife, who, the narrator says, did not *know*, because no messenger had told her 'how her husband had stayed outside the gates' (ὅττι ῥά οἱ πόσις ἔκτοθι μίμνε πυλάων, 22.439). It is a strange synecdoche of the whole death-scene which does not mention his death itself, instead recapping 22.5f.; and this recap is not for Andromache, but for the audience. The narrative then takes its time describing Andromache in her room, weaving, getting the servants to run Hektor a bath. The narrator plays with time in order to disrupt this domestic tableau:¹²⁹ the lamentation on the walls started a couple of minutes of performance time ago (22.408f.), but Andromache still has not heard the din.¹³⁰ The narrative tells the audience again of her ignorance, this time explicitly recapping what had happened to Hektor: 'Innocent, she didn't yet know that far from the baths grey-eyed Athena had beat him down at the hands of Achilles.' (νηπίη, οὐδ' ἐνόησεν ὃ μιν μάλα τῆλε λοετρῶν/ χερσὶν Ἀχιλλῆος δάμασε γλαυκῶπις Ἀθήνη. 22.445f. recaps 22.289–363)¹³¹ So the narrator allows the audience to see her response, even if it means that he must move back in time, taking a moment before he bursts the bubble of Andromache's blissfully ignorant domestic life. The lamentations from the wall literally break in – the first word in the line with its voiceless velar stop, *kōkutou*, cutting in, the lamentations 'she heard, and the

groans from the battlement' (κωκυτοῦ δ' ἤκουσε καὶ οἰωγῆς ἀπὸ πύργου, 22.447; cf. 22.409).¹³² I have always thought her response, so imagistic, would show in slow motion: her limbs begin to tremble, her shuttle drops from her hand to the floor as she wheels round (22.447–9). She still does not really *know*: she suspects, and Andromache calls out to her handmaidens to tell her what happened.

In her questioning speech, Andromache recaps what happened, without knowing what has happened. She fears that Achilles might have cut Hektor off from the city and chased him into the plain, since Hektor's courage would always compel him to fight out in front and not to yield (22.455–9): this is precisely what happened, recapping Hektor's decision to take a stand *and* his flight (22.5–213). Maybe, she says, Achilles 'will stop his awful manliness', recalling her statement to Hektor that his *menos* would kill him (6.407). This, too, is what has happened. But she does not *know* it. Not yet.

The narrative keeps the audience aligned with Andromache as she runs from her room like a madwoman (22.460f.). Maintaining this alignment exploits the *Iliad's* melodramatic structure, and allows for a second 'recognition', as the audience knows that Andromache will soon see what the others have seen from the Trojan wall (Hekabe at 22.407), what they themselves have seen (22.396–404), creating Achilles dragging Hektor as a continuous and continuing action. And now Andromache finally sees him, dragged (τὸν δὲ νόησεν/ ἐλκόμενον, 22.463f.). Then the narrative shows Andromache's response, as she faints, darkness covering her eyes,¹³³ her diadem tumbling backwards as she falls (22.465–8). The narrative gives the diadem a backstory, as it was given to Andromache on her wedding day (22.467–72).¹³⁴ this deepens her reaction, makes it more than just this moment, makes it a whole life now fallen away.

As Andromache comes to, she reinforces how this present that the audience now experiences, where Hektor is dead, contrasts with the past they have only glimpsed and a future they might not know. Andromache makes these contrasts clear when she speaks of the 'before' (πρὶν μὲν, 22.500) ... 'but now' (νῦν δ', 22.505) of Astyanax's fortunes. Her vision of Astyanax's life is wretched, but not as bad as his death will actually be, and that irony would play with a traditional audience.¹³⁵ But everything about Astyanax is linked to Hektor. In Book 6, when the narrative introduced Astyanax in his only scene, it explained that the Trojan people called him that because 'Hektor alone defended Troy' (οἷος γὰρ ἐρύετο Ἴλιον Ἐκτωρ, 6.403). Now Andromache repeats and elaborates on the origins of Astyanax's name, addressing the dead, dragged Hektor, saying that 'you alone defended the gates and the great walls' (οἷος γὰρ σφιν ἔρυσσεν πύλας καὶ τείχεα

μακρά. 22.507). Andromache then creates another contrast with this past Hektor and the Hektor that she sees now, who will be the feast of dogs and worms (22.508–10), even while good clothes await him at home, a callback to the domestic scene where the narrative found her at 22.440.

This chain of emotional responses from Hektor's death, from the other Achaians on the battlefield, Achilles himself, Priam and Hekabe, and finally Andromache, works to amplify and affect audience response mirroring, as it does, a kind of 'scale of affection'.¹³⁶ Without these endless refractions, without these visions of the past with Hektor and the future without Hektor, his death would not seem the same. By the time Andromache has finished her speech, and the women join in with her lamentations, Hektor is no longer Hektor, no longer the same Hektor that we have experienced throughout the *Iliad* so far. In death, he exists solely at the intersections of other character's memories of him, and the narrator's, and our own.

Achaians: 23.1–257

The narrative switches scenes away from Troy, back to the Achaian camp, at the beginning of Book 23. This switch feels like a clean performance break, and Achilles' interactions with his men, Patroklos's corpse, and Hektor's own corpse provide ample opportunity to recap the previous episode. Book 23 makes few mentions of Hektor, though of course he does appear in the abuse that Achilles deals out to his corpse and in the accomplishment of Achilles' past promises to Patroklos. But Book 23 really serves as a final closure to the Achaian storylines, with its total resolution between Achilles and Agamemnon and its many curtain calls for the main Achaian heroes: only Achilles will appear after Book 23.

The scene switches away from Andromache and the women's lamentations back to Achilles and the Achaians, and this beat juxtaposition creates its own meaning: 'so they mourned throughout the city' (23.1). These parallels, this death followed by this mourning, like Achilles' own distraction from *this* corpse here (Hektor) to *that* corpse there (Patroklos), like the repetition of their death lines, conflate the deaths and mourning associated with Patroklos and with Hektor.

The Achaians return to their camps, and the narrative aligns the audience with Achilles and the Myrmidons as they remain gathered together mourning Patroklos at Achilles' command (23.1–11). The narrative gives the audience access to the Achaians as the men long for Patroklos (23.16, cf. Menelaos 17.690),

a man who was an ‘author of fear’ (23.16): their assessment calls back to Patroklos’s fighting in Book 16, and stands in contrast with other post-mortem thoughts of Patroklos focused on his gentleness (17.669–72; 19.300). Then Achilles recaps his previous promises to Patroklos’s corpse (23.19–23 recaps 18.334–7), when he claims that he will leave Hektor’s body to the dogs and sacrifice the twelve young Trojans (captured at 21.27f.). In fact, he had promised Patroklos Hektor’s armour and head (18.334f.). This subtle change opens up the possibility that Hektor’s body will remain intact, and attentive or traditional audiences would pick up on this clue. Then Achilles lays Hektor’s corpse face down in the dust next to Patroklos’s bier (23.24–6), recalling his head being dragged in the dust in the previous episode (22.401–3). Once the Achaians have eaten and Achilles has ordered Agamemnon that Patroklos should be burned at dawn (22.35–61), Achilles finally falls asleep on the beach. Here the narrative recaps his chasing Hektor, and says that the chase has worn Achilles out (23.63f. recaps 22.136–232).

While Achilles sleeps, Patroklos’s ghost visits him. The ghost’s speech adds further depth to both characters, as Patroklos asks that their bones be buried together, and gives the backstory of how Peleus took him in as a murderer-exile, to be Achilles’ attendant (23.82–92). This is another wonderful moment that looks both backwards and forwards, *beyond* the *Iliad* in both directions. For the audience, this deepens the past relationship of Achilles and Patroklos, showing us a past where they were together, as much as it continues to build anticipation for Achilles’ own death, and a future where his bones will lay with Patroklos’s own: a future where the men are together again.

When Achilles awakes from his dream, he recaps the previous beat of Patroklos’s ghost’s visit, saying that it told him all that he should do (23.103–8 recaps 23.69–92). They set the sacrifices on the pyre, with jars of honey and four horses; Achilles kills two of Patroklos’s nine dogs, and adds them to the pyre, before finally killing the twelve Trojans (23.175–7; cf. 21.27f.; 18.334–7). When Achilles addresses Patroklos on the pyre, he reinforces what he said earlier in the episode about Hektor’s corpse: ‘But as for Hektor, I won’t give the son of Priam to the fire to devour, but to the dogs.’ (Ἐκτορα δ’ οὐ τιδῶσω Πριαμίδην πυρὶ δαπτέμεν, ἀλὰ κύνεσιν, 23.182f.) So for the second time in about twelve minutes of performance, Achilles alters the terms of his vengeance-promise to Patroklos, leaving Hektor’s body, for now, intact (18.334f.). The narrative then elaborates on Hektor’s body *staying* intact, as it instantly contradicts Achilles’ speech, saying that the dogs will not get at Hektor’s body, which Aphrodite and Apollo protect (23.184–91).¹³⁷

Games: 23.257–897

The narrative will not mention Hektor again in the remaining thirty-five to forty minutes of the funeral games' beat sequence. The funeral games importantly include, just as the god-fight in Book 21 had for the gods, curtain calls for most of the main Achaian characters.¹³⁸ Not only do they get final moments of action, but we will see how several of these beats callback to earlier episodes, allowing the audience to reflect on their experience of these characters as a whole, over a long period of time.

The chariot race is first, and its main competitors are Eumelos (in his first appearance since the catalogue of ships), Diomedes (on Aineias's horses), Menelaos, Antilochos, and Meriones, with Phoinix as judge (23.288–361). Diomedes' entry into the race recaps his capturing of Aineias's horses and Apollo's rescuing Aineias (23.290–2), which actually conflates two different beats from Book 5, both of which took place almost fourteen hours ago in performance time without breaks: Aphrodite saving Aineias as his horses are captured (5.305–27) and Apollo saving Aineias (5.443–518). Both of these happened within Diomedes' *aristeia*, and would remind an audience of his high point in the epic, fitting before his curtain call.

The narrative switches audience alignment to Nestor, who gives an extended speech to his son Antilochos to advise him before the race: just the fact that he gives such a long speech gives him a recognizable character moment.¹³⁹ During the race itself, Athena supports Diomedes, in another callback to her support of his *aristeia* in Book 5. Eumelos, the least known hero of those presented here, now serves as a kind of non-lethal red-shirt, wiping out with his chariot when Athena breaks his chariot's yoke (23.391–7). Following Diomedes in second and third place, Menelaos and Antilochos get into an altercation when Antilochos tries to push both of them to take their chariots through a narrow pass: Menelaos intentionally slows his horses down to prevent a crash, saying that he will lodge a protest (23.417–45). Menelaos remains a 'nice guy'. The narrative switches scenes by aligning the audience with Idomeneus, watching the race, who immediately recognizes Diomedes in front (23.448–55) and whose speech to the other Achaians gives him a chance to report this fact and recap that someone's (Eumelos's) horses have fouled (23.457–72). Oilean Aias challenges him on Diomedes' being in the lead, which Idomeneus takes up, and so even here in the funeral games, the narrative exploits its melodramatic alignment structure, as the audience *knows* that Diomedes is in first, as Idomeneus suggests, and so knows that Aias will lose his challenge (23.473–89). But Achilles puts an end to

the challenge, saying that they will all see who wins – at that moment Diomedes pulls up, in a wonder of constructed continuity, so that these characters and the audience all do see Diomedes win together (23.499–513).

Achilles' stopping Oïlean Aias and Idomeneus from arguing is the first of many positive conflict resolutions that the games present, all of which stand in contrast to the quarrel between Achilles and Agamemnon that set everything in motion. The others finish the chariot race: Antilochos, then Menelaos, then Meriones, and finally Eumelos (23.513–33). The narrative switches audience alignment to Achilles, who sees Eumelos and pities him and wants to offer him second place, while Diomedes will take first (23.534–8). Antilochos erupts at this, describes Eumelos's fouled horses (23.545–7 recapping 23.391–7), and demands his second place prize, and that Eumelos should get something else from Achilles' own things (23.543–54). This entirely mirrors the situation between Achilles and Agamemnon from the beginning of the epic, where Agamemnon took something away that he had promised.¹⁴⁰ But Achilles immediately accedes to Antilochos, and gives Eumelos a separate prize (23.555–9). Asteropaios's corselet serves as this prize, and as a reminder of Achilles' killing Asteropaios, around eighty minutes of performance time ago (23.560–2 recalls 21.179–83).

Menelaos too now complains about Antilochos's actions in the race, and calls for him to take an oath that he did not cheat (23.566–85).¹⁴¹ but as between Achilles and Antilochos, Antilochos, too, makes it up to Menelaos, offering him the second prize of a mare (23.586–95). Antilochos so moves Menelaos, and the narrator takes one more chance to use an apostrophe with Menelaos to introduce his last speech in the epic, where he makes up with Antilochos and gives him back the mare (23.596–611): 'So, Menelaos, your heart softened' (ὥς ἄρα σοὶ Μενέλαε μετὰ φρεσὶ θυμὸς ἰάνθη. 23.600). This last special alignment with Menelaos as he makes it up with Antilochos serves as a fitting curtain call for his character.

Achilles then gives another prize to Nestor, 'as a souvenir of Patroklos's funeral' (Πατρόκλοιο τάφου μνήμη, 23.619), reminding everyone of the reason for the games, and of Nestor being too old to compete, which reinforces his character image (23.616–23). Nestor's long response serves both functions as well, speaking of his past glories in games gone by, before closing on Patroklos' memory (23.624–50): even Nestor's thanking Achilles for remembering Nestor's kindness reminds us of Patroklos, as that word (ἐννέος, 23.648), has only ever been used to describe Patroklos in the epic (17.204, 21.96, 23.252).

Boxing comes up next, between Epeios and Euryalos: Epeios has never appeared before; Euryalos has appeared just twice (2.565, 6.20). So it comes as no

surprise that Euryalos wins, and that the contest is kept short (around three minutes), since neither character needs much closure, as neither has much audience investment (23.657–99). Next, Achilles sets the contest for wrestling, with Telamonian Aias and Odysseus as competitors.¹⁴² The match ends in a tie, with Achilles calling it for both of them and giving them equal prizes (23.710–39). It, too, is short, but both men will yet make further appearances in the games. The pairing of these two men would also serve as an Easter egg for traditional audiences, a possible reference to their future conflict over Achilles' arms.

The prize for the foot race is brought out next: a silver mixing bowl that was part of the ransom that Euneos paid Patroklos for Priam's son Lykaon (23.740–9). This elaborates on the story of Lykaon's ransom (21.40–4), and reminds the audience of Lykaon's fate at Achilles' hands (21.97–127). The racers are Oïlean Aias, Odysseus, and Antilochos (23.754–6): Athena helps Odysseus (as she always does), Aias trips in manure, and Antilochos comes in last (23.757–96). Everyone laughs at poor Aias (23.784), spitting out the cow-dung that had been scattered from the beasts sacrificed for Patroklos (23.776 recaps 23.166–9).¹⁴³

For the spear-fight, Achilles sets up Sarpedon's armour that Patroklos had stripped, as the prize (23.800 recapping 16.663–5): this recalls Patroklos's greatest victory over Sarpedon, and draws attention to his *aristeia* from Book 16. In addition to this prize, Achilles offers Asteropaios's sword to the man who draws first blood, again drawing attention to his victory in Book 21. Even though Achilles does not compete in any of the games, these prizes, related to Lykaon and Asteropaios, also glorify Achilles' military achievements, which are surprisingly few since he entered battle so late in the story: both Patroklos and Diomedes have more kills throughout the epic. Lykaon and Asteropaios are the only two men that Achilles kills in extended scenes besides Hektor in the *Iliad*. This spear-fight, too, ends in a draw, with the prizes evenly distributed, but Diomedes gets Asteropaios's sword (23.811–25).

Achilles next sets the throwing contest, in which Polypoites, Leonteus, Telamonian Aias and Epeios compete for a lump of iron captured from Achilles' sack of Thebe (23.827–9). This prize again calls back to Achilles' historical victories, while keeping Andromache in the mind of the audience.¹⁴⁴ With Aias the only main character in the mix, it comes as a surprise that Polypoites wins (23.826–49).¹⁴⁵ So Aias virtually fades out of the epic, and this might very well be a nod towards his demotion amidst the Achaians in tradition, but it does seem a shame that the man who held the Achaian line through so many battle sequences gets such short shrift in the epic's final episodes.

Archery is the next contest, which allows Teukros to come forward for the first time since Book 15 to compete against Meriones. They each try to shoot a dove tethered to a ship's mast: Teukros hits the string and frees the bird, but Meriones, after praying to Apollo, hits the bird herself (23.850–83). This bird's death – the last death in the epic – calls back to several heroic deaths, as her life force (θυμὸς) flies fast from her limbs (23.880; cf. 7.131, 11.669, 13.672, 16.607).¹⁴⁶

Finally, Achilles sets up a spear and a cauldron as prizes for the spear-throwers, and Agamemnon, Idomeneus, and Meriones all stand up to compete. But Achilles just gives the cauldron to Agamemnon, and asks him, in turn, to give the spear to Meriones, which he does (23.884–97). This last beat brings a final resolution to the quarrel between Achilles and Agamemnon, and serves as Agamemnon's own curtain call. This resolution suggests that a performer could certainly take a break here, before the final sequences of the epic.

Misery never sleeps: 24.1–22

After these Achaian curtain calls, the epic's final possible 'episode' turns back to Troy, and aims to find a resolution for Hektor's storyline, left dangling as long as his corpse lies besides Achilles' tent. Even though Hektor is dead, these final sequences focus almost exclusively on his fate: first, Achilles' continued abuse of his body; then, the gods' concern with the return of Hektor's corpse; the divine plan orchestrated to set up the ransom of the body; the enactment of that plan, with Priam ransoming Hektor's corpse; finally, the reception of Hektor's body in Troy and his funeral rites. Throughout these sequences, the epic and its characters emphasize aspects of memory, the connection between memory and grief, the memory of past events, the memories of Patroklos, and the memories of Hektor. These sequences allow space for its characters and its audience to reflect on past events, from both within and without the *Iliad's* narrative. But these reflections necessarily reframe character – particularly Hektor's character – and fix a certain image of him in our minds that lingers long after our experience of the *Iliad* has passed.

The narrative opens the episode by switching audience alignment to Achilles, after the games have broken up and the Achaians have gone to bed. Only Achilles stays up, tossing and turning, weeping as he longs for Patroklos, and remembers (24.3–6). He thinks how many things Patroklos achieved with him, and the pains he had suffered, and the wars of men, and cleaving through the painful waves (24.6–8). These memories are vague but build further backstory between the two

characters, and give greater justification for Achilles' extensive emotional response over Patroklos's death. Remembering these things, Achilles weeps, lies on his side, paces, and fastens Hektor once more to his chariot, dragging him over and over again round Patroklos's tomb, face down in the dust (24.9–18). This last detail calls previous 'episodes' to mind, where he first dragged Hektor's head after he killed him (22.400–3), and when he placed Hektor's body facedown back in the Achaian camp (23.25). Apollo protects the body as he did previously (24.18–21; cf. with Aphrodite, 23.185–91), but the beat still ends, 'So (Achilles), raging, kept dishonouring brilliant Hektor' (ὥς ὁ μὲν Ἑκτορα δῖον ἀείκιζεν μενεαίνων, 24.22). This short beat recaps the situation as alarmingly similar to what it was before Achilles buried Patroklos, with only the fact that Achilles drags Hektor around Patroklos's tomb even acknowledging the funeral. It has not brought any closure to Achilles or to Hektor.

Missions from gods: 24.23–188

The narrative switches beats by following the gaze of the gods from Hektor's corpse to Olympus: the narrative gives us access to the gods as they see Achilles' mistreatment of the body and pity Hektor (24.23–30). While most of the gods urge Hermes to steal the body, Poseidon, Hera, and Athena remained opposed to showing any leeway towards their hated Trojans (24.25–7). The narrative explains their lingering hatred, here at the end of this story, by alluding to the Judgement of Paris (24.27–30).¹⁴⁷

The scene switches through a rare jump forward in time:¹⁴⁸ on the twelfth dawn after Hektor's death, Apollo addresses the gods, entreating them to release Hektor's body to Priam. Apollo reminds the other gods that Hektor burnt the ox-thighs and perfect goats (24.34): this repeats Zeus's own claim that Hektor had sacrificed ox-thighs to him from Mount Ida, which Zeus used as justification when he considered letting Hektor live (22.168–76). Then Apollo brings up Hektor's family, who, even though he is a corpse, should be able to look on him and give him his funeral rites. Apollo is specific here, mentioning Hektor's wife, child, mother, and his father Priam in addition to the Trojan people (24.36-f.). So Apollo recaps Hektor's family structure, and, in naming Priam (24.37), prepares the audience for the central role that Hektor's father will play in the following beats. Apollo then berates the gods for their continued support of Achilles. He questions Achilles' constant mourning for Patroklos, saying that men must lose people who are even closer to them, and even so, they must stop mourning

(24.33–54). Apollo suggests that Achilles' grief process is unnatural among men, and outrageous to the gods, inviting the audience to assess their own allegiance to his character. The narrator has already shown, in the episode's first beat, that no matter how often Achilles drags Hektor, 'it doesn't get prettier for him, or better' (οὐ μὴν οἱ τό γε κάλλιον οὐδέ τ' ἄμεινον, 23.52).

Hera responds to Apollo by reminding the rest of the gods that Hektor was only a mortal, born to mortals, and so his honour should be less than that of Achilles, born to a goddess (24.56–63; contrast with 1.555–9). Then Hera elaborates on her character connection to Achilles in the backstory she gives about Achilles' mother Thetis, whom she raised up and gave away as a bride, and she reminds the gods that they all attended the wedding, so they also have a personal connection to Achilles through Thetis (24.60f.).¹⁴⁹

Zeus concedes that the gods must honour Achilles more, but also says that the gods loved Hektor most of all the men in Troy, and he confirms that he himself loved Hektor (24.66–8; cf. 22.186–76). Zeus also says that they will not steal the body because Thetis always protects Achilles, night and day (24.71–3). So Zeus decides to enlist Thetis to convince Achilles to return Hektor's body for Priam's ransom. This 'mission' builds audience anticipation for the next several beats, to see how Hektor's body will finally make its way back to Troy.

The next beat starts by keeping the audience aligned with Iris as she sinks like a lead weight into the sea to find Thetis (24.77–82). She finds Achilles' mother lamenting her son, with all of the other sea-nymphs around her: while this might not create an illusion of continuous action since she first started lamenting Achilles at 18.35,¹⁵⁰ it builds the idea that this is her default action, and recaps that Achilles' death is close at hand (24.52f.). So Iris finds her, and leads her, mourning in her dark veil, back to Zeus, with the narrative following (24.87–100).

Thetis's arrival at Olympos allows for several recaps from Zeus. He *knows* her motivation, when he tells her: 'You have come to Olympos, very upset, holding an unforgettable suffering in her thoughts – I know this myself' (κηδομένη περ,/ πένθος ἄλαστον ἔχουσα μετὰ φρεσίν, οἶδα καὶ αὐτός, 24.104f.).¹⁵¹ In correctly asserting what Thetis feels, Zeus reiterates the force of the last beat, reinforces their close relationship, and gives the audience further access into both of their characters. Then Zeus goes on to recap the current situation, saying that the gods have fought for nine days over what to do about Hektor's corpse (24.107):¹⁵² but now Zeus elaborates on this past and says that he stopped Hermes from stealing the body because Zeus still honours Achilles, in order to safeguard his future relationship with Thetis (24.110f. elaborates on 24.71–3). His honesty and

directness with Thetis would seem to confirm this desire to keep on good terms with the sea-nymph. Zeus then very delicately asks if Thetis will tell Achilles that Zeus is angry with him, 'so maybe he'll fear me and give Hektor back' (αἴ κέν πως ἐμέ τε δείσῃ ἀπό θ' Ἑκτορα λύσῃ, 24.116). Zeus then adds a second part to his plan, as he says that he himself will tell Priam to go to the ships and ransom his son, bringing gifts to Achilles that 'might melt his heart' (τά κε θυμὸν ἰήνῃ, 24.119). With this conditional language, Zeus creates audience anticipation for what he wants to happen while he allows for the possibility that what he wants might not happen: this ambiguity sparks audience engagement, as they wonder what will happen next.

The narrative follows Thetis as it switches scenes back to Achilles' camp, where he sits in his tent, lamenting: this, like Thetis's own lamentation, suggests a 'default' mode for Achilles that creates continuity with the last the audience saw him (24.3–22). Thetis comments on his lamentation when she asks Achilles how long he intends to go on without food, sleep, or sex (24.128–31). Then she says once again that Achilles will soon die (24.131f.; cf. 24.85f.), before repeating Zeus's message from the previous beat (24.134–6 recaps 24.113–15) and urging Achilles to give Hektor up. After all this debate, Achilles agrees, simply and shortly (24.138f.), resolving the ambiguity that Zeus's speech created in the last beat.

So the narrator leaves Thetis and Achilles and switches scenes to Zeus ordering Iris to go to Priam. Zeus's orders, as expected, repeat and elaborate what he has laid out in previous beats. Zeus repeats the thrust of the order, that Priam should go the ships with gifts to ransom Hektor from Achilles, to the letter (24.146f. = 24.118f.), but then he goes on with further instructions that will serve as a framework for the coming scenes: Priam should go alone, with just one man to manage his cart, he should not be afraid, Hermes will lead him, and Achilles will not kill him or let anyone else kill him (24.148–56). Zeus justifies this last part with an evaluation of Achilles' character: 'He is not thoughtless, or reckless, or offensive, but he will kindly spare a supplicating man' (οὔτε γὰρ ἔστ' ἄφρων οὔτ' ἄσκοπος οὔτ' ἀλιτήμων, ἀλλὰ μάλ' ἐνδυκέως ἰκέτω πεφιδήσεται ἀνδρός, 24.157f.). This asks the audience to reconsider their own allegiance with Achilles up until this point, which in turn might complicate their expectations of how he will behave in the coming beats. The audience has seen Achilles kill a suppliant (21.97–127) and has heard Apollo say that 'Achilles killed pity and had no shame' (ὥς Ἀχιλεὺς ἔλεον μὲν ἀπώλεσεν, οὐδέ οἱ αἰδώς/ γίγνεται, 24.44f.). While this beat comes straight after Achilles' acceptance of Zeus's orders, there has been no indication that Zeus *knows* that Achilles has accepted them. So Zeus seems to speak out of a place of either great faith or great experience that this is how Achilles will act.

The narrative switches scenes again, following Iris as she approaches Priam. So the audience finds what she finds, and this too, allows another perspective what Hektor's death means for the Trojans:

ἴξεν δ' ἐς Πριάμοιο, κίχεν δ' ἐνοπήν τε γόον τε.
 παῖδες μὲν πατέρ' ἀμφὶ καθήμενοι ἔνδοθεν αὐλῆς
 δάκρυσιν εἴματ' ἔφυρον, ὃ δ' ἐν μέσσοισι γεραίος
 ἐντυπὰς ἐν χλαίνῃ κεκαλυμμένος· ἀμφὶ δὲ πολλὴ
 κόπρος ἔην κεφαλῇ τε καὶ αὐχένι τοῖο γέροντος
 τὴν ῥα κυλινδόμενος καταμήσατο χερσὶν ἑῇσι.
 θυγατέρες δ' ἀνὰ δώματ' ἰδὲ νυοὶ ὠδύροντο
 τῶν μμνησκόμεναι οἳ δὴ πολέες τε καὶ ἐσθλοὶ
 χερσὶν ὑπ' Ἀργείων κέατο ψυχὰς ὀλέσαντες.

She found Priam, and she found screaming and lamentation.

The sons sat all around their father in the courtyard,
 soaking their cloaks with tears, and in the middle of them, the old man,
 shrouded in his mantle, veiled. There was
 manure all over the old man's head and neck –
 he'd rolled in it and heaped it on with his hands.

And his daughters and his daughters-in-law lamented all over the house,
 remembering those, the many and the good,
 who lie dead, their lives destroyed at Argives' hands.

24.160–8

The scene Iris finds is another portrait of grief, but one that stands in stark contrast to that which started this episode off, Achilles at 24.3–22: Achilles was alone in his grief, and, as the gods evaluate it, it is beyond what it should be (cf. 24.44–54). There is no such evaluation for Priam's grief, which, if anything, Apollo has obliquely approved of when he said that the loss of a son is greater than the loss of a companion (24.46f.). And Priam is not alone: grieving sons and daughters and daughters-in-law surround him. There has been no funeral, no communal process for them to do anything else. Iris introduces herself so that Priam can recognize her before she relays Zeus's orders, which she repeats verbatim (24.175–87 = 24.146–58).

Priam and Hekabe: 24.189–227

The narrative keeps the audience aligned with Priam as he readies the wagons. He asks Hekabe her advice on Iris's plan, repeating the main thrust of Zeus's

orders (24.118 = 24.146 = 24.195). Priam's diegetic retelling allows for another response that further complicates the audience's expectations of Achilles' character, and how he will act with Priam. Hekabe's response is a mash-up of previous scenes and episodes in her depiction of Achilles, of Hektor, and of herself. Hekabe asserts her relationship with Hektor twice in this speech, first when she speaks of Hektor's fate from when he was born (ὅτε μιν τέκον αὐτή. 24.210), then again when she speaks of what Achilles did 'to my child' (παιδὸς ἐμοῦ, 24.214). Reasserting Hektor *as* her son gives further depth to her emotional response to his death and to Achilles' killing him. When she hears Priam's Zeus-inspired plan, Hekabe cries out and balks at the idea of Priam approaching Achilles because in *her* experience of Achilles, he has killed many of her sons (24.204f.).¹⁵³ For Hekabe, Achilles is 'a savage and untrustworthy man who won't pity you, won't show you any respect' (ὠμῆστίς καὶ ἄπιστος ἀνὴρ ὃ γε οὐ σ' ἐλεήσει,/ οὐδὲ τί σ' αἰδέσεται, 24.207f.); this calls back to Apollo's earlier assessment of Achilles, 'who has destroyed pity' (24.44). The word that Hekabe uses here for savage means 'raw-meat-eater' (ὠμῆστίς, 24.207), which serves as a callback for the audience, who might remember Achilles' wish that he wanted to eat Hektor's flesh in his refusal of Hektor's supplication (22.346–8).¹⁵⁴ Her evaluation of Achilles as not having pity or respect also calls back to that earlier scene, repeating Hektor's thoughts about Achilles before their confrontation (οὐ σ' ἐλεήσει,/ οὐδὲ τί σ' αἰδέσεται, 22.123f.). Then she tells Priam that it was Hektor's destiny to be fed on by dogs, far from his parents (24.211); it was Hekabe herself who told Hektor that he would die far from his parents and feed the running dogs (22.88f.). Hekabe then makes an even stronger callback to Achilles as a savage, when she says that she herself wants to eat Achilles' liver for what he did to Hektor (22.212–14; cf. 22.346–8): her rage mirrors his, over lost love. Finally she explains her fierce anger with Achilles: 'Because he killed Hektor, when Hektor was no coward, but making a stand before the Trojans and the deep-chested Trojan woman, not thinking of fear or flight' (ἐπεὶ οὐ ἐκακίζόμενον γε κατέκτα,/ ἀλλὰ πρὸ Τρώων καὶ Τρωϊάδων βαθυκόλπων/ ἐσταότ' οὔτε φόβου μεμνημένον οὔτ' ἄλεωρῆς. 24.214–16). Hekabe revises her own experience of Hektor, or, perhaps, omits some part of it. The audience all saw Hektor run from Achilles (22.136–232), and the narrative used unforgettable images to describe that flight, like men running as if in a dream (22.199–201).¹⁵⁵ But Hektor finds the courage to face Achilles three times in that episode (first, when he alone stands outside the Trojan walls, second, when he thinks Deiphobos stands beside him, third, when he realizes that he will die): it is, perhaps, this last stand that Hekabe conveniently thinks of now, and so invites the audience to think of.

Priam's response does not dispute Hekabe's character assessment of Achilles, but rather reasserts the rightness in following the gods' advice (24.218–27). Priam actually accepts the fact that Achilles might kill him, but he thinks it is worth it: 'Achilles can kill me as soon as I've taken my son in my arms and sated my appetite for mourning' (αὐτίκα γάρ με κατακτείνειεν Ἀχιλλεύς/ ἀγκὰς ἐλόντ' ἐμὸν υἱόν, ἐπὶ γούου ἐξ ἔρον εἶην, 24.226). With the two speeches back-to-back, Priam's speech trumps Hekabe's – he, too, focuses on Hektor being his child, but does not want just to kill for him – Priam is willing to die for him.

Curtains for curses: 24.228–321

The narrative keeps the audience aligned with Priam into the next beat, as he makes his way through the city. After he loads up his wagon, he insults the Trojans. He tells them it will be easier for them to be slaughtered now that Hektor is dead; he knows that Troy will fall, and he would rather die before he sees it happen (24.239–46). Then he sees his sons and curses them. This plays like an anti-catalogue to Patroklos's funeral games – a last moment to see many of the Trojan heroes that have appeared here and there throughout the epic (Helenos, Paris, Agathon, Pammon, Antiphonos, Polites, Deiphobos, Hippothoös, Dios; 24.249f.). But now, after Hektor's death, through Priam's eyes, they are not heroes. Priam wishes they had all died, rather than Hektor – Hektor who was like a god, whom Priam ranks with Mestor and Troilos (24.253–9), whose heroic exploits would be known to a traditional audience.¹⁵⁶ But next to Hektor, Priam sees his remaining nine sons as 'cheats and dancers and chorus-leaders and robbers of lambs and kids among their own people' (ψεῦσταί τ' ὀρχησται τε χοροῖτυπήσιν ἄριστοι/ ἀρνῶν ἢ δ' ἐρίφων ἐπιδήμιοι ἀρπακτῆρες, 24.261f.). Hektor is the bar against which all the others are measured; this calls back to when Priam told Hektor that the grief from his death would be worse than from his other sons (22.52–5). Finally, Priam orders them to help ready his wagon, and they scurry in fear of the old man (24.263–7). So the narrative leaves Priam's other sons.

Hekabe comes to Priam and convinces him to pour a libation to Zeus, and Priam agrees (24.283–313): a bird-sign follows to give Priam further assurance that his trip to Achilles is god-approved, and to recap that fact from earlier in the episode (24.314–21). It is only once Priam (and his herald Idaios) are outside the city that we get another view on Hektor.

Hermes: 24.322–467

As Priam and Idaios make their way out of the city, the narrative switches beats by aligning the audience with Zeus, who watches them from above (24.331f.). Zeus sends Hermes to go and help Priam (fulfilling his plan from 24.152–4), and the narrative follows Hermes, disguised as a young man, before switching alignment back to Priam and Idaios (24.359). This alignment switch builds audience anticipation as Idaios makes Hermes out, and speaks to Priam, concerned about who the man might be (24.351–60).

But Hermes is the first to speak, and asks Priam, ‘Are you all abandoning holy Ilion, scared? Because your son who died was *that* excellent – he lacked nothing at all in the fight against the Achaians’ (ἢ ἤδη πάντες καταλείπετε Ἴλιον ἱρήν/ δειδιότες· τοῖος γὰρ ἀνὴρ ὥριστος ὄλωλε/ σὸς πάϊς· οὐ μὲν γάρ τι μάχης ἐπιδεύει· Ἀχαιῶν. 24.383–5). Hermes says this from the point of view of an Achaian (he will claim to be Achilles’ attendant), and so convincingly mirrors Achilles’ own question after Hektor’s death, when he asked his men if they should go to Troy to see if the city would fight on after losing Hektor (22.381–4).

Priam then asks the nameless man who he is, ‘since he has said fine things about my son’s unlucky fate’ (ὥς μοι καλὰ τὸν οἶτον ἀπότμου παιδὸς ἔνισπες. 24.388). So Hermes goes on, explaining that he has seen Hektor fighting many times, because he is Achilles’ henchman (24.390–400). The exchange between them continues, as Priam asks if Hektor’s body is still in the Achaian camp, or if he has been hacked to pieces and fed to the dogs (23.406–9): Achilles had promised Patroklos to do this (23.21; 23.183), but we know that he did not. The narrative again engages its melodramatic alignment structure, as Priam’s ignorance means that Hermes’ response can recap all the treatment of Hektor’s corpse from past scenes. He says the dogs have not eaten Hektor (24.411 recaps 23.184–6), that Hektor’s corpse has laid for twelve days (24.413 recaps 24.30), but remains unchanged, even though Achilles drags it around Patroklos’s tomb (24.416f. recaps 24.14–18), but Hektor’s body remains pristine (24.419f. recaps 24.18f.). Even the wounds from the many men who stabbed him have closed (24.420f. recaps 22.369–75), so much have the gods loved Hektor (24.422f. recaps 24.66–8).

Priam’s response reinforces views of Hektor’s character from earlier in the episode, as Priam offers ‘the young man’ a present, giving as a reason ‘my son, if I ever had one, never forgot in his halls the gods who hold Olympos’ (ἐπεὶ οὐ ποτ’ ἐμὸς πάϊς, εἴ ποτ’ ἔην γε, / λήθεται ἐνὶ μεγάροισι θεῶν οἱ Ὀλυμπον ἔχουσι. 24.426f.; cf. 22.168–76, 24.33f., 24.68–7). Hermes refuses the gift because he does

not want to steal from Achilles: so his answer contains another callback to the epic's initial quarrel between Achilles and Agamemnon (24.424–39).

The narrative follows them across the plain, as Hermes puts the guards to sleep and brings Priam to Achilles' shelter, and finally reveals himself (24.440–71). Hermes tells Priam that he should supplicate Achilles by his father, his mother, and his child, setting Priam's task for the next scene (24.465–7), and building audience anticipation for what is to come.

Supplication: 24.468–571

The narrative keeps the audience aligned with Priam as Hermes goes back to Olympos and Priam goes into Achilles' tent (24.468–71). Achilles sits with Automedon and Alkimos, just finishing his dinner: this detail calls back to Thetis's speech to Achilles just a few beats earlier, urging him to quit his mourning and eat something, suggesting that Achilles is already in a different place than the last time the narrative aligned with him (24.475f.; cf. 24.128–30). Something has changed.

As Priam wraps his arms around Achilles' knees and kisses his hands, the narrator draws attention to Achilles' hands as having killed so many of Priam's sons, echoing Hekabe from earlier in the episode (24.478f.; cf. 24.203–5) or Priam himself from his supplication to Hektor (22.43f.). This emphasis raises audience anticipation for what Achilles will do next, since Hekabe had assumed that his violence would carry over onto Priam himself (24.206–8). Priam starts his speech with a call for Achilles to remember his father, following one of the directions from Hermes from the previous beat (24.486; cf. 24.466). Priam says that Peleus will be happy that Achilles still lives (24.486–92), but goes on to elaborate the sons that he himself has lost to the war (24.493–8 elaborates on 22.43f.).

Then Priam's speech turns to Hektor, the 'only one still left to me, and he defended the city and the Trojans, and you killed him a little while ago, while he was defending his country: Hektor' (ὅς δέ μοι οἶος ἔην, εἴρυτο δὲ ἄστῃ καὶ αὐτούς,/ τὸν σὺ πρόην κτεῖνας ἀμυνόμενον περὶ πάτρης/Ἑκτορα, 24.499–501). Other characters have seen Hektor as the sole defender of Troy before, in the Trojans' affectionate gift of Astyanax's name (6.407, 22.507), in Sarpedon's and Glaukos's mocking Hektor's purported boasts (5.474, 17.145), and, finally, in that image of Hektor, alone, outside the Skaian gates, waiting for Achilles' onslaught. There Priam screamed at Hektor not to let himself be cut off alone (22.39);

Andromache feared that Hektor's being cut off alone was exactly what had happened (22.456). The patriotic bent of Priam's description also rings a bell, riffing as it does on Hektor's famous 'the best bird-sign is to defend your country' (εἷς οἰωνὸς ἄριστος ἀμύνεσθαι περὶ πάτρης, 12.243; cf. ἀμυνόμενον περὶ πάτρης here at 24.501). Finally, Priam's demand that Achilles honour the gods calls back to the beats at the beginning of the episode where the gods orchestrated this whole plan (24.104–19), and so, with this divine reminder, points towards an imminent resolution.

In a series of memorable gesture-responses,¹⁵⁷ Achilles takes Priam's hand and pushes him away, so that Priam sits at his feet as they both weep, Priam for Hektor, Achilles for Patroklos and his own father (24.507–12). Finally, Achilles speaks, and he repeats Hekabe's earlier incredulity at Priam's audacity in coming to him (24.519–21 = 24.203–5). Achilles talks of his own father, and of Priam's misfortunes, too, recalling the past of Priam's former wealth as a backstory that gives his present condition more *pathos* (24.543–6; cf. 18.288–92).¹⁵⁸

Priam tries to hurry Achilles to give back Hektor's body (24.552–9). But Achilles reassures Priam of his intention to return the body and not to provoke him to offend the gods (24.560–70). In this reassurance, he recaps previous beats in the episode, saying that Thetis brought him a message from Zeus about giving the body back (24.561f. recaps 24.120–42), and then guessing that a god helped Priam through the camp (24.563–7 recaps 24.349–68). Priam sits scared at Achilles' threat, as Achilles himself leaves the tent to tend to Hektor's body.

Promises, promises: 24.572–95

The narrative keeps the audience aligned with Achilles as it follows him out of his tent. As he prepares Hektor's body, cleaning it and wrapping it and finally putting it onto Priam's bier, he calls out to Patroklos. He begs his dead friend not to be angry that he has returned Hektor's corpse, and promises Patroklos a share of the spoils (24.591–5). With this, Achilles recaps and reframes his earlier promises that he would bring Patroklos Hektor's head and armour (18.333–7) and that he would give Hektor to the dogs (23.19–23, 23.180–3). Achilles leaves these promises behind with this small expression of regret. But it signals an important closure for Achilles and Patroklos and marks the end of Patroklos's storyline.

Eat, drink, plan a funeral: 24.596–676

When Achilles returns to the tent, he diegetically retells Priam that Hektor is now on a bier (24.599f. recaps 24.587–90), and then asks him to have dinner. This creates a sense of how much time has passed in Achilles' preparations of the body, as when the narrative arrived at Achilles' tent, he had just finished eating, and that was less than ten minutes ago in performance time (24.475f.); hours seemed to have passed in the story.¹⁵⁹ Achilles tells the story of Niobe to convince Priam to eat,¹⁶⁰ saying that he can take Hektor back to Troy in the morning to mourn him, and Priam accepts (24.602–27). When they have finished eating, Priam asks for a place to sleep, and then he recaps his own grieving process: he has not slept, nor had he eaten until now,¹⁶¹ he even recaps the narrative's description of himself, sat coated in dung in the courtyard (24.639f.), where the narrative and Iris found him at 24.162–4, now over a half hour ago in performance. These details all call to mind the earlier state of things, and start to speak to that grieving period's coming end.

Achilles sets up a place for Priam to sleep, explaining that he should sleep outside because Agamemnon might discover that Priam is in Achilles' tent if some Achaian should come in to find him (24.643–55). Now Achilles asserts his autonomy from Agamemnon, asking Priam how many days he needs for Hektor's funeral. Priam acknowledges the immensity of this gesture in his response: 'If you're willing to let me make a tomb for brilliant Hektor, you could do this Achilles, and it'd be a huge favour to me.' (εἰ μὲν δὴ μ' ἐθέλεις τελέσαι τάφον Ἑκτορι δίω,/ ὥδ' ἐκέ μοι ῥέζων Ἀχιλεῦ κεχαρισμένα θείης. 24.660f.) Achilles agrees to the timeframe that Priam asks for, where they will fight again on the twelfth day, and assures the old man with a wrist-grab (24.668–72).¹⁶² This is Achilles' last speech in the epic, and the whole beat sequence with Priam serves as his curtain call. With Achilles' statement that Priam can take Hektor tomorrow, and making Priam a bed, and this funeral agreed to, the narrative lays down a clear timeline for the audience to anticipate in the beats to follow.

Midnight run: 24.677–91

The narrative immediately upsets this timeline. Both men go to their beds – Achilles, significantly, with Briseis (calling back to Thetis's advice that Achilles start to have sex again at 24.128–32) – but in the middle of the night Hermes awakens Priam, and urges him to leave the camp and return to Troy (24.677–88).

Like Achilles in the previous beat, Hermes points to Agamemnon as a problem (24.687; cf. 24.654), but suggests that he will capture Priam alive if he sees him in the Achaian camp. These two references to Agamemnon as a counter-force to Achilles, sandwiched around Achilles' reunification with Briseis (24.675f.), call back the quarrel of Book 1, and create the sense of an uneasy resolution that upsets Agamemnon's curtain call at the end of the games (23.887–97).¹⁶³

Troy-time: 24.691–722

The narrative keeps the audience aligned with Priam and Idaios as it follows them back across the plains, to the river Xanthos (a small curtain call of the raging river from Book 21), where Hermes leaves them as the sun comes up (24.690–7). The scene switches the audience's alignment then, following a gaze back from the approaching wagon to Cassandra, Priam's daughter, who stands on the peak of Pergamos (24.697–703). The narrative makes much of the fact that Cassandra alone is the first to see the wagon approaching with Hektor's corpse on it (οὐδέ τις ἄλλος/ ἔγνω πρόσθ' ἀνδρῶν καλλιζώνων τε γυναικῶν, 24.697f.): this is the first time that she appears in the whole epic (although she is mentioned as a promised bride back at 13.366), and her appearance looks forward to the next poems in the cycle.¹⁶⁴ Cassandra here acts like a sting at the end of a Marvel movie, looking forward to the next film in a series of interconnected stories. She appears here because she will play a major role in the fall of Troy, in her warnings to the Trojans, in her surviving Aias's rape, and in her being given to Agamemnon.¹⁶⁵ That she is the first and only one to see Hektor's corpse, an image connected so frequently to the fall of Troy (cf. 6.447–65, 22.382–4, 22.410f.), foreshadows her role later in the epic cycle.

Kassandra's cry to the people, if ever they were joyful to see Hektor coming back out of battle alive, suggests an odd parallel comfort, an ironic callback to the Trojans' joyful response to Hektor's surviving his single combat with Aias: that seems like a lifetime ago, over fourteen hours of performance time (7.307–10; cf. 17.207). The scene that follows, showing all the Trojan men *and* women crowd round the gates is another sad callback to that earlier time, when Hektor returned to Troy and all the women crowded around him to get news of the men who have died (6.237–41). As Priam enters the gates, the first to come to side of the bier are Andromache and Hekabe, who tear their hair and touch Hektor's head (24.710–12). To emphasize the stream of emotion that happens at this encounter at the gates, the narrative offers up another contrafactual, saying that

they would have remained there all day crying if Priam had not intervened so that they can bring Hektor inside (24.713–15).¹⁶⁶

Eulogies: 24.723–76

There are three long speeches over Hektor, each of which recaps important points established in the past that have a specific bearing on the speaker, and which look forward towards their future fates. In recapping different past information, each speech also draws attention to different aspects of Hektor's character. Andromache is the first to lament, holding her husband's head in her hands – the narrative calls Hektor 'man-slaughtering' (ἀνδροφόνοιο, 24.724; cf. 6.498). This detail creates a startling juxtaposition between Hektor's violence and his domestic role with his wife, but also demonstrates the result of Hektor's violence in his corpse. Andromache starts her speech by accusing Hektor of leaving her a widow (24.725f.), answering the accusation that she spoke to the living Hektor that he would leave her widowed (6.408). Then she sees the fall of Troy, where Astyanax will never come of age, where the wives will be taken off in hollow ships. All these visions have been seen before, and they will be seen again, because in some other story, they will come true. In some other story, some Achaian will throw Astyanax from the walls to his death. But the reason why remains in this story, and Andromache recaps countless deaths that Hektor caused when he killed fathers and brothers and sons, beaten down at his hands just like Achilles threatened they would be (24.736–8; cf. 1.242f.). Andromache says that Hektor was not 'gentle' in the battle (μείλιχος, 24.739).¹⁶⁷ So she invites the audience to remember – is that true? Was he fierce? Was he cruel?

Andromache addresses the last part of her speech to Hektor's corpse, which the performer could conjure in the space: she tells him that his people and his parents are lamenting, but her pain is the worst. So she mirrors Hektor's own hierarchy of pain, where she feels the most for him as he said he felt the most for her (24.742f.; cf. 6.450–65).¹⁶⁸ Immediately after this, she denies an alternative space where Hektor's battle-fury had not propelled him to die on the battlefield. In that other world, he had died in bed, stretched his arms out to her, whispered one last word to her to remember always (24.743–5). Her fantasy ironically inverts the physical reality of Andromache's pose at the moment, holding her husband's head in her hands (24.724). At the same time, the image creates a sharp contrast with the actual scenes of his death (which Andromache did not see, but the narrator and the audience did) and the abuse of his corpse (which

everyone 'saw' 22.321–63). It is as though Andromache tries to superimpose a different memory of Hektor's death on those gruesome images, and cannot.

Hekabe speaks next, and, addressing her whole speech to the corpse, she shifts focus to recap Hektor's death at the hands of Achilles and the divine preservation of his corpse. Her short speech recaps an amazing number of details from previous episodes, some of which she herself did not see. First, that Achilles had captured and ransomed many of her sons to islands (24.750–3 recaps 21.34–48, 21.100–2, 22.45), but that he killed Hektor (24.754 recaps 22.321–64). Then, that he had dragged Hektor's corpse around his companion Patroklos's tomb (24.755f. recaps 24.14–18), whom Hektor killed (24.756 recaps 16.818–57). Then she says that Hektor's corpse is handsome and dewy (24.757 recaps 23.186–910, 24.18–21, 24.419), like some young man that Apollo had shot with his arrows (24.758f.).¹⁶⁹ With that simile, she implicitly likens Hektor to one of Niobe's sons, and so herself to Niobe, who loses all her children and turns to stone through mourning. Achilles told that story just about ten minutes ago in performance time (24.602–17). While Andromache's speech spoke to the loss that she feels with Hektor's death, and what that means for her, her son, and the city in the future, Hekabe's speech recaps, in detail, with roles and names repeated, the chain of events that led to that death.

Helen speaks last,¹⁷⁰ and her focus shifts to describing Hektor himself in her grief. She, too, repeats names, relationships, and roles. Hektor was her favourite brother-in-law (24.762; cf. 6.344, 6.355). Alexandros is her husband who brought her to Troy (24.763f.). She wishes now that she had died rather than leaving her home to come here (24.764–6 elaborates on 6.345–8). But Hektor never insulted her, not even when her other brothers and sisters-in-law, even her mother-in-law (who stands beside her), have been cruel (24.767–72). Hektor was kind to her, and a friend to her (24.774f.). So, like Briseis and the other captive women before her, she mourns for the dead man who was kind to her as she mourns for herself (24.773; cf. 19.301f.). The audience has rarely glimpsed this Hektor: perhaps in that moment at the end of Book 6, when he tells Paris how much it hurts him that others insult his brother (6.523–5). Helen's Hektor, kindest, most foreign to us, is the last Hektor that the narrative presents.¹⁷¹

Funeral: 24.777–804

Priam has the last speaking part in the *Iliad*, as he orders the men to bring wood into the city, and recaps Achilles' promise that they will not fight again until the

twelfth day (24.778–81 recaps 24.659–70). The Trojans spend nine days bringing in timber (24.783f.). On the tenth day, they burn Hektor's body on the pyre (24.785–7). On the eleventh day, they take Hektor's bones, bury them and have a funeral feast (24.788–803).

So they went about the funeral of horse-breaking Hektor.

(On the twelfth day, somewhere else, fighting began again.)