Kozak, Lynn. "Notes." *Experiencing Hektor: Character in the* . London: Bloomsbury Academic, 2017. 235–280. *Bloomsbury Collections*. Web. 26 Apr. 2023. <<http://dx.doi.org/10.5040/9781474245470.0008>>.

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Notes

Introduction: Binge-watching the *Iliad*

- 1 'Mads Mikkelsen Loves the Slow Build (Interview)', *Hannibal* Season 3 cast interviews at <http://www.spoilertv.com/2015/05/hannibal-season-3-cast-video-interviews.html>
- 2 Schein, S. *The Mortal Hero: An Introduction to Homer's Iliad* (University of California Press, 1984), 30; Taplin, O. *Homeric Soundings: The Shaping of the Iliad* (Oxford University Press, 1992), 5; Russo, J. 'Is "Oral" or "Aural" Composition the Cause of Homer's Formulaic Style?' in *Oral Poetry and the Formula*, ed. B.A. Stolz and R.S. Shannon (University of Michigan Press, 1976), 31–54 suggests that we shift from the question of just *how* orally composed the poems are, and instead focus on their *aurality*.
- 3 Here I follow Jasper Griffin, who complained that the 'Homeric Question', which morphed from one of authorship to one of the limits of orality with the oral theory introduced in the early twentieth century, had 'so often dominated discussion even to the point of eclipsing the poems themselves . . .' Griffin, J. *Homer on Life and Death* (Clarendon Press, 1980), xvi. For a comprehensive exploration of the arguments for and against the orality of the epic poems, see Jensen, M.S. *The Homeric Question and the Oral-Formulaic Theory* (Museum Tusculanum, 1980); for an extensive examination of 'Homer', see Kahane, A. *Diachronic Dialogues: Authority and Continuity in Homer and the Homeric Tradition* (Rowman & Littlefield, 2005), especially ch. 1–3.
- 4 For arguments for paratactic composition of the *Iliad*, see Notopoulos, J. 'Parataxis in Homer: A New Approach in Homeric Literary Criticism', *Transactions and Proceedings of the American Philological Association* 80 (1949) 1–23.
- 5 For consideration of the *Iliad* as serial literature, Oliver Taplin says it best (and I follow his approach to the *Iliad* more generally): '... (the *Iliad*) is still best appreciated if taken as a whole. The next step is crucial: the *Iliad* was and is shaped to be received by its audience in sequence, from the beginning to the end in that order.' *Homeric Soundings*, 10; Minchin, E. 'Serial repetition in Homer and the "Poetics of Talk": a case study from the *Odyssey*', *Oral Tradition* 14/2 (1999) 336–53, is not explicit about the Homeric poems as serial narrative, but makes note of the importance of their serial-ness for audience response. Ruth Scodel and Cedric Whitman's article 'Sequence and Simultaneity in *Iliad* N, E, and O', *Harvard Studies*

- in *Classical Philology* 85 (1981) 1–15, discusses the importance of sequence in Iliadic narrative, but not on the experience of the *Iliad* as a serial. For the *Iliad* as a forerunner of the serial television form, see Petersen, B. 'Den serielle fortælleform Fra *Iliaden* til den moderne tv-serie', *Kosmorama* 248 (2011) 7–36, 9. Petersen counts its complex narrative structure (*flerstrengede struktur*) and its large character cast (*store persongalleri*) among the features that qualify the *Iliad* as a proto-serial form.
- 6 For a full discussion of how cognitive processes of memory work for the Homeric performer, see Minchin, E. *Homer and the Resources of Memory: Some Applications of Cognitive Theory to the Iliad and the Odyssey*. (Oxford University Press, 2001).
 - 7 Narration time as opposed to discourse time or story time.
 - 8 In my own memorized performance work with the *Iliad*, without blocking (or, to be fair, *acting*), I average about fifteen lines a minute.
 - 9 Almeida Theater, 'The Iliad Online', <http://www.almeida.co.uk/iliad-online>.
 - 10 Many thanks to Katherine Kretler for sharing this information, based on her performance work done in conjunction with her excellent doctoral thesis, 'One Man Show'. Kretler, K. 'One Man Show: *Poiesis* and genesis in the *Iliad* and *Odyssey*' (PhD diss., University of Chicago, Chicago, 2011).
 - 11 Daitz's recorded performance of *Iliad* lines 1–52 takes 6:01, as accessed at Society for the Oral Reading of Greek and Latin Literature (SORGLL), 'Homer, *Iliad*, Book 1, Lines 1–52', <http://www.rhapsodes.fll.vt.edu/Iliad/iliad.htm>.
 - 12 Taplin, *Homeric Soundings*, 27.
 - 13 See Heiden, B. 'The three movements of the *Iliad*', *Greek, Roman, and Byzantine Studies* 37.1 (1996) 5–22 for a discussion of previous proposals by Wade-Gery, Davison, Schadewalt, Taplin, and Stanley. Louden also suggests a tri-partite performance structure, though his analysis 'is not based on consideration of performance, since our notions of performance are too conjectural to offer a sound basis for interpretation'. See also Louden, B. *The Iliad: Structure, Myth, and Meaning* (Johns Hopkins University Press, 2006) 2.
 - 14 Heiden, 'Three movements', 6.
 - 15 See Burgess, J. 'Performance and the Epic Cycle', *Classical Journal* 100 (2004) 1–23, 8 n. 34.
 - 16 Notopoulos, J.A. 'Studies in Early Greek Oral Poetry', *Harvard Studies in Classical Philology* 68 (1964) 1–77, 8–9.
 - 17 Lord, A.B. 'Homer and Huso I: The Singer's Rests in Greek and South-slavic Heroic Song', *TAPA* 67 (1936) 106–13.
 - 18 An excellent example of this kind of performance length is the Hypocrites' production of Sean Graney's *All Our Tragic* (2014–15), which consists of eight acts over twelve hours, including breaks of various lengths between each act. The National Theatre of Wales' 2015 production of Christopher Logue's *Iliad: Marathon*,

directed by Mike Pearson and Mike Brookes, took place in four two-hour acts with breaks of an hour or an hour and a half between each.

- 19 See Ahl, F. 'Homer, Vergil, and complex narrative structures in Latin epic: an essay', *Illinois Classical Studies*, (1989), Mittell, J. 'Narrative complexity in contemporary American television', *The Velvet Light Trap*, no. 58, vol. 1 (2006), and Mittell, J. *Complex TV: The poetics of contemporary television storytelling* (New York University Press, 2015) for definitions of ancient epic and contemporary television serials as 'complex narratives'.
- 20 Mittell, *Complex TV*, 10.
- 21 Television studies have frequently compared and contrasted the contemporary serial with serialized novels, particularly those of Dickens. See Sconce, J. 'Dickens, Selznick, and Southpark', in *Dickens on Screen*, ed. John Glavin (Cambridge University Press, 2003); Jones, S.E. 'Dickens on "Lost": Text, Paratext, Fan-based Media', *The Wordsworth Circle* 38.1 (2007); Lavery, D. 'Lost and long-term television narrative' in *Third Person: Authoring and Exploring Vast Narratives*, eds Pat Harrigan and Noah Wardrip-Fruin (MIT Press, 2009) 313–22; O'Sullivan, S. 'Reconnoitering the Rim: Thoughts on *Deadwood* and *Third Seasons*' in *Third Person*, 323–33; O'Sullivan, S. 'Broken on Purpose: Poetry, Serial Television, and the Season', *StoryWorlds: A Journal of Narrative Studies*, 2.1 (2010) 59–77; Plotz, J. 'Serial Pleasures: The Influence of Television on the Victorian Novel', *Romanticism and Victorianism on the Net*, 63 (2013): <https://www.erudit.org/revue/ravon/2013/v/n63/1025619ar.html> [accessed June 2016]; Hayward, J. *Consuming Pleasures: Active Audiences and Serial Fictions from Dickens to Soap Opera* (University Press of Kentucky, 1997).
- 22 Holland, P. *The Television Handbook* (Routledge Press, 2000) 112.
- 23 End-points are a fairly new feature of American serials, though they have been consistently present in British programmes and in mini-series, which have traditionally been shorter and commissioned in one series at a time. Even *Lost* (ABC, 2004–10) was only able to set an end-point after its third season due to commercial constraints. Lavery suggests marking a difference between British serials and more open-ended American serials like *Lost*, as he advocates for only the latter qualifying as 'long-term television narrative': Lavery, D. 'Lost and Long-Term Television Narrative', in *Third Person*, 313–22. O'Sullivan makes the interesting proposal that only the first two seasons of most television shows can be 'contained', after which narratives become 'many more hours than can be squeezed simultaneously within a continuous spectatorial perspective': O'Sullivan, 'Broken on Purpose', 326. For most cable television shows, two seasons come to between twenty to twenty-four hours of show time, a close parallel to the performance time of the *Iliad*.
- 24 An end-point in a narrative does not necessarily mean an 'end': most serials want you to think that its characters will go on living *after* their end. A good example of

this is the finale of *Star Trek: Deep Space Nine* ('What You Leave Behind', 7.25–6), which brings resolution to many of the serial's ongoing storylines, but which also points to future storylines (Chief O'Brien will return to Earth to teach at Starfleet Academy; Worf will become the Federation's ambassador to Qo'noS, etc.) that the show itself will never resolve (though these stories are often, like the *Iliad*'s own unresolved storylines, taken up in other media). For discussion of the *Iliad*'s ending, see Murnaghan, S. 'Equal honor and future glory: the plan of Zeus in the *Iliad*', in *Classical Closure: Reading the End in Greek and Latin Literature*, eds. Deborah H. Roberts, Francis M. Dunn, Don Fowler (Princeton University Press, 1997) 23–42; Troftgruben, T.M. *A Conclusion Unhindered: A Study of the Ending of Acts within its Literary Environment* (Mohr-Siebeck, 2010) 81–4.

- 25 We might assume that the *Iliad*'s audiences would have known its ending, creating a different viewership mode. See Scodel, R. 'Pseudo-Intimacy and Prior Knowledge of the Homeric Audience', *Arethusa* 30.2 (1997) 201–19. But even if *Iliad* audiences did know the ending, there is a clear parallel with today's 'spoiler' communities, who obsessively watch shows *knowing* what will happen next. We see this in the portion of *Game of Thrones* audience who have read the books (dubbed 'readers'), but also in more conventional serial audiences. For an exploration of this phenomenon, see Gray, J., and J. Mittell. 'Speculation on Spoilers: *Lost* Fandom, Narrative Consumption and Rethinking Textuality', *Participations* 4.1 (2007) 1–46.
- 26 For how technology is changing viewership in terms of binge-watching, see Jenner, M. 'Is this TVIV? On Netflix, TVIII and binge-watching', *new media & society* (2014) 1–17. In Eleanor Turney's interview with Mike Pearson and Mike Brookes, the directors of the 'Marathon' eight-hour performance of Christopher Logue's *Iliad*, she compared the experience to 'box sets' and 'binge-watching'; Turney, E. 'The *Iliad*: "A Song You Don't Want to End"', *Exeunt Magazine*, 21 September 2015: <http://exeuntmagazine.com/features/the-iliad-a-song-you-dont-want-to-end/>
- 27 For the *Iliad* as a fore-runner of the serial television form, see Petersen, 'Den serielle fortælleform'; Dupont, F. *Homère et Dallas: Introduction à une critique anthropologique* (Hachette, 1991) gives an extended investigation of contrasts and commonalities between Homeric epic (particularly the *Odyssey*) and the 80s primetime soap *Dallas* (CBS, 1978–91). Sean O'Sullivan also likens serial television to 'verse narrative', with the *Odyssey* in particular as its forebearer, in the "'The Sopranos v. *Lost*": Sean O'Sullivan's opening statement on *The Sopranos*', *Project Narrative*, last modified June 10, 2008, <https://projectnarrative.wordpress.com/2008/06/10/the-sopranos-v-lost-sean-osullivans-opening-statement-on-the-sopranos/>; James Bowman in his discussion of the *Sopranos* also likened the show to 'Homeric epic' in 'Mob Hit', *JamesBowman.net*, last modified 1 May 2001, <http://www.jamesbowman.net/articleDetail.asp?pubID=1437>; Adam Gopnik talks about

- the contemporary appetite for the long-form television serial 'that would have shamed the Greeks as they listened to a bard recite in monotone the ancient epics of their race . . .' in 'A Point of View: How much longer can sprawling TV box sets get?', *BBC Magazine*, August 7, 2015, <http://www.bbc.com/news/magazine-33804184>
- 28 de Jong says, of using a narratological approach to the *Iliad*: 'it has been liberating to think in terms of a narrative rather than a poem, of a narrator and narratees rather than a singer and his public'. de Jong, I.J.F. *Narrators and Focalizers: The Presentation of the Story in the Iliad*, 2nd edn (Duckworth, 1987), xiv.
- 29 See Bordwell, D. *Narration in the Fiction Film* (University of Wisconsin Press, 1985) and Mittell, *Complex TV*, 17–54, for 'historical' poetic approaches to film and television, respectively
- 30 Michael Z. Newman, 'From Beats to Arcs: Toward a Poetics of Television Narrative', *The Velvet Light Trap* 58 (2006) 16–28.
- 31 Most of twentieth-century scholarship on Homeric scholarship focused on whether or not an oral tradition could produce 'character' as we recognize it – see Collins, L. *Studies in Characterisation in the Iliad* (Athenäum-Verlag, 1988) 14–18, for a full account of character in the analyst/unitarian debate; even those who consider character present in the epics are wont to see them as static, largely typical (though they can individuated) and lacking 'innerness': Kirk, G.S. *The Songs of Homer* (Cambridge University Press, 1962) 265; Silk, M. *Homer: The Iliad*, 2nd edn (Cambridge University Press, 2004) 74–5. Christopher Gill's exploration of the character-personality distinction sees 'character' correspond to typical or objective responses, where 'personality' corresponds to subjective or second-order objective responses, again drawing character largely according to ethical systems, and recognising that these two modes might overlap. Gill, C. 'The Character-Personality Distinction' in *Character and Individuality in Greek Literature*, ed. C.B.R. Pelling (Clarendon Press, 1990) 1–31. Collins pursues a system of characterization according to ethical types, Collins, L. *Studies in Characterization in the Iliad* (Athenaum, 1988); Zanker also approaches character through an ethical exploration of the values of cooperation and competition in *The Heart of Achilles: Characterization and Personal Ethics in the Iliad* (University of Michigan Press, 1996); James Phelan's view of literary character sees character as combining mimetic, thematic and synthetic elements, in *Reading People, Reading Plots: Character, Progression and the Interpretation of Narrative* (University of Chicago Press, 1989); Ruth Scodel follows this model in her approach to ancient character in *Credible Impossibilities, Beiträge zur Altertumskunde* 122 (Teubner, 1999); see n. 2 for a bibliography on character.
- 32 Eder, J., Fotis Jannidis, and Ralf Schneider, 'Characters in Fictional Worlds: An Introduction', in *Characters in Fictional Worlds: Understanding Imaginary Beings in Literature, Film and Other Media. Revisionen: Grundbegriffe der Literaturtheorie*

- 3, eds Jens Eder, Fotis Jannidis, and Ralf Schneider, (Walter De Gruyter Inc., 2010) 3–66, 7. In his recent work on character in the Ancient Greek novel, De Temmerman follows this definition: De Temmerman, K. *Crafting Characters: Heroes and Heroines in the Ancient Greek Novel*, (Oxford University Press, 2014), 6. In contrast, see Nancy Worman for a semiotic approach to ancient literary character. Worman, N. *The Cast of Character: Style in Ancient Literature* (University of Texas Press, 2002) 11.
- 33 Walter Donlan calls Hektor ‘an easily recognizable archetype’. Donlan, W. ‘Character Structure in Homer’s *Iliad*’, *Journal of General Education*, no. 21, vol. 4 (1970) 259–69, 266. I allow the possibility that Hektor is a type, if we allow that he is complex and dynamic, but I do not want to approach him *assuming* he is a type. For complexity within types, see Eder et al., *Characters in Fictional Worlds*, 39: ‘It is not the simplicity of a character, but the degree to which it agrees with established schemata which turns it into a type. Typified characters can also change, though they tend to change in a typical way . . .’
- 34 Eder et al., *Characters in Fictional Worlds*, 31.
- 35 For the Iliadic narrator as ‘cinematic’, see Tsagalis, C. ‘From Listeners to Viewers: Space in the *Iliad*’, (Center for Hellenic Studies, 2012); de Jong, I.J.F. and René Nünlist, ‘From Bird’s Eye View to Close Up: The Standpoint of the Narrator in the Homeric Epics’ in *Antike Literatur in neuer Deutung*, eds Bierl, A. et al. (K. G. Saur, 2004); for cinematic techniques in Homer, see Bonifazi, A. ‘Memory and Visualization in Homeric Discourse Markers’, in *Orality, Literacy, Memory in the Ancient Greek and Roman World, Orality and Literacy in Ancient Greece, Volume 7*, ed. E. Anne Mackay, (Brill, 2008) 35–64. For cinematic techniques more specifically in the *Iliad*’s battle sequences, see Latacz, J. *Kampfparänese, Kampfdarstellung und Kampfwirklichkeit in der Ilias, bei Kallinos und Tyrtaios*, *Zetemata* 66 (Beck, 1977) esp. 77; see also Van Wees, H. ‘Homeric Warfare’, in *A New Companion to Homer*, eds. Morris, I. and B. Powell (Brill, 1997) 668–93, 673–4.
- 36 Smith, M. *Engaging Characters: Fiction, Emotion and the Cinema* (Oxford University Press, 1995), 75–86.
- 37 Ibid., 82.
- 38 Ibid., 145.
- 39 Ibid., 142.
- 40 Mittell, *Complex TV*, 129. While alignment is close to narratology’s conception of ‘focalization’, it works more closely to Chatman’s ‘interest-focus’, which Scodel has applied to Homeric narrative. See Scodel, R. ‘Narrative Focus and Elusive Thought in Homer’, in *Defining Greek Narrative*, eds Douglas Cairns and Ruth Scodel (University of Edinburgh Press, 2014).
- 41 Hammer, D. ‘The *Iliad* as Ethical Thinking: Politics, Pity and the Operation of Esteem’, *Arethusa* 35.2 (2002) 203–35, 203, gives a good summary of major arguments against Homeric ‘innerness’. Griffin, *Homer On Life and Death*, 52,

- significantly claims that Homeric characters ‘can be seen to intend things which they do not explicitly reveal as their intention’.
- 42 Scholes, R. and R. Kellogg, *The Nature of Narrative* (Oxford University Press, 1966) 180. For a discussion of the *Iliad*’s externalized inner monologues with respect to decision-making and ethical agency, see Sharples, R. W. “‘But Why has My Spirit Spoken with Me Thus?’: Homeric Decision-Making’, *Greece and Rome*, 30.1 (1983) 1–7.
- 43 Mittell, *Complex TV*, 130.
- 44 For the connection between external markers and character interiority in the *Iliad*, see Bernsdorff, H. *Zur Rolle des Aussehens im homerischen Menschenbild*, (Vandenhoeck & Ruprecht, 1992); for a survey of a wide range of external markers and social meaning in the *Iliad*, (including gestures, emotional expressions, physical markers and significant objects), see Lateiner, D. *Sardonic Smile: Nonverbal Behavior in Homeric Epic* (University of Michigan Press, 1995). For what has to be the best, or perhaps just the funniest, analysis of the connection between character and external markers, with the example of *The Walking Dead*’s Rick Grimes and his facial hair, please see ‘*The Walking Dead*: The Many Faces of Rick Grimes – A Video Tribute’ by Dave Trumbore, 9 March, 2016: <http://collider.com/the-walking-dead-rick-grimes-tribute-video/>
- 45 See Griffin, J. ‘Homeric Words and Speakers’, *Journal of Hellenic Studies* 106 (1986) 35–57.
- 46 Blakey Vermeule refers to this process through the cognitive concept of ‘mind reading’ characters in *Why do we care about literary characters?* (Johns Hopkins University Press, 2010), see especially p. 34 for a definition. Suzanne Keen talks about character innerness in ‘psycho-narration’, like ancient epics, which ‘also gives readers access to the inner life of characters’ in ‘A Theory of Narrative Empathy’, *Narrative*, no. 14, vol. 3 (2006) 207–36, 220. For ‘mind reading’ in the *Iliad*, see Scodel, R. ‘ἦ and Theory of Mind in the *Iliad*’ in *Homer, gedeutet durch ein großes Lexikon: Abhandlungen der Akademie der Wissenschaften zu Göttingen*, ed. M. Meier-Brügger (De Gruyter, 2012) 315–30.
- 47 Cf. Minchin, E. ‘Describing and Narrating in Homer’s *Iliad*’, in *Signs of Orality*, ed. E. Anne Mackay, *Mnemosyne Supplement* 188 (Brill, 1999) 48–64, 60–1.
- 48 We can see this dynamic in de Jong’s discussion of the narratees having more knowledge than the characters: ‘Homer’ in *Time*, 25.
- 49 Smith, *Engaging Characters*, 166–73.
- 50 These gaps in knowledge prompt Scodel’s ‘gap management’ by the audience; see ‘Narrative Focus’, 65–74; Morrison, *Homeric Misdirection*, 13. For filling in gaps around character motivation, cf. de Jong, I.J.F. ‘Between word and deed: hidden thoughts in the *Odyssey*’, in *Modern Critical Theory and Classical Literature*, eds I.J.F. de Jong and J.P. Sullivan, *Mnemosyne Supplement* 130 (Brill, 1994) 27–50, 29–30.

- 51 Smith, *Engaging Characters*, 153.
- 52 See Williams, L. *On the Wire* (Duke University Press, 2014); Mittell, *Complex TV*, esp. 233–60; Kackman, M. 'Quality Television, Melodrama, and Cultural Complexity', *Flow*, last modified March 5, 2010, <http://flowtv.org/2010/03/flow-favorites-quality-television-melodrama-and-cultural-complexity-michael-kackman-university-of-texas-austin/>
- 53 For parallels between television serials, melodrama, and myth, see Lozano, E. 'The Force of Myth on Popular Narratives: The Case of Melodramatic Serials' *Communication Theory*, 2.3 (1992) 207–20.
- 54 Smith, *Engaging Characters*, 167.
- 55 Newman, 'From Beats to Arcs', 17–20.
- 56 This television-based definition contrasts with that of Edwards, M.W. *Sense, Sound and Rhythm: Listening to Greek and Latin Poetry* (Princeton University Press, 2004) and Richardson, S. *The Homeric Narrator* (Vanderbilt University Press, 1990), who define scenes according to an equal weight given to narrative and action: when we consider scene in television terms, it *includes* the kind of 'summary' that Edwards refers to. This distinction between beats and scenes also helps with the 'scene change' problem of Leukothea's finding Odysseus on the sea at *Od.* 5.315–20, which does not indicate a scene change, but rather a new beat. See Edwards, *Sense, Sound and Rhythm*, 49.
- 57 Epstein, A. *Crafty TV Writing: Thinking Inside The Box* (Holt Paperbacks, 2006), 77–9.
- 58 See O'Sullivan, 'Broken on Purpose', 59–77, for a discussion of the necessarily fragmented nature of serial narratives, which O'Sullivan likens to poetic stanzas.
- 59 Newman, 'From Beats to Arcs', 17.
- 60 Reichel, M. 'Retardationstechniken in der *Ilias*' in *Der Übergang von der Mündlichkeit zur Literatur bei den Griechen* (Gunter Narr Verlag, 1990) 125–52, 145 describes this rapid switching between plot lines as 'homerische Retardationstechnik', which engages audience members who like the tension left by dangling storylines as the narrative switches between them.
- 61 *Daredevil* (Netflix, 2015–), Season 2, Episode 3.
- 62 This contrasts with Reichel, 'Retardationstechniken', 149, who finds an average of a 'scene-change' involving either character or place every 70 lines, which would make performance beats average around five minutes.
- 63 The importance of every beat to audience experience, particularly in creating character allegiance, leads me to put aside any kind of beat hierarchy between 'kernels' and 'satellites', which Chatman distinguished between to show that 'kernels' move the plot forward, while 'satellites' serve other, often character-based, functions. For a full discussion, see Chatman, S. *Story and Discourse: Narrative Structure in Fiction and Film* (Cornell, 1978), esp. 56–9. For kernels and satellites in television, see

- Porter, M.J., Larson, D.L., Harthcock, A. and K. B. Nellis, 'Re(de)fining Narrative Events: Examining Television Narrative Structure', *Journal of Popular Film and Television*, 30.1 (2002) 23–30. For kernels and 'catalysts' in the *Iliad*, see Clark, M. 'The Concept of Plot and Plot in the *Iliad*', *Phoenix* 55.1–2 (2001) 1–8.
- 64 Ibid., 18.
- 65 For a breakdown of epithets as Homeric trait-attributes, see Passakos, C.G. and Boele de Raad, 'Ancient personality: Trait attributions to characters in Homer's *Iliad*', *Ancient Narrative*, no. 7 (2009) 75–96; cf. Nagy, G. *Greek Mythology and Poetics*, (Cornell University Press, 1990) 23: 'A distinctive epithet is like a small theme song that conjures up a thought-association with the traditional essence of an epic figure, thing, or concept.'
- 66 Many scholars have mentioned repetition as a key element of the oral epics: Clark, M. 'Formula, Metre, and Type-Scenes', in *The Cambridge Companion to Homer*, ed. R. Fowler (Cambridge University Press, 2004) 117–138, esp. 117–119; Schein, S. *The Mortal Hero: An Introduction to Homer's Iliad* (University of California Press, 1984) 1; Taplin, O. *Homeric Soundings*, 9; Louden, *The Iliad: Structure, Myth and Meaning*, 1. Repetition is not, however, unique to oral poetry, and nor can it be considered to be, as Schein says, 'naïve'; *The Mortal Hero*, 1. It is, rather, a necessary aspect of all serial forms of fictions, especially the non-literate medium of television, but also in comics, serial novels, and even, to a lesser extent, of the novel itself as a long-form narrative that requires many sittings to get through. See Newman, 'From Beats to Arcs', 16–28, 18–19; Eco, U. 'Innovation and Repetition Between Modern and Post-Modern Aesthetics', *Daedalus*, 114.4 (1985) 161–184, 166; O'Sullivan, S. 'Old, New, Borrowed, Blue: Deadwood and Serial Fiction' in *Reading Deadwood: A Western to Swear By* (Tauris, 2006) 115–29; Miller, J.H. *Fiction and Repetition: Seven English Novels* (Harvard University Press, 1985) 1; Plotz, 'Serial Pleasures', see especially paragraphs 10, 13, and 19.
- 67 For a comprehensive overview of Hektor's epithets, see Sacks, R. *The Traditional Phrase in Homer: Two Studies in Form, Meaning and Interpretation* (Brill, 1987) 105–51.
- 68 Repetition augments readers' abilities for narrative recall, even when story structures are repeated with different characters. See Thorndyke, P.W. 'Cognitive Structures in Comprehension and Narrative Discourse', *Cognitive Psychology*, 9 (1977) 357–60.
- 69 Mittell, *Complex TV*, 181; cf. Scodel, 'Pseudo-Intimacy', 211.
- 70 Cf. 'internal analepses' in de Jong. *Narrators and Focalizers*, 82–5, 208; cf. Scodel, *Credible Impossibilities*, 62–77.
- 71 Cf. 'history' in Minchin, 'Describing and Narrating'; see also 'external analepses' in de Jong, *Narrators and Focalizers*, 89–90, 155–7.
- 72 For work on foreshadowing in the *Iliad*, see Garcia, L. F. Jr. *Homeric Durability: Telling Time in the Iliad* (Center for Hellenic Studies, 2013) 119 n. 46; cf. 'prolepses' in

de Jong, *Narrators and Focalizers*, 81–90; for foreshadowing and misdirection, see Morrison, *Homeric Misdirection*.

73 Cf. ‘internal actorial prolepsis’, or ‘plan’; de Jong, ‘Homer’, 26.

74 Cf. ‘instructions’: ‘Passages between instruction and relay are usually brief, with a description of the departure, journey, and meeting between the relaying character and the instruction’s final object. The poet may also, however, interpose another episode or series of episodes, allowing the relay to be employed as a binding technique for wildly disparate events.’ in Kelly, A. *A Referential Commentary and Lexicon to Iliad VIII*, (Oxford, 2007) 325.

75 See de Jong, *Narrators*, 81–90, for a summary of Homeric *analepses* and *prolepses*; see additional analysis with respect to plot and character in de Jong, ‘Homer’ in *Time in Ancient Greek Literature: Studies in Ancient Greek narrative, Volume 2*, eds I.J.F. de Jong and René Nünlist, (Brill, 2007), 17–37.

76 Cf. Schadewaldt’s *ungenauigkeit*, or ‘insufficiency’; Schadewaldt, W. *Iliasstudien*, 3rd edn (Darmstadt, 1966) 140.

77 See Morrison, J. *Homeric Misdirection: False Predictions in the Iliad* (University of Michigan Press, 1992) for a full discussion of Iliadic predictions or foreshadowings that do not come to pass; cf. Scodel, *Credible Impossibilities*, 77–83; Grethlein, J. *Das Geschichtsbild der Ilias: Eine Untersuchung aus phänomenologischer und narratologischer Perspektive*, *Hypomnemata* 163 (Vandenhoeck & Ruprecht, 2006) esp. 207–40.

78 Morrison, J., *Homeric Misdirection*, 21–2, makes the fine point that foreshadowing and misdirection force shifts in audience alignment, away from the omniscience of the gods ‘into a situation experienced by mortal characters . . . characterized by doubt, delay, frustration, and false expectation’.

79 Adams, E. ‘Game Of Thrones (newbies): “Hardhome”’, *A. V. Club*, 31 May 2015, <http://www.avclub.com/tvclub/game-thrones-newbies-hardhome-220153>

80 In Richardson’s discussion of scene changes, he responds to one of his own examples by saying ‘Scene changes such as the one above can be considered no changes at all but a revelation that we are sharing our viewpoint with one of the characters’, *Homeric Narrator*, 112. This ‘revelation’ comes from the narrator switching our alignment to that of another character, which usually signifies a beat switch.

81 *Ibid.*, 109–19.

82 As with scenes, this definition of ‘episode’ stands in contrast with that of Edwards, who defines an episode as ‘a continuous action (including both “scenes” and “summaries” in the narratological sense), usually taking place in one location and involving (mainly) the same character’, *Sound, Sense*, 49–50. What Edwards defines as an ‘episode’, I define with the television term ‘sequence’.

83 The last season of *Sons of Anarchy* flaunted this convention, with many of its episodes running well over its traditional run-time. Media outlets had a field day with this,

- running headlines like Alasdair Wilkins' 'Sons of Anarchy series finale begins tonight, might end sometime this week', *A. V. Club*, 9 December 2014, <http://www.avclub.com/article/sons-anarchy-series-finale-begins-tonight-might-en-212767>; or Amber Dowling's article, 'Why *Sons of Anarchy*'s Excruciating Long Episodes are Ruining the Show', *Indiewire*, 11 November 2014, <http://www.indiewire.com/article/why-sons-of-anarchys-excruciatingly-long-episodes-are-ruining-the-show-20141111>
- 84 C.K., Louis, e-mail to fans, April 16, 2016.
- 85 Cf. the discussion of the Homeric poems as 'additive' oral poetry in Bakker, E.J. 'How Oral is Oral Composition?' in *Signs of Orality: The Oral Tradition and Its Influence in the Greek and Roman World*, ed. E. Mackay, *Mnemosyne* Supplement 188 (1999) 29–48, especially 41–3.
- 86 For a comprehensive bibliography of work on the Homeric book divisions, see Heiden, B. 'The Placement of Book Divisions in the *Iliad*', *Journal of Hellenic Studies* 118 (1998) 68–81, 68 n. 2.
- 87 Cf. Whitman, C. *Homer and the Heroic Tradition*, (Harvard, 1958); Jensen, M.S. 'Dividing Homer: When and How were the *Iliad* and *Odyssey* divided into Songs?' *Symbolae Osloenses* 74.1 (1999) 5–91; Heiden, 'Book Divisions', 68–81.
- 88 Cf. Taplin, *Homeric Soundings*, 27; though I would disagree with Taplin's assessment that breaks would be so short (five to fifteen minutes) or come so infrequently (every few hours). Edwards, *Sound, Sense*, 43 makes the important point that 'The book divisions are merely a few among the many similar breaks in the poems', suggesting that breaks may be taken nearly anywhere: finally, Edwards concludes that '... in actuality there are no narrative breaks within the *Iliad* and the *Odyssey*', 58.
- 89 For this tension between aperture and closure in the storyline of Zeus's plan in the *Iliad*, see Murnaghan, 'Equal Honor and Future Glory: The Plan of Zeus in the *Iliad*'. Heiden, 'Book Divisions', 75, asserts that '... the marking of "books" in the *Iliad* is seldom accompanied by the satisfying sense of *closure* that some critics have found natural to seek in them'.
- 90 Newman, 'From Beats to Arcs', 20; cf. Heiden, 'Three movements', 10–11.
- 91 *Alias* actually dropped this technique of cliffhangers ending every episode, due to network concerns that new viewers would be confused. This caused complaints in the blogosphere: 'These cliffhangers have kept us moving from episode to episode, season to season with certain expectations. We expect to be stunned, shocked and shaken by turn-on-the-dime plot twists and character revelations. We expect to gasp, grunt and grumble as writers leave us begging for more information, one more scene, or a single last clue. Starting in season 4, *Alias* began wrapping their episodes up into pretty little packages, solving a case-worth of issues in one forty-minute episode. Wham bam—conflict and resolution in the time it takes to wash a load of whites.' Girlscout, 'Cliffhangers Let Loose', *Let's Talk Alias*, November 5, 2005, <http://letstalkalias.blogspot.ca/2005/11/cliffhangers-let-loose.html>

- 92 For a good discussion of these irregular narrative strategies of *The Good Wife*, see Sonia Saraiya's article, 'Previously, on *The Good Wife* . . . 10 episodes to catch you up for season 6', *A.V. Club*, 16 July, 2014: <http://www.avclub.com/article/previously-good-wife-10-episodes-catch-you-season--206651>
- 93 Cf. Nimis, S. 'Oral and Written Forms in Closure in the Ancient Novel' in *Oral Performance and Its Context*, ed. C.J. Mackie, (Brill, 2002) 182.
- 94 See Heiden, 'Book Divisions', 70 for a list of beats before and after each book division; cf. Stanley, *Shield of Homer*, 249–68, for a complete breakdown of the transitions over book divisions, including notes of 'retrospective' beginnings of books. This approach does not allow that a recap of a previous 'episode' can actually come much later in the present episode than at the beginning, as the *in media res* beginnings of *The Good Wife*'s serial narrative show.
- 95 Mittell, *Complex TV*, 130.
- 96 Ibid.
- 97 For a discussion of the deaths of minor characters in the *Iliad*, see Ciani, M.G. 'Le morti minori nell'Iliade', *Atti dell'Istituto Veneto di Scienze, Lettere ed Arti* 122 (1963–4) 403–15.
- 98 For a definition of this TV trope, see TV Tropes, 'Red Shirt', *TVTropes.org*, <http://tvtropes.org/pmwiki/pmwiki.php/Main/Red-shirt>. For conflicting in-depth statistical analyses of the safety of the *Star Trek* red-shirt, see Bailey, M. 'Analytics According to Captain Kirk', *Site Logic Marketing*, last modified January 4, 2008, <http://www.sitelogicmarketing.com/analytics-according-to-captain-kirk/> and Barsalou, M. 'Keep your red-shirt on: a Bayesian exploration', *Significance*, February 19, 2013, <https://www.statlife.org.uk/culture/458-keep-your-red-shirt-on-star-trek-a-bayesian-exploration>
- 99 Cf. Mueller, M. *The Iliad*, 2nd edn (A & C Black, 2013) 83.
- 100 Smith, Anthony J. 'TV or Not TV? *The Sopranos* and Contemporary Episode Architecture in US Network and Premium Cable Drama', *Critical Studies in Television*, 6.1 (2011) 36–51, 44.
- 101 Ibid.
- 102 Ibid., 46.
- 103 Cf. de Romilly, J. *Hector* (Le Livre de Poche, 1997), 10; Redfield, J. *Nature and Culture in the Iliad: The Tragedy of Hector* (Duke University Press, 1975), 109.
- 104 Smith, 'TV or not TV?', 44.
- 105 Allen, R. C. 'Making Sense of Soaps', in *The Television Studies Reader*, eds R. C. Hill and Annette Hill (Routledge, 2004), 251.
- 106 Newman, 'From Beats to Arcs', 16.
- 107 Newman, 'From Beats to Arcs', 23.
- 108 Image appears courtesy of Santiago Ortiz, Moebio Labs, 'The Iliad', *Moebio.com*, <http://moebio.com/iliad/>

- 109 Some of this dynamic, in the long-distance connections between individual plot points within a story-arc, is discussed in Reichel, M. *Fernbeziehungen in der Ilias* (Gunter Narr Verlag, 1994).
- 110 Achilles is mentioned by name at 2.875, 4.512, 5.788, 6.99, 6.414, 6.423, 7.113, 7.228, 8.225, 8.372, 9.107, 9.164, 9.166.
- 111 Porter et al., 'Re(de)fining Narrative Events: Examining Television Narrative Structure', *Journal of Popular Film and Television*, 30.1 (2002) 24.
- 112 Newman, 'From Beats to Arcs', 23.
- 113 Fiske, J. *Television Culture* (Taylor and Francis, 2002) 120–1.
- 114 de Jong, 'Homer' in *Time*, 21.
- 115 Summing up his appraisal of Homeric characterization, Michael Silk says 'Perhaps the most alien feature of Homer's people is that, in general, they seem to show no capacity for development: character is conceived as static.' *The Iliad*, 2nd edn (Cambridge University Press, 2004), 75.
- 116 Pearson, R. 'Anatomising Gilbert Grissom: The Structure and Function of the Televisual Character', in *Reading CSI: Crime TV Under the Microscope*, ed. Michael Allen (Tauris, 2007), 39–56, 56.
- 117 Örnebring, H. 'The Show Must Go On . . . And On: Narrative and Seriality in Alias', in *Investigating Alias: Secrets and Spies*, ed. S. Abbot and S. Brown (Tauris, 2007), 11–26, 25.
- 118 Mittell, *Complex TV*, 136.
- 119 Newman, 'From Beats to Arcs', 23.
- 120 Mittell, *Complex TV*, 134.
- 121 *Game of Thrones* (HBO 2011–), Season 4, Episode 1.
- 122 Other character evidence also points to this change in Achilles, as Andromache reports that Achilles ransomed her mother alive (6.425–7), and Hekabe speaks of Achilles having ransomed her other sons alive in the past (24.751–3).
- 123 Mittell, *Complex TV*, 134.
- 124 *Ibid.*, 138
- 125 This kind of overhaul during an *aristeia* is like the 'possession' discussed in Collins, D. (1998) *Immortal Armor: The Concept of Alkē in Archaic Greek Poetry*. Lanham, MD: Rowman and Littlefield, esp. 15–45.
- 126 As quoted by John Plunkett, 'Breaking Bad creator Vince Gilligan: "How long can anyone stay at the top?"', *The Guardian*, 18 August 2013, <http://www.theguardian.com/media/2013/aug/18/breaking-bad-vince-gilligan-walter-white>
- 127 *Ibid.*
- 128 *Ibid.*
- 129 Mittell, *Complex TV*, 156.
- 130 Schemas can apply to both narrative patterns as well as character categorization. For schemas, or 'scripts' in Homeric composition, see Minchin, E. 'Scripts and

- Themes: Cognitive Research and Homeric Epic', *Classical Antiquity*, 11.2 (1992) 229–41. Minchin gives an excellent definition of scripts in her later book, *Homer and the Resources of Memory*, 13: '[schemata represent] knowledge and experience, not definitions; they include a fixed core of routine actions or events along with a variable aspect; they are active recognition devices which allow us to reconstruct narrative'.
- 131 Miall, D.S. 'Affect and Narrative', *Poetics* 17 (1988) 259–72, 261.
- 132 Fiske, S.T., M. Lin and Steven L. Neuberg, 'The Continuum Model: Ten Years Later' in *Dual-Process Theories in Social Psychology*, eds S. Chaiken and Y. Trope (Guildford Press, 1999) 231–54. See also Culpepper, J. 'Reflections on a stylistic approach to characterization' in *Cognitive Poetics: goals, gains, gaps*, eds G. Brône and J. Vandele (Walter de Gruyter, 2009) 125–59, esp. 135–9.
- 133 We can compare this to Uri Margolin's idea of character, which coalesces through a series of processes but only ends once the text is done: 'Character-building consists of a succession of individual operations of characterization, together with second order activities of continual patterning and re-patterning of the traits obtained in the first order operations, until a fairly coherent constellation or trait paradigm can be arrived at. The final character portrait of any NA [narrative agent] can be formulated only once we have read the whole text. It is a static model, a paradigmatic, retrospective cluster of enduring traits.' in 'The Doer and the Deed: Action as a Basis for Characterization in Narrative', *Poetics Today* 7.2 (1986) 205–25, 205–6.
- 134 See Minchin, E. "'Themes" and "Mental Moulds": Roger Schank, Malcolm Willcock and The Creation of Character in Homer', *Classical Quarterly* 61 (2011) 323–43, for an argument for a schema-based understanding of character in Homer.
- 135 Hampson, S.E. 'Determinants of Inconsistent Personality Descriptions: Trait and Target Effects', *Journal of Personality* 65.2 (1997) 249–89, 249.
- 136 Scodel, R. *Credible Impossibilities: Conventions and Strategies of Verisimilitude on Homer and Greek Tragedy* (Teubner, 1999) 3.
- 137 Donlan, 'Character', 266–7.
- 138 For a solid collection of Hektor's 'heroic' traits, see Bile, M. and J. Klein, 'Hector et les principaux personnages féminins de l'*Iliade*', *Gaia* 11 (2007) 121–7, 122.
- 139 For Hektor's reputation in contrast to his actual skills as a fighter, see Farron, S. 'The Character of Hector in the *Iliad*', *Acta Classica* 21 (1978) 39–57, esp. 39–40; cf. Mackie, *Talking Trojan*, 124–5; Quaglia, L. 'La Figura di Ettore e l'etica dell'*Iliade*', *Atti della Accademia delle Scienze di Torino* 94, 1959–60, Torino (1960) 1–81, 5.
- 140 For Hektor as an Aristotelian tragic figure who errs, see Redfield, *Nature and Culture*, 128–59; cf. Mueller, M. 'Knowledge and Delusion in the *Iliad*', *Mosaic* 3.2 (1970) 96.
- 141 See Fineberg, S. 'Blind Rage and Eccentric Vision in *Iliad* 6', *Transactions of the American Philological Association* 129 (1999) 13–41, esp. 31–4, for a discussion of Hektor's relationship with rage.

- 142 Bernadete, S. *Achilles and Hector: The Homeric Hero* (St. Augustine's Press, 2005) 121.
- 143 Farron, 'Character of Hector', argues that Hektor is essentially a gentle family man who is forced to fight.
- 144 See Mueller, 'Knowledge and Delusion', 90–6.
- 145 de Romilly, J. *Hector*, Éditions de Fallois, Paris (1997) 21: 'Je le trouvais beau, magnifique, héroïque ...' de Romilly is probably the most positive in her assessment about Hektor.
- 146 For an exploration of Hektor's fraught masculinity, see Van Nortwick, T. 'Like a Woman: Hector and the Boundaries of Masculinity', *Arethusa* 34.2 (2001) 221–35.
- 147 For a brief discussion of the narrator's treatment of Hektor as feminine, see Hill, D.E. 'Iliad 22.191', *Hermes* 99.3 (1971) 372–4. For the Trojans as somehow more 'feminine' than the Achaeans, Hektor among them, see Mackie, *Talking Trojan*, esp. 81–2, and 137–8.
- 148 Donlan, 'Character', 266, says that Hektor is 'an easily recognizable archetype'.
- 149 Ibid. also claims that Hektor (along with Achilles and Agamemnon) is a 'character as a true personality'.
- 150 For an argument that 'Homer' invented Hektor as a more appropriate antagonist than Paris, see Scott, J.A. 'Paris and Hector in Tradition and in Homer', *Classical Philology* 8.2 (1913) 160–71; for a counter-argument, see Combellack, F. 'Homer and Hector', *American Journal of Philology* 65.3 (1944) 209–43.
- 151 Traill, D. 'Unfair to Hector?' *Classical Philology* 85.4 (1990) 299–303, 303.
- 152 For trait-based character experience, see Margolin, U. 'Structuralist approaches to character in narrative', *Semiotica*. 75.1–2 (1989) 1–24, 17; Chatman, S. *Story and Discourse* (Ithaca, 1978) 118–19; Rapp, D.N. and R.J. Grigg, 'Readers' Trait-Based Models of Characters in Narrative Comprehension', *Journal of Memory and Language* 45 (2001) 737–50, 748; Pearson, 'Anatomising Gilbert Grissom', 43, expands on Bordwell's 'traits, physical behaviour and speech as constituting a character', to consist instead of 'psychological traits/habitual behaviours; physical characteristics/appearance; speech patterns; interactions with other characters; environment; and biography'; Minchin, 'Mental Moulds', looks at Iliadic characters through the lens of 'themes, goals, and plans'.
- 153 Twombly, C. *Fifty Days at Iliam: Shades of Achilles, Patroclus and Hector*, 1978, Philadelphia Museum of Fine Art.
- 154 Cf. Heiden, 'Book Divisions', 80.
- 155 For discussions of parasocial relationships with characters in serial narratives, see Tian, Q. and C.A. Hoffner, 'Parasocial interaction with liked, neutral, and disliked characters on a popular TV series', *Mass Communication and Society* 3.3 (2010) 250–69; Madison, T.P. and L.V. Porter, 'The People We Meet: Discriminating Functions of Parasocial Interactions', *Imagination, Cognition and Personality: Consciousness in Theory, Research, and Clinical Practice* 35.1 (2015) 47–71.

- 156 Martin, G.R.R. as interviewed by Adrià Guxens, ‘George R.R. Martin: “Trying to please everyone is a horrible mistake”, *Adria’s News*, 7 October 2012. <http://www.adriasnews.com/2012/10/george-r-r-martin-interview.html?spref=tw>

Chapter 1: Enter Hektor

- 1 For the ludic pleasures of serial television, see Shroder, K.C. ‘The Pleasure of *Dynasty*’ in *Television and Its Audience*, eds Drummond, P. and R. Paterson, (British Film Institute: 1988); cf. Gray and Mittell, ‘Speculation on Spoilers’.
- 2 See Scodel, R. ‘Pseudo-Intimacy’; the poem of 1.1–8 also serves this purpose.
- 3 Mittell, *Complex TV*, 118.
- 4 Rated among the ‘12 Most Epic Character Introductions In TV History’ by *whatculture*: <http://whatculture.com/tv/12-epic-character-introductions-tv-history.php/6>
- 5 For a discussion of Negan’s traditional significance, and why it matters for *The Walking Dead* television series, see Abad-Santos, A. ‘Negan has finally arrived on The Walking Dead. Here’s why he’s so important.’ *vox.com*, 3 April, 2016: <http://www.vox.com/2016/4/3/11353504/walking-dead-negan>
- 6 Cf. Redfield, *Nature and Culture*, 109; Hektor is *never* a ‘minor character’: contra. Farron, ‘Character of Hector’, 41.
- 7 For the introductions of various characters and prior audience knowledge in this ‘episode’, see Scodel, ‘Pseudo-Intimacy’, 207–8.
- 8 For a full analysis of character movement and space in *Iliad* 1, see Minchin, E. ‘Spatial Memory and the Composition of the *Iliad*’, in Mackay, *Orality, Literacy, Memory*, 9–34.
- 9 See Introduction, p. 8 for ‘missions’.
- 10 See Wyatt, W. ‘Homer in Performance: *Iliad* 1.348–427’, *Classical Journal* 83.4 (1988) 289–97. While Wyatt does not go so far as to suggest an episode break here, he does posit that Achilles’ recap of the whole Chryseis episode is due to performance needs, particularly in aligning the audience with Achilles as the plot moves forward.
- 11 de Jong, I.J.F. ‘*Iliad* 1.366–92: A Mirror Story’, *Arethusa* 18.1 (1985) 5–22. de Jong draws attention to this line as Achilles’ ‘comment on the repetitious character of his story’ (11). She refers to this recap as a ‘mirror story’ that allows us insight into Achilles’ mental state, and is consistent with oral composition in how repetitive it is.
- 12 For discussion of the delay in Thetis’s mission to Zeus, see Scodel, R. ‘The Gods’ Visit to the Ethiopians in *Iliad* 1’, *Harvard Studies in Classical Philology* 103 (2007) 83–98.
- 13 The only other time that this formula, χιτῶνα περὶ στήθεσσι δαΐξαι, appears, is at 16.841, where Hektor, speaking to the dying Patroklos, imagines that this is what Patroklos has intended to do to him.

- 14 For a good survey of scholarship on Homeric catalogues, see Sammons, B. *The Art and Rhetoric of the Homeric Catalogue*. Oxford (2010) 5–8.
- 15 Gaertner is very helpful here on the main functions of the catalogue: ‘(1) to describe characters of the plot, (2) to intensify the presentation of events, (3) to foreshadow future events and create suspense, (4) and to provoke or increase the reader’s emotional involvement in the narrative.’ in Gaertner, J.F. ‘The Homeric Catalogues and Their Function in Epic Narrative’, *Hermes* 129.3 (2001) 298–305, 300.
- 16 For the traditional debate that Hektor was Protesilaos’s killer, see Burgess, *Tradition*, 64. Cf. Proclus’s epitome of the *Cypria*; Apollodorus *Epit.* 3.30; Sophocles fr. 497 Radt.
- 17 For a discussion of the significance of this elaboration on the catalogue’s first invocation, and how it recaps Achilles’ absence, see Heiden, B. ‘Common People and Leaders in *Iliad* Book 2: The Invocation of the Muses and the Catalogue of Ships’, *Transactions of the American Philological Association* 138 (2008) 127–54, esp. 137; see also Minchin, E. ‘The Poet Appeals to His Muse: Homeric Invocations in the Context of Epic Performance’, *Classical Journal* 91.1 (1995), 25–33, 28 n 13.
- 18 For ‘retardation’ through these beats, see Morrison, *Homeric Misdirection*, 41–3.
- 19 Cf. ‘presence’ through apostrophe in Bakker, E. ‘Discourse and Performance: Involvement, Visualization, and “Presence” in Homeric Poetry’, *Classical Antiquity*, 12.1 (1993) 1–29, 25.
- 20 For ‘with the gleaming helmet’ as an echoed epithet for Hektor, see Yamagata, N. ‘Epithets with Echoes: a Study on Formula-Narrative Interaction’, in *Homeric Contexts*, 445–68, 450.
- 21 Stanley, *Shield of Homer*, 23.
- 22 We encounter those who *have* died in the Achaian list: Oineus and his sons and Meleagros (2.640–2); Tlepolemos’ murder of his uncle at 2.662; but the first hint of Trojan violence comes at 2.699–703, where we learn of Protesilaos’ death at the hands of a Dardanian as he leapt onto the Trojan beach.
- 23 See Introduction: a ‘red-shirt’ is a minor character who is often only introduced to die; the term derives from the original *Star Trek* series (NBC, 1966–1999), where the majority of the characters who were introduced to die wore red shirts, the uniform of security and engineering personnel.
- 24 None of these names are mentioned with Achilles’ slaughter of the Trojans and their allies in Book 21; their mention here looks forward to that event, but are not fully resolved; cf. Stanley, *Shield of Homer*, 58.
- 25 See Marks, J. ‘Ἀρχοὺς αὖ νεῶν ἐπέω: A Programmatic Function of the *Iliadic* Catalogue of the Ships’, in F. Montanari, A. Rengakos, and C. Tsagalis (eds), *Neoanalysis and the Interpretation of Oral Poetry*, (2012) 101–112, Walter de Gruyter, for a discussion of catalogue pairings or clusters and later significance in the epic; for

- a discussion of the significance of Sarpedon and Glaukos in these lines in relation to their greater roles in the epic, see Crossett, J. 'The Art of Homer's Catalogue of Ships,' *Classical Journal* 64.4, (1969) 241–5, 245.
- 26 For Paris as the 'original' antagonist of the Troy story, see Scott, J.A. 'Paris and Hector in Tradition and in Homer,' *Classical Philology* 8.2 (1913) 160–71, and 'Homer and Hector' *American Journal of Philology* 66.2 (1945) 187–9.
- 27 For a discussion of the significance of 'moments,' particularly in the context of character, see Hills, M. 'The dispersible television text: theorizing moments of the new Doctor Who,' *Science Fiction Film and Television*, 1.1 (2008) 25–44.
- 28 For discussions of this vocative, see Suter, A. 'Paris and Dionysos: Iambos in the *Iliad*,' *Arethusa* 26 (1993) 1–18; de Jong, I.J.F. 'Paris/ Alexandros in the *Iliad*,' *Mnemosyne* 60 (1987) 124–7, and Lloyd, M. 'Paris/ Alexandros in Homer and Euripides,' *Mnemosyne* 62 (1989) 76–8. All three articles make mention of Hektor's exclusive use of this vocative form, but none of them posit a specific reason or special significance about this usage. See Brown, H.P. 'The Pragmatics of Direct Address in the *Iliad*: A Study in Linguistic Politeness,' Ohio State Dissertation (2003) 42: 'when Hektor addresses his brother Paris as Δύσπαρι (G.39), he not only signals his identity: "Paris", but Hektor's feelings about him: "Paris you asshole"'. Brown goes on to say that when Hektor makes this type of address, he 'makes immediately manifest their take on the relationship existing between themselves and those they have thus addressed; in fact, they serve to construct those relationships,' 192.
- 29 Cf. Suter, A., 'Paris and Dionysos,' 3 n. 4. Hektor receives this same insult at 17.142.
- 30 Repeated at 13.769.
- 31 The last portrait of Hektor was Agamemnon's, which fantasized about killing him with the sharp bronze: this image of Hektor *as* sharp bronze might bring that image to mind. For a full discussion of Paris's response and relevant bibliography, see Krieter-Spiro, M. *Homers Ilias: Gesamtkommentar* (Band III- 3. Gesang), (eds) A. Bierl and J. Latacz, de Gruyter (2009), ad loc.
- 32 For the misdirection of the audience through the duel scene, see Morrison, *Homeric Misdirection*, 54–63.
- 33 This epithet is distinctive to Hektor and only appears in the nominative; cf. Sacks, *Traditional Phrase*, 108.
- 34 This would fall under Richardson's fourth category of scene-switches, moving from an event to a character whom it affects but is not aware that it happened; see Richardson, *Homeric Narrator*, 119. For an excellent analysis of this scene change and the opportunities that it allows 'Homer' (against claims of time-filling), see Clay, *Trojan Theater*, 31–2.
- 35 Cf. Bowra, C.M. *Tradition and Design in the Iliad*. (Oxford, 1930) 112; cf. Priam looking for Lykaon and Polydoros at 22.46–54.

- 36 For an excellent exploration of this emotional response in epic and tragedy, see Cairns, D. (2015), 'The Horror and the Pity: *Phrikē* as a Tragic Emotion', *Psychoanalytic Inquiry* 35.1 (2015) 75–94.
- 37 For a full discussion of 'anonymous' speeches in the *Iliad*, see de Jong, 'The Voice of Anonymity: τις-Speeches' in the *Iliad*, *Eranos* 85 (1987) 69–84.
- 38 Armstrong, 'Arming Motif', 343.
- 39 For this scene switch, see Richardson, *Homeric Narrator*, 116–7.
- 40 Taplin, *Homeric Soundings*, 288, suggests that 3.447/8 might make a better break: I like that as a possible break as well.
- 41 Cf. 24.25–30 for specific reference to the 'Judgement of Paris'; see Burgess, *Tradition*, 209 n. 3 for a discussion of those lines' authenticity.
- 42 Cf. Clay, *Trojan Theater*, 4, on the 'slow-motion' piercing of Menelaos's thigh, just a moment later. Also, cf. Rengakos, 'Spannungstrageien', 313–5, and 313 n 28 for slowing down the narrative as a strategy to increase audience tension.
- 43 Cf. Kirk, G.S. *The Iliad: Commentary: Volume I, Books 1–4* (Cambridge, 1985) ad loc.; 343.
- 44 de Jong, *Narrators*, 125, says that 4.141–7 is a place where the narrator (what de Jong calls the NeFe₁) knows that Pandaros's shot is not fatal, which Menelaos does not. But the fact that the narrator tells Menelaos about the arrow being brushed aside at 4.127–9 makes everything about his calm response more plausible, rupturing in a real way the barrier between the performer and their characters. I have performed this scene, and surprised myself by addressing the entire following simile of Athena's brushing aside the arrow to an imaginary Menelaos (4.130–3), and in that moment, I could actually imagine a satisfied Menelaos looking back at me in relief. It sounds cheesy, but that is what happened. For Athena as a mother here, see Pratt, L., 'The Parental Ethos in the *Iliad*', *Hesperia Supplements* 41: *Constructions of Childhood in Ancient Greece and Italy* (2002) 32.
- 45 This follows on Nestor's pre-oath exhortation to the Achaians who want to leave Troy, in Book 2, where he tells them: 'let no man rush home/ until he has slept with the wife of a Trojan' (τὼ μὴ τις πρὶν ἐπειγέσθω οἰκόνδε νέεσθαι/ πρὶν τινα παρ Τρώων ἀλόχῳ κατακοιμηθῆναι, 2.354).
- 46 Pratt, 'Parental Ethos', 31, places this simile under 'feeding', but the sheep only *hear* their lambs (ἀκούουσαι, 4.435).
- 47 See Kirk, *Commentary*, ad loc., 386. I might also suggest that Antilochos's sudden introduction into the action, without his patronymic, makes a good case for his prior presence in tradition, as he does not appear again until 5.565 (there, as the son of Nestor), nearly an hour later in performance time. On the other hand, some serial narratives certainly introduce characters in brief scenes who only later become major characters. Think of Jaqen H'ghar in *Game of Thrones*, who makes his first, brief appearance in the second episode of the second season, where he only gives his

- name and the city that he is from: it is only in later episodes that Jaqen becomes a major character (particularly in the fifth and sixth seasons). We might also consider the phenomenon of ‘break-out characters’, like Mellie Grant in *Scandal* (ABC, 2012–) or Benjamin Linus in *Lost* (ABC, 2004–10), who were meant to be minor characters with few appearances, but became main cast members. This kind of character development speaks to the growing popularity of a character, which might be suggestive in thinking about the *Iliad*’s composition in response to ‘fans’.
- 48 See Fenik, B. *Typical Battle-Scenes in the Iliad: Studies in the Narrative Techniques of Homeric Battle Description* (Wiesbaden, 1968) 10, for this kind of ‘chain-reaction’ battle sequence.
- 49 Fenik, *Typical Battle-Scenes*, 9, claims here that ‘although the battle has been underway for some one hundred and twenty lines, the action enters a new phase with the appearance of Diomedes.’
- 50 See Mittell, *Complex TV*, 138–9; Introduction p. 17–8
- 51 Cf. Richardson, *Homeric Narrator*, 111.
- 52 For irony and its affect on the audience in this scene (but not related to Pandaros’s family), see Taplin, *Homeric Soundings*, 103–9, esp. 108–9; for irony and audience anticipation more generally in epic, particularly in the *Odyssey*, see Rengakos, ‘Spannungstrageien’, 323–4.
- 53 Graziosi and Haubold, *Iliad VI*, 31, claim that ‘women compromise a man’s valour and impair his ability to fight’.
- 54 See Edwards, *Sense, Sound*, 57, for this kind of scene change, where ‘usually at least one of the two characters has been mentioned recently’.
- 55 Beat change through aligning with a new character; cf. Richardson, *Homeric Narrator*, 112.
- 56 Cf. ‘character’s entry at a moment of crisis’ in Scodel and Whitman, ‘Sequence and Simultaneity’, 4.
- 57 See Fenik, *Typical Battle-Scenes*, 68, for what he terms a ‘slaying catalogue’.
- 58 For a full discussion of this kind of ‘pivotal contrafactual’, see Loudén, B. ‘Pivotal Contrafactuals in Homeric Epic’, *Classical Antiquity* 12.2 (1993) 181–98.
- 59 For Hektor’s shining helmet as a distinguishing element, see Yamagata, N. ‘Clothing and Identity in Homer: The Case of Penelope’s Web’, *Mnemosyne* 4th ser. 58.4 (2005) 539–46, 539.
- 60 Cf. Kirk, *Commentary*, ad loc., 127.
- 61 Stanley, *Shield of Homer*, 75–86 breaks down Book 5 into several ‘ringed’ sections, and does not include this pairing of Diomedes and Athena at the beginning and the end of the ‘episode’ (if it is, in fact, a performed ‘episode’).
- 62 Taplin, *Homeric Soundings*, 288, calls this break ‘arbitrary’.
- 63 Cf. Arthur, M.B. ‘The Divided World of *Iliad VI*’, *Women’s Studies*, 8 (1981) 21–46, 25, for how Sarpedon’s family bleeds into the battlefield.

- 64 See Redfield, *Nature and Culture*, 20 for reading the *Iliad* from ‘social relations’ and ‘social situations’. For network theory and the *Iliad*, see Rydberg-Cox, J. ‘Social Networks and the Language of Greek Tragedy’, *Journal of the Chicago Colloquium on Digital Humanities and Computer Science* 1.3 (2011) 1–11, 8–9; cf. MacCarron P. and R. Kenna, ‘Universal properties of mythological networks’, *Europhysics Letters* 99.2 (2012): <http://iopscience.iop.org/article/10.1209/0295-5075/99/28002/meta> For an awesome graphic of the *Iliad*’s social network, check out <http://moebio.com/iliad/> ‘Network’. Network theory has also been taking off in television studies’ approach to characters: see Booth, P. ‘The Television Social Network: Exploring TV Characters’, *Communication Studies* 63.3 (2012) 309–27; for an analysis of character hierarchy through social networks in *Game of Thrones*, see Beveridge, A. and J. Shan, ‘Network of Thrones’, *Math Horizons* (2016) 18–22.
- 65 See Clay, *Trojan Theater*, 104, for a visual representation of this space (Fig. 4).
- 66 *Game of Thrones* (HBO, 2011–), Season 5 Episode 8.
- 67 *The Good Wife* (CBS, 2009–2016), Season 7 Episode 1.
- 68 Cf. 6.55–60; for considerations of rape as a part of the Achaian war-plan, see Graziosi, and Haubold, *Iliad Book VI*, 29.
- 69 Cf. Odysseus’s talk of missing wives at 2.289–93.
- 70 Scodel, *Credible Impossibilities*, 45: ‘... the narrator uses the pattern common for mortal journeys, in which an episode in a different location occupies the time between departure and arrival’. This beat would then fall under the category of the ‘fill-in’ technique, or ‘Deckszenen’; cf. Schadewaldt, *Iliasstudien*, 77; de Jong, *Narratological Commentary*, xiv. But I hate these terms: they make it sound like these beats are not important, and they are: they are not Band-Aids or putty over cracks. Consider *Elementary*, Season 4, Episode 18. Holmes and Watson are on a case where they investigate a survivalist group; the group’s secrecy requires Holmes and Watson to be driven in a specially-adapted car with blacked-out windows to the group’s bunker. The episode uses this journey as a beat where Holmes and Watson discuss Holmes’ relationship problems. The time in the car does not advance the episode’s ‘A storyline’ (solving the crime), but it greatly develops the characters, and sheds insight onto long-running character story arcs.
- 71 For discussion of the armour exchange between Glaucos and Diomedes, see Donlan, W. ‘The Unequal Exchange between Glaucus and Diomedes in Light of the Homeric Gift-Economy’, *Phoenix* 43.1 (1989) 1–15; Traill, D. ‘Gold Armor for Bronze and Homer’s Use of Compensatory TIMH’, *Classical Philology* 89.4 (1989) 301–5; Grethlein, ‘Memory and Material Objects’, 40.
- 72 I have been wrestling with whether or not we can call a beat or beat sequence a ‘digression’ without devaluing our experience of it, or its essential value to the narrative as a whole. Cf. Segal, C. ‘Tithonus and the Homeric *Hymn to Aphrodite*: A Comment’, *Arethusa* 19.1 (1986) 37–47, 37: ‘The very notion of “digression,” in fact, is

probably inappropriate to the more fluid and paradigmatically oriented movement of archaic narrative.’ This is not quite the question about ‘digression’ that I would raise. I would say that in both epic and serial television, the audience *expects* to jump back and forth between characters, for scenes that do not necessarily ‘advance the plot’: in following different character arcs, almost every scene is a ‘digression’, but really, none are. Television allows us to revel in these scenes. Critics and fans only become upset about scenes that do not advance plot *or* character (certainly *not* the case for the Diomedes and Glaukos scene here), while keeping audiences ‘waiting’. A good example of this is when *The Walking Dead* ‘killed’ Glenn in the third episode of the show’s sixth season, only to show that he is, in fact, alive, four episodes later. Reviewing that ‘return episode’, *A. V. Club*’s thoughtful *Walking Dead* critic, Zack Handlen, notes: ‘In presenting this as a cliffhanger, the creative team drew attention to the absurdity of it, dragging out the question until everyone had a good chance to argue and write think pieces and generally over discuss what is really just an elaborate fake-out. Glenn is a little more desperate than he was before, but not excessively so, and his conversations with Enid suggest he’s still as determined as ever to be the good guy. So why have such a scene at all, unless it’s to fuck with the audience?’; in ‘Someone finds some balloons on *The Walking Dead*’, *A. V. Club*, 22 November 2015: <http://www.avclub.com/tvclub/someone-finds-some-balloons-walking-dead-228783>

- 73 For a discussion of the narrator ‘following’ Hektor through Ilion spatially, see Clay, *Trojan Theater*, 38–41.
- 74 Schadewaldt, ‘Hector and Andromache’, 128.
- 75 Ibid.; cf. Graziosi and Haubold, *Iliad VI*, 147–9 for discussions of Priam’s palace and character movements in this beat sequence.
- 76 Cf. Scodel, ‘Theory of Mind’, for discussions of assumptions between characters about character motivation, and 325–6 for discussion of this passage in particular.
- 77 Cf. Nestor at 11.637–43; Odysseus at 19.160–6. See Graziosi and Haubold, *Iliad VI*, ad loc., 152, for further discussion of wine as a restorative.
- 78 For those who belittle Paris’s handling of his arms here, see Schein, *Mortal Hero*, 173; Kakridis, J. *Homeric Researches*, Lund (1949) 45–6; Mueller, *The Iliad*, 37; Meltzer, G.S., ‘The Role of Comic Perspectives in Shaping Homer’s Tragic Vision’, *Classical World* 83.4 (1990) 265–81, 275–6: ‘Paris is handling his weapons as a child might play with its toys beside its mother’; cf. ΣbT ad 6.321, on περικαλλέα. For the opposite argument, see Leaf, W. *Commentary on the Iliad*. Macmillan (1900) ad loc., which draws parallels with Odysseus: *Od.* 21.393 τόξον ἐνώμα πάντῃ ἀναστρωφῶν and *Od.* 19.586 τόξον ἀμφοφώντας means ‘handling’ the bow with the intention of using it; cf. Hijmans, B.L. ‘Alexandros and his grief’, *Grazer Beiträge* 3 (1975) 177–90, 78 n. 4.
- 79 For a full discussion of the vocative δαιμόνι, see Brunius-Nilsson, E. *Δαιμόνι: an inquiry into a mode of apostrophe in old Greek literature*. Uppsala (1955), esp. 19–37.

- 80 See Graziosi and Haubold, *Iliad VI*, ad loc., 170.
- 81 Cf. 2.391–3, 4.242–6, 5.472–7, 12.248–50.
- 82 ἄχος generally signals some kind of humiliation (cf. Odysseus at 2.171; Helen at 3.412; Agamemnon at 4.169); and with both Odysseus and Agamemnon, it is a humiliation linked with military withdrawal and defeat. This humiliation is particularly interesting when compared to that of Helen, as the couple both feel *achos* as a result of the actions of Aphrodite. Perhaps Paris feels grief because he was forced to retreat from his battle with Menelaos, at the compulsion of Aphrodite.
- 83 For Paris's traditional death in the *Little Iliad*, see Burgess, *Tradition*, 75; Holmberg, I. 'The Creation of the Ancient Greek Epic Cycle', *Oral Tradition* 13.2 (1998) 456–78, 467.
- 84 For Helen's metapoetic self-awareness, see Taplin, *Homeric Soundings*, 96–8.
- 85 In television, character dialogue that refers to its own poetics fits into the trope called 'Leaning on the Fourth Wall', and television shows across genres utilize it. For an excellent compilation of examples from television, see tvtropes.org, <http://tvtropes.org/pmwiki/pmwiki.php/Main/LeaningOnTheFourthWall>.
- 86 Cf. Graziosi and Haubold, *Iliad VI*, ad loc., 183; Rutherford, R.B. 'Tragic Form and Feeling in the *Iliad*', *Journal of Hellenic Studies* 102 (1982) 145–60, 153.
- 87 Schadewaldt, 'Hector and Andromache', 131.
- 88 Cf. Graziosi and Haubold, *Iliad VI*, ad loc. 372–3, 184; cf. Richardson, *Homeric Narrator*, 122, for the narrator's 'omnipresence'.
- 89 Cf. Richardson's discussion of scene change: 'Frequently the logical connection is parallelism, or at least correspondence, of actions, usually with the implication of simultaneity,' Richardson, *Homeric Narrator*, 115.
- 90 This is a variation on the usual 'shiny-helmed Hektor' (κορυθαίολος 'Εκτωρ; 37 appearances), which metrically fits with Hektor in the dative or accusative: see 5.699, 6.398, 13.720, 15.221, 15.458, 16.358, 16.536, 16.654.
- 91 For Hektor's name and the etymological implication it has for him as the 'holder'/'defender', see PIE *segh- 'to hold, protect': cf. Cunliffe s.v. ἔχω for 'protect'; cf. Watkins, C. "Homer and Hittite Revisited." in P. Knox and E. Foss (eds), *Style and Tradition: Studies in Honor of Wendell Clausen*. (Teubner, 1998) 201–11, 206–11.
- 92 See Minchin, E. 'Communication without Words: Body Language, 'Pictuareability' and Memorability in the *Iliad*', *Ordia Prima* (2008) 17–38, esp. 21–6.
- 93 *Alias* (ABC, 2001–6), Season 4 Episode 21.
- 94 See Kakridis, J.T. *Homeric Researches*, (Lund, 1949) 20–1 for the 'ascending scale of affection'.
- 95 Stanley, *Shield of Homer*, 89.
- 96 For an excellent analysis of Hektor's use of modes of memory here, see Minchin, E. 'Memory and Memories: Personal, Social, and Cultural Memory in the Poems of Homer', in *Homeric Contexts*, 83–99, 93.
- 97 Minchin, 'Communication without Words', 24.

Chapter 2: Killing Time

- 1 For a full discussion of type-scenes, see Edwards, 'Homer and Oral Tradition'.
- 2 Lavender-Smith, J. 'Loose- and Dead-End Afterlives of *Battlestar Galactica* and *Lost*', in *Time in Television Narrative: Exploring Temporality in Twenty First-Century Programming*, ed. Melissa Ames, (University Press of Mississippi, 2012) 56–68, 58.
- 3 Mittell, *Complex TV*, 184.
- 4 Hampson, 'Determinants', 249.
- 5 Stanley, *Shield of Homer*, 93–6. For a thorough discussion of the parallels between the duel here and that between Paris and Menelaos in Book 3, see Kirk, G.S. 'The Formal Duels in Books 3 and 7 of the *Iliad*', in Fenik, B. *Homer: Tradition and Invention*, *Cincinnati Classical Studies* ns 2 (Brill, 1978) 18–40.
- 6 Richardson, *Homeric Narrator*, 13: this would count under the category of 'a change of scene based on hearing'.
- 7 For a complete list of prolepses of Hektor's death, according to narratological terms, see de Jong, 'Homer' in *Time in Ancient Greek Narrative*, 29.
- 8 Contra Stanley, *Shield of Homer*, 94.
- 9 Kozak, L. 'Oaths between warriors in epic and tragedy', in A.H Sommerstein and I.C. Torrance (eds), *Oaths and Swearing in Ancient Greece*, *Beiträge zur Altertumskunde* 307 (2014) 60–7, 66.
- 10 Cf. Garcia, *Homeric Durability*, 74, 153–5; Minchin, 'Memory and Memories', 91.
- 11 See Scholia bT at 4.127; Block, E. 'The Narrator Speaks: Apostrophe in Homer and Vergil', *Transactions of the American Philological Association* 112 (1982) 7–22, 16; Kirk, *Commentary*, ad loc., 247. For contrary arguments that apostrophe emerges out of metrical necessity rather than out of the relationship between the poet and his character, see Yamagata, N. 'The Apostrophe in Homer as Part of the Oral Technique', (1989) 91–103, 91.
- 12 Louden, 'Pivotal Contrafactuals', 188–9.
- 13 For a discussion of this paradigm as 'invented' for the context, see Willcock, M. 'Mythological Paradeigma in the *Iliad*', in D. Cairns, *Oxford Readings in Homer's Iliad* (Oxford University Press, 2001), 435–55, 442–3.
- 14 Aias's kills: 4.549, 5.717, 6.9; Agamemnon's kills: 5.42, 5.630, 6.38, 6.76; Odysseus's kills: 4.579, seven at 5.783f., 6.34.
- 15 For an extended discussion of Hektor's inferiority in this scene, see Farron, 'Character of Hector', 43.
- 16 This extended list of what Hektor 'knows' have led several scholars to focus on the idea that Hektor's war-craft is something which he has learned, rather than a natural instinct and lust for fighting: Lattimore goes so far as to say that Hektor is 'not bloodthirsty enough to be a natural warrior'. Lattimore, R. *The Iliad*. University of Chicago Press, Chicago (1951) xxiv; Mackie, *Talking Trojan*, 103; Martin, *Language*

- of *Heroes*, 132; Duban J.M. ‘Les duels majeurs de l’*Iliade* et le langage d’Hektor’, *Les Études Classiques* 49 (1981) 97–124, 106–7. For a more positive reading of Hektor’s declaration of his skills here, see Kirk, ‘Formal Duels’, 27–8.
- 17 Kirk, ‘Formal Duels’, 38, shows that the language in this duel is more typical of a funeral game than of a battle confrontation, reiterating the likelihood of this non-lethal outcome.
- 18 For discussion of the uneven exchange of the truce here (sword vs belt: 7.303–5) between Aias and Hektor, see Donlan, ‘Uneven Exchange’, 10–11. For the duel as part of a larger pattern of Hektor’s inferiority to the main Achaians, see Traill, ‘Unfair to Hector’, 301.
- 19 Kirk, ‘Formal Duels’, 25, identifies the ‘interventions’ that end each duel without a death; cf. Stanley, *Shield of Homer*, 97–102, for the ‘interruption’ here in ring composition with that in Book 3.
- 20 Clay, *Trojan Theater*, 159.
- 21 Mittell, *Complex TV*, 129.
- 22 Cf. Garcia, *Homeric Durability*, Ch. 3, especially 95, where Garcia says that ‘each wall in fact functions as a substitute for a great hero . . . the walls participate in the same temporal economy as the heroes themselves’; see also Grethlein, J. ‘Memory and Material Objects in the *Iliad* and the *Odyssey*’, *Journal of Hellenic Studies* 128 (2008) 27–51, who refers to wall ‘biographies’, along with those of precious objects.
- 23 Schadewaldt, ‘Hektor in der *Ilias*’, 7–8.
- 24 Cf. Richardson, *Homeric Narrator*, 115; Schadewaldt, ‘Hektor in der *Ilias*’, 7.
- 25 For the speeding-up of story time here compared to performance time from the day covering Books 2–7 and the next day, see Taplin, *Homeric Soundings*, 144–7; cf. Cook, E.F. ‘On the “Importance” of *Iliad* Book 8’, *Classical Philology* 104.2 (2009) 133–61, 143.
- 26 For a thorough discussion of the Achaian wall and its impermanence, see Garcia, *Homeric Durability*, 97–110.
- 27 For keeping this book division, see Taplin, *Homeric Soundings*, 289; Heiden, ‘Book Divisions’, 73.
- 28 For the significance of Book 8 to the *Iliad*’s narrative, see Cook, ‘Importance of Book 8’. See also Kelly, *Commentary*, esp. 378–84.
- 29 For discussion of Zeus’s use of the scales here, or *kerostasia*, see Morrison, J. ‘*Kerostasia*, the Dictates of Fate, and the Will of Zeus in the *Iliad*’, *Arethusa* 30 (1997) 276–96, 292–3; Dietrich, B.C. ‘The Judgment of Zeus’, *Rheinisches Museum für Philologie* 107.2 (1964) 97–125, 97–9.
- 30 Cf. the list of men willing to face Hektor at 7.162–9: Agamemnon, Diomedes, the Aiantes, Idomeneus, Meriones, Eurypylos, Thoas, Odysseus.
- 31 For an extended discussion of Nestor’s rescue scene, and an extensive rebuttal to Kirk’s criticisms of the scene, see Cook, ‘Importance of Book 8’; for a thorough

- rebuttal to neoanalyst responses to the scene and its basis in the *Aithopis*, with an analysis of Pind. *Pyth.* 6.28–42 and its relationship to the *Iliad*, see Kelly, A. ‘Neoanalysis and the “Nestorbedrängnis”’: A Test Case, *Hermes* 134 (2006) 1–25.
- 32 Louden, ‘Pivotal Contrafactuals’, 187 n 18, classifies this contrafactual as one that serves ‘to keep the narrative away from incidents that would go against fate’. Lang, ‘Unreal Conditions’, 9, simply classifies this contrafactual as ‘Type A’, ‘something contrary to fact would have happened, had not someone acted to prevent it’.
- 33 Lang, ‘Unreal Conditions’, 11, classifies this contrafactual as Type B: ‘so in accord with fate and mythical fact but can be contrafactual and contradictory because it is premature’. This confirms Zeus’s actions here as in line with the *kerostasia* at 8.68–77.
- 34 Cf. 6.459–62; 7.87–91. For Hektor’s tendency towards this and Diomedes’ comment in this scene, see Beck, D. ‘Character-quoted speech in the *Iliad*’, *Phoenix* 62.1–2 (2008) 162–83, esp. 174–5.
- 35 For a discussion of Diomedes’ shame here, see Cairns, D.L. *Aidōs: The Psychology and Ethics of Honour and Shame in Ancient Greek Literature*, (Clarendon Press, 1993) 72–4.
- 36 Kirk, *Commentary*, ad loc. 8.161–6, 310; cf. Redfield, *Nature and Culture*, 142. Redfield argues that Hektor ‘changes’ here: ‘he has become less modest, and more important, he becomes predictable. He does exactly what Diomedes a few lines earlier had said he would do’.
- 37 For the theme of a hero trying something three times and then stopped by a god on the fourth, see Muellner, L. *The Anger of Achilles: Mēnis in Greek Epic*. (Cornell, 1996) 12–18; Buchan, M. *The Limits of Heroism: Homer and the Ethics of Reading*. (University of Michigan Press, 2004) 50–6; Fenik, B. *Typical Battle-Scenes*, 216, on Patroklos and the ‘three times’ motif.
- 38 See Kirk, *Commentary*, ad loc., 312–3 for a discussion of these lines’ histories, as several ancient commentators athetised them.
- 39 See Kirk, *Commentary*, ad 8.196–7, 314.
- 40 Cf. Glaukos’s speech at 17.156–63, which also lays out a plan for capturing trophies as a strategy to achieve an ends (there, to get Sarpedon’s body back). See Kelly, *Commentary*, ad loc. for the assertion that Hektor’s focus on the armour here is based in his need for *kleos*, and to assert Diomedes’ continuing importance (which he thinks is mistaken).
- 41 The μὲν . . . δ’ in 8.211f and the imperfect ἀγόμενον at 8.212, create a very strong ‘meanwhile’ sense between these two scenes; that while gods are talking about the evils done to men, men are actually suffering them. See Clay, *Trojan Theater*, 31n 49, for a full discussion of epic’s ability for showing multiple, simultaneous actions; Richardson, *Homeric Narrator*, 115, for ‘parallelism’.
- 42 Lang, ‘Unreal Conditions’, 24, names this as one of only four cases of divine intervention in a contrafactual, with the others at 12.292, 17.71, and 21.545.

- 43 Fenik, *Typical Battle-Scenes*, summary, 5–8.
- 44 See M.G. Ciani, 'Le morti minori dell'*Iliade*', *Atti/Istituto Veneto di Scienze* 122 (1963–4) 403–15.
- 45 Fenik, *Typical Battle-Scenes*, 153 for the 'typicality' of catalogue before battle; Gaertner, J. F. 'The Homeric Catalogues and Their Function in Epic Narrative', *Hermes* 129 (2001) 298–305, 299–300, for the function of these catalogues.
- 46 For the connection between Hektor and madness, see Lincoln, B. 'Homeric λύσσα: "Wolfish Rage"', *Indogermanische Forschungen* 80 (1975) 98–105. Cf. Mueller, *The Iliad*, 47, who understands Hektor 'changing', 'that the persistent use of this motif with Hektor suggests that the withdrawal of Achilles has put him in some sense beside himself'. I see no evidence for this overall arc within the *Iliad*.
- 47 See Edwards, A.T. 'Aristos Achaiōn: Heroic Death and Dramatic Structure in the *Iliad*', *Quaderni Urbinati di Cultura Classica* n.s. 17.2 (1984) 61–80, 75.
- 48 For discussion of the simile here, see Porter, D.H. 'Violent Juxtaposition in the Similes in the *Iliad*', *Classical Journal* 68.1 (1972) 11–21, 11–12. For memory and simile imagery, see Minchin, E. 'Similes in Homer: Image, Mind's Eye, and Memory', in *Speaking Volumes: Orality and Literacy in the Greek and Roman World*, ed. by J. Watson, (Brill, 2001) 25–52.
- 49 See Collins, *Immortal Armor*, esp. 76–127.
- 50 Cf. 9.237; Lincoln, 'Homeric λύσσα', 99.
- 51 Cf. Kelly, *Commentary*, ad loc., 400. Cf. Purves, A.C. *Space and Time in Ancient Greek Narrative* (Cambridge, 2010) 30–4, discussing the gods' exceptional vision in an eusynoptic context, implying the gods' ability to 'see' the plot as well as the Iliadic landscape.
- 52 Cf. *Od.* 4.235–89 for Achaians sneaking into Troy; cf. Dué, C. and M. Ebbot, *Iliad 10 and the Poetics of Ambush*, (Center for Hellenic Studies, 2010), 31–87 for a thorough discussion of ambush in the epic tradition.
- 53 Minchin, E. 'Can One Ever Forget? Homer on the Persistence of Painful Memories', *Scholia* 15 (2006) 2–16, 11.
- 54 Cf. the 'eusynoptic' view of the *Iliad*'s plot, Purves, *Space and Time*, 2–3, 5, 24–64; Clay, *Trojan Theater*, 96–109.
- 55 These features would also point towards Book 10 being, at the very least, well-integrated into the *Iliad*'s serial narrative. For arguments against the 'authenticity' of the *Doloneia*, see Danek, *Studien zur Dolonie*, 9 n 1. cf. Dué and Ebbot, *Iliad 10*, 1–29. Taplin, *Homeric Soundings*, 152–3, 289, argues against including Book 10 at all; Stanley, *Shield of Homer*, 118–28, argues for its inclusion, and I tend to agree. See also Heiden, 'Book Divisions', esp. 70–5.
- 56 See 10.199, 10.298, 10.343, 10.349, 10.387, 10.469 for references to the corpse and gore-littered ground.

- 57 For a reading of Book 10 as part of traditional ‘ambush’ poetics, against a firm exclusion of the book from the *Iliad*, see Dué, C., ‘Maneuvers in the Dark of Night: *Iliad* 10 in the Twenty-First Century’, in *Homeric Contexts*, 175–83.
- 58 Danek, G. *Studien zur Dolonie*, 12, on 10.11–3: ‘All das stimmt exakt mit den Voraussetzungen überein, die durch das Θ gegeben sind. Auch alle weiteren Hinweise auf die lagernden Troer entsprechen dem, was im Θ darüber ausgesagt ist.’
- 59 The μηρία at 10.104 as Zeus’s epithet responds to Hektor’s μηρίασθαι at 10.48: Nestor seems to ‘reply’ to Agamemnon’s speech by saying that Zeus, the master planner, can out-plan Hektor’s plans.
- 60 Cf. Richardson, *Homeric Narrator*, 115.
- 61 Callaway, C. ‘Perjury and the Unsworn Oath’, *Transactions of the American Philological Association* 123 (1993) 15–25, 19, uses Aristotle to show that Hektor does not perjure himself here.
- 62 de Jong, ‘Homer’ in *Time*, 25.
- 63 Cf. Richardson, *Homeric Narrator*, 111.
- 64 The lack of recaps for Book 10 might also point to its being a later addition, that expertly incorporates action prior to it, but then makes no impact on pre-existing material that comes after it; the only true ‘recap’ being 11.56 recapping the position of the Trojans as stated at 10.160.
- 65 Cf. Hainsworth, B. *The Iliad: Commentary Volume III: Books 9–12* (Cambridge University Press, 1993) ad loc., 364: ‘This great epic moment makes an impressive halfway point of the *Iliad* and the perfect note on which to conclude a ῥαψωδία.’ Taplin, *Homeric Soundings*, 290, supports the book division, but downplays its importance.
- 66 See Clay, *Trojan Theater*, 43.
- 67 For arming scenes, see Armstrong, J. ‘The Arming Motif in the *Iliad*’, *American Journal of Philology* 79 (1958) 337–54.
- 68 See Minchin, ‘Describing and Narrating’, 48–64; cf. Grethlein, ‘Memory and Material Objects’, 37; Cf. *Rhetorica Herennium* 3.22.37.
- 69 Fenik, *Typical Battle-Scenes*, see n. 46.
- 70 While Morrison does not mention this passage, it looks ahead to Hektor’s exit; cf. Morrison, *Homeric Misdirection*, 1–2; see also Schadewaldt, *Iliasstudien*, 9–10.
- 71 Tsagalis, *From Listeners to Viewers*, 306, places this zoom-out in the centre of a thorough breakdown of what he refers to as ‘visual units’ in this battle sequence.
- 72 Cf. Hainsworth, *Commentary*, ad loc. 12.151, 334.
- 73 Cf. Marks, J. ‘Context as Hypertext: Divine Rescue Scenes in the *Iliad*’, in *Trends in Classics*, F. Montanari and A. Rengakos (eds), 2.2 (2010) 302–22, 312.
- 74 Schadewaldt, *Iliasstudien*, 10–12.
- 75 Hainsworth, *Commentary*, ad loc. 192–4, 246.
- 76 For this contrafactual (if-not situation), see de Jong, *Narrators*, 75.

- 77 Lang, 'Unreal Conditions', rightly categorises this as 'Type B', an action according to fate but premature, 11; she also points out that this is one of only two instances where a contrafactual turns towards the Trojans' favour, 12.
- 78 Schadewaldt, *Iliasstudien*, 16.
- 79 Ibid., 10.
- 80 Cf. Diomedes' own concern about his reputation and Hektor at 8.145–66.
- 81 Aineias *almost* dies at 5.310; Tlepolemos does die at 5.659; Hektor *almost* dies at 14.439; Deïpyros does die at 13.580; Andromache faints at 22.446. See Fenik, *Typical Battle-Scenes*, 33–5, for discussion.
- 82 Cf. Smith, *Engaging Characters*, 146–8.
- 83 For a complete discussion of how Hektor's exit from battle here serves as upsetting the anticipation created by Zeus's promise, see Morrison, *Homeric Misdirection*, 1–2; cf. Schadewaldt, *Iliasstudien*, 14–17.
- 84 For a discussion of the left flank in the spatial composition of the Trojan plain, see Clay, *Trojan Theater*, 45.
- 85 Lang, 'Unreal Conditions', categorises this as 'Type B', an action according to fate but premature, 11.
- 86 Hainsworth, *Commentary*, ad loc., 282, claims that the equality of 11.540f. and 11.264f. implies that both Agamemnon (there) and Hektor (here) are 'not actually fighting'. I think that this is absolutely not the case given the context of both. Agamemnon only stops fighting in the next lines as his wound starts to crust over, and Hektor has been fighting for all these lines prior, with no indication that he is not fighting.
- 87 Hainsworth, *Commentary*, ad loc. 11.543, 282, discusses the possible interpolation of this line as an explanation for 11.542.
- 88 Taplin, *Homeric Soundings*, 290, calls this next beat sequence 'a distinct narrative unit', but too short to be a 'book'. In performance, it feels hard to say what might be 'too short'. I only suggest a possible break here, without making any declarations about whether this 'belongs' with the rest of Book 11.
- 89 Cf. Pedrick, V. 'The Paradigmatic Nature of Nestor's Speech in *Iliad*', *Transactions of the American Philological Association* 113 (1983) 55–68: 61, 67–8, on this 'lesson' for Achilles, heard instead by Patroklos for ironic effect; see also Alden, M. *Homer Beside Himself. Para-Narratives in the Iliad* (Oxford, 2000) 90–8.
- 90 See Martin, *Language of Heroes*, 80, for a discussion of Nestor's power or persuasion through the performance of memory.
- 91 Schadewaldt, *Iliasstudien*, 19.
- 92 Cf. Martin, *Language of Heroes*, 82.
- 93 Mittell, *Complex TV*, 189–90, gives an example where a *Battlestar Galactica* 'previously on. . .' montage used a clip of Ellen Tigh's death, eighteen months after it occurred, 'spoiling' that Ellen would somehow return in the episode.

- 94 For an extensive discussion of the spatial arrangements of events around the wall through these next battle episodes, see Clay, *Trojan Theater*, esp. 56–86. Clay, too, says that ‘In the next few books, the Greek fortifications will exercise a critical narrative function’, 59.
- 95 Cf. Mueller, *The Iliad*, 37.
- 96 Garcia, *Homeric Durability*, 104–7.
- 97 Cf. Ford, A. *Homer: The Poetry of the Past* (Cornell University Press, 1994) 151–2.
- 98 For lion and boar similes, see Scott, W.C. *The Oral Nature of the Homeric Simile* (Brill, 1974), 58–62, esp. 61 n 4 for Hektor’s lion similes.
- 99 Cf. Scholia T ad 12.46b (Erbse); cf. Patroklos at 16.753.
- 100 Cf. Clark, M. ‘Poulydamas and Hektor’, *College Literature* 34.2 (2007) 85–106, 86–7.
- 101 For how these division arrangements carry through the coming battle narrative, see Clay, *Trojan Theater*, 60–1.
- 102 See Scodel and Whitman, ‘Sequence and Simultaneity’, 6 n 11.
- 103 Clay, *Trojan Theater*, 62–3.
- 104 Hainsworth, *Commentary*, ad loc. 12.199, 339.
- 105 Cairns, ‘Horror and Pity’, 80 n 20.
- 106 Clark, ‘Poulydamas and Hektor’, 87–91, for a full discussion of this exchange.
- 107 We can assume that Poulydamas does make it safely back into Troy’s walls from Hektor’s fear that Poulydamas would rebuke him should he go back inside the city walls, 22.100.
- 108 Cf. Agamemnon at 2.2.391–4; Hektor at 6.6.329f.
- 109 Lang, ‘Unreal Conditions’, 11, sees this as a ‘Type B’ conditional, which contradicts a destined action, which does not feel quite right here, as here Sarpedon’s intervention *allows* for the destined break-through of the Achaian wall (cf. 8.470–83).
- 110 I follow Clay, *Trojan Theater*, 67 and de Jong, *Narrators and Focalizers*, 75, on the significance of this contrafactual to Hektor’s later success at breaking through the wall.
- 111 This is one place where the *Iliad* diverges from my television-honed expectations. When *I* see a random add-on crew member to a mission, I think, ‘well, that guy is going to die’, thinking of the common red-shirt trope. But Pandion does not die: he just appears and is never mentioned again. Cf. Hainsworth, *Commentary*, ad loc., 357: ‘Pandion is otherwise unknown’.
- 112 This is the first use of the verb εισάλλομαι, suggesting that Hektor is the first to ‘leap into’ the wall. But Sarpedon did, of course, do some damage in pulling down the parapet at 12.397–400, which will cause Glaukos to refer to Sarpedon as the first to have leapt into the walls at 16.588.
- 113 Cf. Minchin, ‘Communicating without words’, 25–6, for ‘pictureability and memorability’.
- 114 Scholia bT ad 12.463b (Erbse) explains the phrase νυκτὶ θοῇ τάλαντος by noting νυκτὶ τὰ φοβερὰ ὁμοιοῦσιν. See Mueller, *The Iliad*, 85.

- 115 Clay, *Trojan Theater*, 67–8.
- 116 For the end of Book 12 as a ‘cliffhanger’, cf. Stanley, *Shield of Homer*, 142.
- 117 Cf. retrospective, ‘appositive’ summary, Richardson, *Homeric Narrator*. 31.
- 118 Minchin, ‘Spatial Memory’, 25, makes the excellent point that this spatial distance between Poseidon and Zeus comments on their relationship; for discussion of Poseidon’s movement through established space, see Clay, *Trojan Theater*, 68–9.
- 119 Scodel, *Credible Impossibilities*, 16–17, sees this scene as an arming scene, serving a similar function of foregrounding character.
- 120 For an extensive discussion of the ‘problem’ here of continuity with the Aiantes and Teukros, see Clay, *Trojan Theater*, 69–70. For me, the Aiantes were last seen fighting together at 12.335–64, before Telamonian Aias tells Oilean Aias that he will shortly return as he goes off to fight with Teukros (12.366–9). It feels ‘naturalised’, as Scodel would say, that in the chaos of the breaking wall, Teukros and Telamonian Aias would find Oilean Aias once again while Poseidon makes his way to the battlefield. Cf. Scodel, *Credible Impossibilities*, 19–21.
- 121 For a discussion of this scene in studies of Homeric warfare, see Van Wees, H. ‘The Homeric Way of War: The *Iliad* and the Hoplite Phalanx (I)’, *Greece & Rome* 41.1 (1994) 1–18, 3.
- 122 This simile sends mixed signals about Hektor’s agency. The boulder that Hektor becomes is torn from the cliff exists between passivity and agency, wrenched free as it is from its place by a torrential storm. Before, Hektor was the storm (11.305–8, 12.40). The ῥήξας here, the ‘tearing’ of the rock from the cliff, is the same verb that has been so prevalent in the Trojan campaign to tear down the wall, the action that Hektor himself took when he finally arrived at the gates of the Achaian battlements (12.90, 12.198, 12.224, 12.257, 12.262, 12.291, 12.308, 12.341, 12.411, 12.418, 12.440, 12.459, 13.124). The regularity of that verb for Trojan action (even in performance, this means that you would hear it almost every two minutes in a half hour) makes the reversal stand out all the more.
- 123 For the vividness of this ‘ball-game’, see Janko, *Commentary*, ad loc., 72; cf. Elmer, D. ‘*Epikoinos*: The Ball Game *Episkuros* and *Iliad* 12.421–23’, *Classical Philology* 103 (2008) 414–23, on other references to athletic ‘ball games’ functioning as virtual similes for war.
- 124 Richardson, *Homeric Narrator*, 119–23.
- 125 Janko, R. *The Iliad: A Commentary*. Vol. 4: *Books 13–16*, (Cambridge, 1994) ad loc., 105–6, says that Aineias’s anger here explains his absence from the narrative.
- 126 Richardson, *Homeric Narrator*, 115, ‘parallelism’. Cf. ‘graphic match’ cut, discussion by Thompson, K. and D. Bordwell, ‘Observations on film art’, davidbordwell.net, 9 December 2011: <http://www.davidbordwell.net/blog/2011/05/25/graphic-content-ahead/>
- 127 See Chapter One, n 61.

- 128 Janko, *Commentary*, ad loc., 120; cf. n 11.
- 129 Janko, *Commentary*, ad loc., 126.
- 130 Fenik, *Typical Battle-Scenes*, 106–8, draws a parallel to 11.497–542.
- 131 Clay, *Trojan Theater*, 75.
- 132 See Beye, C.R. ‘Homeric Battle Narrative and Catalogues’, *Harvard Studies in Classical Philology* 68 (1968) 345–73.
- 133 Lang, ‘Unreal Conditions’, 11, categorises this contrafactual as ‘Type B’, postponing a destined event.
- 134 Cf. *Od.* 11.243 for a wave like a mountain; Bradley, E.M. ‘Hector and the Simile of the Snowy Mountain’, *Transactions and Proceedings of the American Philological Association* 98 (1967) 37–41, 40, suggests other Iliadic images of more dynamic ‘snowing’ to explain the simile; Lane, N. ‘*Iliad* 13.754–55’, *Illinois Classical Studies* 30 (2005) 1–5, also likes the mountain comparison, and Hektor’s association with winds; Phillips, T. ‘*Iliad* 13.754: ΟΡΕΙ ΝΙΦΟΕΝΤΙ ΕΟΙΚΩΣ’, *Classical Quarterly* 65.2 (2015) 439–43, likes the poetic force of the juxtaposition of Hektor as an ‘unmoving’ mountain.
- 135 Of the six Trojans the narrative introduces here, only Askanios was introduced previously (2.862); Phalkes appears only here and at his death at 14.513, as does Morys, who dies at 14.514; the other three Trojans – Orthaios, Polyphetes, and Palmys – only ever appear here.
- 136 Cf. Hektor at 8.538–41; Hephaistos at 18.463–7. See Janko, *Commentary*, ad loc., 147, on ‘impossible wishes’; cf. Combellack, F. ‘The Wish Without Desire’, *American Journal of Philology* 102.2 (1981) 115–19.
- 137 Cf. Stanley, *Shield of Homer*, 143.
- 138 For the tradition of Ajax’s death and burial, see Holt, P. ‘Ajax’s Burial in Early Greek Epic’, *American Journal of Philology* 113.3 (1992) 319–31, 324–5.
- 139 For a full discussion of Nestor’s recap and Zielinski’s law here, see Clay, *Trojan Theater*, 78–9.
- 140 This is slight misdirection on Poseidon’s part, as Agamemnon will not see the Trojans fleeing back towards the city; besides a brief glimpse of him rallying the troops at 14.380, we will not see Agamemnon in action on the battlefield again in the *Iliad*.
- 141 For Hera’s ‘arming’, see Erbse, H. ‘Zeus und Here auf dem Idagebirge’, *Antike und Abendland* 16.2 (1970) 93–112, 96–7; cf. Golden, L. ‘Διὸς ἀπάτη and the Unity of *Iliad* 14’, *Mnemosyne* 42.1 (1989) 1–11, 5–6.
- 142 For the audience acquiring the ‘script’ of arming that they can recognise, see Minchin, ‘Scripts and Themes’, 235 n 29.
- 143 Epstein, *Crafty TV Writing*, 99, discusses a callback in specific reference to dialogue: ‘a *callback* – a line we’ve heard before but now it’s given a fresh and often ironic meaning.’
- 144 See tvtropes.org for ‘ironic echo’ examples: <http://tvtropes.org/pmwiki/pmwiki.php/Main/IronicEcho> An ‘internal homage’ goes further than a callback in that it

- ‘recreates images, lines, or even entire scenes from the franchise’s past; see <http://tvtropes.org/pmwiki/pmwiki.php/Main/InternalHomage>
- 145 For examples of callbacks in *Breaking Bad*, and its spin-off series *Better Call Saul*, see Rowles, D. ‘These 25 Amazing Callbacks from the Final Season of “Breaking Bad” Will Blow Out Your Mindhole’, *Uproxx*, 10 September 2013: <http://uproxx.com/tv/25-amazing-callbacks-final-season-breaking-bad/> and Raymond, A.K. ‘Saulbacks: An Exhaustive Compendium of All the “Breaking Bad” References in “Better Call Saul”’, *Esquire*, 7 April 2015: <http://www.esquire.com/entertainment/tv/a32576/better-call-saul-breaking-bad-references/>
- 146 For parallels in Hera’s mission in Book 14 and Poseidon’s mission in Book 13, see Erbse, ‘Zeus und Here’, 93–112.
- 147 For discussions of tragic forms in the *Iliad*, see Rutherford, ‘Tragic Form’, and Redfield, *Nature and Culture*.
- 148 Cf. Janko, *Commentary*, ad loc., 211.
- 149 Cf. Sarpedon at 16.452; see Garcia, *Homeric Durability*, 6–7, for fallen tree similes and heroic death.
- 150 Instances where darkness closes over the eyes of a hero are actually quite ranging, though often suggest death or near-death. For death, cf. Tlepolemos, 5.659; Deïpyros, 13.580; Idomeneus’s wish to kill Trojans, 13.425. For near-death, cf. Aineias, 5.310; Hektor, 11.356.
- 151 Cf. Richardson, *Homeric Narrator*, 112: ‘Scene changes can be considered . . . a revelation that we are sharing our viewpoint with one of the characters.’ One example from television of this kind of perception-based beat change: *The Flash* (CW, 2014–), Season 2, Episode 18, where we watch an interaction between Barry and Joe, only to have the camera shift to watching them interact over Caitlin’s shoulder, so that in the next beat Caitlin comments to Iris that Barry and Joe ‘have a special bond’.
- 152 See Fenik, *Typical Battle-Scenes*, 10, for this kind of ‘chain-reaction’ battle sequence.
- 153 For this cluster of deaths and their tie to the characters’ catalogue listing, see Marks, ‘Ἀρχοὺς αὖ νεῶν ἐπέω’, 103.
- 154 See Fenik, *Typical Battle-Scenes*, 45; cf. Edwards, M. ‘Type-scenes and Homeric Hospitality’, *Transactions of the American Philological Association* 105 (1975) 51–72 esp. 60, 66.
- 155 Janko, *Commentary*, ad loc., 224, says ‘Since (Zeus) is in fact asleep, a pedant (in T) emended his name away. But the irony arouses suspense, reminding us that Zeus’s slumber may end abruptly at any time; he awakens only four lines later in the middle of a verse’.
- 156 Ibid.
- 157 We can compare this ambiguity of break in continuous action to that between Books 20 and 21. For further discussion of this break, see Taplin, *Homeric Soundings*, 290; Heiden, ‘Book Divisions’, 71–3.

- 158 Torrance, I. 'The Oaths of the Gods' in Sommerstein and Torrance (eds), *Oaths and Swearing*, 195–212, 198.
- 159 Heiden, 'Three movements', 20; Schadewaldt, 'Hektor', 17.
- 160 Zeus most likely saves the revelation of Sarpedon's death for last because it has the most emotional import for him.
- 161 For an extensive discussion of criticism for this passage, see Janko, *Commentary*, ad loc., 234.
- 162 Zielinski, T. 'The treatment of Simultaneous Events in Ancient Epic', trans. C. Krojzl and S.R. van der Mije, in *Homer: Critical Assessments*, Vol. 4, de Jong, I.J.F. (ed.), 317–27, 322.
- 163 Cf. Rutherford, 'Tragic Form', 153;
- 164 Cf. Reichel, *Fernbeziehungen*, 170.
- 165 See Segal, C. *The Theme of the Mutilation of the Corpse in the Iliad* (Brill, 1972) 19.
- 166 I follow Clay here in thinking this scene shows a different part of the battlements falling, rather than a 'problem' of the whole wall being destroyed contra 12.10–35. Clay, *Trojan Theater*, 82–3.
- 167 See Fenik, *Typical Battle-Scenes*, 10, 22–3, for the battle-scene typicality of death and response.
- 168 See Fenik, *Typical Battle-Scenes*, 10, 22–3, for the battle-scene typicality of death and response.
- 169 Cf. Rutherford, 'Tragic Form', 153.
- 170 Richardson, *Homeric Narrator*, 'parallelism', 115.
- 171 Cf. Hektor to Paris 13.772–5.
- 172 Janko, *Commentary*, ad loc., 209–1, emphasises how *pathos* emerges in this scene, in part through this apostrophe; Block, 'Narrator Speaks', 21.
- 173 See Clarke, M. 'Manhood and heroism', in *The Cambridge Companion to Homer*, R. Fowler, ed. (Cambridge, 2004) 74–90, 85.
- 174 Cf. 17.198–208.
- 175 For the pathos in this scene, see Griffin, J. 'Homeric Pathos and Objectivity', *Classical Quarterly* 26.2 (1976) 161–87, 168.
- 176 Cf. 4.429; 17.366. See de Jong, *Narrators*, 54–7, for a discussion of 'you' in the *Iliad*.
- 177 See Burgess, *Tradition*, 64, for a discussion of Protesilaos.
- 178 For 'not yet' terms, see οὐδ' ἄρα τοί at 15.708; οὐδ' ἔτ' at 15.710; οὐκέτ' at 15.727.

Chapter 3: Ends

- 1 Structural arguments for tri-partiteness of the *Iliad* generally put the beginning of the third act, or the 'end', at the beginning of Book 18, based on the battle-day that Books 11–18 cover, though some go earlier into Book 16 or 17 for the beginning of

- their ‘end’; for a helpful breakdown of opinions of the ‘three acts’, see Heiden, ‘Three movements’, 8.
- 2 For curiosity and suspense in audiences, see Mittell, *Complex TV*, esp. 170–80.
 - 3 VanDerWerff, T. ‘*In Media Res*’ in ‘What TV trope aggravates you the most?’, *A. V. Club*, 14 May, 2014. <http://www.avclub.com/article/what-tv-trope-aggravates-you-most-202160>
 - 4 See Burgess, ‘Performance’, 8 n 34, for ancient evidence for performance of excerpts. Performing just Book 16 would take about sixty-five minutes.
 - 5 For recent discussion of this simile, see Ledbetter, G. ‘Achilles’ Self-Address: *Iliad* 16.7–19’, *American Journal of Philology* 114.4 (1993) 481–91; Mills, S. ‘Achilles, Patroclus and Parental Care in Some Homeric Similes’, *Greece & Rome* 47.1 (2000) 3–18; Gaca, K. ‘Reinterpreting the Homeric Simile of *Iliad* 16.7–11: The Girl and her Mother in Ancient Greek Warfare’, *American Journal of Philology* 129.2 (2008) 145–71; Porter, D. ‘The Simile at *Iliad* 16.7–11 Once Again: Multiple Meanings’, *Classical World* 103.4 (2010) 447–54; Dué, C. and M. Ebbott, ‘Mothers-in-Arms: soldiers’ emotional bonds and Homeric similes’, in *War, Literature, and the Arts* 24 (2012) 1–17.
 - 6 For a broader discussion of different audiences’ knowledge of the story, see Scodel, ‘Pseudo-Intimacy’.
 - 7 Richardson, *Homeric Narrator*, 12.
 - 8 On the arming of Patroklos, cf. Arend, W. *Die typischen Szenen bei Homer, Problemata* 7 (1933) 92–4; Armstrong, J. ‘The Arming Motif in the *Iliad*’, *American Journal Philology* 79 (1958) 337–54; Fenik, *Battle-Scenes*, 191 (with comparanda).
 - 9 For the significance of Patroklos’s inability to wield Achilles’ spear, see Fenik, *Battle-Scenes*, 191. For the significance of the spear itself, see Bannert, H. ‘Die Lanze des Patroklos’, *Wiener Studien* 18 (1984) 27–35; Grethlein, ‘Memory and Material Objects’, esp. 36–47; Shannon, R.S. *The Arms of Achilles and Homeric Compositional Technique, Mnemosyne Supplement* 36 (1975) 31–86.
 - 10 For *θεράπων*, or ‘helper’, as a ‘ritual substitute’, see Nagy, G. *The Best of the Achaeans: Concepts of the Hero in Archaic Greek Poetry* (Johns Hopkins Press, 1979) 292, building on van Brock, N. ‘Substitution rituelle’, *Revue hittite et asianique* 65 (1959) 117–46. See also Tarenzi, V. ‘Patroclo *θεράπων*’, *Quaderni Urbinati di Cultura Classica*, n.s. 80.2 (2005) 25–38, who goes further in exploring Achilles’ cult associations with sacrifice.
 - 11 See Morrison, J.V. ‘Thematic Inversion: The Greeks Under Siege’, *Greek, Roman, and Byzantine Studies* 35.3 (1994) 209–26, for the Greeks under siege more generally, though he does not mention this simile in his discussion. Janko, *Commentary*, ad loc., 352, discusses whether or not the wasps/Myrmidons are really defending *their* home, and then speaks to whether the idea of provoking wasps to swarm someone else is a ‘real’ phenomenon.

- 12 Cf. Scully, S. *Homer and the Sacred City*. (Cornell University Press, 1990) 26–7.
- 13 See Friedrich, W.-H. *Verwundung und Tod in der Ilias*. (Göttingen, 1956), 114–16 for a description of the uniqueness of this battle sequence. Fenik follows to say the killings are ‘in part weird, and even fantastic’; *Typical Battle-Scenes*, 195.
- 14 Janko, *Commentary*, ad loc., 357; cf. Armstrong, C.B. ‘The Casualty Lists in the Trojan War’, *Greece & Rome* 16.1 (1969) 30–1.
- 15 For audience response to inconsistencies in television, see Mittell, *Complex TV*, 21–2. If we leave aside *narrative* inconsistencies, we might find another analogue to the ‘haven’t I seen him before’ trope in embodied actors, who are often re-cast in various minor roles throughout a serial, without comment. Canadian actor Bill Dow, for example, played five different characters over the run of *The X-Files* (FOX, 1993–2002, 2016).
- 16 For spatial memory more generally, see Clay, *Trojan Theater*.
- 17 The reference to their father’s role in raising the Chimaira would also give a traditional audience a context for who these men are, so that through recognition, the narrative builds meaning into their deaths, without ever showing their lives. See Janko, *Commentary*, ad loc., 357–8, for a broader discussion of the *pathos* in this scene.
- 18 Peneleos last killed Ilioneus, in another awesomely graphic death (14.489–500).
- 19 Cf. ‘expansion’ in Edwards, ‘Homer and Oral Tradition’, 10.
- 20 *Daredevil* (Netflix, 2015–) Season 1, Episode 2. See ‘This single shot in Daredevil is the best fight scene in years’, Updated by Alex Abad-Santos, Estelle Caswell, and Joe Posner, 21 April 2015, <http://www.vox.com/2015/4/21/8461093/daredevil-hallway-fight-scene>
- 21 *Daredevil* (Netflix, 2015–) Season 2, Episode 3.
- 22 Cf. Janko, *Commentary*, ad loc., 362.
- 23 Janko, *Commentary*, ad loc., 362–3, notes a ring-structure in these two instances of Hektor fleeing (16.367f., 16.380–3). Cf. Stanley, *Shield of Homer*, 171.
- 24 *Game of Thrones* (HBO, 2011–) Season 5, Episode 8.
- 25 Yoshida, E. ‘The Game of Game of Thrones: Season 5, Episode 8, Hardhome’, *The Verge*, 3 June 2015: <http://www.theverge.com/2015/6/3/8718347/game-of-thrones-recap-season-5-episode-8-hardhome>
- 26 Cf. Clay, *Trojan Theater*, 88 n 112.
- 27 Cf. Lateiner, D. ‘Pouring Bloody Drops (*Iliad* 16.459): The Grief of Zeus’, *Colby Quarterly* 38 (2002) 42–61, esp. 44–6.
- 28 For a discussion of heroes as plants in terms of their temporality, see Garcia, *Homeric Durability*, 6–7.
- 29 As Clay notes, ‘the remaining Trojan leaders enumerated in Book 12’, *Trojan Theater*, 89 n 113.
- 30 I got this wrong in Kozak, L. ‘Character and Context in the Rebuke Exchange of *Iliad* 17.142–184’, *Classical World* 106.1 (2012) 1–14, 5.

- 31 The secondary characters Jory Cassel and Syrio Forel, both associated with the primary character Ned Stark (one, captain of his guard, the other, sword teacher to his daughter), both die before Ned Stark, in the first season of *Game of Thrones*: Jory in Episode 5, Syrio in Episode 8, before Ned himself is killed in Episode 9.
- 32 Cf. Scott, *Oral Nature*, 74–5, 75 n 14.
- 33 Lang, ‘Unreal conditions’, 15, singles this contrafactual out for its *pathos*: ‘... the poet seems to speak personally, like a character, and thereby involves his audience in this expression of regret and wishful thinking’.
- 34 For the narrator’s use of apostrophe with Patroklos here in Book 16, see Block, ‘The Narrator Speaks’, 16–17.
- 35 For the apostrophe here, see Clay, *Trojan Theater*, 20–1.
- 36 I have not paid nearly enough detailed attention to these contrafactuals in this present study, but it would be worth examining them further in the future, in how they are strategically similar to television’s ‘flash-sideways’ scenes and use of dream and fantasy sequences. See Burkhead, *C. Dreams in American Television Narratives: From Dallas to Buffy* (Bloomsbury, 2013); Michlin, M. ‘More, More, More: Contemporary American TV Series and the Attractions and Challenges of Serialization As Ongoing Narrative’, *Mise au Point* 3 (2011) para 8–15: <http://map.revues.org/927#tocto1n2>
- 37 For work on the appearances of Kebriones, see Bassett, S.E. ‘Hector’s Charioteer’, *Classical Philology* 15.3 (1920) 296–7;
- 38 Cf. Krischer, T. *Formale Konventionen den homerischen Epik*, *Zetemata* 56 (1971) 30, who notes that Patroklos’s *aristeia* has ended when he kills Kebriones; this slightly undermines Kyriakou’s argument that ‘16 has only two vaunts, Patroclus’ over Kebriones (745–50) and Hektor’s over Patroclus. This sparseness underscores in a very special way the double nature of the book, an account of Patroclus’ ἀριστεία and death’: Kyriakou, P. ‘Warrior Vaunts in the *Iliad*’, *Rheinisches Museum für Philologie* n.f. 144 (2001) 250–77, 263.
- 39 Cf. Lynn-George, M. ‘Aspects of the Epic Vocabulary of Vulnerability’, *Colby Quarterly* 29.3 (1993) 197–221, 9–10, on this οὐδέ ... χαίρεισεν construction and Achilles’ responsibility in Patroklos’s death.
- 40 Taplin, *Homeric Soundings*, 291, perhaps rightly rejects a break here, because it separates Patroklos’s death from that of Euphorbos; Edwards, M. *The Iliad: A Commentary, Volume V: books 17–20* (Cambridge, 1991) ad loc., 63, gives another reason to want to keep going over this book-break: ‘The present book-division obscures the diversion of our attention from Hektor, glorying in victory and pursuing his victim’s horses (16.864–7), to the struggle for the body of Patroklos.’
- 41 This strategy combines Rengakos’s two categories of ‘Tension-strategies’ (Spannungsstrategien), of gradual clarification (‘A’, die schrittweise Präzisierung) and of exploiting knowledge gaps between characters (‘C’, die aus dem Gegensatz

- zwischen Wissen des Rezipienten und Nicht-Wissen der im Epos auftretenden Personen), ‘Spannungsstrategien’, 310.
- 42 Clay, *Trojan Theater*, 90–5.
- 43 For a full discussion of the narrator’s ability to move ‘backwards’ in time, though she does not mention this passage, see Scodel, R. ‘Zielinski’s Law Reconsidered’, *Transactions of the American Philological Association* 138 (2008) 107–25.
- 44 Scodel, ‘Zielinski’s law’, 110.
- 45 Segal, *Theme of Mutilation*, 21, for this scene.
- 46 See Mills, S. ‘Achilles, Patroclus and Parental Care in Some Homeric Similes’, *Greece & Rome* 47.1 (2000) 3–18, 9–10, for a discussion of this simile.
- 47 See Lynn-George, M. ‘Structures of Care in the *Iliad*’, *Classical Quarterly* 46.1 (1996), 4.
- 48 For contrary parallelism in a beat-switch, see Richardson, *Homeric Narrator*, 115.
- 49 See Lardinois, A. ‘Characterization through *gnomai* in Homer’s *Iliad*’, *Mnemosyne* 53.6 (2000) 641–61, 645, who sees this gnomic statement as characteristic of Achilles, cf. 18.328.
- 50 Cf. Paris 13.777.
- 51 Cf. Scholia AbT ad 17.206 (Erbse); see Edwards, *Commentary*, ad loc., 82.
- 52 See Edwards, *Commentary*, ad loc. 17.260, 88, for a discussion of this ‘inexpressibility *topos*’ used here not to initiate a catalogue (cf. 2.484–93) but to break one off.
- 53 Cunningham, A. ‘*Game of Thrones*’ sixth season provided what the show sorely needed: Motion’, *Ars Technica*, 27 June 2016: <http://arstechnica.com/the-multiverse/2016/06/game-of-thrones-sixth-season-provided-what-the-show-sorely-needed-motion/>
- 54 Lang, ‘Unreal Conditions’, 14, calls this a ‘pseudo-condition of Type A and B’, and notes its rare function in marking a shift from Greek fortune to Trojan fortune in battle, as well as its shared apodosis with 6.74f. See also de Jong, *Narrators*, 73–4 for discussion of this conditional.
- 55 Cf. Richardson, *Homeric Narrator*, 109: ‘Physically, the narrator has the ability to move at will and instantaneously to any location.’
- 56 Cf. Segal, C. ‘Andromache’s *Anagnōrisis*: Formulaic Artistry in *Iliad* 22.437–476’, *Harvard Studies in Classical Philology* 75 (1971) 33–57, 36–7, for the *Iliad*’s similar artistry in building up to Andromache’s response to Hektor’s death. Cf. Rengakos, ‘Spannungsstrategien’, 310, for this strategy more generally.
- 57 For the strategy of these anonymous speeches here, see de Jong, ‘The Voice of Anonymity’, 71–2.
- 58 For this image as an essential contrast between mortality and immortality, see Garcia, *Homeric Durability*, 33–6.

- 59 For a discussion of the horses' role in Book 17, see Schein, S. 'The Horses of Achilles in Book 17 of the *Iliad*', in *Homeric Epic and its Reception* (Oxford, 2016) 11–26.
- 60 For a discussion of charioteers who 'take the hit' for Hektor, see Nagy, G. 'A Failed Understudy for the Role of Chariot Fighter: the Case of Koiranos, the King Who Never Was', *Classical Inquiries*, 15 May 2015: <http://classical-inquiries.chs.harvard.edu/a-failed-understudy-for-the-role-of-chariot-fighter-the-case-of-koiranos-the-king-who-never-was/>
- 61 Cf. Taplin, *Homeric Soundings*, 291, who argues against a break between Books 17 and 18: 'The scene between Achilles and Thetis (18.35–147) is a crucial episode, but it should not be sectioned off from what goes before. The arrival of Antilochos at 18.1ff. is tightly linked to his dispatch at 17.651–701; and the battle which is left at 17.761 is tightly bound to its resumption at 18.3148ff.'
- 62 Edwards, *Commentary*, ad loc., 115.
- 63 See Edwards, *Commentary*, ad loc., 127, for a discussion of the extraordinary way that this passage defines Patroklos.
- 64 Scodel, *Credible Impossibilities*, 36, sees this as an instance of 'local motivation', where it is odd that 'Achilles did not think of it earlier'.
- 65 Cf. Minchin, 'Communicating without words', for gestures as particularly 'memorable'.
- 66 Compare Andromache's mourning for Hektor while he is still alive (6.500–2); on Patroklos's death prefiguring Achilles' own death, see Burgess, J. 'Achilles' Heel: The Death of Achilles in Ancient Myth', *Classical Antiquity* 14.2 (1995) 217–44, 231.
- 67 Lang, 'Unreal Conditions', 10, lists this conditional as 'Type A', as it has an apodosis that is both contrafactual and against fate.
- 68 Segal, *Theme of Mutilation*, 72, for discussion of this passage as a 'climax' in the theme of corpse mutilation.
- 69 For discussion of the simile descriptions of Achilles through this passage, see Segal, *Theme of Mutilation*, 42–3, with further bibliography in 43 n 1, Edwards, *Commentary*, 170–2.
- 70 Cf. Clark, 'Poulydamas and Hektor', 94–8, for a full discussion of this exchange, including the characterization of Poulydamas and the 'doubling' of the two men.
- 71 Cf. Clark, 'Poulydamas and Hektor', 98; Schofield, 'Euboulia', 20.
- 72 Cf. Mills, 'Parental Care', 9.
- 73 There is possible confusion here over what armour Achilles promises Patroklos's corpse here, whether Hektor's own, or Achilles', which Hektor has been wearing: Edwards argues that this indicates integration of traditional material into a new poem. Cf. Edwards, M.W., 'Neoanalysis and Beyond', *Classical Antiquity* 9 (1990) 311–25, 321.
- 74 Cf. Lardinois, 'Characterization through *gnomai*', 656–7.

- 75 Scodel, *Credible Impossibilities*, 39, makes note of Thetis's part in Hephaistos's rescue being different at 1.586–94.
- 76 For this kind of wish, cf. Hektor at 8.538–41; for discussion of this wish, see Combellack, 'The Wish without Desire', 117.
- 77 Cf. Garcia, *Homeric Durability*, 82–3 on the immortality of the armour contrasting Achilles' mortality.
- 78 For a full discussion Taplin, O. 'The Shield of Achilles within the *Iliad*', *Greece & Rome* 27.1 (1980) 1–21. Taplin calls the Shield 'the calm before the storm' (1), drawing attention to its 'joys of civilization and fertility' (2).
- 79 Cf. Garcia, *Homeric Durability*, 36–7. For Thetis' immortal grief, cf. 24.105. See n 147.
- 80 See Scully, S. 'Reading the Shield of Achilles: Terror, Anger, Delight', *Harvard Studies in Classical Philology* 101 (2003) 29–47, for a discussion of responses to Achilles' armour.
- 81 *Ibid.*, 33–6, for an in-depth discussion of the Achaian response to Achilles' armour.
- 82 On the preservation of Patroklos's corpse, cf. Garcia, *Homeric Durability*, Chapter 2, esp. 74–82.
- 83 Clay, *Trojan Theater*, 44–5.
- 84 For this speech and how it fits into Agamemnon's larger story arc, see Rabel, R. 'Agamemnon's *Iliad*', *Greek, Roman, and Byzantine Studies* 32.2 (1991) 103–17, esp. 113–17.
- 85 These gestures play on the memorability of the scene for any audience (cf. Minchin, 'Communicating Without Words'), but would resonate more with audiences who would recognize their ritual meaning for mourning. Cf. Alexiou, M. *The Ritual Lament in Greek Tradition*. (Oxford, 1974) 6, 8, 10, 18, 21, 28–9, 32–3, 41, 55–6, 68–9, 207 n 27. Cf. Pucci, P. 'Antiphonal Lament Between Achilles and Briseis', *Colby Quarterly* 29.3 (1993) 258–72, esp. 258 for ritual elements.
- 86 This dynamic does not rely on Briseis having a history outside of the *Iliad*, but of course knowing her place in tradition would create a different experience for different audiences. For a full account of Briseis in tradition, see Dué, C. *Homeric Variations on a Lament by Briseis*. (Rowman & Littlefield, 2002).
- 87 On Achilles' talking horses, and their connection with Achilles' mortality, cf. Heath, J. *The Talking Greeks: Speech, Animals, and the Other in Homer, Aeschylus, and Plato*. (Cambridge, 2005), 39–40; cf. Schein, 'Horses', 20.
- 88 Taplin, *Homeric Soundings*, 292, says that 'this is a perfectly reasonable place for a minor division'. Taplin does not define what a 'minor division' would mean in terms of performance: would it be a short break?
- 89 By this point, we have already seen some major character curtain calls, like Glaukos's final exchange with Hektor in Book 17: Glaukos makes his last appearance at 17.216.
- 90 This is the only occasion where the narrator addresses Achilles.

- 91 Block, 'Narrator Speaks', 16, says that 'with the apparent exception of Melanippos and Achilles in the *Iliad*, those so addressed – Menelaos, Patroklos, Eumaios – exhibit characteristic traits of vulnerability, loyalty, and a vague but poetically essential weakness.' These 'characteristic traits' might all be applied to Achilles here, as he goes into battle, faced with his own mortality, on behalf of his dead companion.
- 92 For interaction between this passage and tradition, see Burgess, J. *The Death and Afterlife of Achilles*. (Johns Hopkins, 2011) 90.
- 93 Cf. Burgess, *Tradition*, 247 n 70, for references to Achilles' raid on Aineias's cattle. See also Walcot, P. 'Cattle Raiding, Heroic Tradition, and Ritual: The Greek Evidence', *History of Religions* 78.4 (1979) 326–51, 330.
- 94 Block, 'Narrator Speaks', 11–12 n 19; Yamagata, 'Apostrophe', 94–7 on apostrophe to Apollo.
- 95 See Nagy, *Best of Achaeans*, Chapter 15, for an extended discussion of the traditions of Achilles and Aineias coming into play in this scene.
- 96 Lang, 'Unreal Conditions', 10, names this a 'Type A' condition, something that would have been 'beyond fate'.
- 97 See Scodel, *Credible Impossibilities*, 140–50, for an extended discussion of this scene, tradition, and audience knowledge.
- 98 Torrance, 'Oaths of the Gods', 201–2, for Hera and swearing, including her mention of oaths here.
- 99 For Achilles' connection to fire and this epanalepsis, see Edwards, *Commentary*, ad loc., 331.
- 100 Cf. Morrison, *Homeric Misdirection*, 45–6.
- 101 Cf. de Jong, 'Homer', 20.
- 102 Cf. Scodel, *Credible Impossibilities*, 17; Tsagalis, *Listeners to Viewers*, 84.
- 103 Taplin, *Homeric Soundings*, 292, calls this 'the least acceptable of all of "Aristarchos" divisions'.
- 104 de Jong, 'Homer', 27–8, sees this Lykaon scene, rightly, as combining prolepses and analepses to great affect.
- 105 Segal, *Theme of Mutilation*, 30–2; cf. Lynn-George, M. 'Structures of Care', 1–26, 1.
- 106 Lang, 'Unreal Conditions', 13, labels this condition a 'Type C', suggesting indefinite continuation of killing without intervention.
- 107 See Burgess, J. 'Untrustworthy Apollo and the Destiny of Achilles: *Iliad* 24.55–63', 33; Burgess, *Death and Afterlife*, 53, for discussion of Thetis's prophecy.
- 108 Cf. Morrison, *Homeric Misdirection*, 134 n 40: 'Even in book 21, Hector continues to be foremost in Achilles' thoughts'.
- 109 For the irony and humour in this scene, see Bell, R. 'Homer's Humor: Laughter in the *Iliad*', *Humanitas* 20.1–2 (2007) 96–116, esp. 114; cf. Sikes, E.E. 'The Humour of Homer', *Classical Review* 54.3 (1940) 121–7, 123; Seeskin, K.R. 'The Comedy of the Gods in the *Iliad*', *Philosophy and Literature* 1.3 (1977) 295–306.

- 110 Cf. Taplin, *Homeric Soundings*, 292.
- 111 Chruściak, I. 'Nonverbal Behaviour of Characters in the *Iliad* as a Form of Prolepsis', *Græco-Latin Brunensia* 20.2 (2015) 17–31, esp. 20–2.
- 112 Cf. Anderson, M.J. *The Fall of Troy in Early Greek Poetry and Art*. (Oxford, 1997) 31.
- 113 See Burgess, *Tradition*, 65–6, 215–16 n 67, for the debate about Astyanax's death as pre-*Iliad* or not.
- 114 Ibid., 248 n 83, for Priam's fate.
- 115 See n 107.
- 116 Cf. Cairns, D. 'Honour and shame: modern controversies and ancient values', *Critical Quarterly* 53.1 (2011) 23–41, 36–8; Clark, 'Poulydamas and Hektor', 98–101.
- 117 de Jong, 'Voice of Anonymity', 265.
- 118 Cf. Scodel, 'Theory of Mind'.
- 119 For this conflation between sex and battle, we might look to the other two instances of ὁπίσθρς: at 13.291 in reference to the huddle of the frontline fighters, in the conversation between Idomeneus and Meriones; the only other reference is at 14.216, where the 'conversations' of lovers are ensconced on Hera's zone in her seduction scene with Zeus.
- 120 This is the most detailed landscape description in the *Iliad*: cf. Treu, M. *Von Homer zur Lyrik*. (Beck, 1955) 87–101, esp. 91–3, and the image of peace-time activities in the description of the landscape (twin sources of the river Scamander, the washing tubs, etc.) are all focalized through Hektor (cf. Fenik, B. 'Stylization and Variety: Four Monologues in the *Iliad*', in *Homer: Tradition and Invention*, B. Fenik, ed. (Brill, 1978) 68–90, 85; de Jong, I. *Homer: Iliad Book XXII*. (Cambridge, 2012) 97. The contrast between war and peace increases the horror of Hektor's imminent demise (cf. Schadewaldt, W. *Von Homers Welt und Werk*. 4th edn. (Koehler, 1965) 149; Treu, *Von Homer zur Lyrik*, 93), while the place-setting marks the precise spot where Hektor will face Achilles and die (*Iliad* 22.208–9; cf. Treu, *Von Homer zur Lyrik*, 94.
- 121 Cf. Minchin, 'Scripts', 235 n 29.
- 122 Cf. Rengakos, 'Spannungsstrategien', 323–4.
- 123 I agree with Rutherford that this is a 'recognition', but I do not agree with his assessment of Hektor's character for it. See Rutherford, 'Tragic Form and Feeling', 157.
- 124 Cf. Burgess, *Death and Afterlife*, 27–42.
- 125 We can compare this to Odysseus's own offer to Achilles during the embassy, where he says that the Achaians will honour Achilles like a god (9.302).
- 126 Cf. Alexiou, *Ritual Lament*; Minchin, 'Communicating without words'.
- 127 Cf. Mueller, *The Iliad*, 37.
- 128 See Anderson, *Fall of Troy*, for a discussion of Troy's fall in the epic cycle beyond the *Iliad*.

- 129 Cf. de Jong, ‘Homer’ in *Time*, 35, ‘epic regression’; Scodel, ‘Zielinski’s Law’, for general discussions of time moving backwards in the epic.
- 130 For the best analysis of this scene, see Segal, ‘Andromache’s *Anagnōrīsis*’.
- 131 I love Grethlein’s reading of this scene, both for his precise temporal analyses, but also for the suggestion that Hektor’s bath serves as a proleptic symbol for washing his corpse that creates anticipation for that scene. Grethlein, J. ‘The Poetics of the Bath in the *Iliad*’, *Harvard Studies in Classical Philology* 103 (2007) 25–49. See also Segal, ‘Andromache’s *Anagnōrīsis*’, 42.
- 132 See Spatafora, G. ‘Esigenza fisiologica e funzione terapeutica del lamento nei poemi omerici (studio sul significato di κλαίω, γοάω, στένω, οἰμώζω/κωκύω, οδυρομαι)’, *L’Antiquité Classique* 66 (1997) 1–23, for a full discussion of this verb’s use in women’s lament scenes. Cf. Thetis at 18.37, 18.71; Briseis at 19.284; Hekabe will be described with this verb again at 24.200 and Cassandra at 24.703.
- 133 Cf. Segal, ‘Andromache’s *Anagnōrīsis*’, 53–7, for discussion of Andromache’s ‘heroic death’.
- 134 On Andromache’s diadem prefiguring the fall of Troy, cf. Garcia, *Homeric Durability*, 125–9; for the diadem as a callback to Hektor and Andromache’s wedding, see Grethlein, ‘Memory and Material Objects’, 42.
- 135 For proleptic references to Astyanax’s death, see Burgess, J. ‘The Hypertext of Astyanax’, in *Trends in Classics Vol. 2 No. 2*, eds A. Rengakos and F. Montanari (de Gruyter, 2010) 211–24.
- 136 Cf. Kakridis, *Homeric Researches*, 20–1.
- 137 This ‘future’ can be seen in the elliptical use of πρὶν at 23.190, (μὴ πρὶν μένος ἡέλιος/ σκῆλει’); cf. 24.800 and see Macleod, C. *Homer: Iliad, Book XXIV* (Cambridge, 1982) 17, 17 n 1, and Richardson, N. *The Iliad: A Commentary, Volume 6, Books 21–24* (Cambridge, 1993), ad loc. 184–91, 190.
- 138 See Hinckley, L.V. ‘Patroclus’ Funeral Games and Homer’s Character Portrayal’, *The Classical Journal* 81.3 (1986) 209–21; de Jong, ‘Homer’ in *Time in Ancient Greek Literature*, 19.
- 139 See Nünlist, R. ‘Nestor and Speaking Silence in the *Iliad*’, *Philologus* 156 (2012) 150–56, 150 for an account of the length of Nestor’s speeches.
- 140 Cf. Macleod, *Iliad* 24, 30.
- 141 See Kozak, ‘Oaths’, 63.
- 142 West, M.L. ‘The Rise of the Epic’, *Journal of Hellenic Studies* 108 (1988) 151–72, 158–9, points towards the conflict between Aias and Odysseus as a dating back to the Mycenaean period.
- 143 See Purves, A. ‘Falling into Time in Homer’s *Iliad*’, *Classical Antiquity* 25.1 (2006) 179–209, 186 n 23, notes how the falling here and in the wrestling match mirrors earlier, lethal, falling in battle, now ‘winding down’.
- 144 See Richardson, *Commentary*, ad loc., 263.

- 145 Cf. *Ibid.*, ad 23.836–8, 264.
- 146 Cf. Garland, R. ‘The Causation of Death in the *Iliad*: A Theological and Biological Investigation’, *Bulletin of the Institute of Classical Studies* 28.1 (1981) 43–60, esp. 47, on formulae with *thumos* in death scenes in the *Iliad*.
- 147 See Davies, M. ‘The Judgement of Paris and *Iliad* Book 24’, *Journal of Hellenic Studies* 101 (1981) 56–62, for a full discussion of this passage. Cf. Mackie, C.J. ‘*Iliad* 24 and the Judgement of Paris’, *Classical Quarterly* 63.1 (2013) 1–16.
- 148 Macleod, *Iliad* 24, 86, notes that ‘the description of one night merges into a series of nights’.
- 149 For the ‘local motivation’ of this relationship, see Scodel, *Credible Impossibilities*, 39.
- 150 In that time, she has comforted Achilles, gone to Hephaistos’s house to get the armor, delivered the armor to Achilles, preserved Patroklos’s corpse, and urged Achilles’ horses to mourning.
- 151 For a discussion of the ‘unforgettable grief’, see Nagy, *Best of Achaeans*, Chapter 6; For this formula, cf. *Odyssey* 1.342; Hesiod, *Theogony* 467; *Homeric Hymn to Aphrodite* 207.
- 152 For a discussion of this divine feeling of time, see Garcia, *Homeric Durability*, 90.
- 153 Cf. n 128; see Spatafora, ‘Esigenza fisiologica’, 11.
- 154 Hekabe has lost her son; Achilles grieves Patroklos ‘like a son’; cf. 23.217–25, and is implicitly accused of lamenting Patroklos like a son when Achilles complains about his grief at 24.46f. For the theme of cannibalism as a sign of extreme grief and rage (cf. 4.34–6; 22.345–54), see Griffin, *Homer on Life and Death*, 19–21; Buchan, M. ‘Achilles and the Cyclops’, in *Eating Their Words: Cannibalism and the Boundaries of Cultural Identity*, ed. K. Guest (SUNY Press, 2001) 11–34.
- 155 For a general discussion of similes and ‘memorability’, see Minchin, ‘Similes in Homer’.
- 156 See Davies, ‘Judgement of Paris’, 60, for a discussion of Homer and Troilus in tradition. Cf. Mackie, ‘*Iliad* 24’, 7–8.
- 157 For the gestures throughout this scene between Achilles and Priam, see Lateiner, *Sardonic Smile*, 31–43.
- 158 Taplin, ‘Shield of Achilles’, 14 and 20 n 34, for the wealth of Troy as an Iliadic motif.
- 159 For performance-time and story-time, see Grethlein, J. ‘The Narrative Reconfiguration of Time Beyond Ricoeur’, *Poetics Today* 31.2 (2010) 313–29.
- 160 For a discussion of the Niobe story, see Alden, *Homer Beside Himself*, 27–9.
- 161 Achilles has slept (23.231–4), eaten in funeral banquets with the Myrmidons (23.29) and the Greek captains (23.48), and eaten alone in his tent (24. 475–6), before finally eating with Priam here (24.621–8). Seaford, R. *Reciprocity and Ritual* (Oxford, 1994) 160, suggests that the multiplicity of funerary banquets with Achilles may have arisen ‘out of the desire to exploit the integrating power of the funeral feast, in the reconciliations of Achilles with the Greek leaders and even with

- Priam'. On Achilles' return to human rituals of food, sleep, and sex, see Macleod, *Iliad* 24, 142; cf. Lynn-George 'Structures of Care', 14.
- 162 For the gesture of the wrist-grab, cf. 18.594 dancing men and women; 21.489 Leto and Artemis; 24.671 here. See Lateiner, *Sardonic Smile*, 57.
- 163 For parallels between Books 1 and 24, see Stanley, *Shield of Homer*, 241–7.
- 164 Cf. Mackie, C.J. 'Iliad 24', 11–12.
- 165 For the role of Cassandra in these stories, see Dué, C. *The Captive Women's Lament in Greek Tragedy* (University of Texas, 2006) 143–5.
- 166 Lang, 'Unreal Conditions', 13, classifies this as a 'Type C' conditional, where an emotion would have continued without intervention.
- 167 We can contrast this use of μέλιχος with those descriptions of Patroklos once he died (cf. 17.671; 19.300): but Andromache is specific about Hektor not being 'gentle' in battle, where no such qualification is applied to Patroklos.
- 168 For Kakridis's 'ascending scale of affection', first discussed by in *Homeric Researches* (Gleerup, 1949), in this scene, see Alden, *Homer Beside Himself*, 241–2; cf. Pantelia, M.C. 'Helen and the Last Song for Hector', *Transactions of the American Philological Association* 132.1–2 (2002) 21–7.
- 169 Traditionally, the *Odyssey* has several allusions to arrows from Apollo or Artemis meaning an easy death: cf. 3.279–80, 5.123–4, 11.172–3, 11.198–9, 15.410–11. But here, so soon after Achilles' Niobe story, and the parallel actions of mothers mourning sons, this description holds different layers.
- 170 For Helen's role in Hektor's funeral, see Pantelia, 'Helen'; cf. Roisman, H. 'Helen in the *Iliad*, *Causa Belli* and Victim of War', *American Journal of Philology* 127.1 (2006) 1–36, 28–32.
- 171 Cf. Pantelia, 'Helen', 24–5.

Conclusion: Reruns

- 1 Jaramillo, D. in Hilmes, M., C. Huber, D. Jaramillo, A. Martin, D. Milch, A. Nayman, M. Zoller Seitz, C. Sharrett, A. Taubin and B. Willimon, 'Rethinking Television', *Cineaste* 39.4 (2014) 26–38, 29.
- 2 Young, C., 'Don't Root for the *Game of Thrones* White Walkers Just Yet', *Time*, 17 June 2015: <http://time.com/3924156/game-of-thrones-white-walkers/>
- 3 Sullivan, K.P. 'How "Star Trek" Was Simon Pegg's Ultimate Fan Dream', *MTV News*, 12 September 2013, <http://www.mtv.com/news/1713966/simon-pegg-star-trek-into-darkness/>
- 4 Trendacosta, K. 'Simon Pegg Got Help from the *Star Trek* Fan Wiki while Writing *Star Trek Beyond*', *Gizmodo*, 19 April 2016. <http://io9.gizmodo.com/simon-pegg-got-help-from-the-star-trek-fan-wiki-while-w-1771866467>

- 5 Fuller, B., quoted in A. Pappademas, 'Q&A: Bryan Fuller on the End (for Now) of "Hannibal," the Future of Broadcast TV, and His Plans for Clarice Starling,' *Grantland*, 31 August 2015, <http://grantland.com/hollywood-prospectus/qa-bryan-fuller-on-the-end-for-now-of-hannibal-the-future-of-broadcast-tv-and-his-plans-for-clarice-starling/>
- 6 Kahane, A. 'Fan fiction, early Greece, and the historicity of canon,' *Transformative Works and Cultures* 21 (2016) <http://journal.transformativeworks.org/index.php/twc/article/view/681/553>