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necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Introduction to The IliadThe Iliad, an epic poem attributed to the ancient Greek poet Homer, stands as a monumental work in the canon of Western literature. Composed in the 8th century BCE, it chronicles a brief
period during the Trojan War, a conflict that has become legendary in Greek mythology. The significance of The Iliad extends beyond its narrative; it serves as an essential reflection on the values, beliefs, and cultural identity of ancient Greece. The Trojan War, a ten-year siege of the city of Troy by a coalition of Greek states, is steeped in myth and
lore. The war's backdrop is rich with tales of heroism, betrayal, and divine intervention, making it a pivotal event in both history and mythology. The Iliad captures the essence of this war, exploring the intricate dynamics between mortals and the year, and the very nature of human experience. Historical and Cultural Background The historical context
of the Trojan War is often debated among scholars, as it intertwines with mythological narratives. Many believe that the war may have been inspired by actual conflicts in the Late Bronze Age, particularly the rise of Mycenaean Greece. Archaeological findings at the site of ancient Troy (Hisarlik in modern Turkey) have provided evidence of
destruction layers that could correspond to a historical siege. Greek mythology plays a crucial role in understanding the plot, reflecting the beliefs and values of ancient Greek society. Concepts such as honor (timê), fate (moira), and the
consequences of hubris are central to the characters' motivations and actions. Main Characters and Their RolesThe Iliad features a rich tapestry of characters and the epic's profound themes and conflicts. Among the most significant are: Achilles - The greatest warrior of the Greeks, whose wrath and pride lead to significant
consequences for the Greek forces. Hector - The noble prince of Troy, known for his bravery and sense of duty, he represents the tragic hero caught between personal honor and familial duty. Agamemnon - The leader of the Greek forces, whose conflict with Achilles sets the stage for much of the epic's action. Patroclus - Achilles' closest companion,
whose death serves as a turning point in the narrative. Priam - The aged king of Troy, who embodies the pain of loss and the desire for peace. Character motivations are deeply intertwined with their relationships. Achilles' pride and quest for peace. Character motivations are deeply intertwined with their relationships. Achilles' pride and quest for peace.
family. These dynamics create a complex web of interactions that drive the narrative forward. Structure and Themes of The IliadThe Iliad is structured in 24 books and employs a dactylic hexameter, a poetic form that enhances its oral tradition. The narrative unfolds in a non-linear fashion, often using flashbacks and dramatic speeches to convey the
emotions and motivations of its characters. Central themes within The Iliad include: Honor and Glory: The pursuit of personal honor is a driving force for many characters, particularly Achilles. Fate and Free Will: Characters grapple with their destinies, often feeling trapped by the whims of fate. Wrath: Achilles' anger is a central theme, leading to
devastating consequences for himself and others. The Human Condition: The epic explores the struggles of life, death, and the quest for meaning amidst chaos. The Role of the Gods in The IliadDivine intervention is a hallmark of The Iliad, with numerous gods and goddesses actively participating in mortal affairs. Their influences often reflect the
complexities of human emotions and conflicts. For example: Athena: The goddess of wisdom, who supports the Greeks and often intervenes in battles. Aphrodite: The goddess of love, who favors Paris and the Trojans, leading to significant tensions. Zeus: The king of the godds, who attempts to maintain a balance between the two sides, reflecting the
themes of fate and justice. These deities not only influence the outcome of battles but also symbolize the values and fears of the society that worshipped them, highlighting the interplay between divine will and human action. Major Events and Battles The Iliad is filled with significant events and battles that showcase both the grandeur and tragedy of
war. Notable moments include: The Quarrel between Achilles' and Agamemnon: This conflict leads to Achilles' armor and fights bravely until he is killed by Hector, igniting Achilles' wrath. The Duel between Achilles and Hector: A climactic
moment that illustrates themes of honor and revenge. The Fall of Troy: While it is not depicted in The Iliad, the groundwork for Troy's eventual downfall is laid through the warriors on both sides. The interplay of strength, skill, and strategy
contributes to the richness of the narrative. Legacy and Influence of The IliadThe Iliad has had a profound impact on literature, art, and culture throughout history. Its themes and characters have inspired countless adaptations and reinterpretations across various mediums. Some notable influences include: Literature: The Iliad has inspired writers
from Virgil to modern authors, influencing the epic tradition and narrative structure. Art: Numerous artists, including painters and sculptors, have depicted scenes from The Iliad, capturing its dramatic essence. Film and Theater: Adaptations of The Iliad continue to resonate, with films like "Troy" and various stage adaptations bringing the epic to
contemporary audiences. The epic's exploration of war, love, and humanity remains relevant, allowing it to resonate with each new generation. Conclusion: The Enduring Relevance of Wrath, fate, and the complexities of human
relationships continue to provoke thought and discussion in contemporary society. As we confront modern conflicts and ethical dilemmas, the lessons gleaned from The Iliad remain poignant, reminding us of the enduring struggles faced by humanity. In a world still grappling with the implications of war and the search for meaning, Homer's epic
serves as a powerful reflection on the human condition, urging us to reflect on our own values and choices. Poetry Homer Translated by Samuel Butler An epic poem written by the Greek poet Homer, the Iliad recounts the events of the final weeks of the Trojan War and the siege of the city of Troy after Helen of Sparta is kidnapped by the Trojan
prince Paris. Homer's Iliad is one of the oldest works known in Western literature and is typically dated back to some time in the 8th-century BCE, though its exact date of completion is speculative. The poem focuses on the quarrel between King Agamemnon, the leader of the Achaean (Greek) army, and the Greek hero Achilles, whose prowess in
battle alters the course of the war. Agamemnon incurs the wrath of Achilles after claiming one of his concubines as his own, slighting the hero and resulting in Achilles's withdrawing himself and his army from the Achaean forces completely. This departure puts the Achaean forces at a significant disadvantage, and the remainder of the story explores
the effects of pride in the quest for glory. Through its portrayal of significant events in the Trojan War, the Iliad explores themes of mortality, glory, and fate while relating one of the most widely read and celebrated stories in history. The Iliad was followed closely by Homer's Odyssey, which followed the hero Ulysses (also known as Odysseus,) on his
journey home from the Trojan War, and inspired Virgil's Aeneid, which follows the hero Aeneas on his journey to Italy. (Epic Poem, Greek, c. 750 BCE, 15,693 linesIntroduction | Synopsis | Analysis | Resources"The Iliad" (Gr: "Iliás") is an epic poem by the ancient Greek poet Homer, which recounts some of the significant events of the final weeks of
the Trojan War and the Greek siege of the city of Troy (which was also known as Ilion, Ilios or Ilium in ancient times). Written in the mid-8th Century BCE, "The Iliad" is usually considered to be the earliest work in the mid-8th Century BCE, "The Iliad" is usually considered to be the earliest work in the mid-8th Century BCE, "The Iliad" is usually considered to be the earliest work in the whole Western literary tradition, and one of the best known and loved stories of all time. Through its portrayal of the Trojan War, the
stirring scenes of bloody battle, the wrath of Achilles and the constant interventions of the gods, it explores themes of glory, wrath, homecoming and fate. Moreover, the Homeric epic has provided subjects and stories for many other later Greek, Roman, and Renaissance writings. FactInformation Author Homer Date written Mid-8th Century
BCESettingTrojan War, ancient GreeceMain CharactersAchilles, Agamemnon, Hector, Priam, Paris, Odysseus, Diomedes, Patroclus, MenelausKey ThemesGlory, wrath, heroism, honor, fate, war, peaceThe story covered in "The Iliad" begins nearly ten years into the siege of Troy by the Greek forces, led by Agamemnon, King of Mycenae. The Greeks
are quarrelling about whether or not to return Chryseis, a Trojan captive of King Agamemnon, to her father, Chryses, a priest of Apollo. Agamemnon wins the argument and refuses to give her up and threatens to ransom the girl to her father. In turn, Chryses pleads Apollo to help him, so the offended god plagues the Greek camp with a pestilence. At
the warrior-hero Achilles orders, the Greek soldiers force Agamemnon to return Chryseis in order to appease Apollo and end the pestilence. But, when Agamemnon eventually reluctantly agrees to give her back, he takes in her stead Briseis, Achilles wrathfully withdraws both himself and his
Myrmidon warriors from the Trojan War. Testing the loyalty of the remaining Greeks, Agamemnon pretends to order them to abandon the war, but Odysseus encourages the Greeks to pursue the fight. During a brief truce in the hostilities between the Trojan and Greek troops, Paris and Menelaus meet in single combat over Helen, while she and old
King Priam of Troy watch from the city walls. Despite the goddess Aphrodite's intervention on behalf of the over-matched Paris, Menelaus wins. After the fight is over, the goddess Aphrodite's intervention on behalf of the over-matched Paris, Menelaus wins. After the fight is over, the goddess Aphrodite's intervention on behalf of the over-matched Paris, Menelaus wins. After the fight is over, the goddess Aphrodite's intervention on behalf of the over-matched Paris, Menelaus wins.
Diomedes, strengthened by Athena, obliterates the Trojans before him. However, in his blind arrogance and blood-lust, he strikes and injures Aphrodite. Meanwhile, in the Trojan castle, despite the misgivings of his wife, Andromache, the Trojan hero, Hector, son of King Priam, challenges the Greek warrior-hero Ajax to single combat, and is almost
overcome in battle. Throughout everything, in the background, the various gods and goddesses (particularly Hera, Athena, Apollo and Poseidon) continue to argue among themselves and to manipulate and intervene in the war, despite Zeus' specific orders to not do so. Achilles steadfastly refuses to give in to pleas for help from Agamemnon, Odysseus,
Ajax, Phoenix and Nestor, declining the offered honours and riches; even Agamemnon's belated offer to return Briseis to him. In the meantime, Diomedes and Odysseus sneak into the Trojans. Agamemnon is injured in the
battle and, despite Ajax's efforts, Hector successfully breaches the fortified Greek camp, wounding Odysseus and Diomedes in the process, and threatens to set the Greek ships on fire. Trying to rectify the situation, Patroclus convinced his friend and lover, Achilles, to dress in Achilles' own armour and lead the Myrmidons against the Trojans. The first
two times Patroclus launches against the Trojans, he is successful, killing Sarpedon (son of Zeus who participated in the war). Intoxicated by his success, Patroclus forgets Achilles' warning to be careful, and pursues the fleeing Trojans to the walls of Troy. He would have taken the city were it not for the actions of Apollo. The god of music and the
sun, is the first one to strike Patroclus. After that first blow and in the heat of the battle, Hector also finds the disguised Patroclus and, thinking him to be Achilles, fights and (with Apollo's help) kills him. Menelaus and the Greeks manage to recover Patroclus's corpse before Hector can inflict more damage. Distraught at the death of his companion,
Achilles then reconciles with Agamemnon and rejoins the battle, destroying all the Trojans before him in his fury. As the ten year war reaches its climax, even the gods join in the battle and the earth shakes with the clamour of the combat. Dressed in new armour fashioned specially for him by Hephaestus, Achilles takes revenge for his friend Patroclus
by slaying Hector in single combat, but then defiles and desecrates the Trojan prince's corpse for several days. Now, at last, Patroclus' funeral can be celebrated in what Achilles sees as a fitting manner. Hector's father, King Priam, emboldened by his grief and aided by Hermes, recovers Hector's corpse from Achilles, and "The Iliad" ends with
Hector's funeral during a twelve day truce granted by Achilles. Although attributed to Homer, "The Iliad" is clearly dependent on an older oral tradition and may well have been the collective inheritance of many singer-poets over a long period of time (the historical Fall of Troy is usually dated to around the start of the 12th Century BCE). Homer was
probably one of the first generation of authors who were also literate, as the Greek alphabet was introduced in the early 8th Century BCE. We knows this because the language used in his epic poems is an archaic version of Ionic Greek, with admixtures from certain other dialects such as Aeolic Greek. However, it is by no means certain that Homer
himself (if in fact such a man ever really existed) actually wrote down the verses. "The Iliad" was part of a group of ancient poems known as the "Epic Cycle", most of which are now lost to us. These poems dealt with the history of the Trojan War and the events surrounding it. Whether or not they were written down, we do know that Homer's poems
(along with others in the "Epic Cycle") were recited in later days at festivals and ceremonial occasions by professional singers called "rhapsodes". Interestingly enough, these singers used rhythm of the words used in the poems. "The Iliad" itself does not cover the early events of the Trojan War, which
had occurred ten years before the events described in the poem. The early occurrences of the Trojan war included an attempt to rescue Helen, the wife of King Menelaus of Sparta, after her abduction by the Trojan prince, Paris. Likewise, the death of Achilles and the eventual fall of Troy are not covered in the poem, and these matters are the subjects
of other (non-Homeric) "Epic Cycle" poems, which survive only in fragments. "The Odyssey", a separate work also by Homer, narrates Odysseus' decade-long journey home to Ithaca after the end of the Trojan War. The poem consists of twenty-four scrolls, containing 15,693 lines of dactylic hexameter verse. The entire poem has a formal rhythm that is
consistent throughout (making it easier to memorize) and yet varied slightly from line to line (preventing it from being monotonous). Many phrases, sometimes whole passages, are repeated verbatim over and over again throughout "The Iliad", partly to fulfil the demands of the metre and partly as part of the formulaic oral tradition. In the same way,
many of the descriptive phrases that are linked with a certain character (such as "swift-footed Achilles", "Diomedes of the great war cry", "Hector of the shining helm", and "Agamemnon the lord of men") match the number of syllables in a hero's name. This is why they are repeated regularly to the extent that they almost seem to become part of the
characters' names themselves. The immortal gods and goddesses are portrayed as characters in "The Iliad", displaying individuality and will in their actions. But they are also stock religious figures, sometimes psychological, and their relation to humans is extremely complex. They are often used as a way of explaining how or
why an event took place, but they are also sometimes used as comic relief from the war, mimicking, parodying and mocking mortals. Indeed, it is often the gods, not the mortals, who seem casual, petty and small-minded. The main theme of the poem is that of war and peace, and the whole poem is essentially a description of war and fighting. There is a
sense of horror and futility built into Homer's epic, and yet, there is a sense of heroism and glory that adds a glamour to the fighting: Homer appears both to abhor war and to glorify it. Frequent similes tell of the peacetime efforts back home in Greece, and serve as contrasts to the war, reminding us of the human values that are destroyed by fighting,
as well as what is worth fighting for. The concept of heroism, and the honour that results from it, is also one of the major themes running through the poem. Achilles in particular represents the heroic code, and his struggle revolves around his belief in an honour system, as opposed to Agamemnon's reliance on royal privilege. But, as fighter after
heroic fighter enters the war in search of honour and is slain before our eyes, the question always remains as to whether their struggle, heroic or not, is really worth the sacrifice. "Menin" or "wrath") is the word that opens "The Iliad", and one of the major themes of the poem is Achilles coming to terms with his anger and taking
responsibility for his actions and emotions. Indice The Trojan War, one of the most renowned conflicts in Greek mythology, has captured the imaginations of poets throughout history. This epic war, waged between the Greeks and the Trojans, has inspired countless epic poems that delve into the heroism, tragedy, and strife that defined this ancient
battleground. From Homer's Iliad to Virgil's Aeneid, these gripping narratives offer a poetic glimpse into the Trojan War. Attributed to the legendary poet Homer, this monumental work spans over 15,000 lines and portrays the events of the
war's final weeks. Primarily focusing on the wrath of Achilles, his feud with Agamemnon, and the tragic demise of Hector, The Iliad showcases the immense valor, divine intervention, and human suffering that characterized the war. Homer's vivid descriptions and masterful storytelling continue to captivate readers to this day. While The Odyssey is not
poem's inclusion of the Trojan War's aftermath provides a unique perspective on the war's impact on both heroes and ordinary mortals. Written by the Roman poet Virgil, The Aeneid serves as a sequel to both The Iliad and The Odyssey. This epic poem follows the journey of Aeneas, a Trojan hero, as he flees from the fallen city of Troy and eventually
 founds Rome. While The Aeneid explores a broader scope beyond the Trojan War, it offers a compelling exploration of the war's aftermath, the hero's quest, and destiny, leaving a lasting impact on Western literature. Exploring the Trojans and Greeks
witness the heroism of Achilles, the cunning of Odysseus, and the tragic fate of Hector. Whether you immerse yourself in the grandeur of Homer's Iliad, follow Odysseus perilous journey in The Odyssey, or explore the aftermath of the war in Virgil's Aeneid, these epic poems ensure that the tales of the Trojan War and its legendary heroes will
continue to enthrall readers for generations to come. Enjoy sharper detail, more accurate color, lifelike lighting, believable backgrounds, and more with our new model update. Your generated images will be more polished than ever. See What's NewExplore how consumers want to see climate stories told today, and what that means for
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use is permitted by an applicable exception or limitation. No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Published: Aug 14, 2021written by Michael Arnold, BA Art History, MA Ancient
Mediterranean ArchaeologyThe Abduction of Helen by Jacopo Robusti Tintoretto, Venetian, 1578 - 1579, Oil on canvas, via Museo del Prado; with The Body of Patroclos Borne from the Battlefield by Diana Scultori, 16th c., via The Harvard Art Museums According to legend, Alexander the Great kept two things under his pillow: a dagger and a copy of
through the epic of Homer. Today, some historians believe that the city of Troy in The Iliad could be what archaeologists call Troy VI and VII—the context layer of that ancient city destroyed during the upheaval of the Late Bronze Age Collapse. It was at this time that entire empires, like the Hittites in Anatolia and the Mycenaeans in Greece, collapsed
due to hostile incursions by the so-called Sea Peoples. Despite this, we may never know for certain the reality of exactly how or why Troy VII fell, historically speaking. Homer's evocation of the mythic Trojan War, however, remains as important today as it was to Alexander 2,300 years ago. The Central Conflict of The Iliad: What Was the Reason for
destroy the city. Hence, the idiom "the face that launched one thousand ships" was born. It proved to be no simple task, however, to besiege the high walls of the Greeks are only exacerbated by troubles within their own ranks, particularly those generated by
Achilles — a Greek prince of Peleus, who is unmatched on the battlefield. Because of a disagreement with Agamemnon, Achilles refuses to participate in the early battles of the Trojan War. It isn't until a special friend of his, a certain Patroclus, is killed in battle that Achilles resolves to enter the conflict. Trouble in The Greek Camp: Achilles &
Agamemnon Quarrel Amphora with Ajax Carrying the Dead Achilles, Archaic Period of Greece (530 - 520 BCE), Terracotta, via The Walters Art Museum Book I of The Iliad opens with an altercation between Agamemnon, king of kings at the helm of the Greek alliance, and Achilles. The cause of this fight was Agamemnon's usurpation of Briseis, a
beautiful maiden whom Achilles had won from the spoils of victory in battle. Agamemnon forces Achilles to forfeit her, and, as a result, Achilles is approached by his mother Thetis, a sea nymph. She takes pity on her son, who as she knows is doomed to die in the Trojan
War, and resolves to address his plight with Zeus. So Thetis flies to Mount Olympus and begs the king of the gods to punish Agamemnon for his cruelty. Zeus agrees, against the will of his wife, Hera, who detests Troy and favors the Greek cities of Sparta and Argos. He consents to fix the events of the Trojan War against Agamemnon and the Achaeans
until honor is restored to Achilles. The Duel for Helen of Troy: Menelaus V. Paris The Abduction of Helen by Jacopo Robusti Tintoretto, Venetian, 1578 - 1579, Oil on canvas, via Museo del Prado The Greek host described by Homer was enormous, far outnumbering the Trojans. But the Trojans had the advantage of being able to call on their many
neighboring allies, such as the Phrygians and Lydians, and the walls of Priam had never before been breached. To avoid a bloodbath, Paris, (also called Alexandros in The Iliad) challenges Menelaus to a duel. The rules of the duel between Menelaus and Lydians, and the walls of Priam had never before been breached. To avoid a bloodbath, Paris, (also called Alexandros in The Iliad) challenges Menelaus and Lydians, and the walls of Priam had never before been breached. To avoid a bloodbath, Paris were winner takes all: if Paris were to kill Menelaus to a duel.
Greek host would have to disband and return to Argos. But Menelaus was a much greater man and warrior than the young Trojan prince. He'd nearly defeated him in their duel when Aphrodite, the goddess of love and beauty, swooped in and saved the life of Paris. She carried him away in a fog and laid him to rest in his bed-chamber by Helen's side.
Menelaus went into a rage. He declared victory and demanded that Helen be handed over. But before the Trojans could acquiesce to his will, there would be an attempt on the Spartan king's life. This would set off the first major battle of the Trojan War. The First Battle of the Trojan War The Mask of Agamemnon, Gold, Mycenae, Greece, 16th c. BC,
via The National Archaeological Museum of Athena and Hera, the daughter and wife of Zeus, both of whom were firmly allied with the Greeks, had been observing the happenings at Troy from the sky. They wanted to see Priam's city destroyed, and so Athena resolved to interfere in the unfolding events before the Trojans could turn Helen over
and allow the conflict to dissolve. So Athena descended onto the battlefield in the form of a Trojan soldier and approached an archer among their ranks called Pandaros. She convinced him to shoot an arrow at Menelaus and strike him dead to recover the honor of Troy. Pandaros fell for the goddess's trick. He took aim and fired, but before his arrow
could sink into Menelaus, Athena swatted it away. Menelaus and Agamemnon then declared that the Trojans had broken their oath. Accordingly, the Achaeans except Achilles and his Myrmidons. The Olympian gods took sides and marshaled with their respective favorities. Athena joined the ranks of the
Achaeans while Hera wished them well from the heavens. Digital illustration of Troy VII, by Christoph Haußner, via The British Museum Blog Zeus, honoring his oath to Thetis, favored the Trojans. Ares, god of war, also joined their ranks; he kept close to the mighty Prince Hector throughout the battle. Apollo and lovely Aphrodite also cheered for the
Trojan warriors, intervening in events intermittently. It's in this first battle that we're introduced to the preeminent Greek heroes of the Trojan War: there was Teleimonian Aiax, also called Ajax, a giant, mighty warrior; Odysseus Laertes the king of Ithaca and later the protagonist of The Odyssey; and the fierce soldier called Diomedes, who receives
the blessing of Athena and goes on to vanquish many Trojans. On the Trojan side was Aeneas, protagonist of the epic, The Aeneid, and mythical founder of the Roman race. Prince Hector V. Ajax Ajax, front view by Pietro
Fontana, 1817, via The Metropolitan Museum of Art Keeping his promise to Thetis, Zeus ensured that the early battles of the war resulted in good outcomes for the Trojans. The laundry list of other gods who allied with Troy also helped in this cause. Ares remained glued to Hector. And at one point, Aphrodite intervened to rescue her son, Aeneas, but
was stabbed by Diomedes; she ran off to Olympus never to return to the battlefield. Apollo also intervened on behalf of the Trojans. But, irrespective of this, "many Trojans and many Achaeans fell on that day and lay prone in the dust side by side," writes Homer. Apollo and Athena, sick to see that so many of their favorites had fallen in battle,
conspired with one another to reach a ceasefire. So at the opening of Book VII, they embolden Hector to face off with Ajax in the deciding duel of the first battle. Hector and departed as friends. The Achaeans and Trojans agreed to a one-day
ceasefire to collect their dead. Priam and his 50 sons strategized behind their high walls, and the Greeks built a moat and fortification around their ships and encampment. Zeus Threatens the Olympians; The Achaeans Suffer at the Hands of Hector Statue of Jupiter (Zeus), Roman, 100 - 1 BC, via The Paul J. Getty Museum At the opening of Book VIII
Zeus takes a hard line with the other gods about any further intervention in the Trojans War. He reasserts his will that the Trojans should win the early battles. And by the end of Book VIII, the Greeks are in a dire situation. Hector had been relentless in battle, and the Trojans had successfully invaded the Achaean encampment. Agamemnon first prays
to Zeus to spare the lives of the Achaeans. Next, he resolves to plead with Achilles and Briseis, 30 BC - 80 AD, via The British Museum Agamemnon sends envoys to Achilles with his terms of apology. He promises
to return Briseis to him and to ensure that he is enriched from the spoils of Troy. But Achilles declines the king's proposal, and the Achaeans continue to suffer at the hands of Hector. It isn't until Book XIV that the tides begin to turn. It's at this time that Hera plays a trick on Zeus. She channels the charms of Aphrodite to distract Zeus from the events
of the Trojan War. Then she seduces him, and, afterward, Zeus falls asleep. While Zeus slumbers, all the other gods, including Hera, begin to intervene in the battle again. But Hector, who is imbued with the courage of Apollo, is relentless. He and his men break into the Achaean camp and set fire to the Greek ships. Seeing the conflagration,
Patroclus, the dear friend of Achilles, can abstain from action no longer. After unsuccessfully pleading with the Myrmidons to join the battle, he decides to don Achilles' armor and enter it himself. Hector Kills Patroclus The Body of Patrocl
had set the Greek encampment ablaze. Out of the wild conflagration came Patroclus charging toward the Trojans and cutting them down left and right. When he reached Sarpedon, a son of Zeus and king of Lycia, the pair faced off. Patroclus killed him, and, as a result, sent Hector into a rage. Hector vowed to avenge Sarpedon, but, before he could,
Patroclus and the spirited Greeks drove the Trojans back to their city walls. The Achaeans were so fierce that they would have taken Troy that day if it weren't for Apollo's interference. The patron god of Troy was standing on top of the city walls and commanded Patroclus and the Greeks to retreat. Then the god started playing tricks on him to
confuse and exhaust him. Hector seized the opportunity to strike at Patroclus. He stabbed the young Greek in the belly with his spear, killing him on the spot. Achilles' New Armor & The Death of Hector The 
have new armor custom made for him. His old armor had been stripped off the corpse of Patroclus and paraded into Troy by Prince Hector. Needless to say, Achilles was devastated about the death of his dear companion and he later honored him with an elaborate funeral. Thetis took it upon herself to commission Hephaestus, the god of
metalworking, to craft a shield imbued with divine power for her son. Achilles then takes to the battlefield with his new armor. He meets Hector outside the walls of Troy, where the gods had been making a last minute deliberation on the Trojan prince's fate. Achilles kills Hector, Peter Paul Rubens, 1630-1635, Museum Boijmans Van Beuningen,
Rotterdam The scales of fate were in favor of Achilles, and Apollo and Zeus begrudgingly abandoned their favorite. Achilles overpowered Hector in combat, and then chased him around the city three times. Finally, he cast his spear through Hector's neck and removed his dead body back to the Achaean encampment. That night, Achilles hosted the
funeral of Patroclus — a hero's sendoff complete with festival games and the human sacrifice of 12 Trojan princes. He defiled the corpse of Hector, but later returned it to the Trojans out of respect for the wishes of King Priam. The Trojan War and the Fall of Troy Map of the ancient Greek Aegean World, via British Museum Blog It may be shocking to
read this, but there is no mention of a Trojan Horse in The Iliad. Additionally, Troy hasn't been sacked by the close of Homer's epic, and there's no clear indication as to which side will be victorious. We learn of the city's cruel fate from The Aeneid, in which a ten year war leads to the fall of Troy and is described at the epic's opening. This triggers a
Trojan diaspora that stretches far beyond the confines of the Aegean world. Epic poem attributed to Homer For other uses, see Iliad (disambiguation). Iliadby HomerInscription of lines 468-473, Book I. Dated 400-500 AD, from Egypt, on display at the British MuseumOriginal title λίας Translator George Chapman and others; see English translations of
HomerWrittenc. 8th century BCCountryAncient GreeceLanguageHomeric GreekSubject(s)Trojan WarGenre(s)Epic poetryPublished in English1598; 427 years ago (1598)Lines15,693Followed byThe OdysseyMetreDactylic hexameterFull text Iliad at WikisourceIliad at Greek Wikisource Trojan WarAchilles tending the wounded Patroclus(Attic red-figure
kylix, c. 500 BC) Literary sources Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Women Posthomerica See also: Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Women Posthomerica See also: Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Women Posthomerica See also: Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Aulis Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Alias Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Alias Philoctetes Ajax The Trojan Worse Iliad Epic Cycle Aeneid, Book 2 Iphigenia in Alias Philoctetes Ajax The Trojan Aeneid Iliad Epic Cycle Aeneid Iliad Ep
 Agamemnon Achilles Helen Menelaus Nestor Odysseus Ajax Diomedes Patroclus Thersites Achaeans Myrmidons See also: Achaean Leaders, Catalogue of Ships Trojans and the Amazons Sarpedon See also: Trojan Battle Order, Trojan Leaders
Participant godsCaused the war: Eris On the Greek side: Athena Hephaestus Hera Hermes Thetis Poseidon On the Trojan side: Aphrodite Apollo Ares Artemis Leto Scamander Zeus Historicity Ahhiyawa Alaksandu Archaeology of Troy Attarsiya Hisarlık Homeric Question Late Bronze Age Troy Manapa-Tarhunta letter Milawata letter Tawagalawa letters.
Trojan language Wilusa See also: Historicity of the Iliad (/'Iliəd/ ;[1] Ancient Greek: Ἰλιάς, romanized: Iliás, [i:.li.ás]; lit. '[a poem] about Ilion (Troy)') is one of two major Ancient Greek epic poems attributed to Homer. It is one of the oldest
extant works of literature still widely read by modern audiences. As with the Odyssey, the poem is divided into 24 books and was written in dactylic hexameter. It contains 15,693 lines in its most widely accepted version[clarification needed]. The Iliad is often regarded as the first substantial piece of European literature and is a central part of the Epic
Cycle.[2] Set towards the end of the Trojan War, a ten-year siege of the city of Troy by a coalition of Mycenaean Greek states, the poem depicts significant events in the war's final weeks. In particular, it traces the anger (μῆνις) of Achilles, a celebrated warrior, from a fierce quarrel between him and King Agamemnon, to the death of the Trojan prince
Hector.[3][4] The narrative moves between wide battleground scenes and more personal interactions. The Iliad and the Odyssey were likely composed in Homeric Greek, a literary mixture of Ionic Greek and other dialects, around the late 8th or early 7th century BC[according to whom?]. Homer's authorship was infrequently questioned in antiquity,
[5] although the poem's composition has been extensively debated in contemporary scholarship, involving debates such as whether the Iliad and the Odyssey were composed independently, and whether they survived via an oral or also written tradition.[6] The poem was performed by professional reciters of Homer known as rhapsodes at Greek
festivals such as the Panathenaia.[7][8] Critical themes in the poem include kleos (glory), pride, fate, and wrath.[9] Despite being predominantly known for its tragic and serious themes, the poem also contains instances of comedy and laughter.[10] The poem is frequently described as a "heroic" epic, centred around issues such as war, violence, and
the heroic code. It contains detailed descriptions of ancient warfare, including battle tactics and equipment. However, it also explores the social and domestic side of ancient culture in scenes behind the walls of Troy and in the Greek camp. Additionally, the Olympian gods play a major role in the poem, aiding their favoured warriors on the battlefield
and intervening in personal disputes.[11] Their anthropomorphic characterisation in the poem humanised them for Ancient Greek audiences, giving a concrete sense of their cultural and religious tradition. In terms of formulae, use of similes, and epithets are often explored by scholars.[12] Source:[3] The first verses of the
Iliad The story begins with an invocation to the Muse. The events take place towards the end of the Trojan War, fought between the Trojans and the besieging Achaeans. The Achaean forces consist of armies from many different Greek kingdoms, led by their respective kings or princes. Agamemnon, king of Mycenae, acts as commander for these
united armies. Chryses, a priest of Apollo, offers Agamemnon and the Achaeans wealth for the return of his daughter Chryseis, held captive by Agamemnon refuses. Chryses prays for Apollo's help, and Apollo sends a plague to afflict the Achaeans are in favour of the offer, Agamemnon refuses. Chryses prays for Apollo's help, and Apollo sends a plague to afflict the Achaeans are in favour of the offer, Agamemnon refuses.
Achilles, the leader of the Myrmidon forces and aristos achaion ("best of the Greeks"), calls an assembly to deal with the problem. Under pressure, Agamemnon's decision as a huge dishonour in front of the assembled Achaean
forces, Achilles furiously declares that he and his men will no longer fight for Agamemnon. Odysseus returns Chryseis to her father, causing Apollo to end the plague. In the meantime, Agamemnon's messengers take Briseis away. Achilles becomes very upset and prays to his mother, Thetis, a minor goddess and sea nymph.[13] Achilles asks his
mother to supplicate Zeus, wanting the Achaeans to be beaten back by the Trojans until their ships are at risk of being burnt. Only then will Agamemnon realise how much the Achaeans need Achilles and restore his honour. Thetis does so, and Zeus agrees. Zeus then sends a dream to Agamemnon, urging him to attack Troy. Agamemnon heeds the
dream but first decides to test the Achaean army's morale by telling them to go home. However nine years into the war, the soldiers' morale has worn thin. The plan backfires, and only the intervention of Odysseus, inspired by Athena, stops a rout. Odysseus confronts and beats Thersites, a common soldier who voices discontent about fighting
Agamemnon's war. The Achaeans deploy in companies upon the Trojan plain. When news of the Achaean deployment reaches King Priam, the Trojans respond in a sortie upon the plain. The armies approach each other, but before they meet, Paris offers to end the war by fighting a duel with Menelaus, urged by Hector, his brother and hero of Troy
Here, the initial cause of the entire war is explained: Helen, wife of Menelaus, and the most beautiful woman in the world, was taken by Paris from Menelaus can
kill him. The gods deliberate over whether the war should end here, but Hera convinces Zeus to wait for the utter destruction of Troy. Athena prompts the Trojans are killed. Source:[3] In the fighting, Diomedes kills
many Trojans, including Pandarus, and defeats Aeneas. Aphrodite rescues him before he can be killed, but Diomedes attacks her and wounds the goddess's wrist. Apollo sends Ares to defeat Diomedes. Many heroes and commanders join in, including Hector,
and the gods supporting each side try to influence the battle. Emboldened by Athena, Diomedes wounds Ares and prevents a rout. Diomedes and the Trojans and prevents a rout. Diomedes and the Trojans and prevents a rout.
urging his mother Hecuba to perform prayers and sacrifices, inciting Paris to battle, and bidding his wife Andromache and son Astyanax farewell on the city walls. He then rejoins the battle. Hector duels with Ajax, but nightfall interrupts the fight, and both sides retire. The Trojans quarrel about returning Helen to the Achaeans. Paris offers to return
the treasure he took and give further wealth as compensation, but not Helen, and the offer is refused. Both sides agree to a day's truce to bury the dead. The Achaeans also build a wall and trench to protect their camp and ships. Source:[3][4] Iliad, Book VIII, lines 245-253, Greek manuscript, late 5th, early 6th centuries AD The next morning, Zeusen and ships.
prohibits the gods from interfering, and fighting begins anew. The Trojans prevail and force the Achaean wall. Hera and Athena are forbidden to help. Night falls before the Trojans can assail the Achaean wall. Hera and Athena are forbidden to help. Night falls before the Trojans can assail the Achaean wall.
only return to battle if the Trojans reach his ships and threaten them with fire. The embassy returns, unsuccessful. Later that night, Odysseus and Diomedes venture out to the Trojan Dolon, and wreak havoc in the camp of some Thracian allies of Troy. In the morning, the fighting is fierce, and Agamemnon, Diomedes, and
Odysseus are all wounded. Achilles sends Patroclus from his camp to inquire about the Achaean casualties, and while there, Patroclus is moved to pity by a speech by Nestor. Nestor asks Patroclus from his camp to inquire about the Achaean wall on foot.
Hector leads the terrible fighting, despite an omen that their charge will fail. The Achaeans are overwhelmed and routed, the wall's gate is broken, and Hector charges in. The Achaeans fall back to their ships. Poseidon pities the Achaeans fall back to their ships. Poseidon pities the Achaeans are overwhelmed and routed, the wall's gate is broken, and Hector charges in. The Achaeans fall back to their ships.
back. Poseidon's nephew Amphimachus is killed in the battle; Poseidon imbues Idomeneus with godly power. Many fall on both sides. The Trojan seer Polydamas urges Hector to fall back because of a bad omen but is ignored. Hera seduces Zeus and lulls him to sleep, allowing Poseidon to help the Greeks. The Trojans are driven back onto the plain
 Ajax wounds Hector, who is then carried back to Troy. Zeus awakes and is enraged by Poseidon's intervention. However, he reassures Hera that Troy is still fated to fall once Hector kills Patroclus. Poseidon is recalled from the battle reaches the
ships. Source:[4] Thetis at Hephaestus's forge waiting to receive Achilles's new weapons, fresco from Pompeii, 1st century Patroclus cannot stand to watch any longer and goes to Achilles's armor so that he will be mistaken for him
Achilles relents and lends Patroclus his armor but sends him off with a stern warning to come back once the Trojans have been made right, he and Patroclus will take Troy together. Patroclus leads the Myrmidons into battle and arrives as the Trojans set fire to the
first ships. The Trojans are routed by the sudden onslaught, and Patroclus begins his assault by killing Zeus's son Sarpedon, a leading ally of the Trojans. Patroclus kills Hector's charioteer Cebriones, is weakened by Apollo and Euphorbos,
and is finally killed by Hector. Hector takes Achilles' armor from the fallen Patroclus's body from the Trojans, who attempt to carry it back to Troy at Hector's command. Antilochus is sent to tell Achilles the news and asks him to help retrieve the body. When Achilles hears of Patroclus's death, his grief is so
overwhelming that his mother, Thetis, hears him from the bottom of the ocean. Thetis grieves too, knowing that Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will seal his own fate, Achilles is fated to die if he kills Hector. Although he knows it will be although he knows it will be although he knows it will be alt
radiance by Athena, Achilles stands next to the Achaean wall and roars in rage. The Trojans are terrified by his appearance, and the Trojans are terrified by his appearance, and the Achaean wall and roars in rage. The Trojans are terrified by his appearance, and the Achaean wall and roars in rage. The Trojans are terrified by his appearance, and the Achaean wall and roars in rage.
Meanwhile, at Thetis's request, Hephaestus fashions a new set of armor for Achilles, including a magnificently wrought shield. [14] Source: [4] A detail of fresco from the François Tomb at Vulci, showing the sacrifice of Trojan slaves. From left to right: Agamemnon, ghost of Patroclus, Vanth, Achilles beheading a slave, Charun, Ajax the Great, a slave,
Ajax the Lesser. 350-330 BC In the morning, Thetis brings Achilles all the promised gifts, including Briseis, but Achilles is indifferent to them. The Achaean warriors. Agamemnon gives Achilles refuses to
eat. His horse, Xanthos, prophesies Achilles's death; Achilles is indifferent. Achilles goes into battle, with Automedon driving his chariot. Zeus lifts the ban on the gods' interference, and the gods freely help both sides. Achilles slaughters half the Trojans' number in the river, clogging the water
with bodies. The river god, Scamander, confronts Achilles and commands him to stop killing Trojans, but Achilles are goes fight amongst themselves. The great gates of the city are opened to receive the fleeing Trojans, and Apollo leads Achilles away from the city by
pretending to be a Trojan. When Apollo reveals himself to Achilles, the Trojans have retreated into the safety of the city, all except for Hector. Despite the pleas of his parents, Priam and Hecuba, Hector resolves to face Achilles. When Achilles approaches, however, Hector's will fails him. He flees and is chased by Achilles around the city. Finally,
Athena tricks him into stopping by taking on the form of his brother Deiphobus, and he turns to face his opponent. After a brief duel, Achilles that he, too, is fated to die. Achilles strips Hector of his own armour, gloating over his death. Achilles then dishonours Hector's body by
lashing it to the back of his chariot and dragging it around the city. Hecuba and Priam lament, with the latter attempting to face Achilles himself. Andromache hears the news and comes to the walls, fainting on seeing the scene below. The Trojans grieve. The ghost of Patroclus comes to Achilles in a dream, urging him to carry out the burial rites so
that his spirit can move on to the Underworld. Patroclus asks Achilles to arrange for their bones to be entombed together in a single urn; Achilles gives out the prizes. Achilles is lost in his grief and spends his days mourning Patroclus and dragging
Hector's body behind his chariot. Dismayed by Achilles's continued abuse of Hector's body, Zeus decides that it must be returned to Priam. Led by Hermes, Priam takes a wagon filled with gifts across the plains and into the Achaean camp unnoticed. He clasps Achilles by the knees and begs for his son's body. Achilles is moved to tears and finally
relents, softening his anger. The two lament their losses in the war. Achilles agrees to give Hector's body back and to give the Trojans twelve days to properly mourn and bury him. Achilles appleases to Patroclus, fearing he has dishonored him by returning Hector's body. After a meal, Priam carries Hector's body back into Troy. Hector is buried, and
the city mourns. Main article: Deception of Zeus Hypnos and Thanatos carrying the body of Sarpedon from the battlefield of Troy; detail from an Attic white-ground lekythos, c. 440 BC Ancient Greek religion had no strict organisation, rather arising out of the diverse beliefs of the Greek people. [15] Adkins and Pollard state that "The early Greeks" or the city mourns. Main article: Deception of Zeus Hypnos and Thanatos carrying the body of Sarpedon from the battlefield of Troy; detail from an Attic white-ground lekythos, c. 440 BC Ancient Greek religion had no strict organisation.
personalized every aspect of their world, natural and cultural, and their experiences in it. The earth, the sea, the mountains, the rivers, custom-law (themis), and one's share in society and its goods were all seen in personal as well as naturalistic terms".[16] They perceived the world and its changes a result of divine intervention or presence. Often,
they found these events to be mysterious and inexplicable.[17] In the Iliad, the Olympian gods, goddesses, and minor deities fight among themselves as well as participating in human warfare, often by interfering with mortals to oppose other gods.[11] Homer's portrayal of gods suits his narrative purpose, although the gods in 4th century Athenian
thought were not spoken of in terms familiar to the works of Homer.[17] The historian Herodotus says that Homer and describe the gods appearance and character.[18] Some scholars discuss the intervention of the gods in the mortal world, spurred by guarrels they had with each other.
Homer interprets the Iliadic world by using the passion and emotion of the gods to be determining factors of what happens on the human level. [19] Book 24 offers a retrospective discussion of the gods to be determining factors of what happens on the human level.
eyed maiden, but they persisted just as when sacred Ilios at first became hateful in their eyes and Priam and his people, because of the folly of Alexander, who had insulted those goddesses when they came to his farmstead and praised her who furthered his grievous lustfulness. —Homer, Iliad 24.25-30[4] Athena and Hera oppose Paris because of a
beauty contest on Mount Olympus in which he chose Aphrodite as the most beautiful goddess over them. Wolfgang Kullmann further goes on to say, "Hera's and Athena's disappointment over the victory of Aphrodite in the Judgement of Paris, the
Judge, and his town Troy".[19] Hera and Athena continue to support the Achaean forces throughout the poem as a result of this, while Aphrodite aids Paris and the Trojans. The emotions between the goddesses often translate to actions they take in the mortal world. For example, in Book 3 of the Iliad, Paris is about to be defeated by Menelaus, who
had challenged him to single combat, however, Aphrodite intervenes to save Paris from the wrath of Menelaus: "Now he'd have hauled him off and won undying glory but Aphrodite, Zeus's daughter, was quick to the mark, snapped the rawhide strap." [20] This connection of emotions to actions is just one example out of many that occur throughout the
poem: there is constant intervention by all of the gods, especially to give motivational speeches to their respective protégés, often appearing in the shape of a human being they are familiar with.[19] Mary Lefkowitz discusses the relevance of divine action in the Iliad, attempting to answer the question of whether divine intervention is a discrete
occurrence (for its own sake) or if such godly behaviors are mere human character metaphors. [21] The intellectual interest of 5th- and 4th-century BC authors, such as Thucydides and Plato, was limited to their utility as "a way of talking about human life rather than a description or a truth", because, if the gods remain religious figures, rather than
human metaphors, their "existence" - without the foundation of either dogma or a bible of faiths - then allowed Greek culture the intellectual breadth and freedom to conjure gods fitting any religious function they required as a people. [21][22] Psychologist Julian Jaynes [23] uses the Iliad as a major piece of evidence for his theory of the Bicameral
Mind, which posits that until about the time described in the Iliad, humans had a far different mentality from present-day humans. He says that humans heard and obeyed commands from what they identified as gods until the change in human mentality that
incorporated the motivating force into the conscious self. He points out that almost every action in the Iliad is directed, caused, or influenced by a god and that earlier translations show an astonishing lack of words suggesting thought, planning, or influenced by a god and that earlier translations made by translators imposing a
modern mentality on the characters, [23] a form of reverse logic by which a conclusion determines the validity of evidence. Fate (κήρ, ker, 'fated death') propels most of the events of the liad. Gods and men abide by it, unable to contest or change it. It is highlighted and referenced throughout the narrative in multiple methods, for example, Zeus
sending omens to seers such as Calchas, or Thetis' prophecies of Achilles' imminent death. Men and their gods continually speak of heroic acceptance and cowardly avoidance of one's fate. [24] Fate does not determine every action, incident, and occurrence, but it does determine the outcome of life. For example, Patroclus prophesies Hector's death:
[25] No, deadly destiny, with the son of Leto, has killed me, and of men it was Euphorbos; you are only my third slayer. And put away in your heart this other thing that I tell you. You yourself are not one who shall live long, but now already death and powerful destiny are standing beside you, to go down under the hands of Aiakos' great son, Achilleus.
—Homer, Iliad 16.849-854 (Lattimore 1951). Here, Patroclus alludes to his fated death by Hector's hand and to Hector's hand eath by Achilles's hand. Each accepts the outcome of his life, yet persist regardless. However, fate is not always accepted outright. The first instance of this doubt occurs in Book 16. Seeing Patroclus about to kill Sarpedon,
his mortal son, Zeus says: Ah me, that it is destined that the dearest of men, Sarpedon, must go down under the hands of Menoitios' son Patroclus. —Homer, The Iliad. 16.433-434 (Lattimore 1951). About his dilemma, Hera asks Zeus: Majesty, son of Kronos, what sort of thing have you spoken? Do you wish to bring back a man who is mortal, one long
since doomed by his destiny, from ill-sounding death and release him? Do it, then; but not all the rest of us gods shall approve you. —Homer, The Iliad 16.440-43 (Lattimore 1951). In deciding between losing a son or abiding fate, Zeus, King of the Gods, must conform to the latter. This motif recurs when he considers sparing Hector, whom he loves
and respects. This time, it is Athena who challenges him: Father of the shining bolt, dark misted, what is this you said? Do you wish to bring back a man who is mortal, one long since doomed by his destiny, from ill-sounding death and release him? Do it, then; but not all the rest of us gods shall approve you. —Homer, The Iliad 22.178-81 (Lattimore
1951). Again, Zeus appears capable of altering fate, but does not, deciding instead to abide by set outcomes. Similarly, Fate spares Aeneas after Apollo convinces the overmatched Trojan to fight Achilles. Poseidon cautiously speaks: But come, let us ourselves get him away from death, for fear the son of Kronos may be angered if now Achilleus kills
this man. It is destined that he shall be the survivor, that the generation of Dardanos shall not die... — Homer, The Iliad 20.300-04 (Lattimore 1951). Divinely aided, Aeneas escapes the wrath of Achilles and survives the Trojan War. Whether or not the gods can alter fate, they do abide by it, despite its countering their human allegiances. The
mysterious origin of Fate remains a power beyond both mortals and immortals. Kleos (κλέος, "glory, fame") is the concept of glory earned in heroic battle. [26] It is a fluctuating quality that can be given or taken, increased or decreased. In particular, Achilles is deeply concerned about his kleos. [27] In Book 9 (9.410-16), Achilles poignantly tells
Agamemnon's envoys - Odysseus, Phoenix, and Ajax - begging his reinstatement to battle about having to choose between two fates (διγθαδίας κήρας, 9.411).[28] The passage reads: μήτηρ γάρ τέ μέ φησι θεὰ Θέτις ἀργυρόπεζα (410) διγθαδίας κήρας, 9.411).[28] The passage reads: μήτηρ γάρ τέ με φησι θεὰ Θέτις ἀργυρόπεζα (410) διγθαδίας κήρας φερέμεν θανάτοιο τέλος δέ. εἰ μέν κ' αὖθι μένων Τρώων πόλιν ἀμφιμάχωμαι, ὥλετο μέν μοι νόστος,
ἀτὰρ κλέος ἄφθιτον ἔσται εἰ δέ κεν οἴκαδ' ἵκωμι φίλην ἐς πατρίδα γαῖαν, ἄλετό μοι κλέος ἐσθλόν, ἐπὶ δηρὸν δέ μοι αἰὼν (415) ἔσσεται, οὐδέ κέ μ' ὧκα τέλος θανάτοιο κιχείη.[29] For my mother Thetis the goddess of silver feet tells me I carry two sorts of destiny toward the day of my death. Either, if I stay here and fight beside the city of the Trojans,
my return home is gone, but my glory shall be everlasting; but if I return home to the beloved land of my fathers, the excellence of my glory is gone, but there will be a long life left for me, and my end in death will not come to me quickly.[30] —Translated by Richmond Lattimore In forgoing his nostos, he will earn the greater reward of kleos aphthiton
(κλέος ἄφθιτον, "fame imperishable").[28] In the poem, aphthiton (ἄφθιτον, "imperishable") occurs five other times,[31] each occurrence denotes an object: Agamemnon's sceptre, the wheel of Hebe's chariot, the house of Poseidon, the throne of Zeus, and the house of Hephaestus. Translator Lattimore renders kleos aphthiton as "forever immortal"
and as "forever imperishable" - connoting Achilles's mortality by underscoring his greater reward in returning to battle Troy. Kleos is often given visible representation by the prizes won in battle. When Agamemnon takes Briseis from Achilles, he takes away a portion of the kleos he had earned. Achilles' shield, crafted by Hephaestus and given to him
by his mother, Thetis, bears an image of stars in the centre. The stars conjure profound images of the place of a single man, no matter how heroic, in the perspective of the entire cosmos. Nostos (νόστος, "homecoming") occurs seven times in the perspective of the entire cosmos. Nostos (νόστος, "homecoming") occurs seven times in the perspective of the entire cosmos. Nostos (νόστος, "homecoming") occurs seven times in the perspective of the entire cosmos. Nostos (νόστος, "homecoming") occurs seven times in the perspective of the entire cosmos.
other Ancient Greek literature, especially in the postwar homeward fortunes experienced by the Atreidae (Agamemnon and Menelaus) and Odysseus (see the Odyssey). Pride drives the plot of the Trojans would gladly return Helen to the
Achaeans, they defer to the pride of their prince, Alexandros, also known as Paris. Within this frame, Homer's work begins. At the start of the Iliad, Agamemnon's pride sets forth a chain of events that leads him to take from Achilles in return for his martial prowess. Due to this slight, Achilles refuses to
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fight and asks his mother, Thetis, to make sure that Zeus causes the Achaeans to suffer on the battlefield until Agamemnon comes to realize the harm he has done to him.[33] Achilles's pride allows him to beg Thetis for the deaths of his Achaean friends. When in Book 9 his friends urge him to return, offering him loot and his slave, Briseis, he refuses, stuck in his vengeful pride. Achilles remains stuck until the very end, when his anger at himself for Patroclus's death overcomes his pride again when he keeps his anger in check and returns Hector to Priam at the epic's close. From epic start to epic finish, pride drives the plot.[a] The Iliad portravs the theme of heroism in a variety of different ways through different characters, mainly Achilles, Hector, Patroclus, etc. Though the traditional concept of heroism and does not make it explicitly clear

who the true hero of the story is. The story is. The story of the Iliad follows the great Greek warrior Achilles, as well as his rage and the destruction it causes. Parallel to this, the story also follows the Trojan warrior Hector and his people. It is generally assumed that, because he is the protagonist, Achilles is the hero of this story. Examining his actions throughout the Iliad and comparing them to those of other characters, however, some may come to the conclusion that Achilles is not really the hero, and perhaps even an antihero. It can also be argued that Hector is the true hero of the Iliad due to his inherently heroic qualities, such as his loyalty to his family and strength and determination to defend his people, and the focus at the end of the story on burying Hector with honor. The true hero of the Iliad is never shown explicitly and flaws of both characters, regardless of who is considered the "true" hero. Akin to kleos is time (τιμή, "respect, honor"), the concept denoting the respectability an honorable man accrues with accomplishment (cultural, political, martial), per his station in life. In Book I, the Achaean troubles begin with King Agamemnon's dishonorable, unkingly behavior - first, by threatening the priest Chryses (1.11), then, by aggravating them in disrespecting Achilles, by confiscating Briseis from him (1.171). The warrior's consequent rancor against the dishonorable king ruins the Achaean military cause. Hybris ("Yβρις) plays a part similar to timē. The epic takes as its thesis the anger of Achilles and the destruction it brings. Anger disturbs the dishonorable king ruins the Achaean military cause. gods. Uncontrolled anger destroys orderly social relationships and upsets the balance of correct actions necessary to keep the gods away from human beings. Despite the epic's focus on Achilles's rage, hybris also plays a prominent role, serving as both kindling and fuel for many destructive events. [34] Agamemnon refuses to ransom Chryseis out of hybris and harms Achilles' pride when he demands her. Hubris forces Paris to fight against Menelaus. Agamemnon spurs the Achaeans to fight by calling into question Odysseus, Diomedes, and Nestor's pride, asking why they are cowering and waiting for help when they should be the ones leading the charge. While the events of the Iliad focus on Achilles' rage and the destruction it brings on, hybris fuels and stokes them both.[34] The Wrath of Achilles (1819), by Michel Martin Drolling The poem's initial word, μῆνιν (mēnin; acc. μῆνιν (mēnin; story: the Achaeans' faltering in battle, the slayings of Patroclus and Hector, and the fall of Troy. In Book I, the Wrath of Achilles first emerges in the Achilles first emerges in the Achilles first emerges in the Achilles. King Agamemnon dishonours Chryses, the Trojan priest of Apollo, by refusing with a threat the restitution of his daughter, Chryseis - despite the proffered ransom of "gifts beyond count".[36] The insulted priest prays to Apollo for help, and a nine-day rain of divine plague arrows falls upon the Achaeans. Moreover, in that meeting, Achilles accuses Agamemnon of being "greediest for gain of all men".[37] To that, Agamemnon replies: But here is my threat to you. Even as Phoibos Apollo is taking away my Chryseis. I shall convey her back in my own ship, with my own followers; but I shall take the fair-cheeked Briseis, your prize, I myself going to your shelter, that you may learn well how much greater I am than you, and another man may shrink back from likening himself to me and contending against me. —Homer, Iliad 1.181-187 (Lattimore 1951). After that, only Athena stays Achilles' wrath. He vows to never again obey orders from Agamemnon. Furious, Achilles's rights are restored. Meanwhile, Hector leads the Trojans to almost pushing the Achaeans back to the sea (Book XII). Later, Agamemnon contemplates defeat and retreat to Greece (Book XIV). Again, the Wrath of Achilles turns the war's tide in seeking vengeance when Hector kills Patroclus. Aggrieved, Achilles turns the war's tide in seeking vengeance when Hector kills Patroclus. Agamemnon angered me. Still, we will let all this be a thing of the past, and for all our sorrow beat down by force the anger deeply within us. Now I shall go, to overtake that killer of a dear life, Hektor; then I will accept my own death, at whatever time Zeus wishes to bring it about, and the other immortals. —Homer, Iliad 18.111-116 (Lattimore 1951). Accepting the prospect of death as fair price for avenging Patroclus, he returns to battle, dooming Hector and Troy, thrice chasing him around the Trojan walls before slaying him and then dragging the corpse behind his chariot, back to camp. Achilles Slays Hector, by Peter Paul Rubens (1630-1635) Much of the Iliad focuses on death-dealing. To gain status, heroes must be good at killing. Though not as prevalent, there are instances where the author showcases the peaceful aspects of war. This conversation between Menelaus and Paris highlights the overwhelming desire for peace on both sides. Also in book 3, we see peace when the elders talk to Priam saying that though Helen is a beautiful woman, war is still too high a price to pay for one person. These event is another powerful show of peace because we get to see that Hector is more than a great warrior. He is a loving father and devoted husband. The love that is shared between him and his family contrasts with the gory battle scenes, noting the importance of peace. The final moments of peace are in books 23 and 24. The first of these is the funeral games that are held for Patroclus. The games show the happiness, grief, and joy that can happen during the war. In book 24, peace is highlighted again when Achilles and Priam share food and grief for their recent losses. In this encounter, the two empathize with one another and agree to a truce of twelve days for the burial of Hector.[38] Main articles: Homeric Question and Historicity of the Iliad Homeric Question and Priam share food and grief for their recent losses. In this encounter, the two empathize with one another and agree to a truce of twelve days for the burial of Hector.[38] Main articles: Homeric Question and Historicity of the Iliad Homeric Question and Priam share food and grief for their recent losses. Reciting his Poems by Thomas Lawrence, 1790 The poem dates to the archaic period of Classical antiquity. Scholarly consensus mostly places it in the late 8th[39] century BC, although some favour a 7th-century date.[40][41] In any case, the terminus ante quem for the dating of the Iliad is 630 BC, as evidenced by reflection in art and literature.[42] Herodotus, having consulted the Oracle at Dodona, placed Homer and Hesiod at approximately 400 years before his own time, which would place them at c. 850 BC.[43] The historical backdrop of the poem is the time of the Late Bronze Age collapse, in the early 12th century BC. Homer is thus separated from his subject matter by about 400 years, the period known as the Greek Dark Ages. Intense scholarly debate has surrounded the question of which portions of the poem preserve genuine traditions from the Mycenaean period. The Catalogue of Ships in particular has the striking feature that its geography does not portray Greece in the Iron Age, the time of Homer, but as it was before the Dorian invasion. The title Ἰλιάς (Ilias; gen. Ἰλιάδος, Iliados) is an ellipsis of "ἡ ποίησις Ἰλιάς, he poíesis Iliás", meaning "the Ilian (Trojan) poem". Ἰλιάς (of Ilion/Troy) is the specifically feminine adjective form would be Ἰλιακός or Ἰλιος.[44] It is used by Herodotus.[45] Venetus A, copied in the 10th century AD, is the oldest fully extant manuscript of the Iliad. [46] It contains the text of the Iliad as well as annotations, glosses, and commentaries, the "A scholia". Venetus A may be the work of Aristophanes of Byzantium of the Iliad. (Biblioteca Marciana in Venice as Codex Marcianus Graecus 454, now 822). The first edition of the Iliad, editio princeps, was edited by Demetrius Chalcondyles and published by Bernardus Nerlius and Demetrius Chalcondyles and published by Bernardus Nerlius and Demetrius Chalcondyles and published by Demetrius Chalcondyles and published by Bernardus Nerlius and Demetrius Chalcondyles and Demetrius central to the educational-cultural function of the itinerant rhapsode, who composed consistent epic poems from memory and improvisation and disseminated them, via song and chant, in his travels and at the Panathenaic Festival of athletics, music, poetics, and sacrifice, celebrating Athena's birthday. [48] Originally, Classical scholars treated the Iliad and the Odyssey as written poetry, and Homer as a writer, yet by the 1920s, Milman Parry (1902-1935) had launched a movement claiming otherwise. His investigation of the oral Homer as a writer, yet by the 1920s, Milman Parry (1902-1935) had launched a movement claiming otherwise. hexametric line. A two-word stock epithet (e.g., "resourceful Odysseus") reiteration may complement a character name by filling a half-line, thus freeing the poet to compose a half-line of "original" formulaic text to compose a half-line, thus freeing the poet to compose a half-line of "original" formulaic text to compose a half Serbian oral poetry, yielding the Parry/Lord thesis that established oral tradition studies, later developed by Eric Havelock, Marshall McLuhan, Walter Ong, and Gregory Nagy. In The Singer of Tales (1960), Lord presents likenesses between the tragedies of the Achaean Patroclus in the Iliad and the Sumerian Enkidu in the Epic of Gilgamesh and claims to refute, with "careful analysis of the repetition of thematic patterns", that the Patroclus storyline upsets Homer's established compositional formulae of "wrath, bride-stealing, and rescue"; thus, stock-phrase reiteration does not restrict his originality in fitting story to rhyme. [50] Likewise, James Armstrong (1958)[51] reports that the poem's formulae
yield richer meaning because the "arming motif" diction - describing Achilles, Agamemnon, Paris, and Patroclus - serves to "heighten the importance of [...] an impressive moment"; thus, "[reiteration] creates an atmosphere of smoothness" wherein Homer distinguishes Patroclus from Achilles and foreshadows the former's death with positive and negative turns of phrase. [52][51] In the Iliad, occasional syntactic inconsistency may be an oral tradition effect—for example, Approach to evaluate turns of phrase. [52][51] In the Iliad, occasional syntactic inconsistency may be an oral tradition effect—for example, Approach to evaluate turns of phrase. [52][51] In the Iliad, occasional syntactic inconsistency may be an oral tradition effect—for example, Approach to evaluate turns of phrase. [52][51] In the Iliad, occasional syntactic inconsistency may be an oral tradition effect—for example, Approach to evaluate turns of phrase. [52][51] In the Iliad, occasional syntactic inconsistency may be an oral tradition effect—for example, Approach to evaluate turns of phrase. [52][51] In the Iliad, occasional syntactic inconsistency may be an oral tradition effect—for example, Approach to evaluate turns of phrase. [52][51] In the Iliad, occasional syntactic inconsistency may be an oral tradition effect—for example, Approach to evaluate turns of phrase. [52][51] In the Iliad, occasional syntactic inconsistency may be an oral tradition effect—for example, Approach to evaluate turns of phrase. [52][51] In the Iliad, occasional syntactic inconsistency may be an oral tradition effect—for example, Approach turns of phrase. [52][51] In the Iliad, occasional syntactic inconsistency may be an oral tradition effect. hereditary basileis nobles (lower social rank rulers) with minor deities, such as Scamander, et al.[53] Main article: Trojan Battle Order Despite Mycenae and Troy being maritime powers, the Iliad features no sea battles. [54] The Trojan Battle Order Despite Mycenae and Troy being maritime powers, the Iliad features no sea battles. [54] The Trojan Shipwright (of the ship that transported Helen to Troy), Phereclus, instead fights afoot, as an infantryman. [55] The battle dress and armour of hero and soldier are well-described. They enter battle in chariots, launching javelins into the enemy formations, and if necessary, hand-to-hand sword and shoulder-borne aspis (shield) fighting.[56] Ajax the Greater, son of Telamon sports a large, rectangular shield (Ancient Greek: σάκος, romanized: sakos) with which he protects himself and Teucer, his brother: Ninth came Teucer, bis br dropping that soldier right where he stood, ending his life - then he'd duck back, crouching down by Ajax, like a child beside its mother. Ajax would then conceal him with his shining shield. —Homer, Iliad 8.267-272, translated by Ian Johnston. Ajax's cumbersome shield is more suitable for defence than for offence, while his cousin Achilles sports a large, rounded, octagonal shield that he successfully deploys along with his spear against the Trojans: Just as a man constructs a wall for some high house, using well-fitted stones to keep out forceful winds, that's how close their helmets and bossed shields lined up, shield pressing against shield, helmet against helmet man against man. On the bright ridges of the helmets, horsehair plumes touched when warriors moved their heads. That's how close they were to one another. —Homer, Iliad 16.213-217 (translated by Ian Johnston). In describing infantry combat, Homer names the phalanx formation, [57] but most scholars do not believe the historical Trojan War was so fought. [58] In the Bronze Age, the chariot was the main battle transport-weapon (e.g. the Battle of Kadesh). The available evidence, from the Dendra armour and the Pylos Palace paintings, indicate the Mycenaeans used two-man chariots, with a long-spear-armed principal rider, unlike the three-man Hittite chariots with short-spear-armed riders and the arrow-armed Egyptian and Assyrian two-man chariots. Nestor spearheads his troops with chariots; he advises them: In your eagerness to engage the Trojans, don't lag behind. That will hurt our charge ahead of others, trusting in your strength and horsemanship. And don't lag behind. That will hurt our charge ahead of others, trusting in your strength and horsemanship. And don't lag behind. That will hurt our charge ahead of others, trusting in your strength and horsemanship. from there. That's the most effective tactic, the way men wiped out city strongholds long ago - their chests full of that style and spirit. —Homer, Iliad 4.301-309 (translated by Ian Johnston). Although Homer's depictions are graphic, it can be seen in the very end that victory in war is a far more somber occasion, where all that is lost becomes apparent. On the other hand, the funeral games are lively, for the dead man's life is celebrated. This overall depictions of arms, armor, and motifs as described by Homer exist. Some historical reconstructions have been done by Salimbeti et al.[59] While the Homeric poems (particularly, the Iliad) were not necessarily revered scripture of the ancient Greeks, they were most certainly seen as quides that were important to the intellectual understanding of any educated Greek citizen. This is evidenced by the fact that in the late 5th century BC, "it was the sign of a man of standing to be able to recite the Iliad, and the way it is depicted, had a profound and very traceable effect on Greek warfare in general. In particular, the effect of epic literature can be broken down into three categories: tactics, ideology, and the mindset of commanders. In order to discern these effects, it is necessary to take a look at a few examples from each of these categories. Much like the Odyssey, there is even a set ritual that must be observed in each of these conflicts. For example, a major hero may encounter a lesser hero from the opposing side, in which case the minor hero is slain. The victor often strips the body of its armor and military accountrements.[60]:22-23 Here is an example of this ritual and this type of one-on-one combat in the Iliad: There Telamonian Ajax struck down the son of Anthemion, Simoeisios; but he could not render again the care of his dear parents; he was short-lived, beaten down beneath the spear of high-hearted Ajax, who struck him as he first came forward beside the nipple of the right breast, and the bronze spearhead drove clean through the shoulder. — Homer, Iliad 4.473–483 (Lattimore 1951). The most important question in reconciling the connection between the epic fighting of the Iliad and later Greek warfare concerns the phalanx, or hoplite, warfare seen in Greek history well after Homer's Iliad. While there are discussions of soldiers arrayed in semblances of the phalanx throughout the Iliad, the focus of the poem on the heroic fighting, as mentioned above, would seem to contradict the tactics of the phalanx. However, the phalanx fighting one's position in formation. This replaces the singular heroic competition found in the Iliad [60]: 51 One example of this is the Spartan tale of 300 picked men fighting against 300 picked Argives. In this battle of champions, only two men are left standing for the Argives and one for the Spartans claimed this as a victory, as their last man displayed the ultimate feat of bravery by maintaining his position in the phalanx.[61] In terms of the ideology of commanders in later Greek history, the Iliad expresses a definite disdain for tactical trickery when Hector says, before he challenges the great Ajax: I know how to storm my way into the struggle of flying horses; I know how to tread the measures on the grim floor of the war god. Yet great as you are I would not strike you by stealth, watching for my chance, but openly, so, if perhaps I might hit you. —Homer, Iliad 7.237-243 (Lattimore 1951). However, despite examples of disdain for this tactical trickery, there is reason to believe that the Iliad, as well as later Greek warfare, endorses tactical genius on the part of its commanders. For example, there are multiple passages in the Iliad with commanders such as Agamemnon or Nestor discussing the arraying of troops so as to gain an advantage. Indeed, the Trojan War is won by a notorious example of Achaean guile in the Trojan Horse. This is even later referred to by Homer in the Odyssey. The connection, in this case, between the guileful tactics of the Achaeans and the Trojans in the Iliad and those of the later Greeks is not a difficult one to find. Spartan commanders, often seen as the pinnacle of Greek military prowess, were known for their tactical trickery, and for them, this was a feat to be desired in a commander. Indeed, this type of leadership was the standard advice of Greek tactical writers. [60]: 240 Ultimately, while Homeric (or epic) fighting is certainly not completely replicated in later Greek warfare, many of its ideals, tactics, and instructions are. [60] Hans van Wees argues that the descriptions of warfare related in the epic can be pinned down fairly specifically - to the first half of the 7th century BC.[62] Main article: Trojan War in literature and the arts The Iliad was a standard work of great importance already in Classical Greece and remained so throughout the Hellenistic and Byzantine periods. Subjects from the Trojan War were a favourite among ancient Greek dramatists. Aeschylus' trilogy, the Oresteia, comprising Agamemnon, The Libation Bearers, and The Eumenides, follows the story of Agamemnon after his return from the war. Homer also came to be of great influence in European culture with the resurgence of interest in Greek antiquity during the Renaissance, and it remains the first and most influential work of the Western canon. In its full form, the text made its return to Italy and Western Europe beginning in the 15th century, primarily through translations into Latin and the vernacular languages. Prior to this
reintroduction, however, a shortened Latin version of the poem, known as the Ilias Latina, was very widely studied and read as a basic school text. Publius Baebius Italicus, a Roman Senator, is credited with a translation of the Iliad in the decade 60-70 AD. The work is known as Homerus Latinus and was formerly attributed to Pindarus Thebaeus.[39] The West tended to view Homer as unreliable, as they believed they possessed much more down-to-earth and realistic eyewitness accounts of the Trojan War written by Dares and Dictys Cretensis, who were supposedly present at the events.[citation needed] These late antique forged accounts formed the basis of several eminently popular medieval chivalric romances, most notably those of Benoît de Sainte-Maure and Guido delle Colonne. These in turn spawned many others in various European languages, such as the first printed English book, the 1473 Recuyell of the Historyes of Troye. Other accounts read in the Middle Ages were antique Latin retellings such as the Excidium Troiae and works in the vernaculars such as the Icelandic Troy Saga. Even without Homer, the Trojan War story had remained central to Western European medieval literary culture and its sense of identity. Most nations and several royal houses traced their origins to heroes at the Trojan Brutus, for instance. [63] William Shakespeare used the plot of the Iliad as source material for his play Troilus and Cressida but focused on a medieval legend, the love story of Troilus, son of King Priam of Troy, and Cressida, daughter of the Trojan War and depicts Achilles as a coward, Ajax as a dull, unthinking mercenary, etc. William Theed the elder made a bronze statue of Thetis as she brings Achilles his new armor forged by Hephaestus. It has been on display in the Metropolitan Museum of Art in New York City since 2013.[64] Robert Browning's poem Development discusses his childhood introduction to the matter of the Iliad and his delight in the epic, as well as contemporary debates about its authorship.[citation needed] According to Suleyman al-Boustani, a 19th-century poet who made the first Arabic translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation, which was supposedly (along with the Greek original) widely circulated in Syriac and Pahlavi translation, which was supposedly (along with the Greek original) widely circulated in Syriac and Pahlavi translation, which was supposedly (along with the Greek original) widely circulated in Syriac and Pahlavi translation, which was supposedly (along with the Greek original) widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have been widely circulated in Syriac and Pahlavi translation of the Iliad to Arabic, the epic may have be read or heard by the scholars of Baghdad in the prime of the Abbasid Caliphate, although those scholars never took the effort to translated into Arabic from a foreign language, upon the publication of Al-Boustani's complete work in 1904.[65] Lesya Ukrainka wrote the dramatic poem "Cassandra" in 1901-1907 based on the Iliad. It describes the story of Cassandra, a prophetess. "The fall of Troy" (1911), an Italian silent film by Giovanni Pastrone, the first known movie adaptation of Homer's epic poem. "Achilles in the Trench" is one of the best-known of the war poems of the First World War and was written by Patrick Shaw-Stewart while waiting to be sent to fight at Gallipoli. Simone Weil wrote the essay "The Iliad or the Poem of Force" in 1939, shortly after the commencement of World War II. The essay describes how the Iliad demonstrates the way force, exercised to the extreme in war, reduces both victim and aggressor to the level of the slave and the unthinking automaton. [66] The 1954 Broadway musical The Golden Apple, by librettist John Treville Latouche and composer Jerome Moross, was freely adapted from the Iliad and the Odyssey, resetting the action to America's Washington state in the years after the Spanish-American War, with events inspired by the Iliad in Act One and events inspired by the Odyssey in Act Two. Christopher Logue's poem War Music, an "account", not a translation, of the Iliad, was begun in 1959 as a commission for radio. He continued working on it until his death in 2011. Described by Tom Holland as "one of the most remarkable works of post-war literature", it has been an influence on Kae Tempest and Alice Oswald, who says that it "unleashes a forgotten kind of theatrical energy into the world".[67] The opera King Priam by Sir Michael Tippett (which received its premiere in 1962) is based loosely on the Iliad. Christa Wolf's novel Cassandra (1983) is a critical energy into the world".[67] The opera King Priam by Sir Michael Tippett (which received its premiere in 1962) is based loosely on the Iliad. thoughts are heard at the moment just before her murder by Clytemnestra in Sparta. Wolf's narrator presents a feminist's view of the war, and of war in general. Cassandra's story is accompanied by four essays that Wolf delivered at the 1982 Frankfurter Poetik-Vorlesungen [de]. The essays present Wolf's concerns as a writer and rewriter of this canonical story and show the genesis of the novel through Wolf's own readings and a trip she took to Greece. David Melnick's Men in Aida (cf. μῆνιν ἄειδε) (1983) is a postmodern homophonic translation of Book One into a farcical bathhouse scenario, preserving the sounds but not the meaning of the original. Marion Zimmer Bradley's 1987 novel The Firebrand retells the story from the point of view of Kassandra, a princess of Troy and a prophetess who is cursed by Apollo. Eric Shanower's Image Comics series Age of Bronze, which began in 1998, retells the legend of the Trojan War.[68] Dan Simmons's epic science fiction adaptation/tribute Ilium was released in 2003, receiving a Locus Award for best science fiction novel of 2003.[69] Troy (2004), a loose film adaptation of the Iliad, received mixed reviews but was a commercial success, particularly in international sales. It grossed \$133 million in the United States and \$497 million worldwide, making it the 188th top-grossing movie of all time.[70] The Rage of Achilles (2009), by American author and Yale Writers' Conference founder Terence Hawkins, recounts the Iliad as a novel in modern, sometimes graphic language. Informed by Julian Jaynes's theory of the bicameral mind and the historicity of the Trojan War, it depicts its characters as real men to whom the gods appear only as hallucinations or command voices during the sudder and painful transition to truly modern consciousness. [citation needed] Alice Oswald's sixth collection, Memorial (2011), [71] is based on but departs from the narrative form of the Iliad to focus on, and so commemorate, the individually named characters whose deaths are mentioned in that poem. [72][73][74] In October 2011, Memorial was short-listed for the T. S. Eliot Prize, [75] but in December 2011, Oswald withdrew the book from the shortlist, [76] [77] citing concerns about the ethics of the prize's sponsors. [78] Madeline Miller's 2011 debut novel, which won the 2012 Women's Prize for Fiction, draws on the Iliad as well as the works of other classical authors such as Statius, Ovid, and Virgil.[80] For the Most Beautiful,[81] written by classicist and historian Emily Hauser in 2016, narrates the consequences of the Fall of Troy through the eyes and words of the Women involved. It was shortlisted for the Women involved. It was shortlisted for Fiction 2020.[83] The book has become popular as a more accessible way to read the Greek myths. [86] Pat Barker's published The Silence of the Girls[87] and The Women of Troy[88] in 2018 and 2021 respectively. Retelling the silenced voices of women in the Iliad, both books were critically acclaimed, with The Silence of the Girls being named one of "The Guardian Best Books of the 21st Century".[89] Psychiatrist Jonathan Shay wrote two books, Achilles i Vietnam: Combat Trauma and the Undoing of Character (1994)[90] and Odysseus in America: Combat Trauma and the Trials of Homecoming (2002),[91] which relate the Iliad and the Odyssey to posttraumatic stress disorder and moral injury as seen in the rehabilitation histories of combat veteran patients. Psychologist-neuroscientist Michael Nikoletseas analyzed the Iliad using concepts from psychoanalysis and cultural anthropology (animism, totemism).[92] Main article: English translations of Homer Wenceslas Hollar's engraved title page of a 1660 edition of the Iliad, translated by John Ogilby Sampling of translations and editions of Iliad in English George Chapman published his translation
of the Iliad, in installments beginning in 1598, published in "fourteeners", a long-line ballad metre that "has room for all of Homer's figures of speech and plenty of new ones, as well as explanations in parentheses. At its best, as in Achilles' rejection of the embassy in Iliad Nine; it has great rhetorical power."[93]:351 It quickly established itself as a classic in English poetry. In the preface to his own translation, Pope praises "the daring fiery spirit" of Chapman's rendering, which is "something like what one might imagine Homer, himself, would have writ before he arrived at years of discretion". [94] John Keats praised Chapman in the sonnet On First Looking into Chapman's Homer (1816).[95] John Ogilby's mid-17th-century translation is among the early annotated editions; Alexander Pope's 1715 translation, in heroic couplet, is "the classic translation that was built on all the preceding versions"[93]:352 and like Chapman's, is a major poetic work in its own right. William Cowper's Miltonic, blank verse 1791 edition is highly regarded for its greater fidelity to the Greek than either the Chapman or the Pope versions: "I have omitted nothing; I have invented nothing; I h upon the versions contemporarily available in 1861, he identifies the four essential poetic qualities of Homer to which the translator must do justice: [i] that he is eminently plain and direct, both in his syntax and in his words; [iii] that he is eminently rapid; plain and direct in the substance of his thought, that is, in his matter and ideas; and, finally, [iv] that he is eminently noble. After a discussion of the metres employed by previous translators, Arnold argues for a poetical dialect hexameter translation of the Iliad, like the original. "Laborious as this meter was, there were at least half a dozen attempts to translate the entire Iliad or Odyssey in hexameters; the last in 1945. Perhaps the most fluent of them was by J. Henry Dart [1862] in response to Arnold."[93]:354 In 1870, the American poet William Cullen Bryant published a blank verse version, that Van Wyck Brooks describes as "simple, faithful". An 1898 translation by Samuel Butler was published by Longmans. Butler had read Classics at Cambridge University, graduating in 1859.[96] Since 1950, there have been several English translations: Richmond Lattimore's version (Oxford World's Classics, 1974) uses shorter, mostly iambic lines and numerous allusions to earlier English poetry. Robert Fagles (Penguin Classics, 1990) and Stanley Lombardo (1997) are bolder than Lattimore in adding more contemporary American-English idioms to convey Homer's conventional and formulaic language. Rodney Merrill's translation (University of Michigan Press, 2007) renders the work in English verse like the dactylic hexameter of the original. Peter Green translated the Iliad in 2015, a version published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Alexander published by the University of California Press.[citation needed] Caroline Press.[citation needed] Caroline Press.[citation needed] Caroline P There are more than 2000 manuscripts of Homer. [100][101] Some of the most notable manuscripts from the 10th century Venetus B = Venetus Marc, 821 from the 11th century Ambrosian Iliad Papyrus Oxyrhynchus 20 Papyrus Oxyrhynchus 21 Codex Nitriensis (palimpsest) Ancient Greece portal Mask of Agamemnon Parallels between Virgil's Aeneid and Homer's Iliad and Odyssey Heinrich Schliemann English translations of Homer ^ Frobish (2003, p. 24) writes that the war "starts with his pride and immaturity, yet is finished with his skill and bravery on the battlefield."[33] ^ "Iliad". Random House Webster's Unabridged Dictionary. ^ Fantuzzi, et al., The Greek Epic Cycle and Its Ancient Reception - A Companion, 2015. ^ a b c d Homer, Iliad, Volume I, Books 1-12, translated by A. T. Murray, revised by William F. Wyatt, Loeb Classical Library 170, Cambridge, MA, Harvard University Press, 1924. ^ a b c d e Homer, Iliad, Volume II - Books 13-24, translated by A. T. Murray, revised by William F. 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