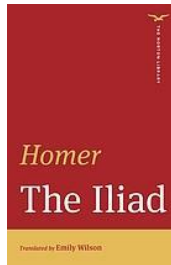


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Emily Wilson's 2023 translation of *The Iliad* (represents a significant departure from her 2017 *Odyssey*. While the latter famously matched the Greek line-for-line (12,110 lines), Wilson chose to allow the *Iliad* "space to breathe," utilizing a flexible but strict iambic pentameter that results in a higher total line count than the Greek original (~15,693 lines in Greek vs. an estimated 19,000+ in Wilson's English).

Book 1: The Wrath

Core Focus: The eruption of *mênis* (cataclysmic wrath) and the crisis of leadership.

The poem opens with the plague sent by Apollo to the Achaean camp after Agamemnon refuses to ransom Chryseis (**Lines 1–118**). The ensuing quarrel between Agamemnon and Achilles leads to a profound breach of *timê* (honor) when the king seizes Achilles' war-prize, Briseis (**Lines 119–356**). Achilles withdraws from battle, and his mother, Thetis, successfully petitions Zeus to grant the Trojans victory as a means of vindicating her son's status (**Lines 575–720**).

Book 2: The Dream and the Catalogue

Core Focus: The fragility of social order and the vastness of the military apparatus.

Zeus sends a deceptive dream to Agamemnon, prompting a disastrous "test" of the troops' morale that nearly leads to a total Greek retreat (**Lines 1–207**). Odysseus restores order by suppressing Thersites, the voice of populist dissent (**Lines 240–330**). The narrative then shifts into the "Catalogue of Ships," a monumental inventory of Achaean and Trojan forces (**Lines 580–1107**), which serves to ground the mythic struggle in the tangible geography of the Bronze Age world.

Book 3: The Duel and the View from the Wall

Core Focus: The intersection of domestic desire and martial consequences.

Paris challenges Menelaus to a duel to settle the war, but as they fight, Aphrodite intervenes to rescue the outmatched Paris, spiriting him back to the safety of his bedchamber (**Lines 357–410**). Meanwhile, in the *Teichoskopia* (View from the Wall), Helen identifies the Greek leaders for King Priam, expressing her own profound "shame" and isolation (**Lines 145–266**). The book concludes with the unsettling juxtaposition of the battlefield's lethal reality and the seductive pull of domesticity (**Lines 411–535**).

Book 4: The Breach of the Truce

Core Focus: Divine manipulation and the collapse of diplomacy.

A council on Olympus reveals Hera's unyielding hatred for Troy, leading her to demand the violation of the truce (**Lines 1–95**). Prompted by Athena, the Trojan Pandarus wounds Menelaus with an arrow, effectively restarting the war through an act of treachery (**Lines 96–250**). Agamemnon reviews his troops, providing a psychological profile of the various leaders before the two armies collide in a visceral, mechanized slaughter that underscores the poem's focus on the "unknotting" of the human frame (**Lines 500–620**).

Book 5: The *Aristeia* of Diomedes

Core Focus: The blurring of boundaries between the mortal and the divine.

Aided by Athena, Diomedes enters a state of *aristeia* (peak excellence), dominating the field and transcending human limits (**Lines 1–111**). He wounds the goddess Aphrodite while she attempts to save her son Aeneas (**Lines 362–415**) and eventually, with Athena's direct assistance, stabs Ares, the god of war himself (**Lines 950–990**). The book explores the physical reality of "ichor" (divine blood) and the inherent danger when mortals engage directly with the capricious Olympian powers.

Book 6: The Parting at the Gate

Core Focus: The contrast between kleos (glory) and oikos (the home).

The book begins with an unexpected moment of *xenia* (guest-friendship) on the battlefield as Diomedes and Glaucus exchange armor instead of blows (**Lines 140–280**). Hector returns to Troy to organize sacrifices, encountering Helen's self-loathing and Paris's complacency (**Lines 340–470**). The final scene at the Scaean Gate—Hector's farewell to his wife, Andromache, and their infant son, Astyanax—remains the epic's most poignant analysis of the tragic incompatibility of a hero's duty to his city and his love for his family (**Lines 471–635**).

Wilson's choice to expand the line count allows for a more detailed rendering of the epithets and the mechanical "physics" of battle. Considering the structural focus on the "evolution of ideas," how does the transition from the cosmic intervention in Book 5 to the intimate domesticity of Book 6 refine your view of the Homeric hero's dual obligations?