

*Ἑκτορος αἴσιμον ἦμαρ*: The Trojan Catalogue in *Iliad* 2

The Catalogue of Ships (2.494-759) and Catalogue of Trojans (2.816-77) both dominate the concluding narrative of *Iliad* 2, and yet only the former has enjoyed particular treatment in Homeric scholarship. The apparent disinterest in – even outright hostility towards – the Trojan Catalogue can largely be attributed to the prevailing notions that it is “a jejune and lifeless production” (Smyth 1914: 7), and harmonizes poorly with the rest of the *Iliad* (Smyth 1914, Leaf 1915, Luce 1975, Page 1966, Edwards 1980, Kirk 1985). I would like to suggest, however, that there is a strong connection between the Trojan Catalogue and the rest of the poem, and one that relies on its sharp contrast with the Catalogue of Ships.

In this paper, I argue that the Trojan Catalogue anticipates the doom of Hector and, taken together with the Achaean Catalogue of Ships, underscores the contrasting roles and fates of Hector and Achilles in the *Iliad*. I begin with a close analysis of the Trojan Catalogue’s thematic logic, arguing that it evokes a catalogue of doomed Trojan leaders with the entries for Hector (2.816-18), Adrastus/Amphis (2.828-34), Chromis/Ennomus (2.858-61), Nastes/Amphimachus (2.867-75), and Glaucus/Sarpedon (2.876-77). Next, I turn to a broader discussion of the Catalogue’s compositional qualities in comparison to the Catalogue of Ships, and discuss how the theme of the doomed Trojan leader serves as a foil to the theme of the absent Achaean leader that emerges in the Catalogue of Ships (Edwards 1980, Stanley 1993, Sammons 2010). The geographical organizations of both catalogues artfully integrate these themes, thus further underlining Hector and Achilles as prominent leaders of the Trojan and Greek armies respectively. But whereas the Catalogue of Ships highlights Achilles as the absent leader destined to return, the Trojan Catalogue looks forward to Hector’s eventual death and disappearance, which in turn spells the doom of Troy overall. Contrary to its popular appraisal as

a “jejune and lifeless” production, then, the Trojan Catalogue actively engages with the rest of the *Iliad*, thereby proving itself to be a sophisticated and dynamic episode that can – and actually does – reflect some of the most important themes and conflicts of the poem.

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