THE WHOLE ILIAD IS A STAGE. CHRISTOPHER LOGUE'S WAR MUSIC AND THE PERFORMATIVE NATURE OF THE ILIAD[1]

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RESUMO: Este ensaio toma a adaptação de Christopher Logue da Ilíada, War Music, como ponto de partida para considerar a natureza performativa do poema homérico. Discutindo a versão de Logue como uma leitura crítica do poema, exploro os modos em que esta adaptação se configura como uma resposta ao potencial performativo do poema, enquanto, ao mesmo tempo, constitui uma interpretação desafiante de perguntas recorrentes que se relacionam com a noção de personagens como intérpretes. Concentro-me especialmente no primeiro livro da Ilíada e na primeira parte de War Music., Kings.

PALAVRAS-CHAVE: Homero, Ilíada, Christopher Logue, War Music, Performance.

ABSTRACT: This essay takes Christopher Logue"s adaptation of the Iliad, War Music as a lens to consider the performative nature of the Homeric poem. By analysing Logue"s version as a critical reading of the poem, I explore how his adaptation pinpoints the performative potential of the poem, whereas offering a challenging interpretation of key questions that cannot quite be detached of the notion of characters as performers. I focus mostly on Il. 1 and on the first instalment of War Music, Kings.

KEYWORDS: Homer, Iliad, Reception, Christopher Logue, War Music, Performance.

> Then, turning on his silver crutch
> Towards his cousin gods, Hephaestus
> Made his nose red, put on lord Nestor's voice,
> And asked:
>
> 'How can a mortal make God smile?...
>
> Tell him his plans!"
>
> Christopher Logue, War Music, p. 42

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From 1959 until his death in 2011, Logue worked, in a more or less continued manner, on his version of the Iliad, War Music. The instalments that now form the three Faber & Faber volumes (War Music, All Day Permanent Red and Cold Calls) cover loose episodes of the poem and, though sometimes it is possible to follow the sequence of the account line by line, War Music is an original poem in its own right.

In fact, War Music is one of the most challenging and interesting readings of the Iliad in the whole of the twentieth and twenty-first centuries and Christopher Logue has been described by Stephen Harrison as the UK"s "chief contributor to modern Homeric translation" in what represents "a unique and stirring modern account of the Iliad".[3] The project began as a text for a radio performance (it started off as a version commissioned for the BBC in 1959) and some parts of War Music are currently available in an audio version, read by Logue.

If the text has been subject to performance, it is also true that overall, it "echoes an absent performance",[4] to borrow an expression from E. Greenwood, which points to Logue"s main concern about his version, its performative nature. More than echoing it, this absent performance is exacerbated.

Performance in Homer"s Iliad is a concept that first and foremost points out to the performance of an epic singer, an aoidos and, on a later period in the history of the genre, a rhapsode. In relation to what we know about the conditions of the Homeric epics in performance (which is not much[5] and the best discussion of this matter can still be found in John Herington"s book, Poetry into Drama and in W. Burkert"s essay "The Making of Homer in the Sixth Century B.C.: Rhapsodes versus Stesichorus"), we have to assume that the distinction drawn by Aristotle in Poetics 26 (that drama differs from epic in the degree of impersonation) is relevant to consider some aspects of the difference of degree in performance between the Iliad and WM.

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[3] Harrison (2009, p. 6).

[4] Greenwood (2007, p. 147). This is the fundamental introduction to Logue"s Homer.

[5] The most consistent ancient description for the performance of a rhapsode is Plato"s Ion. Scarce evidence from other sources and scattered bits of other Platonic dialogues are consistent with the information found in Ion. For more on this see J. Herington (1985). For a discussion of epic performances based on evidence from rhapsodes onwards see W. Burkert (1987).

Arguably, performance in the Iliad is a concept that is dependent of the singer‟s performance but also rests upon the performative nature of the characters (in the sense of dramatis personae) that take part in the action. A basic definition for a character is a performer in a story.[6] This basic notion might lead us to speculate about the degree of impersonation that an epic singer would have had to devote to each character in the plot (my initial quotation of Logue points out to this, the impersonation of a character by another character presupposes impersonation).

Studies on the language of heroes, such as Richard P. Martin‟s The Language of Heroes or Beck‟s Homeric Conversation, as well as on formula and performance (such as Bakker‟s Pointing at the Past: From Formula to Performance in Homeric Poetics), are relevant to consider this issue. Overall, it is not hard to envisage how the idea of character impersonation might have played a key role in the process that led to the appearance of drama.

Sources that mention performances of epic only in part are a helpful element for this discussion. Aristotle does tell us (Poetics 26, again) that Sosistratos exaggerated his gestures, and Socrates compares Ion to an actor (Ion, 532d6-7). Such examples, however, are too vague and they tell us little about the degree of character impersonation carried out by a performer of epic in pre-classical times, insofar as both Ion and Sosistratos are contemporaries of Greek drama.[7] Thus, these two instances are perhaps more helpful to consider the history of an anachronism: epic performance by rhapsodes as a response to drama in classical Athens.[8]

The use of anachronisms and historical ironies are a key feature in Logue‟s adaptation of Homer. One of my favourites occurs in Kings, the first

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[6] For Homeric characters as performers see R. P. Martin (1989).

[7] In Greek vases, however, Homeric characters are sometimes depicted with great emphasis on gesture, which in some cases is clearly an influence of drama, in others it may be the case that a Homeric character is featured but the episode belongs to the wider epic tradition. For a specific study on the fate of a Homeric character in vase paintings see L. Mueller (2012). For Homeric characters in vases, in general, see S. Lowenstam (2008).

[8] W. Burkert (1987, p. 52-3) suggests that the evidence that rhapsodes did not accompany their performances with music is consistent with the notion that epic performance was downscaled to the "power of spoken word". Accordingly, Burkert (1987, p. 53) further comments: "The actor, wearing a mask, identified with the mythical character he was presenting; the rhapsode, quoting from the text composed ages ago, brought the past to life while maintaining his distance from it." This scholar sees further evidence for the notion that the genres were commonly perceived as opposites in the fact that acting and rhapsode recitation were assigned in Athens, in the sixth-century BC, to the Great Dionysia and to the Panathenaia.

part of War Music. Agamemnon says to his audience in the poem, the Akhaian army assembled at the beginning of Book 1:

Achilles speaks as if I found you on a vase.[9] (M, Kings, p.26)

Resorting to such narrative devices supposes an irony through which Logue continuously reminds us that his poem departs from Homer but it is not Homer. These features play a key role in appropriating the Iliad for our own times, while covering a range of traditions other than the Greek. More often than not they also add to the notion that War Music is a very challenging reading of the Iliad.

The lines quoted above illustrate this idea. Nowhere in Iliad 1 does Agamemnon say to Akhilleus that he takes the set of values that his reaction embodies to be outdated. However, we can read Agamemnon and Achilles as representative of two very different types of kings, and, consequently, of two divergent conceptions of power. We can only speculate to what extent Iliad 1 can be taken as indicative of the clashes in a shifting paradigm of ruler.

But what Iliad 1 is, for sure, is one of the most dramatic books in the Iliad. It comprises a lot of information, of which a considerable percentage is conveyed through dialogue. It is also dramatic in the sense that its most relevant section takes place before an audience, the Akhaian assembly. This audience within the poem remains oddly silent (except for the interventions of Kalkhas and Nestor) as the quarrel between Agamemnon and Akhilleus unfolds.

The poem, however, tells us that this silence is odd because Akhilleus alludes to the audience in a provocative manner and in a way that signals the escalation of the quarrel.

The only glimpse that we catch of a reaction from the audience occurs before the beginning of the quarrel, when the narrator says, in line 22, that all the Akhaians shout in agreement for Agamemnon to respect Khryses" request to handover his daughter and accept the ransom. Macleod (1983, p.3) is right

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[9] As noted by Greenwood (2007, p. 168): "This divides the historical world against itself, with Agamemnon historicizing himself and yet speaking as a modern at the same time." For a more detailed discussion of the use of historical irony by Logue see Greenwood (2007, p. 168-171).

when he points out that the narrator‟s description of the reaction of an audience within the poem would elicit the reaction of the actual audience, and so we have to assume that this made Agamemnon‟s reply all the more striking.[10]

Albeit the audience is silent throughout the entire quarrel, this means that we cannot escape the notion that, like us, the Akhaians are the audience for Agamemnon and Akhilleus‟ quarrel, that is, for that performance. We can think of it as performative because there is an audience present (and one that conditions the performers‟ actions) and the characters involved are shown to act with a sense of drama, conveyed through speech and gesture. As to the rank of speech in a hero‟s set of skills, Phoenix seems to imply in 9. 443 that speech is as much an important performance for a hero as his war deeds, for he says to Akhilleus that Peleus sent him to teach him to be "a speaker of words and a doer of deeds".[11]

It is in Book 1 that one of the most dramatic gestures in the entire Iliad occurs and that is when Akhilleus dashes the Akhaian staff down to the earth and sits down opposite to Agamemnon, whereas the later goes on "raging" (1. 245-7). Scholars in general have interpreted the dashing of the staff as Akhilleus‟ rejection of communal institutions.[12] The point is that ties are severed.

This is also an appropriate image for Agamemnon‟s inefficacy throughout the entire quarrel. But nothing, as far as I am aware, tends to be said about how we are to picture the positions of the bodies in the scene. The matter of fact is that Akhilleus sits down whereas Agamemnon goes on ἐκήλε (1. 247), something that is hard to do while sitting down. This is a moment when we are aware that our ignorance of the exact value of some social conventions can be impairing to interpret a given Homeric scene. I find it tempting to assume that the image of Akhilleus turned into the audience of Agamemnon‟s raging is a powerfully theatrical way to render his despise.

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[10] Finley (1999, p. 80-2) in a (now) classic discussion of this subject suggests that the role of the assembly was to weight arguments in favour or against and to show where the collective opinion lay. For a recent research on the influence of collective will in shaping decision-making in the Iliad see D. Elmer (2013).

[11] Thus Martin (1989, p. 146).

[12] This is the reading, for instance, of Muellner (1996, p. 108). In similar terms also Lowenstam (1993, p. 68-9).

Every once in a while, however, the Iliad reads into the Iliad and, therefore, it is tempting to see, if only to some extent, an echo of Akhilleus" stance towards Agamemnon (at this particular point in the quarrel) in Aineias" rejection to quarrel Akhilleus:

> ἀι ι "ἄγε κ ⬜ἐή⬜ηαῦηα ι εγώκε⬜α λ⬜πύη⬜ο ⬜ὣς
> ἑζηαόη"ἐλ κ ἐζ ζ η ὑζ κίλη δ⬜ϊοηῆηος.
> ἕζ η⬜γὰρ ἀκ θ οηέρο⬜ζ ⬜λ ὀλείδεα κσ⬜ήζαζ ⬜α⬜
> ποι ι ὰ κάι ", οὐδ"ᾶλ λ⬜ῦς ἐ⬜αηό⬜σγος ἄτ ⬜ος ἄρο⬜ηρ.
> ζηρεπηὴ δὲ γι ῶζ ζ "ἐζ ηὶ βροη⬜ῶλ, ποι ίεες δ"ἔλ⬜κῦ⬜ο⬜
> παληρῖο⬜, ἐπέωλ δὲ ποι ὺς λοκὸς ἔλ⬜α ⬜αὶ ἔλ⬜α.
> ὁππρῖόλ ⬜"εἴπηζ ⬜α ἔπος, ηρῖόλ ⬜"ἐπα⬜ούζα⬜ς.
> ἀι ι ὰ ηί ⬜ἢ ἔρι⬜δας ⬜αὶ λεί⬜εα λ⬜ῶλ ἀλάγ⬜⬜
> λε⬜⬜εῖλ ἀι ι ήι ⬜ο ζ ⬜λ ἑλαληίολ ὥς ηε γσλαΐ⬜ας,
> αἵ ηε τοι ωζ ἀκελα⬜ἔρι⬜δος πέρ⬜⬜σκοβόρο⬜ο
> λε⬜⬜εῦζ"ἀι ι ήι ηζ ⬜κέζ ⬜λ ἐς ἄγσ⬜αλ ιοῦζ ⬜α⬜
> πόι ι "ἐηεά ηε ⬜αὶ οὐ⬜ί· τόι ος δέ ηε ⬜αὶ ηὰ ⬜ει εύε⬜."[13]

<div align="right">Il. 20. 444-55</div>

In fact, Aineias" point depends on his swift manipulation of characterisation: he asserts his character by appealing to what he is not, which adds colour to the scene. The same applies to Akhilleus" stance. His silence is self-assertive, from this point onwards, he is not at the same level as Agamemnon. This is conveyed by a description of gesture, its effect is only rendered fully if we imagine the characters as the performers of the scene.

War Music is a dramatic poem obsessed with performance. This obsession is apparent in features such as the fact that the text seeks to translate the idea of a performative context, which prompts the notion that the characters are performers (in fact, some explicitly allude to this idea).

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[13] "But come, enough of this talk – we are standing here at the centre of furious battle and wrangling on like boys. Both of us could find insults enough to hurl at the other – a hundred-oared ship could hardly carry the cargo. Man"s tong is a versatile thing, it contains every sort of varied speech, and its words can range at large, this way or that. Speak one way, and that is the way you will be spoken to. But what need is there for us to raise a quarrel out here and fling insults at each other"s face, like a pair of women who have flown into a rage in some squabble that eats out their hearts, and come out into the middle of the street to squall abuse at each other, a torrent of truth and untruth, with anger prompting the false?" (The translations quoted are by Martin Hammond).

As we learn from the Iliad that the poem was sung and that the poet relied on the Muse for information, so Logue translates the original performative context often by resorting to a cinematographic language. Thus, the first lines in Kings read:

> Picture the east Aegean sea by night
> And on a beach aslant its shimmering
> Upward of 50,000 men
> Asleep like spoons beside their lethal fleet. (WM, Kings, p. 7)

This opening sequence conveys the idea of what in cinematographic terminology is called a long shot. Our sight is then guided, zooming, to the figure of a man running naked in the beach "with what seems to break the speed of light" (a distant echo of "swift-footed"). Significantly enough, these verses are preceded by a Preamble that is part not just of Kings but also of War Music as a whole. This preamble too contains the description of a scene as in a long shot, but the focalizer[14] in the scene is not the narrator but "God", that is, Zeus. In this long shot, Zeus watches the creation of Greece ("And that I shall call Greece", he says) and then he turns away "[t]o hear Apollo and the Nine perform/ Of creation".

The fact that in the Preamble Apollo "and the Nine" sing is an allusion to the original medium of Homeric performance, and, in this sense, it is meaningful that it does not belong to the main body of the poem. It is also an allusion to the final scene of Book 1, in which Apollo and the Muses perform (1.585-611). Only two lines of the song are quoted "In the beginning there was no Beginning,/ And in the end, no End…" In general terms, this is an apt description of what we know of the origins and ending of the wider Greek epic tradition.[15]

The poet of the Iliad every once in a while also displays an interest for adding to the audience‟s perspective on the poem something that can be deemed akin to a long shot, in a narrative movement that conveys the idea of setting and resetting the stage:[16]

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[14] "[F]unction consisting of the perceptional, emotional and intellectual presentation of the fabula" (Irene De Jong, 2004, p. xxvii).

[15] For a discussion of the Odyssey as a possible witness to this end see R. P. Martin (1993).

[16] The great "setting the stage" moment is, of course, the Catalogue in Book 2.

...οὐδ"ἄρ"ἔκει ι ε

ηάθ ρος ἔη▢ζ τ ή ζ ε▢λ Δαλαῶλ ▢αὶ ηεῖτος ὕπερ▢ελ

εὐρύ, ηò πο▢ήζ αληο λεῶλ ὕπερ, ἀκθì δὲ ηάθ ρολ

ἤ ι αζ αλ· οὐδὲ ▢εοῖζ ▢δόζ αλ ▢ ε▢ηὰς ἐ▢αηόκβας·

ὅθ ρά ζ θ ▢λ λῆάς ηε ▢οὰς ▢αì ι ▢ῖδα ποι ι ἠλ

ἐληòς ἔτολ ρύο▢ηρ· ▢εῶλ δ"ἀέ▢▢η▢ηέησ▢ηρ

ἀ▢αλάηωλ· ηò ▢αì οὔ η▢ποι ὐλ τρόλολ ἔκπεδολ ῆελ.

ὅθ ρα κὲλ Ἕ▢ηωρ ▢ωòς ἔ▢λ ▢αì κ ήλ▢"Ἀτ▢ι εὺς

▢αì Πρ▢άκο▢ο ἄλα▢ηρος ἀπόρ▢▢ηρος πόι ▢ς ἔπι ελ,

ηόθ ρα δὲ ▢αì κ έγα ηεῖτος Ἀτα▢ῶλ ἔκπεδολ ῆελ.

αὐηὰρ ἐπεì ▢αηὰ κὲλ Τρώωλ ▢άλολ ὅζ ζ ο▢ἄρ▢ζ ηρ▢,

ποι ι οì δ"Ἀργείωλ οἳ κὲλ δάκελ, οἳ δὲ ι ίπολ ηρ,

πέρ▢εηρ δὲ Πρ▢άκο▢ο πόι ▢ς δε ▢άηω ἐλ▢ασηῷ,

Ἀργεῖο▢δ"ἐλ λ▢σζ ì θ íι ▢λ ἐς παηρίδ"ἔβ▢ζ αλ,

δὴ ηόηε κ ▢ηΏΏωληρ Πο ζ ε▢δάωλ ▢αì Ἀπόι ι ωλ

ηεῖτος ἀκαι δῦλα▢ποηακῶλ κ έλος εἰ ζ αγαγόληες.[17]

12. 3-18

Logue"s lines also make for a very apt reading of the beginning and end of the Iliad, but we can take them as containing an allusion to a line twice repeated in East Coker, the second of T.S. Eliot"s Four Quartets, "In my end is my beginning". This expands the poetic tradition of War Music and connects the Preamble, which is Logue"s version of a proem, to the first lines of Kings, assuming that the allusion to the spoons contains perhaps another echo of a line by T.S. Eliot: "I have measured out my life with coffee spoons" (line 51 of The Love Song of J. Alfred Prufrock).

The opening scene of Kings is a good example of how Logue manipulates the original structure of the Iliad in order to stress out the

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[17] "And the Danaans" ditch was not going to hold longer, or the broad wall rising above it, which they had made round their ships and driven the ditch along its length, without offering splendid hecatombs to the gods. They had made it to protect their fast ships and the mass of booty it held behind: but it was built without the immortal gods sanction, and therefore it did not stand long. For as long as Hektor was alive and Achilleus kept up his anger, and the city of king Priam remained unsacked, the great wall of the Achaians also stood firm. But when all of the leading men of the Trojans had been killed, and many of the Argives brought down, while others survived, and the city of Priam was sacked in the tenth year, and the Argives had left in their ships for their native land, then Poseidon and Apollo planned the destruction of the wall, turning the power of the rivers against it..." (I thank Oliver Taplin for bringing this passage to my attention.)

dramatic nature of the poem. Instead of following the original opening scene, in which the narrator describes how the quarrel started, the opening scene of Kings corresponds to lines 356 f., the scene in which Akhilleus tells his mother about the quarrel with Agamemnon. This choice is also an interesting solution for a problem of textual criticism. Lines 366-92 are a summary of the quarrel, in which the son of the goddess omits only the speeches. Aristarchus athetized all 27 lines and, in fact, they can be understood as an unnecessary repetition. But in Logue‟s version, Akhilleus is the one to introduce the quarrel by talking to his mother, thus making him the first character to appear (and not only the first to be mentioned), which grants him the first speech and avoids the repetition that we find in the original. However, Akhilleus narrates the story only until the scene of Chryses‟ prayer.

After that, Logue‟s cinematographic narrator takes over:

> Barely a pace
> Above the Mediterranean‟s neon edge,
> Mother and child.
> And as she asks: „And then…?‟
> Their early pietà dissolves,
> And we move ten days back. (WM, Kings, p.12)

In cinematographic terms, this is a flashback. However, Logue‟s poem does not have a narrator but several. This is not unlike the Iliad, where several characters assume the functions of a narrator. In Logue‟s version, however, an intradiagetic narrator is sometimes added to the plot only to narrate just one scene (for instance, there is a photographer in Cold Calls who describes a mother‟s mourning for her son). [18] These changes often emphasize the performative nature of the poem.

Another instance of this:

> Nine days.
> And on the next, Ajax,
> Grim underneath his tan as Rommel after ´Alamein,
> Summoned the army to the common sand,
> Raised his five-acre voice, and said:

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[18] Cold Calls, p. 12.

„Fighters!

Hear what my head is saying to my heart:

Have we forgotten to say our prayers?

One thing is sure: the Trojans, or the mice, will finish us

Unless Heaven helps.

We are not short of those who see beyond facts.

Let them advise. High smoke can make amends."

He sits.

Our quietude assents.

Ajax is loved. I mean it. He is loved.

Not just for physical magnificence

(The eyelets on his mesh like runway lights)

But this: no Greek – including Thetis" son –

Contains a heart so brave, so resolute, so true,

As this gigantic lord from Salamis. (WM, Kings, p. 13)

In this excerpt we realize that what was apparently a third person omniscient narrator can be identified with an anonymous soldier or with a chorus of soldiers. After Aias" speech (nowhere in book 1 does Aias speak, although Agamemnon does allude to him), it becomes clear that the narrator is part of the action, we learn it because of the word "our" in the first line of the last quoted stanza.

The introduction of Aias so early in the plot quickens the pace of the narrative. The fact that it is Aias, and not Akhilleus, the one to summon the assembly excludes the possibility of reading Agamemnon as suspicious of a calculated association of Akhilleus with Kalkhas,[19] in what would then be a planned attempt to threaten his status.[20] In fact, more characters intervene sooner. This points out to one of Logue"s main concerns in War Music, the idea that the original poem was music. Hence, his concern with rhythm and the frequent allusions to music, to the extent that some characters are

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[19] For readings across these lines see, for instance, Ruth Scodel (2008: 127-152), also Bowra (1930: 18-19). For a reading of the quarrel in function of a concern for justice see Hugh Lloyd-Jones (1983, p. 2-27).

[20] For discussions of the roles of Akhilleus and Agamemnon see J. Griffin (1980: 73-6), J. Redfield (1975, p. 3-27) and O. Taplin (1992, p.47-73 and 1990).

described as musicians, like one of Hector‟s charioteers, who, before dying, defines himself as a trumpeter.[21]

This is one of the devices through which Logue denotes and develops the idea of the battle sequences of the Iliad as war music. However, if violence in War Music is depicted in a highly stylized manner (Patroklos spears Thestor "as easily as later men/ Disengage a sardine from a tin", WM, Patrocleia, p. 154), this does not necessarily mean that it is glorified. Stylized violence reminds the reader that War Music is, first of all, a lens that enquires about and reflects upon violence. But in this WM relates to an idea outlined by R. Bespaloff on the introduction of her essay On the Iliad: that beauty also inhabits force.

The fact that the narrator in the quarrel sequence can be identified with a soldier or with a group of soldiers allows us to have access to the point of view of the army on the warlords, an aspect that tends to be explored in the original through the so-called tis-speeches.[22] The usage of italics in the last line I quoted (he is loved) is one instance of the ways in which we can think of Logue‟s text, the actual printed text, as performative.[23]

The introduction of a chorus is an idea borrowed from Greek drama. In p. 13 it is the chorus humming:

„Home...‟
„Home...‟

The presence of this erratic chorus broadens the scope of the literary genres in which we might include WM. This is not an epic poem, it is not lyric poetry, but it is not exactly drama either. Somewhat perhaps like the Homeric poems in a time prior to the Aristotelian categorization of texts into literary genres, War Music does not quite fit into fixed categories. To be sure, the variety of media in Logue‟s version is a way to translate, to some extent, the scale of the original poem.

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[21] For a description of a warrior‟s death similar in tone in the Iliad one needs to look at Patroklos‟ speech in the death of Kebriones, in which he compares the later with a diver, diving for oysters (16. 726-76).
[22] On which see De Jong (1987b).
[23] On the promiscuity of narrative media in WM see Greenwood (2007, p. 159).

We can think of characters as performers in a plot. In Iliad 1 the characterization of Agamemnon and Akhilleus depends solely on their performance, that is, we only perceive them according to what they say about one another and about themselves. Considering Homer"s characterization methods in Book 1 this is quite exceptional. In fact, the narrator introduces the entire cast of minor characters with a description that matches their function in the plot.

Incidentally, this characterization method suggests ambiguity about the ethical stance of both Agamemnon and Akhilleus. The aim of the first scene of the Iliad is to place us before an impossible situation, a riddle. And the narrator, whom we could seek for authority, does not rule on this matter. So, our perception of Agamemnon and Akhilleus relies on their speech performance, on the intervention of other characters (most of all Nestor) and on the reaction of the audience within the poem.

But the reaction of the audience, as I have said before, is the first catch. In the quarrel scene, there is none, the reaction of the audience is prior to Akhilleus" intervention. The only other glimpse of vox populi we will get comes in Book 2 and that is the insubordinate intervention of Thersites.

But this is not what happens in Logue"s adaptation. He adds glimpses of a collective reaction through the intervention of the chorus, which will be dismissed by Nestor when he speaks to Akhilleus. This is a very interesting reading in one of the most awkward silences in the entire Iliad. Nestor tells Akhilleus that the will expressed by the army to go home is, in fact, due to the intrigue of Thersites (p. 29).

If we consider the speech performances of Agamemnon and Akhilleus we will notice that Akhilleus turns out to be the most effective speaker (in fact, he is more effective than Nestor himself, whom the narrator singles out as a model speaker). This is so in part because his way of speaking is performative in nature. What exactly does this mean?

Well, throughout the scene he keenly resorts to vivid imagery (the staff, the allusion to Phtia, or the image of him bearing the toil of war "with his own hands") and to an emotive language: he evokes the field and rivers from home, his father, and his possessions (1. 149-71 and 1. 225-44). To these he refers as "small but my own" (1. 167). This affective vision of the world comes

in sharp contrast with Agamemnon"s speeches. His only allusion to a domestic environment is made to point that he prefers Khryseïs to his wife, Klytaimnestra. Throughout his speech, Akhilleus is able to pick up on his own images and intensify them as the quarrel unfolds. All these features converge to portray him as highly effective source of drama.

In his version of the quarrel scene, Logue grants Akhilleus gestures that he does not perform in the Iliad[24] or adds more detail to gestures that he performs,[25] thus taking the dramatic elements on Iliad 1 one step further. In fact, he intercalates the entire sequence of the quarrel with a series of close-ups of other characters or of details of the scenario (see, for instance, p. 9, p. 12, p. 16). Such narrative strategies are based on a close reading of aspects that are only implied by the Iliad (we know that the Akhaian assembly is there, and even if Homer does not fully include its response, we can imagine it). To some extent, these narrative strategies foreground more details on the emotional background of the poem, not the least by stressing the point of view of the Greeks as a collective. Logue"s War Music thus explores the possibilities hidden in imagining the Iliad as a stage or as a movie set.

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[24] "Then [Achilles] would have stood and gone, except/ Achilles strode towards him, one arm up/ Jabbing his fist into the sky..." (WM, Kings, p. 18)
[25] Achilles leap [sic] the 15 yards between/ Himself and Agamemnon;/ Achilles land and straighten up, in one;/ Achilles" fingertips – such elegance! –/ Push push-push push, push Agamemnon"s chest..."

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