

This paper shows how a minor episode in Book 13 of the *Iliad*, the Wrath of Aeneas, anticipates in striking detail a series of events central to the poem's larger plot. Scholars have noticed intriguing similarities between Aeneas and Achilles in the *Iliad*. But there is no coherent account of the full extent to which this entire episode proleptically compresses in microcosm the plot of the monumental epic.

While Achilles, nursing his wrath against Agamemnon, abstains from battle through most of the epic, his eventual return is prefigured or prepared in various ways. An explicit instance, justifiably famous, occurs in Book 9, when Phoenix tells Achilles of the hero Meleager, who once also resentfully refused to fight and finally returned to battle, but too late. The picture is sharpened by an otherwise rather inconsequential episode in Book 13, when the Trojan hero Aeneas stands at the far end of the host, always wrathful against godlike Priam (  $\nu \pi \eta \pi \eta \gamma$  ), who never honored him (13.459-61). The situation mirrors Achilles' inflexible wrath against godlike Agamemnon (e.g.,  $A \alpha \pi \tau \rho \pi \eta \gamma$  , 18.257). This is the only Iliadic passage that explicitly mentions Aeneas' wrath or *mēnis*, an emotion otherwise reserved prominently from the poem's opening word, repeatedly, and almost exclusively among mortals for Achilles. His lineage as son of a goddess may help explain why Aeneas plays a role in Book 13 analogous to that of wrathful Achilles, the only other hero in the *Iliad* born from a goddess. At any rate, in an important incident later in Book 20, as Apollo goads Aeneas into facing Achilles by pointing to the superiority of Aphrodite over Thetis (20.104-7), the divinity of the two heroes' mothers literally brings them together. As the first Trojan in the *Iliad* who dares confront Achilles, Aeneas confirms after the fact his worthiness to play the part of the wrathful hero, at least temporarily. But Achilles mocks Aeneas for standing out so far from the multitude, asserting that he will never gain on the battlefield the honor of king Priam (20.178-83). Achilles might seem to be projecting onto his opponent some of his own frustration at the Greek king, but his oblique reference to feuding amongst Trojan royalty also recalls the persistent wrath of Aeneas toward Priam that had been mentioned by the narrator in Book 13. Further comparison of Aeneas in Book 13 to Achilles becomes inevitable when the Trojan hero is described by Idomeneus as swift-footed (  $\gamma \alpha \varsigma \alpha$  , 13.482), a quality elsewhere applied prominently, repeatedly, and mostly to Achilles (especially in this form and position: cf. 13.348, 17.709, 18.354, 18.358). In fact, Aeneas once managed to outrun even Achilles, as the Greek hero will later admit (20.189). But his reference to the Trojan's "swift feet" functions to mark cowardice rather than bravery.

Aeneas' lineage, wrathfulness, and swiftness provide noteworthy parallels to Achilles. But the correspondence between this episode in Book 13 and the entire *Iliad* extends even further to encompass a two-fold plot that involves not only aggrieved abstention from battle, but also vengeful return. The swift-footed son of a goddess, wrathful at his own king who does him no honor, abstains from battle; but later he will resume fighting, after a messenger brings news of the death of a *philos*, a death initiated by divine intervention. Much as Aeneas in Book 13 engages the Greeks once Deiphobus informs him of the death of his kinsman Alcahous (13.463-7), so will Achilles in the expanded narrative eventually resume fighting after Antilochus brings word of the fate of his beloved Patroclus. And much as Poseidon bewitches Alcahous before Idomeneus kills him (13.434-44), so will Apollo stun Patroclus before Euphorbus wounds him and Hector delivers the fatal blow.