

Book 10, also known as the *Doloneia*, has been one of the most maligned books in the *Iliad*. Not only has it often been considered a rhapsodic addition to the *Iliad*, but its themes and stylistics have similarly been denigrated (e.g. Henry (1905), Fenik (1964), Nagler (1974)). This talk hopes to counteract some of these negative assessments by arguing that there is a thematic unity to the *Doloneia*, linked to the concept of μῆτις. This theme of μῆτις not only binds Book 10 to Book 9, but also motivates most of the action of the *Doloneia*. Although other studies (like Rabel (1991)) have discovered significant thematic links between Books 9 and 10, the importance of μῆτις in both integrating the *Doloneia* into the larger *Iliad* narrative and structuring the episode internally has been ignored.

The word μῆτις and its cognates occur ten times throughout Book 10, more often than any other book in the *Iliad*. This suggests that μῆτις is a constant thematic concern of Book 10. This theme of μῆτις, however, has its roots in Book 9. There Nestor begins to unfold a μῆτις (ὕφαινεῖν ἤρχετο μῆτιν) (9.93), which, as it turns out, is his counsel to Agamemnon to appease Achilles with gifts. This advice leads to the famous embassy scene, which culminates in Achilles' own speech rejecting the offer. Near the end of his speech, he orders the ambassadors to give his message to Agamemnon so that the Achaeans can plan another, better μῆτις in their hearts (ὄφρ' ἄλλην φράζωνται ἐνὶ φρεσὶ μῆτιν ἀμείνω) (9.423). Nestor's original μῆτις has failed, and Book 10 begins with a need for the Greeks to find a new μῆτις.

This search for a new μῆτις is dramatized in the figure of Agamemnon at the beginning of the book, who specifically seeks another μῆτις from Nestor (10.17-21). His desire for Nestor's help is fueled by a fear of Hector's own μῆτις: never has any other man plotted such sorrows for the Achaeans in one day (τοσσάδε μέρμερ' ἐπ' ἡματι μητίσασθαι) (10.48). This fear of Trojan μῆτις causes the Achaean leaders to assemble, and here Nestor unveils a bold plan: to send a spy into the Trojan camp to find out what they are plotting amongst themselves (ἄσά τε μητιώσσι μετὰ σφίσιν) (10.208). Diomedes volunteers for this task, but asks for a companion, because alone one's μῆτις is weak (λεπτὴ δέ τε μῆτις) (10.226). As if to compensate for his over-weak μῆτις, Diomedes chooses the master of μῆτις himself, Odysseus, to accompany him on the mission.

As it turns out, the Greek concerns about Trojan μῆτις were misguided. In a parallel Trojan council, no mention of μῆτις is made, and the Trojans demonstrate their lack of cunning with the selection of an ugly and inferior man, Dolon. As the subsequent narrative demonstrates, Dolon does not stand a chance against the combined μῆτις of Diomedes and Odysseus. During his interrogation of Dolon, Odysseus' own μῆτις is highlighted with the repetition of the epithet πολύμητις (10.382, 400, 423). And at the end of the book, when they kill Rhesus and steal his horses, the act is attributed to the μῆτις of Athena herself (διὰ μῆτιν Ἀθήνης) (10.497). This is the final mention of μῆτις in the book, and marks the culmination of the *Doloneia*. Athena's own μῆτις is the ultimate source of their cunning during their mission, and the ultimate guarantee of its success. Book 10, which began with the need for a new Achaean μῆτις, ends with divinely sanctioned and spectacular feat of μῆτις.