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Nota di contenuto	Front Matter / Niall W. Slater -- Introduction / Niall W. Slater -- Voice and Voices: Homer and the Stewardship of Memory / Elizabeth Minchin -- Which Limits for Speech Reporting? Messenger Scenes and Control of Repetition in the Iliad / Ombretta Cesca -- The Voice of the Seer in the Iliad and the Odyssey / Deborah Beck -- The Individual Voice in Works and Days / Ruth Scodel -- Nestor's Cup and Its Reception / Jasper Gaunt -- Pindar's Voice(s): The Epinician Persona Reconsidered / Claas Lattmann -- Poeta Loquens: Poetic Voices in Pindar's Paean 6 and Horace's Odes 4.6 / Margaret Foster -- Melizein Pathe or the Tonal Dimension in Aeschylus' Agamemnon: Voice, Song, and Choreia as Leitmotifs and Metatragic Signals for Expressing Suffering / Anton Bierl -- Daphnis' Folksong: The Euphonist's Effect on the Creation of a Textual Performance / Naomi Kaloudis -- Towards a Grammar of Narrative Voice: From Homeric Pragmatics to Hellenistic Stylistics / Andreas Willi -- The Voice of Aeschylus in Plato's Republic / Geoffrey W. Bakewell -- Character in Narrative Depictions of Composing Oral Epics and Reading Historiographies / Raymond F. Person -- Written Record and Membership in Persian Period Judah and Classical Athens / Aubrey E. Buster -- Voiced Mathematics: Orality and Numeracy /

Tazuko Angela van Berkel -- Cicero's Representation of an Oral Community in *De Oratore* / Joanna Kenty -- Becoming Gallic: Orality, Voice and Identity in Roman Gaul / Jay Fisher -- and in *Odyssey 10* and Plutarch's *Gryllus* / Athena Kirk -- The Fragrance of the Rose: An Image of the Voice in *Achilles Tatius* / Amy Koenig -- Index / Niall W. Slater.

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Sommario/riassunto

Voice and Voices in Antiquity draws together 18 studies of the changing concept of voice and voices in the oral traditions and subsequent literate genres of the ancient world. Ranging from the poet's voice to those of characters as well as historically embodied communities, and from the interface between the Greek and Near Eastern worlds to the western reaches of the Roman Empire, the scholars assembled here offer a methodologically rich and diverse series of approaches to locating the power of voice as both poetic construct and communal memory. The results not only enrich our understanding of the strategies of epic, lyric, and dramatic voices but also illuminate the rhetorical claims given voice by historians, orators, philosophers, and novelists in the ancient world.

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