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Nota di contenuto	Introduction: why rhythm? -- ; 1. Rhythm and meter in Byzantine eyes: Hellenistic traditions and Byzantine theory ; Pulse and flow ; The rhythmical unit of prose ; Tempo and melody -- ; 2. Between prose and poetry: Asianic rhythms, accentual poetry, and the Byzantine festal homily ; Asianic oratory and clausular cadence ; Figures, rhyme, and rhythm ; Homilies and accentual poetry -- ; 3. Dirhythmia in the Byzantine classroom ; Learning to read and follow the rhythm ; Advanced grammar: Eustathius of Thessalonica on Homer ; Advanced rhetoric: John Siculus on Hermogenes -- ; 4. Argument, figure, and rhythm ; Enthymeme ; Period ; Pneuma -- ; 5. Rhythm in translation: some evidence from Old Slavic homilies ; Rhythm in Old Slavic texts ; Text comparison and statistics ; Old Slavic rhythm reconsidered -- Conclusion: why recover rhythm? -- ; Appendix A. Text comparison:

corpus and methodology ; Old Slavic texts: syllables ; Greek texts: accent and stress ; Old Slavic texts: accent and stress ; Control texts ; Conclusions -- ; Appendix B. Tables and flow charts -- Bibliography -- Index.

Sommario/riassunto

Rhetoric and Rhythm in Byzantium takes a fresh look at rhetorical rhythm and its theory and practice, highlighting the close affinity between rhythm and argument. Based on material from Byzantine and Old Church Slavonic homilies and from Byzantine rhetorical commentaries, the book redefines and expands our understanding of both Byzantine and Old Church Slavonic prose rhythm. It positions rhetorical rhythm at the intersection of prose and poetry and explores its role in argumentation and persuasion, suggesting that rhetorical rhythm can carry across linguistic boundaries, and in general aims to demonstrate the stylistic and argumentative importance of rhythm in rhetorical practice. Along the way, it challenges the entrenched separation between content and style and emphasizes the role of rhythm as a tool of invention and a means of creating shared emotional experience.
