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Nota di contenuto	Preliminary Material -- Introduction / Caroline van Eck , Stijn Bussels and Maarten Delbeke -- The Meaning of Apostrophè in Longinus's On the Sublime (16, 2) / Francis Goyet -- Longinus and Poetic Imagination in Late Renaissance Literary Theory / Eugenio Refini -- The Sublime and the Bible: Longinus, Protestant Dogmatics, and the "Sublime Style" / Dietmar Till -- A l'aune du sublime : autour du « Parallèle de Corneille et Racine » (1688) de La Bruyère / Paul J. Smith -- Orrore, terrore, timore. Vasari und das Erhabene / Hana Gründler -- Elevated Twins and the Vicious Sublime. Gianlorenzo Bernini and Louis XIV / Maarten Delbeke -- "One never sees monsters without experiencing emotion". Le merveilleux and the Sublime in Theories on French Performing Arts (1650–1750) / Stijn Bussels and Bram Van Oostveldt -- The Demosthenes of Painting. Salvator Rosa and the 17th century Sublime / Helen Langdon -- The Longinian Sublime, Effect and Affect in 'Baroque' British Visual Culture / Lydia Hamlett -- Figuring the Sublime in English Church Architecture 1640–1730 / Caroline van Eck -- Paradoxical Encounters. Eighteenth-Century Architectural Experiences and the Sublime / Sigrid de Jong -- Index Nominum.
Sommario/riassunto	Contrary to widely held assumptions, the early modern revival of ps-

Longinus' *On the Sublime* did not begin with the adaptation published by Boileau in 1674; it was not connected solely with the Greek editions that began to appear from 1554; nor was its impact limited to rhetoric and literature. Manuscript copies began to circulate in Quattrocento Italy, but very few have been studied. Neither have the ways the sublime was used, in rhetoric and literature, but also in the arts, architecture and the theatre been studied in any systematic way. The present volume is a first attempt to chart the early modern translations of *Peri hupsous*, both in the literal sense of the history of its dissemination by means of editions, versions and translations in Latin and vernacular languages, but also in the figurative sense of its uses and transformations in the visual arts in the period from the first early modern editions of Longinus until its popularization by Boileau. Contributors include Francis Goyet, Hana Gründler, Lydia Hamlett, Sigrid de Jong, Helen Langdon, Bram Van Oostveldt, Eugenio Refini, Paul Smith, and Dietmar Till.
