

Index

- absolute music, 13, 214
 Académie française, 96
 Academy of Ancient Music, 65
 Academy of Vocal Music, 65
 acoustics, 270
 acting, 122, 127, 134–7, 193, 229, 240
actio, 34. *See also* rhetoric
 Addison, Joseph, 5, 29
 Advent, 27, 32
 aesthetics, 3, 5, 6, 8, 10, 11, 13, 16, 45, 73, 98,
 200, 212, 214
 aesthetic experience, 139, 141, 190, 194, 195,
 245
 aesthetic hierarchy, 21, 68, 202, 204
 ideology, 193
 neoclassical, 113, 116. *See also* sublime:
 neoclassical
 religious, 9
 Romantic, 207
 affect, 17, 202. *See also* bodily experience
 affective intensity, 7
 affective politics, 7
 affective power, 38
 affective religion, 114
 affective responses, 3, 7, 14, 17, 38, 49, 69,
 222
 music and affect, 59
 agency, 15, 62, 180, 241–4
 distribution of, 242
 transferred agency, 242
ancien régime, 236, 243, 244
 angels. *See* celestial
 antiquity, 63, 91, 96
 aporia, 58
 Arne, Thomas Augustine, 80–1
The Fairy Prince, 80
 Auber, Daniel, 14
 audience, 19, 20, 52
 as agent, 15, 127. *See* agency
 conversation, 242
 identification, 140, 180, 189
 response, 8, 14, 120, 122, 123, 130, 134
 Augustine of Hippo, Saint, 18, 31
 authenticity, 91, 123, 126, 251
 avalanche, 120
 Bach, Carl Philipp Emanuel, 19, 91
Gellert Lieder, 19, 91, 104–7
Heilig, 92, 112
*Klopstocks Morgengesang am
 Schöpfungsfeste*, 19, 92, 113
 reception of, 101, 109
*Sonaten und Rondos für Kenner und
 Liebhaber*, 112
 Bach, Johann Sebastian, 100
 fugues, 117
 Baillie, John, 29
 beauty, 2, 97, 183
 and the sublime, 5, 12, 20, 62, 92, 99, 118,
 189, 213, 247. *See also* sublime, in contrast
 to the beautiful
 musical, 15
 of war, 247
 sound of, 178
 Beethoven, Ludwig van, 10–11, 145, 215
 Fifth Symphony, 145, 203
 'heroic' works, 11
 Ninth Symphony, 12
 String Quartet No. 13, Op. 130, 20, 172
 symphonies, 118
 Bellini, Vincenzo
La sonnambula, 21, 224
 bells, 23, 24, 155, 245, 247, 248, 250, 252, 254,
 260, 264, 265, 266, 268, 269, 270
 Bible, 18, 38, 48
 biblical references, 29, 69, 71, 97, 207
 Book of Common Prayer, 198
 Genesis, 17, 26, 33, 143, 200, 201
 King James Bible, 37
 Kings, 38
 New Testament, 31
 Old Testament, 27, 28, 29, 31
 Psalms, 28, 32, 35, 37, 39, 41, 42, 48, 103
 Revelation, 27, 35, 36, 37, 198
 Vulgate, 28, 37
 Bishop of Avranches. *See* Huet, Pierre-Daniel

- Bishop of Meaux. *See* Bossuet, Jacques-Bénigne
- Blackmore, Richard, 47
Prince Arthur, 52
- bodily experience, 3, 14, 17, 20, 49, 53, 59, 98.
See also affect: music and affect; feeling
- body, 154, 254
 in performance, 139, 189
 male, 51
 sentimental, 127
- Boileau-Despréaux, Nicolas, 5, 26, 34, 52, 95,
 96, 114, 124
L'Art poétique, 96
 reception in Britain, 188
Traité du sublime, 5, 9
- Bossuet, Jacques-Bénigne, Bishop of Meaux,
 26–7, 31, 32, 34, 37, 40, 42
 'Panégyrique de saint Paul' (Panegyric on St
 Paul), 34
 'Sur la parole de Dieu' (On the Word of
 God), 34
- Bourdaloue, Louis, 32
- Britain, 21, 183, 186, 187, 194, 208, 225,
 235
 coronations, 225
 eighteenth-century, 8, 63, 67
 historicism in, 65, 68
 nineteenth-century, 90, 201
 political culture, 230
 Reform Act of 1832, 225
 Society of British Musicians, 228
 Windsor Castle, 235
- Bruckner, Anton, 13
 Eighth Symphony, 13
 reception, 13
 Seventh Symphony, 13
- Burke, Edmund, 5, 8, 11, 29, 44, 62, 69, 97, 179,
 200, 202, 222
- Burney, Charles, 63, 81
- cannon, 24, 71, 245, 250, 252, 264, 265, 266,
 270
- canon, 22, 96
 formation, 68
 literary, 66
 musical, 65, 68, 118
 neoclassical, 96
- castrato, 186
- catalogue, 146, 148, 175
- catharsis, 95, 99, 189, 194
- celestial, 27, 28, 35–8, 42, 43, 109, 113, 143,
 156
- centrifugal, 92, 93, 96, 98, 99, 108, 109, 113,
 117
- centripetal, 92, 93, 94, 95, 96, 98, 99, 100, 101,
 108, 109, 117
- chaos, 9, 61, 97, 121, 126, 143, 147, 150, 155,
 200, 205, 207, 210, 212, 248, 255, 264
- Chartism, 225, 230–1, 234
- Cherubini, Luigi
 as 'terrorist-musician', 122, 134
*Eliza, ou le voyage aux glaciers du Mont St
 Bernard*, 120
Lodoiska, 120
Médée, 20, 120–2, 134
- chorale, 103–7
 'Es ist das Heil uns kommen her', 103, 104
- Christianity. *See also* religion
 and power of music, 17
 apostolic succession, 33
 Catholic Church, 41
 Catholicism, 17, 27, 31
 Council of Trent, 27, 33, 39
 ecclesiastic treatises, 39
 Eucharistic sacrifice, 42
 Lent, 27, 32
 Pauline Christianity, 34
 prayer, 41, 42
- cognition, 7, 147, 210, 212, 214, 219, 223, 246,
 253, 256, 257, 264, 265, 269
 cognitive theory, 256
 sublime as cognitive category, 209
- Coleridge, Samuel Taylor, 189
- Collier, Jeremy, 47, 54
- Colman, George, 80
- comedy, 47, 163
 Restoration comedy, 56
- commerce, 24, 175, 223
- contrast, 70
- Cooper, Anthony Ashley, First Earl of
 Shaftesbury, 5, 29
- Cooper, Anthony Ashley, Fourth Earl of
 Shaftesbury, 69
- Corneille, Pierre, 95–6
- cosmos, 17, 196, 197, 202, 215, 256, 257, 264
- Creation, 17, 21, 33, 36, 142, 148, 201, 204, 205,
 207
- Crescentini, Girolamo
Giulietta e Romeo, 191
- criticism, 44, 58
 English, 47
 feminist, 44
 German, 101
 literary, 48
 music, 207, 223
 neoclassical, 98. *See also* neoclassicism
- Crotch, William, 84

- Dahlhaus, Carl, 202
- Danton, Georges, 126
- de Man, Paul, 6
- De Quincey, Thomas, 20, 179–81, 187, 189, 190
 as memoirist, 190, 192, 197
Confessions of an English Opium-Eater, 20, 179, 180
 on grief, 184, 189, 192, 193, 198
 on music, 193, 195
 on opium, 195–9
The English Mail-Coach, 179, 193
- deafness, 247, 255
- death, 12, 23, 32, 95, 104, 120, 149, 154, 174, 179, 183, 190, 193, 197
 funeral, 23, 183, 193, 198, 216, 260, 268, 271
 grief, 183, 184, 189, 192, 193, 198. *See also* De Quincey, Thomas, on grief
 suicide, 192, 193
- Deleuze, Gilles, 6
- Demosthenes, 4
- Dennis, John, 5, 29, 45–51, 52–62
An Essay on the Opera's after the Italian Manner, 55
An Essay upon Publick Spirit, 55
 literary context, 53
 on music as effeminate, 55, 59, 61
 on the sublime, 53
 on virtuous love, 54
 'Passion of Byblis', 56–8
Rinaldo and Armida, 46, 59
 sublime as 'pleasing rape', 18, 46, 49, 50, 58, 186. *See also* rape
The Advancement and Reformation of Modern Poetry, 53, 58
The Grounds of Criticism in Poetry, 47, 51, 188
The Impartial Critick, 56
- Derrida, Jacques, 6
- Diderot, Denis, 128
- Dresden
 Dresden revolt, 245, 248
 Kreuzkirche tower, 21, 245, 267
- Dryden, John
Absalom and Achitophel, 49
Fables Ancient and Modern, 50
- Eccles, John, 60
Rinaldo and Armida, 18, 46
- ecstasy, 37, 45, 53
- edle Einfalt*. *See* simplicity
- education, 65, 146
- emotion, 17, 20, 22, 43, 122, 123, 126, 139, 173, 188, 213
 and pathos, 187
 and the sublime, 188
 and war, 216
 communal emotions, 199
 emotional appeal, 124, 127, 129
 managing emotions, 4
 mixed emotions, 193
 of actor, 137
 of revolution, 128
 shared emotion, 121
- Enlightenment, 156, 163, 170
- epistemology, 270
- ethics, 3, 6, 182
- Euripides, 139, 140, 181–2, 184
- feeling, 3, 5, 6, 14, 92, 93, 113, 119, 127, 154, 188, 189, 196, 202, 259, 268. *See also*
 bodily experience
 and music, 214
 debates on, 99
 expression of, 188, 213
 nerve theory, 22
 nerves, 59, 154
 overwhelming, 7, 93, 128
 structure of, 192, 194
 sublime, 8, 109, 118, 177, 189, 254
- fiat lux*, 17, 26, 27, 32
- fides ex auditu*, 33
- France, 5, 95, 96, 97
 early modern, 17
 French Revolution, 123, 222
 National Convention, 126
 Paris. *See* Paris
 preaching in, 27
 seventeenth-century, 9, 17, 34
 the Terror, 20, 121–2, 138, 140
 Versailles, 9
- Francis de Sales, Saint, 36
- Frederick the Great, 108
- frequency, 253, 256, 270
- fugue, 116, 117, 155
- Geistergemeinschaft*, 23
- Gellert, Christian Fürchtgott, 101–4
- gender, 16, 20, 181, 184–7
 castrato as queer, 186
 counterfeit gender, 185
 feminine heroism, 138
 'hommes-femmes', 138
 imagination as female, 6
 male creative virility, 58
 masculine characteristics, 138
 music as feminine, 46, 55, 59

- gender (cont.)
 music as masculine, 62
 queer theory, 185
 sublime as masculine, 44
 the male subject, 58, 59
- genius, 10, 22, 24, 46, 49, 52, 66, 68, 82, 118, 178
 force of genius, 50
- genre, 2, 8, 18, 96–7, 107
 cavatina, 149, 173
 chamber music, 227
 church music, 73
 grand opera, 14
 grand preaching, 35
 instrumental, 8, 16, 178, 202
 literary, 95
 melodrama, 210
 opera, 55, 222
 Pindaric ode, 15
 poetic, 47, 96
 sublime as genre, 124
 symphonic, 10, 11, 227
 techno, 256
- George III, King of Britain and Ireland, 80
- Germany, 13, 98, 99, 145, 268
 Dresden. *See* Dresden
 eighteenth century, 91, 94
 Hamburg, 108
 Potsdam court, 108
 Thirty Years War. *See* war
- gesture, 35, 127, 129, 136, 239, 242, 260
 devotional, 40
 musical, 71, 78
 spontaneity, 126, 127, 138
- God, 24, 41, 148
 attributes of, 29
 power of, 26, 103
 voice of, 26–8, 29–30, 31, 32
 Word of, 31
- Goethe, Johann Wolfgang von, 64
- gothic, 92
- Gounod, Charles, 141
- grandeur, 5, 20, 26, 30, 66, 70, 84, 86, 89, 94, 98, 114, 116, 120, 125, 179, 187, 222, 231, 237, 268
- Grassini, Giuseppina, 20, 180, 184–5, 186–7, 188, 190, 191, 194
 queerness, 185, 187
 reception and pathos, 187
 vocal power, 187
- Greene, Maurice, 71
- Grimaud, Gilbert, 38
- Handel, George Frideric, 8–9, 62, 66–8, 84
 as father of the sublime, 68
 as ‘Man-Mountain’, 19, 21, 66, 68
 choruses, 214
Dettingen Te Deum, 86
 fugues, 117
 Handelian sublime, 8, 19, 68–71, 84
Messiah, 70
 oratorios, 8, 9, 69, 78
 quotation of, 73–86
Samson, 84, 171
Zadok the Priest, 80, 84
- Hanslick, Eduard, 13
- harmony, 40, 41, 109–13, 122, 210
 and grief, 193
 and the sublime, 177, 178, 181, 190, 195, 267
 celestial, 42
 consonance, 178, 265
 cosmic, 197
 harmonic complexity, 70, 109, 112
 harmonic simplicity, 108
 internal, 40
 power of, 59
 sonorous, 40
 spiritual, 36
 theology of, 28, 36
- Hawkins, John, 63
- Haydn, Joseph, 9–10, 20, 142–5, 148–63, 203, 220
Seven Last Words of Our Saviour on the Cross, 146, 154
 symphonies, 118
 Symphony No. 6, *Le matin*, 150
 Symphony No. 7, *Le midi*, 151, 153
 Symphony No. 94 ‘Surprise’, 144
The Creation, 9, 21, 142, 146, 200, 201, 203, 212
The Seasons, 20, 23, 142–4, 163
- Hayes, William Collins, 19, 71–3
- Hegel, Georg Wilhelm Friedrich, 6, 202
- hell, 53, 139, 141, 248
- historicism, 22, 64, 65–8, 84, 89, 90, 92, 154, 200, 252
- Hoffmann, E. T. A., 201, 203, 204
- Homer, 4, 50, 97, 137
- homosocial, 46, 50, 52, 53, 56, 58, 61
- horror, 193, 212
 ‘delightful horror’, 19, 92, 97, 198
- Huet, Pierre-Daniel, Bishop of Avranches, 26
- Humboldt, Wilhelm von, 63

- identification. *See also* audience, identification
 character identification, 121, 130, 137, 140, 183
- identity
 group, 3, 4, 17
 male, 18, 46
 national, 14, 268
 personal, 4
- imagination, 6, 15, 97, 177, 195, 247, 253
 female, 6
 harmonic, 261
 homosocial, 52
 literary, 250
 male, 44
 public, 8
 scientific, 269
- intertextuality, 49, 68, 71–89, 149, 158, 160, 163, 197, 198, 207, 212
 quotation as sublime, 82, 84, 88
- Jameson, Fredric, 6
- John, Lord Marquess of Normanby, Earl of Mulgrave, 53
- Joseph II, Holy Roman Emperor, 147
- jouissance*. *See* pleasure
- justice, 129, 141, 251
- Kant, Immanuel, 3, 6, 11, 15, 118, 177
 ‘Analytic of the Sublime’, 6
Critique of Judgement, 5, 6, 12, 44, 209, 253
 Kantian sublime, 6, 7, 8, 10, 13, 177, 179, 188
 schematism, 258
- Klopstock, Friedrich Gottlieb, 115
- knowledge, 3, 4, 51, 148, 201, 254, 257
- Kristeva, Julia, 6
- La Harpe, Jean-François, 123
- La Volpilière, Nicolas de, 28, 30, 31, 40
- language, 4, 15, 23, 51, 63, 98, 113, 123, 124, 125, 126, 133, 178, 258
- Lazarus of Bethany, Saint, 32
- library, 146–7
 history of cataloging, 147
 imperial library, 146
- lightning, 30, 31, 34, 35, 43, 61, 123, 125, 154
- Lind, Jenny, 21, 224, 229–30, 231–4, 239–40, 243
- Linley, Thomas (junior), 19
The Song of Moses, 78, 84
- listener, 69, 86, 124, 149, 183, 196, 198, 199, 214
- Liszt, Franz, 268
- liturgy, 18, 38, 39, 42, 193
 liturgical music, 18, 38, 39, 40
 liturgical sublime, 41
- Locke, John, 3, 188
- London, 21, 45, 144, 195, 224, 227, 230
 Buckingham Palace, 227
 Covent Garden, 21, 224, 236
 Drury Lane, 226, 234
 Her Majesty’s Theatre, 21, 224, 229, 230
 homosexual subculture, 45, 55
 Kensington, 230
 opera houses, 223
 protests in, 225
- Louis XIV, King of France, 27
- Lully, Jean-Baptiste, 9, 60
Armide, 13
- Lyotard, Jean-François, 6, 7, 177
- lyre, 37, 41, 61, 178
- machines, 254, 255
- Marais, Marin, 9
- Maria Theresa, Holy Roman Empress, 147
- Marseillaise, 250, 251
- Mendelssohn, Felix, 227, 229
- Mendelssohn, Moses, 99, 208
- Meyerbeer, Giacomo, 14
Les Huguenots, 21, 224, 236
 operas, 14
Robert le diable, 229
- Michaelis, Christian Friedrich, 117–18
- Milton, John, 97, 99
Paradise Lost, 97
- mimesis, 113, 212, 213
- modernity, 10, 17, 53, 63, 90, 96, 177, 178, 215, 219, 226
 sublime as modern, 188
- monarchy, 84, 222, 223, 225, 228, 234, 235, 242
 patronage of theatre, 235
 reformed monarchy, 229
 succession, 84
- monumentalism, 65, 70, 116, 170, 200
- morality, 15, 46, 99, 138
- mountain, 29, 64, 65, 222
 Mont Blanc, 123
 Mount Everest, 222
- Mozart, Wolfgang Amadeus, 10, 20, 145
 and the sublime, 171
 commemoration, 23
Die Zauberflöte, 167
Don Giovanni, 141, 155
Le nozze di Figaro, 167
Requiem, 23
 symphonies, 118

- nationalism, 19, 24, 54, 65, 68, 90, 183, 228, 268
- nature, 4, 5, 6, 10, 19, 29, 37, 58, 71, 144, 148, 155, 212, 216, 256
and order, 177
and spectacle, 120, 123
as divine, 98
power of, 44, 120, 123
threat of, 8, 61, 162, 253
- neoclassicism, 19, 98, 103, 118, 181
and complexity, 91
and the sublime, 94, 101, 113, 116
in Germany, 95, 98
in the twentieth century, 118
neoclassical theory, 113
poetics. *See* poetics
rationalist, 99
- Nietzsche, Friedrich, 6, 12
- noise, 31, 32, 37, 122, 134, 247, 248, 254, 255, 256
as public problem, 255
as signal, 264
industrial, 24, 255, 265
street noise, 255
- On the Sublime (Peri hypsous)*. *See* Pseudo-Longinus
- opera, 2, 20, 186, 222, 225, 242, 244
and aesthetics, 13, 122
and monarchy, 223
and pathos, 188
and politics, 230
and spectacle, 14
and the sublime, 21, 224
diva, 224, 231
French, 13, 17
grand opera, 14
Italian, 46, 228
opéra comique, 122, 136
opera seria, 45, 54, 55, 223
opera-going, 196, 197
- oration, 4, 18, 27, 103, 125, 126, 127, 129, 239
physique, 123
political orators, 20, 123
revolutionary orators, 122
- Ovid, 97
Metamorphoses, 51, 56–8
- pain, 3, 5, 7, 12, 13
- Paris, 17, 20, 27, 134, 138, 180, 247
- past, the. *See* historicism; retrospection
- pathos, 26, 34, 35, 137, 182, 187–94
and music, 193
and the sublime, 188
as suffering and sympathy, 189
pathetic sublime, 189, 194
- patriotism, 66, 98, 228, 232
- patronage, 138, 228, 235, 241, 242
- Paul the Apostle, 34
- penetration, 47
- perception, 42, 93, 247, 256, 257, 258, 259, 265, 267, 268. *See also* senses
- performance, 98, 127, 134–7, 240
agency, 242
as vehicle of the sublime, 120, 224
bodily practices, 233 *See also* gesture
network, 224, 233
performers as agents of the sublime, 240
power of, 233
surrogation, 224, 229, 232, 233, 240, 244
- performer
as agent of reception, 15
as agent of the sublime, 180, 224, 233
physique, 122, 123
power of, 243
star, 224, 243, 244
- physical sensations. *See* bodily experience
- Plato, 5, 57
Symposium, 51
- pleasure, 2, 3, 5, 7, 12, 13, 54, 56, 59, 99, 186, 189, 194, 256
in eighteenth-century aesthetics, 45
musical, 193, 196
- poetics, 95, 97, 98, 103
- poetry, 47, 58
didactic, 20, 146
dramatic, 46, 47
ode, 15, 99
power of, 4
religious, 101
sensuality of, 53
sublime, 48, 59, 69, 115
- politics, 3, 19, 20
after the Terror, 121
and religion, 17
and the sublime, 14, 222, 224
and theatricality, 230
dramatisation of history, 14
of music, 11
political discourse, 125
political metaphor, 120, 123
representation of, 16
- postmodernism, 6, 20, 177
- power, 22, 122, 222, 242
agency. *See* agency
and the sublime, 21, 121
erotic, 46, 49

- mediated, 244
 musical signification of, 116
 natural, 222, 224
 of discourse, 5
 of monarchy, 223, 242
 of music, 15, 38, 46, 59, 60, 103, 182, 196, 203, 214, 215, 220, 240
 of nature, 29, 120
 of oration, 18, 33, 35, 122, 125
 of performers, 243
 political, 21, 121
 sonic, 2, 3, 219
 state, 243
 transmission of, 20, 23, 24
 preaching, 27–8, 32–5, 41, 43
 grand style, 34, 35
 internal preacher, 31
 on music, 38
 sonorous qualities of, 33
 production, 92, 113, 224
 of the sublime, 15, 92, 103, 217
 Prussia, kingdom of, 268
 Pseudo-Longinus, 4, 7, 15, 40, 48, 52, 53, 124, 199, 201
 Longinian sublime, 2, 45, 61, 62, 198
 on musical harmony, 178
 on sublime silence, 208
 Peri hypsous (On the Sublime), 4, 16, 20, 22, 29, 91, 94
 psychoanalysis, 13

 Quinault, Philippe, 13
 Quintilian, Marcus Fabius
 dispositio, 124

 rape, 48–51, 61, 180
 ‘pleasing rape’. *See* Dennis, John
 as abduction, 48
 as attack on sovereignty, 49
 rationalism, 98, 99, 115
 reason, 6, 15, 21
 reception, 20, 50, 91, 92, 113, 115, 122, 144, 217
 as mediation, 221
 critical reception, 19, 120
 reception history, 203
 religion
 aesthetics, 9
 and the sublime, 17, 26, 101, 114, 192
 Christianity. *See* Christianity
 church, 16
 divine power, 8, 17, 27, 29, 103
 divine voice, 27, 28
 divine Word, 27, 31, 32, 33, 43
 paganism, 26
 religious discourses, 17
 religious poetry, 101
 sacred music, 41, 66
 republican, 16, 127, 230, 235
 resonance, 22, 198, 199, 269–71
 resurrection, 32, 104, 192, 193
 retrospection, 63, 65, 82, 89
 pastoral nostalgia, 66
 revolution, 138, 222, 225, 230, 234, 248
 as sublime phenomenon, 120, 123
 rhetoric, 4, 33, 69, 94, 114, 124, 248
 church, 124
 dispositio, 124
 exordium, 124
 law, 124
 peroratio, 124
 revolutionary, 123–7, 130, 134
 rhetorical strategies, 20, 122
 rhetorical tradition, 97
 rhythm, 58, 126, 255–68
 pitch as rhythmic concept, 270
 rhythmic order, 257
 rhythmic regularity, 269
 Robespierre, Maximilien, 20, 121, 123, 126, 128
 Rochlitz, Friedrich, 206–7
 Rollin, Charles, 124
 romanticism, 8, 11, 12, 13, 118, 189, 194, 195, 200, 201, 257
 quotidian sublime, 156
 Rousseau, Jean-Jacques, 125
 Essay on the Origin of Languages, 209

 Scheibe, Johann Adolph, 100–1
 Schelling, Friedrich Wilhelm Joseph von, 6, 210
 Schiller, Friedrich, 44, 189–90, 194
 Schlegel, Friedrich, 257–8
 Schopenhauer, Arthur, 6, 254, 257
 Scio, Julie-Angélique, 120–1, 134–9
 performing style, 136
 physique, 122, 139
 semiotics, 113, 182, 252
 senses, 21, 55, 98, 117, 196
 aesthetics, 45, 259
 and the sublime, 97, 118
 hearing, 201
 hierarchy, 202, 261
 in discourse, 27
 sensory confusion, 251
 sensory immersion, 247
 sensory overload, 93
 sensory perspective, 247

- sexuality, 16
 and the sublime, 57
 and theatre, 54
 history of, 44, 54, 55, 61
 homoeroticism, 18, 44, 46, 51, 52, 56, 57, 61
 in modern discourse, 52
 sexual fantasy, 48
 two-sex model, 62
- Shelley, Percy Bysshe, 44
- shock, 28, 29, 32, 37, 38, 41, 43, 97, 142, 168
- silence, 9, 31, 207, 208, 209, 217, 219, 221
 intermittent, 208
- simplicity, 99–119, 125, 269
 and the humble style, 94
 as effect, 115
edle Einfalt, 98
 neoclassical, 91, 100
 noble, 98, 108, 109, 115, 192
 of effect, 100, 118
 sublime, 2, 19, 26, 91, 92, 94–6, 114, 117
- sodomy, 18, 45, 46, 52, 53, 54, 57, 61
- sonorous, 4, 15, 24
 effects, 29, 33
 harmony, 28, 31, 40
- sound, 24, 201, 247, 265
 acoustic orientation, 250
 and health, 256
 as marker of territory, 252
 as marker of time, 252, 271
 birth of, 207
 military soundscape, 245, 247, 248, 256, 270
 sonic dynamism, 270
 sonic resonance, 269
 sound effect, 253, 272
 volume, 12, 69, 141, 256
- spaces, 16, 22, 24, 127, 138
 church, 16
 communal, 140
 court theatre, 239
 military parade, 16
 opera house, 16, 20, 223
- spectacle, 13, 14, 22, 29, 92, 120, 121, 222, 239, 248
 of nature, 120, 123, 155
 royal, 225, 239
- Spohr, Louis, 204
 Fourth Symphony, 215–20
- storm, 22, 29, 61, 123, 145, 150, 154–8
- style, 116
 galant, 112
 grand, 34, 71, 94, 104
 high, 94, 99, 107, 109
 humble, 94
 sublime, 125, 202, 214
- sublime
 as aesthetic category, 2, 5, 7, 10, 11, 34, 70, 97, 142, 188, 200, 247, 257
 as category of thought, 58, 114, 125
 as event, 2, 93
 as state of mind, 6
 as transport, 48, 53, 91, 92, 94, 114
 as unified concept, 7
 as weapon, 7
 dynamic, 13, 17, 21, 158
 end of, 147, 148, 155, 213, 217, 220
 Handelian. *See* Handel, George Frideric
 history of, 1, 2, 4–8, 14, 15, 24
 in contrast to the beautiful, 5, 12, 15, 20, 92, 118, 142
 ‘inverted’ sublime, 142
 Longinian. *See* Pseudo-Longinus
 Lucretian, 20, 196
 masculine, 44, 48, 186
 mathematical, 6, 10, 13, 147
 metonymical, 93
 musical, 8, 36, 70, 200, 201, 267
 musical signifiers of, 8, 12, 68–71, 109–13, 149
 neoclassical, 91, 94, 103, 109
 performative, 22
 production of, 15, 16, 115
 queer, 58, 61, 186
 quotidian sublime, 156, 158
 reception of, 2, 15, 115
 representation of, 15, 21
 rhetorical, 7, 66, 67, 68, 116, 125
 semiotics of, 92–3
 simplicity, 115, 118
 sonic signifiers of, 2, 12, 200
 spatial aspect, 84, 89
 tensions in, 13, 58
 transmission of, 2, 22
 true, 34, 178, 183
 surprise, 108, 112
- Talma, François-Joseph, 127–8
- taste, 25, 43, 66, 68, 70, 82, 100, 108, 146, 228
- technology, 22, 254
- teleology, 11, 65, 90
- temporality, 64, 156, 158, 258, 271
- terror, 8, 69, 97, 123
- Texier, Claude, 29
- theology, 18, 37, 40, 43, 91, 104
 Catholic, 31
 of sacred music, 41, 42

- of shock, 43
- of the arts, 113
- of the musical sublime, 40
- Thomassin, Louis, 38
- Thomson, James
 - The Seasons*, 145, 160
- thunder, 28, 29, 31, 32, 34, 35, 37, 43, 61, 125, 155
- Trafalgar, battle of, 183
- transcendence, 2, 7, 8, 11, 12, 13, 84
 - of the body, 44
- trauma, 3, 121, 138, 140, 248

- van Swieten, Baron Gottfried, 143, 145–50, 154, 155, 160, 163, 170, 175–6
- Viardot-Garcia, Pauline, 21, 224, 240, 243
- Victoria, queen of Great Britain, 21, 224
 - musical training, 227
 - patronage of musicians, 228
 - patronage of theatre, 235
 - reception of, 226, 232
 - royal box, 241, 242
- Vienna, 142, 145, 147, 148
- violence, 21, 51, 129, 134, 180, 250
 - sexual, 45, 48
- Virgil, 97, 137
 - Aeneid*, 184

- Wagner, Richard, 12–13, 15, 21–2
 - essay on Beethoven, 259
 - funeral, 23, 271
 - Mein Leben (My Life)*, 245
 - on ‘architectonic’ music, 259, 267
 - on rhythmic regularity, 259
 - on the sublime, 259, 267
 - Parsifal*, 260
 - Tristan und Isolde*, 12
- war, 4, 14, 179, 180, 270
 - and the sublime, 11, 253
 - artillery, 252
 - conscription, 148
 - Franco-Prussian War, 268
 - French Revolutionary Wars, 252
 - military soundscape, 71
 - Napoleonic Wars, 11, 20, 183, 252
 - roles of music in, 24
 - soundscape of war, 248, 256, 268
 - Thirty Years War, 91
- Warton, Thomas, 63, 64
- Weber, Carl Maria von, 204, 207–8, 210
 - Das Waldmädchen*, 208
 - Der erste Ton*, 207, 213
- Wordsworth, William
 - ‘The Power of Music’, 195
- work aesthetic, 11, 91, 116, 118