

# The Eighteenth Century

## Theory and Interpretation

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### Resounding the Sublime

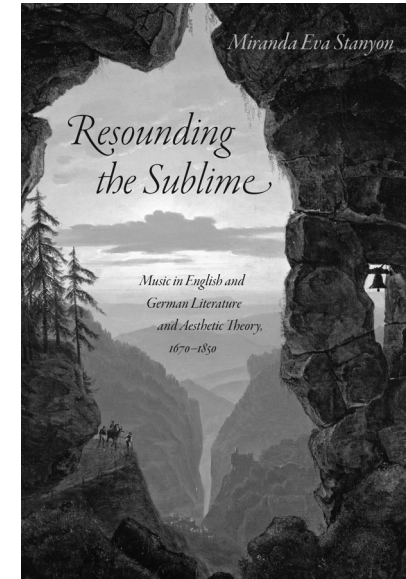
*Music in English and German Literature and Aesthetic Theory, 1670–1850*

Miranda Eva Stanyon

What does the sublime sound like? Harmonious, discordant, noisy, rustling, silent? Miranda Eva Stanyon rereads and resounds this crucial aesthetic category in English and German literatures of the long eighteenth century from a musical perspective and shows how sonorous sublimes lay at the heart of a central and transformative discourse.

Offering readings of canonical texts by Longinus, Dryden, Burke, Klopstock, Herder, Coleridge, De Quincey, and others alongside lesser-known figures, Stanyon shows how the literary sublime was inextricable from musical culture, from folksongs and ballads to psalmody, polychoral sacred music, and opera. Deeply interdisciplinary, *Resounding the Sublime* recovers varieties of the sublime crucial for understanding both the period it covers and the genealogy of modern and postmodern aesthetic discourses. In resounding the sublime, Stanyon reveals a phenomenon which was always already resonant.

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