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| Descrizione fisica      | 1 online resource (296 p.)   |
| Collana                 | Monographien und Texte zur Nietzsche-Forschung ; ; Band 61   |
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| Soggetti                | Music - Philosophy and aesthetics  |
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| Formato                 | Materiale a stampa   |
| Livello bibliografico   | Monografia   |
| Note generali           | Description based upon print version of record.  |
| Nota di bibliografia    | Includes bibliographical references and index.   |
| Nota di contenuto       | Front matter -- Abbreviations and translations -- Contents -- General introduction -- Chapter 1 Was Nietzsche ever a true Wagnerian? -- Chapter 2 Germanizing music and culture: Richard Wagner's 'Beethoven' essay -- Chapter 3 Nietzsche's reception of Wagner's 'Beethoven' essay in the spirit of Weimar Classicism -- Chapter 4 The Birth of Tragedy out of Nietzsche's concern for Wagner's 'Graecization' -- Chapter 5 Nietzsche's anti-Wagnerism in the light of his increasing cosmopolitanism -- Chapter 6 'La Gaya Scienza' in music: Nietzsche's new musical aesthetics -- Chapter 7 Goethe as model of the 'Good European' -- Epilogue -- Bibliography -- Index   |
| Sommario/riassunto      | Friedrich Nietzsche (1844-1900) supported the unification of Europe and reflected on this like few other philosophers before or after him. Many of his works are concerned with the present state and future of European culture and humanity. Resisting the "nationalist nonsense" and "politics of dissolution" of his day, he advocated the birth of "good Europeans," i.e. "supra-national" individuals and the "amalgamation of nations." Nietzsche, Wagner, Europe analyzes the development of Friedrich Nietzsche's ideal of European culture based on his musical aesthetics. It does so against the background of contemporary searches for a wider, cultural meaning beyond Europe's economic-political union. The book claims that Nietzsche always propagated the "aestheticization" of Europe, but that his view on how to achieve this changed as a result of his dramatically altering philosophy of music. |

The main focus is on Nietzsche's passion for and later aversion to Wagner's music, and, in direct connection with this, his surprising embrace of Italian operas as new forms of "Dionysian" music and of Goethe as a model of "Good Europeanism."

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