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Autore	Marcel Gabriel <1889-1973.>
Titolo	Music and philosophy // Gabriel Marcel ; translated by Stephen Maddux & Robert E. Wood ; with an introduction by Robert E. Wood
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Collana	Marquette studies in philosophy ; ; no. 42
Altri autori (Persone)	MadduxJ. Stephen WoodRobert E. <1934->
Disciplina	781/.1
Soggetti	Music - Philosophy and aesthetics Musical analysis
Lingua di pubblicazione	Inglese
Formato	Materiale a stampa
Livello bibliografico	Monografia
Note generali	Essays on music and its relation to his philosophy written by Gabriel Marcel in French from various French journals.
Nota di bibliografia	Includes bibliographical references and index.
Nota di contenuto	Music in my life and work (1959) -- The musical idea in Cesar Franck (1920) -- Bergson and music (1925) -- Music understood and music experienced (1927) -- Music and the reign of the spirit (1940) -- Music according to St. Augustine (1943) -- Response to the inquiry into "musical images" (1945) -- Music and the marvelous (1948) -- Meditation on music (1952) -- The irruption of melody (1953) -- Humanism and music (1954).
Sommario/riassunto	Music played a central role in the thought of existentialist philosopher Gabriel Marcel (1889-1973). One of the most tantalizing claims he made was in a set of conversations with Paul Ricoeur. Employing a geographic metaphor, he claimed that philosophy was the continent of his work while his plays formed the off-shore islands; but what was deepest was music as the water that conjoins the two. One who wishes to understand how he thought of music will find that his philosophical writings contain only a few, quasi-aphoristic, though significantly penetrating things about the nature of music and its relation to his thought. Disappointingly, neither his short <i>An Essay in Autobiography</i> of 1947 nor his larger <i>autobiography</i> of 1971, <i>Awakenings</i> , adds much to that beyond a few remarks. But the latter work makes reference to an article, <i>La musique dans mon vie et mon oeuvre</i> , a lecture he

delivered in Vienna in 1959, that turned out to be a significantly richer source. And if one turns to his bibliography, one discovers that, as a music critic, Marcel published over 100 items on music--including *Musique dans mon vie* None of them are available in English. Those of greater length and philosophical interest were gathered together, along with several shorter representative pieces, in the work entitled *L'esthetique musicale de Gabriel Marcel* that appeared in the *Presence de Gabriel Marcel* series. In order to enrich and deepen the appreciation of Marcel's thought in the English-speaking world by following up his understanding of the central role of music in his thought, but also to underscore the central role of music in his thought, but also to underscore the central importance of the aesthetic inhuman experience, we have selected the main articles that appeared in that work for translation here. Marcel complained that (as of 1959) commentators had not paid significant attention to the close connection between music and philosophy. The present text should remedy that.

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