

Theory and History of Ontology by Raul Corazzon | e-mail: rc@ontology.co

Roman Ingarden: Selected Bibliography N - Z

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 7. Plotka, Witold. 2019. "Twardowski, Ingarden, and Blaustein on Creative Imagination. A Study on Early Phenomenology." *Social Imaginaries* no. 5:121-141. Abstract: "The article is a critical elaboration of two phenomenological theories of imagination formulated by Ingarden and Blaustein in their discussion with Twardowski. Ingarden, as well as Blaustein were students of both Twardowski and Husserl, however, they defined imagination in two different contexts: whereas for Ingarden a proper way of analysis of imagination is ontology, for Blaustein imagination is the object of descriptive psychology, connected mainly with an aesthetic experience. As a result, the question of creativity of imagination is described in two different, but intertwined ways. For Ingarden, creative imagination is understood as a noematical structure which generates the imagined object as a purely intentional object. Ingarden's description expresses the ontological status of the imagined object as ontologically dependent on the act of imagining, and on the content of the imagined object. In his review of Ingarden's *Das literarische Kunstwerk*, Blaustein was clear that one has to revise Ingarden's theory of purely intentional object by adopting it to imaginative intentionality and aesthetic experience. To elaborate Ingarden's theory of imagination, Blaustein discusses it also with reference to Twardowski. Blaustein claims that Twardowski's Cartesian differentiation between perceptive, reproductive, and creative imagination is based on a vague criterion, and moreover it does not refer to two key notions of descriptive psychology, i.e., the notion of the representative content, and the intentional object. As a result of his critique, Blaustein limits the concept of creative imagination to 'fantasy', understood as secondary imagination."
 8. Płotka, Witold. 2019. "From psychology to phenomenology (and back again): A controversy over the method in the school of Twardowski." *Phenomenology and the Cognitive Sciences*:1-27. Abstract: "This paper seeks to define the main trends, arguments and problems regarding the question of method formulated by Twardowski and his students. In this regard, the aim of the paper is twofold. First, I situate Brentano's project of descriptive psychology within the context of disputes in the school of Twardowski concerning the method of both psychology and phenomenology, arguing that descriptive-psychological analysis was dominant in this respect. Second, the study explores the notion of eidetic phenomenology, as founded on a methodological procedure, which supposed to guarantee infallibility of its descriptions. To show this, I first reconstruct Brentano's concept of descriptive

psychology, its object, its method and aims. Second, I track the changes and reinterpretations provided by Twardowski in his view of descriptive psychological analysis. Third, I explore Witwicki's and Bandrowski's—both early students of Twardowski—discussions of the descriptive approach. I try to show that the former accepted psychologism, while the latter overcame it by means of logical analysis. Fourth, I suggest that the only student of Twardowski who renounced the Brentanian method was Ingarden, who developed eidetic phenomenology. Finally, I present Blaustein's—one of the last students of Twardowski—reappraisal of descriptive psychology and his critique of Ingarden's method. This controversy over the method of descriptive psychology reveals how one can situate Twardowski's legacy within early phenomenology in Poland."

9. Plotka, Witold. 2020. "A Controversy Over the Existence of Fictional Objects: Husserl and Ingarden on Imagination and Fiction." *Journal of the British Society for Phenomenology* no. 51:33-54.
10. Poli, Roberto. 2010. "Spheres of Being and the Network of Ontological Dependencies." *Polish Journal of Philosophy* no. 4:171-182.
11. Pollick, G. David. 1989. "The Sculptural Work of Art." In *On the Aesthetics of Roman Ingarden: Interpretations and Assessments*, edited by Dziemidok, Bohdan and McCormick, Peter, 255-281. Dordrecht: Kluwer.
12. Póltawski, Andrzej. 1972. "Constitutive Phenomenology and Intentional Objects." In *The Later Husserl and the Idea of Phenomenology*, edited by Tymieniecka, Anna-Teresa, 90-95. Dordrecht: Reidel. *Analecta Husserliana*. Volume 2.
13. ———. 1974. "Consciousness and Action in Ingarden's Thought." In *The Phenomenological Realism of the Possible Worlds*, edited by Tymieniecka, Anna-Teresa, 124-137. Dordrecht: Reidel. *Analecta Husserliana*. Volume 3.
14. ———. 1975. "Ingarden's Way to Realism and His Idea of Man." *Dialectics and Humanism* no. 2:65-76.
15. ———. 1978. "The Idea and the Place of Human Creativity in the Philosophy of Roman Ingarden." *Dialectics and Humanism* no. 5:129-140.
16. ———. 1986. "Roman Ingarden: ein Metaphysiker der Freiheit." *Reports on Philosophy (Jagiellonian University)* no. 10:43-56.
17. Połtawski, Andrzej. 1994. "Painting and the Structure of Consciousness: Remarks on Roman Ingarden's Theory of Painting." In *Kunst und Ontologie. Für Roman Ingarden zum 100. Geburtstag*, edited by Galewicz, Włodzimierz, Ströker, Elisabeth and Strózewski, Władysław. Amsterdam: Rodopi.

"1. Introduction

Classical phenomenologists regarded visual perception as their basic field of investigation and tried to substantiate at least some of their main assertions by analyzing perception. Therefore painting, as a way to create the visual quasi-presence of absent things, seems to be placed in the very centre of the thematic field of phenomenological philosophy, a philosophy which likes to put such a stress on intuition, on seeing.

In consequence, one might wonder why the phenomenologists, while investigating perception and the human senses, did not take full advantage of the analyses of visual arts, and in particular of painting, in order to clarify the nature of consciousness. The reason seems to have been their acceptance of the Cartesian idea of consciousness. In this essay, I shall try to show, starting from a critical analysis of Roman Ingarden's conception of 'aspects' and of their function in our perception of paintings, that an analysis of our contacts with paintings may be of some use in understanding the conscious life of human beings." (p. 59)

18. Póltawski, Andrzej. 2005. "Roman Ingardens Ontologie und die Welt." In *Existence, Culture, and Persons. The Ontology of Roman Ingarden*, edited by Chrudzimski, Arkadiusz, 191-220. Frankfurt am Mein: Ontos Verlag.
19. ———. 2016. "Roman Ingarden et la métaphysique." In *Forme(s) et modes d'être / Form(s) and Modes of Being: L'ontologie de Roman Ingarden / The Ontology of Roman Ingarden*, edited by Malherbe, Olivier and Richard, Sébasiten, 123-136. Bern: Peter Lang.
20. Porębski, Czeslaw. 2019. *Lectures on Polish Value Theory*. Leiden: Brill - Rodopi. Lecture 5 *Ingarden: Aesthetics and Phenomenological Value Theory*, pp. 55-72. "1 Art and Philosophy
Of the many works of Ingarden in which axiological motifs appear, his aesthetic writings, especially his analyses of various kinds of art, deserve our notice first. Ingarden was very eager to apprehend and describe not only the characteristics common to all works of art but also the special features of the particular kinds of art, of works of literature, music, painting, architecture, etc.
These aesthetic writings were very closely related to Ingarden's other theoretical pursuits, his investigations into ontology, axiology, philosophical anthropology and theory of culture. We shall sketch these relations briefly at the end of this chapter. We begin with the example of Ingarden's remarks concerning works of architecture. This will allow us to introduce the main ideas of Ingarden's "general theory of works of art", and then to pass on to the relations between Ingarden's aesthetics and his ontology, axiology, anthropology, etc." (p. 55)
21. Potocki, Christophe. 2012. "L'épreuve ontologique de la traduction. Traduction de l'oeuvre d'art littéraire et de l'oeuvre scientifique selon Roman Ingarden." In *Roman Ingarden : ontologie, esthétique, fiction*, edited by Schaeffer, Jean-Marie and Potocki, Christophe, 157-173. Paris: Archives Contemporaines Editions.
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24. Preziuso, Claudia. 2013. "Fenomenologia dei valori. Roman Ingarden tra estetica ed etica." *Atti dell'Accademia di Scienze Morali e Politiche (Napoli)*:69-88.
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26. Pytlak, Andrzej. 1989. "On Ingarden's Conception of the Musical Composition." In *On the Aesthetics of Roman Ingarden: Interpretations and Assesments*, edited by Dziemidok, Bohdan and McCormick, Peter, 233-254. Dordrecht: Kluwer.
27. Reese, William. 1965. "Phenomenology and Metaphysics." *The Review of Metaphysics* no. 19:103-114.
28. Ricci, Gabriel R. 2010. "Husserl's assistants: Phenomenology reconstituted." *History of European Ideas* no. 36:419-426.
Abstract: "Edmund Husserl devoted much attention to the analysis of internal time consciousness beginning as early as the turn of the twentieth-century. His various notes and lectures were left unorganized and unpublished until Husserl's capable assistants were given the responsibility of organizing his work for publication. This paper provides a social and philosophical account of the redaction of Husserl's materials on time consciousness as it involved the activity of his famous assistants Edith Stein, Roman Ingarden and Martin Heidegger. Special attention is given to the way that both Stein and Heidegger appropriated Husserl's work and at the same time challenged fundamental elements of the master's phenomenology."

29. Richard, Sébastien. 2016. "Y a-t-il une ontologie existentielle ? Sur l'architecture ontologique d'Ingarden." In *Forme(s) et modes d'être / Form(s) and Modes of Being: L'ontologie de Roman Ingarden / The Ontology of Roman Ingarden*, edited by Malherbe, Olivier and Richard, Sébasiten, 25-52. Bern: Peter Lang.
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31. Rieser, Max. 1971. "Roman Ingarden and His Time." *The Journal of Aesthetics and Art Criticism* no. 29:443-452.
32. ———. 1975. "Rieser - The Philosophy of Roman Ingarden in a Critical Light." *Dialectics and Humanism* no. 2:89-94.
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34. ———. 1976. "Language and Logic in the Work of Roman Ingarden." In *Ingardeniana. A Spectrum of Specialized Studies Establishing the Field of Research*, edited by Tymieniecka, Anna-Teresa, 187-217. Dordrecht: Reidel. *Analecta Husserliana*. Volume 4.
35. Rosiak, Marek. 2007. "Existential Analysis in Roman Ingarden's Ontology." *Forum Philosophicum: International Journal of Philosophy* no. 12:119-130. Abstract: "Ingarden conceives ontology as a philosophia prima, which deals with being as purely possible (it complies with the essentialistic tradition of Duns Scotus and Wolff). It is an intuitive (anschaulich) and a priori analysis of the content of the relevant ideas (rein apriorische Analyse der Ideengehalte). It consists of three parts: existential, formal and material ontology. Existential ontology deals with the possible modes of existence (Seinsweise). Problems of factual existence pertain to metaphysics, which is a separate branch of theoretical philosophy, based on ontology."
36. ———. 2009. "Formal and Existential Analysis of Subject and Properties." In *Essays in Logic and Ontology*, edited by Malinowski, Jacek and Pietruszczack, Andrzej, 285-299. Amsterdam: Rodopi. Abstract: "The paper is a contribution to the object ontology. The general approach assumed in the investigation is that of Roman Ingarden's *The Controversy Over the Existence of the World* where an object is the subject-of-properties. The analysis of the form and the mode of existence of properties leads to the rejection of both negative and general properties. Each property is an individual qualitative moment of a particular object. Its form reveals existential heteronomy: the quality of the property is not immanent but refers to the object. The subject of properties has not its own qualitative content: its form is just the internal causality establishing the unity of an object. An object is not causally isolated from other objects, but external causation differs from internal either by being ramified in case of the composition and destruction of an object or reciprocal in case of interaction between coexisting objects."
37. Rozik, Eli. 2006. "Ingarden s Notion of 'Stage-Play'." *Maske und Kothurn*:7-15.
38. Rudnick, Hans H. 1974. "Roman Ingarden's Aesthetics of Literature." *Colloquia Germanica* no. 8:1-14.
39. ———. 1976. "Roman Ingarden's Literary Theory." In *Ingardeniana. A Spectrum of Specialized Studies Establishing the Field of Research*, edited by Tymieniecka, Anna-Teresa, 105-119. Dordrecht: Reidel. *Analecta Husserliana*. Volume 4.

40. ———. 1981. "The Historicity of the Literary Work of Art: An Ingardenian Perspective." *Comparative Literature Studies* no. 18:251-259.
41. ———. 1982. "The Concretization of Meaning: Roman Ingarden." *Semiotica* no. 41:247-255.
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43. ———. 1990. "Roman Ingarden and the Venus of Milo." In *Ingardeniana II: New Studies in the Philosophy of Roman Ingarden*, edited by Rudnick, Hans H., 171-179. Dordrecht: Kluwer.
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 Essay I: *Stratum, structure, and genre* (1973) pp. 4-30.
 "The concept of *genre* can be satisfactorily explained only in comparison with the concepts of *stratum* and *structure*. Proceeding from this conviction we shall try here to establish a demarcation of these often used terms and at the same time prove their interdependence." (p. 4)
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 "Although both designed strata-models for various kinds of art and especially for literature, the philosophers Nicolai Hartmann and Roman Ingarden never entered into any kind of dialogue. Also in secondary literature there is no exact comparison of their systems to be found.
 For that reason, the two strata systems are compared here for the first time and their respective advantages and deficiencies are being pointed out.

- Amongst other things, the following topics are being discussed: 1. In what way Hartmann's "Real Foreground" ("Realer Vordergrund") is more specifically subdivided in Ingarden's system. - 2. How, on the other hand, Ingarden's "Stratum of Depicted Objects" ("Schicht der dargestellten Gegenständlichkeiten") was more thoroughly subdivided by Hartmann. 3. Why there cannot be found in Hartmann's system a corresponding stratum for Ingarden's "Stratum of Schematized Aspects" ("Schicht der schematischen Ansichten") - and 4. Why Hartmann's two strata of the Treat Background ("Irrealer Hintergrund") are consolidated by Ingarden and expressly not seen as a stratum." (p. 31)
45. ———. 2007. *The Main Differences between Roman Ingarden's and Nicolai Hartmann's Strata-Systems*. München: Grin Verlag.
Abstract: "Although both designed strata-models for various kinds of art and especially for literature, the philosophers Nicolai Hartmann and Roman Ingarden never entered into any kind of dialogue. Also in secondary literature there is no exact comparison of their systems to be found.
For that reason, the two strata systems are compared here for the first time and their respective advantages and deficiencies are being pointed out.
Amongst other things, the following topics are being discussed: 1. In what way Hartmann's "Real Foreground" ("Realer Vordergrund") is more specifically subdivided in Ingarden's system, - 2. How, on the other hand, Ingarden's "Stratum of Depicted Objects" ("Schicht der dargestellten Gegenständlichkeiten") was more thoroughly subdivided by Hartmann, - 3. Why there cannot be found in Hartmann's system a corresponding stratum for Ingarden's "Stratum of Schematized Aspects" ("Schicht der schematischen Ansichten") - and 4. Why Hartmann's two strata of the "Irreal Background" ("Irrealer Hintergrund") are consolidated by Ingarden and expressly not seen as a stratum."
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Reprinted in: *The Journal of the British Society for Phenomenology* 4, 1973, pp. 72-75.
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48. ———. 2008. "Eine Skizze der Ontologie der Welt und des Menschen bei Wittgenstein und Ingarden." *Forum Philosophicum: International Journal of Philosophy* no. 13:289-308.
Abstract: "Ziel des vorliegenden Aufsatzes ist es, die Existenz von eventuellen Berührungspunkten zwischen Wittgenstein und Ingarden nachzuweisen. Nach einer kurzen Einführung wird anfangs der Hintergrund der Analyse des Problems formuliert. Darauf hin werden die Positionen Wittgensteins Ontologie mit wenigen Begriffen und Ingardens dreistufige Ontologie jeweils skizzenhaft dargestellt und kritisch auf das Vorhandensein von gemeinsamen Grundlinien geprüft. Als Gesichtspunkte gelten dabei folgende Begriffe: Ontologie, Welt und Mensch, Sprache und Ästhetik. Abschließend werden die charakteristischen Merkmale von Berührungspunkten genannt."
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50. Schaeffer, Jean-Marie. 2012. "L'esthétique d'Ingarden aujourd'hui : une mise en perspective." In *Roman Ingarden : ontologie, esthétique, fiction*, edited by Schaeffer, Jean-Marie and Potocki, Christophe, 83-93. Paris: Archives Contemporaines Editions.
51. Schaeffer, Jean-Marie, and Potocki, Christophe, eds. 2012. *Roman Ingarden : ontologie, esthétique, fiction*. Paris: Archives Contemporaines Editions.

- Sommaire: Jean-Marie Schaeffer: Avant-propos 1; Christophe Potocki : Introduction 5;
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52. Schopper, Werner. 1974. *Das Seiende und der Gegenstand: zur Ontologie Roman Ingardens*. München: Berchmanskolleg Verlag.
53. Seifert, Joseph. 1986. "Roman Ingarden' Realism and the Motives that Led Husserl to Adopt Transcendental Idealism: critical reflections on the importance and limits of Roman Ingarden's critique of Husserl's transcendental phenomenology." *Reports on Philosophy (Jagiellonian University)* no. 10:27-42.
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 "We recall that according to Ingarden each literary work of art manifests four strata: the stratum of word sounds and sound-complexes; the stratum of meaning-units or of word-meanings and higher-order meaning complexes (the meanings of sentences, etc.); the stratum of represented objectivities (made up of the characters, actions, moods, scenes, etc. which are represented, for example, in a novel); and the stratum of schematized aspects (made up of the sequences of adumbrations in which the represented objectivities are given to the reader).(2(Our topic here is Ingarden's account of sentence-meanings, and more precisely his theory of quasi-judgments."
 (...)
 "5. Concluding remarks
 Ingarden's discovery that there are quasi-judgments, quasi-questions, quasi-wishes, etc., is a very important one for the understanding of literature, and his reflections on apparent judgments, too, represent a philosophical discovery of note. But his

views on these matters can nonetheless be criticized, and part of this criticism touches upon the theory of stratification itself; for it appears that an adequate theory of the structure of the literary work must be more complex and subtle than the theory which Ingarden defends. Before concluding, however, it will be worth our while to consider how Ingarden might respond to the charges levied against him in the above, for this will reveal that there are in fact two distinct approaches to literature, only one of which has been properly acknowledged by Ingarden himself." (pp. 116-117)

(2) See Roman Ingarden. *The Literary Work of Art*, transl. and introd. by George G. Grabowicz (Evanston: Northwestern University Press, 1973).

55. Seron, Denis. 2016. "La violation du tiers exclu comme critère d'intentionnalité." In *Forme(s) et modes d'être / Form(s) and Modes of Being: L'ontologie de Roman Ingarden / The Ontology of Roman Ingarden*, edited by Malherbe, Olivier and Richard, Sébasiten, 197-210. Bern: Peter Lang.
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57. Simons, Peter M. 1986. "Categories and Ways of Being." *Reports on Philosophy (Jagiellonian University)* no. 10:89-104.
Reprinted in: Peter Simons, *Philosophy and Logic in Central Europe from Bolzano to Tarski. Selected Essays*, Dordrecht: Kluwer, 1992, pp. 377-394.
"Ingarden's most substantial contribution to philosophy was his ontology. Ontology, the science of being as being, was conceived in Plato's wrestling with the Eleatics' *to on*. Its birth to Aristotle was not without complications for it seemed a single science should have a single genus as object, yet Aristotle denied that *to on* formed a genus. Given the role Aristotle gives to genera in definition, this is not surprising, but the outcome is that 'to be' is not said according to one genus, and hence has several meanings. Can there then be a science of being as being? Aristotle's solution lay in the idea that all these meanings revolved around the central one of to be said of substances. However, not all philosophers shared Aristotle's denial of a single all-embracing class of objects. Plotinus regarded 'ti', 'something', as denoting a highest genus. Bolzano, Brentano, Meinong and Husserl all used univocal term: like 'etwas' and 'Gegenstand' to mark such a class, while Quine has insisted that 'there are' is univocally rendered by the existential quantifier. Ingarden on the other hand follows Aristotle.
The question of the univocity or multivocity of be is still one of the first questions of ontology. In this paper I use historical comparisons to point to where a solution to the problem may lie. Ingarden's account of the different ways or modes of being (*Seinsweisen, modi essendi*) is a most important philosophical contribution to the problem. By chance 1985 marks not only the fifteenth anniversary of Ingarden's death but also the official 700th anniversary of the birth of the greatest of the late scholastics, William of Ockham, who is also celebrated here. My motive is however primarily systematic: I think be is indeed analogically ambiguous, though for different reasons than Aristotle or Ingarden. (1) But to be precise about what this mean involves comparisons in which one looks for help and enlightenment to the great minds of the past." (pp. 377-378)
(1) Cf. my *Class, Mass and Mereology*, "History and Philosophy of Logic" 4 (1983, 157-80, also Ch. 4 of my book *Parts. A Study in Ontology*, 1987).
58. ———. 1988. "Computer Composition and Works of Music: Variation on A Theme of Ingarden." *Journal of the British Society for Phenomenology* no. 19:141-154.
59. ———. 1994. "Strata in Ingarden's Ontology." In *Kunst und Ontologie. Für Roman Ingarden zum 100. Geburtstag*, edited by Galewicz, Włodzimierz, Ströker, Elisabeth and Stróżewski, Władysław. Amsterdam: Rodopi.
"Abstract

- This paper examines the concept of stratum as employed by Ingarden in his ontological investigations of works of art. Attention is focussed on literary works, which are said to have four strata, two belonging to language itself. I find Ingarden's stratified account of language correct in principle but defective in execution. In the ontology of literary works, the stratum of schematized aspects is particularly problematic, and I interpret these as complex meanings, correlated with another element of the work not given sufficient recognition by Ingarden: the Reader. I suggest the terminology of strata for artworks in general is dispensable." (p. 119)
60. ———. 2005. "Ingarden and the Ontology of Dependence." In *Existence, Culture, and Persons. The Ontology of Roman Ingarden*, edited by Chrudzimski, Arkadiusz, 39-53. Frankfurt am Mein: Ontos Verlag.
 61. ———. 2016. "Ingarden on Causation." In *Forme(s) et modes d'être / Form(s) and Modes of Being: L'ontologie de Roman Ingarden / The Ontology of Roman Ingarden*, edited by Malherbe, Olivier and Richard, Sébasiten, 228-242. Bern: Peter Lang.
 62. Sivak, Jozef. 1990. "Réduction phénoménologique et intuition. A propos du rapport Husserl-Ingarden." In *Ingardeniana II: New Studies in the Philosophy of Roman Ingarden*, edited by Rudnick, Hans H., 51-69. Dordrecht: Kluwer. *Analecta Husserliana*. Volume 30.
 63. Skwarczyńska, Stefania. 1979. "Roman Ingarden and Literary Genres." In *Language, Literature and Meaning. Vol. 1*, edited by Odmark, John, 391-467. Amsterdam: Benjamins Press.
English translation by Elias J. Schwartz and Valentine Urbanek.
"Genology—the theory of literary genres—did not lie at the center of Roman Ingarden's scholarly interests, nor did its object have for him a primary character; it can be said that genology was derivative in the most general sense, in his theoretical-literary considerations, and that these considerations in turn resulted from his philosophical inquiries—for philosophy was the principle domain of Roman Ingarden's scientific work. Thus his views on literary genres crystallized only on the third descending rung of successively emerging levels of investigation. The consequences of this dual derivativeness of genological problems in Ingarden's research are of two types: those relating to his own scientific achievements, and those relating to the reception of his genological pronouncements in the scientific community. In regard to his own scientific achievements, this derivativeness expressed itself in the fact that genology did not appear as a complete unit,—though it would have been easy to derive such a unit by following the path of Ingarden's particular statements, his theses, and his manner of reasoning; above all, this refers to his later scientific work, that begun after the Second World War, because during the war such a unit was programmed only—and that merely in a then projected work entitled: *Poetyka, Teoria literatury artystycznej* ("Poetics, The Theory of Artistic Literature"). In regard to the reception of Ingarden's views in the world of science, the dual derivativeness of genological problems had as its consequence that his contribution to genology attracted only relatively slight attention from other theoreticians of literature, in spite of the fact that its originality, at times, provoked discussions. Thus there arose, as a result, a general inability to appreciate this contribution." (pp. 391-392, note omitted)
 64. Smith, Barry. 1975. "The Ontogenesis of Mathematical Objects." *Journal of the British Society for Phenomenology* no. 6:91-101.
 65. ———. 1976. "Historicity, Value and Mathematics." In *Ingardeniana. A Spectrum of Specialized Studies Establishing the Field of Research*, edited by Tymieniecka, Anna-Teresa, 219-239. Dordrecht: Reidel. *Analecta Husserliana*. Volume 4.
 66. ———. 1978. "An Essay in Formal Ontology." *Grazer Philosophische Studien* no. 6:39-62.

- "The present paper may be conceived both as a working introduction to certain aspects of the ontological theory put forward by the Polish phenomenologist Roman Ingarden in his mammoth treatise *Der Streit um die Existenz der Welt*, (1) and also as a development of Ingarden's views in the light of current tendencies in analytic philosophical logic. The central theme of the paper – though one which does not become apparent until very near the end – is the ontological analysis of states of affairs, and in particular of negative states of affairs, a topic which is of some specific interest in forming a connecting link between the Brentano-Meinong-Husserl tradition to which Ingarden belonged, and the (Frege)-Russell-Wittgenstein tradition which gave rise to modern philosophical logic." (p. 39)
- (1) (Hereafter referred to as StEW.) Ingarden completed two volumes of this work before his death in 1970, and a further volume has since been compiled from manuscripts. Vol. I, *Existentialontologie* 1964; Vol. II, *Formalontologie*, Part 1, *Form und Wesen*, Part 2, *Welt und Bewußtsein*, 1965; Vol. III, *Über die kausale Struktur der realen Welt*, 1974; all published by Niemeyer, Tübingen. For a more general account of Ingarden's project see G. Küng, "Zum Lebenswerk von Roman Ingarden. *Ontologie, Erkenntnistheorie und Metaphysik*", in *Die Münchener Phänomenologie*, ed. H. Kuhn et al., Den Haag: Nijhoff, 1975, pp. 158–73.
67. ———. 1979. "Roman Ingarden: Ontological Foundations for Literary Theory." In *Language, Literature and Meaning*, edited by Odmark, John, 373-390. Amsterdam: Benjamins Press.
 68. ———. 1979. "On Making Sense of Ingarden." In *Crisis of Aesthetics*, edited by Golaszewska, Maria, 283-289. Cracow: Jagiellonian University.
 69. ———. 1980. "Ingarden versus Meinong on the Logic of Fiction." *Philosophy and Phenomenological Research* no. 41:93-105.
 70. ———. 1987. "The Ontology of Epistemology." *Reports on Philosophy (Jagiellonian University)* no. 11:57-66.
 71. ———. 1988. "Practices of Art." In *Practical Knowledge. Outlines of a Theory of Traditions and Skills*, edited by Nyiri, J. C. and Smith, Barry, 172-209. London: Croom Helm.
 72. ———. 1991. "A Theory of Drama and Theatre: A Continuing Investigation of the Aesthetics of Roman Ingarden." In *Ingardeniana III: Roman Ingarden's Aesthetics in a New Key and the Independent Approaches of Others: the Performing Arts, the Fine Arts, and Literature*, edited by Tymieniecka, Anna-Teresa, 3-62. Dordrecht: Kluwer.
Analecta Husserliana. Volume 33.
 73. Smith, David Woodruff. 2015. "On Basic Modes of Being: Metametaphysical Reflections in Light of Whitehead, Husserl, Ingarden, Hintikka." *Grazer Philosophische Studien* no. 91:217-242.
Abstract: "Here I should like to explore a conception of ontological structure that has but few precedents. The idea is that certain structures are basic in the formation of the world, deep structures that define basic modes of being for things in the world, modes that make a thing the thing it is. We might think of this deep structure of a thing as an algorithmic formation of the thing itself. I'll develop a variation on Whitehead's model of "concrecence," or "becoming" a concrete entity, drawing on Husserl's conceptions of dependence, dependent parts, and manifolds, and Ingarden's conception of modes of being. In the end I'll apply this model of concrecence to Husserl's analysis of the deep structure of consciousness, including time consciousness and body consciousness. Into this model I'll draw Hintikka's conception of intentional modalities, including perceptual possibility, to bring out a structure of modes-of-being for a conscious visual experience."
 74. Smith, Jadwiga S. 2007. "Ontology and Epistemology of Time in the Stage Play: Revisiting Roman Ingarden's The Literary Work of Art and The Cognition of

- Literary Work of Art." In *Temporality in Life as Seen Through Literature: Contributions to Phenomenology of Life* edited by Tymieniecka, Anna-Teresa, 85-93.
 Analecta Husserliana. Volume 86.
75. Smoje, Duijka. 1990. "Qu'est-ce qu'une œuvre musicale ? Actualité de la pensée musicale de Roman Ingarden." In *XIth International Congress in Aesthetics, Nottingham 1988: Proceedings*, edited by Woodfield, Richard, 198-202.
 Nottingham: Nottingham Polytechnic Press.
76. Sodeika, Thomas. 1989. "The Ingarden-Husserl Controversy: the Methodological Status of Consciousness in Phenomenology and the Limits of the Human Condition." In *Man Within His Life-World: Contributions to Phenomenology by Scholars from East-Central Europe*, edited by Tymieniecka, Anna-Teresa, 209-221.
 Dordrecht: Kluwer.
 Analecta Husserliana. Volume 27.
77. Spiegelberg, Herbert. 1982. *The Phenomenological Movement. A Historical Introduction*. The Hague: Martinus Nijhoff.
 Third revised edition; first edition 1960; second edition 1965.
78. Steinbach, Heribert. 1968. "Ist Ontologie als Phänemonologie möglich? Kritische Betrachtungen zu Ingardens Existentialontologie." *Zeitschrift für Philosophische Forschung* no. 22:78-100.
79. Strelka, Joseph P. 1990. "Roman Ingarden's "Points of Indeterminateness": a Consideration of their Practical Application to Literary Criticism." In *Ingardeniana II: New Studies in the Philosophy of Roman Ingarden*, edited by Rudnick, Hans H., 157-169. Dordrecht: Kluwer.
 Analecta Husserliana. Volume 30.
80. Ströker, Elisabeth. 1994. "Fiktive Welt im literarischen Kunstwerk. Zu einer Kontroverse zwischen Roman Ingarden und Käte Hamburger." In *Kunst und Ontologie. Für Roman Ingarden zum 100. Geburtstag*, edited by Galewicz, Wlodzimierz, Ströker, Elisabeth and Strózewski, Wladylasw, 141-165. Amsterdam: Rodopi.
81. Strózewski, Ladislao. 2012. "Ingarden's Ontology and its Role in his Aesthetics." In *Roman Ingarden : ontologie, esthétique, fiction*, edited by Schaeffer, Jean-Marie and Potocki, Christophe, 17-35. Paris: Archives Contemporaines Editions.
82. Strózewski, Wladylasw. 1963. "Gli studi di estetica di Roman Ingarden." *Rivista di Estetica* no. 8:131-142.
83. ———. 1976. "Man and Value in Ingarden's Thought." In *The Crisis of Culture. Steps to Reopen the Phenomenological Investigation of Man*, edited by Tymieniecka, Anna-Teresa, 109-123. Dordrecht: Reidel.
 Analecta Husserliana. Volume 5.
84. ———. 1981. "On the Truthfulness of the Work of Art." *The Review of Metaphysics* no. 35:251-273.
85. ———. 1988. "Roman Ingarden's Aesthetic Program." *Aletheia: an International Journal of Philosophy* no. 4:226-234.
 Translated by Damian Fedoryka.
86. Strózewski, Wladyslaw. 1994. "Art and Participation." In *Kunst und Ontologie. Für Roman Ingarden zum 100. Geburtstag*, edited by Galewicz, Wlodzimierz, Ströker, Elisabeth and Strózewski, Wladylasw, 167-181. Amsterdam: Rodopi.
 "The aim of this article is an attempt at justification of the thesis that the concept — and the connected with it theory — of participation, *methexis*, is one of the "keys" necessary to render the mystery of art. It is known how many conceptions have grown around this concept in the history of philosophy. It is also known how important they are for Platonic and Neo-Platonic thought and what role the theory

of participation plays in Thomas Aquinas' metaphysics. The concept of participation, which was almost forgotten in modern philosophy, has revived in our times, not only in contemporary Thomism, but also in the works of such thinkers as L. Lavelle, G. Marcel, M. Buber, Simone Weil. There it appeared not only in metaphysics, but also in the philosophy of man and society. We should also remember that one chapter of Cardinal Karol Wojtyła's work *The Acting Person* is entitled "An Outline of the Theory of Participation". (pp. 167-168)

(...)

"According to Roman Ingarden's theory, each work of art is existentially dependent on the real object in which it is fixed (recorded). In different kinds of art it is done in different ways: it is even suggested that the way of this recording should become a criterion for classification of fine arts. Ingarden calls the relation of an intentional object and, therefore, of each work of art, to its material basis with the name "founding". Thus, an image is founded in a painting, an architectonic work — in spatial arrangement of material blocks, a musical or literary work — in the conventional records (e.g., manuscript, print), magnetic tape, etc.

Accepting Ingarden's theory we can, however, pose a question what the essence of this "founding" of a work of art in its existential foundation consists in: in particular — what this work of art actually owes to this existential foundation, and whether the existential foundation exerts any influence on the work of art, and if so, then what this influence consists in...

The hypothesis which I wish to set up in connection with these questions makes use of the concept of participation. " (p. 170)

87. Strózewski, Władysław. 2008. "On Modes of Existence (a Review of Selected Positions)." *Dialogue and Universalism* no. 18:83-104.
Abstract: "Problems connected with the questions of: being-nonbeing, existence, modes of existence and alike, belong to the basic and most important in metaphysics. The article discusses some answers to the aforementioned issues, as proposed by the ancient philosophers, St Thomas Aquinas, R. Ingarden and A.N. Whitehead. In the Appendix some remarks are made on Aristotle's and S. Thomas' theory of act and potency."
88. ———. 2008. "Roman Ingarden's Philosophy of Time." *Dialogue and Universalism* no. 18:97-116.
Abstract: "In his classic essay *Man and Time*, Roman Ingarden outlines two contradictory experiences of time. The paper presents and investigates them."
89. ———. 2010. "Roman Ingarden: Life and Philosophy." *Polish Journal of Philosophy* no. 4:11-34.
Abstract: "My paper is devoted to the most important and fundamental issues of Roman Ingarden's philosophy, including the contention between idealism and realism, the controversy between objectivism and subjectivism in the area of axiology, the problem of validity of cognition, and the structure and role of language. I argue for the claim that Ingarden solved several specific philosophical problems (like, for instance, the issue of causality, theory of systems, etc.) and he also frequently shed new light on various issues that had been discussed throughout the history of philosophy, showing how important and up to date they were. Moreover, it is worthy to say that his philosophy is marked by the precise and subtle character of the analyses and the range of the examined problems. It is the whole in which every specific problem finds a proper place for itself."
90. Sweeney, R. D. 1975. "Axiology in Scheler and Ingarden and the Question of Dialectics." *Dialectics and Humanism* no. 3:91-97.
91. Swiderski, Edward M. 1975. "Some Salient Features of Ingarden's Ontology." *Journal of the British Society for Phenomenology* no. 2:81-90.
"Ingarden conceived and developed his ontology on the basis of the assumed existence of certain ideal entities, namely pure ideal qualities and Ideas. An examination of these entities provides, according to him, a knowledge of the

corresponding individual essences of individual objects. Although his starting point in this matter reproduces Husserl's original conceptions, what he found in Husserl's writings on the subject proved finally to be neither sufficient nor clear. For example, with respect to the problem of the existence and nature of Ideas, Ingarden wrote in the second volume of the *Controversy over the Existence of the World*: "Actually, what he gave us, his students, in this matter was solely the conviction that a rejection of the existence of Ideas-in some special manner-must lead to contradictions". (1) At the same time, the associated problem of the essences of individual objects was felt, not only by Ingarden, but Hering and Spiegelberg as well, (2) to have been inadequately dealt with by Husserl in Ideas I, and it became, consequently, a subject of their own extensive investigations. But what was certainly of value in Husserl, as far as the foundations of ontology were concerned, was his discussion in the Logical Investigations of the a priori, i.e., of the ideal necessities governing the formal and material aspects of objects. (3) It is rather this side of Husserl's work which prompted Ingarden to inquire further into the nature of ideal entities, for they, according to him, are the foundations of the ideal necessities regulating the determinations and the structures of objects.

Accordingly, there are several related subjects to be considered. First, it should be seen how Ingarden conceives objects and their structures in general. This discussion will help clarify the problem whether Ingarden's theory of objects owes its content to the theory of ideal entities, or whether the reverse is true, that the theory of Ideas, etc., is fashioned after the requirements of the theory of objects. The possibility that they might be independent theories is excluded because Ideas, etc., are supposed to furnish a certain kind of knowledge about all sorts of entities whose structures, on the other hand, are already described, in a preliminary general way, by the theory of objects. Second, it should be clarified whether, and if so in what sense, the structures of objects themselves reflect or indeed embody necessary connections of an ideal character. This calls for an analysis of the notions of "concretion" and "moment" and of their relation to ideal entities. Finally, after these discussions, it will be possible to deal with the central task of ontology according to Ingarden, namely with the analysis of Ideas as the proper field of investigations in ontology."

(1) Ingarden, Roman: *Spór o istnienie swiata* (The Controversy over the Existence of the World) vol. 1, 2nd rev. ed., Warsaw: PWN 1961, p. 63; German ed.: *Der Streit um die Existenz der Welt*, vol. II/1, Tübingen; Niemeyer, 1965, p. 229.

(2) Hering, Jean: "*Bemerkungen über das Wesen, die Wesenheit und die Idee*", *Jahrbuch für Philosophie und phänomenologische Forschung*, vol. 4, Halle 1921; Spiegelberg, Herbert: "*Über das Wesen der Ideen*", op. cit., vol. 11, Halle, 1930.

(3) Cf. especially Investigation III: "On the theory of wholes and parts" in *Logical Investigations*, trans.: J. N. Findlay, London: Routledge and Kegan Paul 1970.

92. ———. 1987. "Ingarden's Puzzling Ontology - Metaphysics Distinction." *Reports on Philosophy (Jagiellonian University)* no. 11:67-85.

"In this paper I will examine the distinction as well as the connection Ingarden drew between ontology and metaphysics. I want to show that the distinction is problematic and that therefore the connection remains nebulous. The reason Ingarden gives for the distinction is that a philosopher needs to be clear about what in general, for example, a world is and what sorts of things can in general "furnish" the world before he can claim that the factual world, as apprehended in ordinary and scientific experience, is "really" thus and so. Now Ingarden had comparatively little to say about the connection of ontology to metaphysics. However, speaking in his name it seems plausible to envisage a negative and a positive connection. On the negative side, as it cannot be merely assumed that ontology has some special purchase on the factual world, it may be that no, so to speak, "metaphysical commitment" to what is "really real" would be justifiable on ontological grounds. On the positive side, if metaphysical statements are grounded in the same evidence that sustains ontological statements, and the latter do have purchase on the facts, then it follows that ontology has a *prima facie* metaphysical import to start with." (p.67)

93. ———. 1994. "Individual Essence in Ingarden's Ontology." In *Kunst und Ontologie. Für Roman Ingarden zum 100. Geburtstag*, edited by Galewicz, Włodzimierz, Ströker, Elisabeth and Strózewski, Władysław, 183-206. Amsterdam: Rodopi.
- "Essence as a framework category
Roman Ingarden elaborated his stock of ontological categories with an unerring sense of purpose and direction. Each acquisition complemented the categories already in place and reinforced the bulwark of the world structure Ingarden envisaged. *The Controversy over the Existence of the World* is testimony to the years of unstinting toil given to the analysis of categories apt to capture the ramifications of the idealism-realism issue.
Among these categories several can be designated 'framework categories' because of their pivotal role in Ingarden's overall conception of-the world." (p. 183)
(...)
"It remains, however, that essence is a category to which Ingarden returned repeatedly, at moments coinciding more or less with the treatment of problems that became crucial at given stages of his investigations. At least three such stages are evident. Early in his career, when Ingarden was seeking to champion the benefits for philosophy of phenomenology, he took pains to clarify the concept of essence in the state in which he found it in texts by Husserl and Jean Hering.(3) Later, in the second volume of the *Controversy*, Ingarden devoted a chapter to the category of the individual essence of an object; the ramifications as well as the preconditions of that analysis were of capital importance in assessing the adequacy or limitations of the categorial framework in which the idealism-realism controversy was couched. (4) Finally, Ingarden broached the issue once again in a posthumously published, unfinished study on the foundations of the theory of knowledge, which remained one of the 'danglers' in his doctrine.(5)" p. 184
(...)
"In considering these accounts from different periods of Ingarden's career, one question that comes to mind is whether there was any significant change over the course of time in Ingarden's conception of essence; another question is whether the reiterated concern for essence testifies a deeper concern, 'unease even, with the overall picture of the world Ingarden had constructed by the time he completed the first two volumes of *Controversy*. The answer is clear on the first point, hypothetical on the second: Ingarden did not substantially revise his account of essence, however I believe that he came to question his initial views about its trans-regional significance and consequently its status as a framework category (although the same does not appear to be true concerning the status of the individual object, the concrete particular). The main consideration for the latter contention springs from Ingarden's shift of emphasis in the last period of his life: the move away from the idealism-realism problematic, in particular the conception of transcendental consciousness, to what can be described as an anthropological orientation based on the standing of the 'person' in the world.(6)"
(3) "Essentiale Fragen. Ein Beitrag zum Problem des Wesens", *Jahrbuch für Philosophie und phänomenologische Forschung* Bd. 7, Halle, 1925, Ss. 125-304; an earlier synoptic piece also treats essence, cf. "Dazenia fenomenológów", (1919), reprinted in *Z badan nad filozofia współczesna*, Warszawa, PAN, 1963
(4) Chapter 13, §§ 58,59
(5) *U podstaw teorii poznania*, Cz. 1, Warszawa, PAN, 1971. An English translation by Arthur Szylewicz has appeared in *Aletheia. [Theory of Knowledge as Phenomenology of the "Essence" of Cognitive Experiences and Their Correlates*, 1988]
(6) See Roman Ingarden, *Man and Value*, translation by A. Szylewicz, Philosophia Verlag: Miinchener-Wien, 1983, especially "On Responsibility. Its Ontic Foundations."
94. ———. 1995. "The Problematic Unity of Culture in Ingarden." *Journal of the British Society for Phenomenology* no. 26:171-188.

95. ———. 2005. "Ingarden: From Phenomenological Realism to Moral Realism." In *Existence, Culture, and Persons. The Ontology of Roman Ingarden*, edited by Chrudzinski, Arkadiusz, 159-189. Frankfurt am Mein: Ontos Verlag.
96. ———. 2012. "Roman Ingarden : l'ontologie de la responsabilité." In *Roman Ingarden : ontologie, esthétique, fiction*, edited by Schaeffer, Jean-Marie and Potocki, Christophe, 231-243. Paris: Archives Contemporaines Editions.
97. ———. 2013. "L'attitude esthétique: l'héritage kantien dans l'esthétique de Roman Ingarden." In *Roman Ingarden, la Phénoménologie à la croisée des arts*, edited by Limido-Heulot, Patricia, 27-48. Rennes: Presses Universitaires de Rennes.
98. ———. 2016. "Ingarden's "Material-Value" Conception of Socio-Cultural Reality." In *The phenomenological Approach to Social Reality*, edited by Salice, Alessandro and Schmid, Hans Bernhard, 259-278. Cham (Switzerland): Springer.
99. ———. 2016. "Sujet-homme-personne et les valeurs. La portée et les fondements ontiques de la conscience chez Ingarden." In *Forme(s) et modes d'être / Form(s) and Modes of Being: L'ontologie de Roman Ingarden / The Ontology of Roman Ingarden*, edited by Malherbe, Olivier and Richard, Sébasiten, 99-121. Bern: Peter Lang.
100. Swiecinski, Jerzy. 1974. "Scientific Information Function and Ingarden's Theory of Forms in the Constitution of the Real World." In *The Phenomenological Realism of the Possible Worlds*, edited by Tymieniecka, Anna-Teresa, 165-186. Dordrecht: Reidel.
Analecta Husserliana. Volume 3.
101. ———. 1976. "Museum Exhibition as a Work of Art and a Subject of 'Specific Aesthetics.'" In *Ingardeniana. A Spectrum of Specialized Studies Establishing the Field of Research*, edited by Tymieniecka, Anna-Teresa, 290-322. Dordrecht: Reidel.
Analecta Husserliana. Volume 4.
102. Szczepanska, Anita. 1975. "Perspectives of the Axiological Investigations of the Work of Roman Ingarden." *Journal of the British Society for Phenomenology* no. 6:116-125.
Translated from the Polish by the author with the assistance of G. Kung and E. Swiderski. The Polish version of this paper appeared in *Studia Estetyczne*, Warsaw, vol. 10 (1973), 239-254.
"It is not my concern here to repeat Ingarden's well-known theses on the aesthetic quality-structure of a work of art. I want, instead, to do the following: (1) to examine the relationship between Ingarden's axiological investigations and his earlier inquiry into the general "anatomy" of works of art - literature, painting, music, etc., (2) to attempt a more detailed characterization of the system of aesthetically significant qualities and, in particular, to state what the system is not, (3) to show the wide field of investigations opened up by the concept of the system of qualities, (4) to show possible directions and make certain suggestions concerning further study of the system of qualities, together with an account of previous attempts and of the difficulties thus brought to light."
103. ———. 1989. "The Structure of Artworks." In *On the Aesthetics of Roman Ingarden: Interpretations and Assesments*, edited by Dziemidok, Bohdan and McCormick, Peter, 21-54. Dordrecht: Kluwer.
104. Szyszkowska, Małgorzata A. 2018. "Reconsidering Ingarden's Contribution to European Aesthetics: Aesthetic Experience and the Concept of Encounter." *ESPE*:47-56.
Abstract: "Entering the discussion about European Aesthetic traditions, their aspirations and achievements, their metamorphosis and developments, author argues in favor of acknowledging the importance of what in her opinion should be seen as milestone in Polish tradition of aesthetics. One such important element of European Aesthetic tradition that author wishes to acknowledge is the

- phenomenological aesthetics developed by Roman Ingarden (1893-1970) in the 30-ties and especially two concepts which best show lasting power of Ingraden's contributions. Author describes the concept of aesthetic experience used by Ingarden in his lectures on aesthetics (Ingarden, 1958-70) and its persuasive application to the field of music and literature. She suggests that its meaning deserves to be further explained and appreciated. It is argued that contemporary cognitive theories of aesthetic experience come very close to what Ingarden discovered and outlined in this writings without ever acknowledging preceding examples of complex approaches to aesthetics experience. Author suggests that one more concept from Ingarden's aesthetics should be appreciated. It is the concept of aesthetic encounter between author, performer and the listener/recipient (spotkanie) that Ingarden tried to introduce as the important category for aesthetic research. These concepts were meant to be discussed and researched across different areas. Underling the differences and developments within European aesthetics in the last century author stresses the achievements and aspirations of axiologically orientated aesthetic theory of Ingarden and purports to affirm its lasting contribution to the European tradition."
105. Takei, Yushiro. 1984. "The Literary Work and Its Concretization in Roman Ingarden's Aesthetics." In *Phenomenology of Life in a Dialogue Between Chinese and Occidental Philosophy*, edited by Tymieniecka, Anna-Teresa, 285-307. Dordrecht: Reidel.
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106. ———. 1991. "The Temporal Composition of the Literary Work of Art and the Reader's Aesthetic Temporality." In *Ingardeniana III: Roman Ingarden's Aesthetics in a New Key and the Independent Approaches of Others: the Performing Arts, the Fine Arts, and Literature*, edited by Tymieniecka, Anna-Teresa, 81-107. Dordrecht: Kluwer.
Analecta Husserliana. Volume 33.
107. Taranczewski, Pawel. 1994. "What Ingarden Has to Say to Painters." In *Kunst und Ontologie. Für Roman Ingarden zum 100. Geburtstag*, edited by Galewicz, Włodzimierz, Ströker, Elisabeth and Strózewski, Władysław, 207-216. Amsterdam: Rodopi.
"I am interested in the possible relationship between painting and the philosophy of Roman Ingarden. Obviously, the relationship is there where Ingarden deals explicitly with painting, and when, starting from the picture, he forms his own conception of the pictorial work of art. But we can also approach the topic from the other way round. So we are free to ask whether Ingarden's theories can have an effect on artistic creations. In the latter case, Ingarden could provide painters with themes for meditation. This is precisely how I now intend to consider Ingarden's thought.
Ingarden devoted two essays exclusively to painting: On The Structure of Painting(1) and On So-Called Abstract Painting(2).
The content of the first essay — an accurate and inspiring vision of picture as a multi-layered formation — was treated in greater depth in the second."
(1) cf., Roman Ingarden, Das Bild, in: *Untersuchungen zur Ontologie der Kunst*, Tübingen 1962.
(2) cf., Roman Ingarden, Über die sogenannte "abstrakte" Malerei, in: *Erlebnis, Kunstwerk und Wert*, Tübingen 1969.
108. ———. 2012. "La conception de la peinture de Roman Ingarden et la question du caractère technique du tableau." In *Roman Ingarden : ontologie, esthétique, fiction*, edited by Schaeffer, Jean-Marie and Potocki, Christophe, 195-208. Paris: Archives Contemporaines Editions.
109. Tarnowski, Karol. 1976. "Roman Ingarden's Critique of Transcendental Constitution." *Dialectics and Humanism* no. 3:111-119.

110. ———. 2012. "Ingarden et le problème des valeurs." In *Roman Ingarden : ontologie, esthétique, fiction*, edited by Schaeffer, Jean-Marie and Potocki, Christophe, 221-230. Paris: Archives Contemporaines Editions.
111. ———. 2015. "Le problème de l'existence de Dieu dans la *Controverse sur l'existence du monde* de Roman Ingarden et le problème des valeurs." In *La phénoménologie polonaise et le christianisme*, edited by Tarnowski, Karol, 345-372. Paris: Cerf.
112. Tatarkiewicz, Władysław. 1971. "Roman Ingarden, 1893-1970." *Philosophy and Phenomenological Research* no. 31:460-462.
113. Thomasson, Amie L. 2005. "Ingarden and the Ontology of Cultural Objects." In *Existence, Culture, and Persons. The Ontology of Roman Ingarden*, edited by Chrudzimski, Arkadiusz, 115-136. Frankfurt am Mein: Ontos Verlag.
 "While Roman Ingarden is well known for his work in aesthetics and studies in ontology, one of his most important and lasting contributions has been largely overlooked: his approach to a general ontology of social and cultural objects. Ingarden himself discusses cultural objects other than works of art directly in the first section of "The Architectural Work", where he develops a particularly penetrating view of the ontology of buildings, flags, and churches. This text provides the core insight into how his more lengthy studies of the ontology of works of art in *The Literary Work of Art* and the rest of *The Ontology of the Work of Art*, combined with the ontological distinctions of *Der Streit um die Existenz der Welt*, may be used to understand social and cultural objects. The view that results, I will argue, is based in foreseeing problems with the reductivist and projectivist views that remain popular, and is capable of resolving central problems still thought to plague those who would offer a theory of cultural objects.
 Social and cultural objects such as money, churches, and flags present a puzzle since they seem, on the one hand, to be entities that clearly -- in some sense -- depend on minds, and yet, on the other hand, seem to be objective parts of our world, things of which we may acquire knowledge (both in daily life and in the social sciences), and which we cannot merely modify at will. But it is hard to see how any entity could exhibit both of those characteristics - if, on the one hand, we take their objectivity and mind-externality seriously, and consider them to be identifiable with physical objects, we find ourselves saddled with absurd conclusions about the conditions under which such entities would exist and persist, and neglect their symbolic and normative features. If, on the other hand, we treat them as mere creations of the mind, they seem either reduced to phantasms that could not have the recalcitrance and impact on our lives cultural objects apparently exhibit, or we seem to be positing 'magical' modes of creation whereby the mind can generate real, mind-external objects.
 Ingarden, I will argue, foresees the problems with each of these alternatives and diagnoses of the root of the problem as lying in too narrow an understanding of the senses in which an entity may be mind-dependent, and too narrow a set of ontological categories for entities there may be.
 Once we can make evident the different senses in which something may be mind-dependent, and the different kinds of object there may be, we can find room for cultural objects considered as entities that are neither mere physical objects nor projections of the mind, but instead depend in complex ways on both foundations. Such a moderate realist view, I will argue, can provide the means to overcome the problems thought to plague social ontology and show the way to a more comprehensive ontology."
114. Tymieniecka, Anna-Teresa. 1955. *Essence et existence. Étude à propos de la philosophie de Roman Ingarden et de Nicolai Hartmann*. Paris: Aubier Montaigne. Second edition 1957.

115. ———. 1955. "Le dessin de la philosophie de Roman Ingarden." *Revue de Métaphysique et de Morale* no. 60:32-57.
116. ———, ed. 1959. *For Roman Ingarden: Nine Essays in Phenomenology*. The Hague: Martinus Nijhoff.
Contents: Editorial: The Second Phenomenology 1; J.-M. Fataud: Roman Ingarden, Critique de Bergson 7; C. van Peursen: Some Remarks on the Ego in the Phenomenology of Husserl 29; M. Natanson: The Empirical and Transcendental Ego 42; E. Minkowski: Rencontre et Dialogue 54; J. Hering: Quelques Thèmes d'une Phénoménologie de Rêve 75; J. Wild: Man and His Life-World 90; F. Kaufmann: Die Verwirklichung des Wesens in der Sprache der Dichtung: Gustave Flaubert 110; J. F. Mora: Le Langage de la Poesie 147; A. T. Tymieniecka: L'Analyse de l'Idée et la Participation 160-179.
117. ———. 1959. "L'Analyse de l'Idée et la Participation." In *For Roman Ingarden: Nine Essays in Phenomenology*, edited by Tymieniecka, Anna-Teresa, 160-179. The Hague: Martinus Nijhoff.
118. ———. 1965. "Existence Vindicated or the Hundred Real Dollars." *The Personalist* no. 46:211-221.
119. ———. 1975. "Roman Ingarden's Philosophical Legacy and Beyond: the Creative Freedom of the Possible Worlds." *Dialectics and Humanism* no. 2:71-87.
120. ———, ed. 1976. *Ingardeniana: A Spectrum of Specialised Studies Establishing the Field of Research*. Dordrecht: Reidel.
Analecta Husserliana. Volume 4.
Table of Contents: Introduction VII; Acknowledgement IX; Roman Ingarden: Probleme der Husserlschen Reduktion. Vorlesung gehalten an der Universitat Oslo, Oktober/November 1967 1; Maria Golaszewska: Roman Ingarden's Moral Philosophy 73; Hans H. Rudnick: Roman Ingarden's Literary Theory 105; John Fizer: Ingarden's Phases, Bergson's durée réelle, and William James' Stream: Metaphoric Variants or Mutually Exclusive Concepts on the Theme of Time 121; Mario Sancipriano: R. Ingarden et le 'vrai' Bergsonisme 141; Irmgard Kowatzki: Die Funktion des konstituierenden Bewusstseins in einem 'Studium für die Seelenmaler'. Die phänomenologische Studie einer Erzählphase in M. C. Wielands 'Geschichte des Agathon' 149; Jerzy Swiecimski: Museum Exhibition as a Work of Art and a Subject of 'Specific Aesthetics'. A Contribution to Ingarden's System of Aesthetics 165; Augustin Riska: Language and Logic in the Work of Roman Ingarden 187; Barry Smith: Historicity, Value and Mathematics 219; Anna-Teresa Tymieniecka: Beyond Ingarden's Idealism/Realism Controversy with Husserl - The New Contextual Phase of Phenomenology 241; Roman Ingarden: The Letter to Husserl about the VI [Logical] Investigation and 'Idealism' 419-438.
121. ———. 1976. "Beyond Ingarden's Idealism-Realism controversy with Husserl: the new contextual phase of phenomenology." In *Ingardeniana. A Spectrum of Specialized Studies Establishing the Field of Research*, edited by Tymieniecka, Anna-Teresa, 241-418. Dordrecht: Reidel.
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122. ———. 1984. "The Tenets of Roman Ingarden's Aesthetics in a Philosophical Perspective." In *Phenomenology of Life in a Dialogue Between Chinese and Occidental Philosophy*, edited by Tymieniecka, Anna-Teresa, 271-283. Dordrecht: Reidel.
Analecta Husserliana. Volume 17.
123. ———, ed. 1991. *Ingardeniana III: Roman Ingarden's Aesthetics in a New Key and the Independent Approaches of Others: the Performing Arts, the Fine Arts, and Literature*. Dordrecht: Kluwer.
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Part I: Aesthetics of the Performing Arts: Different Penomenological Perspectives

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124. Uemura, Genki. 2019. "Demystifying Roman Ingarden's Purely Intentional Objects of Perception." In *New Phenomenological Studies in Japan*, edited by Taguchi, Shigeru and Warren, Nicolas de, 139-162. Cham, Switzerland: Springer Nature.
125. Ulicka, Danuta. 2002. "The Literary Work of Art as the Creative Power in Man: On the Margin of Roman Ingarden's Theory of Literary Discourse." In *The Creative Matrix of the Origins: Dynamisms, Forces and the Shaping of Life. Book II*, edited by Tymieniecka, Anna-Teresa, 385-404. Dordrecht: Springer. *Analecta Husserliana. Volume 77*.
126. ———. 2012. "Time and Duration in Ingarden's Concept of the Cognition of the Literary Work of Art. On the Bergsonian Origins of the Narrative Concept of Understanding." In *Roman Ingarden : ontologie, esthétique, fiction*, edited by Schaeffer, Jean-Marie and Potocki, Christophe, 119-135. Paris: Archives Contemporaines Editions.
127. Urchs, Max. 1994. "On Causality: Ingarden's Analysis vs. Jaskowski Logic." *Logic and Logical Philosophy* no. 2:55-68.
128. van Oort, Richard. 1998. "Three Models of Fiction: The Logical, the Phenomenological, and the Anthropological (Searle, Ingarden, Gans)." *New Literary History* no. 29:439-465.
129. Vergara, Gloria. 2004. "Artistic and Aesthetic Values As the Ontological Foundation for the World of the Literary Work." In *Does the World Exist? Plurisignificant Ciphering of Reality*, edited by Tymieniecka, Anna-Teresa, 435-445. Dordrecht: Kluwer. *Analecta Husserliana. Volume 79*.
130. von Wachter, Daniel. 2005. "Roman Ingarden's Ontology: Existential Dependence, Substances, Ideas, and Other Things Empiricists do not Like." In *Existence, Culture, and Persons. The Ontology of Roman Ingarden*, edited by Chrudzimski, Arkadiusz, 55-82. Frankfurt: Ontos Verlag.

"Ingarden's ontology is an impressive biotope. It takes Ingarden 1840 pages to set it up. His style is not cryptic, but he writes down not only how he thinks things are and his arguments for his views, but all his thoughts about the matter, in good phenomenological tradition. The editors of this book have asked me to move on a bit more swiftly. As life is short, let us take a Europe-in-seven-days tour through Ingarden's ontology. Preparing the travel we need to clarify what *ontology* is for Ingarden, how it relates to semantics, and how it relates to metaphysics. Then we shall turn to different kinds of *existential dependence* and to the distinction between *form and matter*. Having considered these preliminaries we shall consider Ingarden's conception of a substance and, more briefly, his other categories. While my main aim is to guide you through Ingarden's ontology I shall also indicate where I think the actual world is not as Ingarden describes it." (pp. 55-56)

131. ———. 2008. "Substanzen phänomenologisch untersucht – Roman Ingardens Substanzontologie." In *Substantia - Sic et Non: Eine Geschichte des Substanzbegriffs von der Antike bis zur Gegenwart in Einzelbeiträgen*, edited by Gutschmidt, Holger, Lang-Balestra, Antonella and Segalerba, Gianluigi, 473-488. Frankfurt: Ontos Verlag.
132. ———. 2010. "Roman Ingarden's Theory of Causation Revised." *Polish Journal of Philosophy* no. 4:183-196.
Abstract: "This article presents Roman Ingarden's theory of causation, as developed in volume III of *The Controversy about the Existence of the World*, and defends an alternative which uses some important insights of Ingarden. It rejects Ingarden's claim that a cause is simultaneous with its effect and that a cause necessitates its effect. It uses Ingarden's notion of 'inclinations' and accepts Ingarden's claim that an event cannot necessitate a later event."
133. Vultur, Ioana. 2012. "Structure et concrétisation dans l'esthétique d'Ingarden." In *Roman Ingarden : ontologie, esthétique, fiction*, edited by Schaeffer, Jean-Marie and Potocki, Christophe, 97-108. Paris: Archives Contemporaines Editions.
134. W., Lamp. John, and Milton, Simon. 2007. "Indexing Research: An Approach to Grounding Ingarden's Ontological Framework." In *Information Systems Foundations: Theory, Representation and Reality*, edited by Hart, Dennis N. and Gregor, Shirley Diane, 115-132. Canberra: ANU E Press.
135. Wallner, Ingrid. 1987. "In Defense of Husserl's Transcendental Idealism: Roman Ingarden's Critique Re-Examined." *Husserl Studies* no. 4:3-43.
136. Wegrzecki, Adam. 1972. "Roman Ingarden: l'homme et son oeuvre." *Les Études philosophiques*:55-60.
137. ———. 1975. "On the Absoluteness of Values." *Journal of the British Society for Phenomenology* no. 6:109-115.
Translated from the Polish by E. M. Swiderski.
"In his axiological considerations, undertaken with increasing intensity in the last years of his life, Roman Ingarden devoted much attention to the problem of the relativity of values. Above all, he attempted to determine what it is that we have in mind when we talk about this particular aspect of values. He also pointed out in a more or less decided way whether and how it is possible to ascribe "relativity" to a given type of values. He himself was reluctant to accept an axiological relativism, especially in its extreme form according to which all values would be relative in every possible way. He felt that such a radical view on values leads inevitably to subjectivism, to a denial of various axiological qualifications for various spheres of being. Though he was indeed opposed to this view it was not only because of its theoretical and practical consequences, but above all because of the far-reaching simplifications it entailed, the superficiality of the argumentation as well as its disregard for the factual state of affairs accessible to the unprejudiced researcher of value-phenomena.
Nevertheless, Ingarden's opposition to a radical axiological relativism does not mean that he spoke out for a radical axiological absolutism. Such an inference

would be too hasty since, as I shall try to show, it would impute to Ingarden a point of view which has no foundation in his investigations of values. In order to ascertain whether Ingarden's theory of values eventually does allow for some conception of an axiological absolutism, a closer analysis must be carried out of those of its assertions which directly or indirectly touch upon the absoluteness of values. In this regard Ingarden's significant methodological postulate must be kept in mind, namely that in axiological considerations the essential differences among types of values are not to be obscured. This means, in the first place, that a mechanical transference of assertions that apply to one type of values to some other type or types is invalid; and, in the second place, that a mechanical extension to various types of values of the validity of a series of general axiological theses having the character of pure theoretical possibilities is also invalid. Hence to determine in what sense Ingarden would be willing to admit an axiological absolutism is not at all the same thing as resolving the question of what kind of absoluteness belongs, according to him, to the given types of values. Most of the remarks in Ingarden's axiology refer to ethical and aesthetic values which makes it possible to determine more exactly their "absoluteness-character" and, at the same time, to indicate which purely theoretical possibilities are "realized" in the case of these types of values.

It is possible to infer from certain of Ingarden's statements that he excludes certain forms of the absoluteness of values encountered in axiological thought. Thus he rejects the view which was once current that values are autonomous objects of a particular kind existing independently of everything and having in themselves the foundation of their continued existence. According to this view, values are simply ideal objects. Ingarden rejects this form of a radically conceived absoluteness of values if only because he considers that a value is always a value of something, or in something, or for something. Moreover, it does not possess the form of an object, whether or not it exists ideally or otherwise, and it always requires the appropriate foundation for its existence. This conviction applies to all values." p. 109.

138. ———. 1994. "The Function of Ontology and Experience in Roman Ingarden's Axiological Investigations." In *Kunst und Ontologie. Für Roman Ingarden zum 100. Geburtstag*, edited by Galewicz, Włodzimierz, Ströker, Elisabeth and Strózewski, Władysław, 219-228. Amsterdam: Rodopi.

"Ontology plays a peculiar function in Roman Ingarden's philosophy. This is partly due to Ingarden's interest in ontology, partly to his endeavour to construct a philosophy which would lead to metaphysical conclusions, conclusions reached by way of extensive and detailed ontological analyses. Also Ingarden's persistent efforts to make philosophy as clear and precise as possible, and in particular his stress on elaborating an adequate philosophical terminology have contributed to the status of ontology in his work, inciting him to extensive ontological investigations. This particular position of ontology understood as 'an investigation of pure possibilities and necessary relations between elements occurring in the content of an idea'(1) appears in the very structure of Ingarden's work." (p. 219)

(...)

"This central position of ontology seems to be almost natural, flowing from the nature of philosophy itself; indeed, ontology elaborates various categories of being which enable us to deal with any object we choose to deal with. Without initial ontological — existential, formal and material concepts we cannot speak of anything and in any way. Thus, ontology is fundamental to any region of philosophical reflection.

Could axiology have a position as central as ontology? Could we regard axiological categories as equally fundamental as the general ontological categories? It would probably require a particular, rather metaphysical reinterpretation of the categories of both kinds. But such 'axiological' reinterpretation of the general categories of being does not seem to make any sense. Does it, e.g., make sense to speak about 'the value of a thing as a thing' or 'the value of an event as an event' etc.? Thus, it seems to be rather difficult to ascribe to axiology the central status proper for

- ontology. However, can we conclude that the domain of axiology is but of marginal importance? Is its position not central in the sense that at least some clues of the philosophical inquiry lead inevitably to it? This seems precisely to be the case in Ingarden's philosophy. Nevertheless, the part played by axiology in his investigations is rather modest; and thus the position of axiology in relation to ontology seems indeed to be peripheral." (p. 220)
- (1) R. Ingarden, *Spor o istnienie swiata, (The Controversy over the Existence of the World)*, vol. I, 3rd ed., Warszawa 1987, Pahstwowe Wydawnictwo Naukowe, p. 54.
139. Wellek, René. 1981. *Four Critics. Croce, Valéry, Lukacs and Ingarden*. Seattle - London: University of Washington Press.
Chapter 4: *Roman Ingarden*, pp. 55-73.
140. Wendland, Zbigniew. 2008. "Contemporary Hermeneutics and Ingarden's Aesthetics as Methodological Supports for Dialogue and Communication." In *The Dialogue of Cultural Traditions: A Global Perspective*, edited by Sweet, William, McLean, George F., Imamichi, Tomonobu, Ural, Safak and Akyol, O. Faruk, 499-509. Washington D.C.: Council for Research in Values and Philosophy.
"The very achievement of Ingarden in matters of truth and meaning, which could be compared with the achievements of representatives of twentieth century hermeneutics like Heidegger and Gadamer, was his interpretation of the work of art as a creation by its author, though not limited to any defined end as expressed through its intended (deliberate) schematic: rather, it has no ultimate concretization. The significance of Ingarden's conception consists in the fact that many authors of works of art left 'empty' places in their artifacts: these schemata cause allow the life of a work of art to persist, and these gaps and schemata rely on perpetual, ever-new concretizations undertaken by new receivers. Thus every receiver of a work of art is simultaneously its co-creator and there are always many possible new concretizations. A work of art constantly provokes its receivers to discover new meanings in it and to create new interpretations. A great work of art speaks to people of different times and to men shaped in and by different cultures; it offers many meanings and tells them many truths. Ingarden underlined that the work of literature after release (i.e., publishing) leads its own life; it lives in the experiences of receivers as long as its vocabulary retains the same sounds which it possessed in the moment of its arising, and (especially) as long as its words and sentences are comprehensible to future generations. The same is valid for other spheres of art which likewise live in the many concretizations of their receivers. And so in the case of Ingarden's phenomenology of aesthetics, the existing work of art causes its permanent transformation into many aesthetic objects, and this status, as in the case of hermeneutical understanding and interpretation, involves peoples and cultures in continual dialogue and communication." (p. 509)
141. Wolenski, Jan. 1986. "Remarks on Primitivity and Secondary as Moments of Existence." *Reports on Philosophy (Jagiellonian University)* no. 10:81-87.
"In the summary I should like to say that various problems of Ingarden's existential ontology can be profitably analysed by means of contemporary modal logic. On the other hand, it is highly probable that some elements of Ingardenian ontology may be helpful for modal logicians. In spite of the known Ingarden's very critical assesment of formal logic, there is a need for close cooperation between logicians and philosophers in Ingarden's style. I hope that my considerations justify such an opinion."
142. ———. 1990. "The Verifiability Principle: Variations on Ingarden's Criticism." In *Ingardeniana II: New Studies in the Philosophy of Roman Ingarden*, edited by Rudnick, Hans H., 183-192. Dordrecht: Kluwer.
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143. ———. 1994. "Sentences, Propositions and Quasi-Propositions." In *Kunst und Ontologie. Für Roman Ingarden zum 100. Geburtstag*, edited by Galewicz,

- Włodzimierz, Ströker, Elisabeth and Strózewski, Władysław, 229-235. Amsterdam: Rodopi.
- "What I wish to do in this paper is to apply tools of formal semantics to characterize some Ingarden's intuitions connected with concepts indicated by the terms "sentence", "proposition", and "quasi-proposition".
- For Ingarden, sentences as well as propositions present states of affairs which are determined by their senses; this function is very closely connected with intentionality of our language.(1) The main difference between sentences and propositions consists in the nature of states of affairs as their objectual correlates. Purely intentional states of affairs are correlates of sentences, whereas propositions (true) refer to objective states of affairs." (p. 229)
- (1) See Ingarden, *Das literarische Kunstwerk*, Max Niemeyer Verlag, Halle 1931, §§ 19 and 22. The word "sentence" denotes here declarative sentence.
144. ———. 2010. "Meaningfulness, Meaninglessness and Language-Hierarchies: Some Lessons from Ingarden's Criticism of the Verifiability Principle." *Polish Journal of Philosophy* no. 4:35-47.
Abstract: "Roman Ingarden offered a strong criticism of the verifiability principle in his talk delivered at the 8th International Congress in Prague in 1934. Ingarden argued that this principle either violates itself or smuggles a hidden sense. In this paper I show that Ingarden-like arguments about smuggled (but this pejorative qualification is skipped) meaning apply not only to the criteria of sense, but also to other semantic assertions within language-hierarchies in Tarski's sense."
145. Zeglen, Ursula. 1985. "An Attempt at a Formal Analysis of Pure Qualities in Ingarden's Ontology." In *Studies in Logic and Theory of Knowledge*, edited by Borkowski, Ludwik, 79-89. Lublin.
146. ———. 1996. "Meinong and Ingarden on Negative Judgments." *Axiomathes*:267-278.
147. Zeuthen, Nikolaj. 2013. "The Wolf: Ingarden to the narratological rescue. A few remarks on a messy situation within the theory of fiction." *Semiotica* no. 194:159-169.
148. Zhang, Jin-Yan. 1990. "The new Criticism and Ingarden's Phenomenological Theory of Literature." In *Ingardeniana II: New Studies in the Philosophy of Roman Ingarden*, edited by Rudnick, Hans H., 85-94. Dordrecht: Kluwer.
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