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ROMAN INGARDEN (1893—1970)
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ROMAN INGARDEN'S AESTHETICS IN A
NEW KEY AND THE INDEPENDENT
APPROACHES OF OTHERS:

The Performing Arts, the Fine Arts, and Literature

Edited by

ANNA-TERESA TYMIENIECKA

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FOREWORD

In the footsteps of *Ingardeniana II*, this volume marks the 20th anniversary of Roman Ingarden's death, partly focusing upon his thought, partly bringing his aesthetics into the present-day framework of research.

It might have appeared puzzling to the followers of our *Analecta Husserliana* why within the original horizon encircled by the research work of our *International Society of Phenomenology and Literature* — whose research work is devised in a diametrically opposed direction to that of Roman Ingarden — there is steadfastly running through our discussions a line of Ingardenian reflection. The reason, as I have pointed out in the introduction to *Ingardeniana II*, expertly edited by Hans Rudnik, is clear: Ingarden's analysis of the intentional structures of works of art offers in its distinct and clear-cut forms an 'objective' correlate — as well as a point of reference — to the vast conundrum of issues concerning the creative endeavor of the writer, poet, artist in their struggle to endow life with its specifically human significance; a conundrum that in our research we are trying to disentangle — elucidating its mysterious ramifications, their sources and dynamic virtualities.

As a matter of fact, Ingarden's thought, newly interpreted and originally expanded, occupies a legitimate place in the present collection. We find here, in the first place, an original expansion of Ingarden's aesthetic theory in the monograph of Jadwiga Smith followed by the essays of Waław Osadnik, Yushiro Takei and Charles Rzepka. Maria Bielawka's study of Ingarden's theory of time and the first English translation of his monograph on 'the art of translation' by Jolanta Wawrzycka complete the Ingarden focus.

The original and innovative nature of these studies deserves a special place in Ingardenian research.

Our attention is then brought to studies around the main subject of our own phenomenological 'poetics of the elements'. The focus upon the various aspects of the 'passions of the soul' is highlighted by the studies of Wolfgang Wittkowski, Constantin Crisan, Leo Rauch and others.

Our focus expands in the fourth part of the book into various philosophical perspectives in literary and aesthetic theory comprising, after the leading study of Mario Sancierpiano, different cross-cultural points of view: Western (Richard Hull, Peter Morgan), Vedic (William S. Haney II), Japanese (Susumu Kanata).

The study of Chagall's disposition of space' by Bruce Ross lies not only at the cross section of cultures (Judaic and Christian) but also blends the literary with the plastic art toward a full aesthetic enjoyment.

A-T.T.