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## INTRODUCTION: ROMAN INGARDEN'S PHILOSOPHY RECONSIDERED

Roman Ingarden's (1893–1970) philosophical legacy is not limited exclusively to ontology, as it usually is regarded. His thought also addresses aesthetics, philosophical anthropology, epistemology, ethics, axiology, philosophy of mind, philosophy of language, logic, philosophy of literature and original considerations on the history of philosophy. Ingarden's philosophical investigations concern, but are not limited to such topics as the status of the world, intentionality, experience, the notion of object, intersubjective cognition, the existence and cognition of the literary artwork, time, the question of aesthetic and moral values, responsibility, and causal relations. What unites these different topics and accounts in Ingarden's philosophical enterprise as a coherent project is the phenomenological approach, which Ingarden employs at the preliminary stage of research. Ingarden — who is educated in Lvov under Kazimierz Twardowski (1866–1938) and later in Göttingen and in Freiburg im Breisgau under Edmund Husserl (1859–1938) — is one of the key figures of the Göttingen Circle and develops in the eidetic line of the phenomenological movement. Although from the very beginning, he criticizes Husserl for falling into idealism and for adopting a transcendental stance, his own original philosophical project is formulated in a life-long discussion with Husserl's ideas. At the same time, his project is influenced by other prominent philosophical personalities of modern and contemporary philosophy, including Kant, Bergson, Scheler, Hartmann, Conrad-Martius, Stein, not to mention the Lvov-Warsaw School of logic, and many others with whom he discusses the most important philosophical questions. As a result, Ingarden's philosophy connects different traditions, while also presenting an original contribution to the 20<sup>th</sup> century philosophy and, more generally, to humanities, e.g., to the New Criticism, one of the dominant trends in Anglo-American literary theory and criticism.

On the occasion of and to commemorate the fiftieth anniversary of Ingarden's death, this volume presents the reader with the present collection of in-depth studies

that discuss the different complexities of and explore the many topics he addresses in his philosophy. The main ambition of the volume is to ask about the today's relevance of Ingarden's philosophy in general and his phenomenology in particular in the 21<sup>st</sup> century philosophy. While commenting on Husserl's philosophical approach, Ingarden labeled his thought as an "open philosophy," i.e., an analytical method that enables one to explore new topics and issues. By raising the question of Ingarden's relevance for contemporary explorations, we offer to comprehend also Ingarden's philosophy as the "open philosophy" that still provokes us to undertake new investigations. Of course, Ingarden's approach is designed in a permanent discussion and polemics with many leading thinkers of the 20<sup>th</sup> century, including Husserl, members of the Lvov-Warsaw School, not to mention Hartmann or Stein. For this very reason, the ambition of the volume is not limited to original explorations, or adaptations of Ingarden's theoretical tools. The volume rather also explores Ingarden's philosophical position in the context of the 20<sup>th</sup> century phenomenological movement. Many of Ingarden's discussions and polemics still require thorough analyzes and interpretations. This volume of the *Horizon. Studies in Phenomenology*, binds both perspectives — i.e., systematic and historical — to explore and to reconsider Ingarden's philosophy.

The volume begins with the article on "Empathy and Emotional Coexperiencing in the Aesthetic Experience." In this text, Jeff Mitscherling offers a detailed discussion of the problem of empathy. The author contextualizes the problem by placing it in its proper historical context. He shows that the problem of empathy arose from, among others, Lipps's philosophy, which reconsidered by Stein and explored by Ingarden in his aesthetic theory. Mitscherling shows that that for Ingarden the aesthetic experience is conditioned by two key elements: the "objective" ontic material foundation of the work and the "subjective" condition consisting in an "aesthetic attitude." The author track how Ingarden modifies Stein's approach, leading the former to place emphasis on emotional coexperiencing with the portrayed persons various psychological occurrences. In sum, the article holds that emotional coexperiencing is central to Ingarden's phenomenology of aesthetic experience.

In his article — "Ingarden's Husserl: A Critical Assessment of the 1915 Review of the *Logical Investigations*" — Thomas Byrne explores Ingarden's early philosophy by engaging with his review of the second edition of the *Logical Investigations*. The text examines Ingarden's assessment of the changes Husserl made or claimed to have made to the second volume concerning his eidetics, transcendental idealism, and logic. Byrne demonstrates that even though Ingarden composed this review text at a unmooring point in his career — as the 1913 publication of *Ideas I* shook his understanding of Husserl's theory — Ingarden was able to paint a mostly accurate picture

of Husserl's alterations. Byrne further compares Ingarden's analysis to contemporary interpretations of the *Investigations*. In doing so, the author not only demonstrates the value of Ingarden's theory today, but also reveals how research on the *Investigations* has matured in the one hundred years since the release of that text.

Marek Piwowarczyk's article on "The Ingardenian Distinction Between Inseparability and Dependence: Historical and Systematic Considerations" concerns the problem of existential (or ontological) conditioning and its elaboration in mereology. The author draws from the historical sources of this debate in Twardowski's theory of the object and Husserl's theory of parts and wholes. Within this background, the author reconstructs the main ideas of Ingarden and Ginsberg-Blaustein's reconsiderations of traditional formulations, especially a distinction between inseparability and dependence. Additionally, the article discusses Ingarden's theory critically to track its ambiguity.

Witold Płotka in his study — "Beyond Ontology: On Blaustein's Reconsideration of Ingarden's Aesthetics" — explores influences and polemics between Ingarden and Leopold Blaustein, his student from Lvov. The author addresses the popular reading of Ingarden that his aesthetic theory is determined by ontology. In contrast to this reading, Płotka tries to show that even if Ingarden's aesthetics does adapt some results of his ontology, it is developed in new directions, e.g., as the phenomenology of aesthetic experience. The article examines how Ingarden's aesthetics is redesigned by Blaustein, leading to his reconsideration of Ingarden's theory of purely intentional objects by interpreting it in a descriptive-psychological, or phenomenological fashion. The article discusses Blaustein's critical assessment of Ingarden's method and offers a thorough analysis of similarities, as well as differences between Blaustein's and Ingarden's aesthetic theories.

In her study "The Influence of Edith Stein on Ingarden's Concept of Person and Soul (*Controversy over the Existence of the World*, § 78)," Simona Bertolini pinpoints the affinities between Ingarden's analysis of soul and Stein's understanding of psyche. Bertolini formulates the thesis that Stein influenced Ingarden in regard to the concept of soul. This transposition is clear if one investigates the description of the soul as a "force," which is present in both Stein and Ingarden. The author shows that both philosophers develop similar views concerning the life of consciousness as a manifestation of a unitary psychic entity. Bertolini compares a terminology used by both thinkers and shows theoretical similarities. She argues also that Ingarden used Stein's ideas in his ontological project.

In his article on „Zur Roman Ingardens Auffassung der ontischen Fundamente der Verantwortung: Die Verantwortung als Fundament der Ontologie?“, Tomas So-

deika critically engages with the popular reading of Ingarden as a purely aesthetic thinker. He shows that the basis of the Ingarden-Husserl controversy over the existence of the world did not concern aesthetics, but rather ontology. Sodeika does not reconstruct Ingarden's detailed ontological theory, but instead he explores his later ontological account of responsibility. He argues that this late theory is in fact an elaboration and continuation of Ingarden's early ontological philosophy. The key argument of Ingarden in his later work on responsibility resembles the argument known from his first works, i.e., its intention is to prove the reality of the world. A novelty of Ingarden's late approach consists in focusing of the experience of responsibility, rather than on the a priori structures of the world. In the article, the author explores main concepts and topics of the late philosophy of responsibility, including, the idea of relatively isolated systems.

In his interesting article, "Virtual Objects: Becoming Real," of Bartłomiej Skowron adapts Ingarden's philosophical, mostly, ontological tools to describe how virtual objects exist. The author critically engages with the popular view of virtuality as fictive. The author argues that virtuality is created in a similar way to intentional objects, but later it becomes real, and only then counts as part of the real world. To show this, Skowron analyses Ingarden's view of intentional objects and holds that virtual objects become existentially autonomous and moreover they become actual, temporal and are causally conditioned by other real objects. The author emphasizes that virtual objects are not equal to real objects, as they contain spots of indeterminacy. However, their impact on the real world can be so strong that they have to be considered as a part of it.

In his text, "Revisiting Ingarden's Theoretical Biological Account of the Literary Work of Art," Matthew E. Gladden accomplishes two goals. First, he executes a historical of analyzes Ingarden's often overlooked writings about the defining features of living organisms. As Gladden shows, Ingarden primarily developed his account of the living organism to further develop his theory of the literary work of art. Gladden reveals that Ingarden surprisingly concludes that literary works behave in a similar manner to organisms. Second, Gladden employs Ingarden's account of the organism to arrive at the novel conclusion, that contemporary computer games and their artificial intelligence could be considered more like living organism than even traditional literary works of art.

In their article, "Roman Ingarden's Contributions to Solving the Ontological and Methodological Problems of Phenomenology of Music," Anastasia Medova and Anna Kirichenko ask about Ingarden's original account of music and its relevance for contemporary aesthetics. The authors discuss such problems as, for instance, spatio-

temporal constitution of music, reduction of a work of music to its performance, and the equally important question of the ontological status of a work of music. Medova and Kirichenko, following Ingarden, comprehend a musical work of art as a purely intentional, heteronomous, yet intersubjective object. They argue that at mental and audial levels, musical time unfolds in different modes and they show that the study of these two musical modes of time clarifies the temporal aspects of embodied mind and discovers the principles of the interaction between consciousness and the body.

In his article, "Roman Ingarden's Concept of the Filmic Work of Art: Strata, Sound, Spectacle," Robert Luzecky focuses on the aesthetic theory of sound-synchronized film. The author emphasizes that the analysis of this type of art is rather marginal in Ingarden. In addition, the Polish philosopher defends a disputable thesis that the phonetic elements of sound-synchronized film play a marginal role in the filmic spectacle. While discussing this view, Luzecky analyzes Ingarden's theory of a stratified work of art and he critically assesses the theory that the filmic work of art is a borderline artwork in relation to other types of artworks. From this, he comes to argue that Ingarden's theory of filmic artwork requires revisions. Luzecky's main point is that one has to problematize Ingarden's thesis regarding the ontological primacy of the visible in aesthetics, because that thesis devaluates the role of the sound in sound-synchronized films.

Heath Williams' text, "Challenging Ingarden's 'Radical' Distinction between the Real and the Literary" argues, in contrast to contemporary interpretations, that Ingarden's analysis of the difference between real and literary objects takes epistemology into consideration. This text therefore contests the purity of Ingarden's ontological approach. Williams' then argues that, from an epistemological perspective, Ingarden's claim to establish strong distinctions between real and literary objects, particularly concerning themes centered around spots of indeterminacy, can be overturned. By doing so, Williams' account shifts the distinction between real and literary objects and presents Ingarden in a new light. Concretely, Williams accomplishes his goal by arguing for five theses, all of which are altered by the shift from ontology to epistemology. Examples of theses that Williams' explores are the infinitude and the finitude of givenness of real and literary objects, and the relationship between real world possibility and the concretization of spots of indeterminacy.

The volume ends with Charlene Elsby's "Time and its Indeterminacy in Roman Ingarden's Concept of the Literary Work of Art." In her article, Elsby writes about how we cognize the time of a literary work and how the author can manipulate that cognition for aesthetic effect. Whether time is cognized through an empathic relation to the characters or abstracted from the represented objectivities (which we take to be

temporal objects), the time of the literary work of art seems subject to variation more so than actual time. Elsby posits that this is due to the fact that time is a schematized aspect of the literary work of art, and wherever there are schematized aspects, there are spots of indeterminacy. She includes an analysis of a *nouveau roman*, Alain Robbe-Grillet's *La Jalousie* as an example of how the author can choose to manipulate time within a literary work.

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