

WELLEK *Four Critics: Croce, Valéry, Lukács, and Ingarden*

WASHINGTON

Four Critics Croce Valery Lukacs And Ingarden

Jiyuan Zhang



Four Critics Croce Valery Lukacs And Ingarden:

Four Critics René Wellek, 1981-01-01 **A History of Modern Criticism, 1750-1950** René Wellek, 1955-01-01 The final volume of René Wellek's monumental history of modern criticism is a comprehensive survey of the main currents of twentieth century criticism in Western Europe. In this volume, as in the preceding books of the series, Wellek expounds and analyzes the work of the most prominent critics, offering succinct appraisals of his subjects both as individuals and as participants in the broader movements of the century. Contents: I. French Criticism 1900-1950. French Classical Criticism in the Twentieth Century. Retrospect. Alain Remy de Gourmont. The Nouvelle Revue Française. André Gide. Jacques Rivière. Ramon Fernandez. Benjamin Crémieux. Albert Thibaudet. Marcel Proust. The Catholic Renaissance. Charles Du Bos. Jacques Maritain and Henri Bremond. Paul Claudel. Dada and Surrealism. The Geneva School. Marcel Raymond. Albert Béguin. Georges Poulet. Albert Camus. Jean Paul Sartre. Paul Valéry. Prospect II. Italian Criticism 1900-1950. Benedetto Croce. The Followers of Croce. Luigi Russo. Francesco Flora. Mario Fubini. Attilio Momigliano. The Aestheticians. Giuseppe Antonio Borgese. Alfredo Gargiulo. Critics concerned with English and American literature. Cesare Pavese. Mario Praz. Emilio Cecchi. Italian Marxism. Antonio Gramsci. Giacomo Debenedetti. The Catholic Renaissance. Carlo Bo. The Close Readers. Renato Serra. Giuseppe De Robertis. Cesare De Lollis. Eugenio Montale. III. Spanish Criticism 1900-1950. Américo Castro. Miguel de Unamuno. Marcelino Menéndez Pelayo and Ramón Menéndez Pidal. Azorín. Salvador de Madariaga. Jorge Guillén. Dámaso Alonso. José Ortega y Gasset.

Historicism and Fascism in Modern Italy David D. Roberts, 2007-01-01 During the early decades of the twentieth century Italy produced distinctive innovations in both the intellectual and political realms. On the one hand, Benedetto Croce (1866-1952) and Giovanni Gentile (1875-1944) spearheaded a radical rethinking of historicism and philosophical idealism that significantly reoriented Italian culture. On the other hand, the period witnessed the first rumblings of fascism. Assuming opposite sides, Gentile became the semi-official philosopher of fascism, while Croce argued for a renewed liberalism based on absolute historicism. In *Historicism and Fascism in Modern Italy*, David D. Roberts uses the ideological conflict between Croce and Gentile as a basis for a wider discussion of the interplay between politics and ideas in Italy during the early twentieth century. Roberts examines the connection between fascism and the modern Italian intellectual tradition, arguing that the relationship not only deepens our understanding of fascism and liberalism but also illuminates ongoing dangers and possibilities in the wider Western world. This set of twelve essays by one of the leading scholars in the field represents an authoritative view of the modern Italian intellectual tradition, its relationship with fascism, and its enduring implications for history, politics, and culture in Italy and beyond. **Ingardeniana II** Hans H. Rudnick, 2012-12-06 This *Ingardeniana* volume is the second in the *Analecta Husserliana* series that is entirely devoted to the phenomenology of Roman Ingarden. The first was volume IV (1976). Twenty years after Ingarden's death, this volume demonstrates that the Polish phenomenologist's contribution to philosophy and literary scholarship has received world-wide attention. His ideas have proven especially fruitful

for the definition of the structure of the literary work of art and the subsequent recognition of its characteristic features Of all the early phenomenologists who were students of Husserl it is Ingarden whose work has faithfully pursued the original tenet that language holds the essence of the life world in readiness bereit halten To investigate this premise with the rigor of a science as Husserl had envisioned for phenomenology was Ingarden's life work That Ingarden did not quite reach his ambitious goal does not diminish his unquestionable achievement The understanding of the nature of the literary work of art has increased enormously because of his analyses and aesthetics The Polish phenomenologist investigated above all the work of art as a structure of necessary components which define and determine its nature That the artistic ingredient was shortchanged under those conditions should not be surprising particularly since Ingarden usually kept a purist's philosophical distance from the concrete detail of the material under consideration He was not concerned with individual works of art but with the principle that was shared by all of them as the defining feature of their being

The Lukacs Reader Arpad Kadarkay, 1995-11-06 One of the greatest Marxist theorists of his generation Georg Lukacs was a prolific writer of remarkably catholic if moralistic tastes In The Lukacs Reader his biographer Arpad Kadarkay represents the great range and variety of Lukacs's output The reader includes in original translations and with introductory essays Lukacs on Kierkegaard Shakespeare Ford Strindberg Ibsen Wilde Shaw Gaughin Dostoevsky Nietzsche and Heidegger Also collected are the autobiographical essay On the Poverty of Spirit material from Lukacs's diary and such key articles as Aesthetic Culture The Ideology of Modernism Bolshevism as an Ethical Problem and Class Consciousness What emerges is a figure very much at the centre of European thought whose value to modern culture and philosophy differs markedly from that which received opinion generally admits

Modern Genre Theory David Duff, 2014-09-11 Since Aristotle genre has been one of the fundamental concepts of literary theory and much of the world's literature and criticism has been shaped by ideas about the nature function and value of literary genres Modern developments in critical theory however prompted in part by the iconoclastic practices of modern writers and the emergence of new media such as film and television have put in question traditional categories and challenged the assumptions on which earlier genre theory was based This has led not just to a reinterpretation of individual genres and the development of new classifications but also to a radically new understanding of such key topics as the mixing and evolution of genres generic hierarchies and genre systems the politics and sociology of genres and the relations between genre and gender This anthology the first of its kind in English charts these fascinating developments Through judicious selections from major twentieth century genre theorists including Yury Tynyanov Vladimir Propp Mikhail Bakhtin Hans Robert Jauss Rosalie Colie Fredric Jameson Tzvetan Todorov Gerard Genette and Jacques Derrida it demonstrates the central role that notions of genre have played in Russian Formalism structuralism and post structuralism reception theory and various modes of historical criticism Each essay is accompanied by a detailed headnote and the volume opens with a lucid introduction emphasising the international and interdisciplinary character of modern

debates about genre Also included are an annotated bibliography and a glossary of key terms making this an indispensable resource for students and anyone interested in genre studies or literary theory **Benedetto Croce** Benedetto

Croce,1990-07-05 The literary criticism of Benedetto Croce is considered by many to be the vital part of his thought These essays some of which appear for the first time in English show the breadth and depth of Croce s work as literary critic and presuppose his mature theory of art The writings are here arranged chronologically according to their subjects helping to lend coherence to the great variety of subjects Croce treated Unlike other renderings these works are annotated and include translations of Latin Renaissance Italian and German passages Also included is a clear and cogent introduction to Crocean aesthetics and an up to date bibliography **The Work of Music and the Problem of Its Identity** Roman

Ingarden,1986-01-01 *Key Concepts in Literary Theory* Julian Wolfreys,2013-12-11 *Key Concepts in Literary Theory* presents the student of literary and critical studies with a broad range of accessible precise and authoritative definitions of the most significant terms and concepts currently used in psychoanalytic poststructuralist Marxist feminist and postcolonial literary studies The volume also provides clear and useful discussions of the main areas of literary critical and cultural theory supported by bibliographies and an expanded chronology of major thinkers Accompanying the chronology are short biographies of major works by each critic or theorist The third edition of this reliable reference work is both revised and expanded including more than 100 additional terms and concepts defined newly defined terms include keywords from the social sciences cultural studies and psychoanalysis and the addition of a broader selection of classical rhetorical terms an expanded chronology with additional entries and a broader historical and cultural range expanded bibliographies including key texts by major critics **Lukácsian film theory and cinema** Ian Aitken,2021-06-15 *Lukácsian film theory and cinema* explores Georg Lukács writings on film The Hungarian Marxist critic Georg Lukács is primarily known as a literary theorist but he also wrote extensively on the cinema These writings have remained little known in the English speaking world because the great majority of them have never actually been translated into English until now Aitken has gathered together the most important essays and the translations appear here often for the first time This book thus makes a decisive contribution to understandings of Lukács within the field of film studies and in doing so also challenges many existing preconceptions concerning his theoretical position For example whilst Lukács literary theory is well known for its repudiation of naturalism in his writings on film Lukács appears to advance a theory and practice of film that can best be described as naturalist *Lukácsian film theory and cinema* is divided into two parts In part one Lukács writings on film are explored and placed within relevant historical and intellectual contexts whilst part two consists of the essays themselves This book will be of considerable interest to scholars and students working within the fields of film studies literary studies intellectual history media and cultural studies It is also intended to be the final volume in a trilogy of works on cinematic realism which includes the author s earlier *European film theory and cinema* 2001 and *Realist film theory and cinema* 2006 **Handbook of**

Phenomenological Aesthetics Hans Rainer Sepp, Lester Embree, 2010-03-11 Historically phenomenology began in Edmund Husserl's theory of mathematics and logic went on to focus for him on transcendental first philosophy and for others on metaphysics philosophical anthropology and theory of interpretation The continuing focus has thus been on knowledge and being But if one began without those interests and with an understanding of the phenomenological style of approach one might well see that art and aesthetics make up the most natural field to be approached phenomenologically Contributions to this field have continually been made in the phenomenological tradition from very early on but so to speak along the side The situation has been similar with phenomenological ethics A great deal of thought about art and aesthetics has nevertheless accumulated during a century and a handbook like the present one is long overdue The project of this handbook began in conversations over dinner in Sepp's apartment in Baden Baden at one evening of the hot European summer in the year 2003 As things worked out he knew more about whom to ask and how much space to allocate to each entry and Embree knew more about how to conduct the inviting preliminary editing and prodding of contributors who were late returning their criticized drafts and copyedited entries and was able to invest the time and other resources from his endowed chair That process took longer than anticipated and there were additional unfortunate delays due to factors beyond the editors' control

On the Aesthetics of Roman Ingarden B. Dziemidok, P. McCormick, 2012-12-06 Roman Ingarden's very extensive philosophical work in metaphysics ontology epistemology and aesthetics continues to attract increasing attention both in Poland and in North America Further work left uncompleted at his death is appearing Major bibliographies of his work as well as of studies about his work are now in print Ingarden's scattered articles on various questions in philosophy are being collected And conferences devoted to his work are now held regularly These diverse activities might suggest a similar diversity in Ingarden's philosophical legacy But such a suggestion would be misleading For interest in Ingarden's work has continued to centre on the one area which is arguably at the core of his achievement namely the complex problems of aesthetics In this field Ingarden seemed to pull together his various interests in ontology and epistemology especially Here he brought those interests to focus on a set of issues that would occupy him creatively throughout the vicissitudes of his long and difficult scholarly life More over aesthetics is also the field where Ingarden perhaps most succeeded in orchestrating the many themes he owed to his phenomenological training while finally transposing the central issues into something original something distinctively his own that philosophers can no longer identify as merely phenomenological Ingarden's aesthetics not surprisingly has captured the interest today of many scholars in different fields

Writing Anthropologists, Sounding Primitives A. Elisabeth Reichel, 2021-08 Writing Anthropologists Sounding Primitives re-examines the poetry and scholarship of three of the foremost figures in the twentieth century history of U S American anthropology Edward Sapir Margaret Mead and Ruth Benedict While they are widely renowned for their contributions to Franz Boas's early twentieth century school of cultural relativism what is far less known is their shared interest in probing the representational potential

of different media and forms of writing This dimension of their work is manifest in Sapir's critical writing on music and literature and Mead's groundbreaking work with photography and film Sapir Mead and Benedict together also wrote more than one thousand poems which in turn negotiate their own media status and rivalry with other forms of representation A Elisabeth Reichel presents the first sustained study of the published and unpublished poetry of Sapir Mead and Benedict charting this largely unexplored body of work and relevant selections of the writers scholarship In addition to its expansion of early twentieth century literary canons *Writing Anthropologists Sounding Primitives* contributes to current debates about the relations between different media sign systems and modes of sense perception in literature and other media Reichel offers a unique contribution to the history of anthropology by synthesizing and applying insights from the history of writing sound studies and intermediality studies to poetry and scholarship produced by noted early twentieth century U S American cultural anthropologists Access the OA edition here

Theory's Empire Daphne Patai, Wilfrido Howard Corral, 2005 Not too long ago literary theorists were writing about the death of the novel and the death of the author today many are talking about the death of Theory Theory as the many theoreticalism's among them postcolonialism postmodernism and New Historicism are now known once seemed so exciting but has become ossified and insular This iconoclastic collection is an excellent companion to current anthologies of literary theory which have embraced an uncritical stance toward Theory and its practitioners Written by nearly fifty prominent scholars the essays in *Theory's Empire* question the ideas catchphrases and excesses that have let Theory congeal into a predictable orthodoxy More than just a critique however this collection provides readers with effective tools to redeem the study of literature restore reason to our intellectual life and redefine the role and place of Theory in the academy

Roman Ingarden's Ontology and Aesthetics Jeff Mitsecherling, 1997-10-17 A leading Polish philosopher of the 20th century Roman Ingarden is principally renowned in Western culture for his work in aesthetics and the theory of literature Jeff Mitscherling demonstrates in this extensive work how Ingarden's thought constitutes a major contribution to the more fundamental fields of ontology and metaphysics Unparalleled in existing literature Mitscherling's comprehensive survey of Ingarden's philosophy will give the reader an informed introduction to this major work of phenomenological analysis Published in English

Central and Eastern European Literary Theory and the West Michał Mrugalski, Schamma Schahadat, Irina Wutsdorff, 2022-12-05 Literary theory flourished in Central and Eastern Europe throughout the twentieth century but its relation to Western literary scholarship is complex This book sheds light on the entangled histories of exchange and influence both within the region known as Central and Eastern Europe and between the region and the West The exchange of ideas between scholars in the East and West was facilitated by both personal and institutional relations both official and informal encounters For the longest time however intellectual exchange was thwarted by political tensions that led to large parts of Central and Eastern Europe being isolated from the West A few literary theories nevertheless made it into Western scholarly discourses via exiled scholars Some of these scholars such as

Mikhail Bakhtin become widely known in the West and their thought was transposed onto new Western cultural contexts others such as Olga Freidenberg were barely noticed outside of Russian and Poland This volume draws attention to the schools circles and concepts that shaped the development of theory in Central and Eastern Europe as well as the histoire croise the history of translations transformations and migrations that conditioned its relationship with the West **The**

Routledge Handbook of Phenomenology and Phenomenological Philosophy Daniele De Santis,Burt C.

Hopkins,Claudio Majolino,2020-08-24 Phenomenology was one of the twentieth century s major philosophical movements and it continues to be a vibrant and widely studied subject today with relevance beyond philosophy in areas such as medicine and cognitive sciences The Routledge Handbook of Phenomenology and Phenomenological Philosophy is an outstanding guide to this important and fascinating topic Its focus on phenomenology s historical and systematic dimensions makes it a unique and valuable reference source Moreover its innovative approach includes entries that don t simply reflect the state of the art but

in many cases advance it Comprising seventy five chapters by a team of international contributors the Handbook offers unparalleled coverage and discussion of the subject and is divided into five clear parts Phenomenology and the history of philosophy Issues and concepts in phenomenology Major figures in phenomenology Intersections Phenomenology in the world Essential reading for students and researchers in philosophy studying phenomenology The Routledge Handbook of Phenomenology and Phenomenological Philosophy is also suitable for those in related disciplines such as psychology religion literature sociology and anthropology *Theorizing Composition* Mary Kennedy,1998-06-25 The last 25 years have

witnessed extraordinary growth in the academic specialization variously described as composition studies or rhetoric and composition What was noticeable about the field in its infancy was a preoccupation with practice a lack of emphasis on theory and an exclusive reliance on the writing process As its disciplinary status has grown the field has become far more theoretical Composition studies has expanded its focus reconceptualized the writing process and embraced a wide range of critical perspectives The result of this change is that terms such as poststructuralism social construction gender and genre which were largely unknown in 1965 now dominate discussion This reference book is a guide to the multiplicity of theories that have emerged to form the disciplinary foundation of composition studies The volume consists of 66 entries each of which is written by an expert contributor and focuses on a particular theory or group of theories While the entries show how various individuals have contributed to theoretical movements very few concentrate on the work of a single theorist Each entry first provides a critical summary of a particular theory or group of theories including key elements basic concepts and claims and information about seminal or particularly influential works It then reviews the theory s critical reception in composition studies and discusses its significance in the field The bibliography at the end of each entry lists primary texts and major scholarship related to the theory and provides additional suggestions for further reading The volume closes with a selected bibliography of important works **Telos** ,1989 *Key Writers on Art: The Twentieth Century* Chris

Murray, 2005-06-27 Key Writers on Art The Twentieth Century offers a unique and authoritative guide to modern responses to art Featuring 48 essays on the most important twentieth century writers and thinkers and written by an international panel of expert contributors it introduces readers to key approaches and analytical tools used in the study of contemporary art It discusses writers such as Adorno Barthes Benjamin Freud Greenberg Heuser Kristeva Merleau Ponty Pollock Read and Sontag

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