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Autore	Sieradz Magorzata
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Nota di contenuto	Cover -- Copyright information -- Contents -- Introduction -- I. Socio-institutional contexts of the establishment of Kwartalnik Muzyczny -- 1. Panorama of Polish musicological journalism until 1910 -- Roman Chojnacki's Moda Muzyka and Przegląd Muzyczny -- WTM and Henryk Opienski's Kwartalnik Muzyczny (1911-14) -- collaboration with Adolf Chybinski -- clarification of the concept of a musicological quarterly -- university series 2. Societies, associations, institutes of the interwar period: 'Club of professional music press' -- Polish Society for Contemporary Music -- Polish Musicological Society -- Frederic Chopin Institute -- Association of Early Music Lovers and Publishing Society -- 3. Music magazines of the interwar period: Lwowskie Wiadomości Muzyczne i Literackie, Poznań's Przegląd Muzyczny, Mateusz Gliniński's Muzyka -- other environmental and local musical magazines -- controversies over the model of an expert journal of the milieu 1. Panorama of Polish musicological journalism until 1910 -- Roman Chojnacki's M oda Muzyka and Przegl a d Muzyczny -- WTM and Henryk Opienski's Kwartalnik Muzyczny (1911-14) -- collaboration

with Adolf Chybiński -- clarification of the concept of a -- II. Hopes of Polish musicology -- Kwartalnik Muzyczny in the years 1928-1933 -- 1. The idea of publishing a musicological quarterly -- preparatory work -- establishing Kwartalnik Muzyczny : the periodical's concept -- programme assumptions: the first editorial -- reactions of the milieu 2. Musicological circles in Poland (Lviv, Cracow, Poznan, Warsaw) as addresses of the Kwartalnik -- socio-scientific contexts: ideas about the functioning of the musicological environment -- main topics of interest -- other possibilities of publishing musicological studies: academic publishing -- 3. Musicology among academic disciplines in the interwar period -- systematics, discussions -- III. Difficult years -- Kwartalnik Muzyczny in the years 1948-1950 -- 1. New context of the functioning of the academic milieu and their publications -- 'bourgeoisie musicology' 2. Ideologisation of learning about music -- conferences, conventions, congresses -- Marxist musicology -- Państwowy Instytut Sztuki -- gradual radicalisation in academia -- 3. An attempt to continue the formula of the magazine -- Adolf Chybiński and his collaborators (Zofia Lissa, Tadeusz Ochlewski, Józef M. Chomiński -- scope of cooperation and organisation of editorial work) -- new organisation of publishing work (PWM, PIS) 4. Authors and subjects as well as concepts, problems and work methods -- continuation of the pre-war work -- around the current issues of musical socialist realism -- thematic projects

Sommario/riassunto

The book presents the history of the only strictly scientific Polish musicological periodical Kwartalnik Muzyczny. It shows how the editorial board of the periodical met with true approval and harsh criticism. The subject allows the author to present the beginnings of Polish musicology and its evolution through three epochs: the late partitioning period, the interwar period of Poland's independence, and the early years after the Second World War

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Nota di contenuto	Cover; Half Title; Title Page; Copyright Page; Original Title Page; Original Copyright Page; Dedication; Acknowledgments; Preface; Table of Contents; I Introduction; II Ryle and the Absent Host; 1 The linguistic illusion of immanence; 2 Rectifying the logic of mental-conduct concepts; 3 Understanding Ryle's programme for 'mental image'; 4 Ryle's arguments; 5 Mental conduct and the argument from whole to part; 6 Ryle and the analogy of depicting; III Shorter's Excuses; 1 The negative claim; 2 The nature of the fact that images are not seen 3 A use for 'mental image' but not for 'see a mental image'4 The requirement of a complete parallel; 5 A use for 'seeing in the mind's eye'?; 6 Consistency and error in Shorter's account; 7 The positive claim and the force of the analogy of depicting; IV Sartre's Illusion of Transcendence; 1 Imaging and doing; 2 Difficulties of interpretation; 3 The imaging relation; 4 Objects and appearances; 5 Why is an image not an object?; 6 Hume and the illusion of immanence; 7 Sartre on imaging and the mind active; V To Be a Mental Image; 1 The unexplored parallel; 2 Seeing the second object 3 Passing Dennett's acid test4 Conclusion; VI Wittgenstein on the Nature of Things; 1 Introduction; 2 Understanding mental phenomena;

3 Images and outward criteria; 4 The denial of inner objects and processes; 5 Salvaging the mental image; 6 Wittgenstein's concern with images; VII Giving 'Imagination' a Use; 1 Introduction; 2 Fixing some concepts of imagination; 3 A non-Wittgensteinian concept; VIII Speculative Contexts; 1 Introduction; 2 Differences about imagination; 3 Personal activity and mental process; 4 Post-perceptual and pre-perceptual imaginings; 5 The point of dualism; References
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