

Contents

Part I The Metaphysics

1 The Basic Problem	3
1.1 General Terms	3
1.2 Universals: The Realists	4
1.3 Particulars: The Nominalists	4
1.4 The Twentieth Century Debate	6
1.4.1 Bertrand Russell	6
1.4.2 Willard Van Orman Quine	12
2 Goodman's Nominalism	19
2.1 Abstract Entities	19
2.2 Extensionalism	23
2.3 Individuals	26
2.4 Classes	33
2.5 Qualia	37
2.6 Properties	42
3 The Consequences of Goodman's Nominalism for his Terminology ..	45
3.1 Introduction	45
3.2 No Properties	46
3.3 No Abstract Objects	47
3.4 Reference not Meaning	50
3.5 No Classes	51
3.6 No Fictive Reference	54

Part II The Epistemology

4 Twentieth Century Epistemology	59
4.1 Introduction	59
4.2 Goodman Adopts the Postivists' Aversion to Metaphysics	61

4.3	Goodman Rejects the Positivists' Sense Data and Their Phenomenal Reality	64
4.4	Goodman Rejects the Positivists' "The Given"	65
4.5	Goodman Adopts Semantics as Reference, not Meaning	66
4.6	Goodman Adopts the Rejection of the Analytic	67
5	Constructionalism	69
5.1	Adequacy Criterion	69
5.2	Extensional Isomorphism	73
5.3	Anti-Foundationalism	75
5.4	Coherentism	77
5.5	Relativized Reference	79
5.6	Relativized Constructionalism	80
6	The Effects of Goodman's Nominalist Constructionalism on his Epistemology	83
6.1	Induction and Projection of Predicates	83
6.2	Epistemological Relativism	86
6.3	Metaphysical Pluralism: Worldmaking	89
6.4	Truth	93
7	Influences on Goodman's Philosophy	97
7.1	Introduction	97
7.2	Kant	98
7.3	Berkeley	100
7.4	James	101
8	The Effects of Goodman's Epistemology on his Terminology/Concepts	103
8.1	No Universal Truths	103
8.2	No Natural Kinds	104
8.3	Cultural Relativism	105
8.4	Knowledge from Human Sensory Systems is Non-natural and Constructed	106
8.5	No Autonomous Object	107
8.6	Object Does not Transmit Anything Other than what the Symbol System Determines	108
 Part III The Aesthetics		
9	Goodman's Expression as Reference	111
9.1	The Centrality of Reference	111
9.2	The Term "Expression"	112
9.3	Goodman on Representation	113

9.4	Goodman on Reference in Aesthetics	115
9.5	Goodman on Expression	118
10	Goodman's Metaphorical Exemplification	125
10.1	Possession and Exemplification	125
10.2	Instantiation as Part of a Constructed System	128
10.3	A Different Extension	131
11	Aesthetics as a Branch of Epistemology	137
11.1	The Distinction Between Aesthetic and Non-aesthetic	137
11.2	The Similarity Between Aesthetic and Non-aesthetic	138
12	The Effects of Goodman's Nominalism and Worldmaking on his Aesthetics	143
12.1	Introduction	143
12.2	No Intensions/No Intentions	143
12.3	No Properties	147
12.4	No Referencing of General Terms or Fictive Entities	148
12.5	No Non-semantic Meanings	152
12.6	No Natural Symbols	153
12.7	No Central Role for Emotion	154
12.8	No Relation to Universal Truth	157
12.9	Conclusion	158
	Bibliography	163
	Index	169