

Presentation



The current issue of *Enrahonar* is devoted to Nelson Goodman's philosophy. This American thinker was one of the most influential analytical philosophers of the 20th century and his work continues to have a great impact today. The contributions that constitute this volume aim to show the extent and relevance of Goodman's philosophy in various philosophical disciplines, from epistemology to metaphysics, including aesthetics, philosophy of art and philosophy of science. Each article examines some aspects of Goodman's thought relevant to some of the above-mentioned areas so that the whole constitutes a representative sample of the role of Goodman in current philosophical reflections. The common goal of all contributions is, thus, to show the fertility of Goodman's philosophy in a wide variety of fields; as far as possible, specific digressions on particular aspects of Goodman's arguments have been avoided. Obviously, apart from their role as a representative example in the context of this issue, each article is an original and relevant contribution in both their own field and in discussions on Goodman.

The articles in this issue are structured according to the field they discuss: the first article is devoted to epistemology, the second one to epistemology and metaphysics, the third article deals with metaphysics, the fourth with issues of language, the next two papers establish relationships between arts and sciences, and the last two focus on two artistic disciplines, architecture and music. This structure provides a thread that begins with epistemology and metaphysics and ends with aesthetics and is not to be understood as a division of unconnected parts. Reflecting Goodman's idea that there is no clear separation between the understanding conveyed by different disciplines, but rather a continuity and a difference of degree, this issue of *Enrahonar* should also be read as a continuum where certain ideas and arguments are presented and discussed under different lights that highlight their multiple aspects. At the same time, each article can inform the other ones.

In the first article, entitled «Comprender el conocimiento. La contribución de Goodman al desarrollo de un concepto plural y procesal del conocimiento,» Sabine Ammon proposes a reinterpretation of the concept of knowledge based on Goodman's theory of symbols to account for the changes and dynamics that occur in knowledge itself. If the first article deals with epistemology, in the second, «What is Critique of Worldmaking?», Lars Leeten maintains that, although Goodman states that he is explicitly dealing with epistemological issues, some key aspects of his thought are clearer when interpreted within a non-epistemological framework. Turning clearly now to metaphysics, in «Ulti-

mate Acceptability, Cultural Bias, and an American Indian World: Reflections on Nelson Goodman,» Thomas Norton-Smith shows that the plurality of worlds described by Goodman is culturally biased by offering an interpretation of an American Indian world-version. In «Ficción y referencia: Aportes goodmanianos para una semántica de términos ficticios,» Sofia Di Scala begins with Goodman and Elgin's inscriptionalist account to show its advantages when analyzing the semantics and the reference of fictive terms. In «Ejemplos elocuentes,» Catherine Z. Elgin argues that exemplification is the central relationship to understand the cognitive functioning of arts and sciences; by examining scientific models and works of art, she shows how both provide understanding. Along with this article, Caroline Jullien's «From the Languages of Art to Mathematical languages, and back again» also deals with the relationship between arts and sciences. Specifically, she describes mathematics' aesthetic dimension and shows how Goodman's philosophy serves to better understand this aesthetic dimension as well as its contribution to the development and the understanding of mathematics. In «Construir símbolos y hacer mundos: las dimensiones epistemológica y ontológica de la arquitectura,» Remei Capdevila shows how buildings are not only physical entities that are part of the world but that, if as Goodman suggests are considered as symbols, then they contribute to the making of worlds in an ontological sense. Finally, in «Tres ratones ciegos: Goodman, McLuhan y Adorno sobre el arte de la música y del escuchar en la época de la transmisión global,» Lydia Goehr explores three central musical concepts in the age of global transmission: compliance, current, and virtuality based on ideas by Goodman, McLuhan and Adorno.

As can be seen in the biographies at the end of each article, the authors constitute a rich variety of backgrounds and specialties ranging from young scholars at the beginning of their careers to well-established and renowned philosophers. Again, the goal of this issue of *Enrahonar* is to show the great variety and richness of the reflections on Goodman at both national and international level as well as to show why Goodman remains a key referent for current philosophy.

Last but not least, I would like to thank the authors, both of articles and of reviews, for their contribution to this issue, as well as to all those who have made this issue possible in one way or another, in particular to the director of *Enrahonar* and to the anonymous reviewers of the articles.

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