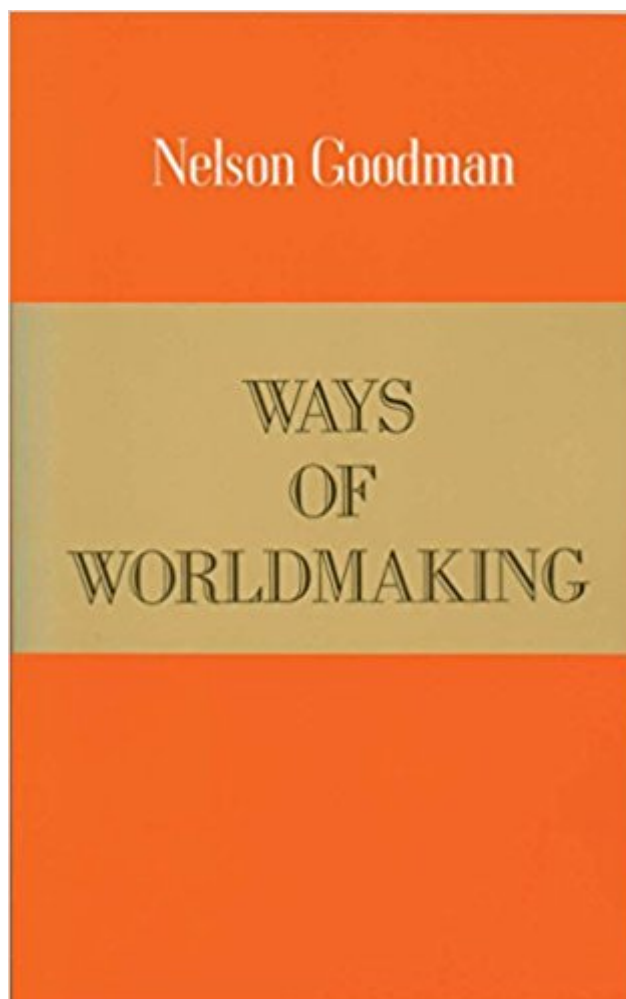


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# Ways Of Worldmaking



## Synopsis

Required reading at more than 100 colleges and universities throughout North America.

## Book Information

Paperback: 160 pages

Publisher: Hackett Publishing Company, Inc. (June 15, 1978)

Language: English

ISBN-10: 0915144514

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Shipping Weight: 7 ounces (View shipping rates and policies)

Average Customer Review: 3.8 out of 5 stars [See all reviews](#) (6 customer reviews)

Best Sellers Rank: #468,693 in Books (See Top 100 in Books) #120 in [Books > Textbooks > Humanities > Philosophy > Aesthetics](#) #349 in [Books > Politics & Social Sciences > Philosophy > Aesthetics](#) #938 in [Books > Politics & Social Sciences > Philosophy > Movements](#)

## Customer Reviews

Goodman is neither a realist nor an anti-realist. He argues neither for nor against the existence of a real world out beyond all our knowledge and our active efforts to cope with our experiences. He calls himself an "irrealist," or someone who couldn't care less whether or not such a real world exists. *Ways of Worldmaking* contains one brilliant argument after another for the idea that no appeal to a real world beyond our "conceptual schemes" is necessary to understand, or to produce, science and scientific knowledge. What's more, Goodman also shows how art is just as necessary as science if we are to understand ourselves and the world. He explains that neither art nor science is a copy of the world: as the old joke has it, "one of the damn things is enough." Instead both art and science succeed when they provide us with symbols that re-categorize things and people in ways we find useful. It is this usefulness, not a connection to a world beyond all categories, that we actually seek when we generate both theories and artworks. Notice that we do in fact stop our seeking when we achieve this kind of satisfaction. Goodman's neo-pragmatic explanation of how we should investigate the world pays close attention, and gives proper respect, to the ways in which we actually do investigate. A wonderful book from an underappreciated thinker.

Although the author clearly has some aptitude in philosophical writing, it comes across as a work of arbitrary aesthetics. It begins with what look like some very intriguing arguments about objectivity,

and then gradually dissolves into discussions of aesthetics and syntax. I was disappointed that there was not a more coherent position. I will not give it four stars because I do not plan to make much use of it, given that it is so devoted to aesthetics. The author made a valiant effort, but failed his purpose on this writing, even though some of his arguments are intriguing.

required reading for school

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