

PREFACES, KNOWLEDGE, AND QUESTIONS

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The Preface Paradox is often discussed for its implications for rational belief. Much less discussed is a variant of the Preface Paradox for knowledge. In this paper, I argue that the most plausible closure-friendly resolution to the Preface Paradox for Knowledge is to say that in any given context, we do not know much. I call this view “Socraticism”. I argue that Socraticism is the most plausible view on two accounts — (1) this view is compatible with the claim that most of our *knowledge ascriptions* are true, and (2) provided that (1) is true, the costs of accepting Socraticism are much less than the costs of accepting any other resolution to the Paradox. I argue for (1) in Section 2 by developing a question-sensitive contextualist model for knowledge that shows how Socraticism is compatible with the claim that most of our knowledge ascriptions are true. I also argue how this contextualist model can achieve this result where other contextualist models fail. I then consider other closure-friendly solutions to the paradox in Section 3 and show how accepting those solutions forces us to give up a number of plausible epistemic principles.

1. Introduction

“We know a lot”.¹ At least, that’s what one might think. But as has been noted by Hawthorne (2003), Benton (2017), and Hawthorne (2002), a preface paradox for knowledge may bring that assumption into question. Here is a variant of such a paradox. Consider Xin, a person who purportedly knows a lot, and at time t_0 she writes a lot of things she thinks she knows. They range from things she has come to believe on the basis of perception (e.g., that there is a dog in her backyard) to things she has come to believe on the basis of testimony (e.g., that the Battle of Hastings took place in the year 1066) to things she has come to believe on the basis of *a priori* deduction (e.g., that the square root of 2 is irrational). After producing her impressive book of purported knowledge, she suspects that there

1. Quote from Lewis (1996).

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Prefaces Withouts

Herbert Allen Giles



Prefaces Withouts:

Without Rhyme Or Reason Marvin Richards, 1998 On 29 April 1841 a week after his thirty fourth birthday Louis Aloysius Bertrand died of tuberculosis This malady his destitute poverty and his errant existence qualify him as a quintessential poete maudit whose one great work *Gaspard de la Nuit* Fantasies a la maniere de Rembrandt et de Callot was not published until 1842 Now widely considered as the first collection of prose poems to appear in France Gaspard inspired writers like Baudelaire Mallarme Huysmans and Andre Breton This study offers a rereading of Bertrand s book grounded in modern critical theory including the work of Derrida Bakhtin Barbara Johnson Genette Lacoue Labarthe and Nancy It elaborates a new perspective on a work that contains all the paradoxes of the genre with which theorists still struggle

Prefaces. The tempest. The two gentlemen of Verona. The merry wives of Windsor.- v.2. Measure for measure. Comedy of errors. Much ado about nothing. Love's labour lost.- v.3. Midsummer night's dream. Merchant of Venice. As you like it. Taming the shrew.- v.4. All's well that ends well. Twelfth night. Winter's tale. Macbeth.- v.5 King John. King Richrd II. King Henry IV, parts I-II.- v.6. King Henry V. King Henry VI, parts I-III.- v.7 King Richard III. King Henry VIII. Coriolanus.- v.8. Julius Cæsar. Anthony and Cleopatra. Timon of Athens. Titus Andronicus.- v. 9. Troilus and Cressida. Cymbeline. King Lear.- v. 10. Romeo and Juliet. Hamlet. Othello William Shakespeare, 1778 *The Works of the British Poets with Prefaces, Biographical and Critical, by Robert Anderson* Robert Anderson, 1795 *Life of Francis Beaumont. Life of John Fletcher. Prefaces. Commendatory poems. Verses on an honest man's fortune. Beaumont's letter to Jonson. Last editor's preface. Maid's tragedy. Philaster. King and no king. Scornful lady. Custom of the country. Elder brother. Spanish curate. Wit without money. Beggar's bush. Humorous lieutenant. Faithful shepherdess. Mad lover. Loyal subject. Rule a wife and have a wife. Laws of candy. False one* Francis Beaumont, John Fletcher, 1811 *The Works of the British Poets. With Prefaces* Robert Anderson, 1795 **Preface** William

Shakespeare, Alexander Chalmers, 1805 **How to Misunderstand Kierkegaard** Stuart Dalton, 2022-09-27 This book is an attempt to write about Kierkegaard s philosophy in the style of Kierkegaard s philosophy energetic playful free spirited surprising and joyous It is a deliberately crumbly book in the sense that it seeks out the fragments scraps and crumbs of philosophical arguments that are generally ignored or swept away like so much rubbish but that are actually the most interesting parts of the meal The Anti Assistant Professor Method that this book follows adopts Kierkegaard s many excellent jokes about assistant professors as a guide to how not to write about Kierkegaard s philosophy specifically Don t cease to be human Don t be a parasite merely feeding off other people s creations and never creating anything new Don t reduce or simplify or systematize Kierkegaard s ideas in order to make life easier for everyone because that was never the point Don t kill Kierkegaard s philosophy by lecturing on it thereby turning it into a collection of dead ideas for nonhumans rather than subjective truths that need to be lived Following these guidelines the book attempts to extend and amplify some of

Kierkegaard's most important ideas in a way that combats the persistent problem of nihilism a disease that even Kierkegaard succumbed to at the end of his life *The Slop-Basin; Or, Two Or Three Lines Without a Preface. [In Verse.] By the Author [i.e. - Sleigh?]*, 1838 **The Merry Fellow; Or, Jovial Companion: Being the Wit's Pocket-book and Entertaining Magazine ... By Luke Lively, Gent** Luke LIVELY (Gent., pseud.), 1757 *The Imperial magazine; or, Compendium of religious, moral, & philosophical knowledge. Vol.1-12. 2nd ser. (ed. by S. Drew). Vol.1-4*, Christ all and in all, etc. The editors' preface to the reader signed: Simeon Ashe, Edm. Calamy, William Taylor Ralph ROBINSON (Puritan Divine.), 1827

Corrected and augmented, etc. [With preface by T. Knell.] B.L. John NORTHBROOKE, 1606 The Preface Ross K. Tangedal, 2021-11-06 Building on insights from the fields of textual criticism bibliography narratology authorship studies and book history *The Preface American Authorship in the Twentieth Century* examines the role that prefaces played in the development of professional authorship in America Many of the prefaces written by American writers in the twentieth century catalogue the shifting landscape of a more self consciously professionalized trade one fraught with tension and compromise and influenced by evolving reading publics With analyses of Willa Cather Ring Lardner F Scott Fitzgerald Ernest Hemingway Robert Penn Warren and Toni Morrison Ross K Tangedal argues that writers used prefaces as a means of expanding and complicating authority over their work and ultimately as a way to write about their careers Tangedal's approach offers a new way of examining American writers in the evolving literary marketplace of the twentieth century

George Moore Kathryn Laing, Mary Pierse, 2023-09-15 This invigorating volume explores the literary worlds inhabited by the pioneering Irish author George Moore 1852-1933 With an eye to Moore's innovative embrace of visual art feminism and literary history and in the spirit of his feisty resistance to orthodoxy it investigates his influences and inventive strategies in novel short story and memoir Amongst the names emerging from the disparate spheres of impressionism literary coteries the paratextual and the music world are those of Manet Mallarmé Wilde Hölderlin Elgar and Bourdieu all with Moorish links Contested depictions of religion and nationalism simmer France and French influences encompass fin de siècle stories and medieval texts epistolary details evidence vital parental support contemporary authors write back to Moore These voyages of discovery enter the fields of feminist scholarship and the New Woman life writing and letters fin de siècle aesthetics intersections between art music and literature and literary transitions from Victorian to Modern Valuably the authors suggest numerous opportunities for additional research in these areas as well as within Moore studies This collection with contributions from an international set of established and new scholars delivers fresh and original findings as it builds on the substantial and ever growing corpus of Moore studies *A Dictionary of the Bible, Etc. (Appendix.)*. William Smith, 1863

Accounts and Papers of the House of Commons Great Britain. Parliament. House of Commons, 1865 **Waldie's Select Circulating Library**, 1833 *A Chinese-English Dictionary: v. 1 (fasc. 7) Preface, tables, and radical index.* 1912 Herbert Allen Giles, 1912 Writing As Intermediary Korn, Lorenz, Metzler, Berenike, 2022-12-20 For the cultural history of the

Islamic World writing has long been recognized as a highly important form of art as calligraphy has traditionally held a particular place in the perception of Islamic elites and their artistic practices The culture of calligraphy was intimately connected with the production of prestigious book manuscripts but reached a climax in the creation of single leaf calligraphies that were also highly appreciated by collectors in centres of Islamic culture from the Ottoman Mediterranean to post Timurid Central Asia Safavid Iran and Mughal India At the same time writing by its very nature fulfilled its age old functions of encoding verbal language as text The present volume approaches the variegated aspects of writing fathoming its ambiguous character between text and image It contains ten contributions that originated from a conference held at the University of Bamberg in 2019 These studies range from text image relations in precious manuscripts through the use of Chinese decorated paper for artistic book production the training of calligraphers and the process of design to the iconic character of writing in the layout of books single leaf works of calligraphy iconic writing in contemporary art to more theoretical considerations on aesthetic perception

The Works of Thomas Goodwin ... With General Preface by John C. Miller ... and Memoir by Robert Halley Thomas GOODWIN (D.D.), 1862

Whispering the Secrets of Language: An Emotional Journey through **Prefaces Withouts**

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