Preface

In the spring of 1999 I went to an art exhibition at the Guggenheim Museum in New York entitled “Picasso and the War Years”. Some of the works presented there were familiar from books and catalogues, but none of them had I met eye-to-eye. I was very taken by one particular sculpture, the 1943 *Man with a Lamb*, which I found to be a perfect expression of certain ideas: the tiredness of an older, emasculated man, holding a lamb, perhaps as sacrifice, perhaps as a symbol of hope in the midst of the terror of war.

Moreover, the bronze with its rough finish was a perfect medium for the expression of these ideas. I asked myself: How does such perfection come into being? Then I took a look at what Picasso had been working on up until that time. In those works I saw a glimpse of what the *Man with a Lamb* expressed, just not as clearly and not as forcefully. I saw sketches and oil paintings with women, men, children, and animals of every stripe. They were young and old and in various positions. All in all there were about 50 sketches or paintings where I could see the ideas taking form, the *Man with a Lamb* getting carved into being.

My approach in my dissertation is the approach of the sculptor, who starts out with a hunch or a vague idea and strives to find it adequate expression. I had a rather vague, but strong, intuition and I wanted to find it form. The sketches have been numerous, but what I present in the following pages is the formulation I have arrived at to date. Finding an adequate formulation may indeed be a lifelong project and if so the dissertation itself is little more than a sketch, but I hope it detailed enough so that the interest in and importance of finding an adequate formulation may be apparent.
Many people have supported me in this endeavor, although, of course, none of them is responsible for the views expressed herein. First and foremost, I would like to thank my advisor, Sally Haslanger, for her critical engagement with each and every one of my many sketches and her unflinching belief in me. I am very lucky to have had her as my advisor and role model.

I am also very grateful to the other members of my dissertation committee, Robert Stalnaker and Alex Byrne, and to Ralph Wedgwood, Stephen Yablo, Catherine Elgin, Ned Hall, and Judith Jarvis Thomson for their advising and support throughout my graduate career.

I would like to thank the many friends who have read parts of this dissertation or talked with me about issues raised in it: Clare Batty, Selim Berker, Jason Decker, Tyler Doggett, Andy Egan, Iris Einheuser, Roxanne Fay, Elizabeth Harman, Patrick Hawley, James John, Mary Kate McGowen, Sarah McGrath, Bernard Nickel, Adina Roskies, and Christopher Sturr. For that and for her friendship—and the many hours avoiding the bugs in the backcountry—I would like to thank Cathy Wearing. And Ishani Maitra I would like to thank for being as close to being a philosophical sister as an only child could hope to have.

My other debts are of a strictly personal nature. I would like to thank my parents for their support throughout this time; Rita Teusch for her insight and care; and Rebecca McLennan for her ást og umhyggja.