

ÚTI BESZÁMOLÓ

Nemzetközi konferencia-előadásról

A Palermoi Egyetem és a History of Economics Society 2017 július 6-7-én rendezte a *From Scotland to the South of the Mediterranean. The thought of Adam Smith through Europe and Beyond*. című konferenciát. A nemzetközi konferencia tudományos bizottságának tagjai az *Oxford Handbook of Adam Smith* szerkesztői, Christopher Berry, Maria Pia Paganellyi és Craig Smith, valamint az *International Adam Smith Society* elnöke, Sandra Peart voltak.

A *Metaphirocally Sceptical. The limits of philosophical enquiries in the works of Adam Smith* című előadás-tervezetemet a szervezőbizottság elfogadta, és így lehetőséget kaptam, hogy bemutassam és nemzetközi szaktekintélyek körében vitára bocsássam doktori kutatási témám egy részét.

A nemzetközi konferenciára elfogadott előadásom rövid összefoglalója a következő. In harmony with the common 18th-century deist view, Adam Smith (1723 – 1790) confidently separated reasoning and philosophy from religion in his *Theory of Moral Sentiments* (1759), a work for which he took cautious responsibility by revising it heavily no fewer than six times in his lifetime. Smith's clear-cut separation of religion and philosophy lessens the role of the second to the mere confirmation of what the divine law impressed in the human mind. In his much less revised work, which was intentionally published posthumously, the *Essays on Philosophical Subjects* (1795), Smith clarified his view on the nature of philosophical enquiries in a rather different manner, though. His explication why one pursues philosophical investigations depicts a sentimental system of the human mind. The account illustrates an emotion-based operation, where the certainty about the possibility of discovering the real connecting principles in nature is highly dubious. The current study investigates Smith's approach to the quality and limits of philosophical enquiries through unfolding the analogies of music drawn up in the *Essays*. The imagery of the *Essays* abounds in musical images, one of which is that of the opera house. The metaphor of the opera house is applied in Smith's argument to cast doubt by analogy upon our confidence in the certainty whether the connecting principles discovered or produced by the human mind necessarily coincide with the ultimate laws of nature. The present paper intends to highlight in what manner the musical analogy of the opera house in the *Essays* increases this uncertainty about the correspondence

of the invisible chains of the imagination and the principles governing the world. Through examining Smith's aesthetics of music expounded in the posthumously published *Essay on the Imitative Arts* (1795), the paper uncovers in what manner the metaphor of the opera house renders the Smithian imagery powerful - stronger than it would be through the application of the metaphor of the theatre of nature, an otherwise more conventional analogy in the age. I argue that there are several parallel features along which systems of philosophies and the art of music are highly similar from the Smithian standpoint. The metaphor of the opera house encapsulates the concentration of these analogies and similarities thus emphasizes the uncertainty about the correspondence of the principles governing the world and the invisible chains of the imagination we create during philosophical enquiries. Understanding the philosophical parallels of the musical background of the imagery of the opera house in the *Essays* allows a deeper and richer interpretation of Smith's stance on the nature and limits of philosophical enquiries. Uncovering the overlap between the philosophy of mind and the aesthetics of 18th-century music also yields knowledge about the place and esteem of natural philosophy in the Scottish Enlightenment.

A workshopon való részvétel fontos tartalmi impulzusokat nyújtott doktori tanulmányaim szempontjából, valamint segítette a nélkülözhetetlen nemzetközi szakmai diskurzusban való részvételt.



Borza Natália

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