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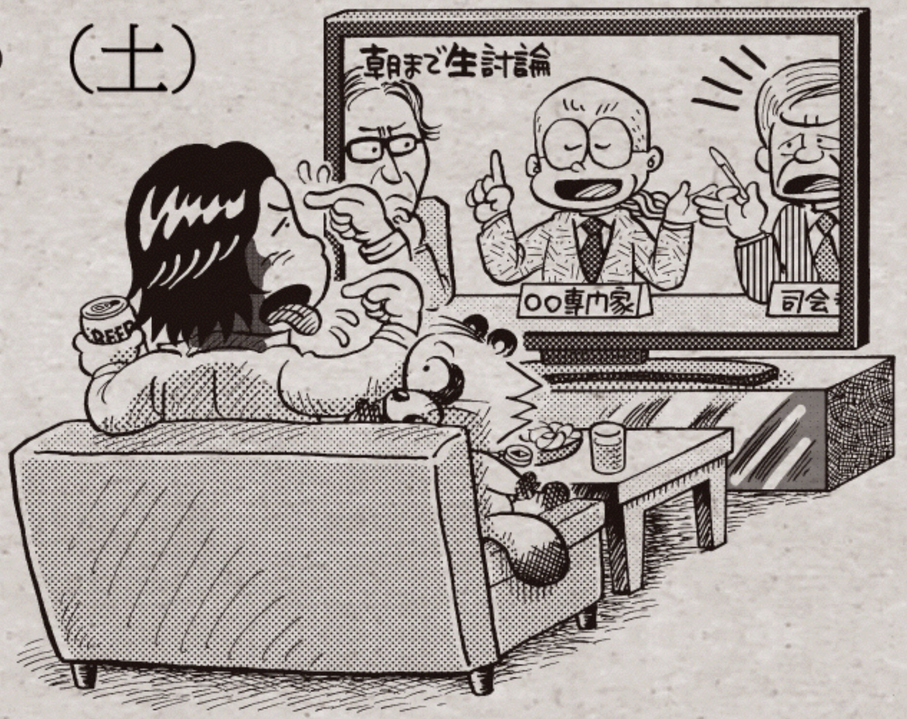
哲学とアートのための12の対話

―「現代」を問う

2月10日（土）

⑪ 専門家やプロは信用できない―科学の限界



哲学とアートのための12の対話——「現代」を問う

William Whewell

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"Whewell" redirects here. For other uses, see Whewell (disambiguation).

William Whewell FRS FGS FRSE (/ˈhjuːəl/ *HEW-əl*; 24 May 1794 – 6 March 1866) was an English polymath, scientist, Anglican priest, philosopher, theologian, and historian of science. He was Master at Trinity College, Cambridge. In his time as a student there, he achieved distinction in both poetry and mathematics.

The breadth of Whewell's endeavours is his most remarkable feature. In a time of increasing specialization, Whewell belonged in an earlier era when natural philosophers investigated widely. He published work in mechanics, physics, geology, astronomy, and economics, while also composing poetry, writing a Bridgewater Treatise, translating the works of Goethe, and writing sermons and theological tracts. In mathematics, Whewell introduced what is now called the Whewell equation, defining the shape of a curve without reference to an arbitrarily chosen coordinate system. He also organized thousands of volunteers internationally to study ocean tides, in what is now considered one of the first citizen science projects. He received the Royal Medal for this work in 1837.[1]

One of Whewell's greatest gifts to science was his word-smithing. He corresponded with many in his field and helped them come up with neologisms for their discoveries. Whewell coined, among other terms, scientist,[2] physicist, linguistics, consilience, catastrophism, uniformitarianism, and astigmatism;[3] he suggested to Michael Faraday the terms electrode, ion, dielectric, anode, and cathode.[4][5]

Whewell died in Cambridge in 1866 as a result of a fall from his horse.

The Reverend
William Whewell
FRS FGS FRSE

Master of Trinity College

In office
1841–1866

Society of Dilettanti

This article includes a list of general references, but it lacks sufficient corresponding inline citations. *(August 2017)*

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The **Society of Dilettanti** (founded 1734) is a British society of noblemen and scholars that sponsored the study of ancient Greek and Roman art, and the creation of new work in the style.

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History

Though the exact date is unknown, the Society is believed to have been established as a gentlemen's club in 1734[2] by a group of people who had been on the Grand Tour. Records of the earliest meeting of the society were written somewhat informally on loose pieces of paper. The first entry in the first minute book of the society is dated 5 April 1736.[3]

In 1743, Horace Walpole condemned its affectations and described it as "... a club, for which the nominal qualification is having been in Italy, and the real one, being drunk: the two chiefs are Lord Middlesex and Sir Francis Dashwood, who were seldom sober the whole time they were in Italy."[4]

The group, initially led by Francis Dashwood, contained several dukes and was later joined by Joshua Reynolds, David Garrick, Uvedale Price, and Richard Payne Knight, among others. It was closely associated with Brooks's, one of London's most exclusive gentlemen's clubs. The society quickly became wealthy, through a system in which members made contributions to various funds to support building schemes and archaeological expeditions.

The first artist associated with the group was George Knapton.

The Dilettanti Society, after Joshua Reynolds. On the left of the composition is (1) Sir Watkin Williams Wynn, (2) Mr. John Taylor, (3) Mr. Stephen Payne-Gallwey, (4) Sir William Hamilton, (5) Mr. Richard Thompson, (6) Mr. Spencer Stanhope, and (7) Mr. John Lewin Smyth of Heath[1]

The Society of Dilettanti aimed to correct and purify the public taste of the country; from the 1740s, it began to support Italian opera. A few years before Joshua Reynolds became a member, the group worked towards the objective of forming a public academy, and from the 1750s, it was the prime mover in establishing the Royal Academy of Arts. In 1775, the club had accumulated enough money towards a scholarship fund for the purpose of supporting a student's travel to Rome and Greece, or for archaeological expeditions such as that of Richard Chandler, William Pars, and Nicholas Revett, the results of which they published in *Ionian Antiquities*, a major influence on neoclassicism in Britain.

Among the publications published at the expense of the society was *The bronzes of Siris* (London, 1836) by Danish archaeologist Peter Oluf Bronsted.[5]

「科学（science）」という語の源は、ラテン語の“scientia” です。それは「知識」という意味です。今私たちが普通「科学」という場合の「自然科学」という特定の意味はありません。断片的でなく、ある程度整った知識の集まりは、分野にかかわらずみんな“scientia” なのです。英語の“science” にもこの意味は残っています（例えば「社会科学」は“social science”）。言い換えれば、元来“science” には理系・文系の区別はなかったということです。

　そして“science” という言葉はあっても、「科学者（“scientist ”）」という言葉はありませんでした。「科学者」という言葉はいつどこで誰が作ったのか？　それはハッキリわかっています。それは、イギリスのウィリアム・ヒューエル（Wiliam Whewell）という学者が、1833年に作りました。ちょうどその頃、“science” という言葉の中にも、自然を専門的に研究し、新しいことを発見したり発明したりして、国や人類の進歩に役立つ専門的学問というような、私たちに馴染みのある「科学」という意味が生じてきました。

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…ついでにこの哲学（philosophy）という言葉についても確認しておきましょう。これは古代ギリシア語の“philosophia” に由来します。“philo-” とは「愛する」という動詞に由来する要素で、“sophia” は知識を意味する名詞です。つまり“philosophia” とは「知ることを愛する」という意味です。どういうことかというと、「知る」こと、知識が何かの役に立つから重要というのではなく、知ることそれ自体が面白い、好きだということ、それが哲学です

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…科学はまもなく終わるかもしれず、哲学も終わるかもしれませんが、芸術や神話は、そう簡単には終わりません。より正確に言えば、おそらくは人間が存在する限り、科学も哲学も完全に終わることはなく、科学は芸術の中で生き続け、哲学は神話の中で生き続けることでしょう。

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