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Dispositions & Dispositions and Values
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10–20. X 2024. Belgrade, Serbia

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MIROSLAVA TRAJKOVSKI
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Belgrade
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PREFACE

Welcome to the second volume of the Balkan Analytic Forum's proceedings, featuring contributions from BAF2: *Dispositions* and BAF2+: *Dispositions and Values*.

It is a pleasure and honor to co-edit these proceedings with Dr. Miroslava Trajkovski for the second consecutive year. This volume showcases the vibrant intellectual community and the spirit of curiosity that animate the Balkan Analytic Forum. Now entering its third year, the Forum continues to foster regional philosophical community and international scholarly exchange while engaging global philosophical conversations. Rooted in analytic philosophy, it also seeks to bridge traditions, welcoming approaches that connect analytic methods with phenomenological, historical, and other philosophical perspectives and traditions.

Reflecting this commitment to intellectual breadth, the essays collected here engage the concept of dispositions through a variety of philosophical methods and traditions. They explore dispositions as epistemological, ontological, and ethical phenomena, theorizing their nature and function within domains including evidentiary reasoning, cosmological theorizing, virtue ethics, aesthetic experience, and philosophy of mind.

The Forum's vibrant intellectual community owes immense gratitude to Dr. Miroslava Trajkovski, whose leadership and unwavering commitment have created a collaborative space where philosophical curiosity thrives. The Balkans' rich intellectual history reminds us that philosophical vitality often emerges at the intersection of traditions. The Forum carries that spirit forward in the work collected here.

Emily C. McWilliams

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Grateful acknowledgments to Nenad Makuljević, professor of art history for his willingness to give his introductory text about the Balkans, to Djordje Vukašinović for his help in the realization of online presentations. Thanks to Dragan for his design, his gift, to the BAF.

Nenad Makuljević

HYBRIDITY AS AUTHENTICITY: CULTURAL CONTACT, GEOGRAPHY AND EARLY MODERN BALKAN VISUAL CULTURE¹

One thing for certain cannot be associated with the Balkans: boredom. Nobody can state, for better or worse, that the Balkans are boring. Whether we talk about history, politics, identities—national or regional—, sport, conspiracy theories and – why not – philosophy, the Balkans always stand out from the rest of Europe as still somewhat mystical, almost mythical and incomprehensible jumble of small nation-states, and regions of extremes and opposites.

During the early modern era, the Balkan Peninsula was a meeting place of different cultures and visual practices. The Ottoman conquests of this territory, from the fourteenth to the sixteenth century, have influenced its culture to develop in different circumstances compared to other parts of Europe, and have impacted the construction of a specific cultural model there. With the Ottoman state, Islamization also arrived, so the Balkan region underwent a significant cultural change. The Balkans have become a European territory with a strong and enduring presence of Islam.² The previous Christian art and visual culture, nurtured during the Middle Ages most often in the framework of the Byzantine system and the independent states – such as Bulgaria or Serbia, were suppressed by the erection of numerous Islamic religious structures, such as mosques, türbe mausoleums, and madrasas. The change was most visible in urban centres, such as Thessaloniki, Sarajevo, Skopje or Belgrade, in which Islamic public identity dominated, as clearly evidenced by Evliya Çelebi's travelogues (1611–1682).³

1 This work in its complete form was published as: N. Makuljević, *Hybridity as Authenticity: Cultural Contact, Geography and Early Modern Balkan Visual Culture*, in: *Proceedings of the 34th World Congress of Art History*, vol. 3, edited by: D. Shao-D.Fan– Q. Zhu, Beijing: The Commercial Press 2019, 1514–1518.

2 Leften S. Stavrianos, *The Balkans since 1453*, (Rinehart & Company 1958), 81–105.

3 Evlija Čelebi, Putopis, *Odlomci o jugoslavenskim zemljama*, prevod, uvod i komentar Hazim Šabanović, (Sarajevo: Svjetlost 1967), 71–94; 101–125; 278–291.

The encounter of Islamic and Christian culture has led to numerous hybrid solutions and a mutual adoption of visual language. After the conquest of Constantinople and the Balkans, the Ottoman-Islamic architecture adopted the Byzantine experience in the design of mosques, while the influence of Islamic art has a significant impact on decorative elements in Eastern Christian visual cultures of the sixteenth and the seventeenth century.⁴

The presence of the Ottoman Empire in the Balkans conditioned the arrival of numerous architects from the empire's provinces. The architect Acem Esir Ali, of Persian ancestry, designed the Gazi Husrev-beg Mosque in Sarajevo in 1530/31.⁵ The pre-eminent Ottoman architect Mimar Sinan (1490–1588) also worked in this region.⁶ Sinan's structures adorned not only Constantinople, but also the Balkan regions. In Edirne, he built the Selimiye Mosque (1569–1575) for Sultan Selim II. In Trikala, he built the Osman Shah Mosque / Kurshum Mosque (1550–1560). In accordance with the wishes of Grand Vizier Sokollu Mehmed Pasha, Sinan built a bridge on the Drina river in 1577, near Višegrad in Bosnia and Herzegovina.⁷ The arrival of the Ottoman architects changed the visual culture of the Balkans; it conditioned its polyphony and hybridity.

In addition to significant cultural contact between Islam and Christianity, the geographical context also occupied an important place in the creation of the Balkan visual culture. The Balkans are a territory that connects the east and west of Europe, as well as the Asian and European space. The Western Balkans' perimeters are on the eastern Adriatic coast, with Renaissance centres such as Šibenik, Ragusa, and Kotor. The eastern perimeters, with the semi-independent principality of Vallachia, bordered the Russian cultural and political sphere. There were the Hungarian and the Habsburg state in the north, while the wide expanses of the Ottoman Empire were in the south. Such geographical positioning has caused the Balkans to become a territory of trade routes, transit, and the encounter of cultures. Numerous artefacts, such as Venetian and Russian icons,

4 Verena Han, *Intarzija na području Pečke patrijaršije*, (Novi Sad 1966), 33–108; Andrej Andrejević, *Islamska monumentalna umetnost XVI veka u Jugoslaviji*, (Beograd: Institut za istoriju umetnosti Filozofskog fakulteta – Balkanološki institut SANU 1984); Gülru Necipoğlu, *Anatolia and Ottoman Legacy in: The Mosque, History, Architectural Development & Regional Diversity*, ed. by M. Frishman and H.-U. Khan, (London 2002), 153–157.

5 Andrej Andrejević, *Islamska monumentalna umetnost XVI veka u Jugoslaviji*, 30–32.

6 Gülru Necipoğlu, *The Age of Sinan: Architectural Culture in the Ottoman Empire*, (London: Reaction 2005).

7 Godfrey Goodwin, *A History of Ottoman architecture*, London 1971, 313–314; Ömer Turan – Mehmet Z. Ibrahimgil, *Balkanlardaki Türk Mimari Eserlerinden Örnekler*, Ankara 2004, 129.

Persian carpets, calligraphed manuscripts, illustrated and printed books, were all acquired from art centres. Depending on the religious needs and the religious centres of the local population, whose ethnic diversity increased through the immigration of Spanish Jews – Sephardim, after 1492, the acquisition of artefacts was directed towards Constantinople, Moscow, Rome, or Vienna.⁸

The Balkan region was also a region of war. In the border areas the Hungarian, Habsburg, and Ottoman authorities succeeded one another, which conditioned continuous the destruction of existing structures and the construction of new ones. Wars have also conditioned the temporary changes to cultural and visual identity. In 1521, Belgrade came under the Ottoman Empire, and the city was converted from Christianity to Islam. The medieval metropolitan church of Mother of God was transformed to the Sultan Suleiman mosque. After the Habsburg – Ottoman war, Belgrade and northern Serbia were under Austrian rule between 1717 and 1739, which led to a visual shaping of Belgrade, the Serbian capital, as a baroque Catholic-Christian city.⁹

Centuries of coexistence in the Ottoman Empire led to the shaping of a common culture towards the end of the eighteenth and at the beginning of the nineteenth century. This culture is based on an identical visual expression and hybrid intersection of Byzantine and Islamic heritage, with European and Russian practice. This is clearly visible in different aspects – architecture, decoration of public and private buildings, religious art, and especially icon-painting.

The transformation of Ottoman architecture occurs towards the end of the eighteenth century, when baroque-ized and eclectic buildings are erected in Constantinople, as evidenced by the oeuvre of the famous Armenian family of Balyan.¹⁰ The architectural concepts of the so-called baroque-ized public buildings are then encountered throughout the Ottoman Empire, and are also introduced into Christian church architecture in the

8 See: Nenad Makuljević, From Ideology to Universal Principles. Art History and the Visual Culture of the Balkans in the Ottoman Empire, in: *Crossing cultures: conflict, migration and convergence*, ed. by Jaynie Anderson, (Miegunyah Press, Melbourne University Publishing, 2009), 98–103.

9 Divna Djurić-Zamolo, *Beograd kao orijentalna varoš pod Turcima 1521–1867*, (Beograd 1977); Pavle Vasić, Barok u Beogradu 1718–1739, in: *Istorija Beograda*, vol. I, (Beograd 1974), 575–583; Nenad Makuljević, Visuality, Conflict and Space. Ottoman, Habsburg and Serbian States (17th-19th Century), in: *Challenge of the Object*, Congress Proceedings – Part 3, Herausgeber G. Ulrich Großmann und Petra Krutisch, Nürnberg 2013, 1126–1128.

10 Alyson Wharton, *The Architects of Ottoman Constantinople: the Balyan Family and the History of Ottoman Architecture*, I. B. Tauris 2015, 5–10; 97–140.

Balkans. The builder's workshop of Andreja Damjanov shows an example of the creation of hybrid architecture, which was executed both for the needs of the Orthodox Church, and for the Ottoman authorities.¹¹ Certain buildings of Andreja Damjanov, such as the churches in Veles (Macedonia), Niš (Serbia), and Sarajevo (Bosnia and Herzegovina), are among the most representative examples of Balkan architecture. The concept of the above-mentioned buildings did not stem directly from European tradition, but has been created via bringing together different stylistic elements – Byzantine, Renaissance, and Baroque ones. Felix Kanitz, a respected Austrian researcher of the Balkans clearly recognizes this when he talks about the church in Smederevo: “Denn man findet an dieser die Vereinigung des byzantinischen mit dem occidentalen Bauprinzip versucht. Der cincarische Architekt schuf allerdings ein Zwittergeschöpf. Er entlehnte nämlich die Stirnfassade mit dem Turme den erwähnten ungarische Bauten, den Transept und die Apsis aber die byzantinischen Klosterkirche Manasia. Die Verbindung dieser so ziemlich den Beginn und Verfall der christlichen Kirchenbaukunst bezeichnenden diametralen Bauteile bilden deas verlängerte westliche Schiff und dekorativ einee Masse von Aufputy aus verschiedenstem Material; auch übergipste Eisenornamente kommen vor, die alle Stile von griechischen bis zum Rokoko zeigen.”¹²

The decoration of Ottoman-Islamic and Christian public and private buildings is based on identical coloristic and symbolic principles. The concept of decorating mosques and the character of decorations changed towards the end of the eighteenth century, when European decorative models adopted from Mannerist and Baroque culture were introduced.¹³ The wall-painting in the “Šarena Džamija” (Colorful Mosque) in Tetovo (Republic of Macedonia), the Bayrakli Mosque in Samokov (Bulgaria), or the Et'hem Bey Mosque in Tirana (Albania) is based on European practice, as demonstrated by the models of painted vases or floral decoration.¹⁴

11 Aleksandar Kadrijević, *Jedan vek traženja nacionalnog stila u srpskoj arhitekturi (sredina XIX– sredina XX veka)*, Beograd: Gradjevinska knjiga 1997, 14–23; J. Hadžieva – E. Kasapova, *Arhitekt Andreja Dajanov 1813–1878*, Skopje 2001; Nenad Makuljević, Andreja Damjanov: arhitekta poznoosmanskog Balkana, *Zbornik Matice srpske za likovne umetnosti* 38 (2010), 137–149.

12 Felix Kanitz, *Das Königreich Serbien und das Serbenvolk von der Römerzeit bis zur Gegenwart, Dritter Band: Staat und Gesellschaft*, (Leipzig: Verlag von Bernhard Meyer 1914), 786–787.

13 Alyson Wharton, *The Architects of Ottoman Constantinople: the Balyan Family and the History of Ottoman Architecture*, 83–85, 123–140.

14 Ömer Turan – Mehmet Z. Ibrahimgil, *Balkanlardaki Türk Mimari Eserlerinden Örnekler*, 28–29; 204–207; 374–377; Nenad Makuljević, *From Ideology to Universal Principles. Art History and the Visual Culture of the Balkans in the Ottoman Empire*, 101.

The representative court culture of Prince Miloš Obrenović shows acceptance of common Ottoman – Balkan decorative systems by Christians. Prince Miloš was a semi-autonomous ruler of Serbia (1815–1839), who used Ottoman visual language in his political representation. The wall paintings of his residence in Topčider, near Belgrade, were the same as in public and private Ottoman houses.¹⁵ A similar decorative system was also adopted in Jewish Sephardic art. It is evinced by familiar decoration in synagogues, on ceremonial objects or on illustrated prenuptial agreements – ketubot.¹⁶

Acceptance of common decorative conceptions is also conditioned by the fact that there were no religious restrictions in the election of master builders and painters for mosques and private buildings. Thus, architects, but also painters and woodcarvers, worked both for Christians and for Muslims. Centuries of living together conditioned the construction of shared visual ideals and the identical attitude to the symbolic understanding of colour. The green was accepted as representative and privileged colour of Islam, so it was rarely used by non-Muslims.¹⁷

A special form of hybrid culture is seen in icon-painting. The icon is of a dogmatic character in the Orthodox church, which conditioned both their traditionality and continual and large-scale production. Towards the end of the eighteenth and at the beginning of the nineteenth century, a large number of icon painters' workshops were set up in the Balkans. The need for icon painters was conditioned by higher religious freedoms, particularly after the Tanzimat reform of 1839, so, it can be safely said, every Christian church received new painted content. Zographs, from the so-called Debar and Samokov school, excel in the icon-painting workshops.¹⁸ A famous painter, Dimitar Krstevič – Dičo Zograf (1810–1872), can serve as an example of the Balkan zograph.¹⁹ His painting activity encompasses the area of today's republic of Macedonia, Greece, Serbia, Bulgaria, and

15 Katarina Mitrović, *Topčider-dvor kneza Miloša Obrenovića*, (Beograd: Istorijski muzej Srbije 2008), 67–85.

16 *Sephardi Jews in the Ottoman Empire: Aspects of Material Culture*, ed. by Esther Juhasz, (Jerusalem: The Israeli Museum 1990); Nenad Makuljević, Sephardi Jews and the Visual Culture of the Ottoman Balkans, *El Prezente*, vol. 4 (December 2010), 199–212.

17 Nenad Makuljević, From Ideology to Universal Principles. Art History and the Visual Culture of the Balkans in the Ottoman Empire, 100–101.

18 See: Asen Vasiliev, *Blgarski vzroždenski maistori*, (Sofia: Nauka i izkustvo 1965), 151–264; 313–476.

19 On Dičo Zograph see: Asen Vasiliev, *Blgarski vzroždenski maistori*, 179–187; Nenad Makuljević, Liturgija, simbolika i priložništvo: ikonostas Saborne crkve u Vranju, in: *Saborni hram Svete Trojice u Vranju 1858–2008*, (Vranje: Fond "Sveti Prohor Pčinjski" Pravoslavne eparhije vranjske 2008), 52–53.

he was probably educated in today's Albania. Research on Dičo Zograf's icon painting shows that he combined old medieval solutions with iconographic models adopted from Western European experience. Dičo Zograf combined the elements from Byzantine tradition such as the golden colour, reverse perspective, the manner of painting of human figures, with iconographic solutions adopted from early modern European art.

Specific historical and cultural conditions influenced the Balkan territory to acquire a unique visual identity on European soil. The parallel presence of Ottoman-Islamic and Christian visual culture conditioned mutual contacts and transcultural practice. Thus, the visual culture of the Balkans got its hybrid character, conditioned by historical circumstances, cultural contacts, and geographical conditions.

Miroslava Trajkovski

BAF2: DISPOSITIONS

Introduction: Dispositions & Dispositions and Values

1. DISPOSITIONS AND EVIDENCE

Timothy Williamson in “Recognitional Capacities and their Uses” deals with the epistemological significance of recognitional capacities, stressing that “typical recognitional capacities are non-reflective,” for “in applying them, we do not use conscious step-by-step reasoning, but our judgment is still evidence-based” (p. 36). Hence, Williamson takes it that “a recognitional capacity for an individual or property X is a capacity to recognize, i.e. come to know, without conscious reflection whether something is or has X on being presented with it in a suitable way under suitable conditions.” He gives examples of a chess grandmaster’s “recognitional capacity for positions on the board that are a win for black”, or how by spending time in Venice, one “can develop a recognitional capacity for paintings by Tintoretto”. (p. 36) However, Williamson is particularly interested in their relevance for knowledge-first epistemology’s account of evidence and knowledge of moral truths. Relying on the concept of moral recognitional capacities Williamson argues in favor of moral knowledge by *perception*. Finally, he criticizes David Chalmers’ method of elimination in the context of verbal disputes (“Verbal disputes”, *Philosophical Review*, 120, 2011), claiming that he “has neglected the association of much ordinary vocabulary with recognitional concepts. Eliminating a word typically involves eliminating the recognitional capacity that goes with it, for cats or dogs, or for the subtle or the banal”, arguing that “the method of elimination does not leave us with the same cognitive powers, just honed down to fundamentals. Instead, it turns us into idiots, depriving us of most of the distinctions we need to think about the world as adults.” (p. 45) Williamson concludes that “during Chalmers’ process of iterated elimination, the

language is being gradually eroded, bit by bit, in a sorites process. What is left at the end is just a stump. The cognitive power of a natural language consists in large part of a vast array of recognitional capacities associated with the terms of that language.” (p. 46)

Slobodan Perović in “The Copernican Principle and Evidence in Modern Cosmology” philosophically explores the concept of the Universe’s Physical Predispositions. As he says, “Modern cosmology is not merely an empirical science but a domain deeply embedded in philosophical considerations. Various theoretical models of the universe that are underdetermined by evidence rest upon foundational principles, leading to epistemic and ontological debates about the status of these principles. The Copernican Principle is one example; it has played a crucial role, shaping the conceptual framework of cosmic structure and evolution.” (p. 48) According to this principle the universe is homogeneous and isotropic, the questions it raises and Perović approaches are: “Is it a purely operational tool, and if so, how exactly does it “operate” within models? Or does it have unavoidable ontological features and implications indirectly connected to the models’ parameters? Does any ontological feature go over and above the operational roles? Is this relevant to a particular model, and if so, how?” (p. 53) Perović sees the need to identify what kind of principle the Copernican Principle is as the immediate philosophical challenge: “Is it an empirical generalization to be tested, or some sort of necessary constraint on cosmological models?” He proposes to answer “these questions by understanding the relationship between *the evidence and the principle*, both in practice and normatively.” (p. 52) Perović concludes, “Cosmological models, from the Big Bang to Steady State theories, have reflected competing visions of the universe’s nature and origins, while the underdetermination of cosmological theories by evidence and the evolving nature of observational data underscore the provisional status of even the most foundational principles.” (p. 58)

2. DISPOSITIONS AND PERSONALITY TRAITS

Aleksandra Pavlović in “Dispositions and brain health: the role of premorbid personality traits in stroke risk assessment|” explores the role of personality traits in stroke recovery and its prevention, for there is “an intriguing association between personality traits (e.g., higher neuroticism and lower conscientiousness) and both Alzheimer’s disease and vascular dementia, potentially mediated through shared vascular risk factors and neuropathological changes, despite their distinct etiological origins.” (p. 64) According to the five-factor model, basic personality traits include:

extraversion, agreeableness, conscientiousness, neuroticism, and openness to experience.

Pavlović notes that personality changes after traumatic brain injuries have been “widely studied”, but that studies on personality change after stroke are “generally lacking”. (p. 67) Also “Current evidence suggests that higher levels of neuroticism and lower levels of conscientiousness may be novel vascular risk factors, increasing the risk of stroke, vascular brain damage, and other health conditions.” (p. 72) However, Pavlović concludes that “it remains unclear how these findings translate to everyday clinical practice, highlighting the need for additional research. Future studies involving larger and more diverse participant groups with extended prospective follow-ups are essential to better understand the relationship between various personality traits and both brain and overall health. It is also important to investigate other potential confounding factors from both genetic and epigenetic perspectives and to explore potential interventions.” (p. 72)

Goran Knežević in “Major Dispositions in the Psychology of Individual Differences: Conceptualization, Measurement, Origins, and Consequences” deals with dispositions as personality traits, as “stable, broad, cross-culturally universal behavioral tendencies accounting for consistencies in behavior over time and across situations” or “recurrent behavioral, cognitive, or affective tendencies that distinguish one individual from another”, i.e. as individual differences. (cf. p. 80) Knežević explores the history of the idea of personality traits as one natural psychological construct that is often used synonymously with the term dispositions, taken as “enduring tendencies or propensities that guide behavior, emotion, and cognition”. Among types of dispositional constructs in psychology, there are “traits, abilities, aptitudes, attitudes, interests, values, cognitive styles, and more”. (cf. p. 80) One of first systematizations of human personal characteristics comes from ancient philosophy in a famous study, *Characters*, written by Theophrastus. Knežević gives the following criteria for the existence of a trait: descriptive breadth; structural independence; identification/ extraction across methods; identification/ extraction across various groups/ populations; temporal stability; biological basis; predictive validity and relevance.

Though faced with criticisms, “the trait perspective proved resilient.” (p. 82) Particularly important was Five-Factor Model (openness, conscientiousness, extraversion, agreeableness, and neuroticism) which is later accompanied by the HEXACO model, which adds a sixth dimension: honesty-humility, and Knežević agrees about its having a predictive utility in the context of moral behavior, but he and his team propose that “the

taxonomy of basic personality trait is to upgrade it with one more, i.e., seventh personality dimension – disintegration/psychoticism – reflecting the proneness to psychotic-like experiences and behaviors.” (p. 86) This trait is found to be of crucial relevance for irrational beliefs, e.g., “shown to be a predictor of proneness to COVID-19 conspiratorial beliefs far stronger than socio-demographics”. (p. 87)

3. EPISTEMIC DISPOSITIONS

Iris Vidmar Jovanović in “**Epistemic Dispositions of Literature: Insights from Literary Tradition and Critical Practice**” explores current philosophical debates on the cognitive value of literature. Vidmar Jovanović refutes Gregory Currie’s denial of the cognitive value of literature as represented in his *Imagining and Knowing: The Shape of Fiction*, where he claims “that fiction is a source of knowledge and other cognitively valuable states is a dispositional one: what we mean by it is that fiction has the capacity to inspire positive cognitive change in the audience,” and “rejects the view that we learn from fiction, suggesting that philosophical belief in epistemic dispositions of literary fiction is misguided and lacks empirical support,” and “that we should only accept aesthetic cognitivism if we can in fact prove that readers change in the process or after the process of reading: that they really learn something, that they became more aware of something they did not realize before their exposure to the particular work, that their perspective is wider or better informed, etc.” (p. 102) Vidmar Jovanović, in her paper, explores how narrative art in general can be a source of reliable and justified knowledge, at the same time stressing how “just like documentaries about the climate change fail to inspire change in our behavior towards the environment, so too can a novel about the hardships of immigrants fail to inspire a change in how we treat these people.” (p. 103) The author deals with the epistemic status of science fiction, some great works of the nineteenth century literature, and some famous mistakes in some well-known classics, pointing out that “not every mistake is relevant in evaluating a work’s epistemic dispositions”. (p. 116) Vidmar Jovanović acknowledges the “subjective nature of our responses to literature” since “what one picks up from literature depends more on the reader than on the particular work” but she concludes “it is precisely the aspect that makes it so immensely important, helpful and significant in our individual attempts to make sense of ourselves, our experiences and other people.” (p. 118)

Ana Kuburić Zotova in “**How mindfulness as a disposition impacts epistemic dispositions**” examines the impact of a mindfulness disposition on information processing, and its potential for improving cognitive and

emotional capacities. The concept of mindfulness comes from meditative practices. By mindfulness disposition the author means “inclination and inner capacity of paying attention to present-moment experiences with a non-reactive attitude.” (p. 123) The author deals with the mindful awareness, seen as a non-reactive attention to the present-moment, exploring its limitations and proposing a model of its integration. Philosophers who particularly recognize the importance of present-moment experience include Kuburić Zotova, James, Husserl, Dilthey, and Gadamer. In general, she notes that “Advocates of mindfulness argue that a changed attitude towards the process of experiencing in the present moment enhances emotional regulation, the ability to control attention, cognitive flexibility, creativity, memory, and the regulation of conation components.” (p. 125) The author juxtaposes such views with the findings of those who claim that cognitive processes are controlled and automatic, independent of the reinvestment of attention. So, we come to the notion of meta-awareness, which is a kind of non-judgmental noticing of the contents of consciousness by awareness. (cf. p. 130) That is “mindful meta-awareness insights do not originate from discursive thinking (e.g. deliberation, interpretation, analysis), as reflective insights do, but rather from present awareness.” (p. 130) The author concludes that “non-reactive awareness, when trained, is highly beneficial because it promotes dispositions that are foundational and prerequisite for logical-analytical information processing”. (p. 140)

Ognjen Milivojević in “Background and Abilities as Dispositions” examines the connection between John Searle’s concept of ‘background,’ and the notion of dispositions. He defines them as follows: background is a set of non-representational, pre-intentional capacities that enable intentional actions, while dispositions are inherent properties that predispose entities to behave in specific ways under certain conditions. (cf. p. 144) Milivojević argues “that since background powers are (fundamental) abilities of the mind and abilities are dispositions, background powers are, therefore, dispositions”. (p. 144) His argument has four steps: 1) the analysis and modification of Searle’s conception of the background; 2) the analysis of the notion of disposition; 3) the representation of Barbara Vetter’s critique of two specific dispositional models of abilities; and 4) the author’s argument that ability is a kind of disposition. As to 1), Searle distinguishes between deep and local backgrounds. The former includes universal, basic abilities that are shared by all human beings, and operate in a pre-reflective way, e.g., recognizing objects or walking. The latter is sensitive to social contexts, and includes culturally specific practices, the ability to understand social norms, cultural symbols, and local customs. As to 2), dispositions are contrasted with occurrent (or categorical) properties. As

to 3), Vetter denies that abilities are dispositions to do what one intends to do, and that abilities are dispositions to successfully do what one already does. Finally, in step 4), Milivojević, building on Vetter's criticism, proposes a dispositional reading of the background. He concludes "that background powers or, more broadly, abilities are dispositions to behave in a positively adaptive, not purely physiological or physical mechanical manner when opportunities arise." (p. 151)

4. DIPOSITIONS AND ONTOLOGY

Una Popović and Srđan Šarović in "Donkey's dilemma: values or valor?" explore the artist's role in the process of creating artwork. Their thesis is that "the genuine disposition for an artwork to possess value resides in its ontology – that is, in its inner principle". (p. 155) The inner principle is creative, while the external is cultural, both guide the choice between valor and values. While the former is "derived from the work itself", the latter is "shaped by societal constructs". (cf. p. 155) Given this, according to Popović and Šarović, the distinction between valor and value is based on the fact that valor is authentic value. As to values as such, the authors stress that "regardless of which particular value system is adopted, the artist is the one who makes the choice between such value systems. Consequently, he cannot be relieved from the responsibility for his choice". (p. 165) The concept of the 'donkey's dilemma' the authors use to describe the situation of artists who "must decide whether to adhere to the inherent principle of the artwork, ensuring that all stages of its creation are aligned with this internal logic, or to conform to an external principle, thereby adapting the artwork to fit preexisting frameworks." (p. 155) The authors argue that this dilemma is false, for "in either case, the artist remains inextricably bound to the moral and ethical consequences of his choice regarding both the artwork and the principle guiding its creation". (p. 155) One way the authors propose to elucidate the nature of the dilemma is to see it as a choice between *poiesis* (which is ineffable) and discourse (which is an appropriated external principle). They conclude that an artist should take a philosophical stance by constituting and evaluating an ontological model for an artwork.

Dušan Smiljanić in "Dispositions – A Property or A Way of Being" investigates the ontological status of dispositions, asking "Is a disposition some property or a way of being?" This question, he notes, assumes the difference between *ontic* and *ontological*, for it assumes "the difference between a property as an ontic character and a way of being as an ontological character. In both cases, a disposition is viewed as a characteristic of

something, and so like something predicable, and not substantial.” (p. 167) Specifically, “the sphere of entities and its divisions is called *the ontic sphere*. The sphere of being and its ways is called *the ontological sphere*.” (p. 168) In order to answer the initial question, Smiljanić goes into the history of the concept of disposition and ancient disputes on its nature. As to contemporary discussions, he addresses two views: *the linguistic* and *property* views. The former takes it that dispositional terms are not just linguistic ascriptions. The latter sees dispositions as properties. The author discusses three types of dispositions, arguing that “that dispositionality consists of a special way of being of an entity and that it is not a matter of properties or a mere linguistic category.” (p. 181) Finally, Smiljanić compares Aristotle’s and Heidegger’s concepts of disposition. He concludes that these two views are comprehensive concerning the issues of the ontological status of dispositions, so that after Aristotle and Heidegger, “the approach to dispositions must be focused on the research of concrete phenomena, primarily in the human world of spirituality, culture, politics, etc.” (p. 185)

BAF2+: DISPOSITONS AND VALUES

5. DISPOSITIONS AND VIRTUES

Amber Riaz in “Moral Learning for the Wretched of the Earth” analyzes two individuals raised in different moral environments that opposed to one another. Still, Riaz points out that the difference need not necessarily be in abstract moral principles, but in their application. She notes “that on a standard account of knowledge of concepts and principles on which it is a priori, concepts and principles do not come with a manual on how to apply them. Instead, how to apply them are additional and important skills that have to be learned in experience, where the notion of experience is to be understood very broadly as involving direct real life experiences as well as reading different genres of literature and non-literary writings, viewing artwork, watching films, theatre and so on.” (p. 193) She compares the behavior of an agent coming from a defective moral environment with his “acquired” behavior when he is put in a healthy environment. She claims that such agents develop conflicting intuitions, resulting in epistemic self-doubt that “constitutes a kind of moral learning for such agents; they also play a significant role in developing moral understanding”. (p. 191) Riaz coins a term WOTE (Wretched Of The Earth)

for epistemically non-ideal and morally unlucky agents, arguing that an agent's realization that s/he is a WOTE is epistemically valuable for his/her moral learning. (cf. p. 198) She concludes that WOTEs "fortunate enough to realize that their moral environment is defective, can make good use of their epistemic self-doubt and internal tension generated by conflicting intuitions to marshal cognitive resources other than affect, and capitalize on the fragmentation of his mind, to gain moral understanding". (p. 203)

Marcin Trepczyński in "Virtues as Dispositions: Different Approaches in Medieval Analytic Thought" deals with the question whether "hexis" (ἕξις) in the definitions of virtue is a kind of disposition. He also examines the relationship between habitus and virtue. The author uses "*habitus*" and not "habit", as current usage of the latter deviates from its historical usage, which is better captured by the term "disposition". The author cites the following definition of virtue from the twelfth century: "virtue is the condition or disposition of the well-ordered mind" (*virtus est habitus mentis bene constitutae*). In one translation, Aristotle's definition of virtue reads "Virtue then is a settled disposition of the mind determining the choice of actions and emotions... (...)", so as Trepczyński stresses "ἕξις is a disposition, however, a special kind of disposition, settled in a humans, which corresponds to the idea of stability. And consequently, virtue is a kind of disposition as well". (p. 209) The author continues with Abelard and his disciple, John of Salisbury, elucidating the Aristotelian distinction between διάθεσις (*dispositio*) and ἕξις (*habitus*). Trepczyński devotes particular attention to Stephen Langton, who "reads *habitus* as an ability or capacity of a person", (p. 215) and "provides us with insights concerning the concept of *habitus* as compared to the notion of disposition". (p. 216) One such insight is quoted, it reads: "that to be virginity is for virginity something accidental, similarly, for a disposition to be a disposition, because it will be a disposition when it will not be a disposition, but a *habitus*." (p. 216) Turning to Thomas Aquinas, the author explains changes in thinking about virtues, dispositions and *habitus* that he introduced by being the first to call *habitus* a disposition (*dispositio*). (p. 220) The author concludes that "according to Thomas Aquinas: virtue is disposition", (p. 221) also "that the Greek 'hexis' used in the Aristotelian definition of virtue is a kind of disposition". (p. 223)

6. DISPOSITIONS AND EMOTIONS

Damir Smiljanić in "Cool Philosophy or the Art of Restraining from Judging without being Indifferent" deals with the question about the nature of a philosophical restraint from judgment, asking if such re-

straint is based on some special (personal) disposition or *value attitude* accepted by a cognitive subject. The author argues that *indifference* is not a suitable descriptor, unlike *coolness* and *prudence*. He starts from the distinction between *dispositions* and values and characterizes indifference as a *non-evaluative disposition*. Given this, Smiljanić investigates whether indifference can be a *manifestation* of a *value attitude*. He distinguishes *psychological* and *philosophical* descriptions of indifference: indifference as a *character trait* or indifference as a philosophical or ethical *attitude* (i.e. *value attitude*). The author in his analysis of restraint from philosophical judgment considers the following three forms: “1) restraining from judgment in the ancient tradition of *radical scepticism* (*Pyrrhonism*) (the so-called *epoché*), 2) observing a problematic situation through the eyes of an unbiased observer (as suggested by Adam Smith), 3) Max Weber’s recommendation that those dealing with science should – at least at the academic level – be *unprejudiced*.” (p. 230) Smiljanić claims that “the sceptics’ radical suspension of judgment, Smith’s concept of the impartial spectator, and Weber’s appeal for value neutrality in science – demonstrate that, in a philosophical context, indifference is indeed a positive phenomenon”. (p. 237) Moreover, the author adds, indifference is an ethically desirable habitus, it holds a certain value, it is even “a necessary condition for ‘effective’ philosophizing”. Finally, Smiljanić concludes that to keep a cool head in philosophy means to resist “making hasty judgments about intensely debated matters”. (p. 239)

Isidora Novaković in “Dispositions to Tragic Emotions” asks if there are dispositions to tragic emotions, and if there are, what evokes them, is it something in the tragedy itself? She starts from Aristotle’s definition of tragedy; namely, his understanding of tragic suffering and tragic emotions (fear and pity) and his general understanding of emotions as a crucial for moral virtues. According to Aristotle “tragedy portrays people in action, aiming to present us with characters on stage people who can be better, worse or similar to us – characters who, themselves will have certain virtues and flaws”. (p. 242) In tragedy, people are involved in “events that evoke fear and pity. These effects occur above all when things come about contrary to expectation but because of one another.” (p. 243) Fear and pity are evoked under certain conditions: pity is felt for a person undeserving of his misfortune, fear for a person similar to us. (p. 248) In general, for Aristotle “what we fear for ourselves excites our pity when it happens to others.” (p. 246) Novaković analyses the above ideas through the examples of Greek tragedies. She explores Aristotle’s view on the relationship between emotions, dispositions and virtue. She uses the term ‘disposition’ for what Aristotle calls capacity, while ‘habit’ is used for what

Aristotle calls disposition, taking it that dispositions are the bridges connecting emotions with habits. (p. 249) As an illustration, Novaković says: “we can imagine an emotion as a person walking down the road (disposition), in order to arrive at the final destination (habit)”. (p. 249) The author also deals with the notion of *hamartia* (a fatal mistake of the tragic hero that leads to tragedy), concluding that “the goal of tragedy is to evoke tragic emotions that, in turn, lead to catharsis”. (p. 256)

7. DISPOSITIONS IN AESTHETICS AND ETHICS

Aleksandar Risteski in “The Anthropological Implications of Peirce’s Aesthetics” starts from the fact that Peirce’s work on aesthetics was only fragmentary. Still, he aims to reveal the importance of Peirce’s aesthetics for his general philosophy and its place in his phaneroscopy. The author notes that “the implications for phaneroscopy are that it demands the similar kind of attention (“observational power”), or noticing of all the elements that can be related to an observed phenomenon, irrespective of its ontological status, the elements that usually can be overlooked because we assume how we should observe the phenomenon.” (p. 267) Also, an aesthetical quality is related to the category of Firstness, while “aesthetics studies that which is admirable and desirable in itself”. (p. 269) Risteski compares Peirce’s ideas with those of Plato and Kant, noting that Peirce did not accept traditional views of beauty, he “argued that harmony and symmetry are only conditions for beauty to appear, and not something identical to it”. (p. 269) The author concludes: “Aesthetics should observe the mechanics of forming and following an ideal. A man, as a teleological system, cannot do without having different ideals. An ideal is that which allows our behavior to be described as purposeful and goal-oriented. Aesthetics recognizes the close relationship between the concepts of the highest good, and aesthetical qualities and experiences. That is why an account on the teleological form of our conduct would require a theory like that. Ultimately, such a theory would provide a strong aid to a philosophic-anthropological account on what a man is.” (p. 277)

Natalia Tomashpolskaia in “Ludwig Wittgenstein’s critique of the dispositional theory of values” deals with Wittgenstein’s critique of the dispositional theory of values, arguing that it poses a challenge to both naturalistic and relativistic tendencies. The paper explores Wittgenstein’s rejection of the idea that values can be reduced to subjective or cultural preferences, his understanding of *as-if* conventions, his distinction between aesthetics and psychology, his claim that ethics is fundamentally distinct from moral customs or sociological descriptions, and his distinc-

tion between taste and aesthetic judgement. The author explores Wittgenstein's distinction between the rules of *representation* and *conventions* which "brings us to the notion of the 'mystical', which lies beyond any such conventions", she argues "that the later Wittgenstein did not entirely dismiss all 'mystical' views. In his later notes, remarks, and, especially, in his conversations with friends, we find intriguing passages on ethics, aesthetics, religion, and consciousness that do not neatly fit into the framework of Wittgenstein as merely an analytic philosopher or a conventionalist." (p. 288) Tomashpolskaia concludes that "justification ultimately depends on one's own reactions – specifically, feelings of admiration or disgust. Without such personal responses, ethical propositions lack the weight or authority that might make them meaningful. In this way, Wittgenstein emphasises the *subjective* foundation of ethics, the significance of an ethical proposition is rooted not in external facts but in individual emotional engagement." (p. 292)

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