

Had Russell, Wittgenstein, and their positivist friends simply retired at that point to nurse their ideological wounds, the world might have been spared many of the horrors which unfolded through the rest of the Twentieth century. Unfortunately, the battle against the positivists had just begun.

Goldstein's Polemic

Goldstein, in her personal way, has set out to renew the battle against positivism. Her two-fold intention is clearly stated: to defend Gödel and Einstein against the popular dogma of today's degenerate intellectual climate, in which Einstein's Relativity Theory and Gödel's Incompleteness Theorem are regularly dragged into the service of precisely the positivist, mechanistic worldview that both dedicated their lives and their works to refute absolutely. Goldstein succeeds in this task most admirably, and in a manner both clear and compelling for any reader. Her second task, to present the character and the implications of Gödel's Incompleteness Theorem, is a more formidable challenge, which she

achieves to some degree, while missing the more profound point (addressed by Bruce Director in this issue of *Fidelio*), that both physical science and epistemology demand a dynamic, rather than an axiomatic, representation.

Goldstein forcefully counters the common positivist slander of Gödel, that his work confirmed their hysterical insistence that the infinite can have no real meaning in cognitive discourse. She writes: "Gödel's result, in effect, proclaims the robustness of the mathematical notion of infinity; it can't be drained of its vitality and turned into a ghostly Kantian-type idea hovering somewhere over, but without entering into, mathematics. The mathematician's intuitions of infinity—in particular, the infinite structure that is the natural numbers—can no more be reduced to finitary formal systems than they can be expunged from mathematics."

Goldstein illuminates the extremely close relationship between Gödel and Einstein during their years at Princeton, from Gödel's arrival in 1940 until Einstein's death in 1955. Einstein once told an

associate that he continued going to his office at the Institute for Advanced Studies every day merely for "the privilege to walk home with Gödel." They viewed each other as the only "other" who shared the same mission, the quest for universal principles, such that they could work together on joint cognitive experiments.

When Einstein died, Goldstein reports, Gödel's last true friend in the world was Gottfried Leibniz (1646-1716). He told Karl Menger, his friend from the Vienna Circle days, that many of Leibniz's manuscripts were never published, and some destroyed, by "those people who do not want man to become more intelligent." Menger, exposing his positivist bent, suggested that a "free thinker" like Voltaire was a more likely target of such censorship, but Gödel retorted: "Who ever became more intelligent by reading Voltaire's writings?"

Goldstein's book is now being translated into 11 languages, demonstrating that there are forces afoot that are anxious to reinvigorate the battle against empiricism.

—Mike Billington

On the Cover: Samuel F.B. Morse's *The Gallery of the Louvre*

In Samuel F.B. Morse's highly polemical *The Gallery of the Louvre*, painted in 1831-33 while the artist-inventor joined James Fenimore Cooper and, most likely, Edgar Allan Poe, in aiding the Marquis de Lafayette's republican efforts in Paris, Morse presents himself as an American artist out to restore the primacy of the Classical tradition in European art. For, the paintings Morse shows covering the walls of the Louvre gallery were not, in fact, displayed there in this way; instead, Morse had to scour the Louvre collections to find and assemble works by artists he deemed to represent the Renaissance tradition, because these had been scattered when the gallery was filled with 18th- and 19th-century Romantic canvases that appealed to the taste of the European aristocracy. You can see among the artists chosen by Morse, works by

Leonardo, Raphael, and Rembrandt, as well as lesser lights.

Morse continued his polemic by presenting the activity of artistic study and education in the gallery, something which was a radical departure from the standard typology of this sort of painting, according to art historian Paul J. Staiti. What had for centuries been a stereotype of aristocratic genre painting, became in Morse's hand an image of republican education. Instead of showing connoisseurs or oligarchs examining artworks as precious objects, Morse depicted students analyzing and extracting ideas from the intellectual patrimony of Europe. Everyone in the painting is a student copying, discussing, or studying art intensively. In fact, in the corner, Susan Cooper, James Fenimore Cooper's eldest daughter, who studied art with Morse in Paris, sits

before an easel and looks over her shoulder toward her father, who appears to be lecturing.

Morse appears in the foreground of the painting, on the central axis of the picture and silhouetted against the recess of the gallery, pointing to a passage in the student's picture. As Staiti writes, "The display of students of art engaged in learning, discourse, and discipline, gives *The Gallery of the Louvre* an American inflection, as does Morse himself, his bald and unconventional declaration of his own pedagogy turning the Louvre into the ideal American classroom"—something which Morse had envisioned in establishing the National Academy of the Arts of Design in New York City in 1826.

—KK,

adapted from Paul J. Staiti, "*Samuel F.B. Morse*" (Cambridge: 1989)