



From the desk of Pierre Beaudry



SAMUEL F. B. MORSE'S GALLERY OF THE LOUVRE

by Pierre Beaudry, 20110808.

(For Lyndon LaRouche's 89th birthday)



“If you want to work on the mind, you have to work creatively; you have to work with irony, not with assertion, but with irony. You win with irony. You have to win the person, inside their own mind! You win them, by presenting them with a contradiction, between what they know on the one hand, or can recognize as reality, and what they believe by habit on the other! And only if you have a historical sense of irony, can you do this.”

Lyndon LaRouche.

“A picture then is not merely a copy of Nature, it is constructed on the principles of nature. While its parts are copies of natural objects, the whole work is an artificial arrangement of them similar to the construction of a poem or a piece of music.”

Samuel F. B. Morse.

INTRODUCTION: THE FIGHT FOR IMMORTALITY

“Can you imagine the fight for immortality?” This is the question that American artist Samuel F. B. Morse provoked the spectator with his 1832 self-portrait of the *Gallery of the Louvre*, in which he represented himself lifting the curtain of his own mind to reveal the hidden part of his creative thinking. Morse also revealed the evil that he was fighting against. The point he was making was that you cannot do one without also identifying the other.

Most spectators only notice what falls before the sense certainty of their eyes; very few people pay attention to the heroic battles that poets, musicians, and other artists have to wage in order to accomplish the Herculean works demanded of them by their creative imaginations. Who pays attention to the blindness of Homer, or to the deafness of Beethoven; similarly, who paid attention to the French Stables that Morse had to clean up in order to establish the foundations of an American cultural life?



Figure 1. Nicholas-Sébastien Maillot (1931)



Figure 2. Samuel F. B. Morse (1931-32)

The French Stables represented one of the dirtiest forms of artistic degeneration that was hypocritically titled *Vue du Salon Carré du Louvre en 1831*, by Nicholas-Sébastien Maillot. (**Figure 1.**) When you look at that painting through that “view”, you are looking through the eyes of Satan. Samuel F. B. Morse’s *Gallery of the Louvre* represents the “view” after the cleanup. (**Figure 2.**) The two paintings reflect the differences between oligarchism and republicanism. The style and content of those two works were meant to affect the minds of the spectators in two completely opposite ways. One is a romantic celebration of death, and the other is a classical celebration of immortality. Why is it that this distinction has not been made clear to viewers at the exhibition of Morse’s painting currently exhibited at the National Gallery of Art in Washington D.C? Didn’t the curator know the difference between oligarchism and republicanism? Didn’t he know the difference between death and immortality? Are there any Americans today who remember those differences? The challenge of this report is to compare those two paintings and to understand the difference of principle that keeps them absolutely apart.

The underlying conflict between those two paintings is represented more profoundly by two opposite and irreconcilable principles: *the British oligarchical Principle of Pleasure and Pain, and the American republican Principle of Creative Imagination*. Those two conflicting principles represent the profound underlying intention of Morse's *Gallery of the Louvre* and also mark a decisive moment of transition in Morse's life when he was forced to choose between the life of an artist and that of a scientist. Moreover, as this report will show, this great painting not only represents an axiomatic turning point in Morse's life, but also a tragic turning point in the cultural life of the United States.

1. THE ONTOLOGICAL PRINCIPLE OF CREATIVE TIME IN UNIVERSAL HISTORY.

The principle of irony underlying the *Gallery of the Louvre* is discoverable through the difference between two types of conjugated moving inflections in time: one time relates to the specific period that Morse spent working eight hour days in the Louvre Museum starting in the fall of 1831. Morse would spend seven days a week from opening to closing time to copy thirty eight paintings until August 10, 1832. The other inflection of time represents the time that Morse used in his dialogue with about twenty artists who lived in different countries throughout Europe, from the sixteenth to the eighteenth centuries. His idea of time was that of a doubly-connected historical manifold that you have to understand when you study this painting, because it reflects the two most profound questions relating to human existence: the immortal species and the mortal individuals within that species.

Think, therefore, of time in the *Gallery of the Louvre* as being a measure of change between two physical actions; that is, the reality of a doubly-connected motion, and, more specifically, of an axiomatic difference in time between those two different motions. Those two different motions operate simultaneously as the parameters of the mental magnetic field of universal history. However, think of them as unified but also as separate functions; one is acting relativistically as a historically specific time, and the other is acting absolutely through the simultaneity of temporal eternity. The difference in time between the two is the function of the creative time of metaphor.

When Plato solved the paradox of the *One* and the *Many* in his *Parmenides*, he used that same doubly-connected function by means of which he was able to establish *ontological boundedness* to any process of transformation. Consequently, the question arises as to which is more real, the *One-time* underlying the continuous process of change as a whole, or the *Many-times* that are subject to change? In the case of Morse's *Gallery of the Louvre*, creative time is such a *doubly-connected higher hypothesis of gratuitousness* whereby one species of time fritters everything away while the other only increases the benefits to mankind.

Every human being has access to such *an ontological duality function* which acts as a measure of change for his or her moral direction finder in the process of creativity. It is not a number, and it should not be treated as a number either, yet it is a measure; it is the measure of the commitment to the future of mankind. However, very few people know how to apply this measure of change, and among those who do know, even fewer can make it self-conscious as a matter of principle that empowers their entire life. So, this is how Morse was able to teach people about how to become creative human beings by bending

toward the future. Einstein's idea of absolute and relativistic time works in the same way, for example, through a universal process that reflects what is both *"finite and unbounded."* Similarly, this dual process of time is coherent with Cusa's and Leonardo da Vinci's notion of *Absolute Sight* and *limited sight*, that is, the duality of the catenary-tractrix difference between limiting and limitation in their spherical *Vision of God*. The same duality function is also the door hinge of Leibniz's principle of *proportionality between power and reason*. As I will show, the *Gallery of the Louvre* has a similar revolutionary quality internal to its own self-bounding and anti-entropic composition.

Furthermore, this ontological paradox of time is not only doubly-connected, but, also, has the characteristic of *time-reversal-chirality* in the manner that I have discussed before with the idea of a doubly-connected Riemannian manifold. This paradoxical process is common to all forms of classical artistic composition that integrate ironies from several compositions into a single anti-entropic one which also represents the explicit presence of the author within the composition. (See Pierre Beaudry, *Epistemological Implications of Timereversal*, a 2011 CD of 14 reports, plus a 1996 Class.)

If you take the idea that Morse composed in his *Gallery of the Louvre* and apply it to several musical compositions, say Bach's Musical Offering, Mozart's Piano Sonata K. 475, and Beethoven's Opus 111, for example, you could imagine a higher form of composition that would integrate material from all three into one. Imagine, then, a Symphony expressing the same *motiführung* idea played in a single composition that would unify all three compositions, each in accordance with its own specific characteristics, but all three in the simultaneity of temporal eternity that expresses a higher form of irony and a higher form of energy-flux density. Look at this doubly-connected time as a measure of change for the creative process as such. Then, ask yourself: "How would I compose that ontological paradox so that it expresses the language of immortality? What kind of time-dynamic would be required for its composition?"

In such a case, you would need to introduce the harmonics that are common to such a *motiführung*, especially in terms of how these differences in time resonate between the specific cases and their simultaneous function. What is the rate of resonance among Bach, Mozart, and Beethoven? How close does Morse get in identifying the same rate of change between his choices of paintings? What is their order of progression? It is the tuning action of these functions as a process of generating ironies which now needs to be investigated.

2. MORSE AND THE COMMUNICATION OF THE CREATIVE IMAGINATION.

"Human communication as such, as the ordinary meaning attributed to 'communication,' must be judged as we distinguish the utterance of the idea's communication as a kind of analog of a 'Morse code rendition' of a political address, as transmitted from 'East Oshkosh,' of an address uttered, viva voce, from St. Petersburg."

Lyndon LaRouche

The most beautiful aspect of the ontological relationship between those two types of time, the time of historical specificity and the time of simultaneity of eternity, was expressed by Morse in the manner in which he understood the diversity of cultures that went into the making of America, and the unity under which an authentic American culture could be created, based, explicitly on such principles that were reflected from our constitutional form of republican government. Relating to the different works of art that were imported into the US from around the world, Morse developed the higher hypothesis of a new *American cultural fabric* in proportion with the American political constitution:

“These (works of art) have been dispersed through the community, each specimen of art exerting an influence on the taste of those within its sphere, as diverse as the characters of the different countries from whence they came. It becomes a question of some importance whether it be not possible to lay the foundations of a just taste in the Fine Arts in our country on such principles that a substantial fabric may rise in as beautiful proportions as the temple of our political constitution.

“That the foundation may be strong it should be laid not in *authority* however ancient, but in the never changing principles of nature. ‘Authority in all its forms,’ says Gérard, ‘usurps the place of truth and reason.’” (Samuel F. B. Morse, *Lectures on the Affinity of Painting with the Other Fine Arts*, Ed. Nicolai Cikovsky Jr. Columbia University of Missouri Press, Columbia and London, 1983, p. 46.)

Morse sought to establish this cultural principle in America upon his return from his European tour in 1832. His mission was to create the necessary conditions for a completely new *American cultural fabric* which would be different from the European culture, and would be capable of integrating the best compositions from every nation in the world. In congruence with this objective, the constant principle that Morse identified and developed throughout his Lectures on art was the principle of change in the human creative imagination: “*A Fine Art may be defined then an Art whose principal intention is to please the Imagination.*” (Samuel F. B. Morse, Op. Cit., p.49.) In other words, the purpose of artistic composition is not art for art’s sake, or an entertaining amusement; it is a means to indirectly instruct and reform the human mind by way of exciting and moving the imagination as if through the magnetic field of the universal mind of the Creator. Classical artistic composition is not created in order to amuse your sense-perception; its intention is to effect a change in the human soul, to enrich the creative imagination of humanity by educating and elevating the minds of the spectators to a higher level of culture and secure a higher level of creative existence for mankind. To use Lyn’s language, this is the kind of economic platform that America has to adopt.

This can only be accomplished by developing a sense of *irony of design* within the composition, by capturing the imaginary process of spectators of different national origins, for instance, and by putting their minds into a state of perplexity and inquiry such that they relish discovering the universal quality of the human mind from among them in this process of change. That sort of mind cannot tolerate any form of oligarchical authority, and establishes the republican American mind as the only sort of universal mind that could integrate all other nationalities without preference of one over another, and for their exclusive benefits. This was Morse’s idea of a new and higher state of existence for American culture that did not exist before in Europe, or anywhere else in the world. That is the idea of the American System. The American system is such a doubly-connected system.

Change in the spectator's imagination, therefore, is the overriding objective of all classical artistic composition. The spectator's mind must be tricked or provoked into accepting to experiment that change as a self-changing process. To this effect, a true classical work of art must always work like a good joke with shades and colors provoking a sense of anticipation of something new and better in quality that did not exist before, and which can only be discovered in one's mind's eye as an unexpected, but most welcome change. As a result of the change, the spectator has to admit: "*Aha! Of course. Why didn't I think of that?*" As Lyn put it, "*You win with irony. You have to win the person, inside their own mind!*" This means that the artist must devise means of confronting the spectator's imagination with paradoxical material relating to conflicting principles and to idiosyncrasies of different nationalities that are susceptible to ironies. Morse enumerated a few of those means that he identified as functions of the "Creator's principles":

"In my last lecture, I endeavored to show that the true Imitation of Nature consists, not in the mere mechanical copying of what is created, but in making something on the Creator's principles. These principles I referred to one general law, the *law of change* which governs all created things. Among these principles, I enumerated *Motion* or the progress of change, producing *Novelty*; *Connection*, by the various relations of *Contiguity*, of *Variety* and *Uniformity*, of *Resemblance*, of *Gradation*, of *Contrast*, of *Congruity*, of *Whole* and *Parts*, and the principles of *Unity* and *Mystery*. I am aware that this enumeration is incomplete. I have attempted to construct a complicated instrument, the *many stringed instrument of the Fine Arts*, naturally tuned to many a sweet concord, and some harsh discord too. It is, indeed, as yet but rudely and imperfectly strung, and many of its chords are still to be supplied; I am admonished, however, that so much time may be bestowed in constructing the instrument, as to infringe on that which is necessary to try its power. Imperfect as it is, enough perhaps is already finished to show that the sister arts perform each in her own peculiar way upon the same harp of Nature.

"Why are the Fine Arts called Arts? There is a property in the term which may not be immediately obvious. There are certain methods in Nature by which many operations are performed which are too slow to suit the necessities, the convenience, or the wishes of man. It is here that Art comes in and by its mechanism helps to quicken the sluggishness of a natural process. The tide or wind will naturally move a boat without the assistance of Art, but Art constructs the sail and the rudder and gives it additional velocity and any desired direction. Art improving on art applies the steam engine to the more rapid accomplishment of the same original and natural movement. To apply this analogy to the Fine Arts, Nature is full of objects that naturally affect the imagination; some making but a faint and evanescent, some a strong and lasting impression. [...]

"But all accidents accurately described, all sounds successfully imitated, all scenes perfectly delineated, will not produce the poetic excitement of the imagination. It is here, then, that art comes to the aid of nature, and by her philosophical selections and combinations quickens the sluggish emotion; here, an Intellectual Machinery is brought into operation to produce that effect which the objects themselves unassisted by art could not produce. Hence it is that Poetry has been said to 'wing notions to a flight above the low and muddy conceptions of ignorance and dullness.'" (Morse, Op. Cit., p. 71-72. Poetic statement quoted from Richard Whitlock's *Zootomia*, p.468)

Thus, the creative talent of the artist must demonstrate to the spectator that he is capable of causing such anti-entropic changes by composing those functions together and communicate them as ironical means of higher energy-flux density. Here, Morse anticipated LaRouche in developing the principle whereby progress proceeds from the difference in time between two different rates of resonances in the creative mind of mankind. This is the sort of insight in problem solving powers that the creative mind of the artist must be able to compose for the spectator's mind to solve. Such is the general arsenal of the creator of artistic composition, essentially, when it is informed by the American form of Constitutional Government of, for, and by the people. It is in that sense that Morse's works are invariably in proportion with the higher constitutional nature of the American way of governing itself, reflecting either concordance or discordance of its constitutional principle.

3. THE GALLERY OF THE LOUVRE.

When Morse travelled to Europe to meet up with James Fenimore Cooper in 1829, he was not a tourist in search of distractions. He was on a quest. He was also in a state of mourning, because he had lost his wife, Lucretia in 1825, his father in 1826, and his mother in 1828. The idea of immortality was haunting him. His purpose was to accomplish a political mission aimed at discovering and bringing back to America the best cultural values that Europe had produced in painting during the previous 300 years of Western civilization. Morse excluded the beginning decades of the nineteenth century, because he could not find any classical qualities to them. His aim was to use that 300 year heritage as a basis to create a new American culture as reflected in the National Academy of Design that he had created previously, and that he had presided over, a few years earlier in 1826. Morse travelled primarily to Italy and France where he reproduced some of the greatest masterpieces ever produced anywhere by the human creative imagination. He studied intensely Titian, Tintoretto, Leonardo, and Raphael. He made a copy of Raphael's *The School of Athens* in the Vatican, and also admired the *Tribuna of the Uffizi* by the German painter, Johann Zoffani. The decisive moment of Morse's mission came in 1832, when he returned from Italy to study at the Louvre Museum in Paris. True to his mission, he brought back the great treasures that he found there and put them together, harmonically, in one great painting that he called the *Gallery of the Louvre*. (Figure 3)

However, the showing of this treasure was not welcomed in New York City, when he returned. When Morse exhibited his discovery in 1832, he was neither understood by his fellow Americans, nor was he properly treated by the U. S. political and business elite of his time. This report cannot correct that mistake, but it can help the reader understand why this was the case by identifying the true treasure that his daring mind brought back to an American people that was immature and fickle with pragmatist presumptions, much like the American population of today. Those were the days when the liberal Jacksonian democratic mob imposed itself as the fallacy of composition that it was against the American system, at a time when the constitutional and artistic principles that both Cooper and Morse defended were overwhelmed by a set of public opinions that had been warped into a typical democratic tyranny.

During this coming year, from July 3, 2011 until July 8, 2012, the National Gallery of Art in Washington D.C. is presenting the extraordinary exhibit of Samuel F. B. Morse's *Gallery of the Louvre*. I

recommend making the trip for that painting alone. Morse's *Gallery of the Louvre* is a polemical exposition of a reconstructed Salon Carré that he reorganized in accordance with the finest works of art that were to be found dispersed throughout the Louvre Museum at that time, and which represented the method of classical artistic composition of design initiated by the Italian Renaissance of the Great Cardinal Nicholas of Cusa. Although Morse does not reference Cusa by name, his works reflect his influence and his principle of "*Absolute Sight*," as Cusa developed the idea in *The Vision of God*.



Figure 3. Samuel F. B. Morse, *Gallery of the Louvre*, (1831-1832)

None of the paintings reproduced by Morse in his *Gallery of the Louvre* were exhibited in the Salon Carré at the time he was in Paris. On the contrary, *Le Salon Carré en 1831*, as shown painted below by Nicholas-Sébastien Maillot, was filled with unrecognizable atrocities, and was centered on a most disgusting representation of Romanticism. In the background of the *Gallery of the Louvre* enterprise, there is already in gestation the remarkable design of Morse's plan to use electro-magnetic current in order to realize the idea of propagating human intelligence, simultaneously, around the world.

First and foremost, look at Morse's *Gallery of the Louvre* as a design-manifold of classical painting compositions, that is to say, a composition of different representations of intentions and purposes that is in the mind of the artists that are reflected in those compositions, and which are communicated,

simultaneously by different modalities, through the higher Riemannian manifold of Morse's composition as a whole. Morse's intention was the establishment of this manifold as a composition that would usher in a new higher form of American culture. That was Morse's design. But, in Morse's sense, "design" does not simply mean "drawing," as, for instance, the word is used today in the fashion markets of Milan or Paris. In Morse's mind, "design" meant creating a work of art with an "intention" to represent a state of mind that is universally valid for and communicable to all human beings, regardless of creed, color, or nationality, and by making that state of mind visible to the universal mind by physical means. It is in that sense that the *Gallery of the Louvre* is a true self-portrait of Morse's mind as a typical American mind. It is a representation of his mental gallery of friends going back three hundred years, including himself in the center of the work, looking over the shoulder of his daughter as she sketches. Note that he is also accompanied by his close friend, James Fenimore Cooper, who is standing next to his wife and daughter in the left corner.

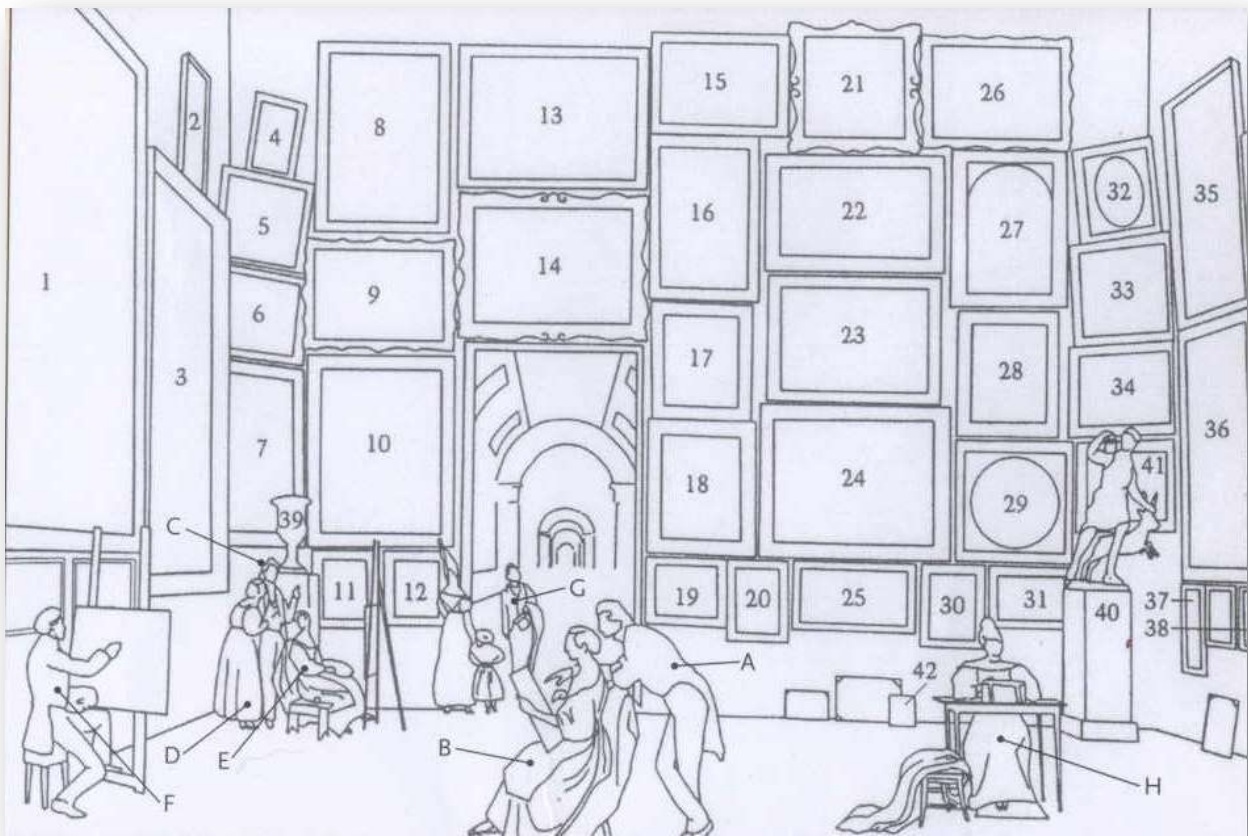


Figure 4. Key to the Art and People in Morse's *Gallery of the Louvre*.

What is significant in the *Gallery of the Louvre* is that it is a lesson in artistic composition on the subject of the Riemannian manifold of a memory function, a mnemonic painting of paintings, in constant conflict with the romanticism of Morse's time. It represents the principal methods of generating different states of mind in the classical modality of painting in Europe during a period of 300 years, from Italy,

Spain, France, and the Netherlands up until the end of the Eighteenth Century. However, it is not simply a catalogue of paintings; it is a critical mirror of Morse's mind in the process of capturing what can be termed the principle of European classical artistic imagination. The gallery of Morse's mind shows primarily the Italian school of Leonardo da Vinci, Raphael Sanzio, and Titian, the Dutch and Flemish schools of Rembrandt, Van Dyck, and Rubens, the French school of Claude Lorrain and Poussin, and the Spanish school represented by Murillo.

Morse chose to copy this great variety of masterpieces and assemble them into a single and unique place. And that place is not in the Louvre Museum; it is in the mind of Morse and in the minds of those spectators who can appreciate it. It is in that sense that a painting can become truly the expression of a state of universal mind, as through the shadow of its creative process. Furthermore, Morse was aiming at a precise target when he chose the specific historical moment of what the Salon Carré should have been, in 1831, and his intention was to warn his American spectators at home against what this romantic French Stables had become.

That place, which one might identify as in the mind of Morse and in the minds of all of his spectators is the very real analysis situs location of an ontological doubly-connected time. In fact, Lyn referenced that telepathic location as the communication analog of a "*Morse code rendition*":

"That is to emphasize here, as I shall do this repeatedly in the pages which come here later, that the location of the radiation of a spoken or equivalent utterance were not likely to be the location, in imagined sense-perception, from which the ostensibly uttered argument is launched into circulation among persons; the idea itself is radiated from a 'place' outside mere sense-perception itself, as from a real place in the universe from which the actual idea expressed is echoed as the actually surrounding universe infinitely afar from mere sense-perception." (Lyndon LaRouche, *WHAT & WHERE IS YOUR MIND?* LPAC, September 1, 2011.)

As Lyn emphasized for the purpose of his own research, Morse's intention was also to create a specific effect that would not otherwise exist outside of the domain of the creative mind, and that would impact all future generations, universally, because he had an ideal of man and an ideal of human culture that had been killed in France at that time, that he wanted to share with his American compatriots, and that he wanted Americans to share with future generations. This unity of purpose is best identified as the perennality of the method of classical artistic composition, itself, as reproduced in the transparency of Morse's own doubly-connected mental time process in harmony with each of the European masters' manner of expression. Each painting of his gallery, therefore, is a transparent mask of its master's intention respectfully reproduced in the manifold mind of Morse, the conductor of this unique symphony. Here are the two musical sheets of that symphony.

Key to the Art and People in Samuel F. B. Morse's *Gallery of the Louvre*

In an effort to educate his American audience, Samuel Morse published *Descriptive Catalogue of the Pictures... from the Most Celebrated Masters, Copied into the "Gallery of the Louvre"* (New York, 1833). The updated version of Morse's key to the pictures presented here reflects current scholarship. Although Morse never identified the people represented in his painting, this key includes the possible identities of some of them. Exiting the gallery are a woman and little girl dressed in provincial costumes, suggesting the broad appeal of the Louvre and the educational benefits it afforded.

ART

1. Paolo Caliari, known as **Veronese** (1528–1588, Italian), *Wedding Feast at Cana*
2. Bartolomé Esteban **Murillo** (1617–1682, Spanish), *Immaculate Conception*
3. Jean-Baptiste **Jouvenet** (1644–1717, French), *Descent from the Cross*
4. Jacopo Robusti, known as **Tintoretto** (1518–1594, Italian), *Self-Portrait*
5. Nicolas **Poussin** (1594–1665, French), *Deluge (Winter)*
6. Michelangelo Merisi, known as **Caravaggio** (1571–1610, Italian), *Fortune Teller*
7. Tiziano Vecellio, known as **Titian** (c. 1490–1576, Italian), *Christ Crowned with Thorns*
8. Anthony **Van Dyck** (1599–1641, Flemish), *Venus Asking Vulcan for the Arms for Aeneas*
9. Claude Gellée, known as **Claude Lorrain** (1604/1605–1682, French), *Disembarkation of Cleopatra at Tarsus*
10. **Bartolomé Esteban Murillo** (1617–1682, Spanish), *Holy Family*
11. David **Teniers II** (1610–1690, Flemish), *Knife Grinder*
12. **Rembrandt van Rijn** (1606–1669, Dutch), *Tobias and the Angel*
13. Nicolas **Poussin** (1594–1665, French), *Diogenes Casting Away His Cup*
14. Tiziano Vecellio, known as **Titian** (c. 1490–1576, Italian), *Supper at Emmaus*
15. Cornelis **Huysmans** (1648–1727, Flemish), *Landscape with Shepherds and Herd*
16. Anthony **Van Dyck** (1599–1641, Flemish), *Portrait of a Lady and Her Daughter*
17. Tiziano Vecellio, known as **Titian** (c. 1490–1576, Italian), *Portrait of Francis I, King of France*
18. Bartolomé Esteban **Murillo** (1617–1682, Spanish), *Beggar Boy*
19. Paolo Caliari, known as **Veronese** (1528–1588, Italian), *Christ Carrying the Cross*
20. **Leonardo da Vinci** (1452–1519, Italian), *Mona Lisa*
21. Antonio Allegri, known as **Correggio** (1489/1494–1534, Italian), *Mystic Marriage of St. Catherine of Alexandria*
22. Peter Paul **Rubens** (1577–1640, Flemish), *Lot and His Family Fleeing Sodom*



Figure 5. Descriptive Catalogue of the Pictures in Morse's *Gallery of the Louvre*.

Thus, the *Gallery of the Louvre* represents a unity of design of the best artistic compositions that are to be found in Europe, despite the backward oligarchical tradition that reigns there, and which were the necessary models for Americans to emulate in a new American form of a cultural renaissance. Morse considered it was necessary for American artists and spectators to familiarize themselves with the greatest

masters of the history of classical artistic composition in order to create a solid basis for an original American culture. Both Morse and Cooper jointly waged a war against the flooding of the American Art market at the time with fake French modern romantics who represented a completely opposite and degenerate purpose to the American System. In other words, Morse's *Gallery of the Louvre* represents for America the high point of the principle of creative imagination in its historical fight against the paradigm shift of Romanticism that had already destroyed Europe. This fight did not begin with the existentialism of the twentieth century, but with its romantic mother in the first quarter of the nineteenth century.

4. THEODORE GERICAULT, THE KEVORKIAN OF ARTISTIC DECOMPOSITION.



Figure 6. Nicholas-Sébastien Maillot, *Vue du Salon Carré du Louvre en 1831*.

The only tableau that is recognizable in the center of Maillot's *Salon Carré du Louvre en 1831*(**Figure 6**) is *Le Radeau de la Méduse (1816) (Raft of the Médusa)* by the romantic painter, Théodore Géricault (1791-1824). (**Figure 7**) That is the only reason why Maillot painted that painting. Don't look for anything else, there is nothing else to look for, because there is nothing else that is

recognizable as a work of art in that *painting of degenerate paintings*. This icon of French Romanticism was used as an instrument of epistemological warfare against the early nineteenth century artists and spectators for the purpose of destroying the human mind by way of destroying the European population's taste for classical artistic composition. Therefore, do not concentrate too long on this horror, because you are virtually guaranteed to be sick and throw up after only a few moments. In fact, that was the explicit design of both of these paintings. Their intention was evil and what they brought on the world was satanic.

When he first witnessed the state of degeneracy of the paintings hanging in the Salon Carré that he visited in 1831, and especially when he later discovered that the same paintings had been depicted in Nicholas-Sébastien Maillot's *Salon Carré du Louvre in 1831*, Morse realized he had a big fight on his hands. It was probably at that moment that the idea came to him to replace those miserable pictures by another selection of classical paintings that were located in other areas of the Louvre, and which treated the subject of immortality. This is also probably the time when Morse discovered the paradoxical effect of the duality of time in classical creative artistic composition, because this was the state of degeneracy that the United States was in at that time. The American system had become a monetarist *Raft of the Médusa*. (Figure 7)



Figure 7. Théodore Géricault, *The Raft of the Médusa*, (1819).

What Morse may also have discovered at the time was that the romanticism of *The Raft of the Médusa* represented the evil principle of pleasure and pain, while the contrary form of joy represented the principle of creativity, as expressed by his inventory of the history of paintings that reflected the principle of creative imagination. I have found no explicit evidence in Morse's writings to the effect that he was conscious that such a transformation was going on in his mind, but this confrontation is everywhere

implicit in his works and lectures. One thing is certain, however, is that this state of confusion represented by the 1831 Salon Carré of the Louvre was the reason that prompted Morse to take up the challenge of the *Gallery of the Louvre* as a direct reply to Maillot's *Vue du Salon Carré du Louvre en 1831*.

The *Raft of the Médusa* (1819) commemorated the aftermath of the wrecking of the French naval frigate, the Medusa, which ran aground on the coast of Mauritania in 1816. The Médusa was one of three ships that sailed to the Senegalese port of Saint-Louis to take over the country of Senegal that was given to France by the regency (George IV) of King George III, as a mark of friendship for the restoration of the Bourbon King Louis XVIII after the fall of the Bonaparte régime. The *Médusa* ran aground and the incident became an international scandal when, out of the 147 people who were forced to embark on makeshift rafts, only 15 people survived after 13 days of drifting at sea into starvation, cannibalism, and madness. The French captain of the Médusa, the vicomte Hugues Duroy de Chaumerey, was accused of having followed orders from the King, and thus, the incompetence in the rescue effort was placed at the doorstep of the just restored Bourbon monarchy.

The young artist, Géricault, used this tragedy to launch both his painting career and the Romantic Movement, while both the French and British oligarchies paid him handsomely for his operation. Géricault had access to written interviews made by two of the survivors, who became overnight celebrities by posing, in vivo, at the foot of the mast. Future champions of Romanticism, like Eugene Delacroix, who is represented kneeling in the center of the raft with his right arm aimlessly extended toward a distant ship that is sailing away, were part of creating a propaganda machine for this experiment of “current affairs” that became the shocking event that determined the artistic orientation of the century. The theatrical event of the *Raft of the Medusa* was a cultural paradigm shift that led to the acceptance of the idea of mass human suicide and the survival of the fittest.

Preparatory sketches of models painted from the Paris City Morgue were used by Géricault where he was allowed to view the victims and their body parts, first-hand, and he made public the point that he was given the right to bring such body parts in his studio, in order to replicate the degenerating color and texture of the dying flesh. The exhibition of this larger than live-size tragedy had an obvious political design against the Bourbon monarchy, but it had a much more insidious political purpose. The *Raft of the Medusa* was an epistemological assault against the human mind, an explicit attack against creativity and hope itself. Under the guise of rejecting classicism, the explicit design of this artistic decomposition was a suicide pact, a conscious intention to kill the very source of creativity and optimism in mankind, by way of killing the spirit of classical artistic composition. The design was to demonstrate how the human species is more bestial than the beasts. From that destructive standpoint, the *Raft of the Medusa* opened the door to the modern cult of ugliness and death that liberal arts represent today. Géricault was nothing other than the Kevorkian of artistic decomposition.

Very rapidly, the *Raft of the Medusa* became the *icon* of the new Romantic Movement led by Eugene Delacroix, J. M. W. Turner, Gustave Courbet, and Edouard Manet. Romanticism had become a cover for Satanism. And, art has been degenerating ever since. That “shock and awe” painting was made to convince spectators that human beings were nothing but victims of uncontrollable natural circumstances. The new theme was: *human beings are nothing but rats eating each other on a raft of despair, and without any hopes of being rescued*. As Obama would have you believe today, human beings are better off killing themselves because they are at the mercy of natural forces that they cannot

avoid or fight against anyway. Obama would say: ***“Sorry, but it is everyone for himself! And, if you are not lucky... Oh well!”*** That was the message of Géricault. As was to be expected, although the premiere of the ***Raft of the Medusa*** caused a lot of pain in France, the painting became a much praised sadistic event in London where 40,000 people paid to see the traveling painting, during the year of 1820 alone.

5. TRANSMITTING UNIVERSALLY VALID ACTS OF DISCOVERY TO ALL OF MANKIND.

Morse’s design was the passion of communicating to mankind the universal actions of discovery that the Italian Renaissance had made, especially the aspects of artistic composition that related to the power of immortality that he had discovered in Italy around the theme of the Crucifixion and the Resurrection. Morse understood that unless those mental qualities that made humans different from animals were replicated across the globe on a large scale, humanity would lose its power of immortality and die as a species. Thus, the theme of the death of Christ and of His Resurrection became the central reference point of his ***Gallery of the Louvre*** and his grateful contribution to the immortality of his species. There are no less than six large paintings on this subject. Although Morse did not identify which paintings he started to replicate first, and the numerical choice he made from left to right was not an indicator of priority, it is possible to determine a certain conceptual ordering that he might have had in his mind. This is pure speculation, but it is coherent with the way Morse would have been thinking.

For example, the choice and location of the Titian ***Entombment (24)*** as the centerpiece of Morse’s gallery of paintings was designed explicitly as a polemical rebuttle against Nicholas-Sébastien Maillot’s similar positioning of Géricault’s ***The Raft of the Medusa (1819)***, in the center of his ***Salon Carré du Louvre en 1931***. Challenging all of the greyness of Romanticism that Géricault and Maillot had displayed in their paintings, Morse decided to counter the destructive effect of the cadaveric treatment of colors that Géricault had applied in his own painting by introducing in his own painting, the best color genius of the Italian Renaissance, Titian. Since Morse made it explicit in his letters that his first choice was the classical Italian Renaissance, the best way to understand his mind is to study briefly the conception of his classical design represented by the Italian school. For example, start a counterclockwise spiral rotation from Titian’s ***Entombment (24)***, just above eye level of the frontal wall of the Salon Carré, and end with Titian’s ***Supper at Emmaus (14)*** above the door opening.

Do a quick spiral survey of some of the most relevant paintings that Morse chose to hang in the central part of the front wall of the ***Gallery of the Louvre***, and follow the magnetic motion of his mind starting from the dead body of Christ in Titian’s ***Entombment (24)***, then, move counterclockwise to Murillo’s ***Beggar Boy (18)***, through Leonardo’s ***Mona Lisa (20)***, then to Guido Reni’s ***The Union of Design and Color (29)***, next to Raphael Sanzio’s ***La Belle Jardinière (27)***, and finally back to Titian, again, with his ***Supper at Emmaus (14)***. From that motion, try to discover the method of composition that Morse used in order to generate the sort of tension that an electromagnetic field would produce between its radiating power as a whole and its components in particular.

In that series of six paintings, there is a very special treatment of the creative imagination expressing the ontological paradox of the ***One*** and the ***Many***, that is, the tension between the simultaneity

of eternity of the whole manifold, and the historical specificity of each of those paintings, in particular, with their particular artistic principles acting on each other, and acting together on Morse. In other words, look at each painting as an irony that represents a contradiction between what people believe and what they know to be the truth. Now, stretch that contradiction between the historical specificity of a painting of the Italian Renaissance and the mental creative process that defines the design of a changing manifold of 300 years of artistic composition. It is the dynamic of that difference in time which determines the progressive orientation of humanity as a whole and forms the basis for scientific and technological progress. Once you have discovered that conceptual process, scrutinize each of the paintings chosen by Morse to find an expression of that explicit paradoxical function of design. Look for what expresses a specific state of mind of the subject that is represented in that painting such that it reflects, simultaneously, the two different types of time that I have identified in the opening of this report. It is the dynamic of those timely contradictory actions within the artistic domain of Western civilization as a whole which determines the progress of each painting and determines its national characteristic; because it is the mutual collaboration of all sovereign national entities which mark the progress of humanity as a whole.



Figure 8. Tiziano Vecellio, known as Titian (1490-1576), *The Entombment*, (24)

First, in *The Entombment* (24), Titian executed a chromatic declination of the twilight glow of the sky identified with the fading colors of the dead flesh of Christ, including the shaded parts of his head and chest. Titian had an extraordinary gift for developing colors as a dynamic means of expressing

human emotions, especially in the treatment of his religious subjects. Here, the declining lights of day and the warm yellowish pale flesh of Christ are associated to express a unity of effect of the whole painting by treating the sky and the body of Christ as one, as a cosmic universal phenomenon.

The purpose of this ambiguous relationship is to create the emotional effect of anticipation of the Resurrection as a metaphor for the immortality of humanity. The Resurrection is the renaissance of constant change in the human species and in the universe as a whole. Titian associated the same yellow in the sky and the flesh of Christ with the warm idea of eternal hope, rather than the cold grey that nature would otherwise paint dead bodies. This is a spiritual way of using color suggesting that the divine body of Christ, which had died but was not corrupted, was already preparing itself to become the glorious body of his resurrection. Note further how the fading sunlight generates a redish color on the other subjects, and that the closest hues to Christ's body are reflected on Mary's face and hands. This is what explains the surprised state of mind of the central figure holding Christ's right arm in realising that Mary was also being transformed through the same process of becoming immortal.

Secondly, observe the dynamics of the principle of contrast between light and darkness (*Chiaroscuro*). Consider the example of the *Beggar Boy (18)* painted by the Spanish artist Bartolommeo Murillo. As Morse noted in his fourth lecture: "*There is a principal mass of light and a subordinate second and third.*" (Morse, Op. Cit., p. 94) Why? What is the function of this *Chiaroscuro*? Follow these masses of light and concentrate on how they are directed to what the boy's hands are doing, and to what is going on in his mind. Is he reading a note that is telling him he has to go back into the streets? No. He can't read or write. So, what is he looking at with such a downtrodden look?

As the use of color is capable to define an emotion in the mind of the spectator, similarly, light and shadow can have such a powerful effect. The subordinate masses of light, as Morse noted, direct the focus of the spectator by imperceptible degrees to the hands of the boy where the action of the painting is concentrated. However, the mind of the spectator is arrested in mid-motion into a state of ambiguity, as if he had to identify himself with the condition and the pensiveness of the boy, half way between light and darkness.

There is an apparent contradiction, here, located in the frown of the young boy, because there seems to be no reason for him to look so sad. After all, he is not in the street. On the contrary, he is inside of a room, sitting secured and bathing in the late afternoon sunlight with fruits to eat and a jug of water to drink from. What more can a beggar boy want? Moreover, the fact that his head has recently been shaven indicates that he is probably in some convent where nuns have been taking care of him. So, why does he have such a dejected state of mind?



Figure 9. Bartolomeo Esteban Murillo (1617-1682), *Beggar Boy (18)*,

Note how the interplay of the lines of lights and shadows are all directed on the boy's hands which are the center of the ambiguity on which he is concentrating all of his attention. The beams of light, the position of his legs, the dark background all triangulate to focus the spectator's attention on that single ambiguous moment of truthful design in the boy's mind. Why? Because the boy has found a flea that has been eating at him from inside of his undershirt. The irony, therefore, is that the boy is not saddened by his own condition, but rather, he is thinking: "*Poor little guy, shouldn't he also deserve to eat?*" This is the insight that Murillo created by the effects of light and shadow alone. Such a new extension of our sensorium does not represent a new form of perception; it represents a higher application of the creative imagination in discovering what *Chiaroscuro* can do, but what the eyes cannot see.



Figure 10. Leonardo da Vinci (1452-1519), *Mona Lisa* (20).

Thirdly, rotate down to Leonardo da Vinci's *Mona Lisa* (20). This is not simply the most beautiful portrait in the history of painting; this is also the best pedagogical model of irony in the history of artistic composition as expressed by the ambiguous moment between the appearing of her laughing eyes and the disappearing of her smiling lips. The so-called "enigma" of the *Jocunda* resides in the manner in which Leonardo was able to express such a moment of ambiguity as a state of mind that is expressed solely by the soft interplay of light and shadow gradation, which is facilitated by the elimination of both the eye lashes and the eye brows. It is the interplay of light and shadow alone which expresses the hidden joyous thought of her mind. What is that ironic thought, you ask? Precisely the ironic joy of that discovery. That is the very idea of design that Morse was looking for in all of the great European masters.



Figure 11. Guido Reni (1575-1642), *The Union of Design and Color* (29).

Fourthly, rotate back upward and study *The Union of Design and Color* (29), by Guido Reni. Design in love with Color! Who would have thought that you could personify such mental characteristics? Only an artist who followed the master mind of Raphael could accomplish such perfection by wedding color and design into an indissoluble union; different only to be united. Here, Morse is totally enchanted with the idea of making visible to the eyes what is only perceptible to the mind. This intention was also the ideal of classical composition that Benjamin West had impressed upon Morse, during his London visit, as the most necessary characteristic to establish firmly in the American School of Design. As one biographer of Reni said about his conception of design. It is ***“the ability to control and channel feelings, gestures, expressions, drawing, and color into a single, eloquent, and faultless form.”*** As Color seems to be saying: ***“I am nothing without you.”*** And, Design seems to be replying: ***“Don’t worry; I will always be there for you.”***



Figure 12. Raphael Sanzio (1483-1520), *La Belle Jardinière* (27).

Fifth, continue your quest upward and consider *La Belle Jardinière* (27) by Raphael. Here, Raphael shows that he is a true student of Leonardo with his treatment of ironic ambiguity. The Madonna reflects the ambiguous state of mind that all mothers have when they react, as if simultaneously, to the principle of a catenary-tractrix, by pulling their child back to them, while pushing him away to his destiny, at the same time. ***Holding back and yet releasing***, this ambiguity is also expressed by the fact that Jesus is both standing on the ground and on her mother's foot. He is staring directly in his mother's eye, inquisitively, as if asking whether the Word of the Book were true or not, while both John the Baptist and Mary are answering back by looking at him and beyond his present state of mind, at the same time. It is the Italian art critic A. M. Brizio who best expressed the unity of effect in the design that is reflected in the mind of this Madonna: "***The warmth of the subject of Raphael is unique because people with simple souls discover in his Madonna the amplified expression of their own most natural and cherished sentiments.***" (*Tout l'oeuvre peint de Raphael*, Flammarion, 1969.)



Figure 13. Titian, *Supper at Emmaus* (14).

Finally, in the sixth and last step, rotate to Titian and his *Supper at Emmaus* (14). The intimate scene depicts a supper at an Inn, near Jerusalem, a few days after the Resurrection. The painting immediately recalls Leonardo's *The Last Supper* at the precise moment of the shocking surprise when Christ announced that "*one of you shall betray me.*" Here, as Saint Luke told the story, two of Christ's followers did not recognize him until he broke the bread and blessed it, as he did in the Last Supper. Titian set the stage in the same frontal view as Leonardo did in his fresco, with the subjects behind a long table covered with a white cloth, as if to provoke the spectator into participating in the shocking surprise that Christ has resurrected. The scene expresses a similar kind of tension as in *The Last Supper* between a calm Christ and an excited reaction of everybody else in the room. Why did Titian reference Leonardo so explicitly, here? What is he driving at? What is the ambiguity of the drama, here? Of course, the obvious response is the religious event, but Titian is doing more than appealing to the spectator's religious sentiment. Like Leonardo, Titian is not promoting religion; he is promoting creativity and immortality.

In the spirit of Leonardo, therefore, Titian is developing the idea of changing the mind of his spectator, by provoking the viewer into inquiring about the intention of the subject of the painting as an artistic composition, that is, about the purpose and design of the creative imagination of the painter. The

question is: how can human beings use biblical subjects to bring into existence the political reality of a cultural renaissance? That is the true subject of this painting, and not the simple description of the first biblical supper a few days after the Resurrection. Here, the religious subject becomes the metaphorical vehicle that gives you access to the creative process of the immortal human soul.

Regardless of the solemn moment, Titian treats the drama as an irony. All of the motions are moving towards the left while Christ is blessing the bread toward the right. For example, the pilgrim on the right is springing forward from his seat while the other, on the left, is recoiling backward in a position which recalls the reaction of Judas in the Leonardo fresco. The effect is such that it almost knocks the meat platter from the hands of the boy servant, who also has to back-off slightly to the left. This has an off balance effect like a joke, but, this is not a joke. This is an irony of classical artistic composition.

Study closely the action of the irony in the painting. Christ's blessing of the bread causes a chain reaction shockwave state of mind throughout the entire room. The distant look of Christ and Titian's use of blue for the dress of Christ and for the mountain background are all aimed at producing coldness which is heightened by the shock of the two pilgrims. That cold shower shock effect represents the unity of design of the painting as a whole. Titian justifies that action by using the shadow of a special sort of brilliance in Christ's resurrected face. But, again, that brilliance is a metaphor for the flash in the mind of the spectator in discovering the principle that is reflected in the confrontation between belief and knowledge. That same whiteness is also replicated in the late afternoon sky and the immaculate new tablecloth.

Thus, Titian draws on the contradictions between two states of mind, inside and outside of the painting. On the one hand, Titian replicates the state of mind of the praying religious person who discovers Christ through his belief in the Resurrection; on the other hand, he also replicates the mind of the renaissance thinker who discovers that his creative life has to conform to this performative process of classical artistic composition in the Imitation of Christ. Mix the two together and you get the ambiguity of the irony that Titian intended to convey in this composition. That is the effect of the Resurrection; that is the purpose of the Renaissance.

The two Emmaus pilgrims reflect two different states of mind: One thinks: ***“Lord, I can't believe my eyes!”*** And the other thinks: ***“Lord, can it truly be you?”*** To make matters worse, even the Inn manager, who doesn't understand what is happening, is carried away by the surprise of his guests, as if he were saying: ***“Hey, what's wrong with you guys? You never found anything wrong with my bread before! What's wrong with my bread?!”***

Thus, the idea of design that Titian developed in this painting is aimed at shocking the mind of the spectator by causing him to think about his ironic intention in giving the same state of mind treatment to his characters. He has tricked you into a reaction. And, if you think I am pulling your leg, just look at how Titian further humorously emphasizes the irony by having the shockwave of the surprise reverberate under the table in a playful situation where a cat and a dog also become shocked to suddenly discover each other's presence! Morse was upset by this unusual scene inside of such a serious religious subject. As a result, he missed the irony when he identified the presence of the dog as an offense against his principle of decorum. As he said: ***“Titian; here is a dog gnawing a bone*** an incident to which he seemed partial, wholly incongruous with the subject, and giving an air of ludicrousness to his most serious

compositions;...” (Samuel F. B. Morse, *Lectures on the Affinity of Painting with the Other Fines Arts*, University of Missouri Press, Columbia & London, 1983, p. 107.)

One can continue to examine all of the other paintings that Morse had chosen for his own purpose, and discover other such ironies expressing the same underlying principle of unity of design. Some states of mind are funnier, some are more serious, but all of them express the same intention of design, and none of them are romantic.

At any rate, this method of composition makes it clear that the *Gallery of the Louvre* functions as a unique sort of telepathic communication field between Morse and his future spectators through all of those immortal artists, as if he had been engaged in a dialogue across the centuries in the tension of the simultaneity of eternity between his mind and the specific historical specificity of each artist and its spectator. It is this intense sort of communication between creative minds in a time reversal fashion that represents the source of all improvements for future generations. In Morse’s case, however, the creative tension of this circumstance became conducive to a fundamental new discovery of principle which included the invention of the telegraph. In point of fact, it was this design of the *Gallery of the Louvre* that became the source of inspiration which led Morse to make the discovery of principle for his electro-magnetic telegraph system during his trip back to America in October of 1832.

6. “WHAT HATH GOD WROUGHT!”

When he boarded the French ship Sully on October 1st, 1832, Morse wrote several letters to his friend Fenimore Cooper, but he, unfortunately, did not keep a diary of his thoughts on the subject of his electro-magnetic discovery which he had begun to make, a short time before and during that historical crossing of the Atlantic. It is reported that Morse had a discussion on the subject of electro-magnetism with several people during the boat crossing, including one Dr. Charles T. Jackson of Boston, but, that the Bostonian would also later “*play a malign role in the subsequent history of the telegraph.*” (Samuel F. B. Morse, [His Letters and Journals](#), Part 1 of 9)

At any rate, the editor of Morse’s correspondence, Edward Lind Morse, reported that at some point in the conversation between Morse and Jackson, “*Dr. Jackson described some of the more recent discoveries of European scientists--the length of wire in the coil of a magnet, the fact that electricity passed instantaneously through any known length of wire, and that its presence could be observed at any part of the line by breaking the circuit. Morse was, naturally, much interested and it was then that the inspiration, which had lain dormant in his brain for many years, suddenly came to him, and he said: ‘If the presence of electricity can be made visible in any part of the circuit, I see no reason why intelligence may not be transmitted instantaneously by electricity.’*” (October 5, 1832.) Dr. Jackson pretended that he was the author of that idea and claimed to be a co-discoverer with Morse. A court case later settled in favor of Morse, and Jackson was proven to be a plagiarist.

The point that I want to bring up, here, is that the idea of electricity understood as a fluid for communicating intelligence at the speed of a magnetic field was born, in 1832, and Samuel F. B. Morse was the first human being to discover that such an instantaneous electronic communication could

probably be done through a single conducting wire. Morse, therefore, was not merely the inventor of the telegraph, but also the discoverer of the principle by means of which all intelligence communications at a distance are made possible by means of some form of electro-magnetic field.

If anyone ponders for a moment on the broader and deeper significance of Morse's statement, "*I see no reason why intelligence may not be transmitted instantaneously by electricity,*" it will suddenly become clear that Morse had made a crucial discovery of principle whereby the human mind functioned like an electro-magnetic field, and that such a mind was capable of communicating intelligence at a distance, with or without a conducting wire. This point is important, because it is the very point of principle that Morse had to assert in his fight for the recognition of his discovery of principle and of his invention from that moment on. These are two distinct realities.

In his biography of Morse, S. M. Prime made the following revealing statement in this regard: "Of all the great inventions that have made their authors immortal and conferred enduring benefit upon mankind, no one was so completely grasped at its inception as this." (Prime, Samuel Irenaeus. *The Life of Samuel F. B. Morse*. 1875. Reprint, New York: Arno Press, 1974.) Furthermore, Edward Lind Morse made the point even clearer when he stated:

"Morse always clung tenaciously to the date of 1832 as that of his invention, and, I claim, with perfect justice. While it required much thought and elaboration to bring it to perfection; while he used the published discoveries of others in order to make it operate over long distances; while others labored with him in order to produce a practical working apparatus, and to force its recognition on a skeptical world, the basic idea on which everything else depended was his; it was original with him, and he pursued it to a successful issue, himself making certain new and essential discoveries and inventions. While, as I have said, he made use of the discoveries of others, these men in turn were dependent on the earlier investigations of scientists who preceded them, and so the chain lengthens out.

"There will always be a difference of opinion as to the comparative value of a new discovery and a new invention, and the difference between these terms should be clearly apprehended. While they are to a certain extent interchangeable, the word "discovery" in science is usually applied to the first enunciation of some property of nature till then unrecognized; "invention," on the other hand, is the application of this property to the uses of mankind. Sometimes discovery and invention are combined in the same individual, but often the discoverer is satisfied with the fame arising from having called attention to something new, and leaves to others the practical application of his discovery. Scientists will always claim that a new discovery, which marks an advance in knowledge in their chosen field, is of paramount importance; while the world at large is more grateful to the man who, by combining the discoveries of others and adding the culminating link, confers a tangible blessing upon humanity." (*Samuel F. B. Morse: His Letters and Journals*, Editor, Edward Lind Morse, New York, the Riverside Press Cambridge, 1914, Vol. II, p. 13)

The point to be stressed, here, is that Morse was both the discoverer of the principle of applying intelligence to electromagnetism and the inventor of the physical telegraphic instrument that demonstrated its physical feasibility of telegraphic electricity. In other words, Morse was not only the inventor of a

communication system that could be expressed practically by dots and dashes in an electrical wire, but also, more profoundly, he discovered the principle of a communication capability among human minds by means of which universal discoveries of principle can travel like lightning across centuries through the dual-time function of historical specificity and simultaneity of eternity.

When Morse established the first intelligence communication of his telegraph between Baltimore and Washington D.C., on May 24, 1844, he uttered an immortal utterance which should resonate in the minds of every schoolchild in the world: ***“What hath God wrought!”*** (Numbers 23) Those Biblical words were both a vindication and recognition of the true process that had taken him over. Morse said of them: ***“That sentence was divinely indicted, for it is in my thoughts day and night. ‘What hath God wrought!’ It is his work, and He alone who could have carried me thus far through all my trials and enabled me to triumph over the obstacles, physical and moral, which opposed me.”*** (William Kloss, *William F. B. Morse*, Harry N. Abrams, Inc., Publishers, New York, 1988, p. 148.)

CONCLUSION.

The liberal tendency of the British oligarchy to avoid distinguishing between truth and falseness in matters of Art and Science is not a mere question of simple-minded opinion as established by Adam Smith in his *Theory of Moral Sentiments*. It stems from a well trained tendency to deceive people through the art of pleasing in the manner established by Paulo Sarpi, when he said: ***“Think what you want, but say what is expected of you.”*** The question that Morse has put before the American people, and the world with his *Gallery of the Louvre*, was an indictment of precisely that nature: ***“Do you aim to please and be credible, or do you aim to be creative?”***

Thus, the most profound discovery in the so-called Morse code is not the practical telegraph, but the transmission of valid discoveries of universal physical principles developed through the process of acting in a God-like manner, through the domain of classical artistic composition. This is also what Morse’s true passion for life was all about. Morse said it himself that he only went into the telegraphic business because he could not make a living as an artist. In fact, his biggest regret was that the government of Washington DC lacked imagination and refused to buy his invention, so that he could become free to return to painting full time. As Morse noted in a public address late in his life, the issue of creative time had to go beyond the principle of momentary pleasure and pain and reach out into the immortal intention of artistic composition:

“The pursuits of an Artist have their pleasures, indeed, and of the highest refinement, but they have also their pains, felt most keenly by those most susceptible of these pleasures. There are no arts acquired in a year, or in many years, and with ordinary industry; they require unremitting attention during a whole lifetime. ***‘Ars longa, vita brevis’*** is indeed too true. Life is too short for Art.” (Address to Students of the National Academy of Design in Cummings, *Historic Annals*, 54.)

By internalizing and communicating the universal principles of his choice of compositions for the *Gallery of the Louvre*, Morse raised the standard of culture in the United States to a level that it had never

reached before, because, truth be told, a lifetime is not enough for classical artistic composition. Art demands of the Artist both his mortality and his immortality, nothing less. Morse's dialogue with the immortals of the past is the best contribution that he could have given to his fellow Americans as the basis for a new culture, free from European oligarchism. Morse became the flag bearer of American Artistic composition and his genius was to provide Americans with the immortal life-line that each new creative mind requires beyond his own lifetime. Morse established an eternally solid foundation for the future artistic life of the republican soul, as an immortal contribution to mankind. So, the question is: are we morally fit to undertake Morse's challenge into the future?

In the conclusion of his last lecture, Morse had the same doubts that Lyn has regarding the future of this nation during the present crisis. His question was the same: "*Is the American people morally fit to survive?*" Realistically doubting, but also with somewhat of a sour note of regret, Morse concluded with the following indictment that he put squarely on the shoulders of the American people:

"If our estimate of anything, we put for the *end* of the work, that which is only a subordinate *means*, all beyond that subordinate part is not appreciated and will soon cease to command both the attention of him who forms it, and of him for whom it is formed. A false estimate of the *end* of the Fine Arts, then, as it lowers the standard of merit, must necessarily lower the aim of the Artist; having attained so low an aim, he must remain idle, or multiply mediocrity; instead of complaining that "*life is too short for art,*" it is his lament that "*art is too short for life.*"

"It is for the public, therefore, to fix a high aim for the Artist in any of the Fine Arts. What they wish he will be compelled from necessity to perform; if in *Poetry* he finds that they have no higher views than *smoothness of versification* and *accurate description*, or in *Music* than *simple concord and mimicry of sound*, or in *Gardening* than *straight rows of regular formed trees*, or in *Painting* than *smoothness of surface and mere naturalness of objects*, to these minor parts will his attention be confined, and feeling it to be in vain to aspire to a height which he can see, and to which he might attain, but where he can find no sympathies to support him, he wastes his energy and his spirits in an unavailing efforts to rise." (Morse, Op. Cit., p. 112)

That is, indeed, the question and the challenge that every American citizen must answer today. Can America survive the strategic error of having stupidly chosen to put *pragmatic means* in the place of *immortal ends*? Morse had fought over the same issue against Colonel Trumbull during the foundation of the National Academy of Design, in 1825. There is no doubt that Morse should have no regrets for the fights he fought and for what he has accomplished, both as an Artist and as a Scientist, because, America now has a future greater than its past to look forward to, thanks to his immortal contributions. Regardless, Morse is absolutely right in his indictment of the American people and of its National Government for their appalling role in promoting the Fine Arts as a public service. Morse set a very high standard for America with this new advance in culture, and it is very unfortunate that the citizens of his time were not up to receive it; however, will they respond differently today?

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