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In our times, issues of truth and falsehood are most often considered within logic/epistemology, ethics/morality, or ontology/axiology. Truth and error are repeatedly determined with respect to judgments. In this case, truth and falsehood is a logical characteristic of judgments and defines their conformity or lack thereof to reality. In an axiological sense, truth is associated with truthfulness, and as such it is contrasted with lying. In such a case, truth is a moral value for which one should strive. Things are different with truth considered in hermeneutic-ontological contexts, where truth is a value in relation to being. For Martin Heidegger, this meant that *Dasein* can truly exist because openness is the essence of its existence, i.e. *Dasein* expresses, or opens, the being in its being.¹ For Józef Tischner, on the other hand, truth leads us to an ethical experience of another person in an encounter, because it presents them in their authenticity and without duplicity.² In these contexts, however, we lose the strictly epistemic significance of truth and falsehood. Truth is also an element of cognitive acts and is constituted in cognitive relations. That is why it seems necessary to distinguish between different ways of understanding truth as a value, in this case logical (a quality of judgments), axiological (a quality of speech acts), ontological (a way of being), or epistemic (a quality of cognitive acts). The current “epistemological dogma” states that a dual objective – striving for truth and avoiding errors – exhausts our cognitive aspirations. In particular, this view suggests that the entire epistemic value of knowledge must result from the aforementioned two objectives. There is no doubt that truth is a value in an epistemic sense. True cognition is, after all, more valuable than false cognition. The acting subject of a cognitive relation

¹ M. Heidegger, *Sein und Zeit* (Tübingen: Niemeyer 1927).

² J. Tischner, *Filozofia poznania* [Philosophy of Cognition] (Kraków: Papieski Wydział Teologiczny 1978–1979).

which recognizes truth as a value is more likely to choose whatever presents itself as true than that which appears false.

Getting closer to truth is also a challenge for ecumenical dialogue. It is not enough to liberate and arouse goodwill. Something more is needed. Showing the role of truth in the ecumenical movement, John Paul II pointed out that truth shaped the conscience, giving directions for unity. This truth, at the same time, forms consciences and directs efforts of Christians – brethren divided from one another – to Christ's prayer for unity (*Ut unum sint*, no. 33). Truth has the power to form consciences correctly. Conscience, naturally, has to be followed by deeds, which is why the Pope called for truth of consciences and efforts of Christians. Therefore, humility is needed to accept truth. And this is what the Pope mentioned in his encyclical *Ut unum sint* when he stated that the interior and personal dimension of dialogue must be accompanied by a spirit of charity for the interlocutor and humility with regard to the truth which comes to light and which might demand a change of assertions and attitudes (*Ut unum sint*, no. 36).

1. Complementarity of the Treatment of the Subject

The (open access) e-book *Truth and Falsehood in Science and the Arts* edited by Barbara Bokus and Ewa Kosowska³ published by Wydawnictwa Uniwersytetu Warszawskiego in April 2020, touches upon two areas of arriving at the truth and exposing falsehood. In their analyses the authors conduct an intensive search for an answer to the question of how the issue of truth and falsehood related to science and the arts should be examined today. It is in the introduction that we read that this content-rich volume is “the outcome of a conference organized for the conclusion of the 10-year Inter-University Program of Interdisciplinary PhD Studies at the »Artes Liberales« Academy.” The program included academic teachers who supervised some excellent doctoral dissertations and students, most of whom now hold doctoral and post-doctoral degrees. Professor Barbara Bokus's firm commitment and professionalism resulted in a number of texts that could be compiled into a multiple-author monograph. Even a cursory glance at the table of contents allows the reader to expect to learn about interdisciplinary research exploring various periods and cultures, where truth and falsehood meet as a foundation of human motivations, choices, decisions and behaviors. A more thorough reading of the texts reveals efforts to universalize the results of those detailed searches.

The great majority of the authors presenting the fruits of their qualitative research on truth and falsehood in science and the arts invoke the resources offered

³ <https://www.wuw.pl/product-pol-12401-Truth-and-Falsehood-in-Science-and-the-Arts-PDF.html>.

by global literature starting from classic texts (J. Axer, “Between Science, Art, and Forgery: Latin Textual Criticism as a Case Example”), through the example of Maciej Sarbiewski’s theory of poetic art (M. Łukaszewicz-Chantry, “Only a Poet Never Lies...”), to the French descriptions of the Morlachs (W. Sajkowski, “Honesty as a Trait of Non-Civilized Man in the French Image of Southern Slavs at the Turn of the 18th and 19th Centuries”). There is no shortage of references to philosophical texts (A. Grzeliński, “The Validity of Aesthetic Judgments: George Santayana’s Polemics with Tradition”; A. Żymelka-Pietrzak, “Not Naked but Wearing ‘Dress upon Dress’: Johann Georg Hamann on Truth”; P. Tomczok, “Truth and Falsehood of the Mirror: Subjectivity – Reflection – Practice”). The analyses of researchers representing contemporary psychology are no less interesting (P. Kałowski, “Narration True and False: Dialogical Self Theory in Psychotherapy”; A. Milanowicz, “Truth and Untruth in Irony”; A. Smurzyńska, “When Does Simulation Enable Us Adequately to Attribute Mental States to Others?”). Some of the texts contain references to religion (M. Rogalski, “The Disengaged Researcher as a Type: Truth and Probability in Studies on Religious Thought”; R. Zawisza, “Hannah Arendt’s Marranic Evasions and the Truth of Her Cryptotheology”) or to music (J. Barska, “Music vs. Truth: Illustrative Music in the Context of Musical Aesthetics”; K. Kolinek-Siechowicz, “Truth and Early Music: The Intersection of Arts and Humanities”; A. Chęćka, “Truth Embodied in Music”). Great value can be found in bold references to the art of painting (P. Słodkowski, “Truth of a Painting, Truth of Matter: Robert Rauschenberg, Henryk Streng, and the History of Art”) and the history of literature (M. Junkiert, “The Polish History of Literature as a *Lieu de Mémoire*”). The issue of truth and falsehood in architecture and museology has also been considered (J. Kutnik, “Truth of the Place and Truth of the Exhibition: ‘Case Study’ of the State Museum at Majdanek”). Such a selection of texts is strongly justified by the large-scale nature of the research results. The editors of the book have taken care to order the texts in a way that would enable readers to acquaint themselves with the effects of multiple-level and multiple-aspect research conducted on materials drawn from diverse periods and cultures. The value of the publication lies in its diversity, expertise and complementariness. With such an extensive issue as truth and falsehood in science and the arts, it would be hard to expect a complete presentation of answers, and this was not in fact the intention of the authors of this worthwhile collection of texts.

Noting the originality of the topic itself, both from a material (truth versus falsehood) and a formal (in science and the arts) perspective, it is worth underlining that the monograph considerably contributes to filling the gap that exists in the large-scale research focused on the problem of truth and falsehood. The world literature includes numerous interesting works whose authors undertake to solve questions related to truth and its nature. Already at the start of the 20th century, Bertrand Russell’s monograph *On the Nature of Truth and Falsehood*, included in *Philosophical Essays* (1910), was a great success. It became hard to ignore this issue in subsequent

research. The number of Russell's citations – impact that today would be measured using the Hirsch index – remained high for many years. Even a century later, we can find further coherent studies.⁴ Essentially, the aforementioned works present the results of research in disciplines related to one another, mostly philosophy, logic or ethics. Less often, we find studies on truth in the arts.⁵

One important feature of the e-book *Truth and Falsehood in Science and the Arts* is the polyphony of academic statements about truth and falsehood. These studies do not represent a single, overriding vision offered by one author, but are the result of dialogues between independent individuals and their points of view, their receptions of a selected fragment of reality. We can thus say that even in themselves, they reflect a process whereby the discovery of truth and falsehood does not mature solely “in one person's mind” but emerges between those who seek it together, is born in the process of a dialogue inevitably entangled in language conventions. It is worth noting the great literary artistry of the texts under review. The sophisticated reader is sure to feel unsatisfied due to the lack of representative texts from a number of fields in which the problem of truth and falsehood is considered. They certainly include theological sciences and law, although one could acknowledge that Przemysław Piwowarczyk's “Mechanism of Mystification and Demystification at the Point of Contact between the Humanities and Science: Case Study of the *Gospel of Jesus' Wife*” could be counted among the former group, and so could Michał Rogalski's “The Disengaged Researcher as a Type: Truth and Probability in Studies on Religious Thought.” Future research ought to include a study focused on a classic for the issue in question, namely the convert John Henry Newman (1801–1890). Both his life and his entire oeuvre confirm the dialogical character of truth, an outlook fully compatible with that which guided the initiators and authors of the collection under review.

2. Originality of the Texts Presented

There is no question that most authors of the monograph rely strongly on previous research on truth and falsehood in their respective disciplines and research areas. The originality of their approaches, however, lies in confronting truth and falsehood in such a way as to arrive at elementary knowledge on the world around us, in both

⁴ For example, R. Casati – A.C. Varzi, “True and False: An Exchange,” *Circularity, Definition, and Truth. Indian Council of Philosophical Research* (eds. A. Chapuis – A. Gupta) (New Delhi: Indian Council of Philosophical Research 2000) 365–370; B. Dupret, *Practices of Truth. An Ethnomethodological Inquiry Into Arab Contexts* (Amsterdam – Philadelphia, PA: Benjamins 2011); N. Feit – A. Cullison, “When Does Falsehood Preclude Knowledge?,” *Pacific Philosophical Quarterly* 92 (2011) 283–304.

⁵ For instance, M.W. Roskill, *Truth and Falsehood in Visual Images* (Amherst, MA: University of Massachusetts Press 1983).

science and the arts. In many cases the authors have invoked important methods and artistic means helping to achieve this objective. Consequently, after outlining the methodological situation in the textual criticism of the 1960s and 1970s, Jerzy Axer considers the reasons behind the changes in his methodology as an editor in the subsequent decades. In conclusion, he takes a stance on contemporary disputes on the role of a scientific editor, with a special focus on the interdisciplinary aspects of this problem. Przemysław Piwowarczyk reveals how, in the course of investigating the authenticity of the so-called Gospel of Jesus' Wife, it became impossible to ascertain it through laboratory tests and traditional paleographic or historical analyses. It was not until professional journalists became involved that solid investigative journalism brought hard-to-refute evidence. Karol Wilczyński analyses two terms found in two works by Al-Ġazālī – the notion of precipitance (Arabic: *tahāfut*) and “conforming to authority” (Arabic: *taqlīd*), which are described in *Tahāfut al-falāsifa* (*The Precipitance of the Philosophers*) and *Al-Munqid min al-ḍalāl* (*Rescuer from Error*). He offers a different interpretation of these two works by Al-Ġazālī. Maria Łukaszewicz-Chantry analyzes a treatise by Maciej Kazimierz Sarbiewski (*De perfecta poesi, sive Vergilius et Homerus*), and on its basis, he argues that poetical fiction is often a veil concealing precious truth that can be grasped through the right allegorical interpretation. Izabella Zatorska discusses the problem of the elusive essence of things on the example of Baroque theater. From the perspective of *theatrum mundi*, with the help of the “theater within the theater” structure (Shakespeare, Pierre Corneille, Molière), she draws attention to the other, disturbing depth of “the norm of the day.” She points out how, in the drama of existence, Józef Tischner defined a significant difference between a lie and an illusion. Wojciech Sajkowski presents the French outlook on the morality of peoples considered uncivilized at the turn of the 18th and 19th centuries, specifically the Southern Slavs inhabiting today's Croatia and Montenegro. His analysis reveals the place of the Slavic communities living on the peripheries of Europe during the Enlightenment in the discussions of the time on the morals of civilized peoples and those considered savage. Adam Grzeliński discusses the truth of aesthetic judgments in the concept of George Santayana, the author of such works as *The Sense of Beauty* and *Reason in Art*. His distinction between the beauty of matter, form and expression draws attention to the dual meaning of the validity of aesthetic judgments: indicating their universality on one hand, and on the other – referring us to the ideals of reason, whose sensual representation is available in works of art. Anna Żymełka-Pietrzak uses an analysis of the metaphor of truth found in Johann Georg Hamann's letter of 27 July 1759 directed to Immanuel Kant, where truth is depicted as a woman wearing many layers of dresses but removing the clothing reveals a fearful ghost, to define Hamann's theological-ethical model of truth. God's truth becomes accessible to humans in communicational acts of condescension, its special form being the God-Man Incarnate. The author imitates God's kenotic act towards her own thoughts. This kind of approach to a work also

means serving the truth. Marta Baron-Milian presents the epistemological status of poetry from the perspective of questions asked by the economy of literature. She juxtaposes selected theories of poetry (those of Jochen Hörisch, Viktor B. Shklovsky, Jean Baudrillard and Franco Berardi), which we could in fact view as “economies of poetry” due to their proposed descriptions of the qualities of the poetic medium in an economic perspective. Paweł Tomczok considers how the mirror and the process of reflection create an imaginal resource of countless philosophical models of truth and falsehood. A mirror reflection suggests that a faithful representation of reality is possible, and also – almost simultaneously – that the reflection can be inaccurate, distorted, blurred, too dark or too bright. Consequently, the mirror defines the aim of cognition while immediately suggesting the possibility of various barriers to achieving that aim. Michał Rogalski conducts a critical analysis of the possibility of assuming an objective, impartial stance towards the object of one’s own investigation. Based on Aristotle’s analyses related to rhetoric, the author shows that presenting research results in writing is connected with assuming a stance towards them and giving them a place and importance in the context of the argumentation, which involves a value judgment operation. He discusses Gadamer’s idea of writing history over and over again to account for the changing context. This leads to a strong accentuation of researchers’ own worldviews in their research. Rafał Zawisza sets out to re-interpret Hannah Arendt’s *The Human Condition* from the point of view of the concept of natality. Her hypothesis and concepts, such as a “philosophical Mar- ranist,” enables Zawisza to explain how her secular anthropology was a form of cryp- totheology. Piotr Kałowski discusses the notions of truth and falsehood in psycho- therapy, describing the theory of the dialogical self as an approach compatible with postmodernism. Comparing it with the dominant cognitive-behavioral approach, he presents examples of its practical application, especially in problems related to the sense of identity and its continuity, and discusses the merits and limitations of the metaphor of therapy as dialogue and narrative. Anna Milanowicz offers an essay showing irony as a form of masking and camouflage. In the latter part of the text, she asks whether irony has a gender. Replying to this question, she briefly outlines the conclusions from research on differences in the way men and women understand and use irony and self-irony. Adrianna Smurzyńska draws special attention to as- suming another person’s perspective and to the simulation theory. She considers the results of studies on the development of the ability to differentiate perspectives and disorders of this ability in borderline personality disorder. The ability to distin- guish one’s own and others’ mental states is presented as an element of social cogni- tion that enables an adequate mentalization, by accepting the presence of various perspectives and the possibility of the coexistence of various representations of real- ity. Joanna Barska devotes a lot of attention to examples of the application of various music rhetorical figures and how they function. She underlines, however, that de- spite a certain universalization of the language of music, the system of musical-rhe-

torical figures is extremely diverse and subject to individual contextual interpretation. Karolina Kolinek-Siechowicz also considers the issue of truth in music, but from the point of view of the historically informed performance of early music. The author looks at different stages in this trend, asking about the extent to which seeking authenticity in performance and closeness to the composer's intention has been the result of striving for historical truth and how much truth it reveals about the contemporary aesthetic attitudes of musicians and audiences. Anna Chęćka also joins the discussion about truth in music. She shows that the two paths are most often followed by the English-speaking world's analytic philosophy. The first one assumes seeking truth or falsehood in the actual musical work and its structures, while the other is related to truth in experiencing music, and thus to the sincerity, authenticity of a performance (and especially performers' faithfulness to the score and to themselves). Piotr Słodkowski proposes a methodological reflection on inter-image relationships. He juxtaposes two examples of artistic practice: Rauschenberg's erasure of de Kooning's drawing and Henryk Streng's removal of his own signature from his paintings. He concludes that both interferences support the transition from an intertextual approach to paintings to a research optics that enhances the physical aspect of a visual representation. Maciej Junkiert analyzes the origins and special character of the 19th-century Polish historical-literary research. He compares the context of the birth of this new discipline in partitioned Poland and in the German states. He indicates similarities and differences, which were the result, among other things, of the fact that the history of literature was an important academic discipline in the German states, whereas Polish scholars developed it in much tougher circumstances. Last but not least, Jan Kutnik discusses the problem of truth in museum exhibitions related to the tragedy of World War II (e.g. Majdanek, Auschwitz-Birkenau, Stutthof). Based on his own research conducted in 2016–2019, he concludes that shaping the relationship between the truth of the place and the truth of the exhibition, skillfully using authenticity and finding new ways of "speaking" to visitors is an enormous challenge for exhibitors.

Conclusion

The texts of the entire volume are of a high academic standard. As already mentioned, the authors reference the latest studies in the areas of research they discuss. They do not hesitate to offer their own conclusions and propose interesting and innovative solutions to the problems under discussion.

Both in its entirety and selected fragments, the e-book *Truth and Falsehood in Science and the Arts* will successfully (and easily, as an open access publication) serve anyone pursuing in-depth studies on the phenomenon of truth. The crystallization

of truth is effected in confrontation with falsehood in many aspects of science and the arts, as noted by the authors. One can also perceive the alethic (Greek: ἀλήθεια) significance of falsehood. This kind of conclusion could suggest that the two phenomena are complementary in many areas of human activity. The examples of such complementarity discussed in the book can serve as subjects of further analyses and bases for successive dissertations, significantly expanding the research on truth and falsehood in science and the arts.