"A Mathematician's Apology," Hardy, selections

Section 21

It will probably be plain by now to what conclusions I am coming; so I will state them at once dogmatically and then elaborate them a little. It is undeniable that a good deal of elementary mathematics-and I use the word 'elementary' in the sense in which professional mathematicians use it, in which it includes, for example, a fair working knowledge of the differential and integral calculus-has considerable practical utility. These parts of mathematics are, on the whole, rather dull; they are just the parts which have the least aesthetic value. The 'real' mathematics of the 'real' mathematicians, the mathematics of Fermat and Euler and Gauss and Abel and Riemann, is almost wholly 'useless' (and this is as true of 'applied' as of 'pure' mathematics). It is not possible to justify the life of any genuine professional mathematician on the ground of the 'utility' of his work. But here I must deal with a misconception. It is sometimes suggested that pure mathematicians glory in the uselessness of their work16, and make it a boast that it has no practical applications. The imputation is usually based on an incautious saving attributed to Gauss, to the effect that, if mathematics is the queen of the sciences, then the theory of numbers is, because of its supreme uselessness, the queen of mathematics-I have never been able to find an exact quotation. I am sure that Gauss's saying (if indeed it be his) has been rather crudely misinterpreted. If the theory of numbers could be employed for any practical and obviously honourable purpose, if it could be turned directly to the furtherance of human happiness or the relief of human suffering, as physiology and even chemistry can, then surely neither Gauss nor any other mathematician would have been so foolish as to decry or regret such applications. But science works for evil as well as for good (and particularly, of course, in time of war); and both Gauss and less mathematicians may be justified in rejoicing that there is one science at any rate, and that their own, whose very remoteness from ordinary human activities should keep it gentle and clean.

<u>29</u>

I will end with a summary of my conclusions, but putting them in a more personal way. I said at the beginning that anyone who defends his subject will find that he is defending himself; and my justification of the life of a professional mathematician is bound to be, at bottom, a justification of my own. Thus this concluding section will be in its substance a fragment of autobiography.

My choice was right, then, if what I wanted was a reasonable comfortable and happy life. But solicitors and stockbrokers and bookmakers often lead comfortable and happy lives, and it is very difficult to see how the world is richer for their existence. Is there any sense in which I can claim that my life has been less futile than theirs? It seems to me again that there is only one possible answer: yes, perhaps, but, if so, for one reason only: I have never done anything 'useful'. No discovery of mine has made, or is likely to make, directly or indirectly, for good or ill, the least difference to the amenity of the world. I have helped to train other mathematicians, but mathematicians of the same kind as myself, and their work has been, so far at any rate as I have helped them to it, as useless as my own. Judged by all practical standards, the value of my mathematical life is nil; and outside mathematics it is trivial anyhow. I have just one chance of escaping a verdict of complete triviality, that I may be judged to have created something worth creating. And that I have created is undeniable: the question is about its value. The case for my life, then, or for that of any one else who has been a mathematician in the same sense which I have been one, is this: that I have added something to knowledge, and helped others to add more; and that

these somethings have a value which differs in degree only, and not in kind, from that of the creations of the great mathematicians, or of any of the other artists, great or small, who have left some kind of memorial behind them.