

Creativity as Such

Here is Lyndon LaRouche's address on July 3 to the European Schiller Institute Conference, Panel 4: "Classical Culture, an Imperative for Mankind."

This is truly the most important of all strategic questions we have to face today: the fact that the human species is absolutely unique in its capabilities. There's no other species in the universe, ever known to have existed, or could have existed—even though we have not fully explored, of course, the Crab Nebula or similar parts of the great galaxy which we're involved in, called the Milky Way. There may be many species with cognitive powers out there. The Solar System of which we are immediately a product, although always under the control of the galactic processes—and we know a good deal, today, about those kinds of things—

Our organization in the United States has spent a good deal of effort on concentrating, inclusively, on just this question: *How old is life?* How long has life existed in this galaxy, or within some place in it? What is the nature of mankind, which has been on this planet only for a few million years? There was no human being on this planet, to the best of our knowledge, until a few million years ago.

And yet, we're talking about billions of years of this galaxy, during which all living processes known to us have come into existence. And all life is creative, but there's a sad part: that over 95% of all known living species have been rendered extinct, *as failures*, in their time. The question, therefore: Why, in these times, when we have entered a period in which there will be more great kills of living processes, at this phase of the movement of the Solar System through the galaxy, why should we be so presumptuous as to imagine that *human life is not about to disappear as the dinosaurs did in the last great kill?*

What is there about human beings that says they're not just another animal species, ready to get to the chop in the course of their time?

The answer is a very little-known question. Most people don't have an inkling of what the answer is! As

a matter of fact, our societies are run on the basis of people who have no inkling what the human species is! All they can come up with is an explanation of some kind of an animal, with animal characteristics of pleasure and pain, and things like that, that might control the behavior of this animal.

So why should we expect that we have a right to claim that the human species is going to survive the approaching point of a great kill in the course of the movements of the Solar System up and below and around the galaxy we inhabit? How do we know that this 62-million-year cycle [**Figures 1 and 2**] is not going to take the human species away, as it's taken so many away before? And then, before that, and then before that?

And here you have all these people talking about *politics*; they're talking about issues of politics; they're talking about "practical opinion," and public opinion, and differentiations in customs, and all those kinds of things! And here we are: We're approaching the time of the great kill, where everything about us may suddenly disappear; so what are we worried about? If we're going to disappear, why do we worry? Why do we fight it?

What is there in us, that is not in other living species known to us? That might, somehow, miraculously, pronounce a destiny for our human species which we grant to no other living species? The name for that specific quality, which we know in the human species, which does not exist in any other known living species: There's a quality of creativity, which is absolutely unique to mankind. And if you're not creative, and if you don't understand creativity, you haven't got a ticket to survival yet! Because creativity won't save you, *unless you use it.*

All you have to do is adopt a zero-growth policy, a zero-technological-growth policy: I can guarantee you, your extinction will come, delivery on time! I don't know what the time is, but it's soon, in terms of geological and galactic time.

So what are you living for? Why do you believe there's a future for your species? Why do you believe you should have grandchildren? Why should yours exist?

FIGURE 1
Long-Wave Pattern of Biodiversity

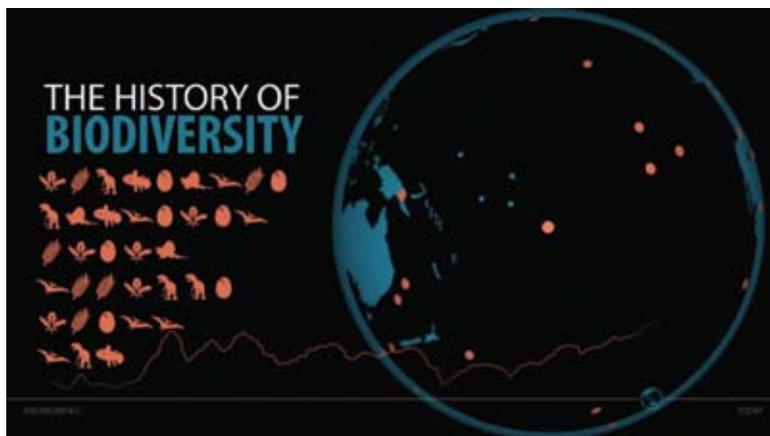
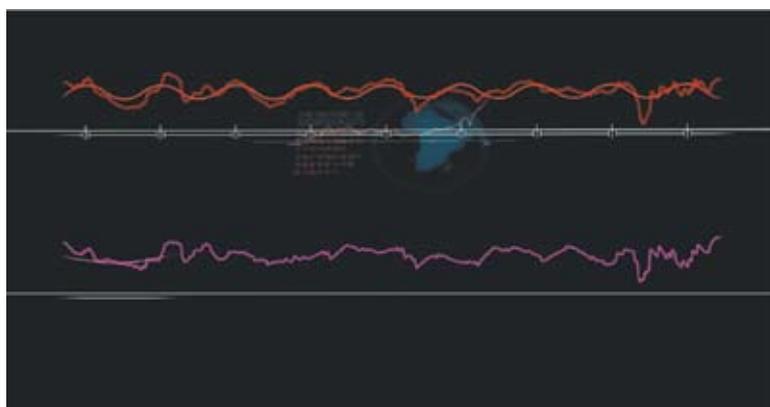


FIGURE 2
Biodiversity: Long and Even Longer Waves
 (Top, 62-Million-Year Cycle; Bottom, 140-Million-Year Cycle)



LPAC-TV, "The Extraterrestrial Imperative, Part 2," <http://www.larouchepac.com/node/16049>

The LaRouchePAC Basement Team's video on "The Extraterritorial Imperative: Cosmic Rays," demonstrates the coincidence of the 62-million-year cycle of the increase and decrease of the number and variety of species on our planet, with the cycle of the Solar System's motion above and below the equatorial plane of the Milky Way, as we orbit the galaxy's center. Could this oscillation, and corresponding changes in cosmic ray flux, account for the rhythm of biodiversity on Earth?

Now, how often do you hear the question which I have just posed discussed in policymaking of nations? Here we are, the most important thing for any species to consider: its extinction, and the possibility of *not becoming extinct*, a possibility known to us, or can be known to us, if we're not stubbornly opposed to learning it, which is called *human creativity*, a phenomenon which does not exist as *human creativity*, as willful creativity, in any other known species that ever lived, to our knowledge.

The human species, which has lived on this planet only a few million years, has a certain quality, which no other known species of life has ever demonstrated. And unfortunately, among human beings, there's a *very limited interest* in the subject. They talk about creativity in all kinds of things—a different design of garment, for example; a different desired recipe for cooking—these are all considered inventions, or discoveries of principle. They're not! Whether you wear your skirts upside down or not is irrelevant to the question of species existence! It may be entertaining, but it doesn't have much pertinence to species existence.

But there is a quality in mankind, which we know, and can know very well, if we choose to do so, of genuine creativity.

Now, first of all, all life is creative; all forms of life are creative. They are creative, created as such, every one we know about was created. It was created as a qualitative differentiation from other kinds of species. It was not necessarily created in a single line of creation. There are many complicated kinds of ways in which breeding of species occurs, and cross-breeding of species occurs, and derivations of new species occur. These are things we have studied in the Basement,¹ for example, in the history of life on this planet and in this galaxy, as far as we know it.

But the point is, every animal species is creative. But they're not *voluntarily* creative. The creativity is built into them; they are not conscious of it, they can't control it; they can't choose creativities. *Creativity chooses them*. And when you get a great kill, you get a point that the ability of animals—

Look, most of the animals we have today on this planet should be extinct, but for mankind. Why do we have animals? Because we promote, artificially, so to speak, we promote their existence on this planet. We want cattle; we raise cattle! You want milk, raise cows. If you don't raise cows, to hell with you! You get no milk! All our foodstuffs and many other things about

1. The LaRouchePAC Basement Team is a group of young scientists and political organizers working together on breakthrough issues of science and epistemology. See <http://www.larouchepac.com>

animal life and plant life are things that mankind chooses, and recognizes as necessary to mankind, and cultivates, and uses those things which are useful to mankind.

So, that's animal creativity; the potentiality of discoveries by a living species, rather than human, is built into the design of the human species. And when a great kill comes of some species, or some set of species, it's because that animal species has run out of options for adapting to the new circumstances.

An Upward Quality of Evolution

Now, there's another aspect to this process, which is most crucial for understanding what I've just said: that the existence of life, and specifically human life on this planet, depends upon a natural degree of creativity: that is, *an upward quality of evolution*. Now, you have behavior evolution in forms of adaptation. This occurs in the creation of new states of nature, automatically; animal life, plant life do this.

But then you come to the point that that whole system has come to a categorical close, by either exhaustion of resources of a certain kind, or a new condition in the galaxy, like a galactic period when our Solar System goes to a different arm of the galaxy, or when the Solar System moves above the level of the galaxy, as opposed to being below it where it's more protected.

So, the point is, we find that in order for mankind to live, we have to increase what is called the energy flux-density of mankind's willful change in the character of the environment. That is, for example: Mankind is distinguished from other species, first of all, by the *voluntary use of fire*. No member of the animal kingdom—no tree, no form of plant life—ever willfully set fire to itself. So, the characteristic of mankind has been going from the simple burning of things to assist human existence, to going to higher forms of combustion. We went from burning shrubbery, which is probably what our most ancient ancestors did, as our species; we went to charcoal, and so forth; we went up to combustion of coal, of coke, and so forth.

And all the way, each of these steps, on which the progress of human existence has depended, has gone to a higher level of what is called "energy flux-density," that is, the cross-sectional temperature at which combustion occurs. And the ability to maintain human life, and to maintain the growth and extension of the human species, depends on going to constantly higher levels of what we call "energy-flux-density."

Now, we have recently entered a period in which the continuation of human life on this planet, even without any galactic changes, absolutely requires not only nuclear fission as a basic source of power to be applied to the needs of life. We've now entered a period where nuclear fission power, by itself, is no longer sufficient. We now have entered a period where, for mankind to survive, we must begin to operate on thermonuclear fusion as a power source. And beyond that, we must look forward to developing access to another technology, which is called "matter/anti-matter reactions." These are all characterized by the cross-sectional value of heat, increased in intensity.

So, a society which is going to windmills *is a doomed society!* A windmill society is *a mass-suicide society!* You haven't got a chance.

So the universe is vectored, the existence of life on this planet is vectored, only to mankind, as a species which is capable of organizing its productive forces on the basis of higher levels of energy flux-density. You are now at a point where if you're not with nuclear power and thermonuclear fusion you are not fit to exist as a society! Because to maintain mankind today, we can no longer depend upon coal, oil, and certainly not windmills! That's a very quixotic idea!

It depends upon nuclear and thermonuclear power! Without that, *the society does not have the capability of surviving.*

Why Is the Human Species Different?

Also, the other side of the thing, the idea that there's a "limit to growth," is a form of criminal insanity. There is no limit to advancement in the power of the human species by developing higher technologies. Look at the universe out there! Look at our Solar System! What runs the Sun? What has been the evolution of the Sun? What's the evolution of the galaxy? What's happened to the Crab Nebula in the galaxy recently? What's that change mean? There's been a qualitative change.

The universe is creative! The galaxy is creative! The Solar System is creative! Mankind is inherently creative, and a mankind which goes back to primitive kinds of cross-sectional heat—like burning this or burning that, or windmills, *is a culture which has decided to destroy itself, and remove itself from this planet!*

Now, how do we make these discoveries? Plants, animals—they make discoveries in a sense, but they're limited. Why is the human species different?

Well, how do we get at this? What is this thing called



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“A windmill society is a mass-suicide society! You haven’t got a chance.”
 Left: The Westereems Wind Park in the Netherlands. Below: Engraving from Cervantes’ *Don Quixote*, by Gustave Doré (1863).



“creativity?” *Real* creativity, not innovation, not wearing your pants upside down—that’s not creative. It’s innovation, but it’s not creative.

There is, in the human species and the human mind as such—which I’ve not yet defined here—the human mind has a power of creativity which is uniquely native to the human species. It’s there potentially, unless there’s some *really* serious malfunction in the biological system of the child, for example, or some damage that stops this process; but the human being is naturally creative.

Now, what does that mean? That means, that we are able to discover principles, which are far beyond anything we know as *sense-perception*. To the extent that man believes that the five senses determine what you are, he’s being a fool. There is a different aspect to true creativity.

For example, in physical science in general, the obvious thing is the thermodynamic model of it: that mankind is able to discover *controllable nuclear fission*, as fire and other things before then. But how does this work? What form does it take? What is creativity? How can we recognize it in ourselves?

Well, you’ve got a problem: What makes us stupid? Why do we behave stupidly most of the time? Because we believe in sense-perception; that makes us stupid. We believe that the experience of merely *five nominal senses* is the test of reality! Now, that’s monkey business, not human business! Monkeys believe in that, and

monkeys will always believe in that. But if human beings do that, they’re making monkeys of themselves.

We don’t have five senses. When the baby is born—if it’s not damaged in some way—when this infant is conceived, the baby has what we call “five senses,” the baby human being. In that sense we have some advantages over the non-human animal species, but we have some deficiencies.

For example, if you were a human being trying to fly like a bird, not only would you lack wings to do that; you didn’t come with them. You may air your armpits out that way, but that’s not going to enable you to fly by your own power! It’s not built into your species. But the damned birds know something you don’t know! The birds know how to fly north and south! They are adapted to a sense-perceptual power, equivalent to human sense-perception, by which they follow certain pathways in the cosmic field of radiation! And unless that cosmic



EIRNS/James Rea

Real creativity is not a fashion statement, whether you wear your pants upside down or not. That may be entertaining, but it's not creative. Shown: A rock concert in Germany, June 2010.

field of radiation is disturbed, they will always come to the same direction.

The same thing happens with fish. When you get a mass fish kill on the Pacific Coast in California, it occurs because the fish find their way through the sea according to cosmic radiation currents. And when the currents go astray, the poor, damned fish come into some inlet in California, exhaust all the oxygen in the water, and the fish die in a mass fish kill for the suicidal act of getting too congested in one small area and not being able to get out of it.

Pigs are very good at detecting earthquakes. The Chinese use this characteristic of pigs on earthquakes as a precursor of an earthquake! And many people in China, in one incident in particular, their lives were saved, because they listened to what the pigs had to say. Because the pigs, shall we say, “squealed” that the

earthquake is coming on. And the Chinese listened to their pigs and said, “Okay,” and they moved the people away from the area of greatest risk.

And today in dealing with earthquakes, the greatest advantage we have, is we have learned to learn something from the beasts: We have learned to recognize that there are certain abilities, which we can bring into being, synthetically. We do not have these capabilities in ourselves, but we have human minds. We’re able to develop instruments, and we’re able to recognize that some of those instruments, which involve the field of cosmic radiation, indicate to us what is happening.

Now, what has happened to mankind to make the great changes, are generally referred to as “discoveries of universal physical principles.” This means that the five senses went out of fashion a long time ago. Not that you don’t use them, but the problem is, if you *believe* in your five senses, you’re not going to produce a survivable variety of society. Because we depend, and depend greatly—for example: The discovery of gravitation, the principle of gravitation, which was done uniquely by Johannes Kepler, is a discovery of a universal principle, and Kepler’s discovery of gravitation has influenced many other forms of attention.

Today, with the nuclear developments, and especially with the development of NASA, mankind went out into nearby space and began sending instruments into nearby space. Today, we depend upon many kinds of synthetic and other kinds of electronic instruments. We depend upon not only instruments, but we depend upon the discovery of uniquely accurate *physical principles*. So, what we call physical principles in chemistry and physics and so forth, these we begin to use as if they were organs of sense! Like we can predict the probability of earthquakes in certain areas. If we could get more instruments, and better instruments, we could make a closer and closer approximation of some of these phenomena.

But what’s the basic thing here? The basic thing is, the difference between man and the animal species; and every kind of species has its own particular selection of the equivalent of sense-perceptions. Mankind is able to voluntarily acquire these additional powers of sense-perception or perception.

And thus, the problem we have today, is that your typical person in a badly misinformed society believes that truth is defined by evidence of *five inborn qualities of senses* common to mankind, and that ain’t true. If we believe that our five senses, and the brain, as understood

as a function of five senses, is what is the human mind, we're not human yet. Or, at least, we don't know what human is yet.

Music and Science

Now, let's take the case of music: You know, one of the great reasons why people have become so stupid today, is because of the Congress for Cultural Freedom, which said, Classical artistic composition is not appropriate. We want to go by our instincts or fondling some part of our organ, or somebody else's organ, or something, hmm? Which is the typical behavior today. So, we don't recognize that the belief in the five senses, per se, to test something with the five senses only, we tend to believe that that's a demonstration of reality. It's actually a demonstration of the capacity for death, accelerated death.

Because if you believe in the five senses, if you believe that nations can not forecast earthquakes, you are risking the existence of the human race! Because right now, we're going to a period of tornadoes, earthquakes, volcanoes, and such—it's going to increase now. We're in a galactic part of the period where we're going to get a high rate of more serious and more frequent kinds of earthquakes and similar kinds of phenomena.

If we don't recognize the ability for us to foresee the likelihood of these earthquakes, and to mobilize ourselves to protect *humanity* against them, to design our cities, to design our structures, based on being earthquake-resistant in areas where earthquakes are seismically probable, we're going to have a destruction of cultures which we can not survive.

Similarly, on the other end, if we don't go further into understanding how the Solar System and galaxy work, in terms of various kinds of radiation, we're not going to be able to design methods by which we can protect humanity against some of these kinds of radiation. Remember, mankind lives in a very narrow band of spectrum of radiation, very narrow, in terms of sense-perception, in terms of global systems. And if we start



CNES/D. Ducros

An artist's rendering of the Demeter (Detection of Electro-Magnetic Emissions Transmitted from Earthquake Regions) satellite. Mankind has sent electronic instruments into nearby space to enhance our own sensory capabilities.

to increase the movement of the conditions of life of mankind into an area where we're going into certain areas of radiation which are beyond those to which we're adapted, we're going to die!

Therefore, in science as such, on the one hand, you find that the progress of science, proceeding from what I've just stated as the considerations, shows us how mankind *could* survive things of the type we can anticipate. But it also show us something much more important, which, again, coming back to Classical music as opposed to this junk stuff that you get all the time; or, higher elevated tuning, which is another way of destroying the human ability to have these functions work.

You're looking for a natural function; you're looking for a natural tuning system in the human mind, the human voice, a natural one. And when you become decent at this thing, you have a natural affinity for doing it! As Furtwängler would say repeatedly: The secret of

music, of musical composition, lies not *in* the notes, but in the *in-betweenness* of the notes! Which is something which Bach illustrates with his work.

So, what is human then? What is it about us that's potentially human, which is human naturally, but potentially human, which will enable us to survive where no kind of animal species ordinarily could survive? Because we are able to develop a form of mind, which is not delimited by the notion of five senses, of five original senses. And it is when we go beyond that, into higher realms, and when we attune our minds' orientation to experiments which do that, that mankind manifests the true distinction of mankind from other species. And demonstrates a potentiality, for the ability of mankind to survive, where no animal species would have the kind of capability needed to make the kinds of adaptation by which man can cause his own survival: This is called *creativity!*

Mathematics Is Not Creative

It occurs, how? Creativity does not occur in mathematics. Mathematics is inherently *not* creative, because it's a five-sense structure. Its origin is in the five senses. This is why Riemann said that, in order to practice physics, we must *leave* the department of mathematics! If you rely on mathematics as proof, you're not thinking, really, humanly. Animals could do that if they could calculate. Monkeys can't.

And so, when we're talking about the subject of creativity, we're talking about this area: It's the requirement that mankind, which, in society today, is governed by rules of behavior, commonly accepted opinions about rules of behavior, which are confined to the presumption that truth is defined by the experience of five native senses. Of course, you have a few cases of people who were blinded in several of their functions, but managed to become very intelligent people in life. Which shows that we can synthesize, among human beings with a human mind, we can synthesize as being human, other ways of substituting for lost or destroyed sense-capabilities.

This is creativity. But it also means the mind is located, where? It is not located in the five senses. It is located in those characteristics, those conscious, willful characteristics of the human mind, which reach beyond sense-perception and create a conception of the *nature* of the mind, which does not necessarily correspond to physical appearance by our normal five organs. In other words, what we look like may be not what we are.



The human mind can synthesize substitutes for lost or destroyed sensory capabilities. Here, Helen Keller, who was both deaf and blind, uses her fingers to "hear" tenor Enrico Caruso.

As a matter of fact, we know that what we look like is not what we are. For some of us, that's a great, gratifying thing to hear about, right? We're not to blame for what we appear to be! Because you really look, from the standpoint of mind, quite different than you look from the standpoint of the simple, five-sense standpoint.

And so therefore, it's our tendency to be prisoners of a five-sense conception that blinds us to the fact that those ideas which supplement, and in that respect, supersede the normal so-called sense-perception—that it's in this area, that the distinction of the human species, from the animal is located.

Now, where does this creative power lie? Where do you find it? You don't find it in mathematics, because mathematics is a system designed on the basis of the assumption of the five senses. No competent physicist today depends upon mathematics. They may use it to carry out the garbage, but they don't believe it.

Creativity lies in the creative imagination. It lies in the principle of metaphor. It lies in what we call "Classical artistic composition," which is the disciplined form of the *creative imagination*.

For example, take just a couple of examples: Take the case of Max Planck and the case of Albert Einstein—very creative people. Where do you recognize their creativity? In Planck? Planck was a capable musician. Where do you find it in Einstein? He was a capable musician. Planck was a professional musician

as well as being a professional scientist!

It is in the Classical domain of experimental thought that creativity lies. And it's for this reason, that when we were forming the youth organization, John Sigerson and I launched this thing. Because we recognized, and I insisted: I said, "You can not, given the degeneration of the popular culture, including the so-called 'educated' culture or the cultivated culture of society today, as in music, or as in anything else; if you don't base the development of the personality in a group among participation in Classical artistic composition, you are not going to develop a competent human mind, for purposes of function. You will not be able to withstand the pressures of the corruption in society today. You will not be able to avoid the degeneration into popular forms of entertainment today, which destroy the morals and the minds of our people!"

You must realize that *creativity lies outside the domain of sense-perception*, exactly as Riemann, in the close of his habilitation dissertation, emphasized: We must now *leave* the department of mathematics, and go over to a different science, called physics. That's the basis of that. And it's in the process of *metaphor*, in which we acquire access to experimental knowledge and use of principles which lie outside the domain of sense-certainties, that mankind distinguishes himself from the beasts. And from physical science worked in this direction, we learn how to use those capabilities.

But if you want to produce a great physicist from your roster of family children, try Classical musical composition as a medium in which to bring that about.

This is the special genius of Classical musical composition, as we know it, at least at best, today. We find that the power, once we are civilized and begin to know the language, like musical language, like a civilized creature would know a language, we find ourselves receptive to, attracted to, and able to distinguish, almost instinctively, what we mean by this music. And we realize, we look at it, and you look at the question of irony, and you take the case of a Bach fugal composition as the perfect test to demonstrate this: You can demonstrate *everything* by that principle. Because, on the one hand, it's infinitely creative in a very interesting way, with very interesting principles.

The Classical Cultural Imagination

And therefore, what we have to do, you have to have a population which is sensitive to this aspect of the

human mind. This aspect of the human mind is the location of human creativity. And the promotion of that aspect of the human experience, Classical artistic culture as an expression of the principle of metaphor, is the principle of ordinary discovery, principled discovery. And when you take this kind of thinking over into the department of the practice of physical science, the same thing! And there, you have an example of the role of Classical musical composition, as in the illustrative cases of both Max Planck and Albert Einstein, in particular—and Vernadsky also! You get a demonstration that in the department of Classical artistic composition, in which the mind is *experimenting* with the attempt to discover principles, and expresses the yearning for that experimental result as the *incentive of creativity for the human mind. That is creativity*. It is getting outside the ordinary habits, or habituation, of life.

And it's only when we try to become attuned to that which seems at first elusive to us—"What does this mean?"—asks the child. You try to tell the child, and sometimes you tell him to sing. And you would recognize that they did have a sense of what that was, and you would sense that. Then you would take a great Shakespeare play, or a tragedy by Schiller, and you would see how it works in the same way! The imagination evoked in the audience, which is the creative element, becomes manifest.

So, the point is simply demonstrated—there's much more to this, of course—but to set forth to you in just a short time what the issue is on which my whole life experience, to date, has been largely centered, it's just this: It is in Classical artistic composition, in the function of metaphor in Classical usage, in which we find the faculty of creativity. Not in physical science, not in mathematics. You find it in respect to physical science, but not within it. You find it in the imagination. And the developed imagination of a certain type: the Classical cultural imagination as typified by the works of Plato, for example. Classical imagination: hypothesizing the higher hypothesis; going outside the present dimensions of human cognition to open up experimentally a possible new avenue which is true creativity. Just that extension.

And it's on that, on the sensitivity to the senses we don't have, but which exist in the universe, and which we discover as existing in the universe; or, we may even create a new principle in the universe—and that has been done before! It's when we think in those terms, rather than the vulgar sense of argument and all the in-



EIRNS/James Rea

“It is in Classical artistic composition, in the function of metaphor in Classical usage, in which we find the faculty of creativity.” Shown is a performance of Mozart’s Piano Quartet in G minor at the Schiller Institute conference on July 3.

terpretations and so forth which don’t mean a damned thing in the end!—that creativity lies.

The problem today with the subject of creativity, is that most people have no idea of what it is. They may have opinions, and descriptions, which they *think* they know, but you’ll find that most of them don’t work.

And you come back to a few reliable standards, as in the case of Bach, properly tuned, and you suddenly find yourself—when you get this idea—you find yourself in a realm of *temptation of making discoveries*. You ask questions about what you’re hearing—why? How does it work? Why does it work? Why are we influenced by it?

And why is it that we find ourselves living, not within a world of five senses, but a world of the imagination, within which you find discoveries which are not sense-perceptions at all? Like Kepler’s discovery of gravitation was a contradiction between two things. One, the faculty of sight, the conception of how the orbits of the planets were organized—but that didn’t account for their motion. So, he brought in harmonics. And he found out there’s a very complicated, in a sense, system of harmonics that defines what the orbit is determined to be!

So therefore, by looking at the contrast between two products of sense-perception—one is the sense-perception of sight, of the way the orbits seem to be organized. The second is the harmonics, which is not sight, but a completely different sense, in which the contrast between sight and harmonics, as principles of sense-perception, by their *contradictions*, manifest a principle which is *not* a sense-perception. And the principle of gravitation, as discovered uniquely by Johannes Kepler, based on considerations by Nicholas of Cusa, was a discovery of a universal physical principle, which did not exist in line of sight, and did not exist in ordinary harmonics, but was a *principle inde-*

pendent of sense-perception! And it’s the knowledge of things which lie independent of the faculties of human sense-perception which are the clue to the process of higher discoveries.

The problem of society today, is that this precious knowledge, which I deem personally, precious, because of the way I’ve experienced it, is the secret of humanity, and supplies the sense of intention, of purpose, which impels us in directions of *discovery*, to discover *principles*, universal principles, of physical and related action, which can not be defined by the modes of so-called sense-perception.

What moves you in great music, in a great performance, is not sense-perception: It’s something which lies independent of sense-perception which *grips you!* Because it comes outside the domain of your sensorium! There’s a kind of magic and mystery in the great achievements in musical performance, for example, the greatest ones: Because it’s a contrast among various kinds of sense-perceptual activity—you *find something which grips you more than anything else, you can not define a single sense which is responsible for it!* It comes like magic. It’s not magic: It’s really humanity.