

FOUNDATION FOR PHILOSOPHY OF CREATIVITY  
Incorporated 1957

September 6, 1983

Dear John, Larry, and Pete:

I wish to share with you as colleagues on the Executive Committee of the Foundation, what I have experienced in my effort to fulfill my promise given the Board during Carl Hausman's administration, to write a history of the Foundation that could be used to inform persons who inquire about the nature of our work.

Reflecting on the delay in doing it has opened the way for understanding many problems involved in writing history, including:

1. In a social movement, should history be written by a main participant, or by an outsider's research on what occurred?
2. If written by a living participant, can one speak as an individual for the many participants by using the term, "we," without obtaining the approval of all that is written? Furthermore, if the term, "I," is used, the social dimension of the movement is denied or at least discounted.
3. Selection and treatment of material involving evaluation of issues and events as measured by the ideal of objectivity is conditioned by effective education in the use of research technology. Am I sufficiently mature in this mode of education to write this history?
4. Since present events are conditioned by both past events and also by future possibilities carried by present events, can a historian, who necessarily writes in a given present, write about past events, as past, in any other way than to treat those past events as abstractions bifurcated from the present and its future possibilities?

Facing these dilemmas, as samples from others, has made even my thought of writing the history of our Foundation very difficult to undertake. However, my beginning to do it came when the SIUC archivists asked me for a few paragraphs on the history of the Foundation, also for a few pages to be edited by them for another purpose, this to be given them very soon. I complied. See results enclosed.

From this context of a slight beginning, I decided that I should fulfill my early promise to the Board without further delay. After months of the most difficult writing I have ever done, find enclosed 38 pages, signed to locate responsibility, and dated, on "Some Contributions for the History and the Future of the Foundation for Philosophy of Creativity."

Galia and I suggest that we add a "Supplement," including: a copy of the Foundation Charter, a page on the WV Law School Dean who wrote it, a page indicating exemption from taxation, a page indicating legal change of the name of the Foundation, a copy of the bylaws with supplement on the responsibilities of officers, a list of all officers and their addresses, and a copy of the Research Programs. If this Supplement were added, we should have enough material for a volume in the Monograph Series.

Finally we suggest that the Executive Committee respond within a week or so with recommendations for action by the Board, including:

1. the 38 page "History ---" with correction of any errors, omissions, or additions needed. (Significant changes cost \$1.00 a page)
2. the inclusion of the Supplement
3. publication as a volume in the Monograph Series
4. by August 16, 1984 (Date of Wieman Centennial Conference)

Yours sincerely,  
Wm. S. Minor



FOUNDATION FOR PHILOSOPHY OF CREATIVITY  
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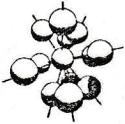
The Foundation for Philosophy of Creativity grew out of the first philosophic research program on creativity organized in 1951; reporting its research annually, at first in meetings of the Eastern Division of the American philosophical Association, later with the Western and Pacific Divisions, and with the American Academy of Religion. Its Founder, Wm. S. Minor, who served as its Director, 1951 - 1979, was succeeded by Carl R. Hausman, and in 1982 by Pete A. Y. Gunter, with John W. Davis as Chairman of the Administrative Board of the Foundation and its research Society for Philosophy of Creativity.

The research methodology for knowing and for valuing is conditioned by the creative naturalism of the Foundation's first mentor, Henry Nelson Wieman. This methodology is scientifically oriented in the creative logic of the formal, descriptive, and prescriptive sciences, applied under the guidance of creative correlativity, for ethically and aesthetically religious reconstruction of philosophy as Philosophy of Creativity.

The Administrative Board of Officers of the Foundation for Philosophy of Creativity was indeed happy to give, for continuing research, its growing and priceless Library of Collected Papers and Tape Recordings to the Archives of Southern Illinois University at Carbondale, on June 8, 1981, to be a part of its distinguished Collection in American Philosophy.

June 24, 1983

  
Wm. S. Minor, Director Emeritus  
Member of Executive Committee  
Life Member of Board  
Adjunct Professor, SIU-C



FOUNDATION FOR PHILOSOPHY OF CREATIVITY  
Incorporated 1957

ABSTRACT OF SOME CONTRIBUTIONS FOR A HISTORY OF THE  
FOUNDATION FOR PHILOSOPHY OF CREATIVITY, INC.

Introduction

On December 28, 1951, Edwin Arthur Burtt, a distinguished professor of philosophy at Cornell University, made a critical statement at the close of a long session on ethics at the Eastern Division meeting of the American Philosophical Association held on the Bryn Mawr College campus. He said that the session had been a reiteration of traditional theories of ethics inadequate for our time, and that current conditions call for a creative ethics. That statement of Dr. Burtt opened the way for the first philosophic research program on creativity. Wm. S. Minor, a professor of philosophy at West Virginia University, congratulated Professor Burtt for the statement he had made. Burtt replied: "You are the man to do something about it and I'll support you." After reflecting on this call for action, on the following morning, Minor called together a few philosophers and spoke to them on the need for a research group on creative ethics. They then talked with the Administrative Officers of APA and requested that they sponsor such an independent research group. The request was graciously granted, December 29, 1951. They asked Minor to serve as Director.

### Development of Research Program

Preceding the incorporation of the Foundation, the first research program of the Creative Ethics Group was held as an after-luncheon meeting in Hotel George Washington in NYC, December 30, 1952, as a Special Group in conjunction with the Eastern Division of APA. Wayne A. R. Leys, Professor of Philosophy and Dean of Faculties, Roosevelt College, Chicago, reviewed his new book, ETHICS FOR POLICY DECISIONS: The Art of Asking Deliberative Questions, with special emphasis on the question, "Is It Ethics?" After several commentators read papers, there was open discussion with 129 philosophers present. With growing interest, the Creative Ethics Group became the Society for Creative Ethics in 1957. That same year the Foundation for Creative Philosophy was incorporated to sponsor, publish, and disseminate research on creativity.. Stimulated by continuing research and by the expanding perception of the nature of creativity, further understanding of the need for ever-present reconstruction of philosophy called for changing the name of the Society for Creative Ethics in 1966 to the Society for Philosophy of Creativity. In 1979 the name of the Foundation was changed to Foundation for Philosophy of Creativity, coordinate with the name of its research Society.

### Financial Support

From the beginning of the research program, it was assumed that faculty members in colleges and universities who wished to

participate in research on creativity would be encouraged by their administrative officers to do so; furthermore, that the colleges and universities would provide for their expenses when they were programmed in the national conferences for sharing their research with their colleagues and for receiving their critical analyses. These assumptions proved to be well founded until budgets for travel expenses began to be reduced, if not altogether eliminated. In order to meet other expenses of the research program, participants and friends were invited to make contributions, but with the growth of the Society into several Divisions, including the Western in 1961, the Pacific in 1973, and the fourth Division in 1977 meeting with the American Academy of Religion, bylaws of the Foundation were written providing conditions for formal membership in the Society with dues. The Foundation Board was increased to include the three officers of each Division of the Society. This new development made the Board not only sponsors of the research Society, but also its Board of Administration with responsibility for obtaining financial support from individual contributors and grants from other Foundations.

#### Changes in the Administration

Early in 1979, Wm. S. Minor, Director of the Foundation, and Galia M. Minor, Secretary-Treasurer, having served in these offices since the beginning of the research program in 1951, decided on retirement from their positions. The new

Administration began April 20, 1979, with the unanimous election of Carl R. Hausman, Chairman of the Department of Philosophy, The Pennsylvania State University, as Executive Director. For decades, Hausman was a loyal member of the Society, had served as Chairman of the Eastern Division, and was a main contributor to research and publication of books and articles on philosophy of creativity. Following the administration of Hausman, Pete A. Y. Gunter, Professor of Philosophy, North Texas State University, was unanimously elected as the third Executive Director. Gunter, author of many books and articles on philosophy of creativity, is a distinguished scholar on the philosophy of Henri Bergson who, as a pioneering philosopher of creativity, is best known for his classic book, CREATIVE EVOLUTION.

#### Publication of Research

Two research programs on the philosophies of creativity of Henry Nelson Wieman, the original mentor of the Foundation, and of Charles Hartshorne, a second mentor, were edited by Wm. S. Minor and published by the Foundation in 1969 under the caption of PHILOSOPHY OF CREATIVITY MONOGRAPH SERIES, now being reactivated under the General Editorship of Cedric L. Hepler of North Carolina State University at Raleigh, with the University Press of America as publisher. The growing Foundation Library of research papers and tape recordings has been given to the SIUC Archives as a part of the most distinguished

collection in American Philosophy. Further selections from this Foundation Library are being edited and processed for publication in this Monograph Series. Many other programs have been published in books and articles of the authors. Papers from two international programs sponsored by the Foundation were published by Southern Illinois University Press, Carbondale, coedited and coauthored by John A. Broyer and Wm. S. Minor. Broyer, Professor of Philosophy, SIU, Edwardsville, serves as Secretary-Treasurer of the Western Division of the Society. Howard L. Parsons, Professor of Philosophy, University of Bridgeport, a Charter Member of the Foundation Board and Chairman of the International Research Committee, has arranged programs in Poland, West Germany, and Montreal with publication of many articles from these conferences in professional journals, including the Journal of the Polish Academy of Sciences, DIALECTICS AND HUMANISM, edited by Janusz Kuczynski, himself a distinguished philosopher of creativity. Further publication of critical analyses of Wieman's philosophy of creativity is being planned from papers presented for the Wieman Centennial Conference, April 16-19, 1984, SIUC campus, with Lewis E. Hahn, Chairman of the Committee, Foundation Board Member, and now Editor of THE LIBRARY OF LIVING PHILOSOPHERS.

#### Philosophy of Creativity as Creative Therapy

There is a growing movement among philosophers of creativity based on Wieman's major theme that the ultimate source

for the transformation of human life is creativity operative as creative interchange. The focal center of Minor's teaching has been based on this theme, beginning in 1933 with the graduate seminar he taught at The University of Chicago, and continuing through more than thirty years of his teaching career, including the new 1983 teaching assignment as an Adjunct Professor at SIUC. In 1961, John W. Davis, Charter Member and Chairman of the Foundation Board, presented the main paper in the Eastern Division of the Society on the question, "Is Philosophy a Sickness or a Therapy?" During the closing decade of Wieman's life, Charles L. Palmgren and Erle W. Fitz, psychiatrist, recorded a long series of conferences with Wieman at his home in Grinnell on Philosophy of Creativity as basic therapy. From the Center for Creative Interchange established by Palmgren and Fitz in Des Moines, they published a Newsletter for their clients and sponsors which featured essays by Wieman in each issue. The chapter by Dr. Fitz in CREATIVE INTERCHANGE is a contribution toward understanding this final epoch in Wieman's professional career.

#### Development of Courses on Philosophy of Creativity

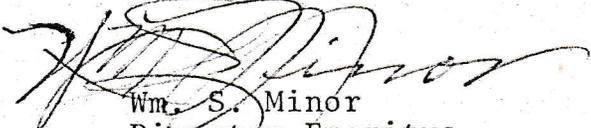
For more than a decade, the Foundation Board has been at work to provide conditions for certified quality courses on philosophy of creativity in colleges and universities. At the annual meeting of the Board in Chicago, April 29, 1983, David Lee Miller, a Professor of Philosophy at the University of

Wisconsin at La Crosse, formerly Chairman of the Western Division of the Society, was elected to membership on the Board with the understanding that he would serve as Chairman of a new committee for development, evaluation, and certification of such courses, as a means for continuing creative reconstruction of philosophy as a philosophy of living and of education as a whole.

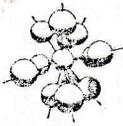
#### DEDICATION OF ABSTRACT

This Abstract of Some Contributions for a History of the Foundation for Philosophy of Creativity is dedicated to the Board of loyal Directors and other scholars given to creative research and creative communication for continuing critical development of philosophy of creativity.

August 1, 1983  
303 S. Tower Road  
Carbondale, IL 62901  
618/549-3926



Wm. S. Minor  
Director Emeritus



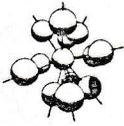
FOUNDATION FOR PHILOSOPHY OF CREATIVITY  
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THE INSIGNIA

The insignia of the Foundation for Philosophy of Creativity, given by R. Buckminster Fuller, is a fitting symbol of creativity as creative interchange between members of the Foundation Board and other participants in research on creativity. The focus of its symbolic function is on creative interchange between indefinite novel expansion and cohesive orderly system-building not only in astronomical and other physical forces, but also in growing organisms, and in expansive and cohesive human consciousness operative in the process of creative learning through creative communication.

DEDICATION

We dedicate these contributions for the history and for the future of the Foundation for Philosophy of Creativity to those loyal members of its Board of Officers who replace nihilistic world-views with philosophy of creativity by seeing that there is within the natural forces of our world a life-giving thrust of creativity as creative interchange, operative as creative correlativity for criticism of scientific research.



FOUNDATION FOR PHILOSOPHY OF CREATIVITY  
Incorporated 1957

SOME CONTRIBUTIONS FOR THE HISTORY AND THE  
FUTURE OF THE FOUNDATION FOR PHILOSOPHY OF CREATIVITY

Introduction

To get a proper perspective on the history of the Foundation for Philosophy of Creativity, we should begin with its origin, December 28, 1951, when Edwin Arthur Burtt, a distinguished professor of philosophy at Cornell University, made a critical statement at the close of a long session on ethics at the Eastern Division meeting of the American Philosophical Association held on the Bryn Mawr College campus. He said that the session had been a reiteration of traditional theories of ethics inadequate for our time, and that current conditions call for a creative ethics. That statement of Dr. Burtt opened the way for the first philosophic research program on creativity.

Wm. S. Minor, a professor of philosophy at West Virginia University, congratulated Professor Burtt for the statement he had made. Burtt replied: "You are the man to do something about it, and I'll support you." Reflecting on this call for action, Minor said that he did not sleep that night. In the morning he called a few philosophers together and spoke to them on the need for creative ethics. They then talked with the Administrative Officers of APA and requested that

they sponsor such an independent research group. The request was graciously granted, December 29, 1951. They asked Minor to serve as Director.

Minor had begun graduate research on creativity in 1930 at The University of Chicago with Henry Nelson Wieman, a distinguished professor of philosophy of creativity. Wieman first developed this interest by reading Henri Bergson, the pioneer French philosopher of creativity who spent eleven years of work on his manuscript for CREATIVE EVOLUTION, published in 1907. From this context of interest in Bergson, Wieman went to Harvard where his main mentors there were Ralph Barton Perry and William Ernest Hocking. He wrote his Ph.D. dissertation with Perry on CREATIVE INTEREST, a criticism of Perry's theory of value. Wieman developed the thesis that since human conflict is inevitable, we should learn how to treat it creatively rather than destructively. Minor, in his CREATIVITY IN HENRY NELSON WIEMAN, Ph.D. dissertation, The University of Chicago, 1971, showed how Wieman used this principle in criticizing creatively his six main mentors. It became the continuing nuclear strand in Minor's research and teaching, also a focal interest in developing the Foundation.

#### Development of Research Program

Preceding the incorporation of the Foundation, the first research program of the Creative Ethics Group was held as an after-luncheon meeting in Hotel George Washington, 23rd and Lexington Avenue, New York City, December 30, 1952, as a

Special Group in conjunction with the Eastern Division of the American Philosophical Association. Wayne A. R. Leys, Professor of Philosophy and Dean of Faculties, Roosevelt College, Chicago, reviewed his new book, ETHICS FOR POLICY DECISIONS: The Art of Asking Deliberative Questions, with special emphasis on the question, "Is It Ethics?" After several commentators read papers, there was open discussion with 129 philosophers present.

With growing interest, the Creative Ethics Group became the Society for Creative Ethics in 1957. That same year the Foundation for Creative Philosophy was incorporated to sponsor, publish, and disseminate research on creativity, as a non-profit, tax-exempt institution. The Charter was written by the able Dean of West Virginia University College of Law, Clyde L. Colson, who had just finished writing the Charter for the WVU Foundation.

Stimulated by continuing research and the expanding perception of the nature of creativity, further understanding of the need for ever-present reconstruction of philosophy called for changing the name of the Society for Creative Ethics in 1966 to the Society for Philosophy of Creativity. In 1979 the name of the Foundation was changed to Foundation for Philosophy of Creativity, coordinate with the name of its research Society.

The Charter Members of the Foundation, with their academic status and positions, at that time, were: John W. Davis, Ph.D.,

Emory University, Associate Professor of Philosophy, University of Tennessee at Knoxville; Howard L. Parsons, Ph.D., The University of Chicago, Associate Professor of Philosophy, Coe College; David M. Bryan, B.D., The University of Chicago, Minister, Disciples of Christ Church, Topeka, Kansas. Each of these Charter Members had been introduced to Philosophy of Creativity through study of university courses in philosophy with Professor Minor. With the growing demands of Bryan's large congregation for his services, he offered his resignation and was replaced in 1968 by Lewis E. Hahn, Ph.D., University of California at Berkeley, Research Professor of Philosophy, Southern Illinois University at Carbondale. Galia M. Minor, M.A., University of Missouri at Columbia, and Wm. S. Minor, B.D., The University of Chicago, served as secretary, Treasurer and Director, respectively, from 1951 to 1979.

#### Location of Office

The Research Office, and later, the office of the Foundation was located in the residence of Professor and Miss Minor, 425 Madigan Avenue, Morgantown, West Virginia, from the beginning of the program until 1964 when Professor Minor received a leave of absence for further research on philosophy of creativity to 1966, when he resigned his professorship in West Virginia University to continue full-time research and the development of the Foundation. The office was moved to their new residence, first at 1301 West Freeman, and in 1971 to

303 South Tower Road, Carbondale, Illinois. This location was selected after much reflection for its being more centrally located in the nation and also the home of Southern Illinois University with both an Administration and a Department of Philosophy that were equally distinguished and especially appreciative of research on philosophy of creativity.

There, at SIU, Charles D. Tenney, an able philosopher of creativity, who had done graduate work with Alfred North Whitehead at Harvard, and who had founded the SIU Department of Philosophy, was continuing to teach aesthetics in the Department at the same time that he was serving as Vice-President for Planning and Review with Delyte W. Morris as President. Together, they developed a policy of bringing distinguished senior and emeritus scholars to the faculty. Among them in the Department of Philosophy, when the office of the Foundation was moved to the SIU community, were: Willis Moore, Chairman; Lewis E. Hahn, John L. Childs, George Counts, George Axtell, Henry Nelson Wieman, and the comprehensive, R. Buckminster Fuller, who was granted a University Professorship. Nine of Professor Minor's former students were on the campus doing graduate work in philosophy, including social and political philosophy. Seven of them became professors in this field and three have served on the Board of Officers of the Foundation. Furthermore, SIU was becoming the world center for research and publication of the life and works of John Dewey whose empirically naturalistic philosophy

may be classified as a philosophy of creativity because it closed creatively so many of the inordinate gaps in traditional philosophy.

Financial Support of the Foundation  
and Its Research Society

From the beginning of the research program, it was assumed that faculty members in colleges and universities who wished to participate in research on creativity would be encouraged by their administrative officers to do so; furthermore, that the colleges and universities would provide for their expenses when they were programmed in the national conferences for sharing their research with their colleagues and for receiving their critical analyses. These assumptions proved to be well founded until budgets for travel expenses began to be reduced, if not altogether eliminated.

In order to meet other expenses of the research program, participants and friends were invited to make contributions. With the growth of the Society into four Divisions, including the Western in 1961, after two planning sessions in 1958 and 1960; the Pacific in 1973; and the fourth Division in 1977, meeting with the American Academy of Religion, bylaws of the Foundation were written providing conditions for formal membership in the Society with dues; furthermore, the Foundation Board was increased to include the three officers of each Division of the Society. This new development made the Board not only sponsors of the research Society, but also its Board

of Administration with responsibility for obtaining financial support from individual contributors and grants from other Foundations. Some individuals have made contributions from less than \$100 to several thousand dollars. The W. Clement & Jessie V. Stone Foundation made a gift of \$2500 to support publication of the Philosophy of Creativity Monograph Series. Two applications for grants have been submitted to the National Endowment for the Humanities. The responses encouraged submission of further applications. To strengthen the research program, further financial support is welcomed.

Retirement of the Minors from Their Offices  
as Director and Secretary-Treasurer

Early in 1979, Wm. S. Minor, Director, and Galia M. Minor, Secretary-Treasurer, of the Foundation, having served in these offices since the beginning of the research program in 1951, decided on retirement from their positions at the time of the Annual Meeting of the Board and of the Western Division of the Society to be held April 20, with APA in Denver, Colorado. In response to the announcement, Professor Minor was asked to present the main paper including a brief summary for further research. The paper, entitled "Creative Correlativity: Critic of the Sciences," stimulated twenty written reviews of it. It was published in the Renaissance Universal Journal, Vol. 2, No. 1, 1980, with typeset errors corrected in Vol. 2, No. 2. Republication of the paper, the reviews, and the author's replies are projected. The Minors were given Citations and

Life Memberships on the Board. Professor Minor was made a member of the Executive Committee, and was presented a Book of Letters at a surprise banquet in his honor.

#### New Administration of the Foundation

The new Administration began on April 20, 1979, with the unanimous election of Carl R. Hausman, Ph.D., Northwestern University, Chairman of the Department of Philosophy, The Pennsylvania State University, as Executive Director of the Foundation. For decades, Hausman was a loyal member of the Society, had served as Chairman of the Eastern Division, and was a main contributor to research and publication of scholarly books and articles on philosophy of creativity.

Through the leadership of Professor Hausman, further significant developments in the work of the Foundation included:

1. Hausman visited Carbondale, August 26-27, 1979, to become better acquainted with the main context of the previous administration. On that visit he studied the office files, research papers, tape recordings, and books from research done beginning in 1951 by hundreds of scholars working in the four Divisions of the Society and from other special conferences on creativity held in New York, Poland, West Germany, and two in Carbondale. Visits to SIU offices with work relevant to Foundation interests were arranged, including: the Office of the SIUC Foundation where funds of the Foundation for Philosophy of Creativity are deposited for purchase of University services;

the SIUC Archives, and the Learning Resources Service where the Library of tape recordings and research papers of the Foundation were explored with the assistance of Lewis Hahn, who is well informed on the distinguished collection in American Philosophy; and the SIU Press with its vast area for storage of books for sale and distribution. The Minors hosted a luncheon in honor of Hausman, held in the Student Center, with guests from those SIUC offices.

2. The name of the Foundation was changed, by the addition of a legal supplement to the Charter, from The Foundation for Creative Philosophy to the Foundation for Philosophy of Creativity, supported by cogent reasons offered by Hausman and others. This change coordinated the names of the Foundation and its research Society for Philosophy of Creativity.

3. Research for further definitive work on the concept of creativity and its interpretation by use of metaphor were advanced by Hausman.

4. Extensive and time-consuming work was done by Hausman in preparing and presenting an application for an NEH grant.

5. Further conditions were provided for presentation of courses on philosophy of creativity in colleges and universities.

6. There was further development and editing of responsibilities of Board members.

7. During the closing period of Professor Hausman's first three-year term of office as Executive Director, he

offered his resignation. Having been given a leave of absence from his Penn State Professorship, he continued research in England on the function of metaphor in the further development of philosophy of creativity; the results, we trust, he will share soon with the Society.

Following the Administration of Carl R. Hausman, Pete A. Y. Gunter, Ph.D., Yale University, Professor of Philosophy at North Texas State University, was unanimously elected as the third Executive Director of the Foundation for Philosophy of Creativity. Professor Gunter is a distinguished scholar on the philosophy of Henri Bergson as a pioneering philosopher of creativity who is best known for his classic book, CREATIVE EVOLUTION. Gunter is the author of many books and articles on philosophy of creativity, especially on the contributions of Bergson and his influence on many other distinguished scholars. Professor Gunter has served as a participant and as a consultant in the Society since 1969. He is also a social philosopher who has been active in the movement for the conservation of natural resources.

Pete Gunter is not only a great research scholar and teacher, but also a dynamic administrative leader who moves rapidly, judiciously and tactfully with democratic respect for his colleagues to get things done.

During Pete Gunter's first year as Executive Director, his services for the Foundation have included:

1. Gunter's visit to Carbondale, with Cedric L. Hepler, the Foundation's Editor and Bibliographer, Reference Librarian, North Carolina State University in Raleigh, to study the Foundation's Archives in the SIUC Library and other facilities of the University that offer useful services for the Foundation, such as the Press and the SIUC Foundation. The Minors hosted a luncheon in the Student Center in honor of Gunter and Hepler to discuss relations and mutual services between the University and the Foundation as a research institution.

2. Gunter and Hepler with their Editorial Committee have reactivated the publication of the Philosophy of Creativity Monograph Series that was short-circuited soon after the appearance of the first issue in 1969.

3. The Officers of the Board have been stimulated to be more aware of and more appreciative of their significant responsibilities in providing conditions for the advancement of philosophy of creativity for the renewal and revitalization of philosophy as a philosophy of living for wise and trustworthy guidance of persons and institutions.

4. Gunter is working with persons and institutions interested in making financial contributions to support reliable creative reconstruction of our common life.

5. Gunter sees and supports the development of courses on philosophy of creativity in colleges and universities as essential for such reconstruction.

6. Gunter is active in the advancement of both national and international conferences for sharing critically research being done on philosophy of creativity, including personal participation in the 17th World Congress of Philosophy held in Montreal, Canada, August 15-21, 1982, and in the Wieman Centennial Conference on the campus of SIUC, August 16-19, 1984.

#### Publication of Research

The focus of research, as sponsored by the Foundation, in addition to the aim of describing definitely the nature of creativity, has moved continuously within a wide-ranging spectrum of interests. Good examples of this research are available in the first issue of THE PHILOSOPHY OF CREATIVITY MONOGRAPH SERIES, University Press of America, P. O. Box 19101, Washington, D. C. 20036. In that first issue, one finds the lead papers by Lewis E. Hahn and Daniel Day Williams, Hahn on Hartshorne's and Williams on Wieman's philosophy of creativity, with six critics of each paper, open forum discussions, and responses from Hartshorne and Wieman. Many other papers from the Foundation programs have been published in professional journals and books.

The Foundation Board is committed to international development of research, conferences, publication, teaching, and application of philosophy of creativity. Howard L. Parsons, Professor of Philosophy and Chairman of the Department at the

University of Bridgeport, is the Chairman of the Committee for the extension of international relations. In conjunction with the Polish Academy of Sciences, the Foundation participated in the international conference in Warsaw on "Creativity and Social Life" in 1978. In that same year, the Foundation conducted an International Colloquium on "Creativity and Science" in conjunction with the 16th World Congress of Philosophy held in Dusseldorf, West Germany. Many of the papers presented in those two conferences have been published in the Journal of the Polish Academy of Sciences, DIALECTICS AND HUMANISM. Parsons has arranged for extensive programs sponsored by the Foundation to be held with the 17th World Congress of Philosophy in Montreal, Canada, August 21-27, 1983.

Lewis E. Hahn, Chairman of the 1984 Wieman Centennial Conference, August 16-19, on PHILOSOPHY OF CREATIVITY AS CREATIVE INTERCHANGE: A CRITICAL ANALYSIS, with John W. Davis, Chairman of the Foundation Board, and Pete Gunter, the Executive Director, as members of the Committee, are projecting a three-day program that will compare critically this philosophy with other types of philosophy. This Conference will be held on the campus of Southern Illinois University at Carbondale. It is expected that the papers from this Conference will be published in the Philosophy of Creativity Monograph Series.

The 1982 volume, CREATIVE INTERCHANGE, published by the SIUC Press and edited by John A. Broyer and Wm. S. Minor, includes thirty-three essays by carefully selected scholars

of creativity as creative interchange. Preceding these essays is a section, entitled "Historical Studies on Henry Nelson Wieman," and at the close of the volume, there is an Appendix compiled by Broyer on creative interchange by Wieman. This volume has been discovered as a major contribution for study in advanced and graduate student seminars on philosophy of creativity.

#### Teaching Program Established

For more than a decade, the Foundation Board has been at work to provide conditions for certified quality courses on philosophy of creativity in colleges and universities, as a means for continuous creative reconstruction of philosophy and of education as a whole.

To support this objective, the Board at its annual meeting on April 29, 1983, elected to its membership David Lee Miller with the understanding that he would be willing to chair a new committee for the development, evaluation, and certification by the board of courses on philosophy of creativity in colleges and universities.

Miller, as a professor of philosophy since 1967, now at the University of Wisconsin in La Crosse, regarded as an excellent teacher, has served as Director of the University Honors Program, and as Chairman of the Western Division of the Foundation's Research Society to 1982. As an undergraduate student and assistant of Minor at West Virginia University

and his masters and doctorate from SIU-C with Wieman and Hahn as his advisors for his dissertations on Whitehead, altogether provide good credentials for this new chairmanship.

Source Materials for Teaching Philosophy  
of Creativity

We have described above in the section entitled, Publication of Research, some of the most useful source materials from the research programs of the Foundation, including: (1) the PHILOSOPHY OF CREATIVITY MONOGRAPH SERIES, reactivated after a long delay, and published under the General Editorship of Cedric L. Hepler, by the University Press of America; (2) the 1982 volume, CREATIVE INTERCHANGE, from 33 authors, edited by Broyer and Minor; (3) the many other books and articles listed in bibliographies available from Hepler; (4) the growing Library of the Foundation composed of its research papers and tape-recordings from the four Divisions of the Society for Philosophy of Creativity, and from Foundation sponsored national and international conferences.

This Foundation Library has been given to Southern Illinois University at Carbondale and has been placed in the Archives of Morris Library as a part of the most distinguished collection in American Philosophy, including the collected papers of philosophers such as Henry Nelson Wieman, John Dewey, and many others.

These valuable collections are available for study either in the Morris Library or by ordering copies to be sent by mail

to research scholars. A descriptive list of the collection, including an inventory or index to the collection of the Foundation for Philosophy of Creativity, is available from the office of the Archivist. Information on the Foundation's tape-recordings and on copies to be ordered is available from the Learning Resources Service of Morris Library.

Course materials shared through the Committee for the Development and Teaching of Courses on Philosophy of Creativity will be of great value for critical comparison and improvement of work with students.

Seven Major Distinctions for Directing Research  
toward More Definitive Results

1. By distinguishing empirically philosophic research, from other kinds of research that are more subjective and speculative, less appreciative of scientific methodology, and not as free to make use of available knowledge from all the sciences in the development of philosophy of creativity;

2. By distinguishing creativity definitively, as a quality taking the form of an abstract universal, from creativity as an adjectival quality that qualifies change in the form of creative interchange, a creative event, within and between actual empirical events, operative most vividly as self-facilitating and self-transcending within human experience, the basis for critical guidance of the human effort to create;

3. By distinguishing creativity either as merely novel innovative behavior or as merely system-building orderly behavior,

from creativity as creative interchange between interdependent novel and orderly behavior;

4. By distinguishing creativity defined as an axiologically neutral, metaphysical category or ultimate principle, from creativity defined as creative interchange between novelty and order as the positive and empirically ultimate metaphysical source of the generation of values in human existence;

5. By distinguishing mere correlativity, from creativity as creative interchange operative as creative correlativity, the basic source of criticism in research for verifying formal, descriptive, and prescriptive hypotheses;

6. By distinguishing philosophy as irrelevant for therapy, from philosophy of creativity as basic therapy;

7. By distinguishing therapy based on merely human effort, from therapy under the critical guidance of creative correlativity.

### Content for Research and Teaching

#### Introduction

The focal content for research and teaching is learning to treat human conflict creatively rather than destructively, through understanding and practice of creative rather than confrontational communication.

Knowledge for philosophy of creative communication is derived from one's attitudinal commitment to creativity as creative interchange that is basically religious and

fundamentally operative in creative metaphysics and other philosophic disciplines that emerge from creative metaphysics consecutively from each succeeding discipline, including: creative epistemology, creative logic, creative ethics, creative aesthetics, and creative philosophy of history in creative interchange with its creative philosophy of the future. This philosophy of creativity is not composed of mere fragments yielding a disjointed and unworkable philosophy of pseudo-creativity. It is, instead, creatively systematic, critically grounded in the research methodology of creative correlativity.

Creative correlativity is the religious manifestation, within the creative process of research and learning, of the ultimate source of criticism of the human effort to create in all three areas of the sciences: formal, descriptive, and prescriptive. Philosophy of creativity is not a fixed system. It is a creative experimental system for creative philosophic religious living, worthy of study and experimental use by all cultures becoming rapidly and increasingly interdependent on this small planetary spaceship.

In order to prevent religious philosophy of creativity from being confused with any divisive sectarian organization or institution, understanding of it can be effected through public education from the pre-school level through graduate and post-graduate work. Faith in the ultimate and pervasive acceptance of philosophy of creativity is based on the fact that it has an intrinsic source of criticism in creative correlativity,

operative in its research methodology, that makes it self-facilitating, which is the fundamental clue to understanding the nature of creativity. This faith is based on the real nature of human beings, as beings. TO BE A HUMAN BEING IS TO CREATE.

Creative Metaphysics as the Basic Discipline  
of Philosophy of Creativity

Creative metaphysics is based on the comparatively new and scientifically grounded reconstruction of traditional metaphysics by discarding mere speculation and use of arbitrary assumptions to explore the radical or root nature of the world. The new exploration centers attention on discovering whatever value is ultimately trustworthy, as did the sages in early Hebrew philosophy many centuries ago. With clear-cut evidence, we see that a creative process was at work through creative evolution, long before the existence of human life on this planet, even between physical forces as creative interchange between their novel expansions and their cohesive systems. We may express this primeval rhythmic beat in the heart of nature poetically by saying:

Far away I hear in space  
the rhythmic beat of creative interchange  
between cohesion and expansion of energy  
power of atomic coherence and exploding expansion  
holistic holes and clinging particles  
forming galactic communities of stars  
whirling about their superstars  
creating our spaceship home for human stars  
and galaxies and metagalaxies of stars beyond.

With recent evolutionary emergence of most complex human nervous systems capable of symbolic creative communication, we are developing this creative metaphysics on the basis of commitment to creativity as creative interchange between novelty and order. These observable and ultimate qualities of novelty and order are within natural events and their relations.

This young and sensitive, complex human nervous system is easily frustrated by obstructions to creative interchange between novelty and order. Finally, after many centuries of exploration concerning the nature of evil, we discover, from examination of the nature of the obstructions to creative interchange between novelty and order, that the metaphysical source of evil is the bifurcation of novelty and order, yielding the fixation of order and the reduction of novelty to chaos. Whether the chaos from mere novelty or the fixation from mere order becomes one's personal and dominant life-style, or the life-style of a given culture, frustration and increasing disintegration are the eventual effects, commonly accompanied by hatred and aggression. This evil condition, which stems from the bifurcation of novelty and order in nature, including human nature, is a betrayal of creativity as creative interchange.

Creative therapy for this betrayal is not punishment. It is, instead, the providing of conditions for creative growth of new understanding and for a creative reorientation of one's life and one's culture in the root philosophic discipline

of creative metaphysics and its succeeding philosophic disciplines.

### Creative Epistemology

The traditional problem of epistemology has been generated by the assumption that there is a gap between the knower and the object to be known. Unless a reliable method can be demonstrated for bridging this gap, knowledge is impossible. Many epistemologies have been formed through the centuries in struggling with this problem. Some have located the source of knowledge in the knower, others in the object to be known, and still others in a variety of relations between the knower and the object to be known. Description of this relation as transactional by John Dewey is a contribution toward the development of a creative epistemology.

Creative epistemology, an outgrowth of creative metaphysics, is based on commitment to creativity as creative interchange between the knowing subject and the object to be known. This understanding is fundamental to further growth of knowledge in the development of philosophy of creativity. Failure to understand the nature of knowledge as a creative process, in contrast to an assumed determination of knowledge by fragmentation of this process, is not a reliable basis for rationally consistent, self-facilitating, and knowledgeable creative behavior.

### Creative Logic

Since the purpose of knowing in philosophy of creativity is not merely to describe situations, but also to create better situations, logic in philosophy of creativity is determined by this dual purpose. Furthermore, describing and prescribing for creating better situations require adequate tools for doing so.

Kinds of creative logic. Therefore, creative logic, as the logic of creativity, includes: (1) the logic of tool-making, in the form of mathematical and linguistic logic, which is formal logic; (2) descriptive logic, the discipline for eliminating prejudice and increasing objectivity in our effort to describe events and their relations as accurately as possible in the physical, biological, social, and axiological sciences; (3) pre-scriptive logic, the discipline for critical evaluation, diagnosis, prognosis, and experimental prescription of means for reconstructing and improving unsatisfactory situations. Pre-scriptive logic is consummatory logic. It is the logic of the applied sciences. It is comprehensive logic which emerges from and through skillful and creative use of formal and descriptive logic.

Creative logic as commitment to creative interchange. In creative logic of philosophy of creativity, each of these modes of logic is based on commitment to creativity as creative interchange: (1) in formal logic, between symbols, mathematical and linguistic, in the interest of creating tools for production and growth of rationally consistent meanings in descriptive and

prescriptive logic; (2) in descriptive logic, between causal factors and their effects in the interest of knowing objectively the nature of given situations as the basis for determining the need for their improvement; (3) in prescriptive logic, between intentional means or conditions and their consequences in the interest of producing a creative continuum of self-facilitating relations for the creative growth of meaning and value in human existence. The creative growth of meaning and value in the total system of logic is determined by further commitment to creativity as creative interchange between these three modes of logic as disciplines for obtaining knowledge to be used in the creative advancement of the formal, descriptive, and prescriptive sciences.

Creative correlativity as the source of criticism for creative logic. It is imperative that one becomes deeply aware of the fact that the human effort to create by means of the advancement of the sciences, through use of their total system of logic, is futile; unless there is an ultimate source of creative criticism of human limitations in this effort. These limitations are most evident in the practice of applied science. Current literature and the media are so burdened with reporting the tragedies which these human limitations yield that there is a general growth of nihilistic attitudes as predispositions to either depression and despair, or to resort to punishment, masochistic and sadistic, evident in the growth and use of military weaponry.

Traditional religious philosophies have struggled through the centuries to discover the locus of the source of criticism of the human effort to create, if indeed there is such a source. Some have assumed that its locus not only transcends human nature, but all nature, in which case there is a problem of its accessibility for critical guidance of human conduct. Others assume its locus to be in a kind of mystical awareness that yields subjective intuitions adequate in themselves for critical guidance of conduct. Still others claim its locus to be in the consistency of abstract rational thought. The list can be continued only to discover that within each of the human efforts to correlate the data of the formal, descriptive, and prescriptive sciences for production of reliable knowledge in the guidance of human conduct that tragic failures do occur. They occur not only in negative correlations received, but also in temporary positive correlations that are not continuously correlative as self-facilitating creative correlations. This opens the way for discovering that it is the real duration of positive correlations that reveals the authentic source of criticism in the human effort to create. This kind of duration is creativity.

Creative correlativity is not only the operational source of creative criticism for research technology within each mode of creative logic, but also between these modes in the whole system of creative logic for obtaining reliable knowledge based on evidence in the guidance of personal, social, and institutional

conduct. This kind of radically critical guidance is not only in contrast to reliance on mere opinion mixed with traditional and undifferentiated illusions, but also in contrast to reliance on mere correlativity as the result of nothing more than the human effort to create devoid of sensitive understanding and reverence for creative interchange operative as creative correlativity. Creative correlativity as critical guidance for human conduct gives birth to the science of creative ethics.

### Creative Ethics

From the context of creative logic, the traditional skepticism regarding the possible development of a science of ethics is being eliminated. This skepticism has been generated by the merely human effort, based on various forms of opinion devoid of evidence, to correlate what has been called the "good" and the "right" in human conduct. From this context, the good has been an outgrowth of what the undisciplined desires of individuals experience as good. The right has been an outgrowth of what the undisciplined habits of society regards as right. Consequently, the autonomy of the good individual is threatened or suppressed by right claims generated by society. The right rules, regulations, and laws of society are broken by the rebel and autonomous actions of individuals. This bifurcation of the individual and society is the outcome of inability to understand the import of creative metaphysics, creative epistemology and creative logic. This bifurcation is being removed by

commitment to creativity as creative interchange between self and society, the good of individuals and the right of society. Creative logic provides the research methodology, operating through creative correlativity as its basic source of criticism, for removal of this bifurcation. Lacking this removal, both individuals and societies are increasingly frustrated.

From this context we can begin to understand that the traditional individualism of the non-Marxist world, especially here in the States, that gives priority to the autonomy of individual persons is in direct conflict with the Marxist world that gives priority to the highly disciplined and tightly structured communal pattern of organization for the total culture. For more than half a century, this conflict between individualistic and communal cultural models of organization has grown increasingly intense. The consequent frustration between these two cultural models transforms creative care into hatred. When specific incidents in this conflict are featured by that strong strand in the media that thrives on human conflict, impulsive responses with threats of violence occur, followed by a common resort to military weaponry in a struggle by each to become stronger than the other. Through this cancerous growth of giant military weaponry supported and fed by mutual fear, each of the other, engagements of indirect warfare threaten to explode into a world-wide holocaust with consequences parallel to uncontrolled cancer that destroys its host and also itself.

The quiet forces of philosophy of creativity, through systematic research for more than a half-century in creative ethics, has resources for creative elimination of this world cancer. Its strength lies in the fact that this creative ethics for guidance of human conduct has its roots in creative metaphysics, creative epistemology, creative logic and a source of effective criticism in creative correlativity for creative treatment of human limitations in the effort to create.

In the context of creative ethics, there is basic understanding that hatred is love frustrated, that creative love, not hatred, is the root condition of persons. This revolutionary understanding, supported by reliable research in the early part of this century by Walter B. Cannon, continued more recently by Alfred E. Emerson and other credible physiologists, is the basis for a full-scale turn-around or complete conversion from the traditional belief that persons inherit hatred and violence from their primeval ancestors. This illusion is easily accepted by confusing the history of violence and hatred in persons, with the condition of persons who suffer from fear and frustration due to the fact that their basic needs are not, or may not be, continuously supplied.

This revolutionary understanding will become culturally effective when college and university students over the world understand clearly on the basis of evidence: (1) that creativity as creative interchange between persons is the expression of creative love; (2) that creative love is the original and basic

nature of persons; (3) that hatred and aggression at all levels, including the military, are due to the frustration and obstruction of creative love; (4) that these frustrations and obstructions yielding human conflict can be treated creatively rather than destructively; (5) that this creative treatment can be learned; (6) that this learning involves discovery of the inescapable lure of creative love through commitment to creativity as creative interchange; and (7) that this lure and this commitment empower persons to live a life of continuing inquiry and research with respect and reverence for creative correlativity as the ultimate source of creative criticism of the human effort to create through applied science and technology.

When this critical and growing understanding of philosophy of creativity is embodied in the active lives of young people through the new teaching program by the improved and rapid means of creative communication, these students will have learned that the practice of punishment in all forms from family to military is a deeply rooted traditional illusion. From this learning, they will research methods for recycling the military to salvage the valuable materials possessed by military establishments of the world. Since neither the preparation for war nor the fighting of war can be done without the help of young people, this self-facilitating and enduring philosophy of creativity with its creative ethics that is not self-defeating or self-destructive cannot fail.

### Creative Aesthetics

Traditional aesthetics has often been a self-enclosed discipline without rootage in metaphysics, evasive of epistemology, with no conceivable logic, little or no interest in ethics, and of no use except personal enjoyment of art objects. Insofar as this attitude toward aesthetics is present among educators, aesthetics becomes an isolated orphan in academic curricula, even in departments of philosophy.

Creative aesthetics, in contrast to traditional aesthetics as an isolated subject not only in education, but also in life, is based on commitment to creativity as creative interchange between the artist and the raw material from which the art object is created. The major function of the artist is to provide conditions for bringing out of the raw material its potential qualities of form and expression, rendering them more vivid and more capable of intrinsic perception. A work of art is the result of the artist's commitment to creativity as creative interchange between form and expression. Form is the structural design. Expression is the qualitative suggestive meaning of the art object which includes its capacity for creative use.

The world is actually flooded with raw materials such as sound waves to be transformed into creative music; pigments to be transformed into creative pictures; stone and wood to be transformed into creative architecture; movements of the body, lacking grace, to be transformed into creative movements such as the dance; words, phrases, and sentences to be transformed

into creative literature; commanding or indifferent marital and parental relations to be transformed into the creative family; governmental political control reenforced by punishment to be transformed into creative guidance by creative statesmanship; economic enterprise of business and industry to be transformed into creative interchange between economic resources, processing, wholesaling, retailing, and consuming; education based on memorized, irrelevant, and inert ideas to be transformed into meaningful and enjoyable exploration of the issues of life for creatively continuous learning; fragmented sectarian religious organizations fed by illusions and half-truths to be transformed by worshipful commitment to creativity as creative interchange within the process of creative evolution that created and continues to create and sustain human life insofar as conditions can be provided for doing so.

Perceived from this range and depth of aesthetics, this discipline through creative interchange, with the other disciplines of philosophy of creativity, transforms each of them, and empowers them, as an aesthetic process, with a dynamic that conditions and guides the applied sciences as arts of living.

#### Creative Philosophy of History and the Future

The backward look of philosophy of history tends to isolate this discipline from the present and its possibilities for the future. Consequently, it, too, has become an orphan, frequently deserted in the educational world. The traditional locus of

determination in the history of the sciences has been centered in the past rather than in the creative present and its future possibilities. This interpretation of the source of determination of events cancels creative freedom in a given present and also creative freedom in future possibilities carried by the present. This cancellation of creative freedom is not present in creative philosophy of history and the future. The locus of creative freedom is the continuing and self-facilitating creative present conditioned by commitment to creativity as creative interchange between events of history and possible events for future actualization. However, creative freedom may be obstructed, yielding great limitations.

The first limitation is based not only on the fact that past events do condition the present, but also on lack of understanding of historical events, in which case this lack prevents creative adjustment and counter adjustment in the interest of creative freedom.

The second limitation is based on failure to understand that the projection of future possibilities do condition what is occurring in the present. Furthermore, if these projections include goals that cannot be actualized or only partially actualized, creative freedom is limited. Again, if the conditions supplied for actualizing goals projected are incapable of doing what they are meant to do, creative freedom in the present is limited.

The third and major limitation is based on the failure to respect the fact that the authentic connection between conditions supplied and goals projected is the critical response of creativity as creative correlativity in the human search for creative freedom. This lack of understanding and respect enslaves and destroys the quest for creative freedom. The consequent result is a multiplicity of abnormal responses ranging from disappointment, lethargy, depression, and a sense of futility, to impulsive struggle accompanied by rebel responses, confrontations, argumentation, threats of violence, terrorism, and warfare supported by military technology with weaponry capable not only of the destruction of creative freedom, but also of general destruction of life on earth.

#### Philosophy of Creativity as Therapy

In this dark picture of weaponry as the source of our strength, there is a flaming torch of creative therapy to light the way. In the darkness its presence is dramatic. It is the focal point in the picture for sustained attention. This flame is not mere correlativity, but creative correlativity, the torch of freedom to create, operative as the source of criticism in the research technology of the sciences.

Henry Nelson Wieman opened the way in 1916-1917, when writing his doctoral dissertation at Harvard, for this further development of the research technology of the sciences as related to conflicting human interests and their creative

transformation. His first book, Religious Experience and Scientific Method, written in 1926, was a further development of this thesis. This early and radically significant development in Wieman was based on his undoubted recognition of something present that transforms human life, under certain favorable conditions, in ways that human beings in and of themselves cannot do. The focal theme in Wieman was his effort to describe this "something" ever more clearly, yet aware that the nature of events transcend the human effort to clarify them fully. Accepting the fact that the Christian tradition in which he was reared has called this "something," "God," Wieman, as a philosopher, claimed the right to redefine continuously the referent for this term. The terms he used reveal logically developmental connections, including "creative interest," "supreme value," "growth of value," "growth of meaning," "progressive integration," "creative event," "creativity," and "creative interchange." Whatever the term used, the functioning of the referent for that term was the transforming of human life in the way already stated.

From serious study with Wieman, Minor saw the need for critical comparison of philosophy of creativity with other types of philosophy and theology. He proceeded to work at The University of Chicago with A. E. Haydon and Max Otto, non-theistic humanists; with the neo-orthodox theologians, Wilhelm Pauck, Reinhold Niebuhr, and Paul Tillich; with Shailer Mathews, the pioneer language analyst in the history of theology, Edwin E. Aubrey, and Edward Scribner Ames; with the process philosophers

and theologians, A. N. Whitehead, Charles Hartshorne, Bernard E. Meland, and Bernard Loomer; with Alfred E. Emerson, biologist, on homeostasis; with E. S. Conklin and Morgan in abnormal psychology; with Thaddeus Ames and Sniffen in psychiatry, including a personal analysis; and for two years on the staff of Charles W. Gilkey, Dean of the University Chapel, all of whom were on the faculty of The University of Chicago or visiting scholars.

It was with Dean Gilkey on the staff of The University of Chicago Chapel, now Rockefeller Memorial Chapel, that Minor, as a graduate student, was given the freedom to experiment in teaching a seminar on philosophy of creativity as therapy in 1933-35. He proceeded by asking the heads of the Divisions of the University to give him the names and addresses of their two best graduate students. He then sent each of these students an invitation to become a member of the seminar which would meet once a week on Sunday evenings in the living room of the Gilkey home from 7:00 to 9:30. All of the fourteen students accepted the invitation. These same students continued with growing interest in creative communication of the basic disciplines each represented, not only for one quarter, but for two years. Creative social relations, with the charming Geraldine Gilkey, wife of the Dean and social leader for women's rights, as hostess in serving refreshments at the close of the seminar, provided conditions for further creative interchange.

With the understanding that the seminar also provided conditions for creative therapy by appointments with Minor, its

members responded by sharing deeply their most difficult and intimate problems. Minor found the rich resources of the many Divisions of the University to be helpful. He has said that this seminar was an unexcelled learning experience, one that formed the creative pattern for his further research and teaching. It was in Wieman's term, a transforming experience.

Consistent with this transforming theme in Wieman's long career, Wieman gave the last decade of his life to research on creative therapy, strongly stimulated by requests for regular personal conferences with Erle W. Fitz, psychiatrist, and his student and colleague, Charles L. Palmgren, both having read some of Wieman's books, were eager to explore further his philosophy of creativity as basic therapy. Palmgren and Fitz established a Center for Creative Interchange in Des Moines for education and practice of Creative Interchange Therapy. For several years the Center published a monthly Newsletter for its members and sponsors with a lead essay by Wieman. During those years, the Center performed valuable services for many people. When its founders were employed in other locations, the Center was closed, but Fitz and Palmgren and others who gained understanding of creative interchange from this context made significant use of it through their work in other places including excellent contributions to Foundation research programs. The chapter by Dr. Fitz in CREATIVE INTERCHANGE, pp. 65-79, is a contribution toward understanding this final epoch in Wieman's professional career.

During the thirty years Minor taught philosophy of creativity as therapy to college and university students, he became increasingly aware not only of the needs of students for this kind of learning experience, but also of the need for teachers prepared to teach philosophy of creativity as therapy. Students became increasingly aware of these needs and entered graduate schools as preparation for teaching and other vocations. However, there were only a few professors in the graduate schools who were significantly knowledgeable in this discipline to direct their research. Many of these students chose to study with Wieman at The University of Chicago and later with him at SIU-C; some, with Charles Hartshorne at Chicago and at Emory University; others, with students of Wieman and Hartshorne, including Daniel Day Williams at Columbia, Bernard Meland at Chicago, and Bernard Loomer at Chicago and at the University of California at Berkeley.

Opportunities for study of philosophy of creativity as therapy had two major limitations: (1) The courses were not designed in most cases to serve as basic creative therapy for persons and institutions; (2) only a few professors offered courses that were open to undergraduate students. It was these limitations that were the special concern of Minor as Director of the Foundation for Philosophy of Creativity. Following his retirement from this Directorship, with continuing commitment to these major concerns, Minor accepted an Adjunct Professorship to teach philosophy of creativity as therapy

in the SIU-C Honors Program, in the Department of Speech Communication, with undergraduate and graduate students. His acceptance of this professorship in the late years of his career is based not only on what has been done in the development of philosophy of creativity as therapy, but also on its further import as seen by him to be a radically significant breakthrough.

The introductory outline for this breakthrough is given above as the "Seven Major Distinctions for Directing Research toward More Definitive Results." The evolving clarification of this breakthrough is presented in the following section, "Content for Research and Teaching," as philosophy of creativity in the form of a creative system based on creative correlativity as the source of criticism of the sciences. It is reverence for creative correlativity in learning, as the creative research discipline for the therapeutic transformation of human attitudes, interests, desires, and behavioral action that can save the sciences from disrepute and persons in all vocations from suicidal frustration, hatred, and self-destruction. This re-defined and reformed reverence as the human response to that historic and in-depth sensing of creativity as enduring and trustworthy is the real source of human hope and security.

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