

W E R N E R E R H A R D

On Being Creative

Saturday Satellite Seminar Series

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WERNER ERHARD

Well, I feel very much the same way about creativity. I have my own round of applause for it. I find and hope you do that this commitment that I've made to creativity by participating in the seminar program on creativity has kind of kept me engaged and probably produced some values for me, just the commitment by itself.

And I trust that you're finding the same thing.

One of the things we've talked about a lot, and I want to acknowledge the source of this, is the things I've gotten from my study of Heidegger, that what it is that concerns you is what gives you being, so to speak.

So Heidegger says that thinking is not something that happens automatically, but to think is given by being concerned with that which is worthy of thought.

I'm going to say that again because it's a lot of words. At any rate, very simply, what he said is to think is not normal. He didn't say it was unnatural.

It's not an unnatural act, but it certainly isn't normal. Having thoughts is quite normal. I mean, we all know we have thoughts.

I have thoughts all the time, so you have thoughts all the time. And that passes for thinking for most people, but you and I who have kind of looked at that a little bit, I think at least I've come to the conclusion that that isn't thinking, that's having thoughts. And as Heidegger says, what gives true thinking is that which is worthy of thought.

And I think that the kind of concerns that one allows oneself really shapes the kind of being which you are. And this concern for creativity, I find an enlivening concern. I find it brings something, for example, to the most ordinary of my relationships, the relationships which I have day in and day out and day in and day out and consequently very often forget to think about or look into.

And they are the ones that need the most juice, so to speak, because they're too easily taken for granted. And this issue of creativity has clearly for me brought something to those relationships which I'm most likely to take for granted and least should take for granted because some of them are the most important relationships.

But I've also, you know, I have a certain accountability in this game that we're playing together, this seminar series, for creating something in which you can produce a result for yourself so the results are very kind of like a big concern for me.

And one of the things that's become very clear for me is that when I'm concerned about results, or let's say when I'm pointed about results, when I'm really kind of like focusing on the results, I really want to know how to produce them. And I think that the best possible thing that we could come out of out of this series is the ten easy steps to creativity.

And, I mean, that would for sure satisfy most of us, is if we nailed down the ten easy steps to creativity and we could all write them down in our notebook and know how it is or what it is one has to do or what qualities or characteristics one has to have in order to be creative.

And obviously that would leave us no more creative than we were when we started, but we would be able to talk with greater plausibility about why we weren't creative when we weren't and explain with greater plausibility why we were creative when we were.

So I know we've spoken about this, particularly in the first session, but I'd like to remind us that what we're looking for here is not to get the answer to what it is to be creative, not to find what is the right list of qualities or characteristics of creative people.

We don't want to research creativity so that when we're done, we can say that 95% of creative people have this characteristic and 85% have that characteristic and so on and we got a list of characteristics.

Not that there's something wrong with that. The problem is that it doesn't empower people to be creative.

So we're really not looking for the answers.

We're not looking for a prescription.

We're not looking for the ten easy steps.

We don't want to go away with the answer to what do I do to be creative in this particular situation?

But rather, the prize here is to find oneself having been creative.

In other words, if this series is effective for me, I will, in retrospect, have found myself to have been more creative. I will have found myself to have been effectively creative in those places where I needed to be effectively created or where what was called for, called for being effectively creative.

And I want to... I don't want to leave that as a description.

I want to kind of get at that a little bit with you because we're talking about something that is extraordinary, that is to say, ordinarily isn't spoken about, but is there all the time, called being.

We're talking about being creative.

And that's very different than knowing the ten easy steps to creativity or knowing what the characteristics are in being creative. It's both simple and somewhat difficult at the same time to say one is being creative.

I mean, we all know what that means, so it's simple. And yet, when you kind of go beyond what we all know that means, what does it really mean?

I mean, if you watch people who are being creative, in some cases they're pulling paint across a canvas with a brush.

Well, pulling paint across a canvas with a brush isn't... I mean, I've tried it, and there's nothing creative about it when I do it.

Sometimes people are writing at a typewriter or a word processor or on a tablet, and I've done lots of all of those, and very rarely has anything creative happened.

So I know that even though that's what's there like a presence, that somebody's, you know, punching keys, that isn't what it is to be creative.

And yet that's what's there, somebody punching keys.

And I've watched parents with their children even have a moment, a rare moment in my own life when I found myself being creative in my relationship with my children.

And clearly, as I recall it, and as my observation tells me, in those moments when you or I or people we know are being creative in a relationship, in an important relationship, you don't even there see, you know, like the notion of being creative.

It's only kind of afterwards maybe that you say, boy, that was really, you know, like novel and like not obvious and like not ordinary and not the usual pathway that somebody did something there that created a new possibility in the relationship, a new possibility in the outcome of the conversation, a new possibility in the life of someone.

So what we're looking for here is, and I want to be very specific, I want to be clear, I intend to be very clear here, concrete, hard, I want not to be fuzzy, that what we're looking for in the series is an unconcealing, like a taking the wraps off of something, a, when I say unconcealing, I mean to take a place from which to view creativity in which something that we weren't seeing is suddenly seen.

But I want to contrast that with understood.

You see, I might, if I were going to ride a bicycle, understand something about riding a bicycle that wouldn't make me any more effective at riding a bicycle than I was before I understood.

But if something got unconcealed, something got, you know, opened up, and it might not have gotten revealed, and this is really the delicate distinction I want to make, that there's a very powerful difference between something revealed, something you note, figure out, something you...

And what do we really mean by that?

What do we mean when we say we've noted something, we've figured it out?

What we really mean is we've reduced it to a description, we've reduced it to a definition, we've reduced it to an explanation.

And, you know, there's not that wonderful sense of having accomplished something, but rather when that almost inexplicable, undefinable...

How do you talk about it?

You see, inexplicable, undefinable. Now, everything I say is going to be stupid, right? Of necessity.

That's part of my job, is to say things that are too stupid for anybody else to say, you see? But when, you know, I don't know, I've heard it called, you become one with the thing.

I don't like that because it's not what happens.

But it's nicely suggested.

So it's not that you come to explain... It's not that it's revealed. It's not that you understand it, that you can define it, that you can describe it, that you can make even a clear statement about it, but something has opened up. And I like what we've said about it because it's my sense that it begins to give people access.

And what you and I have said about it is that it opens up a possibility that wasn't opened before, where the possibility calls one into being and action, calls one into being and action.

So if what we're doing in this series is effective, it's not that we'll have, quote, learned something, not in the ordinary sense, which people think about learning, something that I could repeat, something that's defined, described, explained, something, if you ask me, I can be very clear about so that you go away understanding it, or so that, if you're clear with me, I go away understanding it.

But rather, the purpose here is to unconceal, is to open up, such that new possibilities arise which evidence themselves in an opening for action and a call to being.

So we've got someone from Chicago who's ready to share with us what their experience was in coaching someone to be creative.

Hi, what is your name?

SHARON

Hi, Werner, this is Sharon.

WERNER ERHARD

Hi, Sharon, please go ahead.

SHARON

Well, I chose to coach my husband, Michael.

WERNER ERHARD

Great.

SHARON

And mostly what was there for me was that I had never considered, I'd never even considered creativity in our relationship.

What it had looked like was that I'd always looked at having it be better, more powerful, more supportive, more loving, but never creative.

And when I looked at how I was going to coach him in being creative, there was no possibility for me to do that. It was nonexistent for me. And most of the time since the last session, I spent in the conversation, I don't know how to do this.

WERNER ERHARD

Very good.

SHARON

Yesterday, we were having our usual conversation in a subject that always gets us in trouble with one another. And somewhere along the line, I realized I was at the same place in that conversation where I'd always been, which was I didn't want to have the conversation with him.

And what happened was, at that point when I was angry and didn't really want to talk about it anymore, I spoke the possibility of us having a conversation that actually would make a difference, that we had it.

And what followed that was an incredible conversation on a subject that we don't agree on, and actually left us both in action in that particular area together, I guess as partners in the relationship.

And also what happened was that after we finished the project that we were doing, my husband announced that maybe there was actually some other possibility, some other way for him to be in that area than he'd been in the past.

And certainly what I was left with was some other way to be in our relationship in regard to that area.

WERNER ERHARD

Pretty remarkable outcome, Sharon.

SHARON

It was.

WERNER ERHARD

Well, one of the things, I want to take you back to a place in what you just shared with us where what you were saying was that you had gotten to the place, and I don't want to put words in your mouth, so I'll just remind you of what it was.

I don't mean to re-describe it, but I'd like you to re-say it, where you ordinarily would have been discouraged or disgusted and kind of broken off the engagement about that particular subject.

Can you go back there and take a look at what it was that created an opening in which you acted not like predictable, but in an unpredictable way?

SHARON

I know that when I look back on it that I can't say that there was anything particular that I saw at the time, and so all that I can attribute that to was that I actually had this promise to coach my husband in creativity, and what I see is it just showed up at that particular moment for me.

WERNER ERHARD

Very good.

Okay, and I really like what you said there because it really leaves me with an opening rather than with an answer. In the normal course of events, I think most of us, as we were saying earlier, would prefer to have the answer because it's more comfortable, but it's certainly less powerful.

The one thing which I do want to ask you a little bit more about at that same moment, Sharon, is what came to mind for me when you were speaking about that was that was an act of courage.

Not an act of courage in the face of, let's say, whatever was going on with your husband, but an act of courage in the face of whatever was going on with you to break the mold of the conversation you ordinarily were.

So can you say something about that?

I understood you to say that the opening to act in a new way came up, but was there the contrast?

Could you see the contrast between the predictable way of acting and this new opening for action?

Did you have to make a choice, or did you just kind of find yourself flowing into the action?

SHARON

What I saw was, what was there at that moment was a realization that this was the way we always did this, and that what was predictable was that we would end up in the same place where we always ended up in that conversation.

And something was there for me, and I would say it looks like my commitment to my relationship to my husband was present for me, and what happened was I wasn't willing to have our conversation end up in the same place it always ends up, but I was actually willing to have it end up in some place that left us both more empowered in what we were up to in the conversation.

WERNER ERHARD

Very nice. Sharon, thank you very much.

Anything to complete that?

SHARON

No. Thank you, Werner.

WERNER ERHARD

Thanks a lot. Okay, someone here? Yes.

Peter?

PETER

Werner, this is a distinction that I saw out of my engineering background, and I'm a little afraid to put it out because it sounds like one of the tools, one of the 10 how-tos, but for whatever it offers.

In engineering, there's a distinction between analysis and design, and I equate the design with the more creative aspect of bringing something new into it.

And when you're analyzing something, say a bridge for its load capacity, you're working with what's there.

Designing, you're given the span and the load, and you have to put it together, pull out the materials, the structural concept, and bring it together.

WERNER ERHARD

When you say pull out, that's the creative act.

PETER

That is.

WERNER ERHARD

It's not like you mean pull out of a drawer.

PETER

Right.

WERNER ERHARD

You mean pull out of the air, so to speak.

PETER

Your experience, your whatever, yes. And I guess the useful part in general, outside of engineering, is a distinction to know whether you're muddling with something, you're stuck with what is. You're given that bridge, and you're muddling around in the same old place.

And I call that muddling in the ordinary sense. In engineering, it's very valuable to be able to analyze what a bridge will hold.

WERNER ERHARD

Right.

PETER

So I just offer that as a distinction, because I have found in this work that the distinctions have been really powerful for me. They add clarity.

WERNER ERHARD

So the distinction which I think you're sharing with us is this distinction between analysis and design, to use the words that I think you use in engineering.

PETER

Yes.

WERNER ERHARD

And not to make, I heard you saying, I'm not making analysis wrong. It's a necessary part of the business of building bridges.

PETER

Yes.

WERNER ERHARD

But it's more powerful, I hear you saying, if you have the distinction, design as distinct from analysis.

Yes. Very good.

Peter, say a little bit more about what analysis is for you and what design is for you.

PETER

In terms of strictly like the bridge analysis?

WERNER ERHARD

Yeah, sure.

PETER

Okay.

The analysis is knowing the materials that are there, whether it's steel, concrete, timber, knowing their inherent capabilities, how they react to the load that's imposed upon them.

WERNER ERHARD

Right.

PETER

And so you're given all of these and you have a set of formulas, empirical formulas, say that you apply to those and to predict the behavior. And so it's all very predictable. You know, there's something, you know, it's predictable.

WERNER ERHARD

Right.

PETER

You kind of know what the outcome's going to be. You put this load, it'll break.

If you put this load, it'll take it. The design is, you might have to decide whether to use concrete, steel, or timber.

You might come up with some grand notions too.

Here's something that, even though they're distinct, design and analysis, they're a necessary part of one another. You can't design without knowing how to analyze and you can't analyze, you can't be a very good analyst without knowing something about design.

WERNER ERHARD

Yeah, because you don't know what to analyze, I assume.

PETER

Yeah. Yeah, and I have been in the analytical mode sometimes and had the, aha, hey, look at this. There's a little more capacity in here, say.

Right. You know, if we look at this in a different way.

WERNER ERHARD

That's great. Yeah, thank you very much, Peter. Very useful. Thanks.

Yes, Dorothy?

DOROTHY

I just wanted to say that what I discovered is how remarkably creative people really are in my coaching, and that's, in my coaching, I really just try to ask questions of people that would really just call forth their creativity.

And instead of asking yes-no questions, which I often do, I discovered, actually, that lots of times I ask people yes-no questions or leading questions so that, you know, if there's only one answer, really, they could come back with. But that, if I really ask questions that call forth their creativity, it just comes.

And just to give an example, this morning in the car, I did part of my homework and I invited Peter to create with me what our relationship could be.

And we had a fantastic conversation and created lots of possibilities for our relationship.

And this was really inspired by our participation in the Relationships Program.

And one of the best ones that he created was he created that our relationship was a bowl of black bean chili.

WERNER ERHARD

Very good.

DOROTHY

So I had a lot of fun with the homework.

And really, people, it's just there. The creativity is there. For me, one of my things is that the creativity is sparking up all the time that sometimes then I don't allow it to come up in other people because I'm thrown to wanting to express my own creativity and give them the answers or whatever.

WERNER ERHARD

Dorothy, one of the things that's kind of struck me about you, and as you pointed out, you and I have had a chance to do some things in various of the programs.

One of the things that's kind of struck me about you is that you are one of those people who for me illustrates what I shared with you in one of these sessions. I had been told by a coach about great athletes that it actually feels good to do what they do.

And I always get the sense that when you're talking about creativity and you're talking about the creative aspects of your work, that actually feels good for you. I mean, it's something you enjoy. I don't know that there's a certain pleasure in that for you.

DOROTHY

Yeah, that's true. And there's also times when it's a struggle.

WERNER ERHARD

Dorothy, thanks. Thanks very much.

Okay, obviously, a lot more opportunity inside that coaching others for creativity, lots more opportunity for coaching others in creativity, and a lot of opportunity to unconceal in the chance to coach others for creativity.

And while it won't be the assignment after this session, it's certainly still an opportunity for all of us.

I want to review a couple of the distinctions that you and I have generated together, like an unconcealing of the space of creativity or the unconcealing of being creative. We talked about the distinction future as possibility.

And what we're distinguishing there is the future as we ordinarily have it.

Now, you know, when I think to myself, I say, well, ordinarily, people think of the future as something unknown, as something unpredictable. Yeah, things will tend like this or probably go like that or might go like that, but I think that you and I think about ourselves that the way we are with respect to the future is that the future is unpredictable.

Now, and that makes us conclude, since we all know that we all think that the future is unpredictable, that makes us conclude that we all think that the future is open.

But as I begin to look at the way I am, at the way people are, that is to say at the way being human is with respect to the future, while it's unpredictable, it's also determined.

In other words, it is going to work out some way.

I just can't figure it out because I can't get enough data about the present and the recent past, and I can't figure out how it works together well enough to be able to predict it.

So while the future is unpredictable, it is already determined.

Now, obviously, I'm not saying that any one of us ever thinks that, because for the most part we don't think anyhow.

But what I'm saying is not that we think that, but that we are that. In other words, who I am in any encounter with life, what it is to be a human being in any encounter with life is that while the future is unknown in the sense that it's unpredictable, the future is determined, and what determines it are all of the forces and elements and circumstances of the present.

But I'm just not, I don't know, smart enough or don't have a big enough computer to get all that information together, and I don't know which information is significant and which information is less significant.

And even if I knew which was significant and what was less significant, I wouldn't know the way in which it all interacts, and therefore it's unpredictable.

But somebody knows. And I find that inimical to creativity.

Inconsistent with creativity.

And I find that those who are creative, those people who are creative, and we all know that people who are creative are special for us. We think of creative people as somebody special.

And in fact, you know, while they're ordinary in the sense that they got the same equipment that I have, they are special in contrast to the way I ordinarily am in that they're being there differently than I and probably they are thrown to be.

And one of the differences is that they're being with the future as a possibility.

Not as merely something unpredictable and unknown and a gamble and a crapshoot, but really as a possibility.

As something that can be created.

As something that can be shaped.

See, and even the word possibility, you see, what that is when I use that word, what occurs for most people in ordinary language is something that might, could, maybe, might happen, maybe.

Rather than like an opening in which to work. So you and I have created a new distinction in language with the use of the word possibility by creating it as an opening in which I can work. An opening in which while, yes, I have to honor the design that underlays that opening, I'm not limited, but rather freed by the design.

There's a sense of possibility.

So one of the distinctions of creativity, in summary, one of the distinctions of creativity is this distinction of future as possibility. Rather than the future as something unpredictable, a gamble, I don't know, but really kind of determined by the past and the circumstances.

Then we've spoken, and we'll speak some more in this series about another distinction which seems to constitute the domain of creativity, the distinction what's missing.

Now, all of us have got what's missing.

None of us, I mean, we spend our days with what's missing.

You know, what's wrong, what is there that shouldn't be, and what's not there that should be, and what would be better, and what is not so good, and you know, et cetera, et cetera.

So we're all familiar with what's missing. What the distinction which constitutes creativity or the opening or the power or being creative is what's missing like a contribution.

What's missing like something that will make a difference, and that's as, at least as I've experienced it and observed in my working with other people, a very tough stand to take because I'm so powerfully thrown to what's missing as something wrong.

Now, there are a lot of things that are and shouldn't be.

There's nothing illegitimate about that kind of an assessment.

There are things that are and shouldn't be.

There are things which aren't that should be.

There are things that are better than other things.

I mean, maybe not inherently, but by consensus or in this context or in this culture, some things are better than other things. And all of that's quite legitimate, but we're all experts at that stuff.

I mean, we all know the way it ought to be and the way it should be and the way that it is and oughtn't to be and the way that it isn't and oughtn't be and so on.

We're all experts at that.

There's nothing creative about that.

What characterizes or more accurately what distinguishes a creative opportunity is what's missing like something that would make a difference, and that's a subtle shift in the looking.

It's not... You see things when looking for what's missing that would make a difference that you don't see when looking for what's missing and should be or what's missing and it's wrong that it's missing.

So, again, to summarize, we've distinguished two...

We've distinguished two distinctions that constitute creativity as a set of distinctions. One, the future as a possibility and the other, what's missing as something that could make a difference.

And the one that I want to introduce for the conversation today is something that I got at descriptively and definitionally and which I want to break open, you know, transform.

Hey.

Not bad.

Which I want to transform into the power to be in an opening for action.

So let me use the descriptive beginning to kind of get us all located where I want us to do this inquiry.

What I've noticed about people who are being creative or myself in those rare moments when I have an opportunity to be creative is that there's a kind of... I'll call it confidence.

Now, what do I mean when I say there's a kind of confidence?

Well, the first thing I think I mean is a set of feelings or a mental state of can-do, so to speak. I can do this.

This can be done. And I feel like that, and I think like that. And in a minute, I'm going to say I don't mean that, but for the moment, I'll say I do mean that just so we can kind of get where we're going here.

But I'd like you to think about the moments of being creative, and I'd like you to see that the fact that you were there at all, the fact that you were engaged, said, spoke, that this was something you were up to.

Do you hear what I'm saying?

In other words, you may not have been saying I'm up to this.

As a matter of fact, you may have been protesting and screaming and kicking all the way, but there you are with the brush in your hand or the typewriter in front of you or in the relationship.

There you are, and that being there speaks, and what it says is I'm up to this.

Now, I suspect, and I'm inquiring here and inviting your inquiry, that it's when there's a break in the story of my being there which somehow allows a certain room for my being there to say I'm up to it.

That is the mood and the space and the opening for creativity.

See, one of the things that's damn clear if we use the painting artist as the example is you never produce any art if you don't pick up the brush. And I mean that obviously analogously because there's lots of artists who don't work with the brush, but you don't produce any art unless you pick up the brush.

And so if an artist is creative, and that's probably one of the best examples and therefore analogies for creativity that we can think of, you have to start to conclude that whatever it is that gets you to pick up the brush is something, gives us some opening to start to inquire more powerfully into the nature of creativity when what we're concerned for is not a description of being creative, but the power to be creative and an opening for action.

So again, I'm kind of weaving a little tapestry here, not trying to explain something, but leaving you with something to think about and work on.

At first you kind of got to call that a certain confidence.

You might even want to say that there's a certain arrogance to it. You know, there's a certain bravado to step up to a canvas with your paintbrush and your paints.

There's a certain bravado to step out on stage and perform and act.

There's a certain bravado to sit down at a typewriter to say, you know, I, out of the millions of people who sit at typewriters, I'm going to sit at this typewriter in order to produce something creative.

I just happened to look at a friend with whom I've worked for a number of years who's an architect. And, you know, there's a certain, you know, I mean, hell, I can push the pencil around, but somehow when Richard pushes the pencil around, it's a little different.

And I know that he has to stand in front of the paper in order, being ready to push the pencil around like it's going to make a difference that he's there.

It's not any old buddy who could sit in front of that piece of paper. Now, the other end of the spectrum, in the creative people that I know, there's a certain, not arrogance.

You know, I think there's exceptions to any description, and therefore, ultimately no description is entirely accurate. But generally speaking, while there's this, what I'm calling confidence, and as I told you, I'm going to take all that back in a minute because I don't like that stuff.

While there's a certain confidence, there's also a certain lack of arrogance.

A certain wondering.

A certain question about it all.

An enormous at risk.

That's, guess what I want to say.

See, if you're going to acknowledge that you're at risk, there's a certain no arrogance there.

Because if you're fully arrogant, there's no risk.

I mean, if I know it's a foregone conclusion that when I pick up the brush and get in front of the canvas, it's going to be great. I mean, there's no risk. And as far as I can tell, when I've been creative, and when I've seen other people be creative, while the risk is not overpowering, stultifying, it's nevertheless there to add some juice to it.

You know, it's kind of like getting the juices going.

That sense of risk.

That need for a certain taking a chance with oneself.

I really love what Sharon said about that moment when she chose not to go down the ordinary path at that bad point in the conversation.

What came up for me instantly was courage. But you don't need courage if you're supremely arrogant.

If you're supremely arrogant, I mean, you can't miss. No courage is necessary.

So, I'm wanting to tease us into that gap there.

That opening.

That clearing.

That distinction.

Using bad words for it.

So, this word confidence. You know, if you say confidence, it's kind of like a certain feeling and a certain outlook and mental state.

And, you know, I'm not interested in feelings and outlooks and mental states. I'm interested in ways of being. And I like what it...

You know, I told you earlier when we first started that I am constantly forced to confront the accepted description, the accepted definition, because it in no way empowers people.

This thing about confidence, I said, now, okay, that's very accurate descriptively. But what is it in terms of being?

And what I saw that it was in terms of being is something as simple as stepping out. By which I mean something very, very simple. I mean just being there for it.

I mean just kind of like being there for it.

Like picking up the paintbrush.

Like picking up the pencil and the edge.

Like sitting down to the typewriter, the word processor.

Like in the relationship, being willing. I don't like the willing noise.

Taking the step in a different direction. That's what I mean, like being there for it.

See, when Sharon said that she said something she ordinarily would not have said, that was her saying...whatever she said to her husband in that moment spoke contextually saying I'm up to this. I'm equal to this. No, it's not a sure thing. It's risky. But I'm up to the risk. I've got the power. I've got power in the face of this risk.

See, the act spoke. And that kind of speaking, that meta-conversation, the conversation in which what you and I say is allowed to be said and makes sense and has some continuity, that's where we look for being.

And obviously, the action didn't say anything in words.

But it spoke very powerfully. I'm up to this.

So I'm just very, you know, I'm excited now.

I'm thrilled about having kind of gotten over another threshold in attempting to shape a body of distinctions that once dwelt in wind up where people are being creative.

So I'm inviting you to work on this thing about stepping out, about being engaged.

And I'm asking you to recognize that the stepping out speaks. It's not that stepping out is good.

That's not bad either.

But it's when you step out is saying, like, who are in the matter? It speaks to you, to yourself, and to the world.

And what it says you is empowering vis-a-vis being creative.

So if I could say that like a pat hand, like the answer, I wouldn't have.

Because that would cheat you and I out of the opportunity to create it for ourselves which is the only way that that's powerful.

But in this case, I didn't need to be generous because I don't have it all worked out anyhow.

I just smell that we're in the right place with that kind of thing. I know I'm going to have to go down the line and come back out of it. But something very powerful in there.

And, you know, it's interesting. I think I told you the story about Dick Feynman. He and I had a series of conversations together, private conversations together.

And one of them started, I was standing outside his office waiting for him to come back from a class he was teaching. He walked up the stairs shaking his head like this. And he got to the top of the stairs and I said, what's wrong?

He said, I can't teach them to do physics like I do it.

And, you know, had he been talking about people like me, we would have understood what he meant. He was talking about the best physics students, the best physics students in the world.

Some of the best students in the world. And graduate physics students. And so we allowed that we would discuss it at lunch.

I asked him if he was precocious and he said no. He said no. What he really meant was, you know, that he was, as far as he could tell, a quite ordinary person in terms of equipment.

But in terms of the way he was, we discovered that he was extraordinary. And what we discovered is that he had not learned physics. He had not learned to do physics like the people in his school in the university where he was teaching physics at Cal Tech.

He had invented the tools of physics. And what included all that is that there's certain knowledge that only is powerful when you create it for yourself. And this unconcealing is like that.

In other words, if I give it to you, or even if you give it to you, and that's the one that's tough to get. See, even if you figure it out, that's you giving it to yourself. No power in that either.

Somehow you've got to have the courage to simply be willing to be in the inquiry, to be in the question.

So I leave you in the question while we go to the local time for an hour. I'm going to turn the seminar for an hour over to the seminar directors in your particular locality.

And I'll be back in an hour with Mike Wallace to have the conversation, the dinner conversation with Mike Wallace.

So I'll see you in an hour.

Thank you very much.