

## ON CREATIVITY AND THE MOST BEAUTIFUL PASSION

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**Abstract.** The article aims to pay aesthetic and axiological tribute to Charles Fourier's conception of the so-called *attraction passionelle* – the basic drive of social development, and, in particular, of the composite passion, “the most beautiful of the twelve passions, the one which enhances the value of all the others”. The exposition will consecutively focus on Herbert Marcuse's note in *Eros and Civilization* on the transformation of labor into pleasure as the central idea of Fourier's socialist utopia; on Fourier's insisting that only the composite passions, not the simple, are human trait; and, respectively, on analyzing beyond Fourier and Marcuse the role and significance of the composite passion – or, the “pure human passion”, as the base of creativity in contemporary culture of post-/trans-/alter-human art, science and technology. Last but not least, the exposition will pay attention to how this “pure human passion” as the core of creativity could be related to the *emotional intelligence* – *artificial intelligence* (EI vs. AI) opposition in contemporary age.

**Keywords:** *creativity, the Composite passion, EI vs. AI battle, Fourier, Marcuse*

### 1. Preliminary notes

This article will step upon French philosopher, among the founders of utopian socialism, Charles Fourier's *New Industrial and Societary World* (Fourier 1829) and those aspects of his philosophical-fantastic *Theory of the Four Movements* (Fourier 2006/1808) that are of particular interest for exposing and analyzing his conception of ‘the most beautiful passion’. In them, Fourier (1772-1837) foresaw a throughout transformation of society through a new organization of labor: through the *free* and *attractive labor*. Such an association will come, he wrote, in which the free development of each one will be condition for the free development of everyone; here

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we already can hear the Renaissance appeal for a full-blooded life of a harmoniously and comprehensively developing personality.

The four movements of societal development are grouped two by two – as can be seen on *Figure 1*, there are two ascending and two descending movements: first and fourth are chaotic, and these in between are harmonic. Human history is periodized through the development of production, the human race is destined for happiness (cf. Fourier 1829, 33), and in Fourier’s view, civilization has actually reached its zenith but its descending order begins because it has not found a way out to a higher form in time.

**TABLE**  
**OF THE PROGRESS OF SOCIAL MOVEMENT**  
*SUCCESSION and RELATIONS of its 4 PHASES and 32 PERIODS*

**Order of the Future Creations**  
(This table can only be properly understood by studying the explanation of it in the following chapters)

	FIRST PHASE <i>INFANCY &amp; ASCENDING INCOHERENCE</i>	YEARS	
ASCENDING VIBRATION	Seven periods	approx:	ASCENDING CHAOS
	<i>Anterior subversive creation, already complete</i>		
	Retreat Run up .....	18,000	
	<div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"> <p style="text-align: center;"><i>1st CONFUSED SERIES</i></p> <p style="text-align: center;">2nd <i>Savagery</i></p> <p style="text-align: center;">3rd <i>Patriarchate</i></p> <p style="text-align: center;">4th <i>Barbarism</i></p> <p style="text-align: center;">5th <i>Civilization</i></p> <p style="text-align: center;">6th <i>Quarantism</i></p> <p style="text-align: center;">7th <i>PRELIMINARY SERIES</i></p> </div> <div style="width: 45%;"> <p style="text-align: center;">Shadow of happiness</p> <p style="text-align: center;">Ages of treachery, injustice, constraint, indigence, revolutions and bodily weakness</p> <p style="text-align: center;">Down of happiness</p> </div> </div>		
	Leap from Chaos into Harmony		
ASCENDING VIBRATION	SEVEN PERIODS		ASCENDING HARMONY
	<i>GROWTH OR ASCENDING COMBINATION</i>		
	8th <i>SIMPLE COMBINED SERIES</i> Advent of happiness	24,000	
	<p style="text-align: center;"><b>Birth of the Northern Crown</b></p> <p style="text-align: center;">These seven periods are distinguished by SEVEN HARMONIC CREATIONS separated by intervals of about 4,000 years</p> <p style="text-align: center;"><i>1st Septigenic creation and Ascending Plenitude</i></p>		
	<p style="text-align: center;">9th 10th 11th 12th 13th 14th 15th 16th</p>		
	<p style="text-align: center;">APOGEE OF HAPPINESS</p> <p style="text-align: center;">Interlude or Quietude of about 8,000 years</p> <p style="text-align: center;"><i>DECLINE OR DESCENDING COMBINATION</i></p>		
DESCENDING VIBRATION	THIRD PHASE Nine periods		DESCENDING HARMONY
	<i>2nd Septagenic creation and Descending Plenitude</i>		
	Retreat Death Agony .....	14,000	
	<div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"> <p style="text-align: center;"><i>25th SIMPLE COMBINED SERIES</i></p> <p style="text-align: center;">End of happiness</p> </div> <div style="width: 45%;"> <p style="text-align: center;">This 24th society, like the 18th, is a mixed order between harmony and social chaos</p> </div> </div>		
	Leap from Harmony into Chaos		
DESCENDING VIBRATION	FOURTH PHASE Seven periods		DESCENDING CHAOS
	<i>DECREPITUDE OR DESCENDING INCOHERENCE</i>		
	<i>Posterior subversive creation</i>	18,000	
	<div style="display: flex; justify-content: space-between;"> <div style="width: 45%;"> <p style="text-align: center;">26th <i>PRELIMINARY SERIES</i></p> <p style="text-align: center;">27th <i>Quarantism</i></p> <p style="text-align: center;">28th <i>Civilization</i></p> <p style="text-align: center;">29th <i>Barbarism</i></p> <p style="text-align: center;">30th <i>Patriarchate</i></p> <p style="text-align: center;">31st <i>Savagery</i></p> <p style="text-align: center;">32nd <i>CONFUSED SERIES</i></p> </div> <div style="width: 45%;"> <p style="text-align: center;">Vestiges of happiness</p> <p style="text-align: center;">Ages of treachery, injustice, constraint, indigence, revolutions and bodily weakness</p> <p style="text-align: center;">Shadow of happiness</p> </div> </div>		
	End of the animal and vegetable world, after a duration of approx 80,000 years		

Figure 1. Fourier’s table of the four movements (1808)

Periods preceding the harmonic society are those of guaranteeism (transitional period, semi-association) and socialism (first stage, simple association). So-called *harmonism*, or complex association, can be reached and maintained – and the last fourth descending stage of civilization development can be avoided along with guaranteeism and socialism – if only the principles of harmonic society are known.

Fourier's association, or *Phalanx*, is his utopia in which the possibilities and desires of humanity would coincide. And the key for the know-how of Fourier's beautiful harmonic society and the transformation of labor is finding the natural mechanism of human passions and attractions.

It was Fourier himself who was constantly forging new words, had original terminology, even his own punctuation and original fonts, and who was easily used to formulate the subject of new sciences, compose musical opuses, have a penchant for mathematics, write satirical poetry, to be interested in geography and physics... All this could be explained by Fourier's contemporary era – the unprecedented charge for freedom of the French Revolution gave birth to a new civil code (Napoleonic code), first-of-its-kind Declaration of the Rights of Man, respectively, first-of-its-kind Declaration of the Rights of Women, new names of the months, new metric system, even new playing cards. Though, it is the *butterfly passion*, that natural state of one's fleeting attention and mind from one thing to another and third according exclusively to one's inner mood and impetus etc., named by Fourier himself which very accurately describes the creative nature of the incomparable French philosopher.

His testament – the complex plan for the “passionate series”, which will make society harmonious, and in individual terms will change the very fate of the individual – is forever engraved on his tombstone:



Figure 2. Charles Fourier's tombstone at Montmartre Cemetery (Paris, France). Photo: Alex\_Es, 2004:

*La série distribue les Harmonies. Les attractions sont proportionnelles aux destinées. (The series distribute the harmonies. Attractions are proportional to destinies.)*

## 2. Charles Fourier's butterflies and the unnamed human passions

### 2.1. *The types of passions no one has even named so far*

In both his *New Industrial and Societal World* and *Theory of the Four Movements* (Fourier 2006/1808), Fourier wrote about these types of passions that no one has even named so far, but drive society and culture; furthermore, the free use of all of them, taken together, will lead to the realization of the "true happiness" for humanity.

More precisely, Fourier describes 12+ driving passions which are essential for the well-being of culture and society when they are being used in their full capacity. Why 12+? Because, according to him, there are twelve 'radical' passions to be combined and a thirteenth, 'unityism', or harmonyism, which in harmony would comprehend the whole:

The first five 'luxurious' passions (*luxism*) correspond to the five senses, sight, hearing, touch, taste, and smell, and concern relationships with things, and their gratification depends upon health and material affluence. In Harmony, each sense would be accorded a guaranteed 'minimum' level of fulfilment.

Secondly, there are the four cardinal, affective passions (groupism) – friendship, ambition, love, and paternity or 'familism'. These passions could also be generalized as social since they concern relationships with other persons and form the basis of the four possible types of groups, that of friends, of associates, of lovers and of familial relationships. In particular, two of them, ambition (or honor, glory, interest, corporation) and friendship, represent the so-called major string; and two of them, love (or celadony) and familism (or parenthood), represent the minor string.

Finally, there are the three 'distributive, or mechanising' passions (seriism), the 'Cabalist' (Dissenting/Graduating), the 'Butterfly' (Papillone/Flitting/Alteranting) and the 'Composite' (Coinciding/Meshing) which function is to ensure co-ordination between the sensual and affective passions. The 'Cabalist' is a conscious exaltation produced by divisions in a domain according to minute differences. That is why it is associated with the formation of combinations, with intrigue and calculation; it, in Fourier's words, is the favorite passion of women, courtiers and politicians. The 'Butterfly' refers to "the need of periodic variety", of permanently

changing activities and pleasures; it is of particular importance because it links variety to “rapidity of movement” and thus is “the universal agent of transition”. According to Fourier, the need for change is felt by each human being *moderately every hour and “acutely” every two hours*: hence he prescribes the two-hourly change of activity in his utopian association, or Phalanx. The ennui of existing society is namely a result of the systematic denial of this passion embodied in the two main foundations of civilization: marriage and labor. And finally, the ‘Composite’ passion which encompasses “blind”, uncalculating, rapturous enthusiasm and exaltation produced by the combination of stimulations or pleasures from different orders, and engages both the senses and the soul in this. The ‘Composite’ is particularly associated with love and was described by Fourier as the passion nearest to God (cf. Fourier 2006/1808, 19-20).

It is precisely the union of luxurism and groupism, mechanized by the three distributive passions, that leads to unityism, the feeling of oneness between the individual and the multitude.

## ***2.2. Attraction passionelle – the main force of social development***

Fourier’s conception of the so-called *attraction passionelle*, or passionate attraction, the main force of social development rather taken in philosophical-anthropological, aesthetic and axiological view as the prime component of a theory of ‘universal unity’ (cf. xviii), is more deeply developed in the section in *The Theory of the Four Elements* called *On the Study of Nature by Passionate Attraction* (Fourier 2006/1808, 74-78).

In Fourier’s vision, passions are vicious, negative and anomalous only when we oppose them to labor and social norms. That is what he has in mind when he writes that

“[O]ur desires are so boundless in relation to the limited means we have of satisfying them that God seems to have acted rather thoughtlessly when he gave us passions so eager for pleasure.” (Fourier 2006/1808, 74)

Hence, for Fourier it is just a question of common sense that we have to put these passions in fruitful force for achieving the societal order of Harmony. It is dogmatic and even despotic moralism that is barely aware even of the first nine of the twelve passions “which constitute the chief motivating forces of the soul”, the five sensual appetites and the four simple appetites of the soul – the groups of friendship, love, paternity/family, ambition/corporation (Fourier 2006/1808, 74), and has a “very inadequate idea of the four most important ones” (74). In the first part of the general destinies, Fourier notes the following:

“None of these philosophical whims, known as duties, bear any relation to nature. Duty is man-made, attraction comes from God; so if we want to understand God’s intentions we have to study attraction, in its natural state, with no reference to duty. Duty varies from one century to another and from place to place, but the nature of the passions has been and will remain unchangeable for all peoples.” (Fourier 2006/1808, 75)

If from *what-should-be* mode we shift to *what-is* mode and dynamics, the world shines in a different light. Fourier’s striving is firstly, to show that none of these diamonds is a ‘worthless stone’ which has to be tempered or suppressed, and secondly, furthermore, to shed light upon the rest four and most neglected passions: the Cabalist, the Butterfly, the Composite and harmonyism, or unityism.

“To discover what these aims and purposes are we have to move on from ideas of duty to an analysis of that passionate attraction.” (Fourier 2006/1808, 78)

or attraction by passion:

“Because attraction is irreducible, even though it contradicts duty, we must in the end give in to its siren voice and study its laws. For as long as we continue imposing ours upon it, attraction will always make fun of them, to the triumph of God and the confusion of our everchanging systems.” (Fourier 2006/1808, 75)

From here, Fourier deduces the first degree of passions, which has three branches, in order to come to the trunk: harmonyism, or unityism. Thus *attraction passionelle* is regarded as the source of all the passions, of which there are three at the first level, twelve at the second, and so on. At the first degree or the first division of the trunk there are those three sub-focal passions or centres of attraction, already considered in section 2.1., to which human beings of all ranks and in all ages are drawn; namely, the passions of:

- 1) *luxism* – the desire for luxury, which provides and governs five secondary passions: the sensory passions, or the desires of the senses. It is important here that luxury in Fourier’s examination is both internal and external, *i.e.*, it could lead to such subtle refinement *in mente* as it does through external sensory experience;
- 2) *groupism* – the desire for groups, which provides four secondary passions, the affective ones (two major of honor/corporation and friendship, and two minor of love and family/kinship) already mentioned, and
- 3) *seriism* – the desire for series.

Therefore, the soul “is driven ceaselessly towards these three aims by twelve stimuli, or *radical passions*, which are the roots of all the others”: five material passions; four spiritual passions, or simple appetites of the soul; and, last but not least, three refining passions, or “compound appetites of the soul which lead to social and universal unity” (cf. Fourier 2006/1808, 84).

“These last three passions, which I have called refining (and which might be better designated by the term mechanising) are scarcely known at all to Civilisation. Only a few glimmers have appeared on the horizon, just enough to arouse the anger of moralists in their relentless war against pleasure. Their influence is so negligible and their appearance so rare that they have not even been separately classified: I have had to call them intermeshing, varying and graduating, but I prefer to designate them by the numbers 10, 11 and 12; and I shall postpone defining them because nobody would imagine that God, for all his power, could ever create a social order capable of satisfying three such insatiable passions for pleasure.

The seven spiritual and refining passions are more in the realm of the soul than of matter: they are at the primitive level. Their combined action creates one collective passion, the product of all seven, in the same way as white is made by the union of the seven colours of the spectrum. I shall call this thirteenth passion harmonyism [or unityism]." (Fourier 2006/1808, 84-85)

From here, Fourier concludes that although the Cabalist, the Butterfly, the Composite and harmonyism are those passions "stifled and suppressed completely by the conventions of our Civilisation, the germ of their existence continues to live in our souls" (Fourier 2006/1808, 85). Fourier concludes:

"In short, the reason why the human race can only find perfect happiness in grouped Series or the combined order is that it assures the full development of the twelve radical passions, and thus of the thirteenth which is a composite of the principal ones. Whence it follows that, in the new social order, the least fortunate men or women will be far happier than the greatest king is today, because the only true happiness consists in satisfying all one's passions." (Fourier 2006/1808, 86)

Which means that unityism, or the "thirteenth passion" harmonizing all sensory, affective and distributive passions in one, in the Fourier's view is the only path to a full development of human potential and capabilities, in a tight eudemonistic mode.

### **2.3. On a note in Herbert Marcuse's "Eros and Civilization"**

So it was not by accident that Herbert Marcuse noted Fourier's idea of the transformation of labor into pleasure as the central idea of Fourier's socialist utopia (see Marcuse 1966). The chapter of *Eros and Civilization* in search of the aesthetic dimension gravitates around the first complete aesthetic utopia in Western philosophical thought, Friedrich Schiller's *On the Aesthetic Education of Man* in a collection of letters (Schiller 2004). It is the play of form impetus and matter impetus, the same old Kantian free play of understanding and imagination, the feeling of pleasure and



displeasure in between which warns that the devaluation of higher values can only “bring them back to the organic structure of human existence from which they separated, and that this reunion can change this very structure. If higher values lose their remoteness and isolation from and against lower abilities, then the latter could be freely admitted into the culture” (Marcuse 1966, 172-198)<sup>2</sup>.

### 3. The composite passion

In the earliest manuscripts the passions which Fourier later called the Cabalist, the Butterfly and the Composite were termed ‘composition’, ‘oscillation’ and ‘progression’ (cf. Beecher 1968, 67)<sup>3</sup>.

On the other hand, the 1841 edition of *The Theory of the Four Movements*, following Fourier’s annotated copy, has: “10<sup>th</sup> The Dissident (or Cabalist), 11<sup>th</sup> The variant (or Butterfly), 12<sup>th</sup> The Enmeshing (or Composite), 13<sup>th</sup> Harmonyism (or Unityism)” (cf. Fourier 2006/180, 152, note 1).

The three distributive passions drive the arousal, combination, and alternation of the sensitive and affective passions. They are proper to human beings:

The Cabalist and Composite tend to arouse and sustain exaltation, but by opposite ways. While cabalist excitation is often a calculated intrigue, it is goal-driven, and it tends to make agreements based on identity, composite enthusiasm is rather blind, it is stimulus-driven, and it tends to produce unions based on contrast. Opposed to both is the Butterfly, which can break this exaltation in order to produce a change.

The three distributive passions correspond to respective ways of thought. The Cabalist is associated with arithmetic progression and sequential logic, the Composite with isomorphism (similarity in form) and intuitive shortcuts, and the Butterfly with alternations and breaks.

“We are quite familiar with the five sensitive passions tending to Luxury, the four affective ones tending to Groups; it only remains for us to learn about the three distributive ones whose combined

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<sup>2</sup> See Chapter 9. *The Aesthetic Dimension*.

<sup>3</sup> See *Oeuvres completes de Charles Fourier*, vol. XII, 415.

impulse produces Series, a social method of which the secret has been lost since the age of primitive mankind, who were unable to maintain the Series more than about 300 years.

The four affective passions tending to form the four groups of friendship, love, ambition, paternity or consanguinity are familiar enough; but no analyses or parallels or scales have been made of them. The three others, termed distributive, are totally misunderstood, and bear only the title of vices, although they are infinitely precious; for these three possess the property of forming and directing the series of groups, the mainspring of social harmony. Since these series are not formed in the civilized order, the three distributive passions cause disorder only." (Fourier 1964<sup>4</sup>)

Still, within the realm of 12+ passions, Fourier called the Composite "the most beautiful of the twelve passions, the one which enhances the value of all the others", since it "requires in every action a composite allurements or pleasure of the senses and of the soul, and consequently the blind enthusiasm which is born only of the mingling of the two kinds of pleasure." (Fourier 1964). Here is Fourier's analysis on simple, material pleasures:

"The composite is the most beautiful of the twelve passions, the one which enhances the value of all the others. A love is not beautiful unless it is a composite love, combining the charm of the senses and of the soul. It becomes trifling or deception if it limits itself to one of these springs. An ambition is not vehement unless it brings into play the two springs, glory and interest. It is then that it becomes capable of brilliant efforts.

The composite commands so great a respect, that all are agreed in despising people inclined to simple pleasure. Let a man provide himself with fine viands, fine wines, with the intention of enjoying them alone, of giving himself up to gormandizing by himself, and he exposes himself to well-merited gibes. But if this man gathers a

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<sup>4</sup> See <https://archive.org/details/socialistthought0000unse/page/n5/mode/2up>. Apart from it, I managed to access the texts of Fourier's titled *Selected Writings* (1964, 129-150) online but unfortunately pages are not pointed in this edition available online.

select company in his house, where one may enjoy at the same time the pleasure of the senses by good cheer, and the pleasure of the soul by companionship, he will be lauded, because these banquets will be a composite and not a simple pleasure.

If general opinion despises simple material pleasure, the same is true as well of simple spiritual pleasure, of gatherings where there is neither refreshment, nor dancing, nor love, nor anything for the senses, where one enjoys oneself only in imagination. Such a gathering, devoid of the composite or pleasure of the senses and the soul, becomes insipid to its participants, and it is not long before it *grows bored and dissolves*.<sup>5</sup> (Fourier 1964)

Fourier's conclusions of the essence of the Composite passion quite resemble George Herbert Mead's concept of *the reverie* – "that undefined yearning in images" (Mead 1926) more than a century later, and, at the same time, Kant's concept of *aesthetic ideas*, a century earlier. All three maintain an ontological level of harmony through the aesthetic in reverie, the freedom of floating thought and ideas, the transcending symbolization of them all.

In addition, only composite passions for Fourier, not the simple ones, are a pure *human* trait which make us finished in harmonyism, or unityism – and we can see this claim if we only compare the play in Kant, Schiller, Huizinga, and Ortega y Gasset.

#### 4. Creativity and its role in the EI vs. AI battle in contemporary age

"Yet the earth is in violent upheaval with the need to create. This can be seen from the frequent appearances of the aurora borealis, which are a symptom of the planet's being in rut, a useless effusion of creative fluid, which cannot conjoin with the southern fluid as long as the human race has not carried out its preparations, and these can only be put into effect by the eighth society [8<sup>th</sup> Simple combined series: Advent of Happiness] when it has been established." (Fourier 2006/1808, 47)

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<sup>5</sup> My emphasis.

This is the only paragraph in *The Theory of the Four Movements* where we find a trace of the idea of creativity; still, we are on our guard and we shall discuss this.

Due to following the Composite passion in Fourier, any work would be creative and fulfilling (cf. Leopold 2011). In his notes on *The Teaching of Charles Fourier*, Prof. Nicholas V. Riasanovsky (Riasanovsky 2021, 41-42) stated that if the Cabalist is the passion for intrigue and the Butterfly stands for the urge for diversification, then the Composite represents “both the human desire for a simultaneous satisfaction of more than a single passion, with the added condition that the passions so satisfied must include at least one ‘passion of the senses’ and another of the spirit, a desire also described as *a thirst for enthusiasm*”<sup>6</sup> (Fourier 1852, 188), and *the rapturous enthusiasm itself resulting from such satisfaction*. In the last sense, the Composite has also been *interpreted by commentators as the creative passion*. While the Cabalist underlay the complicated systems of discords in Fourier’s plan for humanity, the Composite served as the foundation for the equally complicated systems of accords. In full and unfettered play the twelve passions culminated in the passion for unityism, the drive toward unity which combined and integrated the happiness of the individual with the happiness of all.

Hence the *role and significance of Fourier’s Composite passion, or the “pure human passion”, as the basis of creativity* can be applied to the contemporary culture of post-, trans- and alterhumanist art, science and technology.

*First of all*, the definition of creativity so derived is a definition within *anthropocentric frame of reference*; without belittling in any way its possible non-anthropocentric sequels.

*Second*, it is anthropocentric because of its nature to seek for coincidence of simple spiritual and sensual, mind and body passions.

*Third*, it is a “pure human passion” precisely of making of this emblematic for human beings *attraction passionelle* a play, an ease and a grace.

*Fourth*, “the most beautiful passion” can be considered to be creativity because it gives birth to extremely new forms in matter charged and illuminated by inner soul and content so brightly: for the first time.

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<sup>6</sup> My emphasis.

*Fifth*, this is the charge and illumination of the advent of happiness, the harmonic order in which humanity would use in full accordance all of its passions like power.

On the basis of these five characteristics, creativity can be easily distilled as a term broader than ‘making art’ but at the same time more precised by insisting on the *spirit – sense* and *mind – body* core and its effect of a *play*, and thus rearranging the existing order of being at the level of matter, inertia and presentability (cf. the sense of this rearranging in Badiou 2002 and Rancière 2013).

Given all this in mind, nowadays when an exclusively significant question emerges, which is leading, the avant-garde of humanity – that of *emotional intelligence or artificial intelligence* (cf. *Emotional Intelligence – The Essential Skillset for the Age of AI* 2019), creativity so distilled as a philosophical-aesthetic term and phenomenon, I believe, is still on the human side.



Figure 3. Renaissance Dreams. Site-specific installation by Refik Anadol, 2020. MEET, Fondazione Cariplo – Digital Culture Center, Milano, Italy (Anadol 2020a)

The so-called EI *vs.* AI battle is rather a fictional pathos of our real inner dilemmas of human personality and self-identification, our ‘cabalist’ measuring with the non-anthropocentric, our inner voice drowned by the languages we have created on our own, be natural, verbal or computational, our own exteriorized battle. As Refik Anadol (Anadol 2020b) narrates about his AI Renaissance project, based on the study of artificial intelligence, trained on StyleGAN 2 ADA and having available images of all sculptures created in the Renaissance; after all, it is a search for “new ways of imagination”. As José Ortega y Gasset pointed it out, man is an animal rich in imagination: it is the “liberating power possessed by man” (Ortega 1932, 6)<sup>7</sup> that enables him to place a utopian world of imaginary things against a present judged to be unbearable (Ortega 1963). To composite the qualitatively different worlds of *αἴσθησις* and spirit in a third one is to illuminate matter with passion so brightly that a new world with new, unprecedented forms and contours emerges: a power unbearable for AI so far.

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<sup>7</sup> See Chapter XIV. “Who Rules the World?”

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