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***Appendix A***  
***Taxonomy of Heurotechny***

This is the taxonomy that Elmer Gates first worked out in 1912 during the ill-fated urgative dominancy described in Chapter 18.

According to this taxonomy, heurotechny is the technique for attaining the new in knowing, feeling, and doing. The new in knowing is more readily attained by the art called heuretotechny, the new in feeling by heuresotechny, and the new in purposing by that part of prognotechny called heuric telcotechny. Out of these three branches and their sub-branches come the data that urgurgy uses to direct its creative urgating, giving rise to heururgotechny—the art of attaining the new in doings of a more complex kind than in knowing and feeling, and which is subdivided into heuric autotechny as applied to the individual and heuric sociotechny as applied to the social organism. All doing is urgurgy and is studied under urgotechny. The kind of doing that is new—and for the attainment of the new—is heurgy and is studied under heurotechny.

The taxonomy of heurotechny is given in the Synoptic Diagram and its following explanation.



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(Adapted.)

*Heurotechny* is the general name for our special understanding of the pre-psychurgic stage of originality, and for the psychurgic stages of the following: heuretotechny, or discovering; heuresotechny, or esthesiating; misthokerdics, or livelihood and business; heuremotechny, or inventing; poiotechny, or esthetic creating; prognotechny, or prejudging values; and for sociotechny, or dealing with persons.

*Heuric autotechny* is comprised of four arts—misthokerdics, heuremotechny, poiotechny, and prognotechny; all are degrees and kinds of creating. Heuremotechny is more creative than misthokerdics, less than poiotechny, but all are creative. When a man begins to make a living, he is creatively productive; when he invents, he enlarges his creative power and results; when his creative imagination gives new fine arts, he becomes still more creative; and when he prognoses, still more. Invention is not synonymous with creative work as often supposed, but is a degree of creation.

*Misthokerdies* is used by heuremoretics just as inventions are used as data for poiotechny, which the higher creative work uses as tools. A creative artist or organizer uses inventions and persons as mere materials by which he gives embodiment to his conceptions and aims. In like manner heuric sociotechny is creative. One may apply the processes of heuric autotechny and of heuric sociotechny to heuretotechny and augment knowledge and do creative work of the highest order, but discovery in itself is not invention.

One may invent a wheel and discover a new chemical, but the former cannot be discovered nor the latter invented. A machine may be invented; a fact or law has to be discovered, a principle insighted. The mental processes are different. *Heuretotechny* is the finding of a new thing, as when an explorer finds a new animal or plant. The exploration may

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require courage, skill, and money, but the mental process of finding a new thing is the simplest kind of heuretotechny. To discover a new fact requires more mental ability, a new law, still more; to arrive at a true and new principle, still more. New insights require sophic ability. Heuretotechny creates science; and when especially applied to it is epistemics.

*Heuresotechny* studies the esthesias. A new one may rise in a person by growth: he cannot discover it except in the sense of an explorer of the inner world who by introspection detects an esthesia of which he previously was unaware. Heuresotechny may develop new esthesias in a person or train him to become aware of more of them, may normalize and intensify them, and teach how to utilize them.

The new in cognition (intellection, introspection, esthesis, uration) and the new in cognosis and the new in sophics (philosophy and religion) are discovered by different kinds of discovering; and in each the new in the cognic, esthic, and urgic branches is discovered by different modes. All these differences, hard to define, are fully recognized in this terminology. Thus there are the cognitive, cognostic, and sophic *kinds* of heurotechny; and of each kind there are three *modes*. Heuretotechny is the cognic mode, heuresotechny the esthic mode, and heururgotechny the urgic mode. Simple, is it not! But it has gradually become so after forty years of constant improvement.

The distinction between the process of invention and the process of discovery is complete: "heuremo" means invention, and "heureto" means discovery. The seven kinds of creative work are different. Heuretotechny *discovers*; heuremotechny takes the discoveries and all things and knowledge and *invents*. Heuresoretics leads to new esthesias; heuresoremics teaches how best to enjoy them. Poiotechny uses all these urgids creatively according to *esthetic* needs. In heuremotechny, science is the slave of invention; in heuretotechny, invention is the slave of science; but the two arts are never entirely disassociated. In the

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long run science is master. Poiotechny uses both science and invention as the tools with which to achieve the desires that are normalized and trained by heuresotechny. Creative work aids both science and invention. Every step in invention involves some discovering, and every step in discovery some inventing, and in both there may be more or less creative work.

*Misthokerdics* is that branch of heuric autotechny dealing with livelihood and business. The making of a livelihood without carrying on a business for profit is misthics. The carrying on of a business for profit is kerdics.

*Heuremotechny*, the art of inventing, has three divisions. Heuremics deals with inventing as a mode of ingenuity. Heuremoheuretics is inventively-directed scientific research for

special lines of invention. (Heuremics will experimentally try everything to make a better adhesive, but heuremo-heuretics will study the chemistry of adhesives and the physical problems involved in cementation, and apply that special knowledge to making an adhesive.) Heureto-heurermics deals with scientific research from a more purely scientific interest; it applies invention directly to methods of scientific research, hoping to discover the conditions of human welfare in that domain.

The stage of discovery is *Heuretotechny*, and is comprised of four divisions. 1) Heuretics is carried on for the advancement of science and sophics or as a predilective passion. It is subdivided into heurognition (original intellectuating and introspection) as well as heurognosis and heurosophics. The heurist is looking for contributions to scientifically-organized knowledge, for insights and generalizations in philosophy, and for impulses and conduct as contributions to his conscious relatedness (religion). Scientific research and philosophic insighting become a religious duty and worship; art and industry and science and sophics are his religion. 2) In heuretoremics the scientist applies scientific knowledge, sophic insights, and religious feeling and impulses to the

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improvement of the *arts of inventing and discovering and creating*.

3) In heuremoretics the scientist applies scientific knowledge, sophic insights, and religious feelings and impulses and an improved art of inventing, discovering, and creating to *training and organizing inventors*. Inventors as assistants become the scientist's tools of research and instruments of revelation. 4) Heuristics studies heurists (inventors and discoverers and creative workers generally) just as a scientist studies any other natural phenomena, for science's sake. Likewise the scientist studies the Achieved Results of heurists (individual and comparative heuristology), and organizes them.

*Heuresotechny* is the art by which the individual is awakened to esthesias of which he would not have become aware, and of developing new esthesias in the individual and the race. It is for attaining the desirable cunesthesias and avoiding or minimizing the undesirable kakesthesias that all cognitive uration is carried on, and it is solely as a guide to this uration that cognitive knowledge has value. To determine what are the normal esthesias for any race is necessarily the first step in the safe and sane organization of the heurotechnical work of that race. Heuresotechny is subdivided into heuresoretics, the art of awakening and developing new esthesias; heuresoremics, the art of inventing esthetic arts (fine

arts) and devices relating thereto; and heuresics, the sophic handling of this subject.

*Poiotechny* (synthetic heurotechny) is the art by which the heurist may more happily and successfully use his abilities, money, inventions, discoveries, and his esthesias in functioning his whole person, periperson, and organism in *creative* work, as in the fine arts or personurgy. Poiotechny is comprised of poietics, the principles and laws of creative esthetics; heuremo-poietics, the application of invention to creative esthetics; poio-heuremics, the application of creative esthetics to inventing; heureto-poietics, the application of the art of discovering to creative esthetics;

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poio-heuretics, the application of creative esthetics to discoveries; heureso-poictics, the application of heuresotechny to creative esthetics; and poio-heuresics, the application of poiotechny to heurmtechny. Leisure is needed for the best poiotechny. The creative impulse arises out of familiarity with a subject; its truth and utility must be known for a long time before the mind can handle it estheto-creatively. The most efficient work in any branch of urgotechny arises from the esthetic impulse, and this is especially true of heurotechny; but estheto-creative work in heurics requires a dominancy. Every urgurgy is most efficient when it is at the same time a poiurgy.

*Prognotechny* considers the principles and methods of foreknowing, or prognosis. Improvisation is a modus operandi of arriving at new purposes, and speculation a way of arriving at new insights. When prognosis is applied to heuremotechny, it is prospection; to heuretotechny, it is pregnosis; and to heuresotechny, it is prerexis.

*Heuric sociotechny* is the application of heurotechny to the social group as if it were an individual—the art of more skillfully using and more efficiently utilizing the social organism, and of the social organism's utilizing the individual. It is cooperative and synmentic. It may be extended to a World Work—a movement or line of work carried on throughout the world to bring the facilities and best minds to bear on that work.

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