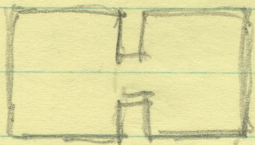


Saturday Sept. 22 '73



a box that is one box and two boxes at the same time

1 that is 2 - a nonctive box

a Möbius strip box

It (they) has 2 fronts and no backs

Its "backs" are parts of its sides

Neither of these boxes has both a front and a back

They have only fronts

For each, what is outside is exactly same (size) as what is inside

If it has no back, then logically it can have no front either

We ask "is it one box or two?"

They say "It is one box and two"

a box of bicocclusion

a box of paradox

it is one that is two at the same time

it is both one and two, and neither one and two

2 halves with a "minus" in between

one is the other's "other half"

a box with two outside

It is the fifth box. You don't have to make it so small that its outside is inside, you can do it in another way, like this.

Pour water in: its outside and inside are always in balance

A time box? (hourglass on its side?)

"instead-of" design = an 'etic' design?

do 'etic' faces "mean" only their structure?
i.e. 2 profiles = 1 'frontal'?

CE Comfort lower man arm \searrow ^{ESD} bent wrong way - an
"instead-of" design?

Paradoxing of the Ironic level

The ironic level was lying implicit in 'style', but at some point it was brought into consciousness and treated with the processes of the paradox. Certainly that is what AE did par excellence in the invention of "heavy black formal with red on black". He consciously invented a new paradox: line = field
black ≠ red

Is the 'emergence of ironic forms' a conscious use of paradox? Producing a thing that is two things at the same time, two things which are each other's opposites?

Ovoid: a thing that is a half
its top is one, its bottom two } based on a circle.

Salmon-trout: a thing that is half:
one above, two below.

? an 'etic' profile, not 'emic'?
yes, a generic 'etic' profile

Then is the gonagadet (4 chest) a conscious diagram of relationships using these paradoxical images?
- then, a diagram of what? (it contains the copper)
(is it a diagram of 10? the relationships between 1 & 10?)

The ultimate structural diagram of H-Td art is the copper (it is the only one abstracted completely ^{and} from iconographic images). It is therefore a structural analysis of myth - a structural analysis of L-S's formula of myth.

So we have 4 levels?

- 1) representational (iconographic)
- 2) scenic
- 3) paradoxical - scenic / ^{death + Hate +}
AE paintings
- 4) paradoxical - iconographic - most art work
transformational? } AE box
encompasses
idea

1) Representational

a) Realistic

- of 'real': portrait masks of real people
: models of real things
- of 'super-real': masks of spirits
: representations of supernatural things
(shamanic)

b) Totemic or metaphoric

- Crests: "Beaver", "dogfish", etc. (totems) (emblems)

c) Narrative or situational

- tortured witch - portrait of a ^{double bind} dilemma

Narrative sculpture port days - emic acts (iconographic / didactic)

Paradoxical " " - etic acts, whose only
meaning is in their relationships

Panel pipes have purposely meaning-less acts

H-style - paradoxical meaningless

W-style narrative meaningless

The W-style end up with no meaning of either kind;
either of purposeful (-emic) act or of
meaningful relation.

I wonder if acts on ^{"nonverbal"} W pages are literal renderings of
figures of speech - "He was always on my back"
"He kept a tight rein on her" etc.

- 1 Narrative sculpture - the meaning is in the acting (tortured witch)
 2 Paradoxical " " " " " relation (Bear-Whale)
 3 - or, a ^{combined} third kind, when the "act" is a paradoxical act
 that is going both ways at once (raven creating his
 mother as she gives birth to him)

- 1) use a "narrative act"
- 2) use relations of structure

Narrative Acts

Relational

Paradoxical Acts

tortured witch
 CE's bear mother episode

Alter-ego
 Bear-Whale
 Raven-Fin

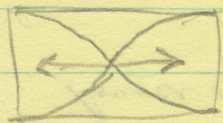
CE's Raven & Mother
 CE's Raven - Clumsell
 Bear Mother - agony - ecstasy
 Ravens rattle of -5
 Ambivalent of Raven Emerging

There are only a limited number of paradoxical acts conceivable?
 Source of images: myth, Raven: creation
 Bear: birth-death
 Box: all-nothing

CE never did do lateral white men. ~~needed AE~~ ?
so the panel pipe reductio was not repeated 2

- necks

- canoe loads



The only thing opposite is directionality
that is, time

The Harada would lay it on its side at half past the hour
until they could find a way to have sand flow
both ways at once, eternally

They would make an equation out of it

-etic : -emic :: literal : metaphoric
[:: science : analogic thought] ?

White men do literal things, which are -etic and ;, not
fully meaningful
Haida do metaphoric things

The things that white men do are -etic things (instead-of things). They don't hang together to make whole sense. I will show you by a reductio ad absurdum to the nonsense acts on W people.

It was a profound commentary on the White man's way of thought; the comment of a 'savage mind', a thinker in the mode of analogic thought. It was a reductio ad absurdum to show its intrinsic meaninglessness.

How the Haida mind would have liked the Möbius Strip -
but it would have linked 2 together to make each other whole

How the Haida mind would have liked the Hourglass,
but it would have insisted that its full meaning could only be seen by having the sand flow both ways at once.

How the Haida mind would have liked the DNA molecule ...

'Asian creatures' - beyond the -comic range
except for frogs and people



Are the 'monsters' on H-pipes the same as the saddle-
monsters in the traditional art? No - there isn't a
Sea-Gryphon or Raven-Fin among them. So they are an
opposite kind of monster, an 'instead of' monster,
an -etic but not -comic monster.

Monday - Are the specific (-etic) men on W pipes
doing the equivalent of the -comic acts the beaesties
were doing? Not joined tongues, but holding themselves
and holding bonds, etc.?

White men doing	Instead-of	acts
H-pipes having	.	monsters

Structurally as possible as real ^{acts}_{monsters} but with no meaning