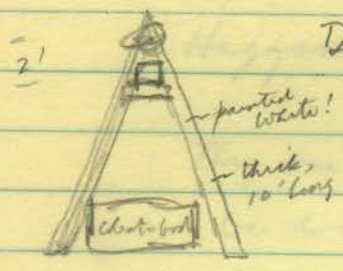


5 in sep 3  
 wed Aug 23  
 Vod 6 Sep  
 Thurs 24 Aug  
 Mon 1 28  
 1978

Copper: the only NWC artifact with no other function?  
 one dimension, one attribute: value  
 a subject, not a predicate (except - of the Indian)



Dixon p176 Vicentot  
 box for head - painted  
 chest for body

They dont want body to  
 go back into earth,  
 they want it to go  
 into sky, head first

separate body from head  
 head higher

All model mortuary  
 folk in Sarenton's  
 thought

Telling the story at night as fire burns down to coals: - & stops  
 Was with Thengito - ravens flew to Hards side

Why do I feel today...  
 This is not a day for out...  
 Two points...  
 But also - look at us - 2 directions  
 board disability...  
 The way I feel today...

Tuesday  
~~Monday~~ Aug 12

Essence of form, essence of material

Essence of material, essence of form.

Heggenans - hoggannos

They are the same thing -  
be looked at either way

reversible

Even can

Is today a day for form? Is today a day for material?

They alternate.

Today is different from yesterday

They alternate

Why do I feel angry, bad, ??

This is a day for 'in', turmoil

This is not a day for 'out', peace

Two points

Two points → line

But also - here it is - 2 directions

← or →

great duality

In out

a time for - a time for -

Form - behavior

Taking - giving

The way I feel today, it is Taking

I don't know what time it is  
Yesterday I did  
(Yesterday was a day of ether phase: giving)

Two points  
Two directions - NN oscillation  
But they also have a property.

fixed in time? or free in time  
anchored? or eternal?

Yesterday was fixed, but eternal, always true  
Today starts unfixated, but it is of this time  
Today I build. The world. Angry (<sup>the</sup> angry phase, for me)  
Why?

Sleep some more, at 5:40 am

Form stand still - show me life the box  
Life stand still - show me form

Fixed in space? a dotted line on which anyone  
can sign

Free? - This is my signature, for any dotted line.

Breathe in - formless comes in & makes forms  
Breathe out - forms go out and make formless

The thickness of a line whole  
Part of the thickness of a line part

"bite off a piece, spit it out. They will  
re-unite" and form the tower of the O.C.L.

back thing

speaking thing  
(life)

My sunny days are calm. Life flows in well  
My gloomy days, shapeless days, making form days,  
are turbulent. Life does not flow out of me  
easily. Because of my fear,  
That is the story of my life. Taking much but giving less.  
An imperfect conduit, because of my fear of absence  
of life. Selfishness, anal-retentive. won't grow up.  
can't love. loner, heart-fucker, scholar. brain

analogy of subject is metaphor  
analogy of predicate is allegory

It takes 3 claws to make a real hawk's foot  
" " " " " " enough of the form of hawk's foot  
to recognize it

Where is the third claw: In the head  
: finally 'in paper' but not joined  
to 2

Is Pease just analysing the structure of myths  
and not getting into their meanings?

Is Roben getting into the meanings of myths,  
and not analysing their structure?

Am I getting at both structure (analogue thought)  
and meanings (allegorical)

Myth is pure metaphor plus pure allegory

Every subject is a metaphor

Every predicate is an allegory

Proverbs are myths reduced to one statement

Haida mythology is not about Raven, etc., it is about Haida people. It is not about how the world was formed; that is allegory for how the world is. "Long ago" does not refer to time, but to depth of understanding, levels of organization.

The plots are just a "carrier wave" of the real analogic meanings. Myth is generalized experience (semantic grooves, strong components); the carrier wave can be explicit on only one <sup>level of</sup> experience. <sup>and it must be correct and that</sup>

This leads to a curious contradiction: myth can be used to reflect real Indian life. Allegory needs a "carrier wave" of explicit experience. Tellers and hearers are in a "semantic frame" of mind so that the two can be kept separate, but we are at a disadvantage because we don't know the unspoken premises.

In myth the "meaning" of a subject is all of its predicates (implications, analogies). The "meaning" of a predicate is all of its subjects (metaphors). The real subject of the proverb "a stitch in time saves nine" is not a stitch, but every act that will nip things in the bud, so to speak.

Haida art uses the same analogic thought. It can draw subjects, but it is not about them, but about all things for which they stand as metaphor. It found ways of drawing predicates (first by line, then structural symbolism, then by <sup>series of experience</sup> time-keel sequences) and these are about all analogous subjects. Art has no exact equivalent of the "long ago" of myth.

(although I notice how Haida art worked time into the imagery - time lapse - sprouting seed, shaking rattle - annual cycle - embryonic growth - in a continuum that logically suggests its ends: the instant, and eternity). It has to carry its "long ago", its "how things are organized" within itself, in the same drawings. Each drawing shows on instant, and eternity. Form and form are interwoven. They <sup>Haida</sup> did not "measure" time in seconds, but they were aware of events of the instant: waking out of dream, flash of recognition (gestalt), moment of orgasm, moment of death, a shake of a rattle, one drum beat.

[depending on whether it is seen as "going on" or "coming out of"]

Art is the <sup>analogic</sup> organization of form, as myth is the <sup>analogic</sup> organization of experience, and ritual is the analogic organization of conduct, and music of feeling, and dance of movements of the body. Art is the only one that shows the form of thought. The form of things experienced is analogous to the form of the thought involved. Art draws other subjects, but one of its predicates is "the shape of thought".

The artist is therefore the one who draws 'how to think', who <sup>communicates</sup> teaches the <sup>shape</sup> form of thought. In myth, we get lost in redundant subjects. In art we are in a jungle of predicates. Both exceed the capacity of the conscious mind to comprehend. As in myth most of the meanings are below consciousness most of the time, and in art most of the meanings (= predicate + subject = <sup>message</sup> statement) are not conscious, but the "pattern" is, and seems

Sheep a page

Chests hold bodies. Heads are separated.  
Hairs chest is the world, the body, and it has  
the head inside. Take it out, put ambulant on,  
dance, and you are bringing death into life.

Elenchowa box is the ultimate logical <sup>generalization</sup> problem:  
how do we think? That is its subject. It uses  
Raven, and ovoids, etc as convenient images for  
thinking, and time-lapse for the levels of thought.

In myths, the question "how do we think?" is  
part of "How was the world formed?" (i.e. how is it  
organized?). In art it is an underlying premise  
that never gets stated = until Elenchowa's box.  
(Are there other such "puzzle" paintings of "creation"  
or some such?)

Art depicts "organization" (perceived order).  
It must have substance and it must have pattern.  
Substance can be reduced to two attributes: presence  
and mass (if mass is present it must have form, but the  
mind can pretend "as if" it has only presence. Smoke).  
That is what zero is. It is the infinitely small unit of  
substance, substance without mass and form. Remember  
only its presence, you can proceed with its implications.  
It becomes all predicative, no subject. Pattern can be  
broken down into pattern of part & pattern of whole → jump 2

The medium becomes the message at every change of  
level: being created → helping to create

seems "right". Some premises are never made  
<sup>conscious</sup> explicit, but being "necessary implications" are  
present and "understood". Part of the search for  
meaning is seeking out these implicit premises.

as substances, patterns with no form  
to patterns have the two parts of process chains  
to patterns with no premises - goes from one  
to patterns with no patterns - goes from one  
We have reduced subject and predicate both to ess.  
patterns, premises, with all its implications go from  
premises -

Essence - substance - two "essences"  
- of substance - premises  
- of form - patterns

The search goes to etc. 2 attributes

- 1) its presence
- 2) its implications, consequences

the search for the  
and the problem?

So the pattern has to be all patterned  
So the pattern is the whole pattern of the whole box?

A pattern that is "patterned" itself cannot be any one pattern  
but must have the form of patterning of all patterns.

A premise that is elemental premises must be any  
one particular premise but must have the common attributes  
of them all: etc. like a subject.

In the end, Leibniz had to interrogate that himself.



Margin: your town of thought doesn't lead straight to ambient. What your system is doing is borrowing attributes from the ambient

"Pattern of whole" leads the mind to that whole, and its meanings. But "pattern of part" leads the mind in the other direction, to "pattern" per se. The mind can pretend "as if" there is pattern with no substance, pattern with no form.

So now we have the two points of Raven's claws:

- |                             |                      |
|-----------------------------|----------------------|
| 1. pattern with no presence | zero form, predicate |
| 2. presence with no pattern | zero mass, subject   |

We have reduced subject and predicate both to zero.

pattern, per se,	with all its implications	for form
presence, " " , " "	consequences	" pattern

Edenstam shows two "zeros"

- of substance = presence
- of form = pattern

He reduces zero to its 2 attributes

- 1) its presence
- 2) its implications, consequences

a subject with no <sup>internal</sup> predicates
no subject, all predicates

So the pattern has to be all patterns

So 0 pattern is the basic pattern of the whole box

a pattern that is "pattern" per se cannot be any one pattern but must have the germ of patterning of all patterns.

A presence that is elemental presence per se cannot be any one particular presence but must have the common attribute of them all; acts like a subject.

In the end, Edenstam had to interpret that himself.

[Is he reworking the panel page problem?]

It is a box with 4 other boxes inside  
out of which Edenshaw is the wisdom (Old man = Raven in  
wisdom of age = Edenshaw in wisdom) takes two things:  
one black (all subjects - yang), one sparkling (all  
predicates - yin) the tips of raven's front claws.  
You have to use part of black one first (bite off a  
piece), then part of shiny (red) one. They come  
together

$\frac{2}{3}$  of a pattern is enough to suggest the whole.  
2 claws of Raven suggest the foot  
But what you are about is "where is the third claw  
(so that Raven can land and grasp a tree in this  
world)"

The Third Claw is on the painter's head, finally  
reaches quadrant 3, not yet united with the other 2,  
its 2 attributes separate but present in quadrant  
4.

Raven's third claw, <sup>tip</sup> is his ultimate "part". Quadrant  
4 is just before that part "takes form".

"Creation" is really "how it is organized". To explain  
the creation of the world you have to explain the  
creation of its smallest conceivable part - the tip of  
Raven's claw - [Raven's presence is also heralded by his cry  
RAVEN'S CRY] [I have been dreaming of Raven Duff speaking]

Set out patterns of thought on that, and you have the  
pattern of the Universe. Creation is still going on

If you can understand how it is working, you will  
understand how it "began". Actually, it did not begin;  
that is only a need of the human mind. It is.

myth equivalent  
Raven's Cry

That final "pattern", and one more attribute:

AG: I had to make at least the one attribute that all patterns have. So it, and all the others, share one thing in common:  $\sum_{t=1}^{\infty} x_t$  sequence

Unfolding      Change through time. So a  
Möbius strip      with the movement through  
time as a necessary implication of pattern.  
Pattern is emergence      pattern is motion  
Pattern is life      pattern is energy

The final single attribute is emergence  
creation of <sup>matter</sup> form } i.e. CHANGE  
emergence of pattern

[The universe did not "begin". That  
idea arose out of the needs  
of the human mind. The  
universe just "is". The "past"  
is just a human analogy for  
the "depth" of the universe that  
is now; a necessary fiction.]

stopped  
by  
artist  
like a stop action photo  
- in order to say it.

Wed. Aug 23

Try to summarize the last few days:

For myself, I came to look at my fear and my life.

Intuitively, through the pair of dreams, I realized that my fear was the elemental fear of death, the fear of absence of life, which the mind can only conceive by analogy as fear of absence of father, and thereby metaphor, fear of nullity of self. My own exaggerated sense of fear arose from my early relations with my father, who somehow loved me (so I had to please him) but would not protect me, in fact rejected me - that traumatic incident at age 2. I have to 'be good' but I can't let myself love, because my parents rejected me.

Somehow this translated in a form that has affected my whole acceptance of life. I am an imperfect channel for life, partly blocked by that fear. I do not know what form to give it when it flows out, I do not know the shape of my self. I resist growth and change, and don't give as much as I receive. The normal human was loved and protected by his father, modelled his 'self' on his ideal father, and trusted that as a model of life in the world. I didn't. I held my father off, held the world off, so didn't find a full-blown shape for my self.

I learned that analogic thought is the most fundamental thought. The mind cannot stop drawing comparisons. The mind must pursue comparisons to the limits of comprehension. Thinking of time, we must think of the instant, and

[spelling up - slowing down : infinitely fast - infinitely slow]  
[growing - diminishing : infinitely large - infinitesimally small]

of eternity. Of size, there is an infinitely small and an infinitely large. There is "what is life?" and "what is death?" There is the human capacity for wonder. And every human must have answers. The analogic mind is not at equilibrium until it has fitted itself in its imagined cosmic pattern. Then the satisfied mind, the confident mind, can freely accept and give life, growth.

Heather, I can put on a show for you that looks like love but isn't - I am not capable of the full, trusting flow of life that is love. As long as I can shape it, package it to my standards, I can pass it on. But it is composed of fear; shaped according to what I think will please.

My standards are idealized. I apply them to myself, and measure the results by what pleases others (my "parents"). I idealize the others, and then when I find that they don't come up to my idealization I reject them - as my parents rejected me because I did not come up to theirs.

What I do, Gloria, Heather, Diane, is treat what I perceive as imperfections in you as if they were imperfections in myself. If your performance affects my attempt at ideal performance, I reject you, as I reject myself. It is easier to reject you. Rejecting you has a faint analogous similarity to suicide of myself.

In seeking meanings in Harada art, I found meanings in myself. It seemed to be trying to find cosmic order, and applying it to Harada life, making it deliberately, anxiously, as sharp as a knife. Edenshaw seemed to be seeking ultimate answers: intellectually - how do we think? personally - what is life? The themes in the art (growth, emergence, sex) lead naturally to those questions. I see in Edenshaw a great thinker and a great maker. Life flowed out of him, through his hands, better organized than it had flowed in. He became my hero, <sup>my</sup> teacher. Because of all the coincidences (my name Kwangwanthlan, my excited discovery of his art, Raven this and Raven that - a main motif in his art - , the feeling of being inspired and getting messages) he became like a guardian spirit to me. In a way he fills part of role of father. He gives me my other leg to stand on. He helps me complete my image of my self.

The nature of this whole experience also affects me profoundly. My inner life is welling out in a new wave of intellect, intuition, and emotion. The emotions are elation, excitement, self acceptance. Consciously welcoming hunches, honoring and pursuing intuitions and feelings, reprogramming into analogic thought, is one step toward the freeing of the life flow out of me. It gets me one step closer to finding my self and loving others and the world.

Part of the repatterning was<sup>a</sup> deliberate and intellectual attempt to understand the analogic mind. Levi-Strauss helped, because he sets the broad outlines: the bricoleur, primitive science, peasant savage, etc. My attempts to crack Haida myth also provided impetus. But mainly it was from the reading of the art; each "discovery" a reminder that a different mode of thought was being used. The new insights this gave on Haida (etc) thought were the payoff.

The experience also had the attributes of sport sickness, or convulsion. It consumes a tremendously high proportion of my psychic energy and my attention. It eclipses everything else in importance, awareness. It consumes all my cathexis. Even sex urges are turned off. On the most intense days I am physically weak, irritable, overly sensitive, obsessed if not possessed, consumed by the ferment inside my head. It is a ferment that has payoff; an outwelling of understanding and elation. I think it is over-determined, it comes out with force disproportionate to the purely intellectual payoff. The intellectual feat is acting as an allegorical medium for the emergence of my self. It is growth, emerging identity, clearing of the conduits for out flow of my life force. In finding Edenshaw I am feeding my self, and freeing some of the mental and emotional log jams inside me.

What new things have I learned about the art?

1. Principle of generalization, by levels  
level 2 is a generalization of predicates of 1  
level 3 . . . . . subjects of 2  
level 4 is an analysis of common essence of both.
2. Cosmic imagery  
wood - sun  
salmon trout head - seed (dicot)
3. Link with time, in levels
4. Link with mythology, Raven  
Raven myths are cosmic allegories  
Konagadet myths are one step closer to this  
realm: man's conduct and his wealth
5. Link with sex - male = force  
female = form  
analogy with erection, orgasm
6. Role of sound - rattle & raven's cry
7. Sacredness of wood (tree), house - chest - womb,  
five <sup>- world</sup>
8. Raven rattle: emergence - seed to sun
9. Chest: the ultimate body whose head is inside
10. Ambalant: the ultimate head
11. Copper: the ultimate body
12. Crystal: the ultimate energy, power.
13. Separateness of whole Ambalant complex  
as a separate system of thought. The  
metaphysics of the northern province



14 How Haida differs from Tolmiean  
analogic culture into Haida culture

- mythology
- social

15 Anthropological insights

a) Analogic thought as a mode of thought

b) Analogic growth of cultural forms:

: in speech : paralinguage  
: tone, stress

: in gesture : + language → Kinesics <sup>the language</sup> of <sup>of</sup> <sup>movements</sup>  
: proxemics - the language of spacing

: purely analogic [banned off]

- dance

- music

predicates pure and simple, not having  
<sup>proper</sup> subjects, can take generalized forms

: art - generalization of form & behavior

a form that always takes analogic  
steps to growth, but cannot make  
the complete turn (like music). It  
draws the path to analogic flip-flop,  
but doesn't quite take it

(and its partner, myth, generalization  
of situation and conduct.)

putting intuition back into anthropology  
feeling science

c) Art as a cultural form

All this really is a massive payoff for the mental work of the past year or two.

Intellectually, where I "live" most, I have now found my place and mission; I am now in step with Levi-Straus, the Marandee, Roben. I know what anthropology should be about now; Raven's two claws: how we think } → 3rd how  
: how they think } → 3rd man  
thinks

I found it written in Edenshaw. He is now my alter ego in the university, with me in the classroom.

Cosmic-ally, I have opened up to all modes of thought. I can now think of reincarnation, messages from other realms, death, life, with an open mind — no options closed off if I can only imagine them. I have learned to use the full depth of my mind by "trusting the unconscious mind", welcoming intuitions and hunches as products of a higher reasoning inside, which has taken account of more factors than the conscious mind can carry at once; as deeper thinking. I have recognized that the "savage mind" is capable of the most fundamental thought. Without using my "savage mind" I cannot get into harmony with the whole universe, and I live in fear; more precisely, loneliness, because I have not found my self.

Personally, I seem to have found myself and cleared the way to give, and shape, with

love, wisdom, and the full energy of my life. At least I can see the way now, although I could not yet do it. If I can forgive my mother for rejecting me, forgive myself for rejecting other people (all close people), forgive them the faults I see in them, and accept with love what they do give me... - And if I can forgive my father for asking me to be perfect, for not giving himself to me as a model of man in the world, for withholding his presence (that is, threatening the absence of life, absence of self), and forgive myself for not meeting his (my) idealized standards, and forgive others for not meeting them too, and give with love whatever I am. Then those two imperfect but life-expressing things, accepting and giving, work together to make a better patterning. And my life will flow through me, in and out, unimpeded by fear, full force, full blown, like an Edinshaw totem pole. But my manhood needs more than force, it needs skill. The impossible ideal is the skill of Edinshaw's hands. My medium will have to be writing, and teaching.

The experience has been like some other intellectual discoveries in science: a massive outpouring of intuition. But for me it has also been self-discovery, like a Sahib finding his guardian spirit and thereby

his identity, or like a conversion (being "saved"). I have found Edenshaw, and I have found myself.

(Went to Point Roberts)

7:15 pm - Reading Man, Nature and Art, by L. Wheeler.

Now I see that Haida were in a realm of myth and belief from which our society has torn itself away, to its pain.

Now I have to be a full man in the old sense in order to understand Edenshaw, the full man.

Now I have to tap myself into the great myths and symbols of my own background - they will help make me whole, as well as help me to understand other cultures.

Masked in my pose of anthropological enlightenment was a simplistic "noble savage" idea.

Who owned Edenshaw's sheets? The chiefs, at Chikot, Setka, Shakes, Skowl, the braga chiefs - were not they the wutahaloit? When they danced and threw power were they playing a mere game? Or did they have an ideology, a metaphysics, a deep knowledge? Were Edenshaw's sheets the NWC version of ("King James' version of the bible) the Old Testament? Were not am haloite and gure haloite priestly vestments? Was not the house, with its internal iconography a temple, a cathedral, sacred architecture? Chiefs were priests. They had a great religion. They co-existed with shamans, but

Who made Haven Kattles? Hedya chups.

that happened in many cultures. Ednehan was a great theologian of his time.

The great chiefs surmounted ordinary crests in their architecture. Pitkun controlled the flood with his Bongi pole. Weas had a similar and even larger cathedral in Masset. Totem poles are stupes, rising to the upper world.

Wutahalaet is a great religion. Its least temples, the <sup>clan</sup> houses of Chilkat, are still guarded. Duncan "chopped down" totem poles and raised a greater one on his cathedral at Metlakatla. R Davidson's pole raising in front of the church (broken down stupa) at Masset is an ironic switch.

Out of Haida cosmology, on a base of Tsimshian crests and Tlingit myths, the Trinity of Tribes built a new religion. It too was a bricoleur. It brought its part in with it. But in quartz crystals, amulets, Chilkate, Haven Kattles, coppers, church-houses, sacred houseposts and painted screens, "story poles" — we find the vestments of a new priestly organization, a church. Heather idols?? Nothing to do with religion?? Bullshit. Those weren't secular crests on Skowl's pole, they were the most sacred symbols known to the Haida.

It was a sacred <sup>art</sup> system grown by analogic budding on a secular social crest system. First dierga was its "sacred" writing. The stories of creation ("story" poles of Skowl,

Yeltadzi, Edenshaw, Weeah, Lethun - - -) were its great symbols, illustrating its great and true mythical themes. The chiefs had a role higher than that of social leaders of their kin. They were priests, wi-kalaite. They may not have known it, but that is what they were.

In those temples (houses grown by analogic accretion of cosmic meaning into public temples - the chief did invite <sup>all people</sup> them in) were Edenshaw chests, holding the priestly accoutrements: Chalkate, Amkalaita, rattles.

Maybe what Marchand saw on Lucy Island was a holy place. Maybe the paintings were holy, and used for instruction in cosmology. Maybe Edenshaw just caught the last gasp of a great religion.

How at all comes together, all the vexing little questions:

- Weeah's house is extra-human in size (as was Duarison's church at Matlikatla)
- Why story poles? "not enough crests"?!!
- Why 'abstract' art when it is so easy to identify crests?
- Why haven't rattles had no crests?
- Is Raven Screen a tablet or not?  
Maybe a great sacred painting, from a "church" at Yakutat.
- Where were Harda shamans? were they incorporated?
- is perfection in art "holiness"?

What is it that I have done?

1. Learned to "read" Harba art and some of the works of one of its great practitioners
2. Learned the way it developed, by analogic "budding" on a secular crest system of totemic signs.
3. Read in it a great cosmology
4. Associated that with other cosmologies of the ancient world
5. Discovered an emergent priesthood and "church" on the NWC
6. Can see the method by which it developed, by analogic "budding" on a secular social system with shamans (who become kind of obsolete)  
Analogic augmentation being coded and idealized, then budding off to exist in its own terms at a remove higher and holier than ordinary social life.  
like "music" budding off from verse and song

The Specialization is an analogic budding  
Syncretism

## What tribes?

### Tsimshian of coast & Naas

- vocabulary: wutahalait, amhalait, etc
- Chilkat first here - so maybe also chester first
- Kept crest systems separate - Raven rattle
- Kept ceremonies separate
- Kept myths separate (largely church related) - amhalait
- Kept artists separate - caste: samgiget
- gitsontk - chiefly striving to be wutahalait
- Didn't have Raven myth for crest validation - gitsontk - makers of miracles
- halait: raven nose turned into miracles
- Temlaham?

### Harda

- mixed crests & stories - 'story poles' of the principal chiefs
- Kept stories per se, eg. Hoon, - the artists of flat design in the secular
- no antiquity - architects of "church"-like buildings with totem staples
- chief exponents of the basic metaphysics: male-female, dualities

### Thunget

less crests  
more stories

- myth - Raven (see present at Chilkat)
- copper
- Bonafadet
- Stronghold of sacred paintings (albeit imported)
- Screen, chest, Raven Screen, Box at Chilkat,
- Not converted like Tsimshian & Harda - maybe remnants there yet.



## Footings. (Keoms of ideas)

- Maquema was a "priest" - he had bird rattle - - -
- Ketchikan says cedar bark covers protected dishes from "profane" eyes
- Argillite caskets make more sense, as wedding of Lord Mayor & Chief
- AE's choice of name, too - of King (which AE would presume to be Priest-King)
- Absence of salmon trout on early argillite? It is a sacred symbol out of place on pornography
- The sacred buds analogically on the secular, by upward generalization of predicates  
good → holy      power → holiness
- Sacred art is buds on secular art, which feeds back to give aura of holiness to secular art  
salmon trout, ovoid, etc become sacred symbols
- Pornographic art budded off secular - sacred art.  
(so sacred must have been present at Skidegate)  
Argillite panel pipes are pure pornography - lifted off and freed of "alibi" and "artistic merit"  
Su argument over Lady Chatterley's Lover  
Life force (sex) leads to implicit eroticism by analogic <sup>suggestion</sup> reinforcement. This can be made explicit eroticism, pornography  
Sex was tied in with Haida religion.

- Look at sheep names: Gold, Yeltadzi, Skedane
- Sacred bud off secular
- Erotic, pornographic, satanic bud off sacred.

When sex incorporated into religion, then  
sex becomes love.

For me:

1. Why do I feel I should keep this secret until I publish first? Why don't I preach it, teach it? Am I being selfish, anal-retentive?
  - a) Don't foul up existing theses
  - b) Don't smother other investigations
  - c) Teach it. Let others write it, Write it to the extent that I can do it better.
2. Can I have discovered a religion without becoming religious myself? In repatterning to its mode of thought, and reading its cosmology and my own, wasn't I "finding religion". Has Edusshaw converted me?

Skowl treated his totem as a sacred symbol, after his conversion, from "Laven" to "Kusren poret".  
A new cosmology.

If the artists were a secret guild (Zak) then maybe this style was very standardized - as of one man.

Salmon and cedar people indeed? Where do these appear  
in the art? Ans. everywhere? cedar the medium,  
salmon the salmon trout?

Raven stole, from boxes of old chief:

Water

light, (sun moon stars)

Fire

} Earth, Air, Fire, Water?

Any Edipus myths? How about Tongue-ticked?

Any sense in Barbicane's myth classes?

Were they motivated by "religious" injunction?

"ethical" ?

"moral" ?

(Look for the presence that never gets stated)

Copper: cf "Heraldry" - get a book on heraldry  
but a student on it?

A priesthood emerging? - not codified yet

- no separation of priests (they were still  
rooted as 'camps')

- no secret language, school, etc

Thurs 24th

Dreams - work with single attributes

Essence is essential attribute

Does deeper level of intelligence of mind find the essential attribute, put it into dreams?

Or is the problem to find the quintessential attribute?

Maybe the conscious mind can't handle that many variables (adjectives, adverbs etc). The unconscious can, and flash it on conscious screen during sleep in another form.

In a dream the predicate is given another subject, so you can't go by "subject" of dream. You find the <sup>essential</sup> predicate, and it is the essence of your problem.

If so, the analogue mind could "read" dreams better than we could. They are used to reading predicate statements. It would be like reading Harada art, or understanding myth.

Are dreams the deeper wisdom of the unconscious given visible form? Do they tell you something the conscious mind "cannot figure out"? The predicate is important (attached to a different subject).

"Thinking dreams" - do they pick the "essential" attribute and "quintessential" attribute to use as predicate?

If [for quintessential, do you need 2 dreams?]

See without love?

## Incipient priesthood

What was being generalized was "chiefly conduct" or "essence of chiefly conduct"; - what chiefs were in common, generalized.

How did they "compare notes"? Vents, intermarriage (pipe-making ceremonies)

Taimirian "Royal" class was incipient priestly caste. It should be understood in its sacred rather than secular aspect. Songiget were not "Royal" - a better word would be "priestly" men.

Were the doctrines "secret"? Maybe not, just pre-conscious, so uncodified. They did not know they were evolving a new class.

Learning → teaching → "education" → schools  
conduct → higher conduct → church

↓  
University

I am a higher priest, in a sense, than a minister is. but I fore my enquiry from my conduct as a man. Priest is one who keeps man in the universal scheme. Catholics have a standard of conduct linking man and universal symbols of the world.

Godless nazis committed Belsen

If there is no God

is killing OK? fucking? abortions?

Sex without love?

We have left church architecture behind as no longer appropriate. Architecture: the overall patterning of symbol in space.

Do we need a new religion? A new allegorical tapping of the ancient totems and symbols? Have our established churches become too obtuse? Are our allegories lost in the complex past?

We no longer seek the Holy Grail, but would we seek a guardian spirit, better half, personal vision?

Our "way" is overgrown with jungle. Would we follow the "way" of Edenstow (his box is his maze, way, labyrinth).

Try this on  
304 class

What is a church? Symbols in context.

What is a museum? Symbols torn from their context predicated torn from their subjects, a warehouse of broken symbols. Even warehouses seek some system of order. The question is - what organizing principle of form to use? Haida answers: natural forms - ovoid  
- egg, seed

What is a university? Ideas torn from their living contexts and generalized into subjects (specializations) of their own, "disciplines" of their own, outside the over-riding form of the church.

Disparate disciplines should have some <sup>general</sup> principle of order. We hanker for it ("cross-cultural studies", "moral consequences of science" etc). What is needed is an overall pattern.

Museums and Universities both budded off churches. We have left church architecture behind as no longer appropriate. Architecture: the overall patterning of symbol in space.

Architecture had same problem as panel pipes  
How to decorate the outside of a symbol.

Architecture is the art of symbols of which we are "inside". Not is symbols of which we are "outside" (Of course, architecture has an "outside" too.)

It leaves us with a dilemma - what principle of form to use in architecture of museum and university. Our answer: the needs of man alone. Scale to human scale. This is a place for man's body, not his spirit. There is no place here for outmoded symbols like great arches or columns.

Should we try to re-create the symbolic spaces out of which the artifacts were torn? Harder "space" (or their "architecture"?).

Should we try to find a universal common denominator of human-spirit "space" & "symbol"?

We no longer know the shape of our universe. The Harder died, and they could accommodate their lives and conduct to it. How can we use the world as a controlling principle of form when it has no bounds, and is exploding with a big-bang? What is the essential shape of things? Chaos? (is God dead?). We no longer have a sky, or a Heaven, or pure matter, or pure energy, or essential form. Man is not an adequate symbol - Richard Nixon? Do we have saints? If so we can ask what moral principles guide them - but we don't. What is the form of life? How can we divine its meaning until we can see its form? We are formless, meaningless.

Chuck offers symbols. So does Edenshaw.



The polarities of conduct are "how you act all the time" (sacredly conduct), and "how you act part of the time" (ritual)

The shaman is the second, the chief the first. Sakik were the second (sewer, part of man, winter), Harda the first (chiefly conduct, all of man, all the time)

'Framed' occasions are rituals, times for extra-ordinary conduct, conduct purified and concentrated into allegory. That is what shaman does when he cures, and chief does when he potlatches. It is "conduct" - "extra conduct". The extra can be idealized (super) conduct, or anti-conduct. I can show you <sup>allegorically</sup> essentially what I am, or <sup>allegorically</sup> essentially what I am not. When I am sick or demented or otherwise not acting properly, it takes a shaman (who has been further sick, further demented, all the way) to go get me and bring me back. The chief abstracts the animals' form to show who he is. The shaman taps the animals' power.

What animals give shamanic powers to Harda? Raven? no. Bear? no. Eagle? no. Killerwhale? in a sense.

Other - Owl - frog - Oyster catcher  
Interstitial, between-realms (owl-bird of night)  
Not at all edible.

A university professor is a specialist, a priest is a generalist. I deal with a part, he with wholes. The whole is more than the sum of its parts. No gestalt of wisdom can come (?) from taking 5 courses in 2 "disciplines". How are the specialists to become whole again?

Students come to me for a "part". They sign up for a course in my discipline. What do they want to know? How the scientific mind thinks about non-scientific man? or how non-scientific man thought about himself?

How is a university professor to dress? Uniform is symbol. Gown? symbolic of church origins? ("I am teaching part of a whole"), anti-gown and anti-town, blue-jeans - "I am teaching a specialty unrelated to other any whole, with a discipline of its own." McLoyd and Suzuki and Ralphen.

One is too busy being the part of affection that cannot be supplied by another. One is too busy being a different person. But one enters himself, as in place of the opposite class. Not my mother's daughter (my sister) For me - I am so close to other class. No - but - I am here different one, as shown by

Look in (introspection) as well as out.  
Use your own experience

Mine is this:

Mother satisfies needs of skin, anal, mouth  
and touch. Deprivation of touch, cuddling,  
is a hunger of the body, a deprivation  
from mother of affection  
hunger thirst touch taste is ♀

Father satisfies needs inside head. He is  
life, father, your self. Deprivation of  
father is fear and loneliness

I have had both types of deprivation.

Now I have found my self (father, life)

I need no longer be fearful

I can give my love to others, and no longer  
be deprived of affection.

Sex is the body hunger, the act of affection,  
that cannot be supplied by mother. Must be  
a surrogate; a different person. Not her  
sisters, usually, so is people of the opposite  
sex. Not my mother's daughter (my sister).

Fa-ni-dan is closest in other clan

Mo-bro-dan has a different mo, so she is OK

Friday

The quintessential attribute of every thing that is is "pattern". It is the one attribute common to both subject and predicate, <sup>matter</sup> substance and <sup>behavior</sup> energy. Any matter that exists has form, but pattern is an essential aspect of form. Energy (life) "is" pattern, it is pattern imposed on or infused into matter, producing form.

We can see "pattern" in the form of a part whole (a man) or a part (body). When we see a part of a part (side 4-4) we see pattern, but it does not identify its subject, and so the mind reads it as "pattern" per se. [Insofar as it has meaning, it suggests the pattern of all things rather than one thing.]

Side 4-4 starts as subject with no pattern, no form, only presence. Finally, on this is imposed pattern per se. Side 4-4 is the problem reduced down to the ultimate constituents, the minimal unit of subject (existence) and predicate (pattern).

Existence + pattern = form (all matter, all behavior)  
All it needs is activation by life (the artist's highest faculty), energy

2. The Third Claw

Where is the third claw? (Since it is never explicitly present and in place, it leaves a question on the mind)

1-1 says it is the subject of all that follows.

1-2 " " " in the head of the artist

1-3 says it is encompassed in ideal design (obeys the same rules)

1-4 - it hasn't yet emerged into focus.

4-1 - it is still the topic (as the word, in the question)  
Artist says I have its elements in my head, I'll reduce it to its quintessential elements of subject and predicate; presence without form as a subject, then later overlaid with pattern per se.

4-1 is these 2 elements in my head

4-2 - there are cosmic rules

4-3 - and human rules

4-4 - and what emerges in focus? The incomplete foot as an 1-1; also the third claw; but they are only potentially combined (the added element of "pattern" is still in 4-1)

A Yin-Yang is a simple Mobius Strip compared to this  
This is Edinshaw's more complex <sup>- analysis of Mobius strip</sup> <sub>- analysis of Yin Yang</sub>

The 3 claws are 1 pattern

2 form (pattern + substance)

3 comprehension, awareness, the artist

1. The Father

2. The Son

3. The Holy Ghost

} TRINITY

And I am still seeing only the skeleton of his ideas.  
How rich the full body must have been!

How do I know the box is saying that?

1. The field is divided into 4 (quadrants)
2. There is a sequence 4-3-2-1  
- of drawing by the artist  
∴ of concept
3. Heavy black "formline" as primary element, subordinating all that follows, was purposely done. — an innovation by Edmundo.  
Except that rest of design is not a predicate of it, but of a portion of a part of the body of it (Raven's 3rd claw).
4. The deliberate "mistakes" take on meaning.  
(see next page)
5. He does use "time-lapse" and "growth" to show his sequence 1-4 (1 → 3, 2 → 4)
6. He uses the principles of Raven Screen (that is, Raven Screen shows 3 levels at once)
  - i. immediate, gestalt, recognition of Ravens
    - a) parts
    - b) pattern
  - ii. Roberts Rules of Order
  - iii. Ideal formAll he does is attempt to go beyond 3 by going into 1

He uses a refinement of "stop-action"

- Usually, every step of time-lapse "frozen" into design has all its elements in equilibrium each element in its proper place.

- Here, he deliberately leaves "mistakes", tiny elements that have not quite snapped into place.

- Meaning: this is a drawing of a state of flux. Change is going on right now.

It is a drawing of less than the instant.

It is "in process", it hasn't jelled.

It hasn't "taken form", it is "forming".

He has split the instant of time into parts.

It says: This is a quantitative form. After the instant - what? We cannot conceive of a form existing. All the mind can do is envisage its aspects. I cannot show you a perfect form, all I can do is show you what its attributes would be in the process of the patterning. That is all. I can also show you an aspect of that more perfect patterning - it will contain all the essence of levels 1-4, and it will have a finer degree of patterning. And is my attempt at a tiny fragment of quantitatively perfect design. Perfect design is an abstract. Dialectics 1 → 2 → 3 → 4 is not a closed circle, it is a spiral into higher form.

It says: You can pursue form to its smallest part.

You can pursue energy to its smallest attribute: life

The total result: a paradigm of all relations  
of time - behavior - form. A Karda  $E=mc^2$ .  
You can read in it all the great paradoxes:  
Death and rebirth, matter and energy. Creation.

I think I see in it a parable - "Where is the third  
claw?" [Is this Devil's Thumb?]

Visually, the head-body figure is an introduced  
redundancy to help focus the problem. It is  
the artist, with the claw on his head. It is heaven,  
if you like. It is God.

The subject is his smallest part - the claw  
on his foot.

Level 2 Markend, on sides 2 & 4, are in right places.

It says: There is no quintessential form.  
After the salmon-trout, what? We cannot conceive  
of a finer synthesis. All the mind can do is  
analyze its aspects. "I cannot show you a perfect  
form, all I can do is show you what its  
attributes would be: the presence, & the patterning.  
That is all. I can also show you an aspect of  
that more perfect patterning - it will contain  
all the essence of levels 1 & 3, and it will have  
a finer degree of patterning per se. 4-4 is my  
attempt at a tiny fragment of quintessentially  
perfect design. Perfect design - no subject  
Diamonants 1 → 2 → 3 → 1a is not a closed  
circle, it is a spiral into higher form

It says: You can pursue 'form' to its smallest part.

You can pursue energy to its smallest attribute: life.



But what makes it come together as "pattern" -  
a patterning process. There is the key  
matter and energy are nothing without patterning  
the quintessential attribute of life as pattern.

Edenshaw is the figure of the artist - god, with  
claw on his mind. Now that I can read it, he  
is the claw THUMB "Thumb" on my "head"  
What a symbol! (given what Wheeler says about  
relationships between hand and human brains, and  
given that the <sup>opposable</sup> thumb is the essential element of  
the humanity of the hand.

THE PARABLE OF THE THUMB

RAVEN'S THUMB

- The Holy Trinity :
- Raven
  - Raven's Egg
  - Raven's Thumb

Like not building  
When did it begin with this wife, build a new house?  
Is in the greatest presence, he was not yet settled  
Down at a time of his changing (not brought on by  
a death or by the act of marriage)  
- like moving to his mother?  
- is it before birth of his children?  
- Do they get built in our house, when we were made?

Saturday

A man's occasions are birth → rebirth

→ marriage and assumption of role → death

In between, he is shaped by others

Father gives him life

Mother " - form → birth

Father & Mother continue

paternity - move to Uncle's to begin "assuring" (why no ritual?)

marriage - builds <sup>new</sup> house for his children

father's death - why no ritual? } find out about funeral

mother's " - " " " }

uncle's death - funeral, then

⇒ memorial pole, by successor, who ~~was~~  
assumes role for uncle's house, marries widow

Housebuilding, pole erection

(it is never pole that are 'story' poles

... have fertility significance

like net building

When does a man, with his wife, build a new house?

It is the greatest occasion, his watgat potlatch.

It is at a time of his choosing (not brought on by  
a death, or by the act of marriage)

- like moving to his uncle's?

- as it before birth of his children?

Do they build a new house when succeed uncle?

Innovation of Barnett is "analogic" (says Aboule)  
on to the way of doing a thing is grafted -  
a slight change which is analogic to something  
else - my "analogic augmentation"

My "analogic budding" results from codification  
of that (all unconscious so far?), of  
"becoming aware" of it, "I find myself...". Giving  
it a name, and turning <sup>unspoken</sup> predicate into spoken subject

"becoming aware"  
"perceiving pattern"  
"recognizing"  
"coming into focus"

} this is the point of patterning which  
Edenchant is dealing with. His 4-4  
design is pattern just at the  
threshold of becoming recognizable  
as a head or body or part  
just "taking shape"

4:4  
"THRESHOLD OF RECOGNITION"

Barnett sees it as the seat of innovation

Edenchant saw it as the seat of all form-taking

Both is penetration of a barrier

Growth is crossing of thresholds.

Is housebuilding when sons go to uncles and nephews  
move in?

when "nephew" becomes "her designate"

Growth is not "growth" until it is recognized by man

Harda houses were symbolic, short-lived.

Symbolic of fertility of man and wife, and  
this union

fertility  
symbols  
tied to  
one  
marriage

As such fertility symbols they grew by analogic  
budding into holy places. They were houses  
trying to become temples. The greatest chiefs  
put more universal symbols on their houses,  
symbols of creation. Tallet, most cosmic  
Generalized

Harda houses outlived their usefulness, like  
empty shells lying on the beach. The Harda had  
more houses than they needed. Housebuilding  
exceeded population growth

The crack of Dawn

Raven's Cry - the moment when "night" becomes  
"day". The change of state.

Raven rattle - when sounded - signalled change to day

Potlatch is "ritualized" feast (Swanton 155) "right to!"

The Harda took the secret society dances of Kitkatla  
and Bella Bella, interpreted them by Sitkaganak's myth  
brought into line with Dingi and creation myth.  
Chiefs took control of initiation and power - and  
put the symbols on their housepoles (Sitkagan and  
Wesah had Dingi - see story of origin of sec.  
sec. in Swanton - but see also more cosmic  
role of Dingi in Raven myth.

During potlatch (i.e. dances) the house was made a spirit house by reversing front and back - making the door on the back.

Is this why, in houses with 4 houseposts, the front pair were different from back pair - as in Shaker house (Skowli?) Chilkat White House)

Haide houses had only 1 inside housepost, if any. Is this a more cosmic symbolism than crests? Is it the "frontal pole" of the "spirit house"?

front - back  
pair pair

2:2

secular - sacred

4 sides of box  
4 Ravens

chest front - chest back

p166 Sec. soc. initiation (incl. wearing of mask, cedar bark, drums, <sup>ritual</sup> death & rebirth, mock fight) culminated in wearing of Halait costume.

Halait was <sup>made</sup> a "generalization" of sec soc initiation (in a way Kwak didn't do.) It was an overall pretty rock

The town chief caused all dancers to become inspired. [i.e. he was town priest] So why shouldn't he have that on his totem pole?

The Haide chiefs (town chiefs) worked the rhetoric of sec. soc initiation into their role, interstitial between shaman and chief. Its symbols were the Raven (ritual) and Sunagait (chest, Chilkat)

and Ambalart, also on their totem poles,  
more cosmic symbols like Bongi & Raven

Dog-eating, pet-eating, is closest thing to  
cannibalism

In fact, chief used it as his vehicle for transcending  
secular social role. Thus a nascent class was  
arising, paralleling Tsim. Songiget.

Thus the Kwikwilt secret society gave the  
vehicle for the Tsimshian to create town chiefs  
and "royal" class. Songiget. (before it was  
nipped in the bud in 1862)

It was also providing Haida town chiefs  
with a basis for being priests, higher than  
the rest of the house chiefs by this <sup>sacred</sup> mode, from  
introduction of Tsim. ideas (1700?) to 1880.

After the Tsimshian capitulated, Edenshaw took  
up the leadership, and made the chiefs for all  
Wentanlat from Yakutat to Bella Bella (1860-75)  
He also painted the sacred symbols: the  
Raven Screen at (for) Yakutat, the Whale Screen  
at Kluckwan, etc.

He felt that he rather than Ketchikan (weak)  
was highest of the Haidas, the two were with  
the north: Thingit, Ross, Ft Simpson. Ketchikan  
were with Ketchikan and Bella Bella.

He was the high priest of the movement; its  
teacher and <sup>scribe</sup> writer, in the 1860-75 generation.  
He travelled a lot, like a prophet, and met

them on neutral ground in Victoria.

The southern Haida recited his version. Their chosen scribe was Tom Price, for a time. 1870-1885. TP tried to learn the sacred writing, for sheets, housefronts, etc, but didn't quite get it right. He copied Edenshaw. He was a contemporary of Edenshaw's successor - CE. The entire competition was stopped by Conversions in the 1880's.

The Haida couldn't be the Chilkat blanket makers, not having wool, so it went to Chilkat by default.

Tushga remained Ravenhatch makers and Anahart makers for excellence.

The next step was to establish the distribution of forms from these + other important locations.

Spoken form was a "bikwam" - but not that has sense. When you hear the shape of words at once without saying "bikwam" that you are "bikwam" - but you are hearing the bikwam right as well as a speech was for an edge argumentation. Lines do not to have colloquial meanings as the above, but others in Chinook as geography.

[Duffie list of linguistic augmentation] has been found in manuscript

But they can have meaning, the meanings might as well become coded (eg. excitement in voice of body)

Sunday 27th

There are two approaches to drawing a thing with all its attributes. First, you can start with the "outline" that makes it recognizable, then build in as much else as you can by analogic argumentation.

You are starting from the single attribute of "having form". The analogic subjects are all those things which can be conceived as having form:

self-concerning form

Raven - animals - behavior - all things → ?

One thing with form - (and its related forms) - another kind of thing with form - idealized or generalized form → ?

specific forms) - generalized forms - ideal forms →

Once set on exploring form, the mind can take only three steps

1. Specific forms of things

2. Analogic forms of other things (both 1 & 2 in same picture)

3. Generalized forms, idealized forms

The next step is to examine the attributes of form per se

4. "Form" predicate becomes subject

Second, drawing as a "behavior", behavior that has shape. When you draw the shape of raven, it goes without saying (is a predicate) that you are "behaving". Since you are behaving, the behavior might as well be a carrier wave for analogic argumentation. Lines etc. seem to have analogic meanings in themselves, like strokes in Chinese calligraphy.

[Duff's Law of Analogic Argumentation] Lecture: Conductor  
buds Great foreman  
Museum code

Since they can have meaning, the meanings might as well become coded (eg. excitement in voice of hockey)

self-concerning behavior



announces in analogic augmentation by generalization;  
 4 levels of stores in lighthouse keeper are carefully  
 coded (though unconsciously) Kwakwilt line is like the  
 first, Haida line become the second. Analogic coding  
 tends to take place unconsciously, like gestures <sup>with</sup> ~~to~~  
 speech, or facial expressions (we "read" them  
 without consciously analyzing them). In the coding,  
 they tend to be given form that reflects larger  
 premises or attitudes or values. Larger patterns  
 begin unwittingly to emerge - the mind is  
 imposing order in a larger sense

[Law of Congruence: Things should make sense  
 in as many respects as possible]

Now, it is when the process becomes a self-conscious  
 one, when <sup>subject</sup> process becomes subject, that ANALOGIC  
 BUDDING occurs: in 2 ways

1) Form: eg. music Coded expressive ~~voice~~ <sup>voice sounds</sup>  
 take off for a life of their own

2) <sup>(self-conscious)</sup> Behavior: eg. music: "I can create music. Now, what  
 can I say with it?"

eg. art: "I can draw behavior! Now,  
 how can I generalize that?"

what is the ideal <sup>generalized</sup> shape of behavior?  
 I not ideal shape of heaven  
 II maybe ideal shape of social conduct  
 III but how about ideal shape of all  
 conduct?

IV - finally, what is behavior anyway?

this art of... is  
 individual perception  
 and use of analogic  
 coding before it becomes  
 buried and conscious  
 to the general public.  
 Art is a depiction that  
 has more meaning than  
 it allows at first glance  
 to have.

So how far can drawing go? (drawing of form and behavior.)

Logically pursued, it can be the science of form and the science of behavior. No beauty in that - Esherhaw's box is a "juggle" rather than a painting in the ordinary sense. Its beauty is that of  $e=mc^2$ .

Raven screen is the ultimate use of analogic augmentation. It is a picture of a subject (not in itself beautiful, but neither is Rembrandt's self portrait) recognizable at level 1 (iconography), wrapped in <sup>verbal</sup> allegories about Harde conduct, and generalized verbal statements about the essential shapes of univocal form and behavior. All <sup>Harde</sup> <sup>conduct</sup> suffused with cosmic qualities. in the parable of Raven.

It proceeds easily from the known and easily recognizable to the general and profound. In Raven is shown Harde conduct by God's rules of order. In 4 Ravens, what is shown?

[Note that Raven & Box are both profile designs]

Esherhaw's box starts with a different premise: to show the shape of thought itself, to reduce it to its essential elements, to show it at all its levels. This involves going back to level 1 and analyzing its essential attributes. Level 1 is "recognizable form" (gestalt, icon); it is constructed of substance + pattern (this applies to both the whole and its parts - a part (foot) recognized can identify the whole). So disengage entirely with the patterns of the whole (raven) and deal with the pattern of the part (foot). How much "patterning" is

required in level 1 to "identify" the subject? Quadrant 4 is level 1, the TV screen to watch to see if there is a picture, even a fragment of a recognizable picture.

Given the deliberate layout in 4 quadrant profile, it would be impossible for a whole figure to emerge in quadrant 4; the question is whether a recognizable part emerges. That part is a "foot" (or "hand") with 3 claws. If it did emerge, the question would still be "of what?" and quadrant 1, on the same side, is silent on that. So it is a parable of the hand (thumb).

Quadrant 1 is quadrant 5; 1 as subject and 5 as predicate; quintessential subject and quintessential predicate. Subject is substance without form, unrecognized <sup>able</sup> subject. Predicate is the thing that gives it life: it is "pattern" per se. Ultimately, we see pattern first. Pattern is the basis of perception. We recognize it by analogy. Then the mind constructs subjects to fit.

But since Edinshaw had to draw "pattern", he had to give it attributes, he had to generalize. As "form", he brought it to the threshold of all forms - of that which is common to all forms. As "behavior", drawing, composing, he generalized, idealized, to a new level of ideal patterning. He said: "I can't draw a quintessential form, because I don't know the quintessential order of things. But I can draw a form which has two of its attributes: Kinship to all forms, and quintessential QUALITY."

Monday Aug 25

Plan for explaining the art, using just 2 examples: Raven and Box.

Raven by Kuhn's and  
Roberti's levels of Order

- 1. Raven : level 1 natural form
- level 2 social behavior
- level 3 ideal form and behavior
- level 2 Social behavior by Kuhn's rules of behavior
- level 1 Raven by Roberti's levels of Order.

2. Box : is a question: what is beyond level 3, which is the same as, what underlies level 1?

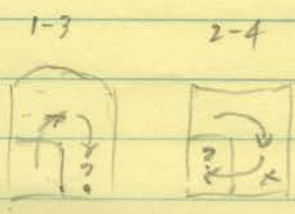
- established sequence 1-2-3-4(-5)

"I'll establish the subject now (1) and leave its predicate until later (5)

Kuhn's acts should be seen as acts of understanding  
 He states the rule to be understood as the essence of the  
 (which brings light to man)  
 He rolled up Kuhn's rule to be learned to understand  
 all things reflected in Kuhn's 2?

Myths are man-created symbols, about how man  
 understands. A myth is a possible of a greater  
 truth or rather of how to get understanding of  
 a greater truth.

Once across all sorts of "implications"  
 which I pursue that depicts the "flood"  
 through great or geological time - the world  
 flying around man. There comes their power  
 Power - time - flood - marks - what - eye -  
 a other kind of over-reaction or seeing black's pole.



Monday Aug 28

A symbol, somehow, (ie the great symbols) is a thing that represents predicatives, processes, "how things are" rather than "what things are".

Myth - Raven myths is about understanding  
Raven in nature is a smart bird, and seems to understand, talk, etc like man.

When Raven <sup>creates</sup> makes the world, it is really man understanding the world. (When I "understand" the Raven myths about "how the world was created", I will really be understanding the Haida views of "how the world works now" or "how to understand the world now".)

"Raven's" acts should be read as acts of understanding.  
He "stole the sun" = he <sup>learned</sup> "understands the cosmic secrets" (which "bring light" to man).

He rolled up Beaver's lake = he learned to understand all things reflected in lake ??

Myths are man-created symbols, "about" how man "understands". A myth is a parable of a greater truth, or rather of how to get understanding of a greater truth.

Chingi carries all sorts of "implications"

wicham (power) that defeated the "flood"  
strength greater in getting rocks down - two shit flying around made others cover their faces.

Power - Raven - flood - masks - shit - eye -  
a whole flood of associations on seeing Weath's pole.

Myth is cognition, intellect, understanding, creating  
symbols of itself, parables

of form  
of behavior  
of time  
of order and harmony

The first is raw form, perceived, yet all a whole

The second is raw form self-conscious of itself  
raw form with the whole effect

made through of personal sense

in halls, formal mode, conscious gets past

The third is the parts, all presented become subjects

all analogies, all connects, conducts of the

Warden, proper ways and relations of the Warden

The fourth is mode of perfection, calm in touch

heads on their own shells, parts in a

new sense because the whole cannot hold once

perfection overall (but still be recognized as

death in living world). Come from

some behavior, submerge with some pulse

of eyes, and growth from seed to bursting

Yellow in the full deliberation of time, emerges

from sterility. Well, the form of essence

present. Therefore essential and holy.

Being in, you go from the sharpness of the world

into the control: the security of showing

(of even raw form), then of custom (dependable

shape of contact), then of nature's limited

order (eternal weather of the world and of

Tuesday

Beginning Raven Form

Raven, as you go in, is 4 levels  
of form  
of behavior  
of time  
of wisdom and holiness

The first is raven-form, perceived, gestalt, a whole  
The second is raven-form self-conscious of itself  
ravenform with the Washo effect

inside the rope of survival game

" in Hall's formal mode, conscious of its parts

The third is the parts, all predicate become subjects,  
all analogies, all conducts, conducts of the  
Haida, proper ways and relations of the Haida

The fourth is nodes of perfection, salmon trout  
heads in their ovoid shells, parts in a  
new sense because the whole cannot hold such  
perfection overall (and still be recognized as  
dweller in lesser worlds). Cosmic form,  
cosmic behavior, pulsing with cosmic pulse  
of year, and growth from seed to bursting.  
Slow, in the full deliberation of time, emerging  
from eternity. Wise, the form of cosmic  
conduct. Therefore essential and holy.

Going in, you go from the sharpness of the world  
in to its control: the security of sharing  
(if even ravenform), then of custom (dependable  
shapes of conduct), then of native timeless  
wisdom (eternal virtues of the world and of

growth), and the seeing them as wedded -  
holy wisdom, eternal truth

Coming out, bring the wisdom and truth with you,  
as far as it can come. Come out to this  
world trailing your robe of the worlds truth  
and man's wisdom. Defeat the transience  
uncertainty and sharpness of the world.

Coming out,

Level 4 is emergence, growth, all things  
unfolding slowly wisely from eternity's  
seed, accelerating, out of nodes

Level 3 is Raven writ by God's laws: the  
attribute of its forms and behaviors, its  
attribute. Raven holy

but Level 3 is <sup>also</sup> Raven writ by Man's laws,  
man's laws informed and wise, but  
Raven as man's purpose, imperfect, transient.

Level 2 is shared, <sup>man's</sup> self conscious. ravenform,  
now in an aura of wisdom and truth

but Level 2 is also ravenform naked, questioning,  
what am I? of what am I composed?

Level 1 is not man's but nature's, though clothed  
in man's mannerisms: Raven parts - a  
claw, a wing, a beak. Raven pattern -  
arrangement of head wing tail foot. The sharp  
edge of the world.

How sharp? How sharp? How little of the world can  
I let in and still say "raven"? A part, a foot  
But a foot has parts, a foot has pattern too



Who is to bring them together, the fragments of  
form, the fragment of pattern, in the fragment of time?  
Fragment of line, drawn by the hand, whose is the  
hand? It is mine.

From god's eternal activities to the movement  
of my hand, from the world, the sun, and  
growth, to the closing of a line, a claw, a  
foot, a ravenform.

There is the moving hand of god. I create  
form with behavior. I am man, priest, god

What is it?

A massive question, that, at  
contains many

What does it bring forth?

What behavior do they have?

How do they relate to me?

Cognition

Stimulus

Response unconscious unmotivated a part of life

Awareness of own response "I jerked"

Focus on stimulus: a predicate:

What is it doing? "approach"

What other predicates does it have? red? "red"

→ more response triggers action

What is it? CONCEPTION GENERALIZATION "fish"

A massive question, that, it contains many:

What classes do things fall in?

What behaviors do they have? friendly

How do they relate to me? father

idea intervals of time (the week) and units of physiological time (day) beats, waves, tenses, rhythm, etc. It is a representation of time and form, a new science of behavior. It can then go on to acquire its rules for more complex statements like syllogisms. But not cannot do it that way. It cannot be lifted free of the medium of cognition. What it does do is make its formal system as a higher model of the real things, behaviors and forms. But Heidegger found there is the common behavior-forms of nature, and our genius could be the world.

Wednesday Aug 30

Three levels

1. Iconographic
2. Allegorical
3. Idealized

Level 2 grows naturally by analogic argumentation, and becomes more and more pleasing as Raven by Robert Rulio of Order.

Then someone perceives what is happening, as Chinese perceive and develop analogies in their characters, and conceives the possibility of drawing social behavior as such, of generalizing those qualities which are being drawn as predicates. But to lift them off and do this, they have to have new subjects to predicate for, they have to attach themselves to a new principle of form.

Here the analogy of Music suggests itself.

Music is analogic budding off of expressive vocal sounds. The pegs they need to hang on are the ideal intervals of tone (the scale) and units of physiological time (d<sup>♩</sup>) beats, bars → tempo, rhythm, etc. It is a new mediation of time and form, a new essence of behavior. It can then go on to acquire its rule for more complex statements like symphonies.

But art cannot do it that way. It cannot be lifted free of its medium of origin. What it needs, to make its generalizations, is a higher model of the same things: behavior and form. And Haida found these in the cosmic behavior-forms of nature, and some genius created the ovoid

Aug - music & lyrics (words)  
a M. wedding

and salmon trout head.

But this set up a continuum, good for thinking with, and the observed fact that the qualities of the ideal fed back out to the other levels is mutual evidence of the continuum. It was like music in a sense; now all expression was by ideal scale and intervals and quality. Now it was coded by cosmic standards. Now it was "sung" rather than merely "spoken". Now trails of universal beauty could be put in the parts of the design (salmon trout node).

But it also set up a new medium for thinking. Unlike writing, it was not chained to speech. Writing adds no new power to thought, just adds memory and <sup>range</sup> broadcast - and hence interchange. But you cannot "think" anything in writing that you cannot "think" in speech. Poetry, etc. are attempts to think analogically in speech. But most speech is "logical".

With <sup>Harder</sup> art there is a pure vehicle for analogic thought, or at least an equal interplay between analogy and metaphor, logic and analogic. (Paleologic mixes up the two). It uses a minimal amount of ordinary logic, a maximal amount of analogic.

As whole, it is symbol. Symbol gives form to the most cosmic principles, encompassing all lesser principles at the same time. Symbols make the world hang together in our minds. Universal symbols like YinYang shows the unity of all things.

The Raven riddle is a natural man's version:  
raven, sun, seed, man shaking.

The mind needs so little working space in order to reach for cosmic thoughts. The usual medium is speech; that exhausted, it turns to music and art. Most music remains expressive: "coded analogic expression" linked to dance and voice. Only Beethoven takes it farther into "realms of pure thought", generalizations about man's state of experiencing.

Art remains the ultimate hope. It freezes the instant of time and catches the shape of eternity. It can capture cosmic analogies and use them to suffice how man acts and how the world looks. If symbol is the essence of thought, art is the essence of symbol. If man needs symbols with which to think, art expresses the ultimate in symbols (is the ultimate way of expressing symbols). So art is the medium best suited for catching the limits of man's capacity for thought.

Edwards tried to draw that! Did anybody else, ever?

### Principles of thought

1. Analogic augmentation is universal
2. Two examples are enough to make a generalization (two points make a line - a line is a continuum - explore it to both ends). it has 2 directions

chaos - pure order

impartial - infinite

instant - eternity

Devil - God

1. Frontal view
2. Profile view
3. Profile of a profile?
4. Frontal view of a profile?



Teaching - is University teaching

is analogic budding from "living"

We try to observe, codify, and teach the generalizations about "living." To a degree, we can do our living vicariously (I do not have to go to spirit dances any more in order to teach about them)

"Teaching" is everything we do in the presence of our "students". All such living should be suffused with the generalized qualities we are trying to "teach"

- strain for truth

- ultimately, the strain for comprehension

- objectivity, truthfulness, etc

Analogic budding can occur (more meaningful predicates can "take off and have a life of their own") only if they find another carrier wave to attach themselves to, another principle of organization, another subject of which they are all predicates.

Music can be a cry of disintegration, <sup>of comprehension</sup> as well as a hymn of integration of experience. Leonard Cohen's songs are songs of disintegration  
Bethoven's music is integration

An old culture form (spirit dancing) can be used  
as the carrier wave of new and profound predicates  
(W Jable on anomic depression)

An old medium picks up a new message  
(serves new function in new times)

a new "need" (message) finds an old medium  
(means)

Sept 22 [ "transference" to another "subject" <sup>existing</sup> (black)  
or  
creation of a new "subject" (gami) ]



Fri Sept. 1.

Box is "unfolding". It is shown "before the Loven  
coils". It is a butterfly emerging from cocoon,  
in flux.

It is a seed, sending out its radical, with  
it reaching for the earth to anchor in and  
take sustenance from

It is "order" emerging. The whole box side  
has not found itself upright yet. In  
Quadrant 1(5) is "before morning of order" (black)  
and order emerging (red)

Oberg's thesis comes as another amazing coincidence  
and confirmation.

I had already reached conclusions about  
the house being sacred, the sacredness of crests,  
about the Kluckwan house as the most likely  
repository of knowledge of this natural religion.  
He confirms all that.

naheen - screen (= nax in Haida for Chilkat bl?)

equation: house screen - Chilkat - chest

House - sacred and permanent to thought

chest - sacred and permanent to Haida

Transition - housefronts painted (no more screens  
for housefronts, few totipole (jigat))

Haida - unique for jagged, post corner posts

house screens about (see Loven), a few visible house  
posts (but only Alaskan did side of a lake thought)

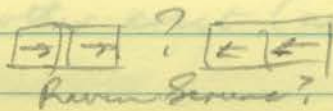
no post painted housefronts

Sat Sept 2

♀  
Woman is fecundity. ♂  
Man is virility. M. shape life  
inside herself. R. shape life outside herself.

Thought house was sacred. Why did Haida reverse  
the house (make entrance at back, make front the back)  
when doing 'secret society' dances? Why did Tlingit  
remove or cover houseposts when a shaman was  
curing inside house?

House screen: did it have 3 part arrangement? like  
naxin?



House orientation - always face the water (no single  
cosmic direction [Always face visitors?])

Totem poles peter out as you go north, to become simple  
mortuary posts outside, and to move inside the house,  
which was the real sacred monument

Croets peter out - - - - , to become Raven (and not-reven)

Houses - sacred and permanent to Tlingit  
What is semi-sacred and 1 generation to Haida

Termination: houseposts painted (no inner screens,  
few houseposts, few totem poles (giagan))

Haida - unique for giagan, front corner posts

house screens absent (exc. Enechaw), a few inside house  
posts (but only Skowall had sets of 4 like Tlingit)

very few painted house fronts

- unique on a new house for each marriage

Taimochuan - no qragan (exc. Pt Simpson) like Haida  
no corner screens (exc. Wundahoyto)  
no front corner posts like Haida  
no sets of 4 houseposts like Thlogot (exc. Kitoranga)  
no inside houseposts like Haida  
no rebuilding of house each marriage like Haida  
yes - painted houseposts bearing crests  
yes - (xat) memorial poles bearing crests (= raxnox)

no - deep association with Raven, no idea that  
Raven is grandfather of  $\frac{1}{2}$  of us, no "story poles",  
no "mixing of crests", no moiety system.  
Raven is simply another crest (no assoc<sup>n</sup> with  
Culture Hero Raven)

Yes - Taimochuan originated chest designs, Chilkat  
blanket, Ambalait, Raven Rattle. They are  
said to have been painters of screens (but  
how could they when they didn't have any  
of their own?).  
- 50m qraget. (crests of priestly)  
- tribal priest. (chief)

What were Haida getting from Taimochuan?

- crests, specific 'non-story' crests
- songs, names, chiefs names
- sec sec dances

Haida already had: moiety?

- : Raven cycle myths, and other general myths
- : carving, painting
- : sacred house

Thingit (i.e. Kluckwan)

Houses: no giagan (so no mixing of ♀-♂ coets)

no painted houseposts like Tsimshian

no front corner posts

yes - inside houseposts, door frames

yes - inside screens

Shobu - Bear

-2) Chilkat design, the "first Chilkat" - so equates naixin with naixin.

Yes - prominent, one identically (no insignia of wife's lineage) one name, one location

I have impression that 2 back posts were coets, and 2 front posts were deities (did they reverse directions for certain ceremonies, like Haida?)

Copied: Chilkat, Chest, Ravenkettle,

: imported art & <sup>painters</sup> artifacts

Had own great carvers of houseposts <sup>masks, rattles</sup> Wrenzell 1875

Were lesser carvers & painters (imported Nika to carve Tongass poles, imported screen painters)

Yes - Crest hats of wood the main form (not used by Haida), less used by Tsimshian although they shared concept of headdress as most imp. form of crest)

[Ambulant as a super crest hat - more crown, etc)

Yes - masks used by Shamans

Wealth is supernatural power. "Prestige" goods are holy goods. The clan hats are the symbols that are associated with take on the prestige, holiness.

Prestige goods (coppers, slaves) are not economic goods - they operate in a different frame of reference, one level above economics, on value and on holiness.

Slaves were killed or found to give the correct value  
Coppers "destroyed" & given away

There is ranking of Tlingit houses and clans in a village. (Not Haida (?))

Tsimshian "phratry" = Tlingit "clan" in function  
ganhada = ginaxtedi (?)

but reduced them down to 4 groups  
but didn't reduce them to moieties.

A copper is your prestige wealth. Uniqueness like name, bought slaves. "Wealth goods" rather than subsistence goods.

A copper = body of a slave = wealth

Note the transformations as you go down the coast.

Tsimshian Copper = body of chief himself

hook = ... = all name of things

The general idea I am struggling with is that wealth in holiness. value is equated with sacredness. sacred are holy people.

Sunday Sept 3.

It works in a period of inspiration, clear-sightedness, sympathy with daily rhythms. That period seems to be over and I am coming down to my normal level. The momentum is lost, and the concentration. The hypnagogic insights don't seem important, and I lose them. It is time for mundane consolidation.

Last night I had a long headache, and told Ron I was "working on something" - not really feeling that I was. In sleep my mind was working all night on

one example I felt I knew well of a hundred-fold augmentation of value some thing endowed or named - become divine - - - overnight? - - - in the process? - - - was it the copper? ...

A copper is pure "prestige wealth" Unequivocally, like new-bought slaves. "Wealth goods" rather than "subsistence-goods".

a copper = body of a slave = wealth

Note the transformations as you go down the coast:

Tsim: - Copper = body of chief himself

Kwak - " = all manner of things

The general idea I am struggling with is that wealth is holiness value is equated with sacredness  
some get are holy people

Obog says they were not priests because they did not worship (#48) raven and other crests, or pray to them. It is the "symbols themselves that the Tlingit deem sacred. They are his link with order and meaning in the universe, his explanation of natural and social phenomena."

These symbols are in the social realm (level 2) They are predicates of level 3 - endowed by behavior with level 3 attributes (and the artist could to similarly endow them by style).

[ Stone Eagles of Kluwanhoost are similar symbols to clan hats ]

OK - so what predicates of the natural world did they "worship"?

- avoid sun year world calendar  
annual cycle growth rebirth
- growth (salmon trout head) seed, tow  
frog butterfly
- fire - road to dead cremate ashes  
race dead on pole head highest
- light, sunlight, day, shine, crystal, abalone
- darkness, night, spirits
- sex male phallic female womblike
- birth rebirth O emerge from screen
- eating = fucking vomiting = birth  
mouth = vagina face = body

Tl. no town chief (what about Shakes?)  
just ankara of clan - phantoms  
(Initiations had not reached them yet)

- di 'people' on Thuyt clan names = - da (Tsuodran)  
ganka'da = ganax t di (lower)  
gispwawad'a - di ?

laxxi'l

lax gbu

lax skik

su - kheen 'rain wall'

rain - screen

su - xin ?

na - xin ?

Naheen (Oberz)  
screen

na-xin Harda fir  
Chikat

yekh - guov Haven's slave - is this the same name as  
Cow, Cahu, Cowe ?

Sept 22 [Do Harda Haven chief's names have unspoken  
prefix "Haven's - had pih" (had)]

Both returned society captives: Haven's people  
and 'other people' - gubwa, gubwa (Haven's)

Haven - an Haven as a society thing

Cow (Cahu) as a clan thing

Cost system just grow

internal diff of Haven: frog etc

non-Haven - Ego, Wolf

internal diff of an Haven



Coast system started with Tlingit, because  
yet is their name for Raven. The first step was  
for people to identify themselves as Raven's  
people, taking names which are predicated of  
Raven (Yettatzi, yet <sup>slave</sup>gnou) Tlingit also took  
raven paddles. Haida didn't depict Raven  
himself (take him as coet) It went without  
saying that Raven was their grandfather.  
Tlingit and Haida went separate ways, Tl.  
all having raven, and taking other non-killer  
emblems to separate groups of Ravens, while  
outliers - Walrus - took killer emblems.  
They were non-Ravens

Haida Ravens took Killer Whale, Bear, as  
coets for themselves; all knowing they were  
Ravens. (and names like Yettatzi retained the  
memory) Maybe they put Raven stories on their  
totem poles.

Tlingit moved emblems inside house  
Haida treated whole house as chamber,  
and put emblem on frontal pole (hole)  
Both retained moiety system: Ravens people  
and "other people" - gittins my sons (princes)

Raven - non Raven as a moiety thing

Coets (emblems) as a clan thing  
kinage  
house

Coet system just grew

internal diff<sup>n</sup> of Ravens: frog etc bear  
non-Ravens - Eagle, Wolf.

internal diff<sup>n</sup> of non-Ravens - - -

Kingst made a slight attempt at order:

Laven - nonkillers } Oberg  
Wolf - Killers }

Jumsham: original Laven from Goxaxtedi

from CFV =  
Laxacit

→ Garhala (Laven - Frog)  
here it was simply a crest idea, a clan  
marker; no idea of close connection with Laven  
as TH-H had.

So they took Garhala, then Guxperdwada,  
then Laxacit (from nexadi?) and  
Laxkiba (from anterior?)

Monday 4 Sept

The thing is trying to categorize itself in my head. It has form, behavior, the essence of personality, and of wisdom. It has colour (either orange, yellow, or sharp blue will do). It has line. Most of all, it has integration. It is integration; the holding of it all together.

It is the box, the quadrant 4 side & design. It is emerging, putting a root down, standing upright, beginnings to unfold over whole field. That is enough to define the beginnings of integration. Once that far, you know it has a basis for growth, and it sound.

(Working on Oberg ms)

<sup>(and, less, harder)</sup>  
Thaget, wise closer to their culture than Hoven than wise Termissionian.

Eating of four salmon eggs in July (p 67) must have had symbolic importance.

"brothers-in-law" symbolize all her opposites who do ceremonial labor for you. [Re. Bear Mother?]  
have to pay them they marry your sister they father your nephew

All the uncertainties: about him

" her (he she changed allegiance)

" alpha

Artists

Harda carvers were the only ones who could carve their own totem poles (could they?) Their house poles were carved by 'own' kin not opposites (xat carved by opposites)

Nowhere else could Edenshaw have made his <sup>own</sup> Myth House (and even he admitted that it was really for his son).

- Everywhere there is the distinction between putative artist (usually 'hired' from "opposites") and actual artist, who he could hire on a sub-contract basis. So actual artists tend to remain anonymous.

An Edenshaw (carver + chief) would get commissions for xat from Ravens, for gaagan from Eagles. He could manufacture general things like shirts and boxes for general sale.

A lesser ranked carver might get direct commissions as above, but also sub-contracts from putative carvers in (both?) appropriate clans.

(putative carver)  
Oborg p 82. "Could 'hire an expert carver of either phratry to do the work for him. He might even hire a slave'."

"As emblem carving became more and more important... the carver also became more and more specialized and important so the bulk of the payment went to the actual carver but still through the hands of the intermediary."

(Jensen's carvers were often hired for houseposts)  
(There is why so much Te & Harda style stuff got into Thangit.) Artists → artisans, specialists.

Harda had  
wider choices

NB  
Oborg p 82

seasonal changes which custom has formalized into a calendar." p 86

What is a calendar?

"Crests and emblems" are in a different class from ceremonial objects like masks, robes, and rattles, which are "not considered sacred and can be made by anyone" (and can be obtained by ordinary gift exchange)

p 91

anybody can make your sacred rattle, but not your totem pole. You could not procure a totem pole by trade. p 92

Shaman: a man has to make his home ready for a shamanistic performance either by removing the totemic crests or by covering them with robes.  
[You bargain with shaman, because his place in society is not clear.]

Great anxiety over relative rank, exact equivalences of rank.

p 98 The potlatch is not an economic institution

The great man was not so much concerned with manipulating production as manipulating consumption. i.e. feasts, potlatches.

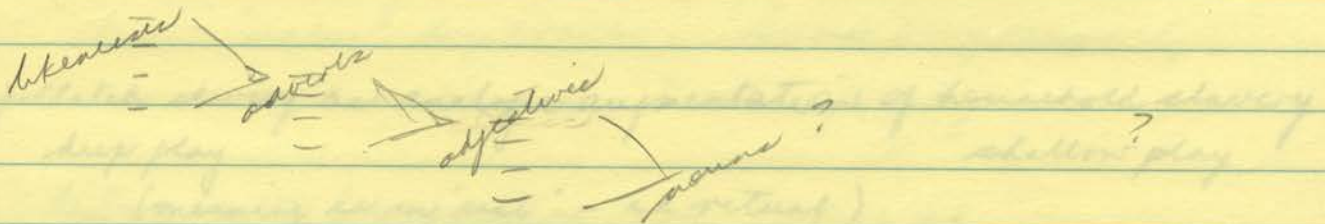
June 5 Sept

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What my mind was working on all night was the idea that I had to concentrate on the first steps of the analogic mode - to see the analogies that produce (adverbs?).

to see -ishness as in foolishness

Later steps of likeness are easier to handle. The first ones not.



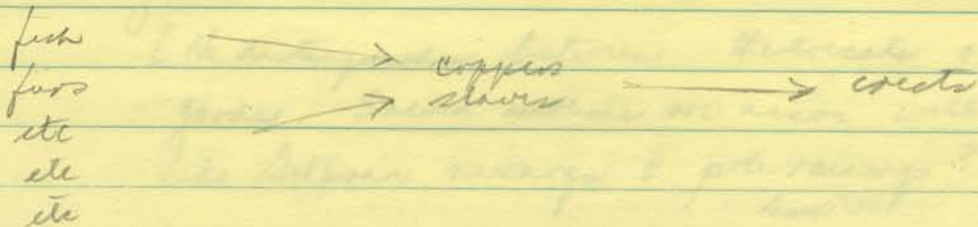
Coppers - the original prestige (potlatch) goods of Tlingit (along with slaves) "Concentrated wealth" (not holy)

Slaves: a) household slaves  
b) potlatch

Blankets a) clothing  
b) potlatch - kept separate

Money a)  
b) potlatch - kept separate.

Economic wealth  $\xrightarrow[\text{exchange}]{\text{no plus}}$  Potlatch Wealth  $\xrightarrow[\text{value to}]{\text{given away to give}}$  Emblems & Crests



p115 Distinction between economic goods & potlatched goods  
kept very distinct

Analogous to ordinary behavior & ritual behavior  
level 2 & level 3  
Commoners & sengkijet  
(anyeti)  
fishoil & copper  
labor & slaves  
blankets & "blankets"

potlatched slavery as analogic augmentation of household slavery  
deep play shallow play

(meaning is in use - i.e. ritual)  
shallow play is control over labor & <sup>volition</sup> freedom  
deep " " destruction or freeing (not giving)

p115 masks represent mythical and real (ancestors) /  
worn by dancers repres. adventures of the clan  
[as this original idea of masks, corrupted by  
Tsunetman & Haska?]

p115 "All dancers wore hats or head ornaments of various forms.  
These hats often represented the emblems of the clan and  
hence, and even the phratry. They were not the sacred  
totemic emblems around which the presentation of goods  
took place but were the private property of the individuals  
wearing them.

[He distinguishes between theatricals & present<sup>n</sup> of  
goods. Sacred emblems are access with latter.  
Like Betskan naranga & pole-raising?]  
LMSK 201

[These were secret  
displays of Dances?]  
!

So 3 levels

1. ordinary goods (fish, oil), ordinary labor & behavior  
(economic behavior)

2. Concentrated goods (copper, slaves), ritual behavior

"economic": potlatch, sales & gifts <sup>slave</sup> <sup>copper</sup>

ritual: crest displays, mask displays, dress  
clan history, rattles, etc

p116

3. Sacred goods (clan emblem) are endowed with  
"value by above": become progressively  
more sacred: more prestige

destroy wealth for prestige - in tut xu'ix

ritual is deep play of social behavior shallow play

" " analogic budding from social behavior

" " the behavior produced by group, <sup>thinking</sup> analogic thinking

4 day potlatch

p119

- 1) Hosts give feasts & dance: These are who we are!
- 2) Guests dance: These are who we are
- 3) Symbolic rivalry, contests: eating, oildrinking, making fun  
shaman contests, conjuring
- 4) Gift presentations

cedar bark potlatch hat worn on tops of clan crest hat

121

Worth is what has been expended on you. "A clan is worth the  
amount of wealth given at its last potlatch added to its former  
prestige value... the medium through which it is expressed,  
is the crest. The value of the crest is the value of the clan



p124 "... a series of transfers of value from one type of symbol to another."

Along with the cooperation of the potlatch "goes" conflict. House against house, man against man, clan against clan within the same province are in constant competition with one another. Class restrictions are an accommodation to this conflict."

"... In the potlatch these conflicts and cooperations are held together in a high tension, making it the most vital institution in the Tlingit world."

125 (We see transactions like "bride gift" in economic terms, but it is a ritual act, not an economic one, and its currency is not economic value but social <sup>honour</sup> prestige. It is a symbolic "dealing" in prestige. It is "deep play" masquerading under shallow play; economic acts used as simple allegory for social acts; doing an important thing "in the guise of" a simple thing.

rank  $\equiv$  honour = pride = value = wealth

goods  $\rightarrow$  wealth goods  $\rightarrow$  treasures (abalone)  
 $\rightarrow$  amblems (clan hat)

a Class system, not simply with regard to people, but with regard to wealth, conduct, etc. There are "higher classes" of - conduct  
- material goods  
- symbols

over 2

Wed. 6th Sept.

I woke in the night, around 4, convinced that I had finally 'seen' the chest design transforming from design into pure meaning, pure power, complete - wholeness.

I could look at it and receive the full 'charge' of its inner force. I did not feel that it was a dream, although it seems to be mixed in my mind with a dream involving Indian people. I felt I had finally arrived.

I got up and walked a bit, realizing I had been very tired and in a very deep sleep. I was almost afraid to go back to sleep, but told myself there was no need for fear. I did, --- maybe that is when the Indian dream occurred ---? about not getting some honour or recognition.

Can't recapture it enough

A Thingit lived on level 2 all the time. His ordinary daily act was a ritual act. He was "taught by Robert's Rules of Order." He knew how to conduct higher ritual acts as well (level 3), at times that required them (burial, marriage, potlatch). He used his food to think as well as to eat.

He was not humble, grovelling (wincing before an all powerful god). He knew his worth. He fitted himself in with the powers of the Universe, and then he ran the show. The Kwakwaka'wakw created great monsters and dealt with them ritually. The Thingit made himself (and his ancestors) great enough to cope themselves.

"Value of life" was also put on the same scales, as  
 case of murder or adultery  
 slave — common — anyeti  
 no great value } } } great value  
 (like oil)

crucial judgment  
 of what is 'equal'

Faads were deep play with this aspect of value  
 the arithmetic of personal worth.

Incult } ditto  
 Shame }

Value = bride gift for mother [price tag on a body of that rank]

Friday 22 Sept

Long gaps, doing the practical things necessary for getting courses started, etc.

There is a dimension of man's thought that the usual theorists miss describing. It is the vertical layering of meaning, the quantum jumps from concreteness to abstractness of generalizations. It is the structuring upward of abstraction; the conception of other speeds of time, scales of size, than those we ordinarily experience. Other levels of ordering of behavior (conduct  $\rightarrow$  ritual) (speech  $\rightarrow$  spell) (persuasion  $\rightarrow$  compulsion). It is the ability to isolate essences, even seek for quintessences (for the mind has a limited capacity to do so).

On the horizontal level of vocabulary and grammar, a language can spread infinitely. But on the vertical axis of meanings, it can grow only so high: from ordinary, to better, to best, to what? (a question). The mind can hold only so many combinations and generalizations at once.

On this axis, does it <sup>of necessity</sup> necessarily work by analogy, comparison, one idea leaning against another for support? Generalizations of like things; particularization from a class of like things (abstracting an essence); generalization of that essence to a metaphysical level of reality; then . . . what next?

For these higher realms of thought, the mind needs symbols to focus on. Super-human abilities must be conceived as entities ('spirits') which for want of a better form are anthropomorphic. Amulets embody curing powers -- the material embodies the non-material. Souls must be given a kind of form and substance so that they can be contained in soul catchers. The process is [skin to?] reification. Reification is symbol-making, it is the turning of predicates into new subjects: sharp  $\rightarrow$  sharpness. Art gives these reifications visible form.

The ultimate continuum is that from chaos to pure order: the 'levels' of ordering of phenomena. In analogic thought, there are only so many possible levels: Chaos

- 1 attribute classes (primary)
- all attribute classes (secondary)
- generalizations of attributes
  - : new continuum of instant time eternity
  - sharp sharper sharpest
- generalizations of 2ndary classes (taxonomy)
- combinations of 2 above (combination of analogy and logic)
- ultimate symbols (5)