

The eye in 4:4 is the 5th eye looking out and my eye looking in.

Sunday

An eye can't see itself while it is looking at something else. When Lavea was looking at the lighted sky he couldn't see that he was a piece of himself, and that his curiosity was that light in the sky.

When Lavea was looking at the sky he couldn't see the tip of his own beak. And all the rest of the world was on it.

He couldn't see that everything else in the story was just a part of him, the same as him in some way. The end of the story was its beginning.

That 5th eye was your eye, Ray.

Finished the Story

That is a strange story. The meaning is in the structure.

Look at the 2 characters. They are inventions both in the myth and the story.

The teacher is smart, but I let her show it very gradually. Most of the truths I let her speak are by accident. I let her take the rap for most things. Except at the end. I hope she will . . .

Chief asked Ingocham to look with his telescope behind the island. Premier: space is curved. If you keep going far enough you'll come upon yourself going the other way. One complete circuit (clockwise?) and you see your own backside.

Monday

No way of having a baby without having a father
" there?

By sticking his butt in the sky... no, that's too crazy...
What's that Kay?

Nothing, Sol. I guess it just goes without saying
there was a father around someplace.

Mom said her state was at least as good as her Dad's.

There's no way of having a baby without having a father, is there
not in the real world, Kay. But the Bible says you can
do it with a piece of rib, like Adam made Eve.
I don't believe that story, Sol.

Grandfather is myself at a later time

The "Hawk" is Raven biting off the tip of his
own beak

from another? Yes, and he is monstrous large -
he eats whales too.

The upside down face is biting itself off from the
inside

They can both use the same mouth

The v. ag. dent. is the pair biting itself off.

Those eyes are a mouth swallowing itself
(on painter hat of complex design)

That story is telling itself, from end to beginning
That box is so small it has the whole world in it
The world is as sharp as a knife
in action, cutting itself
- the edge is the edge of time.

That fog is carrying itself in that empty box

The world is a knife cutting itself. But how small
a piece can it cut off?

Nothing comes only in pieces. But in how small a
piece can nothing come?

The whole story is about its own beginning? How
many times can you go around?

Twice a dark and stormy night. Six robbers
were sitting around - - -

The whole story is about its own beginning.

That point ^{turns around} is the tip of Raven's beak

Pretty hard to think of a raven biting off
the tip of its own beak. That's like
an eye looking at itself

a penis screwing itself

a penis-sunt biting itself off

a question answering itself

an answer questioning itself

a mirror into which I look and see you

I am you looking at yourself in the mirror

I only came to class to tell you that I am
not able to come to class today.

a category of one

a super-generalization of one case

I am the same as every man, but different from
every man.

Meaning is the recognition of meaninglessness

Nothing comes only in pieces

The chest design is Raven looking into the
empty box.

The contents of the smallest box is your
own eye looking in.

Wisdom is knowing you cannot know

(what will happen in the next instant of time)

Rottenness is time after death, so is
therefore new life.

The sharpness of a mosquito's beak is so
that it can suck in the world.

That story told me.

I am the story

It is the author


I am only the reflection of my own questions
about myself.


The end of the lecture is when I'll tell you
what it is about. Wait. Bill says. Oops - ^{early} too late

The end is the beginning

The instant is a mirror image of Eternity

All those eyes are you seeking to know what all
those eyes mean.

Christ face is Raven looking at you as you look
at it, it has its pointed beak on you, in
your eye (you cannot see the point of his beak
There is a little blind spot  at the end
of his beak that neither you nor he can see

 All of the meaning in the Christ front is in
that little blind spot. That is what the beak
comes out of. It is the fifth eye that can't see
itself. And while I am looking at the whole
design, puzzling over its meaning, I do not see
the hole in the tip of the beak, which is the
meaning.

- Raven & the broken beak
- Labret

The only eye Raven can't peck out are his
own.

The only thing he doesn't see when he is pecking
out eyes is that they are his own

The shiny thing was his own eye (from the inside)
The black " " " " beak

You can only read it if you already know what it
means.

You can only see what you already know
If you and I agree, that makes it true.

The black thing is the point of Raven's beak
and its sharpness

The red thing is your eye and mine, staring at
each other.

One of a pair

not 2 of yours or 2 of mine, but
mine - yours, eye to eye

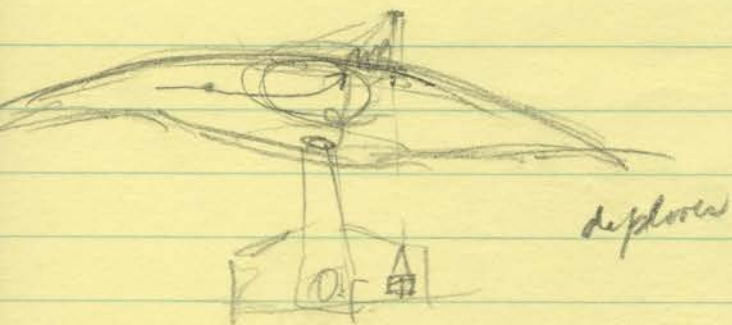
you supply the second
(by seeing it as half
half of little face
half of grinning face

It is like looking out of eye-hole in blanket

to "see" grebe (?) which you could already hear
Does a grebe have a sharp beak or spoon shaped?
"piled-bill"

The whole story is its own beginning
' ' ' about the beginning of everything
The beginning of the story is only explained by its end.

Kankilak-lingai is the point of Raven's beak
bit off by himself and spit out
before he knows his mission



Wed.

I am a single entity physically, but not mentally. "I" do not exist. In order to find a 'self' for myself, I have to pretend I am someone else. I have to 'play' roles, "act".

My 'real' self is not any one of these roles but the 'way' I play all of them. It is not an entity but a quality.

It has to have another story which it can be about (by implication)

My real life is all the implications I have had on others, shared with others. The memory of these lives is in me when I die, but not in them.

So each day I have to visualize the roles I am to play and do them conscientiously and well. I have to let myself think of myself as a full professor aged 47, and play that role the best I can. Love the others by being what they expect you to be, but being it in your way. Accept the roles, define them yourself, and play them your way.

It is the ultimate conundrum. In order to be somebody I have to be somebody else. I am the 'way' I play these roles

The only thing my inner eye cannot see is my self.

I am the way
the truth
the light

- the way to do these things

-

-

The woman's stone lower half is the little piece of stone
Laven bites off - the little bit of substance he takes
from his mother. I get my body from my mother

Can't bite stone }
Can't fuck stone } double negative = she is my mother

I am the piece of stone I bit off her

Biting is the obverse of fucking

Eating is fucking

the 'instead-of' conundrum
that makes all the others
possible

Laven's beak both eats and fucks at the same time

Laven can't see the tip of his beak and his own ass
hole; ~~they~~ what he can't see is that they are the same.

Sexual ecstasy is when she bites you off, you bite her off
Vag. dent. can only be destroyed by stone penis.

The Ultimate Obverse: Fucking is Eating
Life is Foxante - Neuf.

The greatest impurity was menstrual blood

Continence was strong taboo, esp. among shamans

Shaman's charm was the little bit of spirit bitten off
(made of tooth! of bear!)

Sickness he sucked or pulled out was palpable too

(trying to make a concept palpable)

The opposite was burning } material reduced to - - smoke
rotting }

The only thing the eye cannot see is itself. It
thinks it is seeing, but it is just being seen.
That eye on the box is seeing you

Transformation mask

- 1 Paper
- 2 Lectures



Thursday, Victoria Tam

The two things

are the tips of Raven's beak. (seen from the inside?)

The thing that happens between seeing (one thing) and pecking, is that he opens his beak to peck

One becomes two

The only impossible thing (???) is for Raven to bite off the tip of its own beak, because to do it he has to open his beak and "tip" is no longer there.

He opens his beak when "Raven comes".

One becomes two, between intention and deed.

To bite off his own beak he has to open his beak.

The deed changes the conditions in which the intention was made.

One changes into 2 in the act

There's many a slip between eye & mouth

What you see and what you eat are different

Image of Raven looking at its reflection in water and resolving to bite off the tip of its beak

It is doubly impossible

- a) he can't see it (he sees 2 things - one - each eye)
- b) he can't do it (to peck off tip he has to open beak - This changes the conditions outside becomes inside, 1 becomes 2

By the law of the double negative, the doubly impossible is possible

Chest design is seen just after having bitten off tip of beak ~~at~~ (It is missing)

In the process, he turns from bird into (man)
beak = mouth-nose

A man is the only one who saw conceals of such a feat

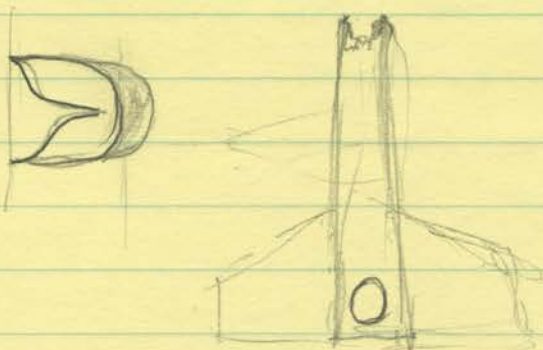
- a bird biting off its own beak
- a cock-bagiana biting itself off (the obverse of above)

an act that negates itself in the doing

I am my father and my mother

I cannot be my mother } closest thing I can be is my
 father } grandfather

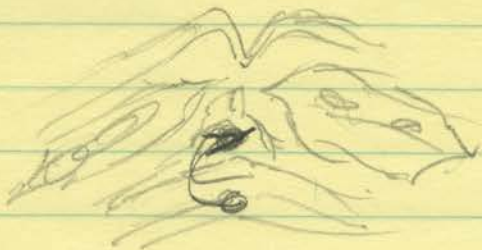
Image in NWC Art: - "hawk" (Skamsem etc) instead-of-bird
- chest (4 eye)
- transformation mask of Raven
- raven rattle



In CE's Raven conceptually a Raven rattle?

hollow = world

"hawk" or "hundred" as ^{thing} face of the world biting top of
raven's beak



Friday

That is you

--- blue things on screen

This was the time when the design was moving. No black and red were visible (they were in Raven's hands), only blue (ground) and it was moving. This was the time when the painted design was not standing still. The subject and predicate were not there, they were otherwise occupied - moving, so that all that remained on the screen was blue background, (tertiary), and it was unrecognizable but moving.

And, "That is you" - You are now the ^{moving} design. There can be no design on the screen while we are playing this role, doing this thing. Do not expect the design to make sense; it hasn't fallen into shape yet, but do what I said, in sequence.

This is an example of the ultimate human thought: the moving background of the unpainted design at the time when the painter holds the brush to "paint" the grand design of the world. We can only "explain" it by putting it into a story.

We cannot conceive the very beginning, starting with nothing, at no time. We can only put it into a story, which says, by implication, "I ^{we} can conceive it, so it exists"

Can you think of a Raven biting off its own beak?

Well, sort of.

Can you think of a moving design painting itself through the actions (stopped at a point) of characters in its story?

Only if it is in the story, and you explain it. "I am you, That is you". Your "true self" is that process. Do not seek for your self as a thing fixed in time. It is your misunderstanding of the story which you are painting yourself

"I am you. That is you" answers the questions who am I?, what am I?. This is the place in the story where those answers are given. Now all you have to do is understand what was meant. The only way you can understand is in terms of the story. You have to take the terms of the story as "given". You must have faith that there is some basic sense to it. You must tell yourself it is true even though you don't really know why you perceive it as true.

Hi Mr My. Mind if I ask you some questions?
Come on in, Ray

"It's about that story me and Sol were talking about
this morning

Sol never really understood that story

You do. Let me ask

① Ravens biting off his own back
and analogues

(We can't help it, our minds worry about all things
we can conceive of Ray.

You can say it, Ray, this is only a story

Cock biting itself off

That's right, men worry about that

= No woman can fuck her mother, Ray ∴ grandfather
is you

② Jesus had to die for doing that

(Leads to comments on white concept of death)

③ Come on son. Now he was his own father, and
had to "fuck his mother"

Certain things we can conceive of only as saying
they can't happen (it isn't really happening)

Biting off your own back as you fucking yourself
and biting off your cock at same time. Death
is life

Myth is parable and enigma at the same time
Proverb is parable "No one crying over spilt milk"
Aphorism is enigma "The world is as sharp as a knife"
Riddle " " " too. It is the above question
made specific

A myth is both proverb and aphorism
it contains obverse and reverse of the same thing
Both leave unexplained the basis of similarity that
allows all this to work.

Can we find that in the structure of the myth?

- simultaneity of events (beak piece - baby born)
- structural opposition (5 boxes - 5 eyes)
[aided by "turning around to the right as at fell"
It was turning into its obverse as it
went into the other realm]
- one-attribute ones?
 - : blue = background
 - : "in the corner"
- oppositions (logical opposites)
 - : definite - infinitesimal

Saturday

The analogy-metaphor problem

I am you

I am like you as a whole. We share "attributes" even in different "conditions"

We can imagine a "third party". Third parties can be like others either by virtue of an "attribute" (blue) or a "condition" (in the corner) or an "act"

4:4 is Raven's eye peering into the tiny box and seeing the point of its own beak

- because it is one eye

- you provide the other of the pair

- you can follow down to the tip of the "beak" and you see the point of Edenchaw's brush and hear "I am you".

The figure-ground equivalence is saying

subject - predicate roles are reversed here

the subject (black) is shattered and has become 'ground' for the predicate

the predicate (red)

and the "third party" (form of the interplay) has to mean what we agree it means. (Raven seeing the tip of his beak) (touch the sky and burst into a new realm)

It is a $\frac{1}{2}$ design: you supply the other half.

The point of Raven's beak is the tip of Edenchaw's brush. The intention behind it is to say what he knows: "I am you". He sees the Creation

myths: 5 boxes, all seeing woman, etc.

He sees the elements of the ^{present} situation

My eye: an unknown eye in future peering in

My imagination: which will see the tapering
line going "off the field" - the tip of Raven's
beak - as the tip of his brush.

You become man when you think through to its logical
conclusion, and accept (the blame for) the basic
human condition.

I am others

I am my father and my mother

I want to fuck my mother, but to do that will have
to kill my father, have to accept death

My life is death:

I am my mother's toothed vagina biting off my father's
penis at the moment he gives life, and killing him.

I am Raven biting off its own beak.

I am the doubly impossible, made possible

Physically, I am one, myself

Mentally, I have no existence without you. The only
meaning is in our agreement. I am you.

Raven's beak point piercing the sky is his own ass-hole
biting his beak off.

The point of any story is the question that caused it
to be told in the first place.

Every myth is ~~the~~^{an} answer to an implied riddle

For a male human, the ultimate crime is to fuck his mother
" " ♀ " " " " " " " " eat her son

Eating sperm → aborting son = eating shit

Eating off a phallus is like eating your own son

We are treating the world as a father to be killed
rather than as a mother to be loved (fucked to give
new life)

Sunday

The only time in the instant (Laven's cry) and
memory of past instants
with memory is also forgetting
we do not remember the moment of our birth, when
we come out into a new realm, open our mouths
and cry

The story of Cocataim is the memory of our birth
remembering the first thing that happened to us

The moment of Raven's Cry is the moment of birth
when the only memories we have are of what happened
before

Death is forgetting your life
life " " " death

Raven had nowhere to spit (He can't do it on the fly)
So he had to fly up his own ass, upside down, take
a bite and spit it on the water

He is also his own ass biting off that protruding beak.
Kongadit is Raven inside out?
"Hawk" is Raven biting off his own beak

Transformation mask is the most powerful symbol
of this bursting through the tip of Raven's beak
ni25 h2 t' a hance w.1 sil we'l get kat gex

beak opening inward, & curve
"raven hanging (upside down) by one claw"

Ebbets pole at Tongass

Monday - 9:15

I meditated a while in bed, on the difference between whole and parts, self and roles, author and his characters.

My self does not exist except as the characters I play in the stories I write. To make my self conscious I have to write those roles for those characters as well as I can. I have to consciously be

be	a good father	} research their roles and write the characters
	a good teacher	
	a good lover?	
	a good director?	

Be as good in their roles as you can. Watch yourself doing them. Think about what you see. And you will see your self.

Several days pass I distribute my story to students and friends. One bit of feedback is Alan Watts "The Book".

Saturday, Jan. 19

I am astonished at the parallels between my story and Watt's book. I wrote the story before I read the book.

Here is a fresh hold on something. This will help explain what the Hardas were getting at.

Watt says his idea turns everything backward and upside down. Like Raven: the point of his beak going into the sky is his own backward, upside down body-face. As he pokes his beak into the sky, it is biting an upside down piece off the end of his beak. He is in effect flying upside down up his own toothed vagina.

Sput out; a bit of shit.

Saturday Jan 27

Last night, a joint, and fantastic views of box design sprawling both ways at same time.

"Hawk" is just "Raven" biting off the tip of its own beak
from the inside

Raven (screen) is Raven flying (and about to emerge upside down and inside out in its own body

I am drawing } 2 actions complementary to
You are reading } each other
Time lapse irrelevant

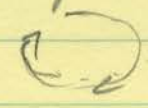
∴ I am you

If time was irrelevant, I would be you

∴ The only difference between me and you
is the sharp edge of time

Monday

Fantastic images, all of the same problem solved in the art.

"Hawk" is Raven biting off the tip of its own beak
CE worked it out with Dogfish , tail forming new face (not quite)

Dogfish is paradigm of it, eyes pulled around to other side.

That's why it has 'hawk' nose, and labret.
Labret is 'scar' of broken beak, which it has bitten itself off.

Vag. dent is obverse of beak phallus (maybe this is the primal image)

"Dogfish"
"Hawk"
Labret
Mouth

} They are all about the same thing

Outside-inside obverse; biter being bitten

The Box is most complex image of this: double spiral

Because they are both the same thing.

The challenge was to depict the moment of transition

"Hawk" does it succinctly

AE's box is most profound analysis of it - it is always happening

CE's dogfish shows it "just coming into focus"

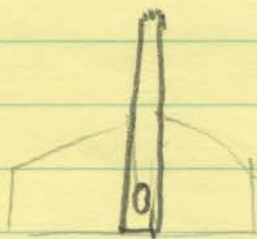
This seems to be an Edenshaw problem, not TP.

(E's Ravencompot and Frogman do it in a different metaphor

"Here is difference - some how one"
a contradiction in terms, like
the great Bear Mother, writhing in agony
while her human child suckles

[This one: it is the agony that expresses the
opposition (and your 'understanding of the story'
that makes it comprehensible)]

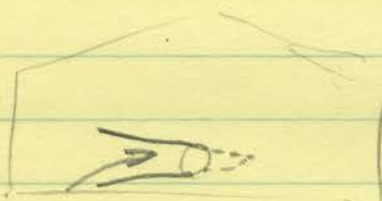
Image:



phallus its own
vagina

} take it and shove it into
its own hole

and you get





necrotic's hence entrance
raven's beak into house
you enter, it caws

The outside world is Raven's Body

You can move from one into the other
at the moment of transition; Caw!



Wed:

Hawk is () biting off the tip of its own beak
It sees only the top  of its beak. All the rest
of the design is its (missing) lower  beak tip.

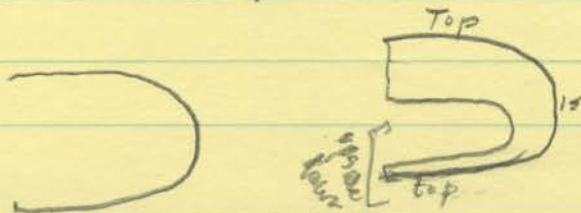
CE shows it on the PM slide chest, with the
little upside down face in the mouth, with no
lower jaw (all the rest of the design is its
missing lower lip, turned backwards and
upside down)

The little missing part (lower lip) is all
the rest of the whole design. You just have to
see it upside down and inside out.

CE Raven compartment. Tiny 'man' holding tiny 'box'
which is empty. The emptiness of the box is
all the rest of the design. Inside is outside.
The "missing" part is the emptiness of the box, and
it is the same as all the rest

AE Homequest No 1  The missing part is the lower
half of a beak , and it is (upside down
and inside out) all the rest of that "Hawk" creature,
which is so big it holds a whale in its talons.

[Look at the pre TP sawing with upside down face in mouth]



The old fishermen ponder: Where has my nose gone?
(Is it his staff?)

Raven flies looking for a place to land: The whole world (all the places) are inside him.

I ask: Where is the lower jaw of that little face? The answer is - it is everything else on the world, including you, and your question.

I ask about chest design: What is the meaning of the little ^{negative} notch where the beak should be? Answer - look in it and you will see the obverse reverse of the whole design. If you do it, all the world is in there
in the blind spot at the end of the beak

Raven's beak is one and two (closed and open, being eaten and eating) Can it bite itself off?

Hawk's beak is one without the other, a beak top without a beak bottom. The bottom is the mouth biting the tip (having just bitten off the ^{bottom} tip) The bottom has just bitten itself off.

Raven brings men out of their "outer shell" [cockle shell] at the beginning (makes a figure of speech act as the "real thing") (which is itself a figure of speech).

That baby Haven just gave birth
to its human mother

Haven found herself in that clamshell

That cockle is the body of Wacko, out of whom
that man must escape before the Raven comes
By bringing man out alive, Raven subverts his
own cry

Raven is becoming human himself by taking
humans out of clamshell

'Raven's Mother' becomes human by giving birth to
Raven. Baby Raven has given birth to Mother
Woman. (Reminds me of that ambulance)


Compost: Raven is looking for a place to land.
Man - Raven is watching him, Raven headdress is
watching too. What they ~~don't~~ are not looking at
is the box. If they looked, they would see it is
an empty box. (You can see that) They know
that. They are looking with Raven for a place to
land. They are standing on it.

Inside is outside. Inside that empty box is
all the rest of the world.



Raven-feet

Inside is outside

Dagger-foot 

is its own mouth

When Laven went to get the ♀ genitalia, he found they had teeth, he speared them, threw them at some people. [They ate their way into place - all bit off penises and took their places] fierce, ravenous, toothed, snapping ♀ gen.

What are the 2 things in the box?

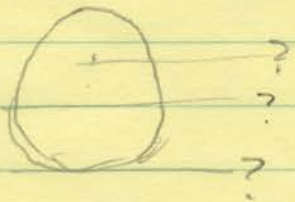
- 1) The very idea that there is a box
- 2) The eye looking in, always itself looking out

Thurs Feb. 1.

Is the ovoid the Haida Mobius strip?

it always has an up and a down
both sides are the same

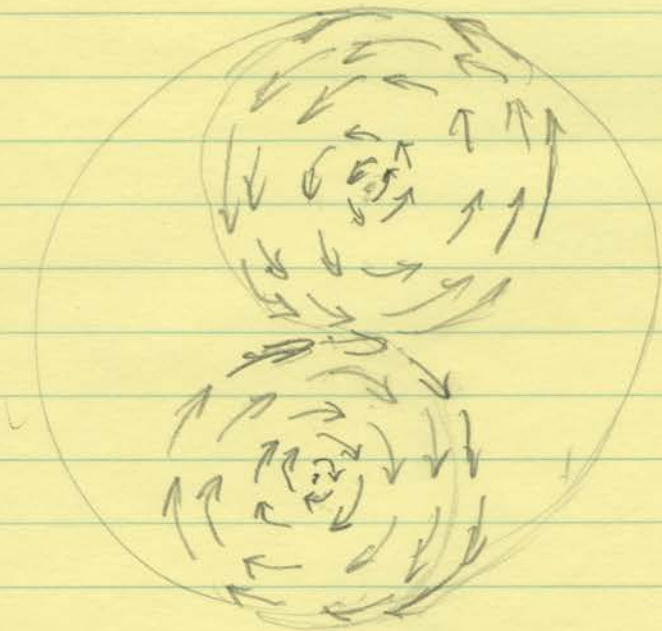
but where is its mid-line horizontally?



and at that line, does its path change
direction 90° ?

WHERE IS THE CENTRE OF AN OVOID?

or does it have 2?



Friday

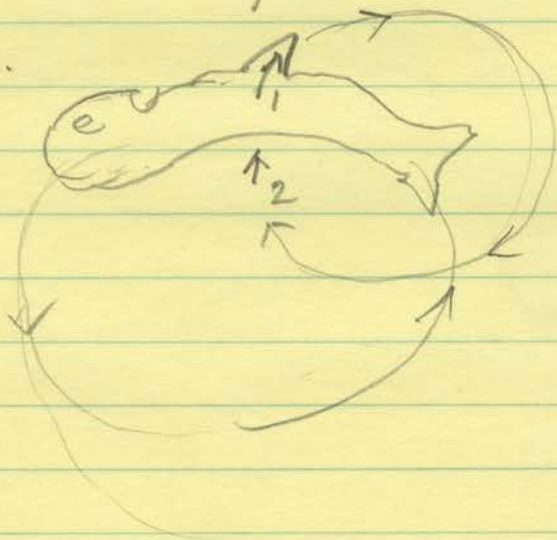
Russian chest: baby being born, emerging, and turning a few degrees \downarrow . Imagine it coming all the way out, sprawling. All the way out, it is you, looking at the chest

Clamshell origin of mermaid: The image is of an eye (clam) opening, and sight (you) coming out

Mermaid coming out of the Clam is Sight coming out of the opening Eye

Raven-Fin gravestone design: the dorsal fin is Raven's beak piercing the sky. It is "inside". It is the same as π outside pushing in under whale's

belly.



1=2

inside = outside

tip of beak of raven
curve of belly of whale

Sunday - list of CE works that have what I have been calling Zen images.

1. Slate Chest PM - front with "Hawk" and little upside down face in mouth. Clue: both have missing mandibles. It is Raven biting off tip of own beak.

Check possible predecessor on hoodspet #1 from Skidgate.

2. Bravetone rubbing of Raven - Fen outside-inside double loop.



3. Painted place mat, Charnley, Holm outside-inside double loop smallest part = largest inside

4. 51 Dogfish plate } a sequence Tail becoming head
4 Dogfish on checked lid }

5. I have hunched about : vbc Raven Comport (the 'empty' box)

: NMC Frogman box

(in the empty box is the reason he looks like a frog)

6. Man - Woman. She is giving "birth" to Raven
Here is Raven wondering about that "stuff."
There is a lot going on in her late slate pots

Handwritten notes at the top of the page, including the word "Hawk" and "Women".

"Hawk" = "Women" = "Dogfish"

bite of "lower beak"



Large block of handwritten notes at the bottom of the page, containing various words and phrases.

Other artists

- TF predecessor panel
mouths being pulled open from inside
- Raven Screen } AE's version of double spiral
Box

A woman as Raven with its lower beak bitten off
(the labret as the scar)

Munday

looking at CE's small late slate poles

Everything seems to be an transformation from something else, or the equivalent of something else one step more transformed, or the opposite (going the other way)

Is this a 3d equivalent of his 2d experiment with dogfish tail?

Are there marvellous fables about everything being everything else?

§

Wednesday

Form-space

Carol McHaren has figured out the need for this category, and given it the name form-space.

- I think it would be the areas AE was painting blue
- " " " " " " " " of ground outlined
by four lines

They still leave parts of the field (ground) uncontrolled
The aim seems to be to do away with uncontrolled ground.

The only place where that fully happened (?) was AE's quadrant formline 4:4 (?)

no longer: 1) figure 2) form-space 3) ground

? how 1) figure 2) ground-subject
form-space

no longer a 3 element system. It is squeezed into 2

If field (ground) has been squeezed out, then it is no longer 2d space, but 3d? space | and different time?

It is a new blend of 1) formline 2) form-space
in a new dimension of time?
from hem to me?

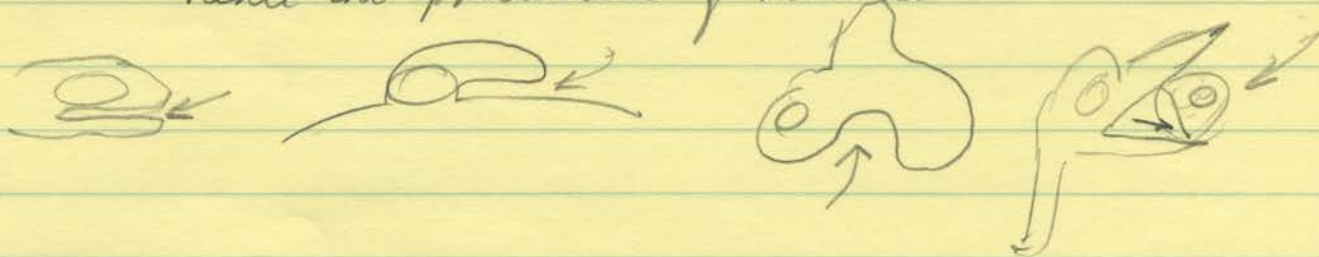
Outside and inside are reversed in 4:4. So we are seeing inside the box (in same way as we are seeing inside the line in a new sense)
and inside, is just a reversal, a mirror image but without the 2d ground of present time.

A Raven is a frog pulled inside out?

How does inside incorporate outside?

by enclosing it, encircling it, or moving to encircle it visually

The dominant image is of biting
hence the prevalence of mouths



These are the profile ways

but frontal?



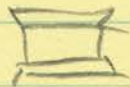
CE was experimenting with profile-cum-frontal
(logpich plates)

3a

a special 3D inside to hold outside as
a deck carried on shoulder. An emptiness
to hold the fullness of the world.



a chest



a Comfort



a Rattle



these are things
with functional insides

a hat



as an upside down
container for the head

Life is Nature becoming Conscious of itself
Man " " " " " "
I am " " " " " "
You are " " " " " "

I only know my consciousness is meaningful by
sharing it with you
We are consciousness
We are life

I am Nature conscious of itself
but I seem to think that I am only conscious of myself
and Nature is something else outside of me

When I say "I am You. That is You" I am presenting
you implicitly with the duality of the world, and
explicitly telling you that it is really one. - ME
You don't believe me, and go on the assumption
that I am giving you 2 stones. If you believed
me, you would see that it is only one, yourself.

I should have said "We are One. We are That"

Thursday. Laura's presentation of Hopi's Harda in 3rd

Formlines cannot play Yin Yang, because they remain
united. Yin Yangs are forms. The formline is not
free to range in form enough to play Yin Yang.
But there was a strain to do that somehow. It was
somehow accomplished by having them play in opposition
to formspaces. The ovoid node works this to
perfection. It is a spiral construct of formlines and
equal formspaces

Friday. Hypnompse murings on relations of animals
to Raven

Saturday Feb 17 When slate mediate 1880 comeback
it was not hardly and the same profile form.
The profile form that carried on was spoon
handles

Thursday 21 Feb. mid-term break

The one-that-is-two is the instant of the present. Man cannot understand the razor's edge of time, the "present". The moving finger. Its inverse is the moment of creation, away back "at the beginning of time", when time began. Creation myths are the myths that deal with the present instant.

Creation can be dealt with in 2 modes: History and Myth. Except that History makes it impossible for itself to deal with it, because it defines it out of existence. There is no beginning of history; Myth can deal with it, but only by allowing in historical figures who couldn't have been there, like God or Ravens. So myth tries to deal with "creation", which is really, by implicity, about "now".

"Now" is a subjective phenomenon centered in myself. It is the essential moment when I am contemplating I. It is the time when I cannot possibly be contemplating anybody or anything else. It is the cutting edge of awareness. The eye can look at itself, but only for that infinitesimal flicker of time. All the rest of eternity it is looking at something else: history, myth. History is about something else: the "fact". Myth is about something else: the "timeless present".

Everything is, and is about, me, now.
Me, now, is the one thing I cannot understand.

The Mayans were obsessed with the instant of time.

Levi-Strauss says there is no pure synchrony.

Once you focus on the instant, it is ^{fact} fact. And you are ~~not~~ no longer conscious of it, ^{being} conscious of it.

What symbolized the instant? Something that is there - not there. A sound. Raven's Cry.

Rhythmic sounds codify instants

Continuous sound (like the continuous beating when Sahel grab an initiate) stops time, freezes the instant of 'death' for 45 minutes, pretends to enlarge the instant to a time span capable for action. (as Eameshow colored a spot of time into a field)

History has a kind of reality, sure enough. But it is not what we are really interested in. We are really interested in now, not then; me, not them. When you write history you still haven't written 'the lessons of history' (for NOW) Here, now, me is my primary interest (and the 'here' is redundant, because it goes with now, me.) NOW, ME - pursue it to its center - the instant awareness (of self: other).

'Past' and 'future' are equally constructs of the mind trying to understand itself, now.

The only thing I am totally incapable of understanding is how now we

L.S.: Construct a semantic field which contains it, and then look for its binary opposite. Construct a semantic field that contains only "me" and "the universe", and they are a binary pair, the same thing. Then the only thing you are not looking at is the semantic field itself.

Create a field of meaning, and then the things in it have meaning, in relation to each other. You are right back where you started from.

Speckled = Sky 1

Black = head-water 2

Bite of speckled = laven flying 3 →

Bite of black = reef 4

→ Bite of speckled = holes } → QCI 5 ← because the words
to life

5 rows of houses

by inversion they get bigger (L'boni into biggest)

The only eye that sees everything in the biggest house is halfstone woman

it is the biggest eye conceivable - the great see-er

Laven eats all other eyes, not here.

The see everything in the biggest of all possible houses
We can't see anything "smallest" " " " boxes

The fifth step was ^{Laven's} a mistake (but the instructions were confusing).

Raven made a mistake at step 3. (which created himself, and doomed him to go around again). The old man was himself, and didn't give clear instructions. It was doubly his own fault, for both reasons

There's a whole
There's a part
There's another whole
There's " part

but there is an extra part
the missing fifth has to be found

5th eye
5th box

5 things
an extra thing

Man (Fa)

Woman (Mo)

part of man }
part of woman } → Me

but there is one more part
too!!

It is so small a thing
... large a faculty

at things are
light

knowing thing }
function } Life

box
House

5 arbitrary
5 steps (an extra step)
5 steps
5 boxes
5 houses
5 kinds eyes

AV

The missing 5th part = the missing THUMB

My mother
My father
part of Mo
part of Fa
↓
ME

That is you flying around up there, Ray

Friday

I am my grandfather } 3 things at
" " father } once, like
" " me } line from field

—
Sky World is conceived with Mother — Haven's "Mo"
Undersea World is ♂ — "powerful grandfather", "old man" — "See You"
Stone Woman

Saturday

Myth tries to make time stop. Not just by setting it in "timeless present", but by telling it in contradictions

Hold still, time, while I change a thing or two. OK, Haven, you have now made the world — now you can land.

It's the eye that's looking into the box.

It can only see one thing at a time
When it recognizes something, it loses sight of
nothing. And when it recognizes nothing, it is only in
pieces, and that is something. The eye can see only
what it can recognize. It's the seeing that turns
nothing into something. The meaning comes out of
the eye, *hoy*, not into it.

It is the eye that turns nothing into something,
by being it in pieces. Then it can recognize it.
Nothing is there till you recognize it.

The fifth eye recognizes itself (in everything it sees)

It can see only what it can recognize: the things
it knows and the pieces of nothing that have the same
shapes. It thinks it is seeing what is out there, *Sol*,
but all it is seeing is what it already knows.
All that is out there is nothing. The eye breaks it
in pieces and makes it something. It is the eye,
looking, that makes something out of nothing.
And it's my eye, and yours. That eye is really
looking into itself. And seeing the things it has
already seen. If we could stop time, *Sol*, we could
see it switch from looking out to looking in, but

we can't, so we have to know that it is doing both
at the same time, all the time.

Looking out with what it knows
and recognizing it out there

Sunday

We are inside that box, Ray

You and me see them 2 things

The whole world is the box we are in

And that eye, is our own. Yours & mine,
it's the same eye

Everything we look at, and see (in this world)
Is that eye looking ^{into the box} at itself

Those 4 eyes - 2 of yours & 2 of mine
And the 5th - - is looking in at us
as we look out

So when you peer with one eye into the tiniest
of all boxes, at that ~~nothing inside~~

You see only the eye looking at itself
in all the eyes inside (yours & mine) looking out
at the everything of the world

The world is so deep it cuts our sight of it
in 2

because our eye is part of the world
and can't look at itself

The human eye is a defective instrument. It
can't see the world whole, but part at a time
when it's seeing one part it can't see the others
and the only part it is absolutely impossible for
it to see is itself

The eye is in the box. It is mine, yours, anyone's,
Rank. It is right, but it can't see everything

a thumb cannot hold the brush itself

When Raven bit off his own thumb he spoiled
his ability to hold the brush, but recreated
himself and made the world. You must be
ready to bite off your own thumb (die) to
recreate yourself and the world.

Raven followed instructions. He bit off a piece of A
and a piece of B and spit them out. In doing so, he
ended that phase of his existence (killed himself?) so
that he could continue, having made the world.

Monday

The events down below patently have to do with Death of Nankiletlaw-lingai, as events up above have to do with his birth.

Down below he is told he is old man (I am you), He is no longer mentioned when story ends.

Does it tell something about death? Bite yourself off and spit yourself out and start again? Is it "eating the 5th eye"?

↑ he finds himself as a baby, hungry, with people around

↓ he finds himself as an old man, alone, with the secret of the world in his 5 boxes in between, since there is no world yet, he cries and sleeps

The old man knows the right instructions (how to make the world without man) but doesn't tell them clearly enough, so that he (Laven) does it wrong and starts the whole chain again.

The supernaturals are lying on the reef asleep - a state of life without consciousness; $\frac{1}{2}$ way. That is the state of this middle world, between life and death.

Manland is born when Laven dies

both above, where he climbs through his beak into
the sky, and enters shield through foot
and below, where he bites off his own beak and
spits it out

he is both at the same time Man and Raven
always both at the same time man and nature
he alternates roles; that's how he gets along
black is his animal nature
shiny " " human "

he has to accept both whole
and bite off a piece of each and spit it on the mix
(and that extra shiny piece, the fifth eye,
is himself, beginning and beginning again)
it is half a pair of shiny eyes, cancer eyes
eyes of imagination
mine and yours
looking at each other
One

We are Frank - - -

We are also Rene - - - -

awake, alive, looking (wondering with the cancer eye)

It is consciousness that is the defective instrument
it can only see one thing at a time
which means that there is something else unseen
which we must seek

forgetting that it is all one

The world is so sharp at cuts consciousness in two
The world cuts men in two

Once, Raven did it for all of us, created the whole system.

Now, each of us has to do it ourself; repeating the sequence:

born above, getting 4/5 wisdom
coming down to this in-between world, and
not seeing anything, except in ^{dream} sleep, weeping,
weeping, until we fell asleep, a long long time
then hearing the invitation (to die), and
accepting (borrowing, wanting) it
and knowing you are the old man about to die
(I am you) but you are life about to be reborn
(That is you), and accepting both
and trying to get death by putting the black on first
but finding that means you have to bite off an
extra piece of life, which launches you on another
circuit

You want death, but find it results in
creating life again; new, unwise life.

Formspace is the 5th eye looking back at us;
nothing, with significant form, \therefore something opposite
Blue, like the whole sky, the eye of Sineogonagwai
little, moving pieces of blue formspace
glimpses of the vision of the 5th eye
looking at you as you look at it
That is you

Myth attacks the ^{most} basic assumptions:

- that there are entities (including self)
- " " as time passing

This myth explores
the most basic ^{presumptive} assumptions:
: time passes
: I am me
: birth, death

I am you, the old man about to die
(wanting to eat the 5th eye)
That is you, the eye of your mother
(looking at you with the 5th eye)
You cannot wish your father to die
and eat your mother's eye
or you would not exist

Friday 2 March

Isolate the essential paradox

entity
time

it is the illusion of entity
" " " " " ^{time} sequence

I think in terms of "mi" and "now": both are illusions
both are the same illusion

In the myths, which purport to tell of characters
doing things in sequence,

there is a constant attack on these paradoxes:

identity: Havel is allowed to ^{explicitly} change form at will,
or have no explicit form
or meet himself as an old man

: others are expected to hold still in their
roles, but you get implicit clues
that: the old $\frac{1}{2}$ stone lady is also
Havel's mother, and grebe, etc.

Is Havel everybody?

or is Havel $\frac{1}{2}$ of a duality of entities
(naak. + sunesganizami)?

time: myth time is not time, but

that does not dispose of relative, sequential time. That is what has to be broken down

The end becomes the beginning
Laven meets himself as an old man

The puzzle of sequence of these two things
which says:

If you are going to have entity (2 things)
you have to have sequence

That is what the passage of time is:
the shifting glance from one to the other
If there was only one, there would be no
need to alternate the glance, there would
be no jiggling beat of binary pairs
Time would stop

'I am you. That is you.'

(You are me and everything else as well) (You are one thing)

But he presented it to Laven as 2 things ^{I am you} That is you
handed him those 2 things

What he had to see for himself was that they were really
one.

You have to see it for yourself, my son

Negate time
Negate entity

} they are the obverse of each other
like the 2 halves of bilateral symmetry

You are half, I am half

Forget time



one thing is another
I am you. The ultimate pun

The ultimate pun. "I am you". Well, you are fooling yourself again. Trying to have it both ways again. It is the opposite that is true.

Saturday

Inside a box it is dark

The eye looking in sheds light, in the dark, in the box,
in the world

Laxha, Sun-szanagwai, looking in, lights the heavens

The little box has light inside

Open it a crack and light flows out, first light of the world

Sun isn't God, because it is a thing

Daylight is God, quality

Inside - outside

2d -



3d - "Hawk"

Raven Kettle

CE's hawk on chest PM

Myth - parable of the boxes, with the innermost box
being the world, and in it 2 things:

You and Yang

Life ~ Death

You ~ me

Duality

Dichotomization of what is really one

You have to accept both.

and you, at every instant, steer your course.

1. Brightness
2. Books, beginning of story, baby
3. ♀, R's mother
4. 5 towns ↗ (ever bigger)
5. In corner, women (rooted)
6. People around (born into a world of people)
7. Does not get eye that never sleeps
8. Bigger

Sky

Water Reef Sleep Crisis

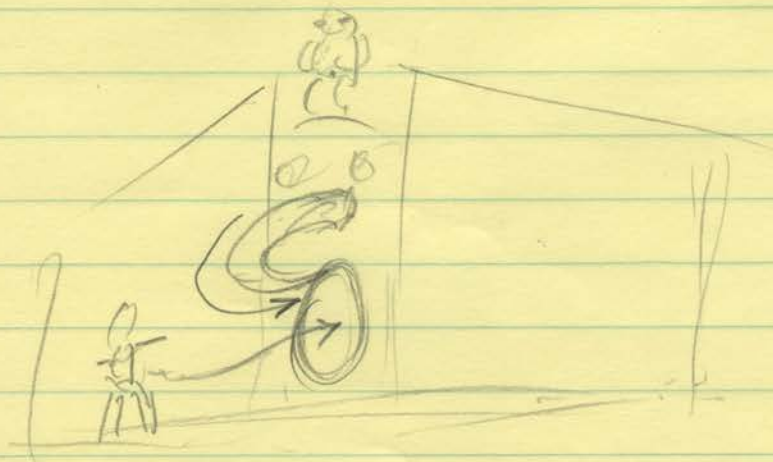
Animal ?
Nature

Below

1. Darkness (inadequate)
2. (Death), end of story, old age
3. ♂ R's ^{powerful} 'grandfather'
4. 5 boxes, ever smaller
5. In corner, boxes hanging
6. Alone (die alone)
7. Does not have eye that sees 2 as 1.
8. Smaller


Sunday Mar. 4

Marchant's desc. of Dadens house entrance: elliptical hole, like gaping mouth, ... surmounted by a hooked nose, about two feet in length.

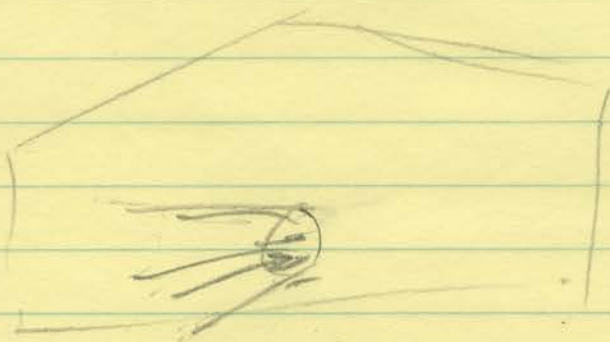


- entrance is X labret

- The house, biting off the tip of its own beak, is receiving guests

- is it the same as  nose or circle?

cf. Nesbitt's house



Thursday.

The grebe is ^{slaying} equivalent to Mouse Woman, a "teller".
Stone woman is the "teller" in reverse: she tells
the people, not the main character as is usually the case
(a reversal)

She is there all the time } MW only appears on occasion
" can see all the time but } MW can be seen only through
is not seen } eye hole in blanket

If Raven had looked through one eye hole, he might have seen
her too. (Raven couldn't see either of them when he used both
eyes)

Saturday - A parable as to its "real" subjects as a
" proverb"

If the Sky Chief was his mo's fa (maternal grandfather),
(an opposite), then the "powerful grandfather" below was his
fa's fa (paternal gopa) (simplicity)

Raven digs a little hole under the fire (penetrates the world
box below). Opposite is his beak piercing the sky: He laughs.
Opposite is his cry when he pierces. (both are orgasms)

Stone-woman, grebe, (Mouse woman) is all-knowing,
all seeing. You just give her a tiny gift; that's enough for her.
She is the tiny opposite of ALL KNOWING GOD.

Monday

Hole in the sky as a Tsem. crest

Marge says a recurved beak is a monster attribute,
and that a bird can be a sea monster.

[can it also be a sky monster? The sky is
a bird. Hole in the sky is its own beak
piercing itself]

Is the sea-monster an obverse of the Sky monster,
made so that it can be conceived?

Look for faces without mandibles

- shaman apron - human look

- " " " " (upside down)

- pre TP sculpture

On Chilkat and Shilkat tunics - upside down

Meaning: everything else in the world (in the design?) is
the lower jaw.

Images:

- Sky blanket

- no jaw

This is becoming a methodology!

find striking images and
parables, and meditate on
them.

Wednesday

"Instead of 'designs' are visual equivalents of 'sayings'
non-sense

The World is as sharp as a knife

Is there a deep propensity to ruzma in Haida thought?
Are they always consciously exploring the threshold
between sense and nonsense?

Is Myth an exploration in the realms of nonsense?
• Art • " of the threshold?

How old is Haver? as Haver he is ageless, but
does he get his age from his human counterparts?

In Sky he is born, and an infant in cradle

In Sea " " old man (I am you)

Sat

Making the world be just getting each (every) next step of the story right.

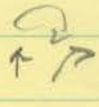

opposed are: each step of the story — the total result of the entire process

: am I telling the story right? — being told about how it happened
: now (real) — then (fiction)

Do the next thing you do, right
" every " " " "
Then you are telling the story right
and that is what made the world

Hypnagogic conviction that I understand it.
I wake thinking of somebody's version (who? My dream SFU? ?) All it pushes is to try to tell the story so that each and every step is right, and the total result — no more story — is that the world was made.

When I get each and every step of the story right
" " do " " " next thing in my life right
Then that whole thing has resulted in the world being created right

The peak of Raven's book is  spiral (the next act of Raven)
Is the equivalent of the leap of whale in  this spiral,
the next act of you, my friend

Intuition

Understanding without the conscious use of reason

This morning I understood the myth (origin myth) better, in a hypnagogic state, because it allows the play of opposite tendencies of thought at the same time:

doing - I doing - getting the story right
||
- (doing my things right)

being done - the result is that the world was made of
(by the characters - non-me - in the story)

I	am learning	the story	right	=
They	did make	the world	right	

So understanding is more than reason

The trouble with ^{conscious} reason is that it follows one path at a time

Understanding can play with several strands at once

The humanities work on understandings

(Science works on reason?)

Most of culture is the humanities?

Hunches, intuitions, are understandings.

When you make sense of the story
then you have become the teller rather than the listener

Who was the original teller, Sol.

You are, Ray.

Sunday

Its like having a big piece of net

and out of it cutting the shapes of the things it
catches:

like a fish shape
and a non-fish space

And one of the things it catches (cut out) is
the shape of a man cutting out a piece of net
with his scissors the shape of a man cutting
out a piece of net with his scissors.

and twice that piece of net that shape
and the hole in that net that shape

Imagine that you have a great big piece of net
that can catch everything in the world
and catches it by cutting out pieces of itself
the shape of that thing

like a fish

(but its the hole, not the fish-shaped piece)

and one of the things you cut
is the shape of that net cutting a ~~whole~~ hole in
itself that shape

I need to make up a story about a piece of net in
that box, say. One ^{little} piece of net, so small . . .
to catch everything in the world

The only thing it had was itself, to make other things
out of. Cut itself into shapes of things, like
fish - - there or not there

But that net couldn't cut itself in a shape
that showed itself cutting itself. I couldn't
figure out how to ~~show~~ ^{conceive} visualize that net
cutting itself. A net can't cut pieces out of itself

It had to be something else doing the cutting. And
that meant there were two things instead of one.

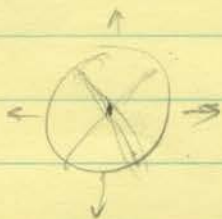
In a way, it coded up that I had to do the
cutting myself.

Mon.

Yang = masculine [Sun - yangwai]

Elements:
water
fire
wood
metal
soil

5 cardinal directions
N
S
E
W
Centre



How to make time stop 2 places at once:

- have all conditions the same again (history repeats itself)

It's like us. We're really the same thing happening.
But we came into existence at different points in time,
so in our minds we're two

You hearing?

Where did he go? (at the end of the story)
Where did he come from? (at the beginning of the story)

I asked "Where did he come from?" at the beginning of the story, and "Where did he go?" at the end, and the two questions ~~answered each other~~ answered each other, in a funny way

The story works both ways; from its end toward its beginning as well as from its beginning to its end. That's how to have time stop at ~~the~~ 2 places at once - have it going around 2 ways,

You can't have two thoughts about the same thing at the same time. In the mind, first it's one thing and then the other

the 2d is the inside of the world
• 3d • " outside of things in the world

4 eyes are looking on

2d design is looking at the inside
3d " " " " " outside

Saturday. (Hyproponpic concept)

Salmon trout head - a below-the-threshold face (eye)

Salmon trout head is to face as chest back design is to chest front design.

It is used by AE (ECE?) with controlled ambiguity, as an 'eye' in a rear face. One thing is 2 things at the same time. On BOX, it is used as eye on below-the-threshold Raven profile

3 reasonable assumptions

- 1) AE was an intellect
- 2) The Haida grappled with big issues
- 3) Having a medium of expression, he would use it for the big issues (whether or not his predecessors had)

4) Was AE my kundji ?

The world is always in the act of biting a piece of itself (eating its own ass hole), backward and upside down with a mouth-face w/ salmon trout eyes always in the act of disappearing up its own ass, outside going inside

- What form is he in when he's doing that, Sol? Not raven, and a day old baby couldn't do that. I can't visualize his form, so I have to identify with him and use my own! [I am Raven]

Raven is monster. He is ambiguous of form. He can be raven, or man, but mostly his supposed form is not stated, so he becomes you.

RAVEN DIDN'T KNOW WHO HE WAS

He couldn't see his mother (shellstone woman, sea-eyes)

My son can't see me! Next, he'll eat my eyes!

RAVEN WAS LOOKING FOR HIS MOTHER!

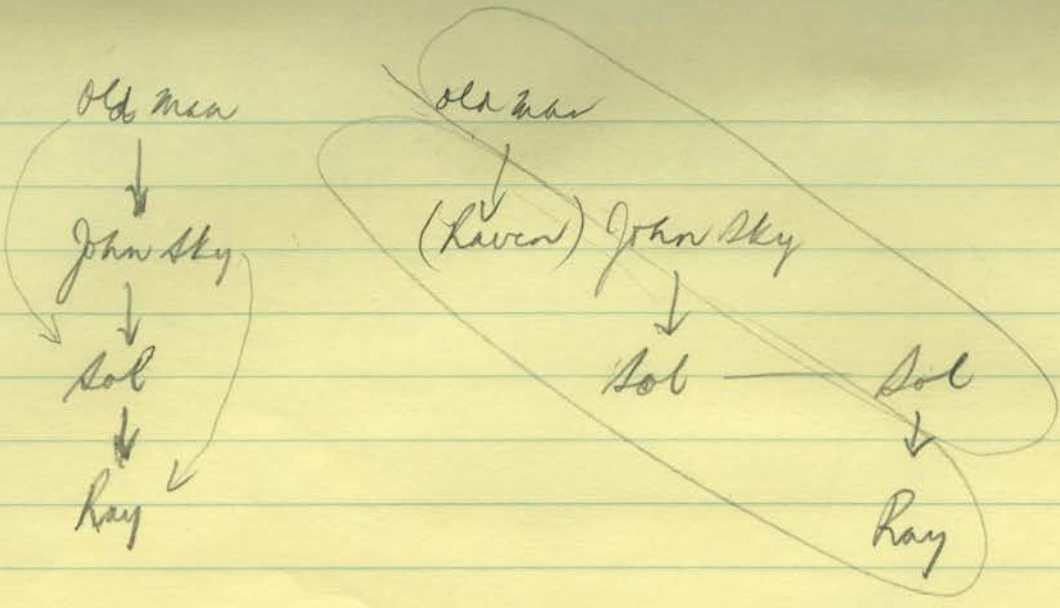
and she was the only thing he couldn't see, although his brightness was everywhere.

It's kind of hard to think of being inside a box and outside at the same time

No it isn't, Sol.

He thought then exactly what we are thinking right now
That kind of stops time two places at once

Every thought I have has been thought before
All I have to do is find out when,
and I am that other thinker, at that time.



The

Its about that old man with white hair, when he was telling this part of the story. It was when he got to the point of taking those 2 things out of the box and handing them to Kankiletles Lenzai and saying I am you that is you. When that old man was saying it he was looking me straight in the eye. As if he meant it. As if that old man was really ^{saying he was} Kankiletles Lenzai, as if John Sky was really saying he was me. I felt kind of funny, as if I was ^{just be} K. Lenzai.

Sunday 1 April

It's night and day (darkness and light)

but the bite of the speaker
one is black
black is light!!

That little bite is the first ray of daylight,
first light in the sky

When he gave heaven these 2 things, he was giving them

time
heaven started time moving by doing that biting and spitting

Let Sol get it.

It's really about Sol

It is the one eye that sees itself. It needs a ray of
light to get its first glimpse. That is the fifth bite

Age gives the problem to youth
Youth always has an extra question (even meta-ly)

It needs that extra question of yours, Ray

A ray of light is long and straight and sharp like
the bark on Skagwark's nose And crystalline
And it comes out of that little negative circle in the
nose (the fifth eye) like a knot hole

(Heaven) was the first ray of light in the world

You can't have time without day and night,
youth and age, light and dark, life and death.

Raven had to accept both these things together.

By giving himself both he had to accept ^{set} time and
motion, with its consequences of --- (death)
youth's existence on life (the extra question)
results in age and death for old man ---

Yes, I guess that's you and me in the box, Kay
but I am ^{black} age and you are ^{white} youth

That's, Kay, for asking that final question
I never thought of

The end is a new beginning

That little piece of the shiny stone is little black raven

There is not light & (black), there are only 2 ^{degrees} kinds of light
big and small

That bite was the first ray of light on this world
the crack of dawn, ^{Raven's Cry} the sign of time and transition.

The 'making' of the DCI was just the dawning so
you could see them. Sun coming up. So it could
see itself

What that man had in the box was the secret of time

I am you. That (LIGHT) is you. Here is TIME

Negative work is letting a little light in on
a place that is getting too dark.

Have a "difference" (black)

at base, his the character of the crest system

Haven had 4 black eyes. He couldn't see properly.
He couldn't see that at was 2 things, and that they
were different (That's why he made that mistake)
But when he had spilt a little light into the sky,
he could see, and he carried out his instructions

"I am you. That as you" You need to know both
those things, now that I am giving you Time
You are me (You will have to die too)
You are light (You are rebirth)

Monday

Those two things were darkness and light.
All those points were analogs of light: life, ~~young~~ old,
morning, growth,

Those two things are only half the story, Ray.
It is what happens to them that provides the other
half, and that is based on "I am you. That as you."
light

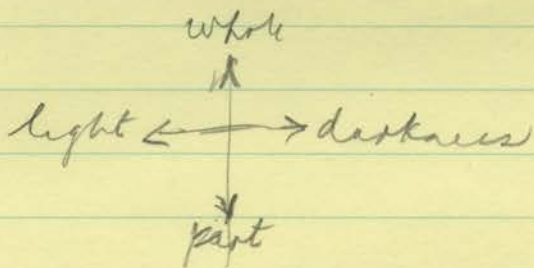
But Haven ^{knows} thinks he's white, part of the speckled
stone. But as soon as he sees himself, with the
own first ray of daylight, he sees his black. Maybe
that's why he cries. — or maybe he's ^{laughing} ~~stitching~~.

He needs himself (has) to see himself. So he thinks
his light. But when he sees himself, his black (Haven)
So he laughs (cries)

Well, he knows he really is a ray of light, the first one in the system, but when he sees himself [with that other eye] he looks black. He knows one thing, and sees the opposite. He knows he's white, but sees he's black. That's why he laughs

And he does it every morning, at the first light

I guess John Sky knew it was about time. When that old man gave Raven those 2 opposites, and told him how to get them alternating (wholes and parts, mix them up), he was giving him the mechanism of time and telling him how to set it in motion.



and one little extra ray to get it started

It needs one little ^{must take} to get it all started

and also he said: I am You (you are both things)
That is You (you are light)

One eye \odot tells him he's ^{white} black. The other \otimes tells him he's black. He chuckles. But you, says, see that he is you, and has to be both at the same time

as long as you believe that old man.

That old man was pretty wise, giving Raven all those answers at the same time. Handing him the opposites, ^{like light and darkness} and telling him how to activate them by alternating parts and wholes, and at the same time explaining to him that he was Raven. It was everything Raven needed to know, but he didn't catch on to all of it until at the time.

The only thing that old man didn't seem to know, Ray, was how to get it all started in the first place. It took one little mistake to get it all started. Raven's little mistake got it going. That's kind of funny. ^{It's kind of a joke} I guess that's why Raven laughs each morning when he sees himself at first light. He knows he is that first light, but then sees himself, and he's black.

— Every story has got to be told by somebody to somebody [there is no thought without communication]

and it has got to be about something else

[what is there to say about somebody & somebody else?]

[and wants to be, mostly, about other things]

Saturday 14 April

Analogic = "metaphor of predicates"
(in my Levels of Meaning paper)
use 'analogy' more

= 'structural' analyses (of myth)

It doesn't matter what you are writing about
{the story is ostensibly about
it is the analogic structure that conveys
the deeper meanings

L-S use it on myth, to find its deeper meanings -
ie. what it is 'really' about, and what it says
about that.

Myth does it by images that make you think
(eg Raven's beak biting itself off)

and sequences of analogies (of inverse symmetry)

So if a myth is 'really' about something deeper
that can't be handled directly (Can't deal with
beginning of time, so deal with beginning of BC/
and see how far you can get)

Why can't art do the same?

Ostensibly about Raven, so 'really' about some
of Raven's mythic feats? The iconography at least
identifies the subject; now what is the predicate?
Origin? beginning? end? form, sameness?
difference?

- a basic problem of a totemic system

forms of nature # tokens # forms of identity

Raven is everybody's alter ego

So the basic question is What is form?
How am I Raven?

How can I be Raven at one time & me another?
at the same time?

The ultimate question is about time

Raven screen mediates form with behavior
through time ↓ ↓

it is only for the instant that I am Raven

You see, Raven, on the myths, tries out all
human conducts

he is vicariously you

" . . . really you.

You can't draw you doing all those things

So draw him - the vicarious you

We have not realized the degree to which Harda
(men) identified with Ravens

In a totemic society, in which people find the
images for their identity in nature, the heroes
can have animal images. And for Harda, it
was 'raven' with a human name.

Women can't ident. well w/ Raven, so I guess
Bear is their main symbol.

Bear myths are echoes & answers to
Raven myths? Bear Mother

Art provides images of structure

Some images, you find very hard to draw:

AE's box

- the fifth box

CE's chest

- hawen biting her own beak

AE's chest

- the eye looking at itself

} Can do it only
by analogy and
controlled ambiguity

when you do try, it is to recreate a mythic image

Ambiguity: how can one thing be 2 things at the same time? If it is like a like thing

: how can one thing be 3 things at the same time? If it is like itself, a like thing, and its opposite

Man is a bird. And the prototype bird is hawen.

And to see himself he has to eat his own eye

(that's the cannibal theme)

eat his own eye and ~~eat~~ ^{spit out} himself

On the box, it is the missing part (side 1) and the eye that sees its missing (side 4). But that is our eye, Edenshow's and mine, two that look like one.

the same eye that is really two eyes at different times at once, with one missing (mine)

or present in another form (i.e. 'really')

The subject is 'really' my eye looking into that box. The message: "I am you."

The part he found impossible: figure-ground

equality
all he could achieve was figure-ground
equivalence.

Answers: not the same, but
opposite and equivalent

(like the 2 halves of bilateral symmetry)

No bilateral symmetry in Haide art is the
negation of time. It makes the designs
timeless, eternal

You are seeing it from inside, it is as
world-big

A profile design (whole design) is an instant whole
A " " ($\frac{1}{2}$ symmetric) is half forever
it is completed by the instant of
recognition.

The ability to see yourself (myself) as $\frac{1}{2}$ of a pair
destroys time and links you with the other
half. You get the message: you are my other half
your eye is my other eye

without you I would not see
the looked is the seer

It is an achievement of opposites

A thing has become its opposite

Edenshaw's eye has become my eye

in the act of
comprehension
of his message.

My eye is Edenshaw's eye
I am Edenshaw.

Maybe Edenshaw prophesied that I would come along,
and Mrs Julip knew the prophesy and gave me her
name. Maybe he was like the old man, he stacked
the outcome of the story even after his own death.
He gambled on me catching on to that myth.
He put Kay's words in my mouth

"That bright thing (red) 4:4 and that black thing
are really the same, at different times."

On the box he has painted 2 halves, one red, one black
they are each other's equivalents ^{formline} _{formspace}

and I am the other half of each (both)

A bilateral symmetry of design doesn't include me in.
It is trying to be **TRILATERAL SYMMETRY**
the which it can only achieve by the point of heaven's
beak going in and coming out at same time
and that's the big circle

CHEST

The box does it in another way: The 5th box is the
point of R's beak (in profile)

instead of ending up with a double double
it ends up with a half half
of which I have to supply the other half

It is the same problem, that of time
solved in a different way

the box is more participatory. I have to ^{actively} receive
the message to get it. The message becomes the
medium for the messages he put on sheets

The human equivalent of R biting off his own
beak is on the Raven Rattle: (Frog) biting out his
own tongue
a transformation?

Sunday

"Yes, or when you are watching the world taking shape,
you are losing sight of me."

All the old man has to give him is time to ask
his question

How much time was in the box?

Just enough for Ray to ask the question.

^{Do they}
"Do they mean that while you're concentrating on the story
you are not conscious of the teller?"

"Yes, or while you are watching the ^{world} islands
taking shape, you'll be losing sight of me."

I guess every story has to seem to be about
something else.

Every story I tell is about myself
" " You " " " Yourself
(I listen for how it is about me)

I am really telling the story to myself
because I am the only one interested in what it
really means

I have to make it interesting to you, too, or nobody
will listen. So I make it about you, too (I pretend it
is about you)

As I tell it about myself, I am listening to learn
about myself. The story is telling me about
myself. Then who's the teller?

Every story is about: - HIMSELF

I am you
(not)
You are me

To the teller, the story is a medium to use to tell something about himself. He already knows the story - he is trying to convey a message about himself (ostensibly about the story)

To the listener, he wants to know the message, all right, but what he really wants to know is its relevance to himself, how it affects himself. He is really interested in himself

He is me
(not)
I am He

The same story is about 2 things (the same thing from two points of view.

The same thing from two points of view is two things.

Two eyes seeing the same thing see two different things

Two eyes can never see the same thing the same. We think we're seeing at the same, but we're really not.

I am you (now) = The Teller as now you } The whole thing is you now
That is you = The story as you now } Tuum est

the ostensible story

(So old man now passes out of sight)
(Attention passes from Old Man to the new world and Raven in it)

I am gone

That's why you can only teach by implication
(like Sol does). Let Ray think he figured it
out himself.

The story has to be "told" by the listener to
be remembered. You cannot "tell" a story, you
can only suggest it. You suggest a story about
yourself, and your listener "tells" it about
himself.

You tell it by stimulating him to ask questions
and giving him the ingredients of the answers.