

Thu Aug 10<sup>th</sup> 9:26  
 Mon 14 Aug  
 1978

	A Form	B Behavior	C Time
1 Iconographic	identification recognition ideograph	gestalt recognition	instant
2 Analogic	raven raven by looks & habits one of a series of metaphors	patterns of conduct (proper) a series of analogies	successive
3 Idealized	generic embryonic	emergent presumably ideal	emergent

Cognitive steps:

1A - recognize ideograph (the common essence of all ravens)  
 - in mind, fit it into cognitive "frame" (which will indicate next steps). By metaphor, one of series of groups of Haida.  
 "Raven" | "whole" (can be particularized into parts)  
 "one of series of great animals" (an aspect of which can be generalized)

[to particularize a species, since all individuals are the same, go to its <sup>attributes</sup> parts. to particularize a series, go to one member]  
 [to generalize from a series, choose <sup>or more</sup> one analogous <sup>attribute</sup> aspect - you are generalizing the attribute, not the carriers of it]

2B particularize raven to its attributes, <sup>visual</sup> parts.

[since icon is how raven "looks", not acts, then particularization will refer to how predicates "look", not to particulars of how a raven acts. We are not at all concerned with how raven acts in nature. The only aspect we are using as metaphor is its visual outline]

and analogize predicates referring to metaphoric subject of 1A. or 2A.

3A - back to a part - generalize ideal form  
 3B - " " " " - generalize ideal behavior } merge in emergent time  
 all these things share this ideal behavior

subject  
 raven people

predicates  
 contrast their  
 looks in this way

object  
 modelled on ideal  
 behavior in nature,  
 and resulting in  
 ideal form



and in the end you have come up with an image  
by constructing it from its attributes. But they have  
been attributes of form more than of behavior.

In visual art, when you generalize,

- you cannot avoid idealizing conduct

- you cannot idealize form unless you introduce  
a unifying principle or analogy

no  
generalization  
the same as  
idealization?

Form can be generalized (reduced to common  
denominator) but not idealized

Behavior can be generalized, and idealized.

The mind does not conceive of ideal form  
alone, just of ideal behavior. A saint is  
one of ideal behavior, not form. <sup>There is a proper</sup>  
proper bear, but no standard ideal for a composite. <sup>Kovens, and a</sup>  
(capital you put in over and precision)

So is "beauty" a combination of form and  
idealized behavior?

Leach says you cannot understand aesthetics  
unless you understand their ethics.

gestalt a unified... configuration having properties  
that cannot be derived from its parts.

aug 17 ] the whole is more than the sum of its parts

the parts are behaviors  
the sum of the behaviors is conduct, not form  
the "sum of the parts" is a generalization about  
conduct, behavior

The key is "in the eye of the beholder".

it is a behavior of the beholder

The form is behavior makes form take shape



1. idiograph - is already a generalization of all other raven  
∴ a composite of the species

4 stages in generalization  
1. application  
2. generalization  
3. formal criteria: how they look

- is already a metaphor whose referent is known

2. generalization: the form of Raven is a metaphor for the different identity of group. Raven behavior does not enter in; talking of human behavior, it is common behavior of whole set. ?

### Argument of thought

1. Analogous generalization
2. The shape of behavior
3. Transfer of thought

The form in which we see it, however, is the

2. icon

6. Outcome achieved - behavior - form

a) form

b) behavior

c) time sequence

7. Subject: either an everyday life

8. What it amounts to: association of behavior & time - form

### Transformation

1. idiograph - Raven

applies as particular by people

one of analogical, as general by analogy (the person)

form, or generally a subject (as Raven)

2. parts are particular

history with products by all these means



- 3 aspects of art :
- 1 ideographic
  - 2 analogic
  - 3 idealized

- 4 stages in generalization of form
- |   |   |
|---|---|
| <ol style="list-style-type: none"> <li>1 species (metaphor)</li> <li>2 generalized</li> </ol> | <p>behavior</p> <ol style="list-style-type: none"> <li>1. customary</li> <li>2 idealized</li> </ol> |
|---|---|

### Sequence of thought

1. Draw ideographs to be metaphors for events
2. Analogic reinforcement: how to attach predicates
3. The shape of behavior
4. Trains of thought: a) draw things by attributes (urge to generalize)      b) generalize proper behavior (ethics)
5. A principle of form: the ovoid.
6. Audacious achievement: salmon trout head
 

<ol style="list-style-type: none"> <li>a) form</li> <li>b) behavior</li> <li>c) time, emergence</li> </ol>	}	<p>most generalized values</p> <ul style="list-style-type: none"> <li>- precise</li> <li>- upward</li> </ul>
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7. Feedback: ethics in everyday life
8. What it amounts to: mediation of behavior + time = form

### Transformations

1. ideograph "raven"
  - species, so particularize by parts
  - one of analogic set, so generalize by analogy <sup>exist animals</sup> (to humans)
  - generalize the aspect they share (event)  $\rightarrow$  metaphor <sup>metaphor</sup> (humans)
  - form, so geometrically a "subject" (i.e. man)
2. parts are predicates
  - predicates take meaning by analogy
  - analogy with predicates of all those men
  - predicates should be about same topic or subjects



When you generalize predicates, you are dealing with one common attribute, so you have to abstract out a quality of that attribute to generalize hence, ethics. (the quality of propriety)

When you generalize subjects, which are alike as wholes, you choose a common attribute if you can. But here the relevant attribute is their differences from each other. Can't generalize that. (No title for the common denominator? of formal similarities)

Still need an overlying principle.

— Thurs. 10-Aug

When you generalize predicates you are generalizing one quality of them. Generalize behavior of Roberts Rules of Order and you get some basic premises like democracy and change. Generalize analogic tone in speech and you get what you are generalizing as the quality of music, and you get music. That is what music is, generalized vocalizations freed from speech. (Sullivan: "you feel that experience has been ordered")

If you can find any way to depict predicates by analogic means, and then a way to generalize, you have a qualitative thing refined.

In Haiku art, the quality of the predicates (human behavior) which was common to all was custom, propriety. This, generalized, produced more basic qualities of propriety: precision (discipline) and ambition (upstoring).

Generalized pluralization of subjects → mathematics  
gesture → dance?



How somehow <sup>2D painting</sup> Harada art reached to encompass just enough mental operations to produce this generalization in one painting. What was being mediated was forms from nature and behavior in man, and the visual result was the form of ethical behavior.

### Form: (steps)

- species (from nature) one drawing
- array of different species series of drawings
- generalize their similarities (since you can't generalize this difference)
- bringing in cosmic void <sup>to show it as at this level</sup> similarities are the shared attribute to generalize  
putting it in an ovoid field

### Behavior:

- map proper social behavior (level 2)
- generalize its quality of propriety (level 3)  
: socialize different stages to show its emergent quality, time scale

### Time scale

- ontological time level 3 : forms growing in nature
- experiential time level 2 : man's conduct in society
- instant (chart) level 1 : artist's lines as he paints (becomes an ethical act) or is it "instantaneous perception of gestalt" (the world is as sharp as a knife)

### Feedback

- level 2 (from 3) : Conduct has the quality of nature's growth
- level 1 (from 2) : Artist's hand recapitulates quality of conduct



His artistic problem was: how many levels can you get in one painting? You need 3. It meant that for level 3 he couldn't handle whole (except by feedback out to 2 & 1) - and anyway it would be meaningless - so he settled for parts (new kind of macro-predicates). Also to show the time scale he had to use serial examples.

1. Whole
2. All its parts
3. Some parts only

time-lapse

[That concept is consistent: level 2 drawings are never the same because they deal in deceptive time. Level 3, acting at much slower pace, are seen at successive stages

The "shape of time"?

gestalt  
experiential time

level 1 constant ideographs of fixed species  
level 2 no two alike: behavior changes every instant

ontological time

level 3 emergent growth of salmon-trout]

The Shape of Conduct?

level 2 - (in from society) - customary

level 3 - in cognitive role of ethics

- in formal role of part-attributes of salmon (as stage 1)

Result: merge form & conduct

conduct as the quality of form

i.e. discipline

one even greater generalization: ambition

as nature wants to grow, man wants to see

become personality or  
"character-structure"

'in the world' (within world formance) means "always", or "with every decision" etc



## Feedback?

- one way to give levels 2 & 1 quality of 3 is to write them in the vocabulary. It doesn't change their general message, but says it in a more refined way.

You could not do the entire design as level 3, because it would look just like a level 3 node, and wouldn't show the steps to getting there.

subject - verb - object

It would be an "object" - a grand "object" - with no predicate; just as bad as a subject with no predicate. That is why salmon trout never stands alone.

## Problem of eyes

- level 3 nodes are ovoid constructions inside design. But eyes are already present at levels 1 and 2, already occupying ovoids. So there is conflict of interest, redundancy.
- Fanning of face is a level 2 phenomenon, going on in the empty <sup>vacuum</sup> iconographic niche at that level, just because something has to emerge.
- When you want to do level 2 <sup>iconographic</sup> iconography, eyes become double-eyes.

Are double eyes another kind of level 3 nodes? with  
the function of iconography and without about-  
shape of ovoid (In a. b. h. was the ovoid  
shape on the face?) How the ovoid principle  
can be applied in a greater way - implicit not  
explicit; the ovoid envelope is still in the mind.  
The face is stage 2 iconography. Level 3 is subject  
to 4 other nodes.



## Generalized iconography (cheats)

back to square one.

As a first step, instead of drawing an ideograph of one "species", why not try to draw a generalized icon for "all like species"?

There is not just one kind of man (Haida), for which you have to contrive differences based on species in nature. There are two (or many) kinds. Man is a composite ideograph

Is there a (super) natural creature with these qualities? Sonagadet? Wealth sprout

under the sea — — on the sea (white man)  
down into the house — — into the poop deck  
treasures — — white man's wonder  
now I have power too  
now I have wealth too

AE Separate that vexing problem of the face (eyes) from the rest, by putting face on front, body (from rear) on back. On back the nodes are salmon trout heads.

On front, double-eyes.

Front: generalized face + front end

Back: " rear end

being a level 2 thing, it can pun to a face

Are double eyes another kind of level 3 nodes? with one quantum more of iconography, and without straight-jacket yet of ovoid. (In s. t. h. was the ovoid clamped on too soon?) How the ovoid principle can be applied in a greater way - implicit not explicit; the ovoid envelope is still in the mind.

The face is stage 2 iconography. Level 3 is relegated to 4 outer corners.



On cheats, level 1 drops out. There are no species ideography. The iconography is generalized to level 2: a generic outline of all crest animals. A generalized front view on front, with double-eyes and a generalized rear view on back. Ends?

Different blades: face holding more to iconography, with level 3 relegated to outer corners. Rear lets level 3 in hips joints, allows it to pun a face. Now the entire thing can trend to ovoid shape in an implicit way. (There is <sup>further</sup> evidence that ovoid is being imposed on design from outside rather than growing out from inside)

Maybe it has to do with an orderly filling of the iconographic vacuum at level 2. The human alter ego is <sup>often</sup> made more explicit.

Sonagadet is generalized of all crests. Alter ego man becomes the explicit iconography - an image of the metaphor (when you focus on this level of metaphor, he "comes into focus" iconographically) - and so does Wright House.

The man is the subject (explicitly not metaphorically at this level), the Sonagadet is an embodiment of all crest animals - he is a metaphor for all crests.







The Box - what was going on?

1. Instead of going now from level 1, 2 to 3, it reverses the order, paints a big black "level 4" predicate?, and then tries to work its way out - never reaching level 1 - just reaching level 2 distributive

2. The predicate is made subject (black). The subject of this enquiry is a <sup>state or attribute?</sup> state or attribute. Reversal of color (makes it interrogative?) (turns predicate into subject?)

At any rate, a completely new element is introduced

It is a predicate, an attribute, quality, action

It reverses the sequence of thought, it changes the basic premise about conduct, life, growth.

With regard to that element (or state or act), the rules of conduct are suspended. It doesn't act right, so you don't have to act right with regard to it. Specifically, you can overlap your design on it.   
Can you pretend it is not there?  
Can you change your behavior to accommodate it?

All in the series are about the same problem

Some of them have the new heavy formal red (but it is never a gross bad actor). Red as a predicate should be? Without making the predicate the subject?

They are on dices. Look to his other dices for the usual statement in that form.



It is "negation"

(of everything else that is to follow?)

It is reversal, anti-matter??

Every level of image has all possible meanings

explore  
this

Ideographs, being specific

generalize to specificity

"all things recognizable"

i.e. newspaper, daily experience

"Box" (cont'd)

What follows death? What precedes life?

What is the time scale there? What form? What behavior?

The extant life is negated by death. What happens then?

Can I get back out to life? What makes that form?

What is it?

It is when the mind is operating on a level of high level generalizations, of abstract content and ideal form, of time slowed down to the scale of nature, of much behavior.

Does it have ontological significance?

Why is it so slow and static?

Is it the mind's own?

(Some philosophical notes)



after talk to mathematicians

## Ovoid

look for origin of the ovoid by 'generalization'  
at stage 3

I say this is where the principle was injected as a formal groundplan. Like other level 3 elements of form, it was brought out again to 2 and 1.

What characteristics of all these forms are being generalized?

- bilateral symmetry
- up along centre line

are you generalizing their form as carved on totem poles?



are you generalizing form of ideographs, or of natural animals?

what else are natural forms at imperceptible pace?

At stage 3, at its attribute that makes ideal form what is it?

It is when the mind is operating in higher realms of high level generalization, of ethical conduct and ideal form, of time slowed down to the speed of nature, of immobile behavior

Does it have astrological significance?

mapping where sun rises and sets, etc?

Path of the sun & moon?

(Same answer as earlier)



Ovoid

Generalization of form, 3rd level

an intellectual act of generalization

not needed really until level 3 - mediation of

form, behavior, time (at level 3)

- time slowed to imperceptible rate <sup>requiring repeated observations to observe</sup>

(a. t. h. - you only see it move by <sup>taking</sup> ~~looking at~~

different looks at different times. Each one looks still)

What else behavior requires this approach

of "repeated observations"?

- path of sun & moon (daily)

- generalize? to annual path?

summer - high

winter - low

} the ovoid continuum?

What else in nature moves at imperceptible pace?

- tide in and out, up and down

- tree grow, animals grow, embryos grow, nephews "grow"

the generalization of behavior is role, character,

personality, "formation of character"

generalized smarts = "intelligence"

"discipline"

"judgment" etc

\*

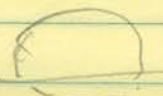


- Ovoid - the path of the sun in the sky (world)
- this is <sup>regular</sup> behavior, at imperceptible speed, only <sup>observed</sup> followed by repeated observations
  - path changes seasonally. Sun runs higher in summer, lower in winter
  - The shapes of different ovoids are "repeated observations" at different seasons.

PARALLEL - Emergence of salmon - trout head shown at different stages of embryonic growth

Repeated ovoids at level 3 indicate different seasons of year. The only thing associated with their changes directly is embryos - emergence of s.t.h. Generally there are empty exc. dot. when sun is highest (midsummer). Birth in spring most mammals and birds are born in spring.

Spring is the young season too, like nephew, brood hatch, growth.

Day =  = light = consciousness, action, life  
Ovoid with the shape of a life?

Since sun works in only one hemisphere, ovoids never cross center line.



ER Leach 1961

Aesthetics in Evans P et. al  
The Instans of form. Soc 25-38

GN 406 T 5

Language symbolism in childhood  
may later be represented on ecological maps

Views on program of  
Inst. Soc

descriptions for world - self  
"gendered" fiction - children



Thurs 10 Aug

D&T

ontological time  
ontology

behavior developed

gestalt is instantaneous in time

landscape symbolism in childhood  
may later be expressed in analogical ways

Adams

Jan 1948

on perception of  
shape

assumptive form world "as if"  
"guiding fiction" A Adler

with the time of the real actual world  
As it is, is a matter of relation of thought  
... out of actual space - time in the mind  
like music in the air - a specific thought  
... from specific thought - now that you  
have captured the essence of form and behavior  
you can deal with those things in a manner that  
you have left specific form - specific behavior  
... behind you are dealing with  
... like music, with relation  
... larger framework of organization to  
... a specific manner. Now you are a guiding fiction  
... of form, now it is still music.  
... you to see the organizing principle?  
... but the real logic of a thing for relation  
... the what? Only form  
... introduce a new element



Friday Aug 11

Box

What is the orientation in the design?

not bilaterally symmetrical (ex. 1-3, 2-4)

no consistent "up" direction

no iconographic (level 1) orientation or parts  
as if it hadn't "taken shape in the world" yet  
So it is still in level 2, where it is content  
and some pinned level 2 iconog. of faces and bodies.

It does have big level 3 nodes, so it covers  
the general subject

Is it "just coming into existence"? Has it  
not fully emerged out from the general to the  
specific moment? Where is it in time? (1-3 same  
2-4 same plan). Not "on the instant" Not on step  
with the time of the real actual world.

So it is somewhere in realm of thought  
Somewhere out of normal space-time, in the mind.  
Like music in its non-specificity (analogic thought  
removed from specific thought - now that you  
have captured the essence of form and behavior  
you can deal with those themselves - as music does)

You have left specific form, specific behavior and  
focused time behind, and are dealing more in  
<sup>generalized</sup> analogic essences, like music, mathematics,  
logic. You are no longer pinning your mind to  
specific images. Now you are manipulating essences.

What principle (of form, since it is still visual  
art) are you to use in manipulating these essences?  
Not the level 1 logic of natural form relations.  
Then what? Only logic.

Somehow, introduce a new element.



a new visual element.

Since you have eliminated level 1, there should be room for level 4. Instead of 1, 2, 3 you now have 4, 3, 2. But what is 4 to be like? Trying to find a new and different principle of form. Don't know what it is, only what it is not.

So draw the negation of 1, 2, 3. and make it the subject (black) of which ovoid shells are predicated (red). It is not a thing out of salmon trout, not a form or behavior of this world  
death? (negation)  
pestilence?  
white man's power?

Death:

With the intrusion of death (it comes as a sudden big negation) you just "go out of focus" in time and specific form (scum)  
in the world (upright, bilateral)

It seems at first that everything has changed (black has become red), but the essences of form and behavior don't change from the temporary loss of one focused picture, they go on in their own time paths, and in the level 3 nodes are new successors ready to come forth.

I go out of focus, but mankind goes on, and my successors are ready.

The world is as sharp as a knife. You might fall off (death) - i.e. go out of focus.

4 has to be a "post"

and treat it as if it were a 4th level of organization

specific conduct stop but principles of conduct (and) remain



What happens when I die?

Death intrudes, and pushes my whole picture out of focus. All level 1 principles end: of time: the instant, sharp as a knife, <sup>and experiential time</sup> and 'up', and of form: gestalt of Raven, metaphor for me <sup>and 'up', and</sup> asymmetrical of behavior: as close as possible to ideal, given the need to "do my thing" (delimited Raven)

I fall off the knife edge

But the principles <sup>principles</sup> of behavior still go on (draw a red formal oval), and in them new life is ready to come forth (full salmon trout head) to succeed me. And mankind still goes on (level 2 recog. of <sup>human</sup> persons). And the principles still produce elements of reality (one or two iconographic parts of what might be Raven), life comes in over death (overlap), in fact life comes out of death (emerging human? bird? generic? figure with body in black and head in white).

Death does not negate the whole field. The principles remain.

My <sup>sons</sup> nephews are well taught. See, there's Takayan. And there are a couple more, almost ready to take over.

If you can read this, you understand the principles, and they do exist and are coming into focus again. In essence, then, you are me. In that sense AE's essence is returning in WD.

OT - there are a reversed image there. The image is the same, just reversed in phase.

second eggs



It is all out of focus, <sup>at the moment</sup> but the principles are there, not bound to the instant and the particular. You see, little bits are in focus; mankind, a Raven's claw, the suggestion of a wing and tail. It lacks specific organization of the elements.

Death is part of the design.

Who was he painting this for? Who was he communicating to? Only himself? A man does have to come to terms with his own death.

"The world is as sharp as a knife" does have to do with death. When you fall off, then time forms conduct just operate as usual in ontological time, and it brings itself back into focus again.

To answer the original question: What principle of organization is it following? Answer: Dis-organization - if you are using the knife-edge principle of level 1.

Is Death a further principle of organization? No, it is only a partial and temporary state of disorganization at the shallowest level.

Life comes into this instant world in devel. stages. Its embryonic growth out of ideal form is pictured. Death does not similarly come in stages. It is a sudden and complete change, disorganization, going out of focus.



The four paintings, 1-3, 2-4 are "time lapse"  
are 2 "instants" of 2 "stages" of re-emergence  
from death. - in that other scale of time.  
Emergence is shown by relative positions of "face".

THIS IS A PICTURE OF THE STRUGGLE FOR BIRTH?  
for reorganization? DEATH and REBIRTH

The paintings are not only of death, but of life  
struggling to re-emerge, to get back into focus.  
2 "instants" of 2 "moments" in that process of the  
general principles finding their way to another  
specific focus.

Is this what happens when the ovoid bursts,  
when you struggle from the egg and find your form  
in the world. Head first into the world

Death is life struggling to reorganize itself

Reversal of subject and predicate:

Death (attribute, predicate) becomes subject (black)  
This means that the normal subject, the skin, becomes  
predicate, and its attribute is "negated". So whole  
level 1 picture goes off.

There is the painful thing of analogy that makes  
it so powerful and universal. Life, the world, an  
organization. I think built this up all his life  
before he did the painting. I think mind was the model  
of the world. He painted it (governing the model)  
Comprehension of organization too. I have slowly



at office

## Eden's "Death and Rebirth"

It is a great painting and a great essay, in Eden's painting-writing, about the greatest theme: death and rebirth. It moves me deeply and personally, not just because I must face death too, but because I am somehow, in some sense, involved with his "rebirth".

Life is organization, comprehension. Death is the sudden negation of that. It will reestablish itself in time, but I can now see what would happen if I died now. The <sup>comprehension</sup> organization I have just got of Eden's philosophy would suddenly disintegrate. In that painting he incorporated what he knew about the order of the universe, and showed what happens to that order on death. If he had died before he painted that picture, I never could have comprehended it. He had to get that picture painted, just as I have to get this thing written, before death switches the phase.

(He did get it painted, and lived another 30 years. So my sudden fearing of the fact (if death is not really a premonition that it is about to happen).

It is the powerful charge of 'analogy' that makes it so personal and immediate. Life, the world, is organization. Eden built this up all his life before he did the painting. In his mind was the model of the world. He painted it (preserving the model). Comprehension is organization too. I have slowly



struggled for comprehension, but by bit, knowing intuitively that I would reach it when I could understand this painting. Now I have that model on my head. Edenshaw's comprehension is re-integrating in me. Death, before I translate that model, would be exactly what he shows death to be: disintegration of the image, break down of the comprehension.

We slowly, over a lifetime, comprehend bit by bit the order that is there. Then die.

The ovoid bursts, ideal life struggles onto actual life, with the emergence of a new person, containing potentialities of the ideal.

He slowly comprehends the order of which he is a part, and then dies too.

Edenshaw paraded that order.

I have to describe it, and show people how to read his essay on it.

Does a man die when he reaches the limits of comprehension? Does the ovoid burst? No - it was not so with Edenshaw.



Size is a dimension of this too. The main path is the largest conceivable ovoid, the tiny egg is the smallest. Inside the big one, where we are now in experiential time and form - "in this world" - is where we ordinarily live. When we die, leave this world, <sup>(we burst the membrane of this world)</sup> we appear in the egg, infinitely small, of ideal shape, emerging, to burst the egg or membrane and be reborn.



Dying is going out of focus, no longer being 'in phase' with time & form & behavior of this world. Only to reappear out of the ideal ontological world as an embryo. Bursting in (birth) is the analog of bursting out (death) - 'You go out of focus, <sup>leave</sup> get put back into focus <sup>tiny</sup> and emerge (burst in, birth) into real world again.'

The world-ovoid is the form of the realm of ordinary experience. The egg-womb ovoid is the form of the realm of ideal experience. In the real world ideal forms never get large, but burst into mundane forms. The reason the art was stoving toward the ovoid in outline but never achieving it, was to try to conceive of real things which had <sup>more</sup> ideal shapes and properties. All salmon trout etc are egg-ovoids, potential form as well as ideal form. But the potential can never quite reach the ideal. It can stove: ideal line, ideal elements, stoving up and toward ovoid shape. But it is on an edge as sharp as a knife.



Life and death are a pulse, the swing of the pendulum of meaning, like subject and predicate, form and behavior, whole-part, generalize-particularize. By analogy it is like all other thoughts of this form. It is the ultimate analogy.

Is life a whole (subject) or an <sup>attribute</sup> (predicate)?  
Is death an attribute (predicate) or a state, a higher form of life, a thing, (a subject)? With the change of state, one becomes the other, all subjects become predicates. With death (an attribute of the comprehension of one person) the entire comprehension of the subjects of the world goes out. This is shown visually by one picture of "reality" losing its focus on reality.

This process requires the third entity, the artist, to mediate between the 2 phases.

~~Subject~~                      ~~predicate~~

Artist

He can in effect say: "from the point of view of A", and "from the point of view of B", and, having 2 points, can make a generalization.

The artist mediates between the two poles of his mind. He becomes observer as well as participant, and this gives him an extra dimension, or "move", to work in.

There are three members of the thinking team:  
one in subjects and metaphors  
one in predicates and analogies  
one to mediate between



I can draw, easily, recognizable concepts at "species" level (level 1). The test of whether I mean level 1 is whether you can see a specific ideograph (like Raven). That means I am in focus on "this world" of species, concepts, and normal time.

If an image is not recognizable, then I am working at levels 2 and 3, I am fishing with the focus.

Time-lapse tells the time dimension

No 2 designs are exactly alike, because behavior <sup>changes</sup> differs at every moment in time

A 183, 284 plan reveals 2 instants at 2 stages  
 Swords } time lapse  
 Salmon-trout heads } ontological time

There are 2 time levels : experiential  
 ontological (+ time lapse)

There are 3 form levels : gestalt  
 : analogic  
 : ideal

There are 2 behavior levels - analogic  
 - ideal

	<u>Form</u>	<u>Behavior</u>	<u>Time</u>
1.	Gestalt		} experiential
2.		analogic	
3.	experiential	ideal	ontological



Level	Form	Behavior	Time
1	Idiographs (gestalt) Pointational		instantaneous
2	Diagrams	Analogic	decurvive
3	Essence	Ideal	ontological

In death boxes, the formboxes (red) are "principles of behavior", which survive, and are just as effective as actual <sup>form-producing</sup> actions (black) of the same shape.

Level 2 iconography is "incidental iconography" which might as well show human faces and figures, since that is alter ego at level of metaphor (On charts, showing generic iconography, the human alter ego is made explicit.  
↓ "real subject"

Then what they map the potential cognitive effects of introducing such processing into act.

3rd type of iconography which breaks out the potential.

Handed out as a Thinking System

Was AE the only one who deliberately used it for this? - Yes - in a way - on the box

He asked a question and got an answer



Sat Aug 12

Holm's series to "detrabution": no meaning

1. Either it is in focus or it is not, in which case it is at level 2
2. Partly, it is adaptation to field, but partly it is generic iconography, which doubly emphasizes certain features (old gambling mat in Russian book)

Is THE BOX a one-shot invention of writing principles?  
invention of principles that did not get used more?  
AE's art: stimulate difference from writing??  
- "I can make my art carry meaning too"  
A "writing" system that did aborn

AE spent a lot of time thinking at levels 2 & 3  
so I also have to - think it out more than  
me it out

This whole thing maps the potential cognitive  
<sup>consequences</sup> effects of introducing analogic meaning into art.  
? A "type specimen" which works out the potentialities

How do art as a Thinking System

Was AE the only one who deliberately used it for  
this? Yes - in a way - in the box -  
He asked a question and got an answer



Part-Whole: introduce Death as a part of the design  
and find it changes one aspect (<sup>level</sup> focus) of whole

legibility (recognizability) has two aspects

- arrangement of whole "pattern"
- <sup>circumstances</sup> recognizability of parts - say, a beak "part"

Raven couldn't emerge without either being

- a raven-shaped arrangement of whole (gestalt) or
- a recognizable symbol (part) of raven

Death fouls up the arrangement of whole "pattern"

a part (foot) of raven can struggle through, but  
the design can't ~~arrange~~ rearrange itself in a 'Raven' pattern

In 'distributive' designs, it's "pattern" that has broken down

As you jump levels, alternation of subject-predicate  
(black-red) is part of the "pattern" of thought

Why does 'death' cover only part of the design? It does  
it in a certain way, as a "part" it affects "pattern"  
of the whole, on 2 axes: in-out and 2d surface

He fed into the system death as an <sup>predicate</sup> attribute in shape,  
as a "part" of the design, and as a "subject" (black)  
grammatically

1. Shape arrived at by "negation" of any normal <sup>predicate</sup> shape  
(in the end, it didn't affect the outcome, and was  
in fact manipulated)

2. Part so it pushes the other parts around  
first at level 3, then 2, and they do not  
reach any integration on level 1



3 'subject' grammatically. A subject without meaning, a subject that is not part of a larger class, an ultimate subject, it has no pattern for the mind to generalize from, nor no <sup>generalized</sup> form. All the mind can do with it is make it a negative of everything else. Anti-matter [Mirror image]

It is the classic question of the fourth dimension, the limits of the mind, the full stretch of human thought seeking a new level.

OK, but the way he did it left it Analogic - leaves it open to other interpretations if they analogically fit the case. (I wonder if he could even think of death by itself, or whether he needed an analog to shape it against. Was he only shaping it as a negation of his own system?)

It is a predicate without a subject (not part of the 'outline' of any lesser thing). Other predicates are introduced into the art with a cognitive clothline to hang on. This one is introduced gratuitously.

It is a predicate that is its own subject.

It is an ultimate generality, a 4th level generalization nullifying everything before. Therefore in working out its consequences, you have to work back 4, 3, 2  $\rightarrow$  1. back through the levels of generality towards the particular.

Edinburgh art is analogic in a very deep sense. He doesn't do any specific things though though.



The essential step to reach is "I am only part of the design. The negation that is death will happen only to me "My world" will go out of focus, but the other system remains. Death is total negation only from the point of view of any given part - including myself - For the rest it just changes the pattern

The mind cannot conceive of a higher level of organization than the level-3 complex, because it has brought together <sup>all subjects</sup> subject and <sup>all predicates</sup> predicate into one. But the mind persists: is there a higher level of order? if there is, how can it be <sup>conceived?</sup> perceived?

Given the salmon trout image of emergence, the dimension of birth - life - death suggests itself. Maybe the higher level is before conception after death

Level 2 is a preliminary wedding of form and behavior  
Level 3 is a generalized " " " "  
4 cannot be conceived

---

My mind is being re-programmed to accommodate Edinshaw's system of thought. He the classic pencil savage and bricoleur, I the scientific man. He and I are getting our heads together. Then I will have two modes of thought, and two points provide enough reference points for a generalization. I will be able to generalize on human thought.

Edinshaw's art is analogic in a very deep sense. He doesn't draw specific things thought through, he



generalize, then 'take an example' (particularize)

draws the patterns, conducts, and 'movers' of thought. If I can follow his mode, I'll have opened conduits in my mind for thinking all those kind of thoughts.

[paradigma? box 17]

He deals in categories, never specifics. He deals in analogy at every stage, predicates at every stage except 4, when subjects and predicates become one.

level 3 form = behavior  
now generalize this to

level 4 all subjects = all predicates  
then particularize this, and draw the result THE BOX  
The only level 4 thing we can conceive as death-life

but he worked it out in general, the answer he got was a generally valid answer. If you can think of another subject-predicate that fits the case, then you will have the answer on that one too.

He pushed analogic thought as far as it could go. We are now looking for particles of anti-matter, he went the same distance opening "the way to think about such things as" anti-matter.

---

In the end, the thinker finds that the universe is himself. (The order in the universe), and (his comprehension of it) are two aspects of the same thing.



generalize — particularize

subject <sub>metaphor</sub> — predicate <sub>analogy</sub>

particularize the subject (Raven)

generalize its predicates (Harsh behavior)

particularize the behavior to get an attribute of it (propriety)

and generalize that (ethical conduct)

particularize that : in "form"

generalize again : ethical conduct is like the essential shape  
of the world <sup>as seen</sup> <sub>from</sub> <sup>the</sup> <sub>bird's</sub>

particularize a level : nephew-like things

<sub>take an example</sub>

generalize : all have the attribute of life & growth

particularize : for example here, here, here

<sub>in parts of behavior</sub>

generalize usually : that is to say in a word, they show upward

And at the end, form and behavior are still not fully merged.

So seek for one further generalization.

You have one level & predicate — ↑ upward

it is not enough to generalize on — the mind needs 2



Analogic art

Harada art never referred directly to the subject it was about. Its subjects are metaphors, like the real subject only in one attribute (an analogy). Raven, etc. Concept is like subject (Harada behavior) in only one attribute, <sup>it has</sup> form. In working out this limited problem, the Harada got more than they bargained for, an analogic answer to all questions of form and behavior, subject & predicate, meaning - to the limits of human comprehension.

It set up a dialectic which had to work itself out. (make life (Harada women) enjoy over all the time)

Harada art is the shape of behavior along the shape of predication - the shape of the way to think, particularly "a thought thought"

Every tripulation concept is an articulated. The articulated is articulated tripulating and is a kind of of shape of behavior

The thickness of formlessness is a generalization of the thick maximum - i.e. the relation between pointing and analyzing - It is a relation 2d onto 3d

It is a level 3 - on the concept of growth. There has to be enough substance in the formlessness that point to allow growth as far as it is going to go.



"trajectory" is a good word for  
the shape of behavior

(level 3) the <sup>time level</sup> "speed" of growth

growth: behavior that is "forming" itself

Gravity - the universal direction of unmotivated  
action is "down" (everything falls)

so - the most generalized direction of all  
motivated <sup>behavior</sup> action is up ↑

"Grow!!" make life (Haida women crying over all the time)

"Strive!!" - ↑

"Be disappointed!!" ↘

Haida art is the shape of behavior  
always the shape of predicates rather than subjects  
ultimately, the shape of "the way to think" rather than  
"a thought thought"

Every trajectory except ↓ is motivated

The ultimate motivated trajectory is ↑

The ultimate test of  
whether a force is  
motivated is whether  
it is up.

Myth of holding my  
world

The thickness of formline is a generalization of  
the third dimension? i.e., the relation between  
painting and sculpture. It translates 2d into  
3d.

It arises at level 3 - in the concept of growth. There  
has to be enough substance in the formline at  
that point to allow growth as far as it is going to go.



brow line wide enough for forehead and eyebrows.  
Nose line thick enough for snout or beak.  
All big enough to "fill out" and perform their  
roles.

see how Raven painting fills out on 3d  
on NE pole.

It derives from the ideal proportions of the human <sup>Profile</sup>  
face. A salmon trout is a generalized human face

Man's face is the model for all bilateral things.  
Somehow man's face is the ideal of formal  
pattern, what is it like generalized? a salmon trout  
in profile and a chest face.

This thing is making me feel nauseous,  
weak and dizzy. It is as though all  
my psychic energy is being expended  
in the mind, in repatterning the inside  
of my mind (with bits of it becoming  
conscious). Something is draining my  
energy, and from the general frequencies  
of my concentration on this idea, it  
must be what it is. I certainly  
cannot "put my mind to" anything  
else. Nor do I want to be with  
anybody else.

In a sense I am possessed by this  
idea. It is now in there reprogramming  
the computer in my head. Whatever it is  
doing is taking an awful lot of my energy.



It is no longer just that I am deciphering the meanings of Harde art (Eden's art). Because of what that art is (a diagram of Harde thinking patterns), and because Eden's art pursued his problem to the limits of human comprehension, and because I am now channelled in to that system of thought, I am following him in his examination of <sup>an</sup> ultimate human problem: what are the limits and channels of human thought.

I have to follow his paths of thought in order to "read" his art. I have to read his art in order to learn how he thought.

If he has put all of his thought into his art, and if I can program my head to understand him, then his head will be inside my head, his intellect will be jumping along my synapses. Will I be able to apply his reasoning to my problems, and my reasoning to his?

What a kind of learning this is! Not so much learning "specific things", but having general channels opened up on "how to think".

We have been asking our kind of question about Harde art: "What does it represent"? It should be "How is it thinking". We would illustrate "a thought". It illustrates "a way of thought". Its subjects are metaphor only — they stand for only one of their attributes ("form"). And the real concern of the Harde mind



as with predicate (condition, quality)

Why draw subjects? we already know what they look like. The aim is to draw the shape of predicates, to draw actions, behaviors, qualities, aspirations, the ultimate predicate, life. Working <sup>outward</sup> again, the aim is to put life, aspiration, quality, motion into the whole design, everyday affairs.

So don't pick a 'thing' to draw, pick a metaphor with one attribute to feed into the system: form. (It is really 2: parts and pattern). It is constructed of behaviors, lines. These predicates have to be predicates of something, so make them predicates of an idea: the shape of raven as expressed in behaviors, lines. [This is an input of <sup>the</sup> artist into the system his lines - behaviors - create the form. That's how he gets in - how does he get out at the far end?] Form is expressed by behaviors.

Now, by analogy of their shape being the same, let one predicate stand for another: the one in the drawing and the other in social conduct. You have Level 2:

[Is "distributive design" an attempt to make the pattern of the design conform to the pattern of Harda society?

is that what 3 way of Chest & Chelkat is?

"Raven by Robert's rules" leave the pattern of ideographs <sup>at level 2</sup> here predicates are primary, and let the form fall where it may, both when pattern of whole is rearranged, and when internal punning produces things. These things are best allowed to be eyes and faces - the human alter-ego



Level 2 is also "behavior, producing form"  
that is, a "shape" of behavior, the shape of social  
predicates, customary Harda acts

How to get to level 3

the form of cosmic behaviors, ideal form.

2 approaches:

a) Ovoid plan - half the world.  
- sun's trajectory

annual flow

embryonic growth form emerging

→ salmon trout head, etc.

behavior  
approach  
NATURE - how  
time domain

b) Human plan retains pattern of world - bilateral, upward,

generalized iconography of double-eye face  
striving for an ovoid plan

form  
approach

MAN

Chests of AE put one on back, one on front.

They still haven't melded into one

Skidgate slate of 1830 has no salmon trouts,  
it has upturning ovoids  
~~two~~ ~~even~~ ~~real~~ ovoids, but a lot of ovals.

Edenshaw or somebody took the oval and  
saw its analogic possibility, and turned it  
into solar ovoid pre-1830?

Pre-Edenshaw chests do not have front and  
back distinction (neither does TP's, so he  
didn't understand). Do PE Chests have double-  
eye? Yes - so double-eye had been invented - Did AE  
make it a generalized level 2 face?



3 a) word plan takes the behaviors of natural as its ideal, and embryonic growth as its image of form. It works on ontological time.

NO -  
both make use  
of salmon trout  
head, etc. in  
faces

b) human plan takes the form of the face, <sup>of man</sup> and the world's formal pattern

So with chests, AE had to use a counterpart of his "time lapse" technique, and show 2 aspects of the form of behavior. (2 versions)

This didn't leave anything much for the ends to do. And this is about where it stayed with box designs from then on in.

Back remained an incomplete, pinned face behaviour "on the pattern" of a face

Back remained iconography, explicit face through generalized form of the world

In this situation, what are the ends capable of doing? Notice that he did several different things

1. a generalized animal side view
2. Another version of generalized front view using human.

The above analyses of chests right.  
Both front and back are done in  
AE constructed his front and back end  
designs on the front-rear pattern of older order  
Here he went really trying to achieve  
a single level & blind.



'Corners-boxes' were here look at  $\frac{1}{2}$  full face on a side  
It didn't really solve any new problem except  
to fill all four sides.

Distributive hate ?

Analogue predicates on Myths ?

eg Bear Mother - the predicates (situations, reactions)

fit the situation of a girl who marries a white man

Are the consequences dealt with without naming the  
subjects ?

Is there a sort of generalized name-taboo on subjects ?

There are lots of "oblique references" to people in speeches  
and ridicule songs. i.e. ident. by predicate

Somehow, the level 3 complex depicts 3d space as well.

The time emergence is working on level 1 (2?) as  
well, so that it takes constant vigilance to keep  
the emerging image in focus. Sharp as a knife

And as level 3 cracks must finally burst --  
what happens then ?

is it the death of whole outer part, including  
enclosing formlike ovoid, and bursting into flat full  
flower of nephew ?

The box shows that happening !!



Sunday 13th

The artist himself is the one who catches the moment  
He is the "subject" of level 1. Working out from  
level 4 and not reaching 1 means that he has  
vanished completely, has no existence, has died.

He put the 'pattern' in at the beginning, level 1.  
At the end it is pattern that is lacking. So  
level 4 is the artist's own death, and its  
consequence is absence of gutalts, no level 1,  
no consciousness.

no level 1, no gutalts, no perception of  
real world things, i.e. absence of the viewer, absence  
of the artist himself. No ideographs of species  
No "raven" pattern. It is pattern which is the  
essential  $\frac{1}{2}$  of level 1.

Life is pattern, not form. It is attribute,  
not form. It is predicate, not subject. It is  
analogy, not metaphor.

The world is as sharp as a knife, means  
perception, comprehension of the world is as sharp as  
a knife. It looks blunt, but it is really behavior  
and the proper behavior is as sharp. ---

Form exists in the world, but its pattern  
(perception of its pattern) depends on the presence of the  
artist-viewer. So absence of pattern at level 1  
implies absence of the artist.

No at level 4

predicate is "recognition"

subject is "object" or "viewer"

at level 4, when predicate present, as also subject



In opting for the analogic view, he was saying that the essential ordering of the universe, <sup>ie</sup> life, is analogic. He was saying that the thing most important in the universe is life. He is more interested in life than in the world itself.

Somehow this is a message for our time. We are on the other track: "materialism", "science", ordering the world by "logic" rather than analogy. We disdain "primitive" thought, "pre-literate" thought. We want a more "human" world. His world was organized on human plan (chest) and in harmony with nature.

### Gestalt

The flock of "recognition" is the symbol of life in the viewer. Those qualities that promote recognition of a design (book, etc) are carefully put there in ordinary court designs. Their deliberate absence, to AE, was meant as absence of viewer (i.e. himself). His 'death' design is characterized by deliberate absence of normal pattern, it is not recognizable. Recognition is a predicate, of which <sup>viewer</sup> he is the subject. Absence of predicate implies absence of subject. The viewer is not present,  $\therefore$  dead.

Here again, as in all Haida art, the real subject is not directly named, but identified by one of its predicates.

So at level 1

predicate is "recognition"

subject is "artist" and "viewer"

at level 4, when predicate goes out, so does subject.



## Telescoping of 1 & 2

It causes problems to have levels 1 and 2 superimposed on each other as wholes, but it was necessary so that level 3 could be put on the same design, as posts. It causes a lot of telescoping of concepts that is difficult to work through and sort out.

level 1 suby. <sup>artist</sup> ~~viewer~~ pred: recognition  
: behavior: artist's hand drawing → form

level 2 suby. <sup>Harde</sup> ~~behavior~~ pred. form (of Harde conduct)  
accidental recog. of faces

level 2 faces and eyes are predicative suby-view-object

Level 2 humans are to be read as "of the Harde people"  
as a part of the predicate: <sup>social</sup> "behavior of the Harde people"

Adds to confusion in that recognographic parts (eg "foot") of 1 are rendered in style of level 2-3 by feedback. So on the box is a Raven's(?) foot(?) level 1, but it is hard to recognize

"Distributive"? to the extent it existed, was it a level 2 attempt to make predicative more prominent by disassembling the "pattern" of the level 1 ideograph? If so, it impaired it as an ideograph, ruining step 1 - recognition.  
I think I can explain distributive designs in other ways



The analogic mind goes to subjects for only one attribute at a time. It deals with attributes one at a time, and when it goes to predicates it takes one quality at a time ("property", a quality of "behavior"). The world is as sharp as a knife. You deal with only a single attribute - all the rest is discarded as redundant for purposes of Haeda thought.

That is why the system is so crystal clear. It deals with one thing at a time, keeping redundancies out. Analogy is based on a single attribute quality. Metaphor is based on a single attribute. So generalize-particularize can build its crystal structure, with subject-predicate alternating.

So Haeda art deals with two things only:  
form and behavior. When it generalizes, it gets:  
↓ ↓  
universality property It asks: What is the form of behavior?

It finds <sup>etc</sup> the ideal of property of behavior in the universal forms of nature (not man). It fails to find an ideal of form itself, ending up with 2 models: man & nature

Man is striving toward the over  
nature, the over, is striving ↑

"The world is as sharp as a knife" is a proverb of a different kind than ours. If your mind is conditioned to think of subjects, forms, it doesn't make sense. If your mind is conditioned to go to predicates, it does. It deals with the predicates of the world, and utters the general truth that they have an action-quality analogous to the sharpness of a knife.



What does Haida art represent? is a white man's question foreign to the art, because it asks for a subject, when the art is depicting predicated Haida totem poles represent "difference".

Panel pipes represent "incomprehensible behavior"

Even "What does Haida art mean"? is an English question asking for an English kind of answer - because we are still asking for subjects. So "means" predicated. AE's box represents "thought", "life", "death".

Flat design symbolizes the "single-attribute" quality of the subjects

Panel pipes mean

craziness of the behavior of the white man

as exemplified by the pipe

grounds in mind

show behavior shows the single common attribute of craziness

OK to show specifically

Haida means "the shape of Haida behavior"

Haida behavior, as shown by its <sup>shape</sup> form, mediating between the guttural comprehension of forms in nature, and the reasoned analysis of forms in nature

(what is immediately apparent, and what is analyzed out)

( : : outside thought, full view : inside )



Why Raven?

he is the universal surrogate subject. You can't talk about predicates without subjects. That is why so many of the myths - which deal in predicates - are about Raven. They have to be about something, and he serves as factotum.

Is that why AE used him on Raven Seven?

Raven emerging in The Box?

Raven hattle -

predicate: emergence ("time-lapse" of 3 faces) like salmon trout heads.

Label: or is it erection?

Emergence from salmon trout head after the membrane breaks

like a moth from a cocoon, or a flower from a bud, or a bird from an egg.

Rattling - is it generic 'lepi'? action, sound.

or is it copulative movements?

Tongue transferred on back

tongue → power

copulation → implantation

When (Raven) emerges from the ovoid and takes his adult form, vibrating with life, he implants seeds of his successor (inside the ovoid)

Dennis on shaman with erect pole on pole - a symbol of --- was erection a sacred thing?

What single attribute does totem pole share with phallus?  
erection, fullness, turgidity, full-blownness



If Harada wanted to show phallus, he would depict something that had one attribute of it.

If he wanted to depict intercourse, he would show just one attribute of it

havin rattle - "posture" of figure on back  
- "rattling" ?

Panel paper - posture of figures

The very absence of explicit sex in Harada art means that it is being dealt with implicitly and that it is important (if it were not, why hide it?)

Labret: "ovoid" mouth

womb vagina puberty  
a symbol of sexual readiness

Oval door of house - see Deane

Copper?



Analogous mind needs 2 analogous predicates  
in order to make a generalization about them  
So it takes 2 subjects which have analogous predicates  
then zeroes in on predicates and generalizes to ideal  
It is not "Lavin" and "Haida <sup>Behaviour</sup> Society"

It is:  
↓  
ideograph - hoc form concept  
↓  
drawing - has 'predicate behaviors' set

So the essential? analogy is between  
the act of the hand → form of ideograph  
social acts of men → ideal form of behavior

but it pre-judged the situation by pinning the form  
to a 'pattern' of nature

[Did he not realize he was in the system, and not learn until the  
exploration of level 4. ?

2 analogous predicates generate "adverbs": eg  
behavior + behavior (both good) → "good"  
→ double good "ethical" behavior

Mighty Mouse - says (level 2)

"the opposite (upside down) of seriousness is humour"  
since it is at level 2, generalizes to Haida conduct:

"Don't lose your sense of humour. Sometimes behavior  
seems opposite because it is a joke."

[Sometimes it is pretty far-fetched - hard to see the joke]

So read the meaning at the right level of generality

All level 2 - Haida social conduct

3 - ideal, general - ovoid = <sup>fertile</sup> period?



Harda not depict the <sup>form</sup> shape of Harda thought

The system is capable of building abstract concepts, by feeding from existing classes one attribute at a time and using the mind's ability to generalize from two analogous predicates. It bounces lightly off the actual world, with only one attribute "subbing off", and being taken into the mind for processing, at each bounce. The attribute picked up is always implicit, to be made explicit at the next step, but only by trying it out on a more generalized subject.

The model of form is the "species" in nature. Different species have fixed differences of form. This is used as the basis of the totemic system of social divisions. Different identity (form + recognition) of species is analogous to different identity of social groups. The emblems need to have recognizable form. That is all the <sup>totemic</sup> system needs: recognition.

But they were really more interested in things other than mere identity; they were interested in attributes, behavior. So by "analogic reinforcement" they began to explore behavior; not Raven-like behavior but man-like behavior. What is good behavior? What attribute of behavior can you use? its consequences? but how do you verbalize those, or judge them?

Some behavior (motivated action) has the attribute of shape. A thrown pebble has a trajectory. A glowing stick swung around describes a circle for the eye. The sun moves in a similar way; its "path" can be observed. The hand can "draw" a line - here human behavior produces form. A drawn line is the simplest example of human behavior producing form.



and a starting point for examining the form of all human behavior.

A simple drawn ideograph is the simplest paradigm of human behavior drawing the shapes of behavior (lines) which produce a recognizable form. It has parts (predicates) and whole (form).

Now take the attribute "human behavior", which is present in the predicates of the drawing, and by analogy draw larger analogous "behaviors" on social life; the level of "conduct". Draw the shapes of conduct, using as a framework the lines<sup>etc</sup> of the ideographs. You will have to embellish, augment, modify. Now you have "haven by Robert's Rules of Order". (You will also do other drawings of totemic figures. This is partially redundant, although it does give more practice in using Robert's Rules, and a wider fund of behaviors to generalize from).

Now that you have drawn a whole set of proper Harda conducts, you are ready to generalize, to state the "rules". But when you generalize forms, you choose "attributes". So use drawing the behaviors<sup>(adverbs)</sup> again, what you want to draw are their qualities. In the mind, when you generalize good behavior, you are talking about ethics. The qualities you want to show are, eg. propriety (it can be shown visually as proper - precise - line), constancy (so find a way to inject a longer scale of time), decisiveness, sureness, self-awareness, etc. These are all qualities of the line (forms) you want, but what shapes do you use?

Once more you have to go back to the world, to



look for the shape of behavior which have the same degree of generality: precision, constancy through time, universality. You can't borrow the pattern of any specific form; species bespeak the differences in the world, and you now want the generalities.

Nature offers two behaviors that meet these criteria:

the movement of the sun → ovoid principle  
growth of the "embryo" → "salmon-trout head"

The movement of the sun is a precise, constant, deliberate natural behavior whose path can be drawn (as an ovoid). To show its variation through the annual cycle, it can be by a "time-lapse" technique be shown in any of its variant proportions. It is a behavior in the world that has great effects <sup>relationships to</sup> on man's behavior (the whole annual cycle of activities). It can be used as the most general, non-specific shape in which to fit the generalized behaviors.

The other natural behavior at this speed is growth, emergence. It brings to mind many analogous images: flower inside bud, fish inside egg, embryo inside womb. All of these grow (behave) at a slow rate from inner <sup>behavior</sup> growth. The "lines of behavior" emerge from inside to out, rather than being drawn by an external hand. Again, by "time-lapse" drawings, its slow temporal pace is shown. This is the blend of constancy and change that ethical behavior should have. I notice also that the most complex salmon trout heads are in long, low ovoids like those of the sun in springtime (or winter). Most



of nature's broths take place in winter (beams) and spring. <sup>Winter is the best time for a potato?</sup>


The social analog of the salmon trout head may be the socially-emerging personalities or characters (in the sense of "building character") of the young nobility. One of these, the chief's successor, will burst from the ovoid membrane and fall out to see own design (re-established the chief's design). Like a butterfly coming out of its cocoon.

The Raven Rattle shows that actually occurring, in the 3 'time-lapse' faces from ovoid to full Raven. - very much as a butterfly emerges into a new stratum of life. <sup>That is why the rattle is held 'upside down', because of p.s.t. h. he ought to be up.</sup> So the successor must quaken, build a new head, put up a pole, re-establish his uncle's pattern.

Skidaogao - "Skidao's eggs" or Swanton

Ekua - silver young salmon - Tsimshian - young nobles

Swanton on discipline of young nobles

I still have to figure out the generalized meanings of the elements of the salmon-trout head. Does the eye mean "sight" generalized to "intelligence", "understanding", "wisdom"? Is it here that the formless take variations in thickness, analogous to the amount of substance needed for its "filled-out" role? Is every face thereafter to be patterned on the 3-ovoid plan ; with eye centromost, then nose, then mouth? When the eye 'opens' does it mean the young one has become <sup>intelligent</sup> a prince? Cheek? Split-V in nose? Split-S in mouth?

These elements, tested and formed to perfection in this crucible, get carried out to level 2 and used

(G.M.C.) - eggs and  
- buried boxes



as entities and behaviors of social action.

= And what of the "non-concentric upward" tendency affecting every aspect of this level 3 complex, including its placement within its enclosing "formline ovoid"?

Swanton, Thayer speech, "outer shell"

A person will always put his outer shell in a dry place.

From the point of view of the salmon trout

who is the "outer shell"?

This is the most consistent generalized behavior at every level of design: upward thrust at the center line.

Is it the most generalized <sup>injunction</sup> <sup>purpose</sup> of conduct?

falling (in gravity) is the trajectory of all unmotivated behavior. So all motivated behavior should add up to the opposite. All of man's conduct together will hold up the weight of the world.

= Ovoids and salmon trout heads are never on the center line of a whole specific design. They are always on a slope, a slope tending upward to convergence on the center line.

Raven itself has a center line that works in the way, but the 4 ravens together  $2 \rightarrow \rightarrow 2$  give a total impression of  $\nearrow \nwarrow$

In other words, the ideal is stated throughout level 3 no matter how the level 3 segment is oriented in the specific total design. But the total design, at levels 2 and 1, only strives for ovoid shape, but always strives up at center line.



Sun. midnight.

Raven. since Raven of Raven rattle is what comes out of salmon trout head, is he a general level 3 subject?  
The Box may be about him too, and Raven screams.

Would this mean that Raven myths are at a level 3 of generality? Yes - because Haida conduct is at level 2 and Raven myths are used as generalizations for that. So the "meaning" of Raven myths is somehow symbolized by the relations between levels 2 and 3 in the art. The subjects are easy: Raven of myth is generalized subject of all level 3 predicates. The predicates (ideal behaviors) may be indicated by Raven's <sup>actions</sup> adventures, predicates.

Chests - are salmon trout heads unfolding, unfolding sides are profiles of centers (sometimes center is unfolded more)

Copper, Amphelant, and Chest men are same.

4:23 am  
4 salmon trout heads, emerging together, produce Compadut (on chest)




Mon 5 am

Last night when I came home from Dean's, I started to look at <sup>AE</sup> chest album, and I saw things I hadn't seen before:

also -  
Copper is  
Gon's  
ambulant  
ambulant is  
level 2 man on  
chest.  
everything on chest  
seems unfolding  
mouth  
opening

1. Centre torso design is a partly opened salmon from each side (nicely painted chest meaning top)

2. Side faces are 'profiles' of main face, to a degree

3. In a few, top 3 form a series too 

Then at 4:53, partly waking, I got the flick about all 4 salmon emerging together somehow producing 4-eyed design (of Benagadet?). It came with enough charge to get me out of bed to record it.

Now, what was going on in that made mind?

Elements:

- little torso design is interchangeable with human design and somehow equivalent to it
- upside down Mighty Man - uses 2 using same mouth - has some kind of message about combining 2 aspects at once
- some of the torso ~~has~~ torso-design faces are upside-down! [like Raven battle]

- Front and back of chest are stop-actions of same process?

- first explode one pair → chestback, then other pair → chest front?

- or explode 2 pairs in different axes (directions)  
- and blend

Man coming out of clamshell - Clamshell origin of man - is this the mythical equivalent?



Whatever answer it represents, it was a final answer to him, because he perpetrated it on hundreds of box designs like mine: front one thing, back another.

The compelling image was emergence from salmon-trout 'egg' - the origin of man and all like forms.

The box also tests emergence (from level 4 to 2) Is chest a 'double-emergence' of some kind?

If one emergence won't get you out, will a series of two serially, or 2 (one right side up, one upside down), or 4 all together?

Is '4 eyes' the result of such a double emergence?

Double-emergence: a) from nature b) from man

produce 4 eyes? Nature makes man and → 4 eyes?

Man is only a stage in the emerging pattern of nature? Further emergence will produce a doubly-wise (4 eyes) creature?

Remember, it is attributes that it is about, not subjects.

It is about growth, emergence, man's evolution. Man has to emerge twice - the emergence of nature (birth) and of society (man) before he is completely emerged. Then his attributes are as on the chest - His eyes see in two senses - sight and wisdom

Two emergences - one produces his body (chest back)

The second his 'head' (chest front) or intelligence/wisdom completion

It is not enough to be born, you must also be trained educated





He is not telling me things, he is suggesting things to me. Remember that it is the analogic mode of thought. It shows "attributes of the things", not "the things themselves". attributes of man, not man himself (exc. as a predicate object).

It is about man's "behavior". How we are on his growth emergence evolution - both on the physical and mental plane (since he is telling it analogically)



Man - his 'pattern' only (you show only one attribute) the 'forked' (amalgam?) of Beazadate

A symbol at level 4


Relative size of man's human  and animal  nature

A picture of one attribute, all the rest stripped away -

Top as 'pattern' of chest front cocature

Bottom " " back "

A solid symbol of man's nature as Man/beast

The essence of all the  relationships in the art

ego - alter ego Head - body

There is the attribute, <sup>an ultimate</sup> a predicate with no more subject to hang it to. So reduce it to its one essential attribute and beat it out of copper, wood, lead it stands on its own

- a man's life (destroyed on his death)

venture, etc.

Is ovoid. I'd love a similar level 4 symbol of woman?

Woman is the ovoid shell in which man's <sup>embryo</sup> grows



2 convergences:

the result of the first is man's body - it grows out of nature.

the result of the second is man's culture.

the wisdom, character, knowledge in his head

the wealth, belongings, esteem outside of his head

It is as though all this thinking took place about 1800, producing the copper, the sheet design, the amulet, the Chilkat, the raven rattle

- the wisdom and wealth of the Kufe!

And as if HE learned it and set out to "write it down" in his art, to record the philosophy of his people before they died out. And I am learning to read it.

The back of the chest is Women, from whom man's body comes hence the paired sexual symbolism at level 2 - mouth with no teeth, etc.

The front of the chest is Man? (male), who leads in the accumulation of culture, knowledge, education -

Who is responsible for the 'second convergence'?

[Why do we avoid discussing male superiority in Haida culture?]

Totem pole is both male & female organ, ∴ has both he and her co-sets on it

See Deama on this

The lower salmon trout is also male generative organ when it co-sets it becomes lower face of man (has whole nature from generative point of view)



So phallus as present, as a <sup>hyper</sup> face  
Phallus never specifically seen, because it is  
always there in predicate

Raven rattle as best phallus symbol

Transformation mask as another such opening and  
emergence

Sacred art can show man's face


Secular "cannot" " " " " ?

Shaman or Dians could show male organ

Transformation mask is transformation from man's  
secular to his sacred image - shows his face!!

Sacred objects of shamans can be "realistic" in our  
sense. They were taboo to ordinary people, seen only  
on sacred occasions, in control of shamans.

Spoons emerge from the ovoid bowl, and take the  
metaphoric forms on handle (sometimes with ovoid on  
outer surface of bowl)

Ladle of  form as beautiful on this.

Butterfly emerges like this, and the proboscis coacts like this.

[Some horse skulls seem to be 'opening' like this]

[Don't know. trans  
masks all in  
Demeter?]



Salmon trout head in both male and female

Male: generative organs

: erects to phallus, etc

: ejects seed

Head emerges from forehead

Female: womb

: bursts, gives birth to child

Head emerges from vagina

Male principle: everything that throws out into the world

Female: " " " " receives, envelopes, contains, ingests " " all "mouths" except those with protruding tongues (so tongue is male and phallic)

Intercourse is never depicted, because it is always implied. The outside of things always exactly duplicates the inside of things. Union is constantly going on. The entire thing is eternally together, at the moment of orgasm. Every full design completed of an instant in time has within it the seed of its regeneration. Everything is at the moment of its conception. The cycle of male-female, behavior form, instant-forever, returns on itself.

The male salmon trout head erects - impregnates - falls (dies) like a salmon detumescens. But a pulse of life has been shot. A young chief emerges; makes his full penetration into the world, dies, || but that is its reverse, a pulse of life.

Male orgasm is death shooting a new pulse of life. Haida art is shown at the moment of orgasm, death, the generation of life. It is tragic, tense, exploding, eternal.





male (wavy line) female (circle with dot)

The male principle resides in the genital, not the face. The generic male face is the head of the penis, the universal male <sup>head</sup> face is the head of the Raven rattle, and on the forefront is his beak.

In his beak he holds the sun, the universal seed of life. When he puts the sun into the sky he is just ejaculating seed into the womb.

The sun is the spark of life. It is round. The single attribute is "Causes growth". Causes everything in the world, womb, egg, to grow and try to fill and burst the ovoid shell. Everything grows to burst its ovoid shell.

The world moves in pulses. The male pulse is a wave  contraction - orgasm - detumescence  
active life - death

The female pulse is growth, from a seed (dot) to salmon trout, bursting to eject new life - 

Containment is female, penetration is male. Life is male, growth is a male principle. Behavior, action, all predicates are male.

The world is female. Things that contain in the world are female (house interior, womb, egg, etc.)

The male gives the predicate of life

|Marie-Francoise tells me that Thuyet? women pay their fathers at potlatches for this life

Predicates are male. Subjects are female. Male is the energy that falls out the designs. Female is the form that contains them.

Read about...



## Raven & Sun

Raven (male principle) first becomes an egg (leaf) and impregnates god. He is born from her (1), flies through smokehole of house (2 - bursts, with light-life, into world) and puts sun in sky (3 - impregnates the entire world with life).

## Matrilineal

All male does is give the attribute of life. Female gives the attribute of form. Therefore children have the form (identity) of their mother. Males receive their form from their own mothers.

The analogic mind separates things down to individual attributes. It separates form and behavior. The attribute of form is one thing. The attribute of life, behavior is another. Life is male. Form is female. Identity is female.

It is a question of what each parent contributes to the offspring. The Haida believed that male  $\rightarrow$  life, female  $\rightarrow$  form.  $\therefore$  matrilineal.

Identity as "form recognized".

Copper: form - female  
worth - male

The great value of the metal, intrinsic in it regardless of its form,

is the male attribute of man. The form of it is the female. A complete statement using only 2 attributes.

Pearl labret - same?



Frog - the fastest tongue in the west  
tongue = penis

Raven & Frog make a good team on Raven Rattle

frog - tongue - penis

- intercourse - power, wealth, worth

Korymbos Bear

- tongue = visibility

- frog in mouth = longer tongue = more visibility

- "edict" Korymbos?

Frogs on totem poles are tongues, penises.

Korymbos with long "labret" (looks like tongue)?

the labret has a male principle (power)  
as well as a female (shape)

Ovoid: the sun is tracing out the shape of the  
labret container conceivable.

House anterior is a great vagina. At the back  
is the entrance to the womb. That is where the  
painted screen is. In AE's house it was Korymbos  
with a hole to go through.

The attribute of Korymbos is wealth, so the form must  
be female. So you can penetrate into her.

She has daughters - fairies, skill which  
show her attribute of wealth.

Raven with drooping beak ??


broken beak - caused by his "hunger" (adorn)

Every design has male and female attributes. Outward  
thrusting  $\leftarrow \uparrow \rightarrow$  is male. Inward containing is female.  
Formless are strongly enough female to hold in the outward  
thrusts of male energy trying to burst the design wide open.



but the eye looks out, the double eye doubly so. It is male

Mouths, especially those in torso, open to let in.

Chests, containers, are female, and decorated with the form of Sinsagadet (♀ )? It is a fitting container for things that have the male attribute of <sup>worth</sup> wealth.

Hence, treasure-chests.

coffers

a container for his life that has gone out to be put away, to decay (detachment)

The eye-face (face face) is male. The mouth-face (body-face) is female. Women have faces at both ends - both intake faces (symbolized by labret) - they are doubly female.

Male deities have body-faces too, because their "body" (form) as opposed to their heads ♂ is female.

A head is least of all a female form, because it is where male power emerges - from eyes, mouth, snout, tongue. Speech is behavior, ∴ male

Women are endowed with life by their fathers, with identity and form by their mothers. They are impregnated with new life by their husbands. They should thank their fathers for their own life, thank their husbands for the life of their children. "Thank"? - "do him honour"

Bear ritual: thanking the bear for "form"

Salmon ritual: thanking the salmon for "life"  
so salmon not used as crest



Mon 14th (cont'd)  
Aug.

Raven (ultimate male principle) shot sun into sky  
and generated "life"

Bear (ultimate female principle) married a human,  
gave "form" to his offspring

At Work

Another related dichotomy is

light	-	dark
day	-	night
warm	-	cold?
can see	-	can't see

With light = male & dark = female

Is that why black - red?

The chief (or upper class) particularize & exemplify  
the good features of conduct of their people. Chiefs  
are "part", at a higher level of generality than other people.  
So are level 2 formalized "chiefs" in their behavioral  
aspect? Rank = power?

Top frogs on Harda poles ("Watchmen" and 3d birds)

- the fiction that the top of the pole reaches into a  
new realm (like surfing), where creatures are of

? a different class, so human watchmen (level 2)  
are OK?

You give your father gifts for having given you life.



## Raven Rattles and Round rattles

both show 3 levels of emergence from salmon trout head. On Raven Rattles even the wings show over head on level 2.

Round rattles the same: two steps in flat design (w. hawk nose) on back, full sculpture on front.

These will show me level 2 very clearly. The general picture is one of metamorphosis, like a butterfly, rounding out from 2d to 3d.

Flat design compresses 3 dimensions into 2, and the 2d designs are at 2 levels of generalization.

Somehow if you generalize from one attribute at a time only, you can build up this way, or out

Raven painting starts with surface patterns and goes ~~and~~ 3 levels to s. t. h. The reason levels 1 & 2 seem so "telecoped" is that level 1 in sculpture has modelling too - it has an extra dimension, it is normally 3d.

It is only level 1 that is different from what would be painted on the ovoid surface of a rattle.



June 15th

Chest front:

what is the nature of the generalization there?

On some old chests the arrangement is



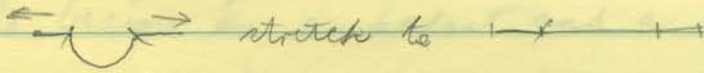
2 profiles, and a full face


(this is plan of a Chilkat)

the two profiles flat and the center in 3d.

What was going on was an attempt to draw 3d in 2d

How do you draw, on of flat surface, the residue of relief sculpture?



then what does center part look like? 

(unwrap a totem carving - Holm p 26)

Then create double-eye to symbolize the two views of it: front and profile.

Common attribute being worked with: an additional dimension of form:

Then one more mental operation: 2d full figure  $\rightarrow$  3d face  
as on comb

BM Chest (ex Hiley)



Big profile faces on sides reach down and combine with small alter-ego face

on chest - forming one with double eyes: one bear, one human! It is conceptually now a creature combining two dimensions of generality: level 1 bear & level 2 man. Combine 2 levels, 1 & 2



This has lifted or pushed central 3d bear out of picture - where does it go?

Chest design becomes Chilkat robe

Little face becomes amulet?



A very difficult combination of concepts  
a new level of generality (a conceptual problem)  
3d on 2d - (a spatial problem)

Is it resolved any by Chalkat solution?  
it is given life by wrapping the chalkat around   
and wearing ambalait 

So Chalkat front design combines 'head' and 'body'  
animal and human

pushing a face up and out into a new dimension  
to become an ambalait and a copper

A dimension of form } one for the other  
A dimension of generality

3d forms have more "life" - tangibility, solidity.

How do you conceive and draw that in 2d?

It doesn't work out in detail, because some forms work  
but begin with some elements - but the mental  
focus is there

Work with symbols (concepts)

How all these things which are attributes of forms (not a)

How do you get to another content place (form)

a plane that is usually found in a product

How do you get to another content place (form)

How do you get to another content place (form)

How do you get to another content place (form)

How do you get to another content place (form)

How do you get to another content place (form)

How do you get to another content place (form)

How do you get to another content place (form)

How do you get to another content place (form)



Mental process of picking a single attribute:

eg Pay Latin ig-pay ation-lay

the complexity is in taking off initial consonant,  
making first become last  
leaving it initial last, and giving it an ay  
predicate

Consonants are 'subjects' of speech  
vowels are 'predicates'

You take it out of place. - ation doesn't mean anything

- you do the same thing with misplaced <sup>initial</sup> consonants

- pay lay say - all consonants - ay

So if later you were to generalize (bring together)  
all words ending <sup>with same predicate</sup> with -ay, you would  
bring together "all initial consonants". You  
would have analyzed out a new class of subjects

It doesn't work out in detail, because some of our words  
don't begin with consonants. But the mental  
process is there

Work with subjects (consonants)

Choose all those which share an attribute of 'form' (initial)

Remove them to another constant place (form)

a place that is usually place of a predicate  
(give them the 'form' of a predicate)

Give them all the same predicate

at next level, they need predicate  
the 'new' words need predicates

Now generalize these 'predicates'

Choose all those predicates having the same form (-ay)

Bring them together - analyze what they have  
in common -

You have a higher category of subjects



Take all subjects of a certain "form"  
Make these predicates with a certain "behavior"  
Take all

Take an attribute that interests you: "difference of form"  
Find a class of subjects that share the attribute "all mammals"  
Particularize Take one of these as subject "Laven"  
Now look at all of its predicates of form "eg. lines"  
Find a new <sup>interesting</sup> class of subjects that share the predicates of form "eg. Harla conduct"  
: build up the analogy "Laven by Harla conduct"  
now you have a map of Harla conduct

Problem: how to generalize further, on conduct

Solution: generalize further on form

to continue the process: the only way, the next step, to generalize on the <sup>form</sup> shape of conduct as to make it the subject and choose new predicates to focus on  
These become qualities of predicates; adverbs; ethics  
eg. precision, decrevences, consistency

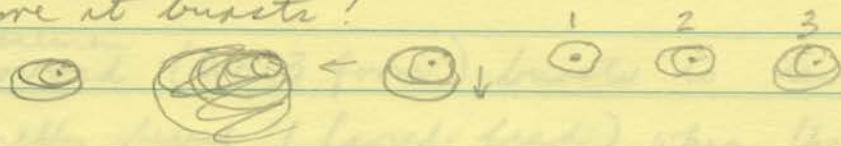
How the hell do you draw these? i.e. in what shape?

Find a class of subjects that share: in the "form", of "behavior",  
these attributes of "precision" and "consistency"  
Answer. (from Nature) Sun's ovoid - the shape of the world  
new <sup>the ultimate form</sup> "form of form", and "growth" (behavior form  
in to out, uncorrupted behavior, "the ultimate  
behavior"

They had found an ultimate form, the ovoid  
it pulses like an ejaculating penis, but its pulses  
each last a year.  
it is the ultimate form, as space (world),  
its obverse is form fully filled



They had found the ultimate behavior to fill that form: growth to salmon trout  
Why does the center dot transform only 3 levels before it bursts?



because when form folds in on itself it can only generalize itself 2 other ways before becoming perfect form.

When it bursts, emerges, unfolds, fills out, it reaches the full blown shapes of "this world" in which man lives and <sup>his body</sup> is a part.

So man thinks about the organization of form of taking the forms of this world and generalizing them. How many steps can you go?

1 animal

1 species

2 man

2 human level, in groups  
i.e. culture and society

3 (God?, ideal?)

3 ideal

no further

no further

And gets to explore the ultimate limits of man's comprehension

- the 4th dimension

- Death

The chest is the world full to the point of bursting  
All level 3 and level 2 ~~forms~~ <sup>things</sup> reduced to a flat surface  
No more compression or expansion can take place or it will burst.

"My chest is full to bursting with (wealth)"

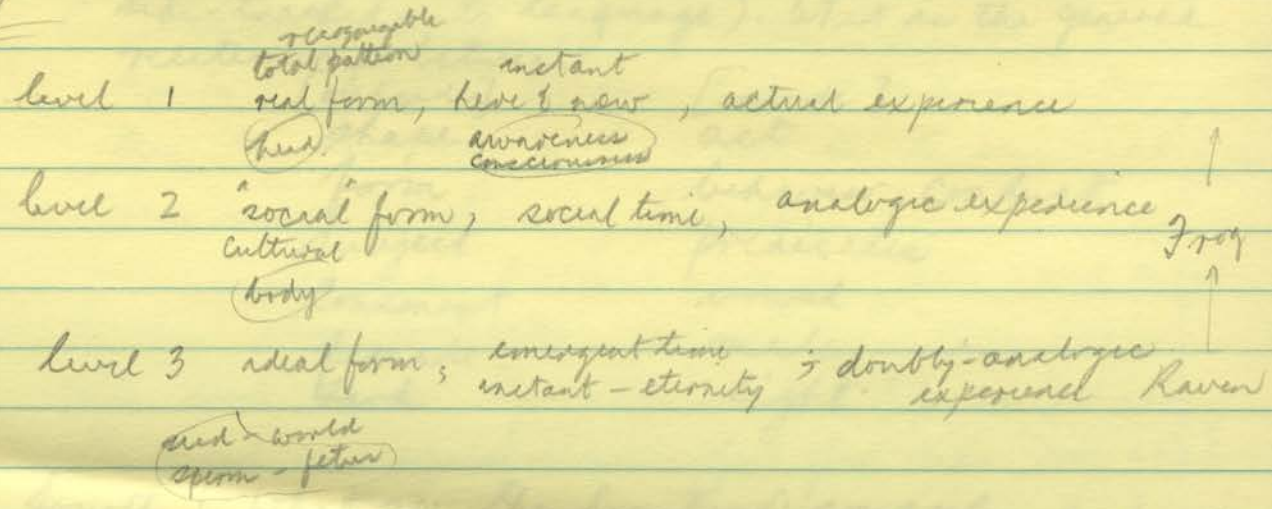


Raven battle is  
 the full emergence into level 1 form  
 of the level 3 metaphoric subject

The <sup>salmon</sup> sword (level 3 form) bursts to level 2 (or body)  
 and finally level 1 (level head) when the head  
 emerges in full 3d form. It can't expand any more  
 or it will burst like a balloon.

It has emerged from what turns out to  
 be its own womb. It has given birth to  
 itself! as form

Yet the same act is the act of fertilization  
 It becomes Raven, the 3 level subject, horny,  
 with sun in his beak ready to fertilize the  
 world with light and warmth so that things will  
 grow.



If life is constantly emerging, growing, and  
 every full form contains within itself the seeds of its  
 own re-emergence.

AE had to explore death, not as slow decay and  
 disintegration, but as a new pulse of life. Death is



form responding to a new inner pulse of life

Harda art started as totemic markers

single attributes  
essence of form

first, the totemic ideographs (iconography)  
this showed the social system as symbol for  
social groups

the form of behavior

then, because subjects seek predicated, Harda  
analogue thought began to explore the form of  
behavior.

so, second, it became a way of drawing analogous  
social behavior

third; now the problem was set in general terms that  
led to the ultimate result (without getting  
side-tracked into language). What is the general  
relationship between

[outside]	[inside]
shape	act
form	behavior, conduct
subject	predicates
consonant	vowel
female	male
dark	light

fourth: What are the limits of comprehension  
(of form and behavior)?

So Harda art has very little to do with the totemic system.

That only gave at an initial push: a vocabulary of form, and  
a simple function, to build into an examination of Harda  
thought and philosophy.

In analogue thought, you get to cosmic problems <sup>in 3 steps</sup> very quickly.



The ultimate mental ability, underlying all thoughts,

is ANALOGY the "like-ness" between things

We can see like-ness between predicates

Comprehension begins with analogy

"Subjects" are things alike in the single attribute of form.

"Predicate classes" are things not alike in form, but alike in one predicate attribute

The ultimate predicate is life

the test of life is awareness (human-ness, or comprehension?)

the unit of awareness is analogy

Notice that we turn analogy into a noun, a subject, when its essence is a process, a predicate.

Comprehension begins with predicates. Where are its limits? If it is the perfect unit of human thought, then the best way to find out is to use analogic reasoning, to its very limits

Science can discover more subjects, and maybe more predicates

The seed (sperm) of man's mental life is analogy.

The first analogies meaningful for man are analogies of "form" - Lavinia Druff is becoming consciously human when she begins to ask "what's that?"

AE's test of presence or absence of life, in the box, is "at level 1, is there recognizable form (pattern)?" No.

What am I? am I what my form is? or what all my other attributes are? I am life,



I am Edenshaw

Raven Duff is Raven

- she is coming into comprehension of the world  
as I am coming into comprehension of <sup>Edenshaw's</sup> lateral system.

So what have I found?

- 1) a way of drawing behavior (new kind of writing system)
- 2) a complete system of thought (an example of analogic thought)
- 3) the Harada world-view (a beautiful philosophy of life)
- 4) myself? Edenshaw taught me all this.

I now have the non-material attributes of Edenshaw, re-integrated in me. We are both male, life.

Our essential form is as predicates.

i. we are essentially the same.

and Mrs Tulip gave me his <sup>boyhood</sup> name.

Now I am ready to take the name Edenshaw  
all I have to do is validate it.

By his system of thought, he has been reincarnated.  
He believes that I am he. And since I don't know any more about death and rebirth than he does, who am I to say he is wrong?

He lives in me, and thinks he is Edenshaw

I live " " " " " " not.

but I am not sure.

I gave my daughter life, and she gave her daughter form  
life + form = "Raven".



Coincidence is analogy that can't be "explained"

- Mrs Tarlip gave me his name (the name before he was 'ready' to be "Edenstrom")
- Marnie called her dad. my go dad "Raven".
- Bill Reed left me his paintings
- Finding the comb, etc. (Helary getting me the BM pictures)

Coincidences conform analogies

Analogy can "feed" on coincidence

Coincidence is "the pieces falling into place on their own"

Coincidence as "luck"



The problem is re form is the distinction between  
inside - male  
outside - female

My final test will be if I can put Edenshaw & Escher  
together.

eg the "Möbius strip" - inside becomes outside  
but only through the intervention of motion,  
and its intervention changes the terms of  
the problem itself: the motion becomes the subject

The Copps is a conceptual Möbius strip  
Raven Rattle - just shake and it's done

The Copps is an immobile one  
form "outside" - 4th level form  
value (life) "inside" - intrinsic worth is  
a precipitate of life.

Edenshaw's transformation mask is another version of  
Raven rattle story?

		<u>Time</u>
Pulses -	of life going on = male orgasm	level 1 instant
-	of "coming out" = birth spasms	level 2
cosmic	annual & life cycle	level 3