

Sat. Aug 18, contd.

4:15 pm (Office)

I feel better physically now too. I can breathe deeply — sighs — without pain in the chest muscles. Feeling is one of well-being.

Maybe a general identity crisis has taken a ride on this great intellectual birth-giving. I said that I was coming to some sort of a crisis, and yesterday had a growing sense of doom and deadline. Yesterday was a bad day physically, like many before when internal turmoil was working itself out. It was coming to a crunch again in the form of "how can I handle all my coming responsibilities". That was an analog of "Who am I to be", the old question. I was exploring alternatives again, the old ambivalences.

Then this morning, when I wrote out my course of action for the year, I was also writing who I was to be. When I decided how to handle Edenshaw, I was making peace with my spirit and its sickness. Edenshaw is not my spirit, he is my companion. In a sense he is my hero, my uncle. He is my model of man in the other mode, my reversed analog, the one to measure all my questioning predicates against. He thought about the same problems, but with that other mode of thought. He is my other half. He sought me and I found him. He provides me with food for profound thought.

But he had to live in his world, and I have to live in mine. (He wants me to be a writer).



Seeing the operation of the analogic mode of thought helps me see my own major problems. I have not been in harmony at all levels of my being. I have been holding too much away from me, holding too much in abeyance.

I would not believe in God, but had no substitute. A wait-and-see attitude leaves you incomplete. I would not love my parents - they hurt me too badly when I was two. I have not known who I am, and have not really been anybody. I have not loved myself, but thought myself unworthy and unlovable. How could I love a friend if I couldn't love myself? How could I love a woman if I could not give my whole self, not having a whole self to give? How could I make love without all my being meaning it? How could I give myself, when I was trying so hard to keep my unworthy aspects hidden? How could I give myself and hide myself at the same time?

My only measure of worth was the immediate approval of others. It was not what I thought, but what I sensed they thought, that I took for my guide. And I never did find myself.

Now I have a self, because I have another leg to stand on, another sharp claw - we make a hand. (He offered me that hand.) Some people have God. Some have a devoted spouse. Some a buddy. Some diffuse it among several friends. What we all need is a profound intellectual answer:



"What is the subject of all my most profound predicates? How should I behave? How to measure my conduct? What or who sets the ultimate standards?" Edenshaw and I do not know, but I have his glorious example of a man's attempt to be that himself. He offers me another way of thinking. He is my teacher and guide as well as companion.

Because of that, I now have to remain a teacher too. Fields of interest: art, analogic thought, NW Coast. Analogic thought has something to teach in this age — or at least that proposition is worth exploring. It is not the mode of thought of science, or the university. It can be taught as "the savage mind."



8:20 pm

Birds are stop-action Ravens?

The conundrum of the "Hawk" in northern art could be solved by a glance at stage 2 in the unfolding of the Raven rattle. Hawk is Raven reaching inside his own - open - "mouth" for the thing he carries on his beak: the sun.

Where are the myths about Hawk? Could he be the Raven - Txaimsem = Skemsem? associated with the Raas River [think more about that] The Haida don't seem to have another name for him. Could he be Txaimsem before he got the light out? Or is he just body + face bird, penis and vagina, male and female? My guess <sup>is</sup> he is surrogate Raven, Raven not yet half erect. The beak - into - mouth image is a powerful one of itself.

What of the Moon? Moon bird?

Before the sun comes out ---

How about Wi-skemsem as "Great Woodpecker" How's that for hardness and sharpness! What an erection! Or is he Senguk "Red mosquito" - same beak. Is mosquito sting a phallus too?

How come when you burn a cannibal woman her ashes are mosquitoes? Her form is woman, Her life is man. She has "eaten" an awful lot of "tongues" - one for each mosquito? Is Cannibal woman a promiscuous woman?

Is cockle hunter a satirical man?

One Raven rattle has little frog holding hawk's "beak".



Soul-catcher - mouth at both ends

Raven was incantable. "This was because he had tasted  
the scobe of Mouth At Each End" (Boas, 1916, 59)  
MAEE was slave of Raven's fa?

Flicker feathers decorate the Umbelant.

Why do they call the bird on "tail" of Raven rattle a  
'Kingfisher'? Why is it 'pulling' "man's" "tongue" "out"?

One Rk has "bear" with teeth & protruding tongue. Is  
Bear the generic female-male mouth?

The 1 mouth on Raven Rattle is "sucking" the handle!  
It is the sucking sucking the root which is rooted in the  
ground. A seed breaks, sending root into the ground like  
a pear? tube? #1 sucks power out of <sup>earth</sup> ground

#2 with frog, with beak in frog's mouth. Is frog sucking  
power from Raven's nose?



How much of the thinking was <sup>from</sup> ~~Edenshaw's~~ <sup>Harda</sup>, and how much Edenshaw's own?


|               |                       |                |
|---------------|-----------------------|----------------|
| Pre-Edenshaw: | Haven battle          | Ovoid complex  |
|               | Chelkat, and i: Chets | Salmon trout   |
|               | Chets                 | Black-red-blue |
|               | Amhalait              | Longadit       |
|               | Coppers               | Panel pipes    |

Edenshaw's contrib<sup>n</sup> was interpretive more than original:

60+ chets - Mighty Mance

- clearly conceived 'front' and 'back' patterns

- 2 or 3 types of 'end' pattern

- the ubiquitous box  with lid.

- The black on red innovation

- The way of showing 4 d. on The Box.

: was the thought his? Or do the superfine faces on am-halait, and the implied meanings of amhalait coming out of chet design - mean that the thinking had been done. Did HE just show the same result in his own way?

- Haven screens

Clearly, he was interpreting an existing philosophy, not inventing a new one. What he was perfecting was the medium, the "writing system" Why? Stimulus diffusion of white man's writing? of the thinking in panel pipes? Paccumate affirmation of the Harda way? or message to somebody?



Edenshaw's "heart" design:

- is a "profile" design like the salmon trout
- is also capable of pulsing and pumping  
(I guess it doesn't burst like salmon trout, or unfold)

It is fine for growth & contraction

- is an image drawn from inside "man", linked to his life:

- an image of the "body" of man, not the head. ?

full, it forms the whole body. Edenshaw didn't presume to judge what the form of the head of this level would be (as Amhalaut makes did)

- but Edenshaw had to reach into his existing design elements — he had no way of creating new ones — and only in the "pattern" raised it to a new height of excellence.

It looks like the "side" faces of flanking Senaga dit face on Crests -

Is that face a "heart"? body pumping into head?

heart = penis = body — pumps life

penis sucks life from the body, as root of rattle sucks life from earth. Then from inside itself, shoots life.



Chest designs -

It is harder to depict 3 stages in full-face than it is in profile, at least on one flat surface. Profile drawings can unfold (V) in any number of steps.

Full face drawings can't. So what to do?

The way it ended, the final design (which I am calling Enagadit) shows the "body" of level 3 but not the head, which has been projected out the top and become the Am balat inside the chest. (and the funny little face looking from between ears. It is, in a sense, Enagadit's "face" [as Waterman was told, Enagadit's "forehead"] The myth talks of Enagadit having the first am balat. (?)



face  
face, also body  
face (also body) / mouth at forehead  
'body'

Gold's House shows the symbolism.



## Panel Pipes - Ribald sculpture

Sexual imagery was a latent analogic image building up in Harada art, strongly present as a fundamental layer of imagery, never explicit

A layer of analogic meanings (think about this more). In the early H. panels it found a medium of free expression, a safety valve, the erotic art of its time. Before, all the sexual images were bound in a syntagmatic chain with all other <sup>cosmic</sup> images - it was in proper perspective in Harada thought, just being treated at for ribald comment.

In the panel pipe it was lifted out of context, pasted into a montage, and directed at the white man - an alibi? a scapegoat? Almost like cutting all the sexy wording out of magazine ads and making a montage of them - as applying to the mestizo. It was made even sexier (metaphorically) by devices like even more long and curved beaks (is it a Raven?) longer and frequenter streams of saven (joined tongues) crayfish, butterflies, skull hats. It was wild sexual imagery - "totally concerned with sex" - should have been banned in Boston.

"Iron-men" - in what sense? extra "hard", extra "cutting"? extra "shiny"? Were pipes a pun on this?

Why the pipe? of all forms of scrimshaw, this was an odd one to choose - and especially when it was of argillite, and the pipes were unsmokable.

- 1) a metaphor for white man (like a coot)  
Why? sucking a "tube"? sucking smoke?  
fire in mouth?

1a - so an ideograph rather than a functional artifact



Writing dirty books for the export trade

so treated as a predicate - -

Beach, so a "subject"? have to build predicate

How?

2) is it sexual, or just a symbol of craziness?

pipe = crazy

sexual  
imagery = for example (filling an iconographic  
vacuum)

Sex imagery already had  
a charge behind it in  
the culture

3) did W style pipes just do away with the  
redundant iconog. level of sexual imagery?  
leaving the more basic message (which had  
been hidden in semen):

The white men have a different mode of thought.

This was the message that may have got to  
Kwairwanthlan. He wasn't interested in  
that game himself, but showed a strong  
urge thereafter to "write-down" Kula thought

4) then leak of pipe with flute (foops?)



Monday

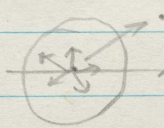
5:40 am

2 dreams, in this order

1 In house, with mother. House like HBA's. Can see out window and across to downtown Van. I see smoke, then ~~an~~ explosion + smoke, then ~~a~~ explosion, then series of flashes, then big mushroom explosion. I know the shock and ? heat will hit us soon. Tell mother it is coming (but don't know what to do) Lie on floor. Fingers in ears - Fear

2 In bedroom, in bed, with brother (hon). He is asking me if I want to wake up. I struggle awake. He indicates over on floor. I look. A big (naked) man is unfolding, struggling to become conscious? wake up? big, muscular. I can't see his face (don't know who he is, or what he would want to do). Jolt of fear. Wake up with jolt. I have ~~been~~ struggling I had ~~rolled~~ over.

Lie thinking. Be a poet. Set up to write it.

First is  single <sup>act</sup> attribute, exploding, coming at me a primal movement of something a predicate <sup>what I know is coming</sup> toward me, and I am curious about <sup>what</sup> its effect will be (loud bang? death?). I am afraid. (I interpret it as huge explosion)

Second is a man in my bedroom. I do not know who he is! I do not know what he will do! Jolt of fear.



My thinking said: a predicate approaching  
& a subject unfolding

in both cases your reaction was fear

fear of the un-understood predicate (I made it a bomb explosion)

fear of the un-known subject (I made it a big muscular man)

You (WD) are fear. The fear is in you. You supply the fear, and it is more than warranted. You are afraid of life, and won't grow up.

[I now wonder. Was that the primal fear of the organism that just perceives predicates and has to react?

I think not. The organism has to be vigilant, but not all that fearful.

I fear too much. I fear every predicate and every unknown subject. The fear is disproportionate, and it is preventing me from growing.

That was the general message as I lay thinking. (Edenhow said) "You fear too much. Don't be afraid"

7:30 am

I went back to bed. Slept. OK

Waking just now I got <sup>idea</sup> ~~idea~~ about the 2 doctors  
Deepset image: absence of father's death

Fear I was thinking about my childhood. My father didn't hold me, reassure me. I tried so hard to please him so that he would. He didn't and I tried even more to please him.



In dream 1 my mother was present but not my father  
father's absence was attribute I feared  
{ I could sleep OK when I could touch mother - or Marion - or Sukie -  
but at 2 I was torn from that

In dream 2 brother was present, and it was the strange  
man - <sup>he was</sup> not my father - I feared - a stoned  
fear.

Two points Two kinds of box sides

1. Fear of absence of father, mother present
2. Fear of strange man, not father; brother present

Common attributes: absence of father - and fear

I am my father's life reborn, but as an infant require  
protection (by mother at first, then by father), and also  
encouragement, moving from passive state, by  
father.

We can conceive of death, i: can conceive of its  
cause: absence of life metamorphosed by absence of father.  
But what is the ultimate attribute we fear and  
can't combine with a predicate? Absence of order:  
the most primitive reaction to threat. Not being able  
to see what it is. A single sharp claw, not two to  
make a hand. Our ultimate fear is the inability  
to analogize, the inability to see likeness in 2  
things (it needs 2 things to make an analogy, 2  
attributes to make a predicate)

absence of order is fear (to the organism which  
perceives only the predicate of a predicate) It perceives  
some thing and tries to link it with something else.  
If it sees another attribute, it has 2 attributes of same



thing, and can generalize to the predicate, eg  
"approaching". Then the question is "What is approaching?"  
All approaching things are potential threats. If you  
categorize things you will know which are friendly  
(<sup>use</sup> approach mechanism) and which threatening (flight  
mechanism) So search for "subjects" for the predicate.  
These are a more complex kind of ordering of nature,  
but it brings you to nouns, and the subject-predicate  
relationship, which can then be used to build  
up comprehension of the world [to what? to the  
limits of man's power of comprehension] in a  
manner I have figured out for Harda art - analogic.

Do I have the secret of language? Did the  
development of writing recapitulate the development of  
speech (except get side-tracked into speech, except for  
Harda art)

One attribute can be perceived and reacted to (noun)

Two attributes make analogy possible, the general-  
ization about sameness creates a predicate  
(verb, condition, etc)

Two predicates make <sup>identification</sup> ~~metaphor~~ possible (subject)

Two subjects make generalization possible (metaphor)

Simplest metaphor is that based on one attribute  
(analogic) "multiply by two"

"analogic metaphor"

This leads to "species" concept - whole arrays of  
things alike as wholes. Dandy building blocks  
for comprehension. Nouns (noun classes?)

This leads to taxonomy. Science. Ordering  
all those things that are alike as wholes



But the similarity between genera in all cases is not behavior (it doesn't make butterfly "birds"). We build our taxonomies on form, not behavior; it is a regular way to get at the order of the physical world. It is <sup>square</sup> world-center.

Analogy thought uses the analogy of predicator/Predicative as they are relevant to me, to man. The philosopher is man-center. It builds up generalizations keeping man in the picture, as an active element. It is man thinking about himself in the world, not the world thinking about itself through man. It keeps the human side, social order, organization, dreams (3 kinds) in the growing structure. The languages are rights, ritual, art, music, religion — all but science.

The world is as sharp as a knife. Sharpness reduces to a point: "a clear on human's foot." Two claws make a point (see foot). A foot makes a body. A body makes a head. A head makes intelligence. Intelligence is at best analogy. Analogy is 2 points. 2 points are a line. The world is a straight line. The world is perceived by analogy. The world is as sharp as a knife.

When is human THUMB? Nowhere in the box painting, but it's place is where the whole thing takes off from on each side. The whole painting, then, is about human's thumb. (The thumb is on the knuckle)



Kanin's Think? Whence? Dashi's Think?

of human figures are excellently long and short  
(and then 2 things are angles out by fallen over -  
the only other fallen over is on side 3, in what may be  
Kanin's think)

Case 1 - all the rest of the painting is about Kanin's

Think, is the box a reserve people with the thought

called Kanin's Think?

Case 3 - Kanin's Think is, in a sense, the whole body of Kanin's

is at Kanin's Think in the middle of the two human figures?

is Kanin's Think (black) in toto Kanin's Think reduced

to attributes: presence [emphasis by absence from painting]

and form (given as a predicate)

presence + form

the two ultimate attributes of the world. Presence is

a subject of <sup>only</sup> generalization. Form is a subject even when

at an attribute. The simplest form we can conceive

is a point, the end of Kanin's Think (but we cannot

apprehend it unless we already know it as there, the

simplest form we can apprehend arises from a generalization

of 2 points (or 1 point + 1 rotation; a moving point)

formless presence + attribute of form

is the very basis of perception, the sharp tip of Kanin's

mean that is what Kanin's Think has pointed on black

generalization.

The paper is an "material-of design", there only

for one of its attributes, a redundancy of energy

(like the Kanin figure on plain paper). It is there

only to state the presence: form. It seems to be a

complete body, but looks a Kanin - and that is when

the painting takes off. The figure is no figure, but



it is also every figure - Amalait? at a different level.

Why do I seem to have a deep memory of a puzzle of the Raven's Thumb? Is it analogous to some other cosmic puzzle?

The two attributes of presence and form don't make a Raven's Thumb unless they are guided by a higher purpose. Some rule has to inform the shape of the form. So man cannot conceive of behavior without volition, of form without higher purpose. At its analogic zenith, this means "What is the purpose of life?" To work it out intellectually, you have to analyze it into elements. What are they? Form & behavior.

Form as presence + pattern  
substance + arrangement

Pattern is a predicate

A predicate needs 2 attributes

What are the two formal attributes? - presence  
- motion.

Motion implies presence

Motion and presence are a predicate

Predicates imply subjects

The tip of Raven's Thumb, as form, has only one attribute: presence. That is the tiniest element of form.



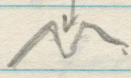
Funny thing about this painting: it means everything I can imagine it to mean.

I imagine by analogy. If it 'fits', it means that.

Is that a quality of analogic generalizations: they mean all analogous things?

Revere men have Eagle life, best form  
of Eagle. Eagle men have life  
Revere men have Eagle life

nap / The touching of the brow of the sheet against the top of the field is the touch of the tip of Raven's claw. World written on the point of a pin. Pushing against the lid, the heavy lid. When it opens, you find the am-halait inside. The ultimate predicate is nameless stowing, like the stowing of swords upward.

What was between  brows? That space is the body, of which "something" must have been the head - was it am-halait. "exton good" "supernatural"

That "stowing" is an attribute. Stowing up to? touch? The touch of claw on the forehead. The opening of a new realm. (box) Out through the roof into a new realm, as smoke goes out

In saying that father is life, Kaida were saying God the Father.

There are ultimate analogies in human (analogic)



thought. Father life. Mother earth  
Universal images rooted in the universal conditions  
of man, and his capacity for comprehension.  
His awareness goes back to its first step in the  
simplest living organisms that react; and that  
ability ("analogy") remains the most powerful.  
Each of us has to find his ultimate analogies  
in order to let life course through the whole  
way.

I contemplate my navel and think about life.  
It is the inside from which I came outside.  
My umbilical cord is my root, out of which  
I sucked sustenance from the body of my mother,  
like the handle of a raven rattle, the radical  
of a seed.

What of the image of the woman rooted  
deeply in the floor?

I can see how form produces form, by  
inside turning into outside. But what gives  
it the push? The one extra push?

It needs an extra kind of predicate.

Nishya chief has to rattle own and  
dance, pulse ~~is~~ upwell  
a fountain of eagle down

the rattle alone would be the perpetual motion machine  
that stops when the rattling stops. Perpetual  
motion needs a push of a different kind and  
dimension.



I seem to have reached common ground with  
Barbara's Anthropology of Experience.

Academic anthropology is not about other  
cultures, it is about how we think about  
other cultures, about the application of "science"  
to other thought and ritual systems.

Why not try to understand other cultures  
by understanding how they thought about themselves?  
They did not think "scientifically", but analogically.  
So let us learn that language, that mode of  
thought, and think with them, not just about  
them. One thing is sure: this gives a better  
understanding of the culture itself. (Witness  
Erickson's teachings to me) If our aim is to  
understand culture, we have to understand it  
on its own terms.

"The premise that never gets stated" is that  
we can think scientifically about non-scientific  
cultures, about analogic thought.

One prerequisite: to understand analogic  
thought.

Sociology is away off on a detour.

We keep meeting ourselves and our own  
mythology, our own analogic beings and  
cultures, as we go in. We have to make  
them taboo. We have to set the rules to  
strain out these analogies. I have to scoff  
at Barbara's heavy-headed "Oedipus on the KWC"  
themes. (A Cinderella theme gets published.) Mike tells



me my insights have to be validated by a rigid system to strain out "what exists only in Duff's head".

We can know about other cultures only what we know about ourselves. If there are more there, we do not possess concepts for comprehending it. We can read out of a picture only what we share with the artist.

If we confine our understanding of ~~the~~ other cultures further, only to what we can reach with our "scientific" thought, we are applying science too soon. We should first use our unborn (but partly tabooed) power of analogic thought. We should think with them, by their mode, about their lives. Plumb to its depths. Plumb science to its depths. Then you have two points, a line, a new generalization.

My road into it is Hardt art → Hardt culture → all culture. My comprehension began with a prick of Raven's claw: Laura's concept of structural symbolism: an "organization" without subject there is meaning. Analogic thought begins with predicated.

Now I look for the first time at Chuck Storm's book.

but before that I thought:

I was looking for meaning in Hardt art, and I found the meaning in my life. My life force



is now marshalled to impel me in a general direction, like wind into sails. My life has found a purpose - to find the analogy of subject - predicate.

It is the way of all thinkers, teacher-learners. I have companions: Edenchaw, Robin, students. I have direction in the tumult: away from spurious science. Toward a higher analogy.

---

I open Storm's book, and see the Plains equivalent of the Copper.



Swanton

Reincarnation. p 117

"Being an re-incarnation was so general, that a large proportion of the children were named in accordance with this idea. When the shaman announced what ancestor was re-incarnated, that ancestor's name was of course given to the child. A man was always reborn into his own clan, and generally into his own family. Mrs. Henry Edenshaw, my Marset interpreter, informed me that in other cases a man received the name of his paternal grandfather, who belonged, of course, to the same clan, and often to the same family. In case his grandfather was of a different family, ordinarily the name could not be used again, so that a man's own grandson would have to receive a name /118/ from one of his great-uncles or from some other male member of the family. A girl also received her name from her paternal grandfather's kin."

\* is this the reason for patrilineal X cousin marriage, so gpa will be re-incarnated, his name used again?

Raven grandfather p 111 One old Marset man:

"All Ravens of the northern end of Graham Island have a right to use the raven at potlatches, because Raven was their grandfather; but they do not consider it a true crest. As used by the Eagles, it is a true crest, and is valued highly. The eagle, as used by the Eagles, is also a true crest."



Copper,

is it the man emerging out of quadrant 1, the only attribute of form he has being Raven's claw thickness?



Aug 20  
5am

tree rings - tow - sap - smoke - wood -

smoke rises, sap rises


the story in Swanton of how Hoven made land.

The black in quadrant 1 is flat as a shadow, flat and formless as smoke, smoke from the burning of wood. A tree is a point growing out in rings (annual rings). Each ring floats on "the water", the sap, silver?, thin as a shadow

The black taint = <sup>substance</sup> death? The shiny potted thing = life.? Bits of a piece of black = a black layer of soot, thin as a shadow, formless as smoke, on the water (sap). It spreads. It forms trees. It forms wood

the QCI. They will re-unite = form & substance will re-unite? Old man = Hoven himself in his wisdom of age, having tried it wrong way - painting himself on screen (in blue?).

Creation as symbolized in the growth of a tree. Painted on wood, sacred substance, of house screen (i.e. of own (family) history).

Growth rings of trees -  - life upwelling, outwelling, flowing spreading on the water (sap), glistening.


Hoven himself - point of black piece higher realm - he scoops out form of baby in that realm and takes that form - which he retains when he comes back down with a turn to the right

- a model of particle of life, taking form, spreading as water, etc.



= Carving it on a tree of wood

Carving a face for a totem pole as making the  
natural growth of the wood a thought and the  
head

Flattening it out to an arc  is concentrating on  
a smaller area - 'looking more closely' -


It also moves in the direction of flat design

In flat design you are drawing the infinitely small,  
the primary process of growth, the eternal process of  
life taking form

Start (in carving the pole) with an eye

Eyes, in all designs, seek faces - life emerges

Flat design reduces the forms of the world to the  
elemental processes of their growth and creation  
It focuses on the infinitely small, the absolutely  
elementary. Art's box separates form from  
substance, then re-creates them.

4 boxes in one box 

Old woman rooted (a tree) never sleeps (lies down,  
hibernates, etc) in composure

7:20

Wood worm eats wood! makes from breast,  
eats all man's food, must be killed.

A 'story creature' (not a real creature?)

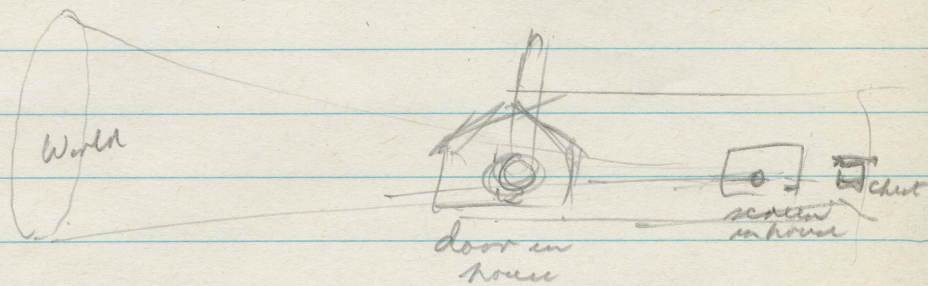
Picture emerges of pre-coast Haida art: painting, to  
show the emergence - to show 'steps' of thinking.  
Many Ravens - non-coast Raven - Raven of Myths (which



Tsimshian never use as crests - to Tsimshian Raven cycle doesn't involve crests, Raven myths not shown)  
 Thlingit of north don't have Totem poles, or very few (Kramer: 1 at Chilkat), but do have house posts: "story poles" - taking subjects not from crests as much as from "stories". "Stories" are, after all, the myths in sense of profoundest thoughts.

"House-worship", the H-TL. The house is a great symbol of their art and their world. To Thlingit, the great 3d carvings of "stories", were inside, also inside - Painted screens. on houseposts - almost idols. In Haida, it was the frontal pole, a part of the house, penis/vagina into house - inside, a painted (not carved) screen through which another oval door could be penetrated into womb. Painted screens? where from? Chilkat were painted by people from south.

Marchoind: everywhere painting, everywhere sculpture... Centre was Dadeis, where big frontal poles and painted house screens. On Bucy Island a ? school ? <sup>parish</sup> temple? with painted screen. What for? not to show crests. a temple of life.



a continuum of wood (bp)  
 world - house - screen - chest

Wood worship - the underlying premise that never gets stated.  
 House-worship -

Back to the difference between H-TL and Tsim:



Harda:

1. "Put stories on their poles" (we have thought it an aberration, a space-filler for boring tobacco).


But what chiefs did it? Edachew, Weah, Setkun -  
Altaten, Skawl  
did they lack crests?

And what "stories"? (Oh - those that everybody knew) Yes,  
the most profound myths... Raven cycle, Bear  
Mother

Lesser chiefs might have to show who they were,  
Town chiefs (town mother) showed man's power over  
life. - he was an <sup>wi-</sup>am-halait.

- he could show his crests at other times.

And what were "story poles" connected with? They  
were gragan, not xat. Xat did show crests of dead.  
Story poles were part of house, and house was part  
of great metaphysical symbol system.

2. "Mixed crests on totem pole" (an aberration, to  
Tsumshuan). Actually this entered into the symbolism  
uniting male and female, O and  (the oval is both  
vagina and meatus - one mouth for 2 faces), and  
when crests were shown, uniting 2 families in  
social intercourse.

3. Put non-crests on pole: "Watchmen", frogs, birds on  
top that 'see' in a higher realm.

4. There was a "flow" of crests going on from Tsumshuan  
(Swanton is full of it). but not from Thingit. So what  
existed before?

Could we connect crests  
see. of Beaver or Yellowlegs to them

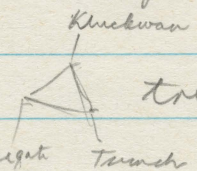


5. The very 'style' that Bill Holm analysed is more a non-crest than a crest style. Among Tsimshian artifacts it shows most clearly on chests (Haida made), boxes (ditto), housefronts, and things associated with chiefs as Wikhalait.
6. Am-halait symbolism is not crest symbolism but power — cosmic power of sex, growth, sun, wood. Its mythology is Raven cycle, Bonagadet. It is Haida metaphysics made visible. This is more important than crests, more cosmic.
7. Great houseposts recent interpretation as crests Skidgat's pair (1 & 2)

Kluckwan (Whale house) — Raven, Bonagadet, etc

Shaker — gonagadet, etc

Being inside house — a realm one remove from real world — do they symbolize union on outside post at another level of generality? Raven + Eagle ??

8. Wrangell - Masset - Haas  triangle hatched the Am halait complex




|  |                                   |   |
|--|-----------------------------------|---|
| <ul style="list-style-type: none"> <li>- chest</li> <li>- Chilkat</li> <li>- Copper?</li> <li>- am halait</li> <li>- raven rattle</li> </ul> | ovoid<br>salmon trout<br>painting | } a blend and growth<br>of cosmic symbolism |
|--|-----------------------------------|---|

9. Did Haida have an older and simpler crest system?
  - but Raven of myth was not a crest proper
  - does a moiety system need crests?



look for the underlying premises that never get stated.

- oldest coasts card to be Killer Whale & Eagle  
Sea & Air

10. H-Tl a death and rebirth required a new house  
where in Tsimshian there was continuity, the same house  
served the successor,  
with Haida, a new marriage, a new re-alignment, required  
a new house, with symbols of new alliance on totem  
pole. That is why Haida were so mobile  
Tlaxt kept same house, but it had 2 sides   
Haida renewed house at each generation   
Tsimshian: same house, and let the corpse fall --- 

11. Haida did not get "fathers" to build house or carve housepole  
(did get fathers to carve xat)

12. Haida never put waxnogs on poles, as Ts. sometimes  
did, even though Haida were concerned with <sup>understanding</sup> power.

Haida-Tl were most secular, in sense of being furthest away from  
guardian spirit idea. Anybody heard of a Haida on a guardian spirit  
quest? They did not call in on their affairs supernatural beings.  
They were concerned that man understand the cosmic forces of  
the world, as symbolized in Raven myths and northern art.  
Flat design was the shape of thinking

Kwakwaka'wakw created monitors, and dealt with them in  
winter ritual. Haida did not do this. They created some  
monitors (spirits) to help the shamans [Haida shamans  
didn't have masks]. But mostly they dealt with the universe



through Raven: highly developed mythology  
" " " art style.

In studying the art, we have studied the medium itself rather than the message. Read its meaning! it tells whole philosophy!

Were Haida in a vacuum? In recent times they were getting their shamanism from the Tlingit, their saets from the Tsimshian, their winter dances from the Bella Bella via Kitkatla. Yet Marchand found 'everywhere painting, everywhere sculpture'. Did they contribute flat design in art, and the philosophy of cosmic power that goes with it?

With contact  $\xrightarrow{\text{Chilkat}}$   $\xrightarrow{\text{Nass}}$  did the townsite meeting at Nass produce the Ambalait complex? a new synthesis of chiefly power: wisdom - can move the universe  
wealth . . .

supernatural power - crystal  
ambalait  
copper  
raven rattle

Ambalait (eomine, abalone, pheasant, eagle down)

Chest to keep it in

Chilkat blanket to envelop man, make him a tube & treasure

Raven rattle: seed and sun linked by Raven & animated by man

Quartz crystal: essence of power. One attribute: brilliance

Copper: essence of wealth, body or death

Apron }  
Tunic } analysis of design should center on concepts  
Leggings }



Symbols in myths

Old woman <sup>stone from hips down</sup> rooted to the ground, who never sleeps  
= coniferous (cedar?) tree?

Box with 4 boxes inside  
= world with 4 levels of meaning?

Old man with hair white as seagull  
= Raven as wisdom of old age?


Turning to right = changing realms?

Kelp with two heads - pole with two heads = watchmen?  
=(?) Songadit?

Raven = human thought?

[Raven is everybody's grandfather, not just Raven clan]

Coniferous needle (used by Raven to get girl pregnant) =  
unit of living substance - wood - tree?

Chest = realm (remember older chests?  envelope)