


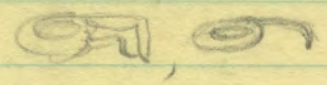
Sunday Dec. 10 (comparing VBC & AMNH boxes)

A Descriptive, formal, changes leading to The Box design

1. The "lineform" [still conceived as line, primary]

- no longer "outline"
- no longer iconic behavior
- no longer a complete formline
- if it represents a change of scale, this does not show in sect of design
- each side is a total field (i.e. lineform does not work several fields)
- line ends at edge of field (no  (it has no end in field))
- line divides field (it is a field divider, it is a boundary of parts)
 - ∴ what is in one part of field is in a different section from another part across the line.
- the rest of the design takes account of the lineforms
 - : doesn't overlap (until The Box)
 - : accepts subfields
 - : obeys juncture and proximity rules
 - : accepts secondary color rule

2. The iconography of the whole design [cf. lower]

- no longer any single iconographic subject, either on 4 sides or on one
- there is some secondary iconography (profile, human face)
- rest of design is generic design ^{element} _{united} - salmon trout prominent
- head or claw is only recognizable unit 
- it is not 'distributive' in ordinary sense
- no 'true eyes' trying to pin faces

3. The orientation of field and design




- total orientation of each full side is ^{still} upright ↑
 - (it makes even less sense to look at it upside down or on side)
 - (field itself is oriented, leads orientation to total design)
 - no bilateral symmetry (it is 'profile' design)
 - no part of the design is upside down
 - abrupt changes in orientation are of 90° ↙ ↓
 - these are variations of orientation within a side
 - : in directions of 'up'
 - : in "being faced" } it is purposeful chaos

That is, it accepts overall rules of order (upright field, formal relations) but plays fast and loose with organization of them into meaningful design. There is no attempt to create faces (no eyes, mouths). Extensive use of salmon trout & flicker feathers suggests attempts to make body parts - wings,

There are no frontal elements at all (until hand). No true eyes, no frontal faces. Designs have no center line, no symmetry. Entirely profile.

It is design without meaning, with no attempt at meaning, purposely chaotic. Why?

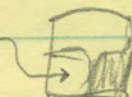
B Descriptive, formal ^{differences} advances from VBC to AMNH box

- 1) Organization of 4 fields into 2 pairs
 - : into 2 sets of 2
 - : each field into quadrants
 - 2) Quadrant line-form created and consistently used
 - : quarters all 4 fields in a consistent way 
 - : BECOMES FIELD for red overlap
 - 3) Orientation of subfields regularized (each of pair the same)
 - : 1 & 3 
 - : 2 & 4 
- (they still don't pull together, but remain separate quadrant fields)
- 4) Subfield form lines take their origin at center of design at "corner" of half-form. That corner takes great tension, becomes focal centre of design of each side.
 - 5) Designs within subfields regularized
 - : secondary iconography added




orientation of profile has 2 aspects:
 1) up, down
 2) left, right



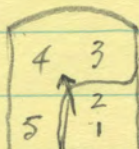
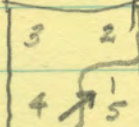
- 1 & 3 complete human figure, bridging 2 fields, ^{claw} _{in hand}
- 2 & 4 human face and hand. **FRONTAL HAND!**

: claw elements occur in only one subfield 

6) Salmon trout heads more complex (sides 1-3, upper left)
become 'ripe' - cheek design + flicker feathers

7) Sequential appearance of claw elements in subfield 4
Side 1: none Side 2:  Side 3:  Side 4: 

8) Sequential simplification of design in black quadrant
1-3 whole body 2 $\frac{2}{3}$ body 4 $\frac{1}{3}$ body?

9) Sequence of quadrants:  1-3  2-4

note 2 jumps across: one "out", one "in".

10) Total red design continuous 1, 2

" " " discontinuous 3, 4.

c Descriptive, formal similarities between 2 boxes



1) heavy black as primary

2) all of A above

3) shoulder-hand motif - side 1

4) profile face motif \downarrow side 2.


5) similarities between design in quadrant on side 2 VBC
side 4 AMNH


6) Claw design:  appears in side 2,  in 3.


7) same 'hand', similar salmon trouts, etc.

d) The most important advance, perhaps, is the ^{creation} use of quadrant lineform ~~by~~ and its use as field.

Assume this to be an evolution of the formline, and trace descriptively that evolution.

- 1) simple line on neutral field
- 2) simple lines creating form on neutral field
 - arbitrary form H O [Haida never used]
 - iconic form →
 - outline, iconographic form 

3) simple line dividing field  (a "total" field)

4) " " creating forms which divide field 

in all above: line is not form is not field

Enter the formline  a branch stroke

: it has the potentiality of becoming an unbound, arbitrary form but note that the Haida never used it that way

FORMLINES ARE ALWAYS 'PARTS', never unbound wholes. They never become simple unbound forms. They never cease to be lines. They remain lines that take on some, not all, attributes of forms. They cannot become icons, images, iconographic forms, subjects. They take on:

- 1) Entity so have relations with other entities
- 2) Iconic attributes of form (form of behavior) (predicates)
direction, strength, quality of movement

it is still a part, still a line

Now, make it (or part of it) the entire subject

Make it a subject w/o meaning (not a particular subject), by

- not giving it iconographic form
- " " " iconic form (direct it of motion shown by formlines instead of design)
- divorcing it from formline of rest of design

make it a
non-meaning
formline

Give it meaning only with relationship to "field"

It is still 'line'. It is not 'form' in any specific sense

Make it field as well as line, by

- giving it the one attribute of form that suggests 'field'
by echoing shape of major field

- using it as field.

How it is { line, edge divides field } "subject" - black
 { form, only in re. field }
and { field (only to express its own predicates?)

As field, it belongs to a different system than other 3 fields

It has already participated in that system as line and
as form. Why not leave it all black? Well, as field,

it creates an opportunity to feed another element into
the system: - to restate itself as subject, or

- to " " " " predicate

As line and form it is a subject (it is primary,
all that follows is predicate). but it is not any particular subject

As field, it is predicate (a field is by nature
predicate. An empty field is an empty universe, impossible to
conceive) it is only potential predicate, an empty field until a predicate
appears.

It has predicates, and in another way it is predicate.

It is line and form at the same time

line " field


form " field

subject " predicate

} or at least it has
the potentiality of being
them.

Edwards used that
potentiality.

Raven story

- | | |
|----------------------------|---|
| field with no life | - black quadrant uniform |
| + life, flight, curiosity | - pattern w/o form |
| + piece to sky country | - claw |
| take sky form | -  |
| take 'supernatural' form | - man |
| begin to take natural form | - raven foot |

Logically, how could the subject be restated differently?

- as it is, it is the smallest conceivable subject (within a line-edge), the simplest conceivable form (form w/o any meaning but presence)

it is the smallest and simplest conceivable subject
another way to say that is

- the smallest piece of Raven (his "thumb")
state it by its absence (make it interrogative)
(missing from hand, present in head)

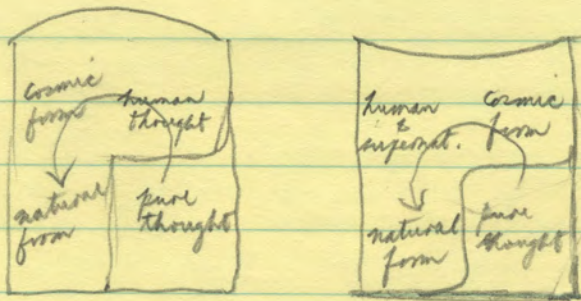
— then if that is the subject, the rest of design is its predicates.

It only shows in 'natural' field, in its 2 aspects: presence and arrangement.

The only way open to restate it is by iconography. So you have to introduce a new iconographic subject (like pencil paper). Trouble is, subjects have predicates. Trick in re-stating the subject is to make ~~second~~ predicate of second = predicate of first.

predicate of first: all that follows } this restates } now what
" " second: missing thumb } the subject } are its } predicates }
? }

So the only way to show it is as a-part
 - taking shape
 - in nature



It remains to explain the sequence of levels divisions of thought
 - their number
 - " meanings level of meaning

4. pure thought, analysis
3. cosmic form & behavior
2. supernatural (in human form)
1. nature (recognizable form emerging)

Corresponds to Raven screen:

3. cosmic
 - 2b) level 2 iconography
 - 2a) ruffard - level 2 iconics - the proper way to dance the 'style'.
 - 1 just beginning to emerge, in part
- and 4 has no counterpart on Raven screen
 it is the start on the tip of Raven's claw
 it is what has to be present before I can be drawn
 i.e. form & life
 it is the presence ^{and life} of the artist
 IT IS WHAT THE ARTIST PROVIDES
 it is presence and pattern

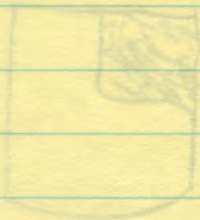
The really unusual part is the overlap. This is the only known case where black is used as a field (The Glenbow box doesn't quite do that). He didn't do it again later. He didn't pursue this choice further. Why? This was a culmination, the end of a road. Why? Maybe he chose another solution, like chest design?

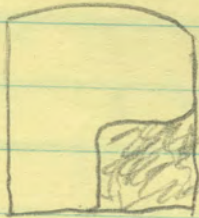
An eye can become a ^{frontal} face. Can a line become a body?

The black field is a body, and contains a body.

Unique features:

- 1) quadrant formline
- 2) black a field for red design
- 3) shooting the gap
- 4) claw on head
- 5) purposeful "mistake"
- 6) drawing of "organization"





is line

form : itself without meaning
in. re. field : quarters field
: is a field

in re secondary scenography :
as subject - is body sides 1 & 3
field for body

field : 1 & 3 : for body of 2ndary scen
2 & 4 : ? ?

} for some kind of design.

Finally using a 'line' as a 'field' says a new thing to the mind (for there still change the idea of line as edge, of zero width); namely, "I am drawing on an infinitely small field." "I am drawing the shape of the infinitely small." As a mere formline, it had only iconic form. Now, as field, it invites and takes explicit, meaningful, scenographic form. On side 1 it gets ^(secondary) scenographic form (a body), and calls attention to one detail, (the missing taumb). On side 4 it is the form of something, but what? Everything? On a field infinitely small, he drew the form of all things.

Mon. Dec. 11

for seminar - what?

- Raven screen: the 3 levels :
 1. Iconographic
 - 2a Iconic (formal relations)
 - 2b secondary Iconography
 - 3 Ideology

- Two box designs, USC and AMNH
 - a) What they have in common (A + C above)
and what I think this relationship is
 - b) Advances of second over first
 - c) Evolution of the formline line to field


- Creation Myth of Harde - a structural analysis

have shown them : None on Panel Paper

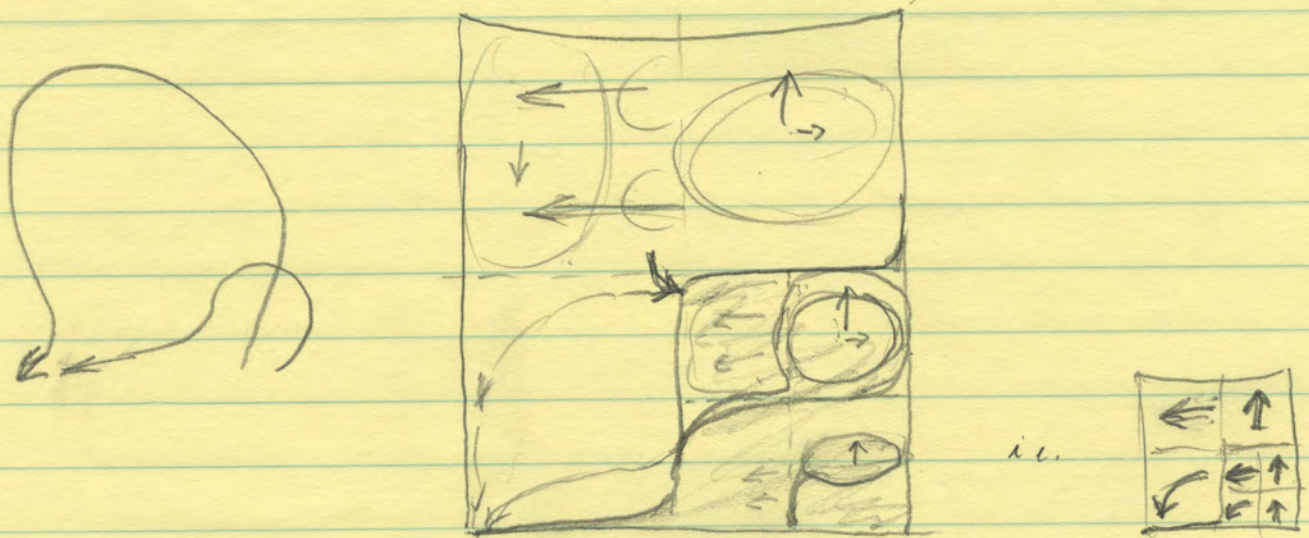
Side 4 design (cont'd)

as a complete, self-contained design, not touching or related to design outside it. (It does bleed off the field, but to the artist, not to the design.)

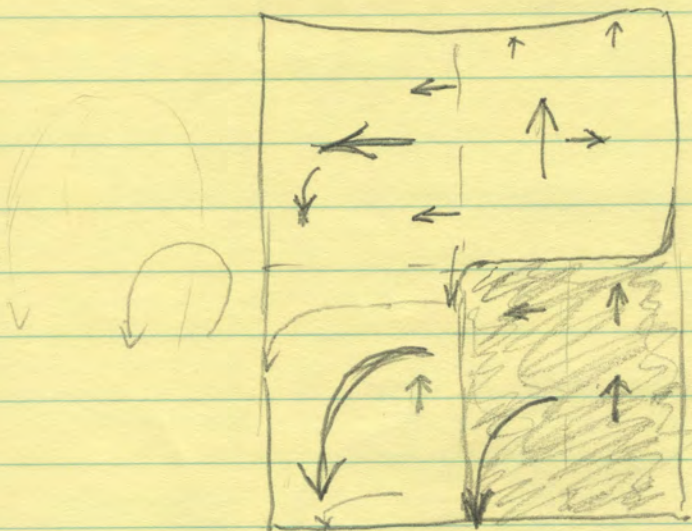
How did the mind approach this field? "I am going to draw a design on this field. The field is a line, it is infinitely small. Its form has no intrinsic meaning (but it has been the field for a 'body' design). It is upright, and visually related to the other parts of the field, but things are reversed: red on black instead of red on plain ground. The ground is dead. I'll paint on it, in red, life. It is dark I'll paint on it, light. It is formless. I'll paint on it, forms. Not a particular form; not the simplest element of form; not the most complex possible form; ^{not cosmic form} just "form" (pattern).

Side 2 design is somehow related to what is outside, by red jumping of the gap. Nearby is a missing formline element ; is this related? Side 2 design is a bit like a body without any hands or feet. Which leaves side 4 design with a hint of being a shoulder. Now that's what a salmon trout often is. So it is rather like another salmon trout -- just opened?

On side 2, little box contains same orientations as big box



Side 4 simplifies this



So the little field is a microcosm of the big field, but says it in simpler formal language. (It has 4 boxes too)

This echoing of the arrangement of the major field seems to say: "I am not just what is left of the body on side 1. I am conceived after the macro-design, and echo it. I am about what the major design is about. I am saying it in simpler terms."

"My point goes off the page into the water. The point
ditto. That is the point of the whole thing; the sharp
tip of the pencil alone."

On each 1 & 3 there is a similar amount of ③

and ②. He "brings" the secondary iconography
to use for a special purpose; but this meant
antithesis the relation found to the "wrong" side
(it is right on side 2 & 4). On 1 & 3 there
is a sort of opposite the quartering effect

Inventory

How to say what the box is "about"?

With known scenes we know an easy out: we can tell it
known even though that is just a small part of the
meaning.

There is more to be an essay: you can't tell from the

overall appearance on the page what it is about.
You have to get into it. Known scenes are a "title"

essay. There is not.

like a symphony movement. What is it about? How
to title it?

He was "working on a problem". Can we say what the
problem was?

It might refer to mythical themes. Can we find them?
Was that correct? Is it known?
Is it known?

They were to become towns, they say

(seed reaching for the earth)

M. Rutten
732-9016

It's about Creation: how Raven created this world
But it's not really about how the world was made
It is about how the world is.

How things are patterned

The different levels of organization of form

The relations between behavior and form

Including human behavior, and the artist's,
and the Sun's.

How meaningful-form emerges

From meaningless form and pattern without form

It shows you those two:

Form that is not any specific form, but only presence

Pattern that is not the pattern of one thing, but
echoes the pattern of all things

How in the simplest piece of meaningful form
(like Raven's Thumb)

There is involved all form, all pattern,
including the artist's hand, and mind.

It is about five boxes: four inside one

The innermost the smallest, inconceivably small.

Inside the fifth box, the ingredients of which the
world is made:

form and pattern

substance and life

life which the artist shares, so can see, and draw.

Raven Rattle

Think of a seed. A tiny microcosm. Urging to grow.
Its first act is to put down a root, tiny, pored,
reaching for earth

To suck sustenance from, and to anchor its uprightness
Anchored, it sucks, stands upright, opens,
Metamorphoses into a plant, a tree

Tall, strong, straight
Catching sunshine, rain
World tree.

Raven's rattle is a metamorphosed seed
a burst salmon trout head.

Its root, the handle
sucking strength from my hand.

The sucking mouth of its front face
Three faces, three phases of metamorphoses

The second with removed beak, reaching inside itself
for the seed of life

The third, Raven, fully erect, rearing upright,
(upside down, the way I hold her)

And in her beak, the Sun

Ultimate seed of life

Thrown into the sky

Falling the world with light, and warmth, and life.

I shake the rattle.

Its rattle is Raven's Cry, telling that the world is alive,
in motion - I make it so

Shake. Rattle The figures copulate
Tongues joined (curved jet of sperm)
Raven spouts the Sun into the sky
Life into the World.

I dance

I am a tube

Wrapped like treasure in my Chukot blanket

On my head the am-halart, "beautiful ^{spirit} supernatural"

A tube, spewing eagle down

Light, Peace, Life

I am Raven

I put life into the world

Wednesday

7:30

And how can I tell you what the Raven Screens are about? We can see "Ravens", and say that he is the subject; he is what is "represented". But that is only the title of the poem, the essay, the discourse; and an enigmatic title at that. We can see fine lines, nice ovoids, details which we have come to learn are parts of the "style", and good. But it is strange, and irritating, like a script we cannot read. Even Raven isn't a very good raven by any standards we know. It is like gazing on a page of Chinese calligraphy. We can see some of its surface beauty - but we cannot read the thoughts it contains. High profound beautiful thoughts. Page with little comprehension on the page of calligraphy. So little comprehension.

9:00

What a limited instrument this art is. It tempts you to think you can convey meaning in visual form, but how much meaning there is you can't get in. How difficult it is to build on visual cues. Watson Edinshaw's struggle (and triumph) with the box design. Look how he exploited the breakthrough when he finally found it (love as field). See how everything else fell into place, down to tiny details. He had those things in mind, and was struggling with the limitations of the medium. It was not intellect that was the limiting

factor, it was the medium. He took it, intellectually, as far as it could go (line \rightarrow field!) He worked it through, said all that could be said on that medium

It was a struggle toward writing, but didn't make it. It didn't develop a big enough vocabulary, or grammar. The meaningful elements didn't become free, unbound, to be set out serially in the manner of speech. They remained bound to iconography. Formally, that meant that a line still remained part of outline, no matter what else it was called upon to do; a space or part (breast, tail, eye) still remained that, and could only be used in limited ways for secondary iconographic images. Semantically, it was tied to natural forms (raven), and could move only so far, so few steps, from that.

It did try. It became very "abstract", even "distributive" (abandoning outline completely). It distorted stylized. It developed standardized elements: "fucker-feathers" (not meant to depict feathers - these must be "characters" with "meanings"). Rules of combination (proximity rules, rank rules). More complex symbols (salmon trout head - a great meaning, but only one?) The formline was a marvellously versatile thing, being 2 things at once (but it still had the limitation that however big or grand it got in its second meaning, it still had to "make sense" in its first.) The artists explored the thresholds of

meaning, of meaningful form, of "making sense".
They packed as much as possible into a drawing.
They used every visual cue. Tested the limits of the
mind. Refined the hand to draw perfect lines.

Between them, the Raven screens and The Box
show all that can be shown in this flat medium.
Raven is a demonstration, Box is the analysis.
Box is much more profound, because it is not just
an analysis, it is a paradigm. It is a train of
thought and the system of thought (the train of
all like thoughts).

The break-through was the formline. Even on
Raven screen it is locked-in to its 2 meaning
system (primary strength = primary outline of icon.
A big formline means "primary", "outline", "subject".

In its first meaning it was still dead, part of
outline. In its second, it was "strong entity"
holding up its part of "structure", and moving
with its own quality. It was still predicate,
still emulating something else, still iconic.
It could only be and do things implicitly, not
explicitly. It could not stand on its own, and
explain its attributes, qualities.

A Hopi would have been content to let it stay a
part, merged in the whole. A Haida, egotistic
self-seeking, self-centred - had to let it
find its identity. It is an entity, but
what is its identity? Specify its characteristics

had to break meaning
that thick = primary
outline

AE tore it from that system, decontexted it of its meaning as outline, decontexted it of its qualities of conduct, saying "These are not the subject. The subject is the line itself, its own essential qualities.

He made it a nonsense line. Its only quality was presence; massive, unmistakable presence. Not part of an image^① Not the shape of an action^②, not part of the cosmic design^③ Not something you can see on Raven Screen. Just line, reduced to its basic identity.

Something normally ^{implicit} invisible, he made visible and explicit. One way to conceive that is to make it invisibly small in size (the inside of a tone line) Another is to have it out of mental focus (while the mind concentrates on a pattern, it is not seeing "pattern"). That takes a second look.

It is the second look he makes explicit on the Box. Two aspects of the same thing, looked at one at a time (in fact, superimposed). A simple formula takes 2 looks to comprehend: one as part of outline, the other as a predicate-entity of its own. Now he makes that explicit, by analyzing the simplest formula into bits attributed. But to do that (particularize), he has to generalize. The subject is no longer just

the simplest formline, it is all formline, all meaningful form. The predicate is no longer the simplest line - of - motion, act of behavior, it is all pattern, all ^{type} behavior, Life.

To do that he had to find a way to make a line [its own] field, so that he could draw on it its own attributes. It had to retain its identity as line, and also to become a field. The field had to be different from ordinary fields, the rest of the field. Not natural form, humanform, world form — and yet related: the stuff of which all are made, the ingredients in the fifth box. The primal elements. The tip of the artistic brush

To tear reality apart into such shards risks utter chaos. To separate a line from its path is the ultimate separation. What then holds the whole system together, the whole universe, is the mind, memory, purpose of the artist. His mind holds the whole order of the universe together. Order is in the mind.

The main achievement is this very mental feat. The design representing "life" (2 designs, so any number of designs, so all designs) is a great artistic feat, but all it has to do is suggest the meaning (as loven suggests homon)

curve =
life

after 3 other steps, he comes back and re-enters it
he goes the whole route, then latches it at end

triggers it in the mind. The statement is staggering:- "I (my mind) can see the total pattern in the universe, and analyze it down to its primal elements. It is in my mind that the entire pattern is held together. The Universe is my mind. Ego centricism to its logical conclusion, I am the Universe

Observe how I tell you this. I have analyzed out the fundamental duality of the universe (matter & energy, substance & life), and showed that in my mind I can take them apart and recombine them. I can let the whole fabric slip to the point of dissolution, then hold it all together in my mind. (on the tip of my brush) I am the entire design.

"I am you That is you"
I control the entire design

You thought the painting was about something in the world. It is about me. It is an ultimate self portrait. I show myself by my most essential predicate: cognition. I am not substance, I am life. Cognition is me.

I had to break down the distinction between whole and part (field and line - the universe and the simplest thing in it) This is the most fundamental dichotomy of

I can go the whole route
then return and
recombine basic elements

have myths

the mind. It underlies the distinction of ego - non ego. There can be no "entities" either of form or behavior without it.

Whole is an attribute of part. Field is an attribute of line. However is an attribute of ^{ego} me.

It is my hand that holds the Raven Rattle.
It is my hand that holds the brush. When I move, the result is life. A painted line is an evidence of my life. A curved line is an evidence of my thought. Curves mean I am in control (dead things fall down in straight lines) Quality of line and curve is the quality of my thought, my control.

A limited system of writing? When it can say that?

The line is also a field. It is its own field. It is about itself. Logically, that field could be used for something else, but what holds subject and predicate together in my own mind. I am the element of order. I am the unspoken premise. What I am drawing is a predicate of me. I am in that painting, invisible, implicit. It is about me.

I am the field, and the design is of me.
[The Wood and the Saint are of Nature - a different system]
I am working in a cognitive system. Let the field = me. Then the design = attributes of me

The field as "me", the design as "of me", I pour my ^{conduct} behavior, my concepts of order, in a complete system filling the field. It is a self portrait.

Self portrait of the ultimate egotist. I am the Universe.

I am one with the Universe. I am the smallest part of the Universe.

pm "Second look": on sides 1 & 3 as well, it is 2 looks at the same thing. Restate the subject

The field is used to hold a body

but it is a body with a tiny part emphasized by absence

In this mode, it is using the metaphor of "simplest form" (i.e., thumb), a mythic mode; and restating it in interrogative form. It says 1) form without meaning, the subject of which we are looking for the predicate, and then 2) for example, the 3rd claw - shown here by its significant absence, because I can't draw it because its predicate is missing.

On sides 2 and 4, the sequence is: 1) form without meaning, the subject of which we are looking for predicate, and then 5) the predicate: pattern.

The first is the insertion of a necessary subject (he wanted to talk about "form" but felt he had to talk about "a form", as an example). But that of course pre-empted the field, so he couldn't draw the predicate.

"the point of a pin"

Once more: how does he bring himself in?

1) He draws the final design on side 4, a new kind of design that only he has ^{prevented to draw} drawn. It says: "See, I draw 'patterns', 'life'. I have separated life from matter. Who? I. Edenshaw.

See, I can show the patternings of the world, down to the ultimate one.

I am the unseen mind creating this whole ^{order} painting

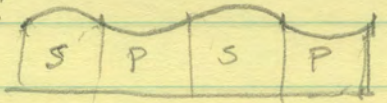
2) I created a field. Anything could be drawn there (a flower). But I created that it be its own attributes. I provided the glue. The ultimate thing that holds it together is my mind.

3. The attenuated tip of a painted line makes one think of the artist's touch, hand, presence. Especially when one such attenuated tip is used to indicate the subject on side 1 and predicate on side 2.

In several places such tips (claw tips) just touch adjacent form-lines. Others come off the total field (side 4), linking the field with the artist's world.

Attenuated tips mark transitions into new things or new states.


Why a wovens redark envelope cover on these boxes?
Why the concave-convex shape of top?



Why is there split representation? to get 2 profile views?
Is there something about a profile?

You can use profile elements:
: salmon trout head
: flicker feather
: ovoid
: formbow

You don't have to have symmetry
You can only "write" this language on profiles
∴ you need split representation.

There is a taboo on straight-and-level horizontal things.
Ovoids must slope. The  gives slope to the ovoids etc.

Is profile always "part"?

Can you have salmon trout only as profiles? (part)

Thursday

Subject with only one attribute: presence
can have only one predicate attribute, life
You can show it 2 ways: as subject
: as all its predicates } 2 sides of the coin

On quadrant, the subject cannot be restated as subject,
∴ it is absent, or interrogative

And being a single-attribute subject, it ends up with
a single-attribute predicate.

He started out to draw the simplest possible subject (the heavy black formline) and explore its essential attribute.
He had to reduce its attributed as subject to "a single attribute of line" - it is a line with only one edge. The simplest subject is not a piece of line but an attribute of line: edge, boundary. Then to ask, "what is its essential attribute?" he had to make it its own field and draw that attribute on. Simplest possible subject - essential predicate.

The fact that he used the 3 levels of Haven Screen tells something about it as well. If the simplest subject has all the world's patterning as predicates, what about an iconographic subject like Haven? It says:

- ① Haven-form - as composed of
- ② Iconic form, with secondary human design - and nodes of
- ③ Cosmic form on salmon trout head.

Every one of nature's forms contains parallels with human forms (both in behavior and image) and contains cosmic forms and behaviors.

He must have conceived these as 3 levels, because that is how he drew them on the box

3	2
1	1

. Now if on the Lavan Screen they set up a time continuum, so they do on the box, and the last quadrant becomes the half of an instant. It is not just infinitely small, but infinitely swift. It is the touch of the moving brush without the path of "its movement", only the ^{attribute} quality of "movement". It is "the moving finger" stopped. It is the quality of steering, of being patterned. All pattern is somehow alike: cosmic pattern, social pattern, natural pattern — and this is the quality of patterning they all share.

Side 1. First the subject, but only its presence, not its form or pattern. Then restate it by its absence (can't show its form or pattern in that field). But its form is present in the head (mind) of that body, outside that field. It is "of the same thing" as head of the same body — an unnatural presence (thumb in head) balancing an unnatural absence (thumb missing). Who is that little man? The painter? His eyes are not yet open — is he the potential Nankidoodle? Is it the baby he scooped out through its foot?

Side 4: It is present in the design, lacks only position (pattern)

Are they the 3 fingers that hold the paint brush?

unnatural presence
≠ unnatural
absence

modulated strokes = formlines

Harda brush is a brush, a hair brush - ^{paint brush}
_{ink brush}

What is origin, antiquity, relationships
of brush?

Harda painting is calligraphy rather than painting,
since it deals in strokes, lines,
"modulated strokes" = "formlines"

It is brush calligraphy

Edenshaw, painting, was a calligrapher (scribe)

You can create forms from strokes → "characters"
endow a stroke with form → much, more, one
predicate meaning
iconic meaning

As a "part", you can only put in implicit
meaning, iconic meaning, predicate meaning,
demonstrations of a quality, but not explicitly
the quality itself. In Chinese calligraphy the
qualities put an ^{analogous to} ^{products of} whole qualities of the artist
himself (personality, purity of thought) predicates
of the artist. These sufficed the whole discourse
The individual entities weren't singled out as
individuals among other ranked individuals
They were harmony diagrams, not social structure
diagrams

In fact you cannot normally draw a quality, you
can only apply it, use it, demonstrate it.
Edenshaw found a way to do it.

A whole can have parts which have attributes

A disembodied part has all the attributes it can have
- to draw on it you have to draw
a generalized "quality"

different from
Harda

There are no left-handed
calligraphers.

There is no upside down
calligraphy.

In calligraphy, every stroke, every attribute has meaning, or strives to have meaning. The same with a good Harada design. The artist was trying to get the ^{characters} symbols right (knowing their meaning or not), and trying to put his proper qualities into the whole thing, he reflecting the good qualities of his culture.

Difference: the calligrapher is conscious of all the meanings

So we have to assume that every element has symbolic meaning and that every attribute strives for his iconic meaning

- we have characters (salmon etc)
 - " " equivalent of muscle, sinew & bone
- but the question is: how much entity were individual formal segments given?

Answer: more than in calligraphy, because of "ranking" in Harada design.

Calligraphy:

- use lines, strokes, formalities
- lineality, direction (there is orientation up-down)
- have as parts build up "characters" (images)
- have themselves take on ^(form) iconic meanings
- kinds of lines become few in number, standardized, ^{style-}aged
- FIELD IS NEUTRAL in meaning, conceptually flat
- all the meaning resides in strokes & characters
- (You can't sculpt calligraphy)

LINES ON A NEUTRAL FIELD

Friday

Fields on sculpture are not neutral fields. They ^{change} move. When you can mark out a partial field, it may already be a 'part', like a wing. So you can only apply elements of calligraphy to sculpture

The pipe panel was a neutralized total field for sculpture. Then rules like those of calligraphy applied:

"strokes" = figures
"pattern" = iconographic predicates
character (icon) = iconographic group

but symmetrically reversed

meaning in elements was iconographic, not iconic
" " groups " (iconic, not iconographic analogic)

The level of "iconographic predicate" was used up just to hold the groups together. So if they were to have any larger meaning, it had to be at another level of generalization - i.e. "inane"

They were not conceived as a whole group of figures (single "character") all leading their efforts to do the same thing. They were separate. The unifying glue had to be conceptual, qualitative (figures all kooky, acts all sexual) (categorically) Reducing the redundancy, the ^{explicit} Whitman's acts all had to be conceptually the same, i.e. inane. The final fun was playing with the ^{threshold} brink of inanity.

Figure-ground dichotomy

Haida Engraving came later, and its model was parenting

Note that the panel pieces were done in profile -
conceptually, zero width. Conceptually, it was
sculptural calligraphy. But it started with AE's
final solution: (the line is its own field)

the carvings are their own field
He didn't get it clear whether he was doing sculpture
or painting (he bridged the ^{dichotomy} distinction)

line is its own field ^{have to show its meaning}
figures are their own ground ^{have to be held together with meaning}

They were not engraved profile figures on a field,
but sculptured profile figures that provided
their own field. The ultimate glue had to be of
meaning rather than structure.

H paper

iconographic figures doing iconic things
(metaphoric)
(substitute topic)

The calligraphic style was established, like a
writing system, different from the sculptural system.
(That is why no salmon trout on early argillite)
That occupied the "flat design" niche on the Harde
mind. Harde could not therefore engrave
iconographic subjects. They could sculpt them.
So what they did on panel paper was $\frac{1}{2}$ way -
it was sculpture trying to act by the rules of
calligraphy

Panel was accepted as a total field. And you
can't paint on that stuff, you have to carve it.

The "structures" on white paper are iconic even though the *mean*
are not
- they are predications of men
- senseless

You can only paint on wood, or
other organic material (beeswax?)

There is a necessary relation between
structure and meaning

Remember Edinshaw's law -

an element of one can be traded
off for an element of the other

Corollary: There can be no meaningless structures

Structure and meaning are the two kinds of
glue that hold the world together

It has to hold together

It has to make some kind of sense

structural

semantic

Like the 5th box, it only holds one attribute. 'You' have to endow it with its other.

Only 2 men solved this problem. The first was the pipemaker (later, he or others continued it, and made the jump to white panel paper, but he set it and solved it first.)

He "set himself the problem", or arranged that it be set for him by a new kind of field:

argillite (black, only carvable)

panel (a total field - it didn't really matter what shape, as long as it was accepted as such.)

a "street" - form - pipe
along the road

meaning - decoration (i.e. meaningless)
in machine

he soon reduced pipeform to neutrality

the game was to find ways at all levels to say "meaningless"

The pipe had too much structure. "Meaning vacuums" were created, into which something had to flow, or he could try to give neutral meaning, nullified meaning. But that is non-sense.

AE was the second man who solved it, and he used it for a more serious purpose - to analyze the very nature of ^{meaningful} structure. He also set himself the problem, consciously. Maybe seeing the overlap on the Klambow box suddenly reminded him of the panel

pages he had seen and talked about in his youth.

And he created a counterpart of the panel:

the one which was its own field

But his problem required him to create a new kind of structure in design

which conveyed a new level of meaning

2 2 2 2 solutions to same dilemma = 2 2 2
inserted into the whole ^{Haida} human mind.

structure 1 → meaning 1 (particular)
" 2 → " 2 (generalization)
provides room for

H Panels: structure 1 was "animals etc"
meaning 1 "sexual" or "strange sexual"

structure 2 "more strange animals etc"
" 2 " same

the generalization of meaning (predicate) was then
particular: "unnatural sexual acts"

the generalization of subjects was "entities that
don't make sense" -- analogic to white men

W Panels: ^{iconographic} subject: specific white men (props are iconic)
particularized the subject } structure 1 - doesn't make sense } generalize:
structure 2 - " " " } doesn't make sense

Edenshaw's particularizing of the subject was to make the beal the subject
Pepermer's had been to create: first ^{metaphoric} generalized subject (beatrix)
:second, specific " (white men)

Structural subject - structural predicate

Semantic subject - semantic predicate

How can you tell a subject from predicate
without a program?

New black } system subject
 red } predicate

Whole Subj.
↓ ↓
Part Predicate

Part - Subj
↓
its behavior - Pred
attributes

A part doesn't have
further parts, it
has attributes

generalize attributes & you
get qualitative principles

Whole → part

part → attribute } → "principle", "generalization"

Each is a closed system, where structure and meaning must reach equilibrium, and an element of structure pairs off with an element of meaning.

but meaning works this way:

metaphoric subject _{general} - analogic meaning ^{particular} _{use these}

specific subject _{particular} - specific meaning ^{generalize} _{these}

When you have 2 or more _{specifics} - generalize

When you have 2 or more _{generalities} - particularize

Both pipe and box are complex systems: they have 2 or more subjects and 2 or more predicates

<u>Box</u>	structure	Pipe
"	2	
"	3 is as well	
"	4 "structure" the subject as structure	

You have to have enough subjects and predicates to generalize and particularize from

Structural subject

structural predicate

Meaning subject

meaning predicate

subject and predicate

How can you tell a subject from predicate

With the white man smoking a pipe on the W. pipe it all comes

full circle: meaningless decoration
pipe

that doesn't smoke

etc.

The subject is its own predicate. The bear is its own field. The senseless decoration on the white man's senseless pipe is the white man smoking his pipe.

A specific iconographic act, a "moment of truth", but wrapped in a cloud of senselessness that says

True (too) is a nonsense act.

form - behavior
 form - meaning
 structure - meaning

whole-form - iconographic meaning
 subject form
 presentational
 part-form - iconic meaning } i.e. behavior
 predicative form
 hierarchical analogic

Each generalization produced has to apply to all the lower levels.
 On paper, the specific subject was "white man"
 the generalized predicate "sense-less"

metaphoric decoration
 smoking pipe
 coal that won't burn
 pipe " " smoke
 pipe " is a neutral form
 hodgepodge kinds (several languages)

sex act 1 hodgepodge acts (sex acts)
 sex act 2 unnatural sex acts = sense-less

specific white men as subjects
 nonsense act 1 } non sense
 nonsense act 2 } generalization

The aim is to make generalized meanings
 The strain (in calligraphy) was to express abstract ideas
 The method was to produce subjects & predicates that could
 be generalized:

generalized subjects - forms
 generalized predicates - behaviors
 1 behavior } generalize on ^{attribute} kind of behavior
 2 " }
 3 behavior }
 generalize on kind of kind
 i.e. "quality"

see in 1) sex (unnatural)
 2) sex (unnatural)
 ↓
unnaturalness

The drawing was for consistency, for order in the world system, for increasing generalizations that apply to all levels below

logical consistency at all levels
a total system conforming to one generalization
of behavior

an all-encompassing manifestation of consistency which puts a specific meaning on things things must have order, must make sense a sense of order must be made manifest

In the pipe system, the movement of Smith is "the white man smoking a pipe" all the rest is analogous to that.

In the box system, the movement of Smith is "patterns" the subject has been made explicit (as the white man subject was made explicit). Thus the particular predicate must be made explicit too. It is the predicate analogous to all the other in the system. Now you must come out and say it, explicitly. That completes the process, then the sleep. It states a subject (states a design) whose meaning you would not know except for all the rest of the predicate in the system, ^{generalization} which is an attribute which gives this its meaning.

When Chinese calligrapher made several
he was not trying to draw a raven
he was "writing" for a raven
he was working in a human system
to draw a raven
to "draw"

The "frame" said "it is about me, not about birds"
and the way he drew it (strokes) revealed his poverty & human
qualities

^{Hard}
Which process is one of particularization? The subject
come out at the very end, emerging from all the
previous principles and generalities.

We would begin by stating the subject, then proceed to
generalize upon it. They began in a cloak of
generalities which finally come into focus in
the particular subject

"white man smoking a pipe" } the world is as
"minimal form, maximal pattern" } sharp as a
knife

It is just another way of looking at things. !!!!!!

Is this just their thinking system in the realm
of visual representation? Or does it represent the
mode of their whole system of thought?

We start with the particular, and generalize
They " " " general " " particularize

Our thought starts with atoms of matter
Thou with sinssganagwa-i
(light sufficing the world)

We try to build up reality from elements up
They " " find reality " " narrow down

In the fundamental part-whole dichotomy
they focus first on whole
we " " " " part

Our starting point is here and now
Their fencing " " " " " - sharp as a knife

We are "opposite phase" in subject-predicate sequence
whole-part

Two solutions

1 declarative (pipe)

1 interrogative (box)

so they start on a different foot

1 with scenography (pipe)

other " scenes (box)

and they end on different planes

(pipe) - a generalization about behavior - ^{generalize scenographic predicate} - no name acts, like...

(box) - structure of a generalization. the shape of patterns

On the W paper, the 'props' have one attribute in common:
they are "of the white man's world" That is They are
put together in a way that doesn't make sense.
That is all they have to say.

"Realistic" details, but not systems

Saturday

How was "the problem" set up on the pipe?

1. The panel became the total field, neutral in form (the fact of 'pipe' no longer visible). It was no longer a predicate "of the pipe". It had to make a total, coherent system of itself, in itself. Now, 'pipe' no longer interposed as an element of form or meaning between total field and artist.
2. He used enough subjects and predicates to produce generalizations. He broke it down into enough (2 or more) subfields using the same kinds of subjects and predicates. Subfields or "acts" ("events" in Panofsky's sense).
3. He did it "in profile", using it as a flat surface (like drawing or calligraphy) uni-dimensional in concept. Essentially, he was "drawing", but he was doing it sculpturally. And it was eating away its own field, so the figures had to hold themselves together. Structurally, they had to "hold together" so semantically " " " " " (make sense).
4. He had a specific subject (white man) in mind and a " predicate (attribute, quality - "sinister")
5. He had already made a start (while he was still just "decorating" a pipe) to use erect-like animal and human forms from the Haida repertoire. They were metaphoric rather than specific.

6. The genre is that of iconography: iconographic subjects (do-ers), and iconographic predicates (doing "things"). Because they had to hold each other on the field, the things they were doing had to be "to each other"

subjects doing things to each other

Since they were metaphoric subjects, they ^{must?} could be doing ^{metaphoric} analogic acts. Should be consistency in the category of acts. Pick a category: sexual

subjects doing sexual things to each other

Since we now have a generalization - 2 or 3 sets of sexual things - there is room for one more particularization: to an attribute: what "kind" of sexual acts. funny, senseless, or outrageous

subjects doing funny sexual things to each other
(mostly with their mouths, like pipe smoking)

The final ^{predicate} result is "funny" (with white man as implied subject). The sex flowed in as a category of acts just because one was needed

The greater the inner consistency in the pipe, the more particular the meaning can be

Prime object: British Museum pipe

7. But there was a certain redundancy, and problems of meaning (crest? Indian? animal?) on the subject side. Why not clear that away by making the subject explicit: the white man?

particularize meaning

particularize meaning

sex the result of redundancy

less strain for consistency in predicate

This was done, but created new problems. What were they to be doing?

Being explicit subjects they had to be doing things that looked like specific acts. Specific sex acts would be taboo. They had to be ^{clothed} upright.

Now that a base and props were added ("of the white man"), they no longer had to be doing things "to each other" to hold the field together.

It almost dissolved the whole act, becoming a "realistic scene" in the white man's sense (still foreign to Haida). They approached it one attribute at a time. A realistic scene wouldn't have "said" anything about the whiteman.

So he retained the idea of "doing things to each other", and added "doing things with whitemen's pets", "doing things in whitemen's settings" (rigging), and finally "whiteman smoking a whiteman's pipe". There was a "meaning vacuum" in the iconographic predicates, onto which meanings had to flow. The one consistent attribute he wanted to retain was senseless "inanity" "meaninglessness". But now he had several categories of acts to deal with, not just "to each other, sexual" acts. He had to make them all, in some way, senseless. Acts "with the props" (lying in the rigging) were OK. Acts "with each other" were harder - but funnier.

- : could retain some highly veiled sexuality (female shown now)
- : had to be non-acts.

specific acts with nil meaning
This was what made it funny

The whole thing was funny a joke
(i.e. humour - purporting to be one thing and being another)

purporting to be a pipe, but not
purporting to be meaningful design, but not
" " " for white men, but really about him

Why are panel pipes a form of humour, while boxes are not?

The wooden panels were not funny, just fantasy.
They missed the point, or rather, didn't have the point.

Acts with one artifact (saw, box, ^{pipe} megaphone) can only be read as right or wrong (not non-). The only question is how it is meant to be read: wrong ^(saw) right? or "senseless" (smoking a pipe). A "right" act may be metaphoric (opening a box)
Acts can be "not quite right" (sitting 3" above chair)

Two kinds of humour were involved:

1) "Harmless nonsense" - an act purporting to be meaningful, but not being (like doubletalk)
- purporting to be sense, but "not quite sense"
Kanda "instead of designs" both subjects (jabberwocky)
predicates (nonart)

2) "Veiled humour" - half-hidden double meaning
- veiled (symbolic) sexual references
- the veiled meaning that everything they do is nonsensical

[Maybe another: doing the same scene in the 2 genres. Playing off an H pipe with a "matching" W pipe. Letting that white man be that grampus]
- oblique references - punning
- double meaning (saying one thing and meaning another)

The consistent attribute of all the white man's predicates (i.e. his props, pets, and acts - ^{consistent subjects} not him or his clothes -) was "sense-less" (^{meaning-less} structure-less)

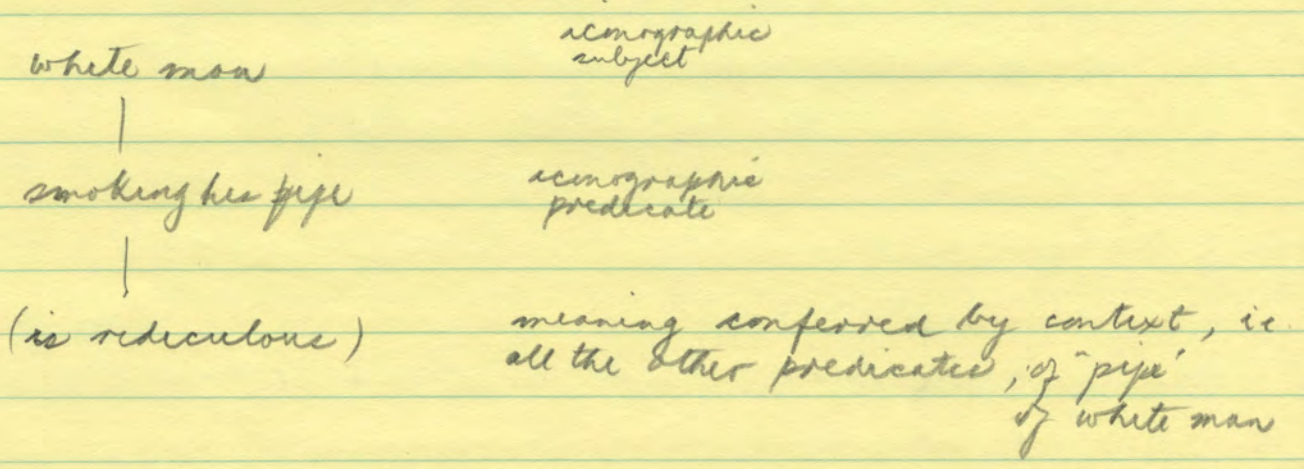
The final step, the moment of truth when the truth is not self evident, was the explicit white man explicitly smoking an explicit Whiteman's pipe, on the spurious pipe. The self-evident meaning is

white man smoking his pipe

and the implicit meaning

(is ridiculous)

The joke is that the white man can only read the first part, while the Haada can read it all.



White men, engraving at the time on scrimshaw, showed explicit iconog. subjects doing explicit iconog. predicates (men shooting seals, etc). The trouble with that is, you can't tell what it "means". It doesn't answer the question "so what?" It doesn't comment, or make a generalization. Haada system conveyed more meaning.

- q. White man smoking a pipe (is ridiculous)
 " " shooting a seal (so what?)

Haada did it by starting with the general and arriving at the particular, leaving the subject implicit until the very end

Creates on a white man's pipe (is ridiculous)
pipe that won't smoke (" ")
making a useless thing (" ")
out of a useless material (" ")
coal that won't burn is a bonus

this sets the theme.

Ridiculous (is the white man)

Shown

implied

General progression

ridiculous subjects	(the white man)
doing	
ridiculous acts	(smoking a pipe)

white man smoking the pipe

(1819)

(1824)

Subjects }
 doing } on a pipe
 Mouth acts }

subjects }
 doing } (white men)
 Sexual mouth acts } (on a pipe)
 (smoking a pipe is like a sexual act)

EXPLICIT

IMPLICIT

BM
pipe

All those crazy subjects
 doing
 All those ridiculous sex acts

(white men)
 (on a pipe) (re crazy)
 (smoking pipes)

This was redundant. It had taken sexual category of meanings. It used Harda-style subjects (which still carried aura of crests) It was an extraneous level of meaning, causing confusion. The predicates were in good shape (all those - sexual - acts are ridiculous), but there was a redundancy of subjects. How to narrow this down to imply just "white men"? White men have no animal crests of their own. If you choose one, like bears, then subject might be read as "bears" (do these things). Only solution: make the subject explicit. That's OK, because the real meaning of the predicate is still worked.

It left too many stages implicit

Explicit subject | \leftarrow predicate | (implicit principle)
 | \leftarrow predicate |
 | \leftarrow predicate |

Harda method allows an extra level of meaning, by suggesting a "principle" or generalization.

There is an example of seriation by meaning (a better system than Kaufman's)

'I mean, like, what is he trying to say?'

The non-acts are each different acts
This sets up a "category" of non-acts
held together by the attribute: nonsense

AMNH pipe
W-style

EXPLICIT
White men
doing
all those senseless things

IMPLICIT
(white men)
(senseless things)
(like smoking a pipe)

(on a pipe)

EXPLICIT
White men
smoking
the pipe
senseless

It was the creation of explicit non-acts that made this system work.

The creation of nonsense ^{preserved} created the principle of meaning. It was necessary to create non-acts to maintain the consistency of meaning.

The Haida had to make nonsense to show that all the white man's acts made nonsense.
(it shattered the white man's characterization)

A 2 stage development

first culminated in BM pipe
second " " " AMNH pipe

first left too much implicit

crazy subjects	(white men)		(cosy)
crazy acts		(smoking pipe)	

because structure and meaning started even and ended even

second succeeded

When you change the subject to "white men" explicitly then all the predicates have to change, too, to

"Of the white man"

predicates of structure - the props
predicates of behavior - the acts

both kinds have to be explicit but meaningless

structure - right in ^{details} attributes but not in whole

behavior - " " " " " " " meaning ^{not even sexual}

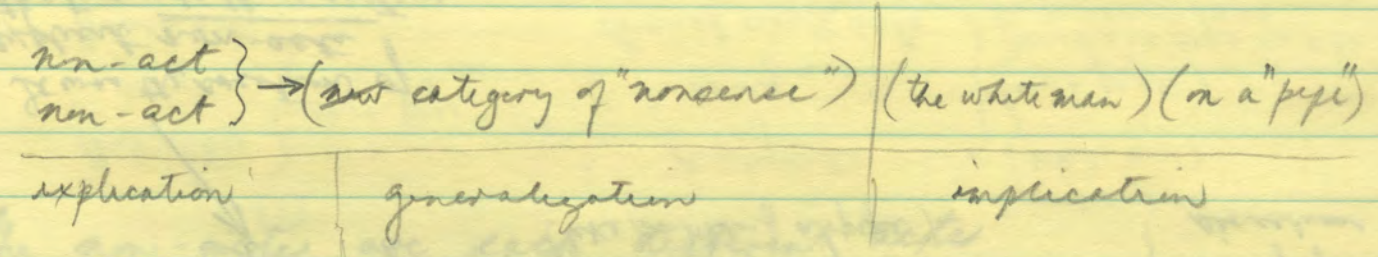
* forced the creation of nonsettings non props
nonacts

to preserve the generalization

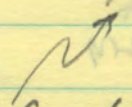
"don't make sense"

losing the quality of "sense" ^{semantically}

It is what is implied, by generalization (and necessary implication ?)



white man smoking
his pipe



Can be shown explicitly, because it is not what it seems. White man may seem as a meaningful act, but it is really a non-act.

to dwell on an act of its meaning was to
create a category of non-meaning

so what you have to do is "create a new category"
based on the criterion or attribute which is your real
concern: "meaninglessness"

"We don't understand the white man very well;
his words, his actions, some of the things he
does: like smoking a pipe, for example, or
trying to burn rock (coal)
making useless things
applying decoration that has no meaning
buying useless things
strange ships, rigging, etc
strange acts - kneeling in prayer, etc
strange sexual appetites

So that is my topic, and I'll try to apply it in
the art I make for him.

to create a category not previously existent; one that
seemed a contradiction in terms, even an impossibility
- acts, each one different and specific, but all meaningless
a line but not a line, a member of a new category
an act " " an act, " " " " " (non-
sense)

Hardas implied the real subject (by leaving it unstated)
implied " " predicate (by generalization
from stated instances)

In this way the predicate can be a principle, or
generalization — a more abstract idea by one
level of generalization.

a specific thing is nothing by itself. It is a manifestation
of a principle. Better to show the category and principle
and let the specific subject be inferred.
So look up not at what is said; look for what is
inferred.

non-act: had to split the difference between a
structurally ^{possible} sensible act and a
semantically " " .

Not all possible acts are used, and given meaning
a non-act is not quite a sensible act, it doesn't
quite make sense.

We manipulated structure to manipulate meaning

When is a specific act not a sensible act? When it
is structurally, but is not semantically.

All it lacks is "sense". It is the smallest possible
distinction. Nothing wrong with structure, just not in
the repertoire of sensible acts.

It isn't what it ^{supports} becomes to be, it is its opposite

There is an exploration of what makes sense in art.

A man smoking his pipe: sense or nonsense?

IT IS IN THE EYE OF THE BEHOLDER

To the eye of the white man, it is the only ^{act} that makes sense. The rest are ^{senseless} nonsense or wrong, although the presumption is that the Harde were trying to make sense of them (stupid Harde)

To the eye of the Harde, it makes nonsense, and all the rest are deliberate nonsense too (smart Harde)

Sunday

And how did he set up the problem on the Box?

1. Abandoned iconography. No longer any attempt to create or suggest a major image. It is not distributive. The primary element is a heavy black lineform which is not part of an outline, is not itself a formline. It is not a recognizable subject.
Too small to have form?

2. Still, he utilized the primary - secondary black - red

sequence for its subject - predicate aspect. The primary black lineform is chronologically first, and is the subject, of which all that follows is predicate. It is "subject without meaning", subject too small to have form? unknown subject, subject without form, prenal subject, subject whose form is unknown. Not really (meant as) a line, or a form; having only presence.

like "non-act", it looks like one, but isn't structurally semantically

A "non-line" - structurally yes semantically no

Is sheet design the answer as subject?

a subject so small
the entire universe is
outside it

It doesn't have "parts", or an "inside". \therefore everything outside it in the universe (field) is its "non-inside" and "non-parts". It is a subject turned inside out, so that everything outside is its inside. It is the universe.

The total field and the universe are the same
[\therefore subject and field are the same. It is its own field. He couldn't say this until he found a way of saying The same is its own field]

He broke the part-whole dichotomy, the subject-predicate dichotomy.

Semantically, a subject
Structurally, not.

3. So how do you draw the universe? That is, the "predicate universe", (universe as predicate, universal predicate?) The universe of behavior not form, process not structure, meaning not form? Since "part" of the field is pre-empted by the subject (form without ^{pattern} meaning), the rest of the field can only show a "part". This "part" is not a "form part" because we do not know anything about "forms"; so it has to be a part in the sense of aspect, or attribute.

So, draw an attribute of the universe as predicate (as "verb") Draw its process, its living aspect. Show the forms of its behavior.

4. Work from general to particular; from general principles, to categories, to specific form. In a

draw one aspect

thumb nail scratching on finger tip:

- the most delicate touch (most sensitive part)
- movement: evidence of life
- " : like rattling

sense, work backwards: cosmic patterning,
natural patterning, patterning pose.

In the earlier boxes, he seems to have
used the 2 clawed "hand" as a symbol of
a simple natural form - the simplest possible
form that is recognizable as such. And maybe
the absence of the thumb is another way of
stating the original subject.

Thumb and fingers are constantly touching,
partnered like knife and fork, man and woman;
especially when holding paint brush between them
which is painting these very lines. The touch of
the thumb and finger is the point of the brush.

Everything that follows is the predicate result
of the thumb-touch against the fingers (around
the brush). Thumb-touch is the subject. The
smallest conceivable bit of meaningful behavior
(opposing thumb and finger, touching, holding
the smallest thing up to the eye to see).

(On side 1, (absent) thumb and finger "touch"
at precise point of emergence from black
into meaning; darkness into light

Original darkness?, giving way to first light? (Myth of daylight)
Night, at moment of Raven's Cry, transformed into day?

(On side 2 everything begins at that point.
Human hand has thumb and 2 fingers all
touching the red formline.

(On side 4, thumb tip touches edge of field
- it comes off to artist.

Earlier boxes have no organization of the universe into categories or parts.

5. Quadrant lineform divides the field into 4.

Since the design has no reference to form of form, these four are not "parts" of the universe, but aspects or categories. If "patterning" is the controlling predicate, then these are 4 "kinds" of patterning.

["Profile" design indicates "predicate aspects" are being dealt with]

Sets up the concept of "sequence", sequential, box within box. Four sequential kinds of patterning, of ordering form. It becomes the unfolding of the universe through all its kinds of patterning. A complex diagram of the functioning of the universe. Of life.

6. "But I can show only 3 levels of form on any given field" (as in Raven screens)

① Natural ② ^{Human} Conceptual ③ Cosmic

To show another, (if I could), I would need another field.

MAKE THE SUBJECT ITS OWN FIELD!

Draw on it, in red (predicate, process, verb, life, single-attribute [monochrome], like all the rest of the predicate universe) its own essential predicate.

How to conceive of that?

It is pattern, organization, but not the pattern of any particular ^{category} realm, nor of any particular

thing. If it is not the pattern of one, can it be what is common to the patterns of all? ("Part-to-whole" jump. Generalize the 3 ^{by choosing} and choose their common attribute).

If the subject is "form without life", let this be "life without form". If it is "infinitely small subject", let this be "infinitely large predicate". If it be "darkness", let this be "light" (sins sganagwa-i). Let it be the thrill of life I feel when I run my thumbnail along my fingertip; the shining ingredient in the fifth box; the Sky World opened by the tip of Raven's beak; the shape of sunlight; the first ray of daylight on the world, and in the morning; the moment of conception of life (life, entering substance, ready to organize it into forms); the consciousness I awake with from sleep or from death.

Put the black one on the water first. You can spit (breathe, blow) life into matter, but not the reverse.

It is not just light, but conscious light; light with infinite wisdom, sensitivity, power.

Sins sganagwa-i is conscious, sentient, omniscient.

Let the subject be me: the predicate is "universal life". I am the body, it is the soul. My body can die (be without life, without active predicates) but it goes on, and I am it.

6b. So what is the shape of life?

On side 2 it is flowing in from adjacent quadrant, and mirroring in principle \square and concept \square^* the

In VBC box, side 2, inside $\boxed{71}$, is the "moment of
truth" corresponding to the white man smoking his
pipe. It looks just like a part of the ordinary design,
but really is its opposite. It is in reverse phase.
It is not sense, but ^{the same} nonsense as in the rest of the design.

It is the only bit of "sense" in the entire design,
the only bit of recognizable form. What this says is
that all the rest is not about sensual form, it is
about process.

It is the exception that proves the rule.

Yet it doesn't really make sense either, for it has
only 2 fingers. It is the contents of only 2 of the 5 boxes.

overall organization of the universe (in principle and concept [human thought]) it is a microcosm in the behavioral sense of the universal predicative. It contains sequence. It fills its whole field. Finally, it touches (bleeds off) the edge of the universe. It comes off to me.

The closest natural image is of a seed (like Raven Kettle) just touching its radicle to ground (that is, to the tip of my brush, to my fingers and thumb, my sensitivity, my eye and brain). Like Escher's hand drawing hand. Like Raven Kettle, its root ^{grasped} into my hand, taking life from my strength.

Mentally, at the point where its tip bleeds off the field, embrace the brush point, the hand, the presence of Escher's hand, his brain, his eye looking at the design he has just finished. That is man gazing at the Universe, and knowing that he has ^{added} created the quintessential ingredient.

(He has kind of done that, with the self-portrait little man with thumb on his mind)

I (WD) make this system work by thinking, imagining. I give it life. I overcome the inertia of that universe. I see what AE thought. I share his thoughts. ^{We} share thought, consciousness, cognition. He and I are the same, in this aspect.

The moment of truth is when we both look at that final bit of design and see it, not as the

some kind of nonsense as the rest of the design,
but share the thought that it is really a
different category or principle. It is not what
it purports to be to the ordinary eye. It is a
joke - as its real meaning clicks into consciousness.
We laugh when we see the smoking white man as
nonsense, ^{rather than sense} because suddenly it says a generalization:
"all white man's behavior is nonsense." The white man
is a contradiction in terms.

haven't laughed as he ate the eyes - they popped. He was "getting
the joke" as realms of meaning clicked into focus & prose.

* || So, Edenshaw, you got me again. That final design
is a non-design, and I was trying to read it
as a sensical design. NOW I LAUGH.

for it is an impossible thing, a design without
meaning. The most beautiful of all designs you
created, yet (you have just told me, and I just
understood you, and it is impossible) its contents
are non-meaning, the opposite of meaning, death.

I could say, now, that I can see in the
design that death is just the essential organization
of life. But the real message you want me to get
(which proves that you are really speaking to me) is

* || that I am to see it, not that way, but as
[now I weep] the opposite

[I walked a moment, then looked at the design. Now
I see] I am to look at the black parts of the
design. What I have been assuming to be the figure
is the ground. I am to look at the ground. That
is the "design" of the 5th box

Blue is the colour of background in Edenshaw's paintings. It is tertiary, It is ground.

"That is you" said the old man, pointing to the blue things moving on the screen at the back of the house.

So the ultimate switch is a figure-ground switch. The black parts now have meaning, where they didn't at the beginning, where it was subject without meaning. But it is meaning in an opposite sense, meaning in an opposite phase. And it "doesn't make sense" (I can't see a design in the ground — that is impossible). It is meaning only in that its opposite ^{is} meaningful.

Focus on the background. (Contemplate your soul). The ultimate pattern is in the background. Don't look at it actively, trying to impose on it pattern, look at it passively, to absorb from it non-pattern. The pattern there in red is anti-pattern.

Now the mind tells me that the meaning is in the background, but the eye cannot find meaning there. Mind and eye are saying different things. It doesn't make sense. Suddenly I am confronted with the impossibility of trying to see pattern, sense, at all levels. It really depends on non-pattern, non-sense.

The dark quadrant is non-pattern, chaos. Its meaning is that it has no patterning. It provides the other side of the coin for all patterning. It is "field" for lines, "ground" for figures. It is

You are supposed to look at design and see non-design

neutral of pattern, of meaning. It is darkness,
the world before creation,

All that foaforaw about which to place on the water first is
to get you thinking of figure-ground relationships.

matter before life, night before Raven's Cry,
body without soul, etc.

Body without head, on sides 1 & 3 of Box

Look at design and see non-design. It doesn't
make "sense" to me. It is structurally possible but not
semantically sensible. Like panel pipe, it doesn't seem
"right". The limit^{tion} is in the eye of the beholder.
If we can't see sense, it is not because no
sense is there, it is because of our own
limitations of perception. The universe is structured
OK, but we are imperfect instruments, we can see
as "right" only some of the structure. We can bestow
meaning on only a small part of what we see

Panel Pipe: only a few of our possible "acts" are sensible, He was
exploring some of the other structurally possible acts that were not.

We are the limiting factors. We give the universe its
meaning and its life by perceiving it, but we
also impose its limits by the limits of our ability
to "make sense".

Even Edenshaw couldn't conceive of a way to
paint on that 4th side in such a way that the
ground came to have meaning (it would have been easy
enough to do it in such a way that the ground made
an ordinary design, but it would have to be a

The world is a great pen

different "kind" of design, to make his point)
Non design does not have the same kind of form
as design. He could not yet fly in rock.

So he compromised by drawing on "surface of
design", and let the ground fall as it may.

Or maybe he is saying "see how well I
can control the "spaces between", by controlling
my own design. Maybe he is presuming to impose
order on the chaos, to control the negative
spaces

control of
negative space

Figure and ground have to be kept in good
relationships. They are opposites, complementary,
that is what non-concentricity upwards is really
about: complementarity up and down. Figures
strive up, ground weights down. Upside down
is the direction of ground; uprightness is the
direction of figure.

Now I see why Mighty Mence is grinning. So
am I. We get the joke. No design is upside down
That's nonsense. That's non-design. He is saying
that in the world, figure and ground are equal
and opposite, balanced like up and down, in
equilibrium

That is what "horror vacui" is about. Not
just to fill ^{empty} spaces, but to endow the ground with
as much ^{nonsense} non-meaning as design has sense.

The Pipemaker took white-Indian behavior as paradigm
of the duality of the universe
and pipemaker as the area of contact & overlap

It was an overstatement to say "Everything white man
does is nonsense", but it provided a model to
work out relation between sense and nonsense.

Pipemaker looks quite ok either way -
it's how you interpret him that counts.

In figure-ground system, is there an element that
"makes sense either way?"

Yes, the formline

it is a continuity-discontinuity dichotomy

In upside-downside dichotomy, is there something
that makes sense either way?

Punnet faces?

They can't look exactly the same, because
the dichotomy is stressed by "non-concent.
upward" device.

There is only balance

The punning of faces across formline (in different
parts) could be this interplay. The faces of
the space between. Ground taking shape

This is "level 2 iconography?" faces in the space?

Meaning in the ground? Upside down?

Figure-ground alternation?

Figure - ground equivalence

- : an control of shape control of negative spaces
- : an "weight" of elements & spaces
- : an up-down axis as where it shows most, especially in ovoid segments

motion



- : difference: continuity of figure - discontinuity of ground.

It is axis, optically, with the figure and ground given a different kind of continuity.

Emergence

Formline originates in level 2. This balance is a product of level 3: up-down figure-ground equivalence. To call it simply "nonconcentric upward" is to concentrate only on the figure not the ground. It is really a figure-ground equivalence

Could ovoid have evolved from drawing a circle with a brush (with formline)? Why is formline thickest at top?

Consistency: The consistency of design mirrors the consistency of Harada thought. Every generalization applies to every lower level

- : design upward - ground downward

The tone lines are there to give shape to (outline?) the "spaces between". To show the shapes of the "instead-of designs". These become some of Bill's "elements": "5-shape", "L shape," etc.

Figure-ground of black & red is different from the ordinary alternation of black-(blue) or red-white-black. It is figure-ground at a new level of purity. There is nothing of the ordinary ground of the universe left; nothing neutral left. It is pure subject interplaying with pure predicate. Subject and predicate don't have separate existences, each on its own ground (as primary formless & secondary formless, separated, do). All the space has been squeezed out.

Subject may be infinitely small, but it is infinitely pure. Predicate (red) is "flying in solid rock". They are starkly alongside each other, each being an aspect of the other and of both. There is no "space between the lines". The only meaning the elements can have is their relation to each other.

We started with "a line that is its own field". It is in a sense a total field. Primary-secondary no longer exist. Primary formless has become field; secondary formless has become primary. Pure substance-pure process. The duality pure and simple. Packed in tight, into the 5th box.

Subject & predicate no longer share a common field, they comprise the entire system. There is no field, just matter & energy together.

Yin Yang

form
form

line
,
form
,
ground



line - form
|
ground - form

Monday. I am deluding myself.

One more try at that final predicate. It looks very much like $\frac{1}{2}$ of the design on chest "torso". Is the message that it is $\frac{1}{2}$? $\frac{1}{2}$ in sense of "profile" $\frac{1}{2}$ in sense of figure-ground equivalence?

Is the message that the two are or should be equal, an equilibrium? Looking at the design, is the final message to be "figure and ground must balance"?

Myth

In this world we "see" when we look with one of our eyes, as Raven saw Babe through eye-hole in his blanket, with "one eye". We see with one eye, so to speak.

In the world of man, we see only half of what is there. Man see his death, not his birth. The balance is perfect. The world is as sharp as a knife.

The great polarity has to be in balance.

Combs paper - Why do appendages on Harda poles (beaks, dorsal fins) all stick out front from central line. No outspread wings or other lateral appendages.

If you could see it the other way around. If the primary subject were the ground, and the secondary subject was the lines, then the black is the ground of the red.

Yin-yang as a 2-element system, solved by
2 forms, identical, filling the field

Haida system is a 3-element system: line
form
ground (field)
black - red - ground
primary - secondary - ground

Solved by bringing together, intertwined,
line & field { both, equally, sharing the
attribute (effect) of form

they can never be
identical in form.
line has continuity } they share "form" (life)
Field " discontinuity } but in different ways
figure
ground

Unweave
|
(life)
|
self. } equivalent, but not identical

Tuesday

6:30

A drawing is a drawing of its own (missing) smallest part.

Missing? No., but indicated by one attribute only: presence. Absence is presence !!

AE worked this out on box. Start with a subject that has presence but no form (quadrant lineform) It is the same thing as its smallest part, which has no presence but its absence.

He must have told CE about this, because he tried to do it on the mat (in Holm). So CE did know what box was about.

It is a general problem. The missing piece of the puzzle. The unstated premise.

- What is the little frog man of CE carrying on the dish on his shoulder? The fact that he is a man.

- "The world is as sharp as a knife": the difference between death (not making sense) and life (making sense) is that one very small unstated premise, that last detail, that difference between --- the sea lion with and without a dorsal fin --- the Raven-Fin ---

It exists, but yet it doesn't --- the difference is sentence, imagination. If you can imagine a sea-lion with a dorsal fin, it exists.

Abel says that Tom Nelson says

that it is impossible to write a (complete) generative
grammar of a language in that language

9:20
passing

If you see a piece that doesn't quite make sense, ask it the relevant question, and the answer will be the one attribute that would make it sensible. Life is being able to ask the questions. Seek and ye shall find (seek and ye live).

8:30 The world is as sharp as a knife. You (still) have to ask "which aspect" ? or "in what way?"

In its relation to you, in the way you look at it. If you look at a knife one way, you see it \rightarrow
If " " " at 90° from that, it is a line — invisible — if the knife is sharp to perfection.

If you supply that element of thought, you get on the train of thought that makes you ask about the presence of the razor's edge. Can you see the edge of the sharpest conceivable knife? is it there?

Ans. It depends on how you look at it.

The unstated subject is you, and you have to do something in order to make sense of it.

All Coetans are less, said the Coetan (about ^{introduced this to me} yesterday)

The World is as sharp as a knife

The world ... On the face of it, is nonsense, but in a certain respect, is true. Nonsense if you are talking about the world, true if you are talking about perception of the world. Two elements need to be added:

: the observer

: the act of imagining "seen on edge" and translating that into "seen in its truest part, in this mode"

CE's comport kid: Sea lion's ^{or maybe combed tooth} ~~(missing)~~ dorsal fin ^{or say by other fish enters mouth} (flat)
re the missing (fact) carried in the dish
by the man with Raven's knowledge on his head

(that fish in seal's mouth, if it goes up
into the dish, will complete the mental cycle)
Comport itself re Raven in flight - as the world
before creation.

The point re: You have to ask the question:

- 1) be alone
 - 2) see a missing element that makes you curious
re: bring a whole frame of reference to bear
interpret "up to a point" - then
 - 3) ask the question
- then 4) read the answer: make sense.

It is a self-escalating riddle.

actually, it is a statement [frogman carrying dish, "All Cretans..."]
that makes you phrase the riddle, ask the questions.
That very act brings to bear your whole system of
cognition and truth; it implicitly makes the assumption
that your system is true.

"The world is ---" is a more ^{positive} profound statement than "All
Cretans ---". The second only makes you ask "is it true?"
The first makes you ask "In what way is it true?"
(It makes you "think" your way out of it)

The smallest conceivable part of that design is the entire system of cognition that makes it a design.

The most powerful statement of truth is the one that makes you ask a question, because that response proves that you share the same system of understandings.

It is a 3 element system Me
 You
 Truth

It starts out by looking like nonsense, but that calls into question the entire system of "sense" (all the underlying assumptions), and shows in what sense they make sense.

"Everything the white man does is nonsense", said the Haida.

just says there are two systems of sense-making but also: "When you do get my assumptions, it will then make sense to you, too. It will click into focus, and you will laugh."

The ultimate human cognitive response is to laugh. To make sense of it, you have to respond to it as a big joke. Death is the ultimate giggle, as this way of making sense flips completely onto another.

In the white man's frame of reference, the man smoking on the pipe is the only bit of sense. In the Haida's, it is the supreme example of nonsense - supreme because it "looks

like sense", looks like something the white men really do (unlike other nonsense-acts) - is it so senseless in a higher way, on a different principle.

You see, we do both share the same perception of things. It is just the interpretation we put on them that is different.

The problem is just shifted to a higher level.

We have granted to CE that he was a fine craftsman, but not that he was a great thinker. But is not the Raven comport a great intellectual feat?

The whole thing starts with a thing that can mean different things if looked at in different frames of reference (formline - one thing as a line, another as a form. A part, given entity, ^{takes} has attributes of a different system). But reconcile different systems.

Things are various, ^{it is} systems, ^{that} are tight as soon as you put a thing into a category, you start the process of breaking down the category.

Generalizations are half true
The World is as sharp as a knife

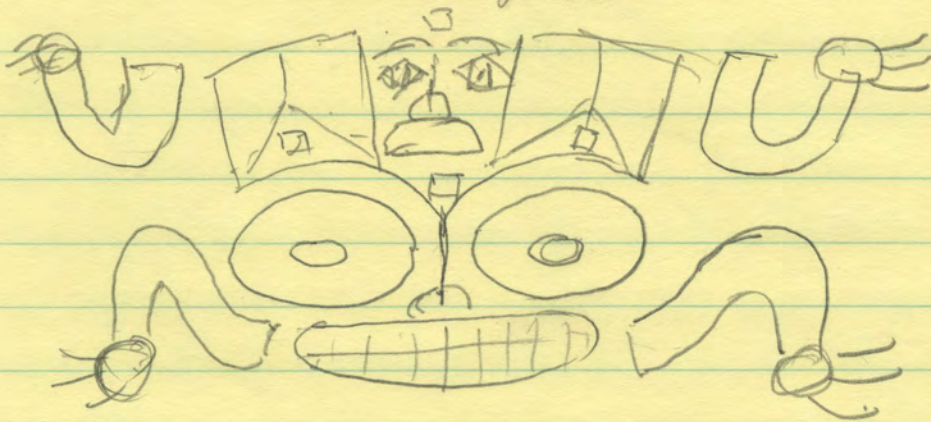
"a Frog carries an empty frog-dish on his shoulder"
are other Randa carvings visual ^{epigrams} aphorisms?
Conundrum
enigma
non sequitur

Visually, they do not "make sense" when you look at them with perception. You can perceive it but not interpret it.

What it means is that another frame of reference or set of understandings is overlapping. Things are being made to serve two purposes:

- from this point of view, ---
- " the other " " " , ---

Call these Visual enigmas:



Wed - Box again. He had to draw something on that last side. What?

Was he approaching some principle he was not conscious of, like geometry? (The Hindu never consciously made a true square or hardly a true circle). Was he now conscious of certain equivalences: figure-ground, black-red) but not equalities of dimension? He left us:



- formlessness: can you do geometry with formlessness?

- they continue to give rise to:

- curved lines - no real deliberate straight lines and no right angles

- geotropism - upstriving - noncentricity upwards

Can you draw, by eye, a circle that looks round, least of all inside other ovoids.

- improperly shaped field  and  If the form is only to be related to the field, it does not take form at any strict controls of horizontal lines, right angles, or equivalences of dimensions.

Is a figure-ground equivalence of line-field an utter contradiction? [fiction being to leave out form]

You have to sneak form (extent) into the lines. The mind is playing with 3 things pretending they are 2; playing with 2 of these as ideal constructs - "true line", "infinite field" - and physically manipulating the third - form - to try to mediate between them? Form is "the factor of human error" in the universe. It is what man thinks he sees. It is the form he projects on it to make it sense.

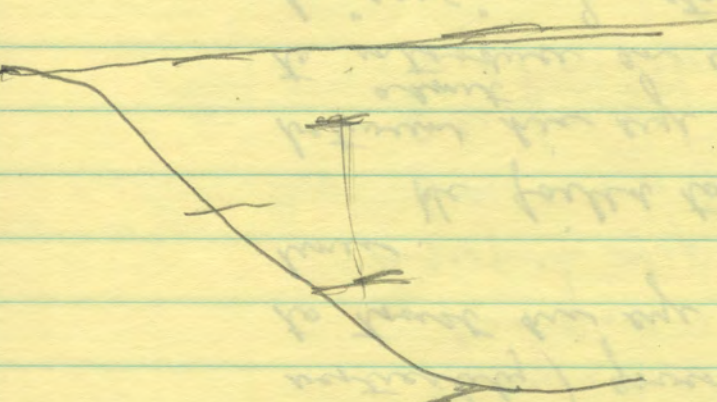
It is the surrender of his misconceptions,
balanced out, trusting the eye, on an imperfect
field. Is it nothing more than a diagram of
the difference between "what looks right" and
what conceivably is right" (^{perception} and ^{real} ^{structure})
Given half weight, as if man's misconceptions
take up half the universe? Is "balance" a
mere catering to man's mis-perception? Is
"equivalence" just catering to his ego?

bad mood

He was approaching the true circle, but
didn't make one, because he trusted his eye and
did not copy nature. He did not let the 'true'
aspects of the field (straight sides & bottoms, true
verticality) govern his lines, preferring arrogantly
to trust his eye and follow his own previous
lines.

He failed to insert any absolutes of (form)
between his eye and the universe. He failed
to ^{admit} introduce an element of fallibility in what
he "saw". In striving for precision, all he was
drawing was the measure of his own imprecision.
It was all relative - relative to his own other
efforts. He was testing himself only against
himself, nothing more real.

He forgot that fundamentally he was
deceiving himself, right from that first error
of the brush that produced a line of uneven
width, and he let it pass, and used it one
way for a line, another for a form (himself)



line = presence
 edge
 path

form =

field = presence
 extent
 shape

The formline became entity, the entity was himself.
It was a delusion that he could draw the path of
his own conduct, } at allowed him to draw the path of
his own conduct. } but it is all a delusion. Life
is a delusion } but that is all we've got. Might as
well make it as sensible an illusion as possible,
as 'true' and 'beautiful' as possible given our
shared perceptions.

Looking at side 4 I now see it as a
drawing of imperfection, of delusion, of eyeball
equivalences but not equalities, of untone circles,
of discontinuities (black as field? all broken up)
[the universe, hitherto taken for granted as perfect and
infinite, is now shattered into pieces, discontinuous,
stacked into whatever order the Haida eye can
salvage]. It is man's imperfection imposed on
the world. It is the best man can do, but it
shatters the world. The world, now, as well as
man, is imperfect. Man's fallibility shatters
the world. My most perfect design is a design
of despair.

Is this the moment of truth, the overlap of
two systems? To Edenchew, he had stamped
his order on the world, and to him it made
sense. To me, he stamped his fallibility on
the world, and shattered it, making nonsense.

Side 4 forces him to make his delusion explicit, the ultimate spectacle of self-delusion. The formline at its beginning gave him an excuse to suspend his reason and pretend he could impose his "order" on the shape of things. He trusted his eye too much, letting his brain slip in and out of focus. The final act, he did to himself on purpose, making the subject a field on which he could draw pure and simple his eyeball concept of order. He laid himself wide open. What he thought was essential design, and himself as the equal of the universe, is an explicit record of his folly. "The world is what it seems to me" he said.

The line and form become himself, drawn on a field which he himself drew.

So it ends up a 50-50 equivalence. Figure-ground. Sense-nonsense. Perfection - ^{delusion}folly. Up-down. The circle you see and the circle you know. The human condition is to balance on the sharp edge. The world is as sharp as a knife.

Look at the end design in a new way, you said to me a couple of days ago. I did, seeing figure-ground equivalence, but still seeing it in terms - your terms - of increasing perfection of design. Now I really see it in a new way, as the onset of chaos. Your design in red is

Painted into a corner

on the same principles as all your other designs - different but similar. It embodies the same ^{conceptions} and ^{unconceptions} misconceptions. You impose it on a subject-field, destroying the neutrality (implicit perfection) of the field, making it the subject of enquiry, and showing, in effect, how any design begins its destruction.

A line, the beginning of man's order, starts the process of disintegration of the concept of perfect order (the field)

Is that the generalization you intended to share with me? "Here is my best design, but even it begins to shatter the field"?

Or have I caught you out? (You see, I can look at that field with a different set of standards) Is it my generalization that order produces chaos? You did not finally shatter the field - it has black edges - You thought it a supreme act of beauty. You retained the continuity for your own lines, giving your patterning inside the field. It looks supremely right to you [To me it looks supremely wrong]

Thus, It makes OK sense as design, but can also be read as "instead-of-design". The visual cue is that black (subject) is new field. The red (should be white, as it is former "ground"?) structural sense but semantic nonsense. Painted into a corner. It is relationships that don't fit together: black + blue = subject is like thumb + fingers = hand.

Thursday

Hypnopompic intuition is the process I have been using. Now let's look at it, make it explicit. It must be like meditation or trance, being awake but with all other external stimuli kept out so that you can look with full attention at the mind. An uninhibited mental state.

It is also the time when I have erections. No inhibitions, but not much sexual feeling either.

Uninhibited hunches. When analogy can work unfettered. One to one correspondences, single-attribute similarities. Like dreams straightened out. Analogic thought. Even then, the work is unconscious and I just "read" the printout, see the 'answers'. The trick is to accept them, not censor them. This state doesn't "censor the answers out" below the conscious level.

Chinese system is not complicated by black-red
it is line } mediated by form ← stroke } ← will
field } ← comparison } ← men

Is the red a redundancy in the Harada system which had to be reduced, as in H panel pipes?

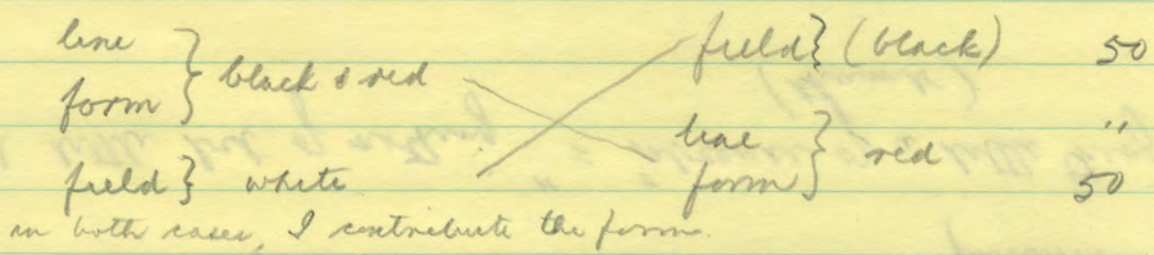
for red on black, read white on black? Yes

Black-red (primary-secondary) is needed for main overall design, to show that formations in 2, 3 etc have right relationships with their black elements.

But in quadrants, red should be read as ^{white} ground. When it crosses over into main field it becomes transformed to red (a normal transformation). So red design on black is "negative space" "non design" - as subject it is what is not shown that is significant - as predicate - "the design of the ground" " " "

So I have worked the box paradigm through. It begins by changing one set of relationships, line & field, and ends with relationship - still out of wack - between line & form? Ends, anyway, with first steps to chaos; disintegration.

There is something unattractive with this result: reading a 3 part system on a 2 part field? No, that is the way it is anyway: line (given form) produces secondary form, and also gives form to ground (negative spaces). Now the negative spaces are black, the line + form are red.



Ends up saying "six of one and half a dozen of the other". But that is something that cannot be said in normal ^{Haida} drawing, because there is no way to draw attention to the field per se. It remains neutral and its shapes are just "negative spaces". In his use of blue, AE was beginning to show them as important, also in carved versions. But except in ovoid structures, there was no relationship equivalence.

OK, now the question is: Is this a valid generalization? Do line-field-form have analogs?

Nothing has shiny points all over it black-red
So the second thing in the tiny box was nothing.
Bite off a piece of nothing --- ?

Apt it - you give life to nothing
as well as something

You have power. You have eaten 4 kinds of eyes

1. Black : something without life or form
2. Shiny : nothing with emptiness, absence
3. Bite & apt : give them both form, You supply the pattern

"a little bit of nothing" = "absence of a little thing"
(thumbs)

Friday

It is no longer an issue of how well a thing it is telling me. Now the question concerns the credibility of the medium.

All Croctans are liars, said the Croctan
It becomes: what is truth? How can I tell it when I see it?

A formless is a lie. You can't have it both ways.
The basic assumption is wrong.

Panel pipe solution alerted the Haida to the possibility of nonsense in the world. If white man's world makes nonsense; all joking aside, Haida world might be non-sense too. The world does not make sense; man does.

The box is not an ^{ordinary} statement, it is an epigram.
It is a generalization. It is not about the meaning of any particular thing, it is about meaning itself.
It is a riddle. It is an answered riddle.
It is the riddle of the unwise, and Ednechaw's answer to it.

Can I read it?

It is creation. "Laven" creating the Queen Charlotte Islands
What aspect of creation? The five boxes

The riddle?

Answer:

What is inside the 5th box?

something and nothing
presence " absence
life death

The world is an appropriate blending of something and nothing, presence and absence, "things" and "spaces between".

I need the myth in order to comprehend the steps of thought in the box.

What gave it form? (Raven), who had gone to the Sky World, got 4 kinds of eyes; gone to the lower world, got ingredients from 5th box; bit and spit pieces of each.

Edenahaw makes his presence felt with the fine point of the claw bleeding off the entire field (to his brush point, and then). He is (Raven)

Can he recapitulate all the steps of the myth? back to when he, with brush forced over empty field, is (Raven) flying without a place to land? The touch of his beak on the sky sets the whole thing into motion (but not yet on the water). He has to get knowledge first, before he can paint.

What do you expect in an infinitely small box?

- emptiness
- the presence of absence

OK, that is one of the two ingredients; what is the other?

- a thing that is infinitely small

So we have two things

: the presence of absence

: a thing infinitesimally small

What were the 2 things in the 5th box?

They were "presence" and "absence"
(everything " nothing)

What form does absence have?

It is absent, so it doesn't have any forms. No form

What form does presence have?

It is the form of everything, all forms

But how can I see absence?

When it is surrounded by presence. You have presence,

You bite off a piece of absence, then you can see it.

How can I see presence?

A piece at a time. Bite off a piece, then you can see it. You can't see it all, just in pieces.

Fifth eye is your own. You have to provide it yourself. It is the one you brought in your original flight.

When you put lines on a field to make form, the field is not producing the "spaces between", you are. When you draw a line, you immediately destroy the neutrality of the field. You turn it into "line" and "spaces (between)".

The neutral (whole) field retreats one more deep step into neutrality.

You are the line and the field
You are form

We only recognize absence when we see it in little bits (missing thumb)

Bite off a piece, then
spit it out - give it form

Saturday, Dec 23.

Bite off a piece of (absence).

We can only conceive of the absence of something some whole thing? Well, some part of a thing. So draw a body with an absent thumb. The missing thumb is a piece of absence

Absence doesn't exist for us whole. We can only conceive of absence ^{in pieces} of a part. It only exists because we conceive of it. We give absence existence, only in what we can conceive as absence. We create absence, in pieces

Absence has the same form as presence, except that it is missing. A missing thumb is still a thumb. A missing person still looks the same. Death looks like life.

Absence is in the mind. It is a thought. Man can think of absent things. Can man draw an absent thing? It can be the "presence" of a "missing" part - but it has to be present somewhere, in thought, so in someone's head. Whose body is that? All or any, that has form like that. Whose head is that? Anybody with that thought in mind. In this case, me, Edenshaw. This bit of absence is a thought in my head. That is what I am thinking about

Presence of some thing is just the absence of every other

Form is a combination of presence and absence

Man can see ^{specify} a form.

" " " similarities between forms,
can generalize

He cannot idealize form (or can only to a limited degree)

He can idealize behavior

" draw the attributes of behavior

Form form of form - of whole
 - of part

Form of behavior (- of parts only)
(can be idealized)

Mix them and get Haven (neutral haven form whole)

↓
by Robert's rules of (ideal behavior of)
Order parts

thing Presence is also a creation of the mind, like absence. Presence is only the consciousness of presence.

Everything is. Our consciousness actualizes it. We conceive of "presence" a whole at a time (all the rest are absent). We conceive of absence a part at a time (the "missing" part, which would make the whole).

We can conceive of presence as a whole without specific form, because at least it ^{existence} is an entity. can be conceived as having

To that extent we can conceive of "presence", whole.

lay the black one on the water. foot.

We cannot conceive of absence, whole [except as death] We can only conceive of the absence of a part. We cannot conceive of a thing that never existed (the absence of never having existed). We can only conceive it as the absence of something that did exist before. Everything we can conceive does exist, but can be absent (out of consciousness). That which is absent has existed, is part of presence, missing.

Subject = presence, a whole

Predicate = absence, a part

Absence, whole = death

Absence, in part = ∴ life

Predicate = life

(the consciousness of) — Absence = life

Presence - makes a statement } mediated by "making sense"
Absence - raises a question.

Presence: flow is in from world to me

SUBJECT ←

Absence: flow is out - me to world.

PREDICATE →

I am life

Subject on side 1 is "presence" pure and simple, presence without form or thought (see, I resorted to a negative). That is the same thing as saying: in the absence of the absence of ^{or even the thought of} any of its parts (presence with no missing parts). So say it another way by - - -

There has to be the thought (i.e. someone thinking) of a "thing" with a part - smallest conceivable part - missing.

It is a double negative - the absence of a "thumb" on an absent body is the presence of a "thumb". But it is only the thought of the presence of a missing part.

The very thought of a tiny part missing implies the presence of everything, complete. You can only conceive of wholeness by imagining a part missing. Absence implies presence. Presence can only be conceived in terms of absence.

That is what side 1 - 1 says: the subject is presence, the presence of the smallest conceivable thing, so small it doesn't have form. But the mind can only conceive such wholeness as the absence of part-ness - in the absence of the absence of the slightest part. Then a mind conceives an "absent" (missing) part. The presence of wholeness is the double absence of any part.

The box was empty. It contained nothing. It wasn't that its contents were "missing", but that it was too small to have contents. It contained the presence of nothing. It contained the absence of any thing, everything. The presence of nothing and the absence of everything are the same. They are "emptiness", as the mind conceives it. Emptiness

Scenario:

15 year old boy, goes to an elder, having heard the Raven story, asking, what does it mean?

15yr old Haida schoolboy reading at an Swanton, goes to Sol Wilson, and asking what it means.

Story as in new text book put in for more "Indian content" in textbooks. It arrives at Skidegate school. Doesn't make sense to the boy, so he goes home to Old Sol.

Tells about new text

Reads story, pausing to say what sounds ^{nonsense} funny to him

Sol explains about Sky Country

Sol retells story (use Haida Texts version)

explaining points: Nonbelstlae - - -

Engage in dialogue over 5th box

I am you
You are Raven

You have asked
You have come to old man
to borrow what he ^{knows} knows

You have bitten off a piece of
the unknown

What you borrow from me is the knowledge that there are 2 things in the box, which if woven together right, make the world

John Sky once told me "I am you" when I asked "are you Raven?"
I was about your age, asking him like you are asking me - and he said "I am you" I am Raven

Teacher: what does it mean?

Boy: It means anything you want it to mean

Kind of hard to explain

T: Boy is that an Indian answer

Boy: (I thought I was the dumb one. Now see that she is those who can't & won't understand.)

The 5th box was a longer captv

Have teacher read
it with discernment
first.

The 5th box was a longer copy.

of everything implied the existence of everything. So the empty box contained the implication of the whole world.
NECESSARY IMPLICATION is stronger than bald statement.
The world was in the box, not explicitly, but by implication. The emptiness of the box necessarily implied the existence of everything in the world.

Cosmic Human Natural

How do you know it is empty if you don't know what it is empty of?

We do not have that fifth eye, which would enable us to see the world in the box. We can only know it by implication, because even with the fourth eye we cannot "see" absence. I can see the 1st box, and inside it the second, and --- third --- fourth. But not the fifth.

I do not have the "eye" of my mother in the sky. I acknowledge that there is something in the Universe I cannot see. All I have is what I had at the very beginning: life [she gave me form] and desire.

Have the teacher well-intentioned, trying to teach Sadana
their own culture, Encouraging Sol Walden to go to Sol. Have her out of
my 301 class "I studied the Harda"

Have Sol not understand what old John Sky told him
(or only partly). ^{white-haired} "I was too busy studying the Old Testament"
Sol with a fringe of white hair "I understand partly it"

Have the boy ^{and Sol} and the reader comprehend at the same time
You are Raven. I am Raven.

Have the teacher give it a put-down

Have the boy see that it is two sets of sense in conflict
Then his (our) 5th box is no longer empty.

It had 2 things in it

With it he could make the world.

Have Sol alert the boy for a box he once heard that
Edenham painted <sup>I remembered CE taking my uncle about a box - some guy
from the state had drawings of it.</sup>

Have the permissive attitude alone of the teacher do for the boy
(even though she cannot understand) the opposite of the
repressive attitude of missionary on Sol Walden

Sol going to Sky against missionary wishes
Boy " " Sol with teacher's wishes