

The "levels of meaning" beyond "representation" are two.  
We turn to what Bill Holm has described but not explained, and ask two questions:

②

1. Why <sup>(could)</sup> do the elements behave as they do?
2. What else <sup>(could)</sup> do the special new forms mean?

And we are into 2 new realms of meaning:

1. Analogic - behavior (predicates)
2. Metaphoric - new subjects (metaphors) behaving

①

It bothers me

What does it mean? "Raven" - that is only one level.

What bothers me is that it leaves so much that we can <sup>observe &</sup> describe unexplained.

- There is so much that is not needed to draw a raven
- There is so much else going on in <sup>patterned</sup> regularities of form - as Bill Holm described but did not explain.
- There is the strange phenomenon of "becoming abstract" that has frustrated all students since Boss. We can't come to terms with that piece - If it is trying to just represent Raven, why doesn't it do it?

1/a

Also, as anthropologists at all are becoming aware, cultural phenomena do carry different levels of meaning.

If meaning can be built on, it will be there.

The mind can integrate two worlds at once

We need analogies in our own experience

③ Let me give you examples of the kinds of meaning I mean

3-1 Speech: "non-verbal" meanings of vocalization  
apart from just words (phonemes, morphemes, syntax  
grammar of words which we can copy in writing)  
[these are equivalents of iconography in art]

a) Stress: light house keeper (an integral part  
p 171 [Pitch p 173 cf] precision of line pp 175 of speech)

b) Tone: Hectic announcer } analogic -  
: Seductive, etc } (caricature)

"Vocal Qualifiers" pp 177-180

c) (non vocal) - gesture (kinesics) } just shows  
- spacing (proxemics) } analogic  
elaboration of  
behavior

3-2 Committee Meetings

it is not just the doing of the business,  
it is the manner of its doing, and the values  
embodied in that manner

and as much committee behavior is devoted to  
the manner as to the agenda

[agenda and rules of order provide analogy] with art

not just what you draw, but  
how you draw it, embodying  
values of how all such things are drawn.

3-3 Unconscious Premises

underlying <sup>understandings</sup> premises that never get stated

"it is as if such & such were assumed"

Now that is the sort of thing - the sort of meanings  
to find in art - we call it "style"

④ Let's look first at the iconography (eg Raven)

As a  
whole  
design

1. It is faithful to nature - not like a real raven
2. It is simplified, pictographic
3. It is unbeautiful. per se <sup>under all the fine detail</sup> it has little charm
4. It is idiographic -  
species, not individual  
concept.
5. It is structure-analyzed a diagram of parts & forms

The parts (as iconography) also depart from illustration

1. Disproportion Why?
2. Standardized - "joints", "feathers"  
often extra face on chest or tail  
- not iconographically accurate. Why?
3. Extraneous iconography  
eyes - faces etc Why
4. Lazy iconography - subordinate to details

Hollowaway  
Strange way to draw a Raven

corrupted iconography  
lazy

And what about when we get to ones we can't  
identify? : - no symbols  
: - distributive  
: - "abstract"

Can we hide behind "distributive", "abstract", "space  
filling"? or is there something else going on? →

5 OK, lets look at other <sup>aspects</sup> "levels" COMPONENTS  
Components

[i] ANALOGIC = analogous acts (behavior)  
(predicates)

[ii] METAPHORIC = analogous forms (subjects)

[i] alike 'in part'? or is it alike 'in behavior' aspect?

Yes - it works to make primary classes  
the behavior is exhibited by a "part" (eg formal) which is an entity w/o being an icon (but an icon can do analogic behavior too)

?  
is it discursive rather than presentational?  
not in sense of sequence, like grammar,  
just in sense of relationship

No - it is basically ANALOGIC PREDICATIVE ("doing" something)

The shape of behavior  
not just analogic, but analogic of behavior

This allows you to draw primary classes (cognitive maps)  
it can be shown by a part or a whole  
it is what something is doing, what things do of themselves and in relation to other things

[ii] deals with emergent forms, new gestalts, new subjects, which are isomorphic analogic metaphors, not symbolic (like wood = war) metaphors of things w. all over isomorphism Analogic subjects,

The shape of things  
This allows you to draw primary classes of like things

The result is a kind of art or cognitive mapping very different from any in our experience of art  
least important component is surface iconography, (but it has to be there as base)

it is also concerned to show the way things behave

and to show essential shapes of important classes of things

It explores the depiction of <sup>ideal</sup> ways of behaving, of relationships.  
" " essential shapes of man-related things and of the world

Both [i] and [ii] are analogic, but one deals with analogic predicates (isomorphic behaviors) and the other with analogic subjects [NOT METAPHORS: metaphors make the jumps of "symbol": let A stand for B (by ordinary metaphor or by metonymy)]. What we have are analogues: X is like Y or 'acts like' Y. Draw the similarities of behavior, of forms, and you can see the essence of the primary class.

Also, here I find myself exploring fundamental aspects of human thought in good company: here Strauss, Mead etc who are exploring structure of myths, riddles etc; Psychiatrists etc studying aberrations of behavior (Korsch, Asuti)

Possibility of helping them if we can figure out how Haida mind solved this problem, and can show it in 'art' (as the purest form of structure is visible structure)

homologous (homolog, homologue)  
Corresponding or similar in position, value, structure,  
or function.

analogous (analogous)  
similar or alike in a way that prompts the drawing  
of an analogy. (e.g. Bul) am. an fen but not in word<sup>n</sup>.  
origin.

analogy - correspondence in some respects, esp. in function or  
position, between things otherwise dissimilar.

analogue - something that bears an analogy to something else

homonym - having same name

homophone - " " sound

homomorph - " " form

homoplasy - superficial structural similarity arising from  
convergence.

iso - equal, identical, or similar

isomorphism similarity in form

metaphor - transfer from the object it normally designates  
to another - - by implicit comparison or analogy  
(evening of life)

metonymy - idea evoked by term designating some  
associated notion (sword = military career)

simile - compares 2 essentially unlike things, using  
"like" or "as" (like ancient trees, we die from the top)

At each level, we ask: a) What is it?  
 b) What is it doing?  
 Of these, a) must receive an answer

# Levels of Meaning

## 1. Iconographic level

form = icon

behaviour = <sup>stance</sup> ~~act~~

specific  
subject  
explicit

[icon]

- a) deals mostly with the whole design as ideograph (eg. Haven), and its meanings as symbol & metaphor.
- b) also, with the parts as <sup>iconographic</sup> parts (eg. "wing") and the manipulation and structuring of these. They are often lazy iconography, seemingly 'de-natured'.

## 2. Analogic level

What is it? doesn't need a specific answer - it can be just 'an entity' or it can be a composite image of all like things. What is it doing? doesn't require an answer either - just "mapping".

generic  
predicate  
implicit

- deals with parts of design in non-iconographic guises, as entities quite apart from the whole.
- as entities they resemble other <sup>entities</sup> entities, and their behaviours are analogous to other behaviours
- do not depict, just suggest
- the one picture becomes a whole host of lesser entities doing other things

analogic set  
analogue

### a) Analogic forms

You draw attributes, not wholes, to get analogues

[a finite vocabulary] - formlines, in segments

- eye

[analogue]

- ovoid

- face

- flake feathers

- salmon trout head

### b) Analogic behaviours

analogy

- precision

- formline relations: role, power relations

[analogy]

- inner space relations: in ovoids

- emergence, growth

Monday Aug 7 cont

### The crucial steps

1. Ideographs of a "species"

provides a firm <sup>taxonomic</sup> launch pad  
we know what it is <sup>in its cultural context as</sup> metaphoric of, and analogous to

2. Its parts become predicated by analogy

discovery that predicates can be drawn

decision that real = conduct <sup>if you are going to do it analogically, it must be with the precision of high theory</sup>

{ predicates are related to same class by analogy as <sup>icon</sup> subject  
is by metaphor. IT IS THE BASIS OF A METAPHOR, (ITS

PREDICATES ARE THE BASES OF <sup>ANALOGIES</sup> (ANALOGOUS PREDICATES)

REFERRING TO SAME DISTANT SUBJECT

e.g. Raven people and all coast people. i.e. the Haida etc

So it forms a neat system, a mannered drawing (Raven  
by Robert Rube of Order). showing how all such people act.

3. But even further: "draw" the analogies! into FORM.

You can <sup>aspire to</sup> conceive this because the ideographs of analogous  
things retain the similarities. The logical problem

is to show what is common to all without it  
looking like any particular one. Two possible  
solutions: 1) bring in a cosmic template of form  
(ovoid - which then shows them undifferentiated,  
emerging, embryo-like), or 2) invent a composite  
creature combining attributes of them all, and  
draw that (gonagadet).

4. And further yet: draw the analogous predicates -  
to explore behavior. (and let form fall where it may)

medium

message:  
what is it  
about?

generic analogies



(Outline of a Paper)

1972  
L

The World is as Sharp as a Knife  
Meaning in Haida Art

1. Raven Screen

a) History

b) What is it like? (Bul Holm)

c) What does it "mean"? (nobody asked)

(i) Raven

(ii) But what else does it "mean"? so much going on

d) My own suppositions

(i) Raven. One of 4 in art

(ii) Edenshaw ∴ part of his philosophy.

2. Aim: to describe aspects of meaning in this painting, by trying to reconstruct how the train of thought evolved in Haida art, as I have intuitively learned it.

3. Ravens - we are not without some cognitive guidelines

a) icon - a part of Haida iconography:

b) ideograph rather than illustration

c) stands for a species (a class, <sup>itself</sup> one of a larger class)

d) it is a visual metaphor (see def<sup>n</sup>)

e) subject rather than predicate

f) topic: Haida & their social behavior

g) a "subject without predicate". Problem: how to attach predicates

4. The Problem of Predicates: How to attach predicates

a) What is a predicate in cognitive terms?

b) two qualities of predicates: dependent  
: generalize by analogy  
: behaviour, change, attribute

c) how to find visual predicates?  
: parts, attributes

d) what can visual predicates convey?

(i) who do they 'refer' to? Ravens - no People - yes

\* ||| They refer by analogy to same topic the icon refers to metaphorically.

∴ they are 'about' Harada social conduct

(ii) <sup>Why?</sup> line = Conduct. → PRECISION OF DESIGN

\* ||| a basic decision: if you are going to codify behavior in line and relationship, then every fine difference has to be meaningful.

∩ like levels of precision of tone in lighthouse-keeper.

\*\*\*\* |||| One of the most fundamental qualities of Harada art is its superhuman precision, especially of line, but also of relationships. This quality is such because it is necessary - to convey meaning.

(iii) What sorts of things does it say? <sup>As described, we will explain</sup>

- quality of conduct (curve = stirring)
- relations of rank (primary - secondary)
- " " position (structures)
- formline segment (invention)
- standard<sup>2</sup> of role

etc, etc

5 The End Result: Raven by "Robotic Rules of Order"

(analogy of committee meeting)

- a structural analysis of this situation so far.

6. By-Products (realizations)

a) It is possible to "draw" predicates.

b) It is possible to draw attributes other than appearance

Question: Is there another way to draw things, by attribute rather than appearance?

Can you draw a single image for all analogous things, on the basis of their shared attributes or predicates?

Can you show how form is generated from behavior?

Does man's behavior affect the shape of the world?

## 7. Drawing Analogies:

(a) Likenesses and differences

- groundplan: Edinshaw's Pitt Rivers Pole

- differences: the coat symbols (Boae) like concepts = like ideographs. Can you draw a

(b) Composite image, generic analogy

XX ] Concept: it is possible to "draw" a generalization  
Can translate similar attributes into <sup>best all</sup> form

because you can draw individual attributes. Logical problem: you have to have a unifying principle to order the attributes. If it is not visual appearance what is it? It has to be a form. What form? Not one of examples, because it cannot end up looking like one. So choose the most generalized form the best specific

XXXX ] invention of the OVOID. <sup>If line precision is key to predicates, Ovoid is form key to new subjects.</sup>

(i) description of ovoid relationships

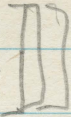
(ii) uniqueness of ovoid - never invented before or since

(iii) <sup>form</sup> ~~meaning~~ in the art: not an "element" but the shape of enclosed space.

(iv) The shape of the world (Swanton)  
What is the shape of the firmament? (moon)  
" " " " " rainbow?

(v) Egg, womb, world, eyesocket, etc.  
The cosmic template of form

LATER  
between 8 and 9

XXXXX  Salmon - trout head in outer shell  
Composite, generic, generalized forms  
and behavior.

a pinnacle of thought (<sup>presuming to draw</sup>  
an analogic  
design (a microcosm

Quality of emergence - growth  
makes it embryo-like emergent form

Meaning:

a) Primary: that which is common to all  
man-related things in world

b) Secondary: all such things emerging, like  
rephrases.

8. Summary of Ravens:

- iconography
- analogic predicates
- <sup>generic</sup> analogic subject  $\equiv$  predicate meta-analogy

9. Another Approach - Edenshaw Chest

a) Background information <sup>too much to go into in  
detail here.</sup>  
- Edenshaw (says Duff)  
- iconography - Boas etc

b) Iconography - Duff. Binagadit

How I see it up:

- \* Form - curved, striving for the ovoid
- Iconog - composite: 3-way - remnants of 3 beasts  
Composite beast  $\neq$  not one crest
- Myth trying to keep pace  $\rightarrow$  Binagadit.

Summary, a cosmic icon and all its aspects  
 a generalized icon incl. human

10 Still another approach: THE BOX <sup>Introduction</sup>

If you can draw predicates, and these depict forces and relationships, why not use this as a medium for studying forces and relationships.

This means leaving behind the imperative of iconography and letting the iconography "fall where it may"

(Only ready for a treat on how to approach this one)

11. Summary

a) It was (forced to) exploring the relation between behavior and form. A basic meditation of art.

The World is as Sharp as a Knife