

Now 9. does the duality have to recede itself
back to a place where either form or pattern is zero, i.e. "arbitrary"

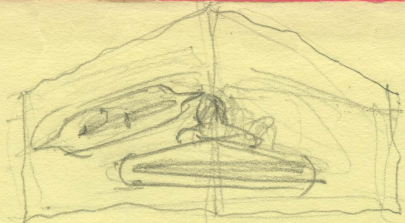
- In speech:
1. sound, formless & meaningless
 2. "sounds" (phonemes), have form - meaning when patterned
 3. 'morphemes' - form + pattern

Now have units you can catenate with semantic meaning
either by onomatopoeia (iconic) or arbitrary

5. Now build form & pattern of their units
syntax
grammar

↓
speech, language

arbitrary
attachment of
meaning →




to show that the plan is that
of the human face

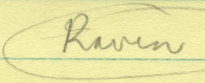
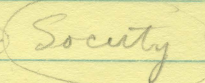
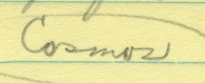
Duality of patterning simply means 2 levels, each with a set of conventions of its own, such that at any point one can be held constant (temporarily "arbitrary") while the mind concentrates on the ^{meaningful} variations on the other. Then the reverse.

This is a subject - predicate play.

It can be ^{one} subject \rightleftarrows } all ^{analogous} like predicates


Then there is no way to turn it back, holding the predicate constant


But insert another cosmic subject  which shares some predicates with all other relevant projects

Gives 3 levels:  Raven -  Society -  Cosmos

And when it is a subject "made of predicates", it introduces continua of: ^{behavior} time
: quality of behavior

And when it is a subject with the built-in principle of ^{evolution} time-lapse representation, it introduces that principle into the art.

 is model of behavior

 is model which stage one is striving toward strain to face

behavior
form

or is it that level 2 is a level of predicates, a formal vacuum into which something must flow

These are two models of form,
1 the form of behavior - ovoid, etc
2 " " " form - face

1 the first is in, in nodes constantly present
2 the second is "being striven toward"
a) in overall shape (\rightarrow chest)
b) in level 2 vacuum

1 the first is profile
2 " second is frontal, and on center line

b is arbitrary, and meaningless in itself
but it has to have: presence : pattern
: constancy of form
then you can form bed and red and board

being intrinsically meaningless, there is a strain to give
at meaning (a b c) (b+)

The mind seeks out the smallest units of meaning
which have no intrinsic (intrinsic?) meaning but
are arbitrary, and endows them with meaning.

(so line becomes formline and is endowed
with meanings) [Formline is by its nature a part]

(as we add serifs to strokes)

The mind does not like meaningless things

It is the same with predicated - if perceived, they must be
endowed with meaning

This is why meaning must build up in art
or in anything else.

Duality

Hold one level still (meaningless) while you work another

The level can be meaningless, arbitrary.

(in which case, meaning tends to flow in)

Or it can carry meaning of its own, which is
held constant while working with the other

Duality

Subject and predicate

It's a most point, which is more important

We think the first, maybe they think the second

Duality

Subject — predicate, predicate, predicate.

one analogic chain

only one? can't there be more?

and more levels? moves? steps?

The process is one of seeing likeness

You have to start with a level like nothing at all
(arbitrary, meaningless)

Then, steps of likeness can build.

Nov. 1.

- Panel pipes - groups of 3? white men of groups of 3? H figs.
- Cf. blunbow W with Holm W (upside down man)
- Cf. 4 pipemen w. steamboat people looking back over shoulder?

Even if W panels are "translated" from H panels the process I see is the same: reduction in level from metaphoric to specific making explicit nonsense imperative.







When explicit white men become the subjects there are only certain things they can do. They need to be more vertical (if sitting, the chair has to be on the floor — the Hards figures don't have the same need for a baseline). They can't join tongues, but they can be talking to one another (facing, etc). They 'hold' and 'touch' each other in ways analogous to H, except more explicitly (the H ones don't "look wrong" as the white ones do.)

The 'translation' went on, but still to produce deliberate nonsense. [What had been mere punning in H became refined to nonsense in W ???]

The humor would come of seeing the W version with H version in mind's eye — that fat faced old W joining tongues with a frog.

Line per se has no intrinsic meaning
it is the arbitrary base from which outline
of form can be built, like sound in language.

it shares an attribute with motion: it shares
the attribute of direction, trajectory. Motion is
a predicate of something that is moving. So
line, as trajectory, is a predicate of something
moving or conceived as having a path.




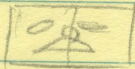
It is hard to break whole outlines into parts. One
way is to break up the form  into     
Another way is to create formlines.

then you have line-segments which are
entities (like Chinese strokes), and can
enter as entities into relationships

∴ to build meaning, it must go back to its
roots of simplest line (outline); that is,
2d flat drawing

Nov 2

So line drawing on flat surfaces is a
profoundly different medium (from sculpture or
decoration of artifacts). The flat surface is neutral,
(or a predicate), and you have to build up your
subject from scratch, usually by "drawing" its
"outline" to create the form-gestalt of a subject.
This starts the divorce, specific to mediums.
The whole (subject) has parts (predicates) which being
inherently devoid of meaning invite analogies.
The analogies "take", and are built upon.

In the above, the flat field was neutral.
Now, give the field one attribute of meaning; as
"frame", "extent", "bounds". Grant that the
rectangular  upright frame is simply
that, with neutral iconic meaning [as  has].
You may want to redefine it to make it an
iconic frame  give it a center line standing up.
This still leaves you to create an image 
which then becomes "subject".

Or, you may choose to work with attributes less than
whole images "eg" print on it, or put on a good luck
symbol". Or, paint on single attributes.

Having reduced the field to the single attribute
of its "extent", next reduce the subject still
farther to "presence, over a portion of the
field" [heavy black form]. Grant this the
role of "subject", and work back through
predicates toward "image". Obviously, you
won't be able to construct an image that
fills the field, because you have pre-empted
parts of it. So don't strive for "whole image",
just for a "part of an image". [Korn's foot].
That can be done OK. The question then becomes
what to depict in the black quadrant (which is
used in 1 & 3 to "state the subject"). Black
quadrant of 2 & 4 become predicates. What
do you put on them? Well, what did you start
with there? subject without pattern. The
appropriate predicate is "pattern". So paint on
the essence of pattern. It is pattern of part

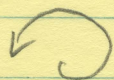
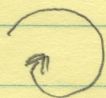
[pattern of part as Raven's foot]
It is pattern without gestalt, pattern per se,
patterning, that he is depicting. It is
not enough pattern to allow mental completion
of an image [note 3 could be expanded to read
'body'] It is pattern as far as it can go
without committing itself to image. It is
the predicate of which form is made.

It is an exploration of the mind to find
one of its thresholds, the threshold of gestalt.

In working it back to the threshold of
form, he arrives at the moment of opening
of a salmon trout head.

The sequence then also works in reverse:
germination and growth: $4 \rightarrow 1$.

Thus we have a dandy double spiral design



whole to minimal part
minimal part to whole

The insoluble problem with the panel pipes was that there was no underlying structure of arbitrary-ness or meaningless-ness.

Edenstow solved the puzzle on the box, as above.

PP reduced to a "field" alright; but then PP men applied full images (icoms), which are ^{required} both subjects and predicates. The squaring was to nullify this redundancy of meaning, because with it, the instrument was incapable of expressing anything sensibly.

H style nullified both. [Or was it only that H. thought only of subjects, not being acquainted with iconographic predicates — and found that with all those subjects you need or create predicates?] Having

Euphemisms

tabooed concepts
" domains

genital
fecal

fear & wastes
entire

disease
bad habits

cursing
swearing
profanity
blasphemy
obscenity
vulgarity

} different from euphemisms

- not a tabooed act in itself
- a rigidly socialized activity
- replacement, a substitution process

It is concepts wh. are tabooed. Any phrase for it is
suitable in some circumstances "propriety - continuum"

- ex. of situational constraints in a domain
- discourse constraints

3 phenomena

- 1) sex of speaker & audience
- 2) formality factor
- 3) ruse

Women use same range with ♀ & ♂

Men " more with ♂ than ♀

"Competence" - the knowledge a speaker - hearer has
"Performance" - what is actually phonated

Shorrocks

Conversational rule

Greetings

adjacency pair

"adjacency pairing rule"

Rudeness

- is highly generalizable

- is contagious

Nov 4

Usual role of primary black form here as "outline", which is both "outside" and "outline (of total image)". But why not use it as "outside" but not "outline"? Box side already provides an "outline", in the sense of setting limits to the field. Isn't it redundant to then have to draw on a second outline, just to state the subject? So make the primary black form here mean just "outside".

It is "outside" without "pattern"; \therefore not the outside of any specific thing (that is the trouble with outlines; they create specific expectations about what they contain inside). It is now "outside" per se, "outside" of all things, a generalization of "outside" an outside without an inside.

"Overlapping" gives a second way of showing what is inside. It no longer means only "that which is contained within the outline or within the skin." It can now also mean "within the concept of outside-ness", "an attribute of outline", or something like that. (Generalization by choosing a particular). You can choose a predicate other than one of form.

But that raises the problem of how to visually depict a "particular", an "aspect of". Visually, it can be shown only as a "part".

- the whole "inside" of "outside" is the body, of which the head is outside
- part of the inside body (the third slaw) goes out to become the major element outside. Not specifically depicted inside, it is in the head of the little figure outside.

Same 3 levels as Raven screen

1. Outline
2. Meaning
3. Idealized

but from the point of view of part rather than whole, predicate rather than subject. So one level deeper. Can look at "form" rather than "a form".

The question is how form emerges from lack of form, how the yolk of an egg can evolve into a raven, how the specific form of the instant evolves from the cosmic forms of eternity

Raven cuts its way out of its membrane and shell with a false beak which is then discarded

Nov 9

Outline

Formline a) a segment \rightarrow

b) takes on meaning \rightarrow

i.e. is no longer an arbitrary base

c) so the mind must analyze it out to its elements, which now have meaning:
} thickness, direction, rank, presence
} containment

So AE did this, by stripping away the attribute of "outline" and using what was left:

"heavy black formline" { : presence - i.e. primary rank quality
 { : form [as opposed to "pattern", which is a grouping of forms]

How is ^{visual} form given meaning?

a) Can be arbitrary. eg. T is a sound of speech

b) Must be iconic analogic

metaphoric i) of a whole, \therefore iconographic
or a part that stands for the whole, \therefore sign
- resulting from patterning (the form of form perceived as form)

remains analogic (ii) or of attribute, \therefore iconic
- resulting from forms alone
eg: trajectory

(the form of behavior)
(form perceived as behavior)

but ^{whole} 'forms' can be considered a single attribute and can work with analogous forms. That is what metaphor is.

box = house = body = world

and iconographic forms can be patterned in such a way that you have "iconographic predicates" (Panofsky's "events") eg. a painting of a foxhunt. So pattern can be considered a single attribute which can then be analogized

is this a problem which AE "must needs" or "must of necessity" have dealt with?
[is this a way of reducing pure speculation to a former basis?]

With a foxhunt, the patterning is of an event. Can there be visual patterning which is not:

- of an "event"
- iconographic (borrowed from natural form) but generic, nonspecific, or patterning per se? No - it must be analogic of something [I am listening to music, which is patterning of sound, non-specific but somehow meaningful]

'Pattern' must be somehow meaningful. "Pattern" is the unit of semantic meaning. If it is not iconographic it must needs be analogic - there can be no meaningless unit of pattern - pattern is meaning. ∴, therefore, a drawing of patterning per se must needs be generic, [unless completely arbitrary like R

Kenner, maybe cosmic?

There are different levels of patterning explored by AE

specific form
1) of nature eg. Raven's claw iconographic of part

2) of behavior iconic predicates
quality of behavior

3) of cosmic form - behavior { ovoid
salmon trout

4?) Rule 4 - patterning?

Nov 10 Also there is patterning of "decoration", "design";
visual patterns the artist works with for their
own sakes. Analogic budding on drawings.
Because it "looks good" (it is good to look
at as well as good to mean).

This is a whole other dimension of visual (meaning?).
It can take on added meanings — and so it goes on;
another circle.

There is also the iconic patterning of the
functional shape of the well-designed artifact.
The shape (and size) of a (house) is ^{developed} generated
attribute by attribute until it gets fixed into a
pattern (prototype). Thereafter it is the prototype
that is manipulated by analogic augmentation

Nov 10 Nonsense (varieties of)

There is the nonsense of not enough sense
(double-talk, - absence of ^[meaning] syntax? purports to be discernible

There is the nonsense of too much sense
(twas brillig - introduction of a new and additional principle of syntax purports to be poetry)

There is the nonsense of the pun - it could 'mean' two things
There are "audio", and the text is that they don't "make sense", get all, recognition. It ^{purports to say} sounds like something, but doesn't make sense

But how can verbal nonsense be made?

- It has to purport to be something, to "make a promise" it doesn't pay off, to "give the impression of being" something
- To make sense, it has to have the right number of levels of ^{structure &} meaning:

To be nonsense, it has to vary by just one (otherwise it is gibberish) (otherwise it is changing too many promises at once)

To be funny, it has to "just miss", just be a little bit off,

Fiddle with only the subject or the predicate, not both at the same time, or it isn't funny.

Fiddle only with structure or only with meaning, not both, or it doesn't come close enough to the truth to be funny when found out.

Otherwise it is puzzling, not funny.

Punning is a partner of nonsense
it is double-sense, not non-sense
it is a choice between 2 senses, not a search for 1

And if it could be white men doing things the white
man can't make sense of (but are sensible in Haida
phrasings: 'sitting on a box', 'talking') then it
is doubly funny - a pun

The elements are : subjects, predicates
structures (syntactic & semantic)
things and the way they are arranged
You can fiddle either with the things, or with one
of the ways in which they are arranged. You can
have perfectly good subjects doing just-off predicates,
or the reverse.

Let's assume the crows were trying to be funny,
not trying to be puzzling.

Then there were 2 kinds of nonsense

H type : (Scowles) furious bandersnatch
W type : (AMNDH) putting the protestant

Nov 12

Kwakiuth passed on all crests (gilga'lis) by
"decent" in numaym
And they passed on all naxnoq (k'isu) by
marriage

Numaym was in process of changing from a
resident group to a sodality
- that way, it could survive
- in fact it had to survive as a framework for
the ^{potlatch} winter ritual, which was vital to society

Oct 14

of NA Indian

The basic image is a bird

Chilkat blanket fringe = wings = feathers

Eskimo toad is tail of bird

(Cf. Eagle ^{head} mask with paraded train)

Motion of 'nodding dance' is birdlike

Kwakiwilt costume

Swan down, flick feathers, eagle down

"Raven" "Eagle"

Plains Eagle Headdress, Cheeked Hawk

Raven rattle, bird rattle, bird necks, Moonbird,

Eagle down Swan down "flick feathers"

Leggings are like bird feet

Man is a bird.

a nose is a beak

men want to fly

erect featherless typed

[the numerous "hawk" beaks show
the generic man-bird blend]

Some problem with language or art.

What if the language had no way of saying "supernatural bird"
(how do you say 'bird' in Tsimshian?) And all specific
bird slots are occupied by crests.

You can call it "thunderbird" (monster)

Shameem (borrow word)

"real mosquito" (euphemism?)

Is "hawk" just "bird human"?

How do you say in Tsimshian: "generic wealth spirit"?

;"aven creature"?

flaps are
wings
(can be folded
or spread)

Oct 15. AE's box problem is the same as the panel pipe problem. The heavy black formline reduces the subject (pipe) to a meaningless shape, but it is still there [is it nonsense? form without pattern? it is like the W pipes' "act without meaning" nonsense subject without form]

He found a way of "introducing the subject" without a redundant level of meaning (the little 'human' figure straddling blackrod). A different solution from panel pipe. How ^{of} subject could become a part-attribute (thumb) instead of an iconographic predicate

Red on black can be subject and predicate both:
Subject on 1 & 3 wheel it flows out" (gets stated first)
Predicate on 2 & 4 . . . in (gets stated 5th)

Oct 16 It alternates as suby-pred.

Duality of patterning: AE reduces the duality down to single attributes (Hockett has a duality of patterns)
He is exploring how the mind makes meaning, and the mental steps it uses. Meaningful form is form plus pattern. It takes both to make the smallest meaningful unit (hand) [yet somehow, $\frac{2}{3}$ is enough to suggest a form]. So the basic elements are:
: form without pattern
: pattern per se.

analogic form
(society, behavior)

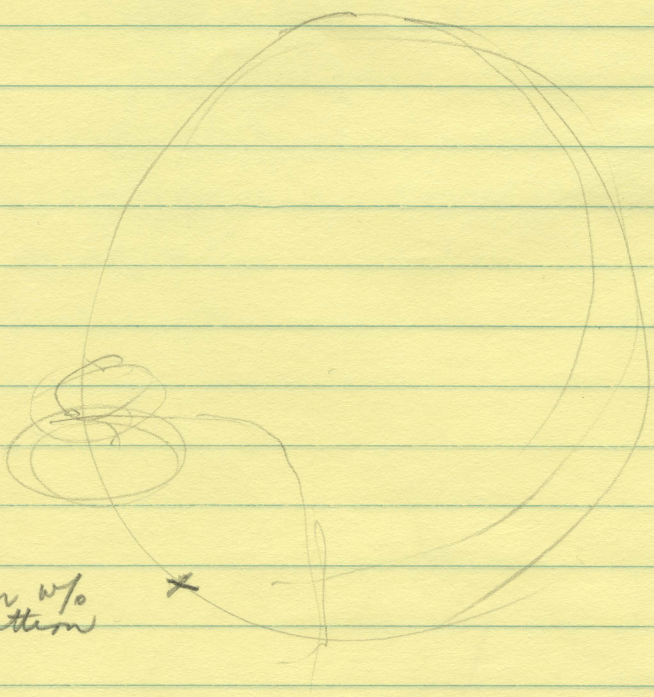
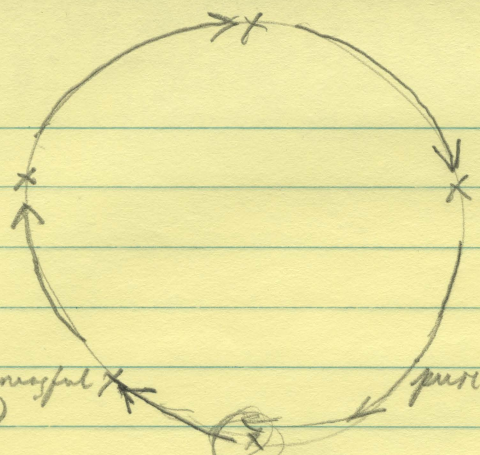
natural form
(law)

idealized form
(adornment)

element of meaningful form (hand)

pure pattern, patterning

form w/o pattern
(no meaning)



form w/o pattern

The very problem of pattern, patterning. The arrangement and shape of forms to create meaning. Not just copying the pattern of nature or of culture, but of creating pattern yourself. The turning-on point where you stop copying what is out there and start imposing your divine power to "pattern".

Form, alone, is not meaning. It is only meaningful when the form is isomorphic (part of a duality) with something else. It can be with a form of form (natural form) or a form of behavior ("like a form" or "like a behavior")

But what is it about form that can give it meaning? It is (for want of a better word) "pattern". Form and pattern can't, ^{normally} be separated, because one can't have existence without the other.

Form without pattern is meaningless (non-sense). Pattern, without it being a recognizable form, is too. Yet I can create a meaningless form, one that has only the attribute of "presence" (it can then be either subject or ^{object} predicate)

And I can superimpose on it, as a predicate, a visual design that does not "mean" any one particular thing, but embodies the patterning in all meaningful things. That shows the threshold of pattern.

Creating the formline - (a great invention)

A segment of an ordinary outline is a meaningless form in itself, only contributing to the whole. As meaning, it is only a predicate (part). To give it more meaning, first isolate it, make it a subject. Then it can be endowed with predicates of its own; i.e. its form can be given meaning. But that meaning can only come from "the form of behavior" ^{movement} _{attribute, quality}. So comes into existence the formline:

predicate	part of outline ^{iconography}	explicit subject
X		
subject	a segment, with behavioral attributes of its own suggesting other subjects of which it is	
X		
predicate	(implicit subjects)	
	with the <u>qualities</u> of all subjects and all predicates	

Sequence of meaningless units

a) line, part of outline \rightarrow [part]
becomes formline, with parts & attributes of its own. So take a piece of it

b) \sqsubset either a meaningless segment, or a segment that acts wrong \sqsupset or at least doesn't act right.

c) Then make it a predicament rather than a line

Oct 17

By putting it at the edge of the field, it has only one side. Or to put it another way, it no longer has inside and outside in one sense, it has outside and inside (overlap) in another.

The mental feat, in total, is to split the infinitely small, to look inside a line.
[the mind is forced to seek other attributes]


An ordinary line has two sides (it is the division between two "sides"). As part of an "outline", its two sides are "outside" and "inside". Even a formline is this. While conceptually a line, it must remain solid. The experimental heavy formlines were still like this.

But by putting it against ^{parallel to} the edge of the ^{universe} field, it had only one outside side. Now, perforce, its "inside" was of a different sort. ~~It~~ It had an outside, in the sense of boundary, but an inside, in the sense of field. It was both things at once, subject and predicate.

Drawing is unique in that it must establish its own subject. This is usually done by outlining. The primary elements are usually formlines outlined, predicates used to create a subject. Now AE had manipulated the concept of "line" to make it both things at once, a line for some purposes (side 2, 4) and a field for others (1, 3)

It was a new manipulation of the subject-predicate constraint of the mind.

Looking within a line (the infinitely thin border between inside and outside), and seeing patterns in there, is an example of the resolution of opposites that puzzles man's mind. ^[or the mind turns a right angle, and asks "what other attributes does line have?"]

The  has an 'outside' in one sense and an 'inside' in the other sense. It is arrived at only by the train of thought of the formline:

- a line, part of an outline
- give it attributes of its own (entity, direction, strength) which can be "analogous predicates"
- finally, conceive of the ultimate predicate a line! can have: an 'inside'

then draw it.

it is a paradigm of the ultimate problem:

what is inside - the ultimately small

-(that which is defined as having no width)

It is not easy for the mind to phrase the ultimate question. This train of thought is one way to do it.

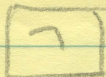
The concept of field as total universe is also involved. Field, and line are the two arbitrary elements of which drawing is constructed. The field per se must be devoid of meaning, or capable of being regarded as such.

When you draw a "fish", it doesn't matter if it is in chalk on blackboard, pencil on paper, or stick on sand. It is the outline "fish" which is the subject created.

The drawing can be done with no reference to the extent of the field, in which case all of the meaning

is contained within the outline drawn.

But usually the drawing is put on in some sort of relationship to the total field - and you have the beginnings of "framing", and "composition". The field takes on an element of meaning: totality. it is the ^{instant} universe extant.

To start the drawing, a line is drawn on the field  anywhere on the field

Anywhere? Well ^{parallel to} along its very edge?

Use the edge of the field as perforce a different kind of (line) boundary. Draw your line so that the edge of the field cuts it in half. Half is in, half is out of the universe. Now it has one side but not another (as boundary)

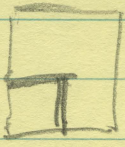
You have already broken down the distinction between line and form (predicate and subject). Now break down the distinction between line and field. Thicken your (half) line to make it cover part of the field; shape it to divide the field into quadrants, of which it is one. Now you have created a new kind of field, both in and out of the universe

1 & 3 - it is part of the field
2 & 4 - it is part of the line

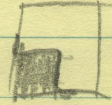
it is four boxes inside another box

The world is as sharp as a knife. The edge of the field can cut a line in half. The edge of the world is as sharp as a knife.

Letters are made of neutral strokes T & K
Chinese characters - - - of meaningful strokes
(but still remain predicates)
but the formline finally became the subject



To divide the field into quadrants this way
is a very different thing from
doing it this way



2

In 1, the 4th quadrant remains a passive part
of the field, just like the other 3 on the other side of the
line. (There is an outside and inside)

In 2 the quadrant becomes the subject

The mind that can manipulate the distinction
between line and form, and line and field
is also capable of manipulating other dualities (in
fact that is the name of the entire game), like
: frontal - profile
: front - back
: up - down

Once something starts a 'chain of thought',
it must needs be explored as far as it can go.
Follow it, it will lead to the ultimate problem.
The formline chain of thought started when it was conceived
that a formerly meaningless thing had attributes of its own.

You can utilize the attributes of line to convey
meaning, but the ultimate step is to analyze those
attributes to see why they convey meaning. (Utilization)
treats them as predicates, (analysis) treats them as
subjects. ∴ The subject of ^{of expression} must become the attribute
(part). The process is, ^{like} the jump from generalization to
particularization

Oct-Nov 74

The box says: the attributes of line that give it meaning are: presence (form) and
: patterning

It is an essay on human thought that says
"I'll show you", not "I'll tell you".

It is in the system of line-drawing
(Same system as writing, alphabet, printing,
calligraphy, and 2d. art)

It uses the same elements: field
line
pattern — arbitrary
— of natural form
— of behavior

but in different combinations.

Unlike writing & calligraphy, it does not convey meaning
by reference to speech.

Its unit is "recognizable pattern"

Unlike western line drawing, it does not make natural
images as faithful to nature as possible, ("photographic")
but plays with the very threshold of recognizability
That threshold itself becomes the subject of
analysis in The Box.

to show that the group is not
of the same form

~~Rat week 25th~~
Tues 5th pm Hawthorns

1. Meeting
2. Lead
3. Conserve
4. Organ^l structure

Lending

It can help by making it more concrete

Then there is no way to turn it back, holding the product
constant

But what is the main subject which should
now be presented with all these relevant people
Have a structure a focus a continuity of course

but it is a subject which is presented
it involves continuity of the
quality of behavior

Rat should be a subject with the further principle of
presentation
how to be represented, it is essential that
principles into the subject

- ① in a sense of behavior
- ② in a sense where things are moving towards
clear to pass

it is that that had to be a kind of presentation, a
formal structure which is something new after