Sunday 21 Apr '74 Raven Comfort

The thing to see is that CE has done it as a self-portrait. He is Raven looking for a world. He is the moment of creation. All he has to do is see the light in the sky. All he has to do is see himself. It is a self-conscious self-portrait looking for itself. It cannot do the whole thing. It cannot see inside the box.

I can. I can see that the little frog box is empty. I can lift the lid and see that the comfort is empty. It is a lie. I recognize it as a deliberate lie. I see the light. Raven sees the light. It is the same light, a lie. We are one. Time is a lie. Death is a lie. a lie for him, a lie for me

I think I am thinking. Really, I am remembering. I have had the thought before. I have been there before. That is the way I would put it for "ordinary" time. But if time is a lie, I am remembering it for the first time. Now is the time I am remembering. Now is the time I remember. Now is all time. My "memories" are thoughts for all time. Truths.

A self-aware self-portrait wanting to be seen by itself. A half, necessarily implying its other half. Wanting to be seen (by me). What I do "see" is the explanation of myself: myself looking for myself. Seeing that makes it self-aware. The self-observing self-searching ego watching itself seek for itself. What CE is saying is that

CE's wish to come back as a white? Why?

Which 'white'?

The second coming of Christ?

How would Christ be conceived again?

another Virgin Birth?

If God is in me, and I have his Divine Power, then why can't I use that power to initiate the second coming of Christ

as Myself

a new Resurrection

am I not as the Prince of Scotland?

am I not going to be the new King, new Head of Church?

Is my uncle not the Queen's consort?

the head of the Collison Church? (no)

I am Raven, looking to be reborn

I am Christ, " " the second coming

The Death and Resurrection of Christ - Raven

The Return of Christ - Raven

The Second Coming wishing to be happening

My Next Reincarnation will be the Second Coming.

when I see that selfsame thing sent out on the search by him, I truly see myself.

Nidaga man created his self conscious self portrait looking at itself and only able to see itself — and sent it as a message for whomever would 'see' it for what it was, and in the "seeing", 'see' himself.

I cannot see myself, I can only 'see' myself (I cannot 'see' you, I can only see you?). But I can 'see' myself 'seeing' myself, and know that to be my nature and the limits of my 'vision'. The Indian artists produced counterparts of that; their own 'selves' in the same way, and sent them as messages seeking their other half. I get the message. I am their other half. The message is timeless: "All that man can 'see' is all that he can 'see' in himself, seeking, for himself." All that he can find is other men on the same quest. They are one. It is the same quest. Self-knowledge.

When I see them, I am seeing myself, watching myself seeing myself, seeing myself. I have as much understanding as I can get. We can tell lies as truths, and know them to be lies. But

Marcia therin gets at basics:

eater - eaten	cannibalism
fucker - fucked	incest
killer - killed	self-sacrifice ~~lamarck~~ or murder
life - death a birth implies a death	fact of death

Cannibalism is communion
eating the flesh of God

Salmon = self sacrifice
Bear = willing sacrifice, but he kills & eats too
1792 Makapaa mortuary: bear grinning on stake
is dying to give rebirth to salmon (gravebox)

AN Illustrated London News
L6

1882 - none in second vol.

LXXX 1882 Jan - June - several sketches
Jumbo lost his tusks
" has big ears.
1253 - A Unicorn is visible

Loden

N 7445	NB 553	NB 553	NB 553
R57	R7 A6	R7 C3	R7 C57

The pipe is put in the mouth, and sucked - hence all the mouth-activity

May 13 Sat

"Twas brillig" applies perfectly to H panels

Each creature is a word - some words are new, like brogrove (perfectly good in syntax & structure, just doesn't happen to have a meaning - it is a word and it isn't, at same time) Some words are good common words like frog which have ambiguous meanings.

H

twas brillig and the slithy toves
did gyre

Some of the things are brogrove things (some are not)
Some of the acts are gyre and gimble acts (" is ")
The requirement was that they avoid pre-empted meanings & cover myth

W

What about W pipes? Linguistic analogy ~~too complex, gets too clumsy~~, because Harda were attempting to invent a whole new language, lexicon grammar and all. ~~Words~~ Nouns were "English" ~~words~~ nouns like "sailorman", but verbs were 'outgrabe' things. Trouble is, two levels of meaning get in each other's way. It is fine for a "mome rath" to "outgrabe", but not for a 'sailorman' to outgrabe. That's nonsense — and that's just what those sailormen are doing.

Readymade subjects, choice of predicates

Artist can only choose his subject
" " " one
cannot create a subject - only takes an existing one
can only choose an existing subject, pre-packaged
He has to choose the one which will serve his purpose best
stand for wider things

He can use only one subject, but any number of predicates
he can create predicates
he can use multitudes of predicates
(the style has built-in predicates)
but this is where the freedom is, this is where he can extend himself, do creative things

All the creativity and beauty in Hada art is in the predicates
not what was drawn, but how it was drawn.
The subjects are "given", they are parts of natural world just like "Raven"; concepts
The front edge of meaning in the art is in the predicates.

Usual situation: the 2 questions are answered at different levels

What is it? - in ordinary logic iconography
What is it doing? - in primary logic iconics

a logical thing doing a metaphorical act
thing and act are not at same level, metaphorically

so thing is never doing a "natural" act (raven never flying, etc) metaphorical beings only do met. acts.
a natural act would negate the logic of the metaphor
so critts aren't doing anything, they are really just being
the actions are going on inside, iconically, and are really the actions of people, not animals.

Panel pipe situation: the iconogr. & iconic are same
impossible, a trap.
the animals aren't really animals, but people
the actions normally shown iconically can't be depicted as acts, because acts are nouns too.
If you draw an airplane you can't draw the ⊗ shape of aerobatics.

It was a problem they failed to solve: how to convey meaning in the sense of "what is it doing?"
An act has to be at same level as its subject, or else it is ~~either metaphors~~ nonsense. When it is at same level, it is part of the iconography (subject), not part of the iconics (predicate)
The whole problem was how to depict acts.
In a word, they didn't learn that an act is part of the iconography. They wanted their acts to be metaphoric.

Who is it about?

Raven Crest = Raven crest people

↓

all crest people

↓

all subjects

What is it trying to say? by double entendre & extension?

Concept, inner icons (never stand alone) (always predicates)

Inner icons - eye
- face
- trout

31 May

If every aspect of the art is iconic
— is exquisitely like —
— " " " —
— " " —

then the cumulative quality is like-ness (verity, truth)
pars pro toto: a new generalization class has been created "verity"
"Beauty is Truth" - Beauty is verity, truth-ing, being true
acting

Need only make 2 to make a generalization

If one thing is being true
" another " " " "
" each " " " "
} the condition of the whole thing is "verity"

You look at it with all levels of awareness alive, and if every message is true the overall "verity" is greater
If every part says "true" "true" "true", a generalization of the response is "Truth!!"

Exquisite verisimilitude is not required to identify the icon, and so there can be no thrill of truth there. You can't make an exquisite icon, because that entity is not clearly enough described, and because its natural referent is not itself a beautiful form. How can you make beauty by trying to show a form that is a) not clearly defined b) not beautiful anyway?
There are true forms in nature, but raven is not one of them
If you are using nature as a referent you have to give up the hope of a wholly iconic iconography and settle for an imperfect whole: blah whole, beautiful parts.
If you take it for granted that the things of nature are beautiful, that raven is beauty, and draw it with Lansdowne-like fidelity, idealized, it is a single beautiful act and a single beautiful thing - but does that express

the general beauty of things? You are down to one example.

If you do draw ideal shapes with ideal parts (iconic iconography) — the salmon trout, the chest foot — you have to give up verisimilitude to nature.

Conclusion: nature is not beautiful per se — its beauty has to be drawn from it, and imposed on it. Beauty connects of truth to a higher level — the comforting assurance that we see in small truths big truths; that there is order, and we can attune to it. The aesthetic emotion is recognition, not of a single thing like an icon, but of the likeness (verity) of things

Generalization of the subject is the making of an assumption (which doesn't nec. conform itself as true)

Generalization of the predicate is a conformation of truth, you see it, experience it, reinforced by each part and aspect (pathologic reinforcement: over and over again)

The verification of a single fact doesn't give the aesthetic thrill of truth. Some generalization is needed. If you see two related truths, the mind can generalize (build a generalization): "truth". The eye has to see at least 2 truths at the same time before it can get the single message "Truth" — that is the aesthetic thrill.

So art needs 2 aspects to make its meanings. It takes two to make a primary class

1. icon = subject (one thing)
2. icon + one meaning = a statement
   (sets up a unit : "recognition")
3. icon + meaning + meaning (2 "recognitions")
   (sets up a unit : "truth" → THRILL

1 secondary class + 2 primary classes → VERITY

---

2 more aspects : (polarities) 2 ways of experiencing reality, order	Cognitive :	Experiential
	explicit	implicit
	perception	intuition
		pure primary process

Generalization of primary classes
- does not go : line → dance → conduct → cosmos

it goes : A $\xrightarrow{\text{IS LIKE}}$ B IS LIKE
X $\xrightarrow{\text{IS LIKE}}$ Y IS LIKE

↓

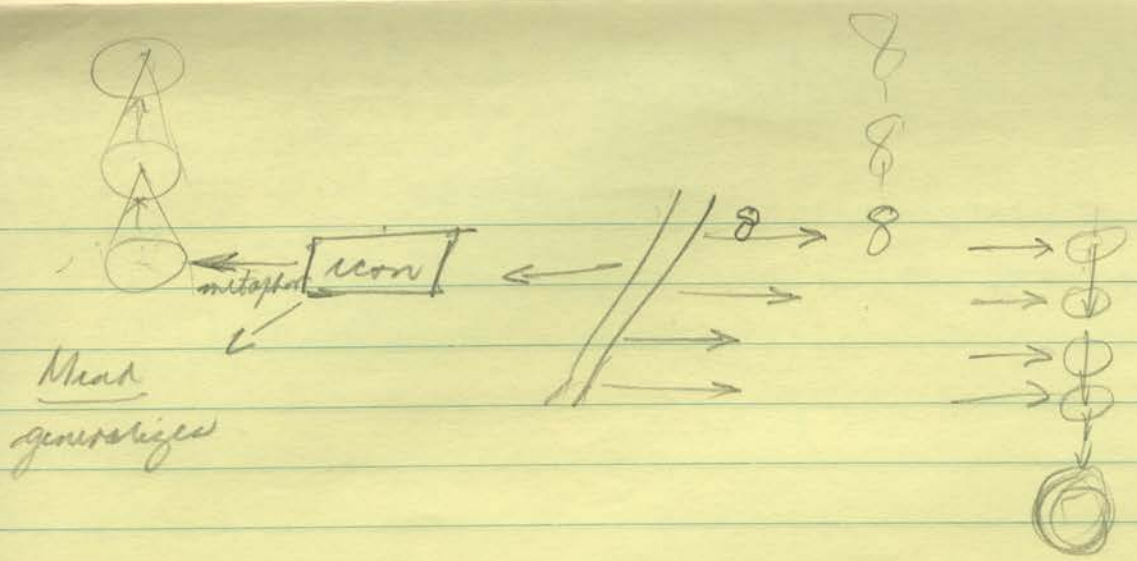
IS LIKE

||

THINGS [ARE LIKE] THINGS

what is generalized is the quality not the subject

ie "Order"
"Perception"



Iconography makes only one statement in the art - opens up the floodgates of the mind, set in mode of
: subject (not predicate)
: membership classes (ordinary logic)

Icones makes many suggestions statements
puts mind into metaphoric cast of thought
(parts): predicates. (attribs, relationships)
: primary classes, verisimilitude the likenesses are visible

Results : many new metaphors (meanings)
: overall verisimilitude → order, verity

There is only one wish: to live: of which all others are satellite (to eat, to feel, etc) The closest single one is: to see

to recognize, understand, make sense of

So it is an art of recognition, self recognition

The only time the primal wish becomes patent is at death: the old man's last wish

show your will. reverse it. wish to die!

The old man's wish to die is the young man's wish to live (in the story)

He had to gamble. He had to take a 50-50 chance

You have to wish, then take a chance

What bridges the gap is expectation

Expect to live and you will live

Trust life

Jump the gap.

Do

Don't just wish, expect

Don't just see, recognize

Don't just wish, will

There is only one tense, the active tense

There is only one way to live, to be alive

Be alive

Be.

Intuition is the wish being wished in you
Dream is the wish
The inner wish
Listen to it (it is your spirit)
Seek it (it is coming through you
meeting in you
recognize it
Let the outer wish recognize itself in the inner wish

nose to nose propeller

back to back propeller (dagger handle  ?)

and subsidiary purposes

- create (identity symbols) — make social system visible — symbols of continuity of lineage
- marks (make supernatural visible)
- beauty of pure form, congruence, craft, order and symbols of beauty
- utility (good design)
- enrichment, embellishment

ostensible	purposes	of	underlying purposes
seeming	"		implicit
manifest	"		covert
explicit	"		"but really more basic"
surface	"		deeper — at a higher level of generality
legitimating	"		∴ esoteric, secret
overt	"		

Art is about two things:

1) the first, by virtue of metaphor
2) " second, " " " analogy — its more general conformation

attribute used is "shape" "structure" "conformation" "morphology"

The ultimate meanings can only be two:

i) metaphor, symbol, of the ultimate human paradoxes (Pieta, Bear Mother)
iconographic

ii) analogy, abstract symbol of a conformation, a set of relationships ($e = mc^2$ copper)
iconic

i) Go for Mathematics Well
But then help for answers: Joyce

ii) Go for $e = mc^2$

The Golden Rule is made the Ultimate Law. Basic Premise

Impetus : balance "doing it reciprocally to each other"
: one-self "amounts to the same thing as" doing it to ones-self

Premise : (in structure) opposites are equal | ↑ is taken for granted
: (in conduct) self-reciprocal acts express balance

Arenas : 2d : Gonagadet chest
↓
Copper

: 3d Nose-beak-mouth Nose beak play on the NWC man-beast
Reciprocal acts (or double-beads) Beard Tree Tortured Lover
Complex mediations : spoon, frontal pole

Ubiquitous Implications "Is nothing sacred?" : circle - all paradoxes implicit
: sun - the eye of Seeing

Art is about Meaning
Meaning is about relationships
Relationships are about Sameness and Difference
" " " equivalents & opposites
The sur-relationship is balance
Balance is - structural equal-ness } expressly
- reciprocal acts
Balance is uprightness } implicitly

Art is the "expressed choice" expressed preference
the ultimate preference is right-side-upness
up-striving (concrete upward)

- omnipotent Self
- Freudian infant?
Denial of death?

- equation of eat-fuck-kill?

i.e. Human-condition universals?
symbol,
imagination
work
repression

Do I have ~~a~~ organizing principles for Haida art?

- species of balance? (kinds of equations)

balance-scale (perfect symmetry)	opposites-in-balance	implied other half
self-opposite (Fool)	inside-outside	four-square
matched pair	all-three	double-bind (tortured with)
Perfect opposite (Frog)	two-in-one (Shark?)	

- type-paradigms? (type and paradigms)

house	spoon	bowl	circle
dagger	soulcatcher	cane	rattle
ambalart	Chilkat	Screens	Coothat

- primary (prime) objects? (Kubler creation)

Copper	Raven rattle	soul catcher
Gonagadet	"Hawk"	

- Controlling images?

mask & mirror	hugam & yone
eye	circle
Nose-beak-mouth	
Staff-beak-mouth	

- reciprocal acts?

grasper-grasped		seer-seen (mask & mirror)
self-act: grinning	eater-eaten (self-eating bird-body)	fucker-fucked
inter-transforming (Raven-creating)		container-contained
Killer-Killed		

- basic characters?

Raven → "Hawk"
↓
Man → "Frog"

Raven
|
Man
> Hawk, Frog, Bear (Whale)

Bear Killer Whale Whale

- two avenues of approach: mask & crest
halart
crest

(4) "a maneuver of semantic reversal"

- the double twist
- self-copulation
- the Edenchaw solution

(3) condensed to: an incorporation of opposites
- individuum
- mask (face-bird)
- frog
- soul catcher

(2) further condensed to: pure armature
- whatcit
- copper

(1) further condensed to
- pure circle (universe)
- formal segment (atom)

These are its structure, now what is its content?

Powerful, anxiety-generating, taboo subjects
- the 'unresolvable contradictions' of myth, the basic problems,
- birth sex death in images flowing from human bodyself

Notes from Martine

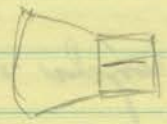
Piaget: structure 3 key ideas : the idea of wholeness
" " " transformation
" " " self-regulation

Structure : the law of organization of the system
particular types of relationships which articulate
the unities of a certain level, inside a system
LS "social structure" is a model, which
- has several elements, none of which can undergo change
without effecting changes in all the others
- has possibility of ordering a series of transformations
resulting in a group of models of the same type
- predict how the model will react if one or more of its
elements are submitted to modification
"structure" is real, without being directly observable
"form" is the structure of the structure
"armature" is a set of properties which remain
invariable
- a partial structure
(a set of oppositions)
Model : a symbolic system, built from an empirical reality.

$$\frac{e}{m} = c \times c$$

opposite = ultimates

$$\frac{e}{m} = c^2$$



$$\frac{e}{m} = c^2$$

$$\frac{e^2}{m^2} = (c^2)^2$$

$$\frac{e \times e}{m \times m} = c^2 \times c^2$$

now transpose message :

$\therefore$

The most real meanings of the art <u>were</u> its secret agendas. The greatest artists knew what the tabooed subjects were, and knew the tricks of structure. What they were trying to figure out were the limitations of the medium, and of thought.

The most real meanings were the questions being asked about the secret agendas. These took the form of new hypotheses, new solutions, new formulations like $E=mc^2$ which are really new myths. Einstein's $E=mc^2$ and Edenshaw's 4:4 are the same myth, in different terms. Each creates an impossible premise (I can change matter into energy. I can draw a line upon itself), then goes on to show its consequences (I square the ultimate. I half the ultimate)

The most general hypotheses of systems of thought <u>are</u> myths (Big Bang, $E=mc^2$, The World is as Sharp as a Knife) A myth is a logical illusion, in linear narrative form. Art deals with logical illusions in presentational form.

Levi-Strauss has hoved in on the essential transformations in both:

in myth, the double-twist $f\,a^{-1}(y)$
in art, the inversion of message and form

frontlet : raven rattle :: Dzonoqwa : Sxwaixwe

Does the frontlet stand in the same relationship to the raven rattle as Dzonoqwa to Sxwaixwe? Is it not a formal inversion which retains the same message? The formal inversion is from ♂ to ♀, profile → to frontal ⊙. The message is changed from insemination to birth, but that is not really a change because it refers to the same act of Raven's self generation. The emphasis changes from bird to human

Frontlet and Raven Rattle are patently in the same semantic field

Are Raven & Grizzly the poles of the Haida semantic universe, formally speaking? Is Frog the equal-sign?

What does it mean: in the same semantic field?
It does not have to be another mask, it could be rattle-headdress.

The semantic field can also jump media: from myth to ritual (Susan Reid), myth to art (Crooked-Beak).

The most general hypothesis equations consist in those which join the ultimate poles of the semantic universe (big bang and black hole, e and m: opposites by implication or definition).

Art seems to want to dwell at the 'semantic maneuver' stage; eg. the exwaxwe mask is already a double twist (birds on a humanface groundplan, or otters on a humanface groundplan)

Art seems to want to make more and more condensed symbols. These seem the equivalents of more and more basic premises or equations. They are sign-equations.

The images are constructed of metasigns, which may also be symbols, but are standing in diagrammatic relationships in order to convey meaning in structure.

Mythical time is both reversible and non-reversible, synchronic and diachronic, at the same time.

This is a condensation, of a kind familiar in the art. We should be able to find a model of it, and see its consequences.

And myth gives the structure of an answer to a contradiction (as art does). It says: let there be a logical reversal (part-whole), and let parable metaphor exist

The most fundamental question of all is: what is metaphor? (likeness). The most fundamental answer man can give is: let metaphor exist, and I'll show you the consequences –
it is paired with reversal

The Edenshaw solution produces one twin.

(It is a "square root" solution rather than a C^2 solution

The answer is time. L-S put his finger on it in defining mythical time, and saying that its nature is unaccounted for. By condensing time into two times at once, myth can create the similitude of a solution. The cost is that it is fiction. Fiction is time-free truth.

Generic Iconography

Dish designs? (like music)

The Individuum - a generic human (the prototype?)

Panel pipe scenes and acts

1) They have to be non-specific
∴ not one thing or the other.

Art has secret agendas (like "Painted Word")
so maybe I have discovered a major NWC one

hence =
- frog-bear pun

Methods
- blend
- portmanteau
- elic not emic "sort of thing"
- metaphoric?
- individuum face

Alternatives

- literal - metaphoric mutual reciprocal act
  (raven and human join tongues)

- The Edenshaw Solution

  part line, part form, part field is half
  half

You can do generic iconography only by having literal subjects

Art explores relationships
Each image is a system:

one and other, baked by the double twist
part : whole, " " " " "
subject : object predicate, " " " " "
blends
composites, portmanteaus
generics, sort-of-things
twins
everythings [bear-frog-human- ∴ Raven]

Art has separate conventions (a gender), which get caught up and held in the 'style', and never really lost.

formline
ovoid, salmon trout head
individuum
the double-twist
(joined) tongue

Art gets closer and closer to really basic problems

what is metaphor?
what does 'twin' mean?
" " opposite "

Art turns the problem around. ('sharing the patent one-ness of the same piece of stone') Let this equation exist, and here are the conditions.

if you want one thing to be both things, it can only be that way half-literally and half-metaphorically
you can have it both ways if you can be content with half

(b) Transformations within the same semantic field

eg $x^{w}ex^{w}e$ - dzonqua

raven - bear

raven - frog

(c) Reciprocity : twin subjects, reciprocal acts
(reciprocal)
opposite

I am my own grandfather
I am <u>both</u> my grandfathers One is two
I am father of both my father and my mother (their other half)
I am half from father, half from mother
Inside me is the other half of my son and daughter
I am two I am 2instants

Copper says: "The one is two", showing both its outside and its inside at the same time, which is impossible, so invisible. But a 'copy' of it isn't.

A mouth that can eat all other mouths
That is what MM's mouth is doing. At the same time it <u>is</u> the other mouths, and is eating the other mouths.
Raven screen MM 2 → 4 (a piece of 2 + a piece of 4) creates the third mouth that eats all other mouths 1 & 2.

Armature = (the meaning in the structure) of imaging
(meaning in relationship)
all related to verb "is" :-

- is equal to } bilateral ↔
- is opposite of } equivalent ↕
- is reciprocal to

reciprocal part-whole
part that is a whole
" " " greater than whole
part of many wholes

- are triadic a is to b given c
- are reciprocal (equal)
" " " (part-whole) - part of many wholes
- are quaternary a is to b is to c is to d - " " " "
- a : b :: c : d part = part (nose-mouth)

Symbol = (the meaning in the context)
(meaning in subject, and its implications)
all related to human body-self

- hands
- sex
- eyes
- face
- individuum

or to metaphors : animal crests
: myth characters
: sport figures

and to acts (symbolic acts) - eating
- sex
- grasping
- carrying

The parameters of imaging

The Unconscious Logic of Images

1. Images are statements (have content-subject and structure-predicate)

2. Symbols : meaning in the content
   literal animals are also metaphorical body parts
   Parts - body whole
   - " parts
   - metaphors for them
   Acts - eating
   - eye
   - grasp
   - carry

3. Armatures : meaning in the structure

4. Paradigms : artifact types as armatures
   poles : - phallovulvar image
   - part of many wholes
   - equation (horseposts)
   rattles - opposite equals
   - raven rattle : quaternary structure

The Logic of Images

1. Images are systems
   (can) have both content & structure
   two systems of auxiliary meaning
2. Subjects : things and acts, literal and metaphoric
   - metaphors
   - body parts
   - eating

3. Arrangements
   a) in general (armatures)
      equivalence
      opposite
      reciprocal
      triadic

   b) in particular (paradigms)

Generalizations :
- subjects explore deep symbols
- armatures " all relationships
what you admire in virtuoso performances

Devereux.

If it didn't have meaning, it would descend to being meaningless decoration

It is about something universal : ? archetypal?
" " " " cultural : style
" " " " personal : creed

Art expresses what is normally repressed

Holm deals with style. (beauty, the bribe, the alibi, the standards of the society, that which is common to the best art, a 'grammar and rhetoric of circumlocutions.')
I deal with the tabooed utterance, the upsetting truth, the repressed wish, 'objectionable public confession'

—

above and beyond style
the core of the fruit

new solutions become embedded in the style
and retain secret meanings for a while

hidden content
meaning
structure — armature
— style
style
Manifest content

Art has a hidden agenda (Deveraux)
to express what is normally repressed
to deal with human universals

Art has a style to conform to
an alibi, a bribe to the public, a momentum

Conventions are part of the style
but each was an innovation at one point
their hidden meaning gets lost in time

Innovation is convention-breaking
" taboo-breaking
What are the directions of innovation?
a) to express a taboo (Deveraux) iconoclastic
b) to manipulate an armature mathematic
break a convention
c) to go farther than before
d) to express a meaningful statement (mack)

Art has conventions of symbolism: manifest (cocta, etc)
covert (hidden meanings)
Art has structure, structure, armature

The deeper meanings of art
" " structure " "
Imaging, its structure & logic

The individuum, one of the universal problems of art
phallic male and mother & child at the same time,
with the sexual characteristics prominently, blatantly, portrayed

(What we have been able to say about meaning so far) is frustrating,
because we don't seem able to link this art with great universals
of art or general theories (Panofsky Devereux)

Art is one of the forms of discourse. Art is for thinking
Maybe Kolech did more of this communal thinking in ritual
An active area of discourse

How art does have these deeper meanings
It is a language of images, and shows clearly the restraints and
logic of images
How art as a great and universal art; archetypal

Style : is manner
: and convention } is distortion

from past innovations, which have become incorporated
(yesterday's innovation is today's convention)

Linguistic Session

Haas - H. Hale - harshness
- large numbers of consonants 30-50
- complexity of stops (3 series of stops)
- laterals
- glottalized sonorants

ʔ h
k
t s l n
p m w

Kincade - share a lot more than phonological features
Kincade - Salishan

23 16 on NWC 7 Plateau
4 divs + indeves
Till
Bellacoola most remote
Bulkamelem centre

Proto Salish : Fraser Delta homeland
Tillamook latest split, down coast
Moran abandoned. Sahah not related to anything except maybe Kootenay
Pentlatch & Tillamook extinct

Wakashan (Jacobsen)
homeland within present territory
vocabulary rich on sea resources, puberty, potlatch
a coast shared by Bluewaq - Kwak
2 branches : North South
Kwakiutlan Nootkan
29c seems plausible (Swadesh)
External : thought to be Mosan
Wak - Chem closer than Wak - Salishan
Northern : Rath 1974 Kwak
Heiltsuk
Lower Kalet
Ketimat
Bella Coola borrowed much from Wakashan
Southern : 3 languages Nootka
Nitinat
Makah a separate lang. 1000 yrs
Relationships between Nootka & Chemakuan

Penutian (Dunn for Silverstein)
includes Tsimshian — Tsimshian
Naas - Gitksan

Chinook jargon as post-contact
Chinookan moved upriver

Athapaskan (Kolla)

Pac Coast most close to Tadlian - Kaska,

not Chilcotin or Carrier

" " not close to Apachean

Historical:

They are coastal people. Aths came to salmon rivers

One group through Okanagan to Columbia, then spread from there. Then settled in

Tsimshian - Dunn

Rigsby distinguished the 2. Nass Bella Coom

Coast Tsimshian

Nass Benson

Skuxs a Klemtu - Hartley Bay

Skuxx "the language of those lying here"

an undescribed variant of Tsimshian

3 mutually unintelligible languages

Kootenay Lawrence Morgan UBC

genetically related to Salish

Haida - Levine

Nadené? Haida in limbo

Swanton was faulty. Hymes misinterpreted Swanton

The argument is faulty

Meaning - the ideas associated with form
- the iconography
- what it represents and what it also means metaphorically

Drucker:

experience in meeting with top echelon bureaucrats
ANB → AFN
Tl-H Central Council
ethnic solidarity from being shareholders in a
$20 million corporation
no longer subordinate
the age of acculturation is over

Pam Amoss

Sport dancing
Shaker church
Churches

voluntary associations
this is what the old people carried
Socializing deviants (and the possibility)
individual autonomy
kin solidarity
inequality
symbolic recitation of strains

Carol Eastman

language as a "priceless heritage of group culture"
instilling a sense of group culture (not for communication)
language reintroduction, as culture rather than communication
given literacy in English, --- grandmothertongue
both representation and revival
step 1 - orthography
2 - literacy with the orthography
3 - develop (a literature)
cultural materials

NITEP

What are languages for? a form of language-planning
dictionaries
grammars in the form of lesson planning

Indians in the Urban Context Karen Hansen

why urban anthropology is so late in coming
migration is no new phenomenon
first migration following WW 2.
Explanatory foci;
acculturation (anth) assimilation (sociology)
(a false analog)
a changed Indianness

a false dichotomy between reserv. & city
strategies of ethnic group maintainance

Maequeam - B. Weightman
strategies for survival
economic & social
1972
individuals have not - - but the bonds tied of kin
real estate, houses, big house
Kin ties Kin nets tighten
social life has changed the least
383
75 non Indians on reserve.
their preferred way of life

Dewhurst powwows

Tollefson -
urbanization is a cause of tribalism

Haida Totems on Red-Cod Island

The ruins of the old village ... only ruins most remote of the villages on the Queen Charlotte Islands

Place

the island and site

Early history

Loyal

Loyalists

Abandonment

Totem removal → Prince Rupert 5 1939

Totem salvage < UBC / PM 1957

Totem preservation 1975

Totem poles

Haida Totem poles

a Kinds → Tall frontal poles
  represented of house front
  memorial poles } none left in Kaetlinta

  → Shorter Mortuary poles
  → house posts
  false house posts

b Figures Raven Bear Beaver Dogfish Hawk Frog
  Whale Human

c Meanings Crests of families Crest pole

  Characters from myth
  story poles

Style: clean lines, smooth curves, big eyes and heads

Unexplained:
- mixture of crests
- complex interweaving of major and minor figures

Create a mental climate in which deeper symbolism fits

a) Pietà's deeper symbolism
- ages
- slung leg

b) General theories of art
1) Devereux
art expresses what is normally repressed

2) Panofsky: pre-iconographic
iconographic
iconological

Daily schedule

Don't waste mornings
Get up at 8 } part of the regime, like not drinking

Go to bed earlier
learn to sleep earlier } start ritual earlier
no sleep after dinner
awake by walking

do you need less than 8 hours sleep?

Evenings : Read useful books 301, 540,
TV

Bed : read recreational books

Margie
Diane
Marlene

Symbolism

You have been deep into <u>deep symbolism</u> and the language of <u>imaging</u>

- define the unit : the image
- its content : symbolism - lateral
  - metaphoric

  its deeper content is sacred (Devereux)

  a source of deep symbols is the human body-self (Theis-Thienemann)

- its structure : dimetrics

  bilateral (horizontal) + reciprocal (vertical)

  triadic

- paradigms

Imaging as an autonomous language of thought

The Copper as Diagram
" " " abstract symbolism

two symbols come together

T tau and 

The copper as two symbols
-evidence for Harda use of Tau (Deane)

Two symbols that mean the same thing
A new symbol that incorporates and explains the old (tau)

Square on the hypotenuse equals sum of squares of other 2 sides

Golden Mean

A crest is also a kind of mask.
crest is general, face is particular
(mask is particular)
When face is left uncovered, it says "he is one of those"
" " " covered, " " "he is that thing"

mask	frontlet	
2 become one	one become two	
name	class	one of a class
identity	metaphor	
identity	simular or dissimular	
"as"	"like"	
character	category	
image	concept	

frontlets don't give names (they have names)

It is Weld Tsetsaut

Mountain is (like) wi·la'·s
a more general principle than just a crest
(a chieftain crest, supercrest, crown)
a renewal of Raven?
some principal higher than crest (kinship)
is it 'worth'? expressed in general
northern terms (am halait) 'power'?
I shed light. I give Raven settle power. I am Raven
I am creation. I am eternity-maker
? I am SUN? Sun-moon. The great light
? I am FIRE? burner of wood (beaver) transformer to life food?
? I am LIFE? my mo & my fa & Raven
Each a new solution to the same problem
quarty crystal power – semen of the sun?

Laxha
fertility
[illegible]

names: ___ laxha – the Sky, Power of the Shining Heavens

Thass-Thienemann I

1. The basic symbols are body symbols
   They are taboo ∴ repressed

Thass-Thienemann II

2. The prime anxiety-producers are birth, sex, death
   They are taboo ∴ repressed

Body parts

3. What body parts are associated with sex birth and death?
   Genitals
   Breasts

Substitutions

4. What, human body parts, completely acted not tabooed in art, are available for substitution (transference?)
   Face
   Eye
   Hand
   Whole body (individuum)
   The whole <u>re</u> the past (David) (SHFB)

What acts are taboo? copulation, erection, ejaculation, birth, death

5. What body acts, not tabooed in art, are available for substitution (for orgasm, birth, death, sex)?
   Eating, spitting
   Joining tongues

Totemic substitutions?

6. What animals may substitute for parts?
   "beak" (= bird)
   "mouth" (= whale, seal, octopus)
   w.d. (gorgeously bear both)
   frog (= opposite both)

What kind of 'part' does the whole endoveduum have?
What kind of genital does the endoveduum have?

Art works on agendas of its own:

1) The Painted Word
2) The Swing-leg motif
3) Japanese hinde & sleeves on Dosojon sculpture.

euphemisms | or technical problems

(semantic) evocative

(technical)

Thaes - Thiersemann

v. 1. Symbolism of the Body

2-17 in language the human body as the primary reality

p103.

v. 2 p11 Anxiety: birth, sex, and death

p41 The primary reality object is the breast of the mother

p38 Terrible Mother (mouth with teeth)

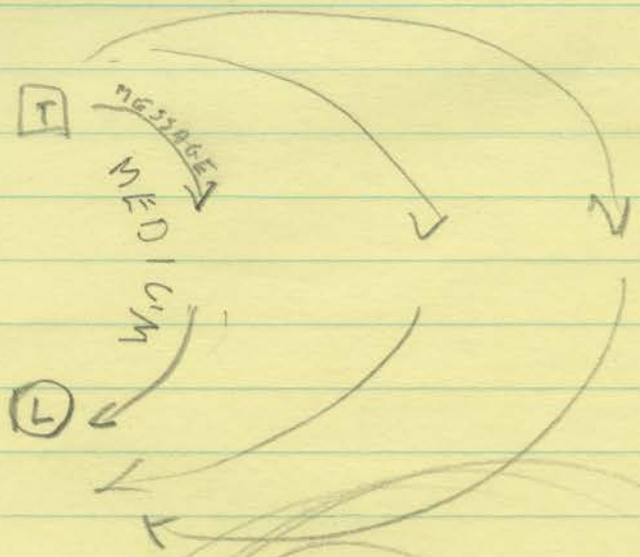
∴ Art: basic symbolism is body

basic utterances are about birth-sex-death

'Alibi' is like the linguistic process of replacement and the artistic process of metaphor

Art = language

Is Tukano art about the body, birth, sex, and death?



'Implicatly' means both

- metaphorically
  it is about me!

- analogically
  it is about ambiguity

Ostensibly?

the whole thing's 50-50 any way you look at it

mäčimos. Matjemosh

shave hair = shame
head = grief

hand shell knife for sharpening digging stick

... the two ways of it

re-creating the original act of creation
they were very close to Fumespeech when
they were carving

You have to kill to secure the continuity of the universe
of which you are the centre

You have to kill, to secure the continuity of the universe
of which you are the centre

=  Canoe pose?

Next Book

Raven Screens
AE Box (and predecessors)
Kinsta Frog Mortar
CE Comport
CE Chest PM
AE Chest, with MM

} Nothing Comparably on Pacific

Is Copper Riverside thing a peace sheath of Raven Chief?

Screen - creation myth and

Box - light box myth and creation myth

Frog mortar - old frog-human - seal relationships

CE Comport - Creation myth

CHEST

CE gravestone

Three bites

himself (i.e. the phallus)
time
light

Woman's "hunger" re Raven's voracousness (the tip of R's beak)
shows mouth as the tip of R's beak (on bracelet

Raven's hunger = man's sexuality

Raven's hunger = woman's sexuality

tip of Raven's beak = Capacity of Whale's mouth
Bear's mouth
Shark's mouth

Raven's voracious = Woman's sexual hunger

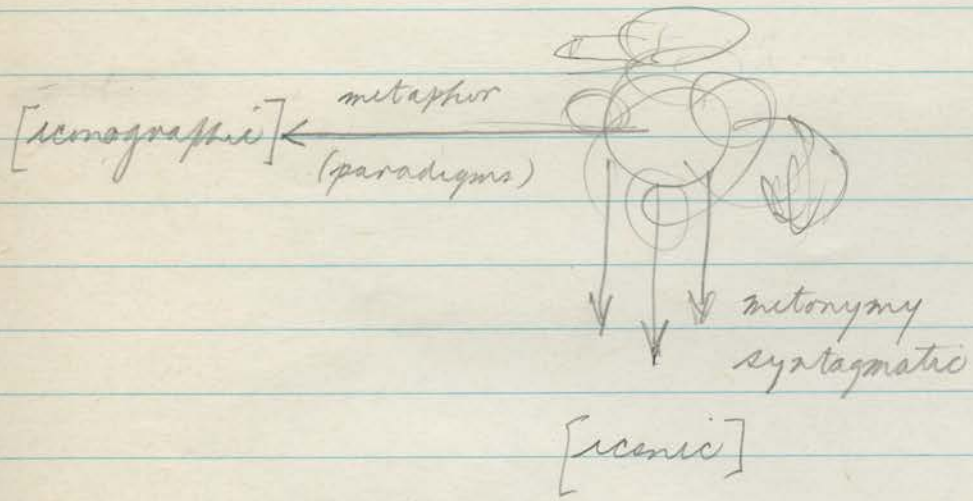
That Raven is trying to 'eat' me!

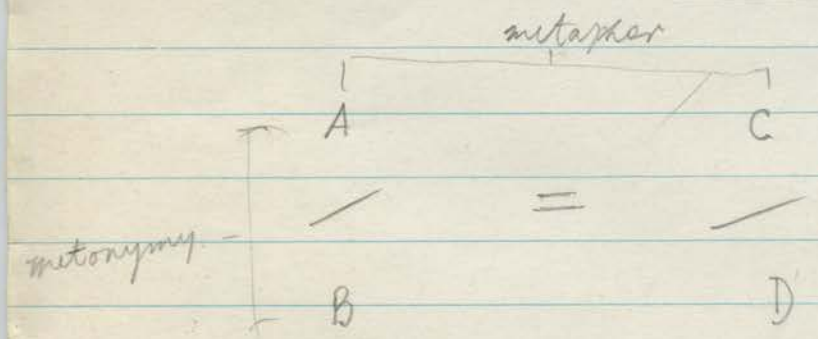
THIS IS RAVEN'S FOURTH BIRTHDAY !

Her urge, this generation, is
my urge to come through, next generation

What is metaphor? what makes it stick?
i.e. How can 2 things be 1 thing at the same time?
What does the equal sign mean?

metonymy - syntagmatic - (iconic)
metaphor - paradigmatic - (iconographic)





A is attribute
B is icon (Raven)
C is similar attribute in other system
D is new 'subject'

My "predicates" are like Ellis' "metonymies"
"a metonymic addition to both the signans and the signatum

P Maranda

'paradigmatic sets' — symbols that share the same semantic function

"syntagmatic chain" : when two symbols belonging to different paradigmatic sets are connected by a relation, they form a - - -

p. 14.

[so let's look at the Haida myths that "surfaced" or folk in the 1820-80 period

- Raven
- Dingi
- Mother in Law, Gonagadet, etc
- Bear Mother

If myth is concerned with current affairs, then these were current myths

---

Have to look for the 'strong components' of the Haida semantic system.

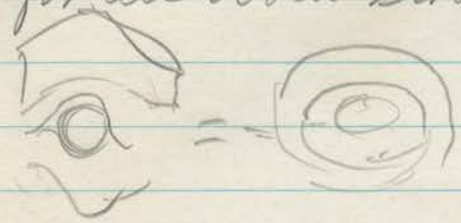
and the 'semantic grooves'

Panel pipes: if Haida were now consciously trying to break down categories and make non-concrete, then they would be working in Leach's taboo gaps

—| |— —→ What would their emotion be?

Shame? no Humor? maybe yes.

The big eye and big brow above provides the prototype for all ovoid structures



The "strewing upward" of ovoids is the same as what eyes do.

It is as though painted forms are metaphorical plans of the layout of sculpture

force diagrams
metaphorical blueprints } "the essence of--"

Now the 2 - 3 d. interplay takes new significance.
Look again at amulets
dishes } where we have both types

So: are painting "metaphorical sculpture"?
" " a step removed more metaphorical?
a straining to generalize the meaning one step further?

Can't have metaphorical sculpture?

If painting is metaphorical (ie generalized) sculpture, one level of space dimension (3d to 2d) has been dropped to gain one level of generalization

The 'conflict' between 2d & 3d becomes analogous to the other binary conflicts (specific - metaphoric, syntax - paradigm, etc)

Salmon trout head is a generalized plan for the proportions of faces. It is in fact a generalized face, always

including the invariant eyes, cheeks, eyebrows (which occur even on birds — or — which attests to the fundamentally human meaning of all these figures). It leaves the variant features (nose-beak, mouth-teeth-tongue unspecified; also ear)

So: iconic design includes not only "meanings embarking from the multitude of attributes", but also conscious efforts to generalize at this level. [iconic iconography]

Icones as generalized iconography?

Hands paintings are of the specific and the general at the same time (the "iconography" per se carrying the specific, the "icones" carrying the general)

The eye socket of a skull is an ovoid
(so is the shoulder & hip joint)

24 June

Haida painting

The idea that painted design is generic (metaphoric, generalized, abstracted)

- main point: wood structures w. sth are generic faces

- all 'animals' have 'ears' on top [a 'generic' feature carried into specific depictions]
- all have "face at other end" - mouth-face

Is chest 'torso' figure the 'alter ego' of such totem figures?

Everything centres on eye in wood

Semographic notes

1 Human-like face with animal characteristics added

basic "human" face → basic "animal" face + "bear" features

Amply: "with [human eyes and eyebrows]"

ears on top → animal nature

... round nostrils, wide upturned mouth and protruding tongue turned the basic animal design into the bear figure; and the paws raised up to the chest as a bear holds them when he rears up to investigate, completed the identity

incl. posture

2 Primary-secondary distinction is maintained on poles (not on panel pipes?)

Secondary things not mainly creets, but (adjectives) modifiers, specifiers,

Is there a parallelism between flat design and sculpture, both having primary-secondary arrangements (the one, iconic, the other semographic)

14 June

Underlying level has to have precision so that next level can have meaning

- "literal" level in myth
- "syntactic" level of W panel pipes
- "line" of Haida art

Next (predicate) level uses this precision to depart from:

- in myth, the 'contrary' features or acts which convey myth-meaning (burn wet wood, become bear, etc)
- in W panel pipes - the behavior of the men which has to be precise because it is nonsense
- in Haida art, the "manners" of the line, which are endowed with added meaning

'MANNERS" - self-conscious patterned conduct endowed with meaning

Question: is it empty mannerisms or mannerisms with meaning?

predicable n. Logic. One of five general attributes of a class, genus, species, property, difference, and accident, designating the peculiar relation that a predicate bears to its subject, regardless of the quantity or quality of a proposition.

predicate n. Gram. That part of a sentence or clause that expresses something about the subject. It regularly consists of a verb and may include objects, modifiers or complements of the verb.

Logic. Whatever is stated about the subject of a proposition.

noun n. A word used to denote or name a person, place, thing, quality, or act.

verb . that part of speech that expresses existence action or occurrence.

adverb - modifies a verb, adjective, or other adverb.

adjective - " " noun or other substantive by limiting, qualifying, or specifying.

Haida Crest Correspondences

	RAVEN	EAGLE
Land	Grizzly Bear	Beaver
	Black Bear	Frog
	Wolf	
Sea	Killer Whale - oldest	Whale
	Raven - fin [a special KWh]	5 finned K Whale
	Sea Lion	Dogfish
		Sculpin
		Halibut
		Skate.
		Starfish
	Sea - Grizzly	Wasko
	Tsamaous - snag. BEAR + Stick of Skeen	
Air	Thunderbird } same	Eagle - oldest
	Hawk }	[Raven]
	Moon	Cormorant
	Horned owl	Blue Hawk
	Flicker	Heron
		Humming Bird
	Rainbow	Dragon fly
	Moon	

Tremenals may have seats opposite those of house
before which they stand. Are they ∴ of
waves, sons?

Also "horizontal memorials"

Also E mortuary in front of R house

2 interior lineaposts belong to wife

16 June

Stories on poles: What rules over use?
- Bear Mother: used by people who had GB crest?
: " " " " did not? eg Eagles?
did man (or wife) not have rank enough for real crest?

- ♀ shaman - who used it?

Swanton models

p125 Qi'ñgi story from RAVEN cycle, used by EAGLE chiefs - eg Sitkum of Tanos

p125 Djilaqons with frog hat & cane - mixed w. Eagle crests (CE model)

p125 Raven story Yeltalzispob R19e. Note: this uses Beaver as a story character [, not as a crest]

p125-6 AE's Myth House E21 for 'sin R19: [Here crest rules are disregarded On strength of myth being located at Kwiekun, an E21 town. But it becomes Sus'ean, not real Wasko, and "Bird in the Air" - is this alibi-ing?] Raven myth on front corner posts.

Raven stories: beaver lodge
: fishermen, both halibut & broken beak

Bear, Grizzly Bear, Sea-Grizzly on Haida poles

1. as Crests - all are RAVEN - Eagle clan has no bear-like crests very much need.

Bear - seated upright (only pose)
- cubs may be on all fours

Sea-Bear - same head for Bear & Killer Whale, both complete

2. as Stories

a) Bear Mother - girl who married the Bear
identified by cubs or children
carrying her away'?

b) Kats - man who married the bear woman
identified by teeth? cubs? man being killed or torn apart?

3. Visual relationships

a) Eating man - they kill people on mainland
- man being torn to pieces by jealous bear wife
- as was common, with a man in its mouth

b) Holding cubs - Bear Mother
- GB rearing in terror of frog

c) "Cubs" - forehead, being held in front, interstitial, airspace
(not mouth)

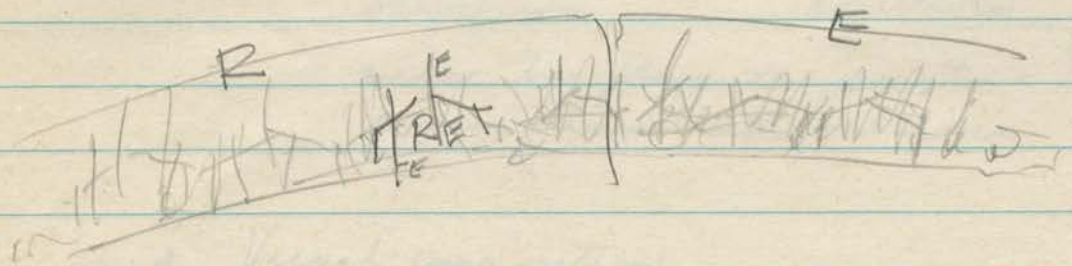
Haida - own lineage made house
- " " could carve pole
[no rule against man carving own pole ??]

father - wife - son same lineage (opposite moiety)
mother - bro - sis - nephews - own lineage & moiety

"Fathers" get & carve xat
"Own people" " " giagan

It is as though the house is being made for the children

The iconography of a Haida village
The Haida village as a splash of iconography



Not well organized, like Tsimshian, by rank & phratry
A tendency for chief to be in middle of village, but since there is no secretion, can't "step" houses out.

Segments of village

R houses tend to cluster, and E3 houses, but no great emblem to label cluster.
Most of the xats in front of the R section will be R crests, but there will also be some E ones for dead women, children
The giagan have mixed crests - most in sum would be R.
Some would be stories (giagi)

Haida totem poles

xat bear only crests — also ~~hemepeste~~?

giagaň bear crests and stories

crests of both lineages

stories can drag in figures that look like crests of opposite clan

Architectually:

1. Primary figures and secondary figures
2. Primary figures basic
   - no fixed order, no fixed number but enough to fill pole (use stories if necessary)
3. Secondary figures
   specifiers — 'adjectives' — (but not in same sense as Tsimshian detotalizers)
   minor by-play on crests
   common elements like watchmen
4. Visual composition
   major - minor alternation

Tsimshian poles - are all xat (memorials)
- have no 'stories' like Raven
- show only crests [and nax nogs]
- only of owner's lineage

Tsimshian never put 'stories' (Raven, cycle) on poles
did put naxnox s on poles
ie: crests and naxnoqs - both 'owned'.

Haida never put naxnoqs on poles (neither did Kwakiutl) but did put on 'stories' incl. Raven.

Solutions:

1) AE box: analysis of the formline (formspace, form) on the 4:4 box plan!

2) Oooed analysis: decher

3) Sense analysis: panel pipes
can't be sense and nonsense at the same time

4) Creation analysis: raven rattle
: frontlet

5) The Copper Solution: the lifting out of the copper from Gonagadet, as the essential armature of trinity relationships

6) The Oooed invention & Salmon Trout invention

Evolution of formline and formspace

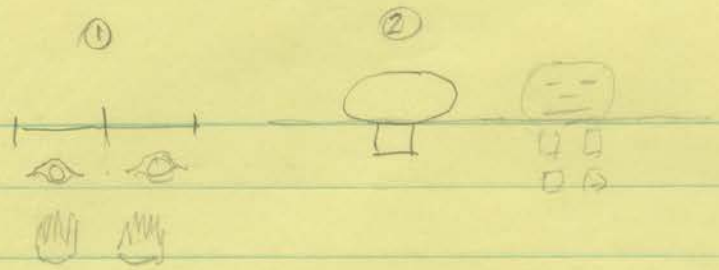
hypothesize that they came out of a system of painting like Nootka, with areas of color and with black outside, red inside.

What came out was formlines outlining [inner fields and] formspaces. The formspaces were background color. The red inner areas became secondary formlines. Carving became the explicit way of expressing the urge to create formspace, and the first carved formspaces were the ovoids. Space carving. Inner space carving.

Can Old Wakashan painting serve as a base for northern graphic?

Given the invention of ovoid in ovoid formspace, the careful vertical asymmetry, the formline was a necessary result.

Or could the formline have developed before the ovoid, out of brush action, creating the ovoid in outlining circular fields?



Relation ① is bilateral symmetry. Its prototype is the two halfs of the body (or 2 profiles of the face). It is a relation of halfs, twins, equal parts. It is the axis of metaphor, similitude, substitution

Relation ② is the opposite. Its prototype is head-body division. It is a relation of part-and-whole (head-body, phallus-body, mouth-"mouth"). It is the axis of metonymy, contiguity, concatenation.

Operationalized by:

① let 2 halfs be formally alike, conceptually opposite

② " " " " formally different, " equivalent

MM is the proof of copper

The "geometry" of a totemic people

- borrow images from nature
- create ideographs
- flat design (2 d)
- whole (image - maybe even reduce it's meaning)
- parts (→ segments)
  - down to smallest iconographic part (missing thumb)
  - perfection in part-size
  - punning (secondary iconography)
- parts (elements) which can take on iconic meaning
  - formline sequence
    - line → form → field

- Whole - part relationships become:
  - formline - formspace relationships

equivalence: bilateral symmetry
formline - formspace (in ovoid segments)
black - red (in 4:4)

inside - outside
missing part - whole design

Ambiguity (riddling)
Overlap - (multiple meanings)
Riddle - (ambiguous meaning: Bear Mother)
(The World is as Sharp as a Knife)

Art becomes a medium to explore the great messages
Art enters a dialectic with thought, and ends up
diagramming thought

Art and Myth

1) art can "illustrate" (iconographically) myth
2) art can deal with the same problems that myth is dealing with
   or "draw a diagram" for understanding the myth
   or be a structural analysis of myth

Those are the questions, so what are the Hopi answers?

1. Supreme precision (says you can draw predicates)
   of time (= behavior)
   of placement, relationships (= relations)

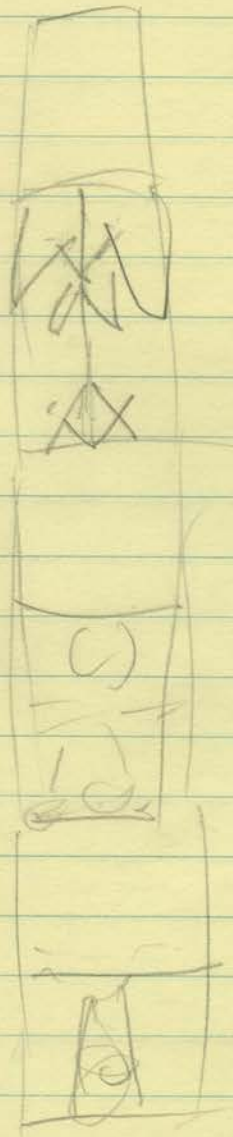
2. Analysis of cosmic form: the ovoid principle
   Egg and Universe

3 Generic form and behavior
   a) inner = salmon trout in shell
   b) outer = chest

4. Edmonson's attempt to draw predicates: BOX

Big face smaller as you go ~~down~~ up

∴ more room for body parts and more complex as you go up.



as face length = semidiam at that point ?

Lower brow turns down, pulling down eye corners in frown

But Mothers brow is flat, her eyes level, looking happier.

frog ie tongue ?

Al Tenario - thesis on H.W.C. see symbols
under Alford Spero

Partial Depictions

Paintings don't have to be complete depictions.
There is no law saying that all parts must be shown
Unlike sculpture, which defines the field more

Cf Painted war shirt (Pl 96 Hamlyn) with
Dark-tortoise pole of Kluckhohn TP 1 p 303
Organization is alike

General justification for assuming the art is saying more things:

1. Analogy with Feininger's Cathedral
   (Boas acted wrong questions)

2. Analogy with Tlingit myth and oratory
   (presence of a metaphorical habit of thought)

3. Presence, in the style, of patterned regularities which have no other explanation in iconography or history

4. The bankruptcy of the Boas-Emmons line of enquiry
   its relevance falls away
   it gets itself hopelessly mired in its own misconceptions

5. Analogies between the art and conditions of Haida life
   a. In the natural world
      - control of line - "sharp as a knife"
      - no fixed forms, just contending forces
        the ovoid
      - the shape of the world
   b. In the social world

Jottings

"Innovations" - the 'rule-breaking' is done with the first stroke - in the first-made part of the design - the primary formline, which sets the conditions for all that follows. He "starts with a new premise", and explores its implications

(heavy black)

Black pfl, unduly heavy and not acting right

What if I don't look after my normal responsibilities, but concentrate them in one corner of my field?

Chief not doing his usual overall responsibilities, but concentrating his efforts unduly (maybe spending too much time in Victoria). Means that others (sec. red) have to do some of his usual duties (cover much of field). They are still secondary to him, but take on some characteristics of his chieftainship. He is still central and dominant, or else in the corner but body of lawyers.

2. Make heavy pfl red. 'Other' becomes heavy and primary. Has primary black abdicated? Does he see himself dead or off the scene? His son? as primary?

3 Red on black overlap (only on to pfl, not on to any other black elements). Invasion of ego's autonomy - this is Duff Roweschach interpretation. Notice he didn't see white relief sections. The Red is invasion, not relief

red on black

a) Confined within the black space (AMNH box) Yes

b) Walking all over the blackspace (Glenbow) No

They (he) can come in, invade my autonomy, provided he conforms to my space and contributes to my purposes.

AMNH box

Raven doing 4 things? What is he doing?

All he has to "do" is "be" Raven, conforming to the order of design.

In this design the artist was examining her own options of conduct. "What would happen if I were to ----?" Are there any guides from the past? What did Raven do? (Raven provides most models in myth and oratory) Let Raven be me, and let's see what happens.

Who are the people of the design? No 1, primary black, drawn in front of all, is ego.

They are not doing specific things. All the action, conduct, doing, is generalized and expressed in the design itself. It is not "how to do a specific thing", but "how to conduct yourself in general". It is generalized, idealized; not particularized, episodic.

Sullivan (on Beethoven)

a great work of art gives the feeling that a large area of experience has been illuminated and harmonized for me.

a different and more desirable organization of experience

a superior organization of experience

art is not superfluous, it exists to convey what cannot be otherwise conveyed

---

Abele:

Art is the entanglement of contradictions

Novel contradiction: poor get prestige } by patchwork
cheap " " }

Coffins

Chests were coffins, among other things. If the designs have a meaning appropriate to one or other particular time, could it be the chief's death?

someone always puts her shell in a dry place

It represents a universal theme

What "OTHER" things may the artist be doing?

Draw a Raven?

not a specific raven. not a natural generic raven

- a more 'ravenous' raven (big beak) (baggy beak) sometimes teeth
- endow it with non-raven things: bigger eye
human characteristics

"Drawing" in general (Ravens or anything else)

- develop elements and rules of composition
media, tools, paints etc

Discursive

The art is to be read discursively
in fact it cannot be read properly presentationally any other way
One picks up the image of the central face and eyes, "reads" it, then gets involved with the movements of the major formlines, which take you to the other parts of the field, to be examined later.

1 There is an ~~order~~ sequence:

1. Major image - not repeated
2 Primary flow
3 go to a secondary field - may be repeated (secondary image (torso) →)
4 follow secondary flow

2 Given this discursiveness, there are equivalences of meaning (standardized elements, moves, design segments)
similar to a vocabulary and syntax

There are also form-al duralities

Directions in Art Study

1. Iconographic, into "third category": Ginagadet and other generic wealth & power spirits

2. Arts of Acculturation: art mediating between 2 cultures

3. Crests: detotalization

4 Sexual symbolism

5 Masks imbued with allegory, metaphor, analogy.
myth; ritual;

6 Levels of Meaning
1. Iconographic Crests and Ginagatates
"realistic"; "representational"
"symbolic"
2. Iconic (structural symbolism")
"significant form"
"organization of experience"
towards "pure design"

Magic
tells us that there is not just one level

degrees of arbitrariness (HORSE ~~m~~ ~~m~~)

AE's Chest Designs

Hard to interpret because they are a couple of steps removed from the explicit depictions from which they evolved ; ie

- flanking figures either on ends or sides of front have ceased to be explicit and are stood remnants
- the developments that had given rise to the Chilkat blanket design, and the copper, had already occurred.
- the double-eye has become conventionalized, maybe to more than Gnagadet's wife
- the playing with foreign-mouth - reaching out of sea - theme seen on older chests and painted Chilkat chief tunic - has settled into remnants ; the curved chin line, etc.

The ripples are spreading in fact AE's chests are one of them

- Chilkat blankets go their merry way, confusing things.
- box designs are derivative of chest designs - others start to copy and create them (like Kwakiutl)

Anyhow - standardized

- something to do with Gnagadet (maybe not that name)
- front standardized
- back " "rump mask"
- ends more variable

} home are crest animals in usual sense

As designs, he raised them to a new level of explicitness & form

Devouring Mouth "Monster-mask" or "alter ego" of Frazer.

1 Tongass totem pole

2. New Kasaan "Gonakadate" poles

3 Shakes' Bear Screen ? (design on torso ?)

Is it Gonak coming out of mouth of monster skin ?

4 Old Chief (hunger-mouth)

Is it non-concentricity upwards? or is it strong force attraction to heaviest part of dominating formlines?

It works within enclosed fields
(within the subfield, it is up)

The most important principle is power, in 2 aspects:
- when formlines touch - one defers, etc
- the 'concentricity' problem:
  the 'pull' of heaviest parts of formlines on things they enclose
  - directional signs of split U's
  - pull

Of course, upside down faces an concept of up-ness

Same-class formlines repel each other

Inner ovoids are attracted (pulled) by thickest part of enclosing formline
They strive in the same direction as enclosing formline; i.e. upward
Other inner elements are directional
All enclosed elements must be read in relation to enclosing formline and its role. They 'do the bidding' of their " "

The only floating elements are inner ovoids (and they float upward in terms of the space that defines them)
All other elements are anchored to something stronger and act with reference to that

Everything is centered on ego, who is strongest and stowes upward

Ovoid structures are 'own kin', all stowing in same direction ('upward' according to its sub role)

Semi-angular structures take their role from ego, radiate out and up, are directional according to their role. Secondary Lance elements help in this role and expression of directionality

It is a politician's statesman's art (carf rather than chance), dealing with forces of the visible real world (Kinship, political power, the relationships of all the elements in the system) (secular)

There is no reason to assume that it mapped only social forces. If the shape and forces of the natural world gave anxiety too, they might be depicted.

"Crest" Systems

Is the oldest crest depiction the Bear?

What happens if you remove from the Haida and Tlingit scene all the "story" poles (using a myth which is not specific to the clan alone)
and all the Raven myth episodes (which are common prop)

not much in way of "pure" crests is left.