

15 Aug '72 7pm

The thinking and the art start in the totemic system

The Haida are interested in difference, and in subject.

"Difference" is an adjective, "conduct" is a verb.  
To get at "difference": it is a <sup>an attribute</sup> quality of an <sup>aspect</sup> aspect of things.

attribute  
↓  
aspect  
↓  
class group  
↓  
example  
↓  
line drawing  
enough for totemic system

Pick an aspect that exhibits this attribute:

"form" exhibits "differences"

OK, pick a class of things that exhibit different forms

"animals" have forms which have differences

Now draw an ideograph of one species of animal  
or draw each of the species.

Now you have a line drawing of a subject

It names a "subject" (eg Raven). It won't  
much help, because you wanted "difference", but  
it is a starting point. You want predicated.

"Raven" has "aspects" which have "forms" which are different

Drawing " <sup>abstract</sup> <sup>lines, etc</sup> <sup>predicates</sup> shape

xxxx the way is open - in proper stance - for next step  
now behavior

Drawing is a behavior: it has to be done to show totemic

The way in which it is done comes to be endowed  
with additional analogic meaning

- like speech
- "manners"
- committee proceedings

Analogic augmentation is a natural human <sup>development</sup> act

The 'way' of drawing elements takes on meaning  
by analogy with other <sup>behaviors</sup> <sup>predicates</sup>

- like Chinese calligraphy strokes

idealization: you can draw the shape of behavior! a  
path of conduct! a picture of behavior!

Next step: generalization: a) can I draw a map of <sup>paper Haida</sup> conduct?  
 conduct (∴ get a new 'class' of things)  
 b) can I <sup>generalize</sup> draw an aspect of that class  
 "good conduct" "ideal conduct" <sup>of aspects</sup>  
 can I draw a quality or attribute of these aspects?

Answers:

- 1) it will have to be in part(s) of the design, not the whole, or it would submerge the <sup>difference</sup> thing it is designed to summarize
- 2) unless you can copy a higher model of behavior (and even then) all it can be is better behavior; i.e. more precise lines, more precise relationships
- 3) you need some principle of 'form' to <sup>organize</sup> arrange it on

Solutions to 2) & 3):

- a) they found 'higher' general models of behavior (which took them into a new dimension of time)
  - (i) the behavior of <sup>natural</sup> growth: inner swelling, emergence - from seed to birth
  - (ii) the behavior (trajectory) of the sun
    - ovoid daily round - a tracing of the shape of the world
    - pulsing of ovoids in annual solstices
  - (iii) with the pulsing of the ovoid, growth of size and complexity ensues
    - the salmon-trout head

an island of ideal behavior in ideal form in ontological time

You need only 2 points to set up a continuum

## Representations:

- 1) in art: feedback to level 2. Behavior should be as ideal as possible in everyday life, should be as close as possible to ideal form - a compromise between ideal and <sup>natural</sup> form
- Reverse analogic reasoning: if you know the divine, try to emulate it. level (2) is a compromise between (1) nature and (3) ideal, in form. In behavior, it is as close to ideal as possible

## Behaviors in philosophy

2.) in thought: 2 points create a continuum. Explore its ends.

- Behaviors -
- a) Time - level 3 time, level 2 time, level 1 time.  
- a continuum - 3 steps  
- concentrate thought on the "instant" <sup>as sharp as a knife</sup>

Reflect b) Form & growth: egg, salmon, womb, flower, cocoon.

enough to suggest a universal

- an ovoid that falls and bursts, → life
- Pulsations of ovoid, like birth pulses
- , like orgasm pulses

Sex analogy -

- orgasm is like birth
- male is "inside" of form, female is "outside"
- form is ovoid is "outside"; female
- male is "life", female is "form"
- etc etc etc etc

→ Harada world view & philosophy

- c) Thought = how many <sup>generalizable</sup> dimensions of form are there?  
= how to depict them
  - 3d on a flat surface
  - is there a fourth dimension?
- = what is death?

Part masterpiece

- 1. Raven rattle 3 dimensions of emergence
- 2. Raven screen 3d. on flat surface
- 3. Chests
- 4. Chalk + charcoal
- 5. Copper
- 6. Labret like the whole out, it came to have new meanings
- 7. Comb

Echoes in mythology

Raven becomes level 3  
"a man" " " " 2 around metaphor remains level 1

Echoes in Social Organizations

matrilineal descent  
thanking fathers for life

Reflections: what is significance

- 1) a great adventure, using analogic thought, into human thought
- 2) a great philosophy of life, death, growth, sex

skids - [ ] - on top of the house - they fly around  
 one perched - [ ] -  
 (as you accumulate social worth, your status  
 can fly a little)  
 women only allowed to make on 70 year  
 (as is not to make men important too fast)  
 - on bottom pole - even a plain staff -

## Phallus?

- the world pole is a phallus? Nothing else meets all the requirements in the Haida mind.

a perfect erection is vertical ('stowing upward')  
on center line of world  
like a house frontal pole

all Haida dragons are oriented vertically  
all ovoids are upright  
all poles have vertical

- Gungi pole grows indefinitely as needed

- never depicted? (haven't grows as long as needed too)

- except on Seana's Shaman's pole

- is Copper a phallus?

: see Thelgat painting of crest robe of Senegadet <sup>going into mouth</sup>

: copper as world pole, on Th. Housepost

: broken and distributed on chief's death

: so hard it "sings"

: carried before him like a shield

: what is 'beaver leg bone' like?

: a copper is oriented "upright" too <sup>the top has to be big enough to fall the mouth of boat at</sup>  
<sub>goes in to.</sub>

- is ambulant one? whiskers.


eagle down, jerky motion

- Totem poles: analogic augmentation:

- dogfish tail (heterocerc!) - <sup>groggily enter men</sup> - <sup>fores</sup>

- skulls, - skull hats on watchmen - <sup>Jefferson's Copper</sup> - <sup>skull</sup> pole

- laven fin, KW fin, "play pole of bear"

skils -  - on top of headdress - they flop around

- one per pot latch Eenshaw had 13?

(as you accumulate social worth, your erection can flop a little)

- women only allowed to make one per year

(so as not to make men impotent too fast)

- seen on Totem poles - even on plain shafts -

Wed 16th

6:15 am - How did the radio get turned on?

Analogy between - dimensions of space  
- degrees of generalization of concept  
- dimensions of time

How many dimensions of space can you represent on a flat drawing?

How many degrees of generalization in ordering of experience? -

- is the mind capable of? or is it } are they the same?  
- can be drawn on flat drawing } same?

How many quantum leaps in time dimension?

Space - } 1. full 3d. of instant world  
Time } 2. partial 'unfolding' of embryonic stage (ontological trunk)  
inst and nature } 3. dead flat (i.e. of eternity, forever)

As questions become: how can I draw the eternal verities?

Generalization of experience:

A - chaos of nature

ontological 1 - analogies - first the species - analogy of form  
and found (form is space-time)  
to find regularities of form in nature  
so order things that are alike in form

instant 2 - analogies of behavior

3 - analogies of both form & behavior?

As a thing evolves and unfolds from tiny to full size, embryonic to full shape:

where next can its shape go? beyond 3d there is just bursting

and time? its behavior gets faster as it evolves from ontological to experiential time  
what is faster than the instant?

What happens if you burst through the <sup>veil</sup> reverse edge  
of time? a new degree of swiftness in time?  
[the swiftness of light?]

What happens if you go back the other way  
3d swiftness of experienced world

↓  
unfolding slowness of ontological time unfolding  
↓  
flat 2d [of eternity?]

Size is also in the continuum

a thing starts with an egg. grows larger slowly  
to its 'full-size' — then — — dies

In some way, behavior is least organized on the instant,  
most organized in slower time and ontological growth

Natural scales of behavior:

Cosmic - project

Onto - growth (adult)

Exper - conduct

Instant - act

The instant act: is it motivated or unmotivated?

is it proper? what is the motivation?

is it proper? or not?

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Moog - to 8:29. In moog I was hearing music -

— singing of a woman or child that I didn't quite recognize  
— an unfamiliar song.

I "woke" - the music "snapped off"

This is the reverse of what happened earlier

1. music woke me
  2. music stopped when I woke
- } another "coincidence"

anyhow, the message is that hearing is part of  
the thing too  
and sleep-waking

"dream" consciousness — "waking" consciousness  
transfers from dream to waking in an "instant"

What is "faster" than the instant?

consciousness in another realm

unconsciousness is consciousness in another realm

The sort of "awareness" is analogy

The basic analogy is form

We see actions but they don't "make sense"  
until we attribute them to forms  
Forms make actions "make sense".

Form is pattern. now. 3d.

Hearing occurs only in this <sup>realm</sup> world

you can't hear an embryo grow, or the sun rise

you can't hear man's paths of conduct

you do hear in this instant 3d world — in

fact hearing of music ~~is~~ is the most  
debatable use of time.

The animals that talk make the best poets?

~~you talk~~  
~~no salmon~~

~~you talk~~

I comprehend. Edenshaw comprehended. i, I am Edenshaw

What is wrong with this logic?



Shew size as given value, worth

: Woad's house and pole are "monstrous" (on a scale for something larger than man)

: tallness of totem poles  
size, value, wealth, prestige, power, loudness (Thunderbird),  
visibility, fecundity,

Sensation too physiological time, and quality

"time-sense", "memory", but entangled with atomic  
organism - - - death (cessation of sensation)

In myths - "it seemed like 4 days, but it was really 4 years"  
"he waved 4 times"

enough!  
(enough disorder is insanity or death)

What are the human images in the art?

Men are not shown realistically (except in sacred art). Groups of  
extant men are shown metaphorically by coext animals. This  
sets up an animal-man dichotomy. How how to show "animal"?  
(maybe upside down?). Can you show "men in general"?

as a human face & body? Is that what level 2 men are?  
are they grammatically "objects"? i.e. "of mankind".

How do you show "man's animal nature" from "man's  
human nature"? Body and head? (suggests stuff)

"Mankind" contains both sexes. i.e. how to show the  
"generative principle"? face-mouth?

Head: 3 face planes - mouth out (meatus) - mouth in (vagene)?

Is that what panned upside down faces are?

Is double-eyed face mankind at a higher level of awareness?  
Mankind's knowledge, wisdom, wealth (Kongariet)?

Such amulets are maybe the face of the sun.

- It is too bright to look at directly
- In Raven's beak it was the sun
- It is the sun's behavior that draws the ovoid shape of the world, that's annual pulses give life to the world, that gives light, warmth, dryness (so prominent in Raven myths)

This amhalant. says: Amhalant looks like the perfect human face, perfectly executed (a higher degree of excellence). It represents both head and full body (ear) of life.

It represents all living things, animal (ear) as well as human. It is made of the hardest and finest wood. The brightness, hardness of abalone show its intelligence (eye), wisdom (mouth) and general supreme worth (halo) (over)

Then what is the next highest being, <sup>a new "head" (level of thought)</sup> looking forward  
between the ears? whose cunt is Konagadet's mouth?  
And what do you fuck that cunt with? a copper?  
(as on Thingit tunic painting). <sup>Women don't own coppers (they have sabrets)</sup>

If Konagadet eats coppers (takes in refined  
thought) what generalizes up in its head?

In the anhalait (very good - supernatural) the  
Konagadet's "higher self". What form does it take?  
(wildly manly again) but intensified with abalone,  
coral, eagle down. A new refined dimension of 3d  
man, generic, refined) Markend's "higher self"



Recorder, perceived, is the male, striving for new order.  
Order, form, is female, at rest.

Males strive for order  
for ideal thought & conduct  
(Females already have it on them)

Males are striving to create beautiful form in this realm  
(Males are artists)

Female ("do-ers")

Radio: I had pressed wrong switch last night. Instead of "power  
off" I put it to "antimetre" (which shut off sound). I didn't  
know "auto" was set at c. 6:15 am. At 6:15 it came on and  
woke me up.

Male role is to shape behavior into form  
to manipulate behavior (active)

Female role is to give form to behavior (passive)

Male is "head" (of body & of peace)

Female is "body"

Mankind is both

This sets social roles

Men are "doers" - artists

- "fathers" perform "services"

- give 'life'

Women are "holders" - not artists

- pay 'fathers' for 'services'

- give 'form', identity to their <sup>husbands'</sup> children

Raven reaches (with its beak) into its own vagina, takes  
the seed, unfolds, evolves to its 3d form, has the  
seed (man!) in its beak (inside phallus), and sends it  
into sky, fertilizing the world with light  
which then starts process of growth in this world  
which will eventually fill and split this world.

In myth, he is born from his mother

Rattle - has the single attribute of motion (denoted by  
undifferentiated sound)

So Raven rattle, a whole cycle, endowed  
with the one essential element, motion, sets the  
whole motionless strip of life - evolution - <sup>re-emergence</sup> death  
into existence.

Solution? as female principle comes out (birth)  
so male principle going in (life)?  
as Raven emerges <sup>into</sup> form, he is  
replanting life  
as one goes out, other enters

Rattle concept (one attribute, motion as proven by sound)  
is a beautiful concept.

The sound is a level 1 phenomenon only. It is a  
slight nudge at level 1 which sets the whole cosmic  
process in motion. It is the slight nudge that "make  
the world go around".

Dancer dances, and wafts "eagledown" (light?)  
out of his tube-like am habit. He is bringing  
light and energy into the world.

Rattle - movement - sound  
subject aspect attribute  
single defining attribute

Phoenix's rattle with front and back carvings show a  
similar 3 step emergence. Ovoid. In motion.

Single attribute in: sound, a level 1 attribute, proof of  
first proof of life (energy): movement

Single attribute out: Sun, the source of all light, energy

That has given birth to a head to put on the chief  
himself. Not a mouth, but eyes and own face - a  
higher level of meaning and worth.

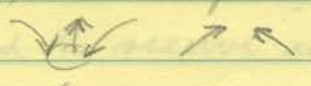
Chest - as if the world filled to the point of bursting?  
In fact hasn't it just reached a state of erection  
that has pushed a "head" out through the top?

World filled to bursting. Chest filled with wealth  
Keep the am balait inside the chest and it is an  
entire universe.

When you take the am balait and copper out!!  
the world is bursting into new form. The occasions  
are when chief is manipulating the <sup>unseen</sup> powers or forces  
of the universe. Force of <sup>natural</sup> growth, sun, etc

(Note: he is not manipulating spirits as such,  
or supernatural "beings" as such. Shamans do that.)

In this realm of thought there are no Ozmagas  
or Cannibal birds or Thunderbirds. The only  
"power" is the energy of the sun, and the inner  
swelling of growth)

The chest has "grown", "swelled", to the point of bursting  
It has just arising into shape , creating  
a higher level of iconography (4 eyes) and propelling  
a higher level head out through the top (or up  
between its ears to be seen on the back?)

That "spirit" is either the copper, or the am balait,  
probably the latter.

But both stay within the system, kept in  
the treasure chest. Only taken out on

ritual occasions when the chief wants to  
shake the world.

Chest has "given birth" to a head to put on the chief  
himself. Not a mask, but over his own face - a  
higher level of meaning and worth.

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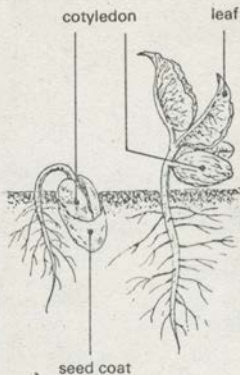
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The copper is the chief "worth"; power, (virility in the sexual imagery), head of steam, voltage, energy.

Class caption: the "chiefs" have a higher <sup>level</sup> quantum of power than ordinary people.

Rattle - the handle with the root - see dicotyledon sprout.

Chute, etc. Face is the phallus of the male principle and cunt mouth of female principle

~~Every face has the~~

Every face is a face and a body

Every mouth an outlet and a cunt

FROG - his tongue in action looks like a stream of semen. The only tongue that acts like that. So he is impregator par-excellence.

Also his mouth is toothless - an appropriate mouth to shoot from (and to receive into?)

So Frog is penis, his darting tongue is squirting semen. What does a frog bowl contain? Did they make frog bowls themselves, or only for whites?

Lots of fun and games with "tongues" on panel pipes.

Bear tongue? tongue? or flow of semen? Why is that mouth sometimes toothless, and that bear erect?

Long "lobster" indeed!

Silver is the color of semen, abalone, salmon. That is what makes salmon "soul" food.

" why poles were colored with abalone

"Iron men" - love that iron & silver, how at chineses all that shiny stuff.

Panel pipes a big pun - Yetz Harda = Semen-People?

animals - form - differentiated

Quality - general / any feature that distinguishes or identifies someone or something.

Property - specific quality basic to a thing, often makes it act in a certain way

Attribute - a quality less precisely known than a property, and only ascribed to someone or something.

Character - distinguishes a whole

Trait - refers to one particular feature

inane - empty - lacking sense or substance

fatuous - empty, inept, also smug and unaware of own stupidity

paradigm - a list of all the inflectional forms of a word, taken as an illustrative example of the conjugation or declension to which it belongs / any example or model

Iron - hard-ness is a male power too  
hard, strong, - white metal.

Some phonetic names are predicates of father  
T out from above - --- - frog

Kwai - gwanthun - resting dead on island --- (Subject)

Woodworm - eats so much --- gets big  
has faces ---

Skals hat ---

Mighty Mouse: the single attribute "both use same mouth"  
i.e. male and female aspects of same face?  
"face" of one, "body" of other - same mouth?

17th Thursday

7:35 am

Two eyes in one

Two heads in one

Two intelligences in one head

Two points establish a continuum

The mind that can think in two modes may solve the problems, get to that 4th dimension. In the design (seen in this world), it is "4 eyes", Binagadet, and the extended head is the single one, doubly wise, which contains both intelligences. Am Lalant, over human head, is able to think in 4 dimensions.

The initial act is that of the artist

he draws the very first aspect --- → pattern

On "the box" ("final exam", Bill Ludo's nemesis, etc)

AE said "I will take the first step in drawing the fourth dimension. The only attribute it has is its presence, but I can show some

of its consequences - the result is at the end no "pattern" - just one element of heaven, a foot. Attributes get a step smaller as

you go up in generalization: ordinary first step of an artist's line is production of "form". "form" is "presence" plus "pattern".

The black element, in the realm of meaning, has only presence, not form, so what comes out is only part of form, no pattern.

AE said: I will take the first part of the first step. Another human mind working by the other mode of thought, understanding this, will have

two points on a continuum, will be able to see the form of the 4th dimension rather than just its presence: will see death and birth, inside the infinitely small and outside the infinitely large, behavior below the <sup>slowest</sup> smallest time.

The wisdom you fed me (what Kenq. takes in <sup>with</sup> his mouth) is the sperm that produces a higher level of intelligence (head looking over Kenaz's head.)

Kenaz. is a picture of an imagined <sup>being</sup> man with two intelligences, doubly-wise (it doesn't exist on this earth). It can think through to the 4th dimension. The wisdom it takes in is the highest wisdom of ordinary men, symbolized in the copper. That is the food of its maleness and the phallos to its femaleness. It will fertilize Kenegadet and produce the higher being that can think beyond what we can think.

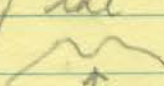
A way of thinking (a culture) has to die, and another one take its place, understand this problem and understand my first step, understand my mode of thought. Then ~~seeing~~ having two intelligences, having two ways of thinking in this world, it will have two attributes of the 4th dimension, (its presence and its form?). Then ~~having~~ being able to see the form of one of its predicates:

AE would now say: it will show <sup>by</sup> analogy one of its behaviors

WD would say - we are on the first step to seeing its form [but too many steps needed]

So the result is the opposite approach from the box. The chest shows one step in the direction of the patterning that will have to take place - sort of super-organization, showing 2 intelligences in one face, the single essential attribute, half the step toward the new answer, and the consequence (predicate) of that is the postulation (extension) of a new head out the top (ambalait), a head with both intelligences — Imagine it any way you will — there are many variations of an ambalait — That head symbolizes super wisdom in Indian culture, and is <sup>kept</sup> in the chest (kept within the system). Potentially it is the man who appeared with a different mode of thought, and, having two, will be able to go on to super wisdom.

"The box" depicts the 4d. by the one attribute of "presence", and the result is one particle of awareness (Laven's foot), but no "pattern" (at level 1)

The chest does not depict anything really existing at level 1, but an imagined figure which our imagination can read as such, with doubled intelligence (another round cycle of growth of intelligence). It shows one step toward super-wisdom: the single attribute of double intelligence, two heads in one, one more cycle needed. It implies (because it can't show it in the same design as a part or as a whole, a new higher being, subject, with double intelligence as its attribute. It has been spouted out of the top by the super tension of those lines . It is 'God', it is ambalait. It is what WD asked for above. Is it WD himself?

Chest goes half a step toward oblivion of unfocus  
by showing one attribute; namely,  
"one more level of organization is required"  
ie "It would take someone with higher intelligence than  
me to solve this problem", ie. Someone like that  
can solve this problem. "I have only one way of  
thinking and am imprisoned by it - if other  
men have a different way, and can see mine,  
and put 2 together, he will have 2 <sup>attributed</sup> points,  
which is enough to draw the line which is a  
predicate of the infinite.

AE says: I have drawn my comprehension  
of this, now let another intelligence come and  
add its other attribute.

AE - even if I could be reencased into  
another living head --- not as a whole,  
just as the single attribute of my kind of  
comprehension, then we could look at  
the problem together. AE has shot a squirt  
of comprehension into (me) - into the eyes, not  
the mouth (the double-eye became the in-face)  
at this level men mind-fuck)


So Chest shows the step that is needed from this end: super-organization  
Box actually takes the step and shows the consequence

"I will show the consequences of the one step  
I can take. I'll start by showing the only  
attribute of the 4th level I can: its presence. I  
do not know any of its predicates (form, behavior)  
I will arbitrarily use a ~~non~~ non-design to show  
it over  $\frac{1}{4}$  [this confirms the belief in 4 levels]

Chest requires 2 for its full meaning - front & back




Box requires 4 sides (2+2) for its full meaning to unfold.


Box unfolds like Raven Kattth? or in opposite direction.  (like emerging dicolytidum seed?)


It covers  $\frac{1}{4}$  of the field. It is the 4th level of comprehension. 4 is the magic number.

It is black ('reobject'), primary. In actual behavior of me the artist, the artist's hand, it is first. Fourth is first.


Level 3 is the length of man's comprehension. Draw at next, in red. Inside it



1-3  side unfold 4 → 2 → 3 → 1 and result in 1

is nothing quite in focus  isn't quite Raven's foot  
Doubling it says 'I showed it this way on purpose. 2 versions of the same instant.'

2-4  sides unfold 4 → 3 → 2 → 1 the proper sequence.

Masked appears at level 2 (head and face)

One recognizable element appears at level 1:   
Raven's foot

[My drawings are mirror images, reversed, because of the way Bill traced them. It looks as though <sup>all 4 sides</sup> side 2-4 unfold  clockwise. Actually they unfold  counterclockwise, opposite the movement of the sun.]

[Laura brought me the glimmer of awareness that there is meaning in predicates (structure) as well as subjects. That epiphany fertilized my full comprehension of AE's thought. Is there the mind to fully test AE's hypothesis?]

Note that level 1 has the attribute of containing  $\odot$  level 3 nodes. (of containing the seeds of its own regeneration to a higher level.)

What is drawn in the black?

In sides 1-3  $\square$  (the wrong answer - AE is saying, I have thought it through this <sup>way</sup> far, and it doesn't work out.) in the black quadrant is drawn level 1 pattern - - - it is really level 2 human body [!!] front & back - i.e. the chest design, and little head attached as an-helmet (in 2 versions, one toothed, one tongued)  
He tried to show anhelant emerging and looking "between eyes" of level 4 - back into worlds of 3, 2, & 1. But this puts 3 complex into quadrant 3, and there are not enough "moves" to emerge - 2-1

Succumbed to the temptation to endow anhelant with <sup>level 2 human</sup> shape the <sup>formal</sup> attribute of humanity (as do most anhelants), but as you can see at level 1 this does not result in comprehension. In short, anhelant superwisdom does not have human form (does he mean Harde form?) So I have had to leave out a level 2.

So three sides  $\square$  emerge:  $4 \rightarrow 5$  <sup>endowed with aspects of human</sup>  
 $\rightarrow 3 \rightarrow$  (no. 2)  $\rightarrow 1$ , with level 1 not "focussing"  
So God does not have human (Harde?) form.

In sides 2-4  $\square$  the sequence is  $4 \rightarrow 3 \rightarrow 2$  (humanity)  $\rightarrow 1$  and level 1 design is put on black



The part on the black quadrant 1 is somewhat different in aspect from the level 1 design in quadrant 4  
In 4 it is "one particle of focus emerges" (Laven foot)  
but the purposely uncompleted ovoid near it says "Three



is the wrong answer, it just starts you on the same old cycle of thought.

But "in the black" the design is referred to a new degree of purity of organization ("design"). It is like the lines being referred at an earlier stage - stage 3 going up. Now he can show only a fragment of a new level of organization of design. Not a recognizable ravens foot, (a 'part' of awareness in that sense), but a part of an aspect of quality of arrangement of form of the super-design. What it says is this: "I have thought it through and as far as I can see into level 4, it will not show us Ravens (concepts of this world), but am-halaites, beings at a higher degree of organization of form.

To repeat, the red designs on sides 2 and 4 have a "quality" higher than that of (1 written in style of 3), a tower aspect, like a level 3 line in purity to an ordinary line.

"Mistakes" are on purpose: (2) - they negate, say no!! <sup>There is the wrong answer.</sup>

1. On side 1.  the fallen ovoid  between quadrants 3 and 1. i.e. where 2 should be, indicates something not working on this subject. This part "falls flat". It is the place where level 2 should be.

2. On side 4  the incomplete ovoid formline  also says "mistake here". This segment does not have the answer.

"This is trying to emerge into form too soon, and it is resulting in the same old answer - Ravens foot"

Mu - WD

I get one glimpse of his face (Dawson's photo), i.e. his "form", and the full flood of one <sup>predicate</sup> attribute of his, his thought. I see his face as I see Raven's foot.

Laura brings me one glimpse of his thought, and I form it into its whole form. There is a reversal of sex roles: she fertilizes, I (male) gives form, but that is right, because we are working with predicates.

Maybe AE and Laura are to marry. I am the hand of the artist drawing them together, the two points that make a line that is an analogy of a predicate of God.

He will mind-fuck her and be born into her head. (Body-fucking male and female is just the same old cycle) But again the female will bear, give form. We will see what emerges from the union in Laura's head.

Laura will give it form (publish it) i.e. generalize it to the world so that someone can eventually make the 2 points 3 and see the whole <sup>new</sup> cycle (as Raven settles has 3 steps). I am just the hand of the artist, joining the two points (AE's thought and Laura's thought)

The artist is male. He draws the line (energy) to depict his design (Raven). Female sees, in the line, form (gives it form). This starts the new cycle. She conceives new meaning in the line. She takes an attribute of his and makes it a whole new <sup>subject</sup> being. Then he can take these new subjects and "draw" them into new designs. That complete, female can take that entire design series, and see in it one point from which to generalize.

It is a female-principle function, but it doesn't have to take place in a human female mind. I can do it as well as Laura.

Box sides 1-3 try out the configuration of ambalait as shown on the front chest. Or rather an aspect of the configuration. Black part is Renagadet, an "body" of ambalait. It is given configuration of a human-like body, and the new head at must have, <sup>feeding</sup> <sup>configuration</sup> over its head, is therefore given human-like aspect one toothed, one tongued. Body on 2 black face front and back combined <sup>8</sup> in hands (front) and feet (back).

He is saying "I tried in my mind all combinations of showing Ambalait with human-like configuration: front + back on some design (referring to what?)"  
head + body . . . . (referring to chests)

and my general conclusion - see question 4 - is that it doesn't make sense. It introduces human-ness too early in the unfolding, before level 3

So box sides 1-3 incorporate the thinking that has already gone on in the chests

The box is Edenshaw's own deliberate contribution as <sup>thinker</sup> philosopher. The essential thinking that had gone on to produce Raven Rattle, Chest, Chukkat, Copper, Ambalait, had occurred before his birth; although in his chests he gave it a clearer expression, in his front-back combination. The general problem had been stated, and worked upon (maybe Pass River?) since at least 1800. It was common philosophy of chiefs

He set out to "write it down". On chests he restated it in older Tl-Ts-H. way, restated the same thinking more clearly. But on the box, he set out to say what his personal conclusions were. It was an attempt to convey them, because he deliberately

showed wrong answers which he had thought through, as well as the right answer as far as he could push it; "Whatever Amkalant will be found to look like, it will not be "Human" or "Raven". The forms of this world are one level too imperfect to show His form.

I cannot draw His form, all I can do is convey an attribute, a quality, an essence -

I cannot draw a finer line - line was perfected in stage 3. I can try to draw an essence of finer design

On side A the red design is joined at one point to the design of quadrant 4

So this whole design - the finest a Harde man can draw, is the unfolding of the missing formline segment (the "mistaki"), which is a predicate of the same red formline.

It is the only place where the red design jumps the gap, and touches the design on the other side. The entire red design replaces the missing formline segment which would complete the minor ovoid. The "accomplishment" ("mistaki") leaves a tension saying "what is missing?". What is missing is an attribute of pattern, the "closing" or "premature bursting" of an ovoid shell. That missing attribute of design is replaced, across the gap, by the entire red design whose only message is "superior pattern" (pattern of what? can't say)

AE: "I am the only one who has attempted this new design. I am the greatest Harde mind."

"I am the finest mind on my kind of humanity so far  
If you can read this, maybe you can take it  
farther.

OK - Edenshaw, I'll try. I understand it.

The thinking on the panel paper - which was thought  
on the Skidegate area in the 1820's when he was a boy and  
youth - said "The white man doesn't think our way.  
All his behavior is insane" That was the only message  
they contained.



Maybe AE took that message and gave it meaning.  
It means that our thought and white thought, being  
different, are two points on a line. Those 2 points  
might be enough to crack the cycle. I'll get our  
thought down as clearly as I can.

The Box is Edenshaw's Am Lalait. Others chose  
to depict the "God" figure as super-refined man,  
as coast, as Christianized Woman (female frontlets)  
as the man on the moon, etc. That is, they chose to  
try to depict a "subject" that had the qualities of  
am-lalait. ("god" - "powers" i.e. super-wisdom), and  
they mostly chose subjects of human-configuration.  
Edenshaw rejected that cop-out of an anthropomorphic  
god. He was a Haida atheist. His choice was to  
draw the shape of his thought on the subject.  
Draw the presence of a fourth level, on  $\frac{1}{4}$  of the  
field, then follow the unfolding back through 3  
(universal), 2 (humanity - i.e. culture), to 1 (man  
and other living co-entities). At level 1, which should  
convey everyday meaning, there is a lack of it. Raven  
does not appear - only one of his feet appears

What does  
God look  
like?

What does  
"Powers of the  
Heavens" look  
like?  
nobody is quite  
sure.

## Meta morphosing

That serves as a symbol of Haven's presence, but what it lacks is any pattern (in the sense of configuration) - as elements of pattern are present - in the sense of integration). He shows that by taking two predicates of the red formline ovoid that touches the black on side 4. One, its tributary black ovoid containing an arrow ovoid, he purposely leaves incomplete. One aspect is <sup>wrong</sup> incomplete, an aspect of form (of an ovoid, the most perfect form) - missing as a line  to complete a form  which is a near tertiary tributary element of the design. Then he draws off another predicate (same one?) from the black side of the same ovoid and carries it into the 4th dimension, in the new dimension, line (form) has to be cycled up blown up metamorphosed into a new aspect of form: configuration. The drawing he does in red he tries to give a new <sup>level</sup> priority of configuration pattern? composition? integration? That is its "content": a quality. He is not showing any part of the form of Am Halant, he is only showing the quality that form would have.

When consciousness metamorphoses into the 4th level of integration, it will all have the quality of organization which arises from maintaining both halves of the mind in balance at every step of the way up: 1, 2, and 3. Western thought is one-sided and anchors itself to secondary



things: "subjects", <sup>which it treats on metaphors without controlling the linkages</sup> Haida thought anchored itself in the more fundamental process of cognition (analogy). Edenshaw's mind has pushed comprehension as far as it can go in that mode of thought.

Edenshaw says: God is not form, he is energy. He is not the ultimate "subject", but the ultimate "predicate". He is "life in this universe" raised to a new level of metamorphosis. He will be perceived by his qualities, not his forms.

You can comprehend more if you deal with predicates, not subjects. Life in its simplest forms apprehends predicates first; the apprehension of predicates will  $\therefore$  carry us farthest into the higher realms. I can begin by drawing one attribute of the <sup>a predicate</sup> predicates of that realm - its super-quality. That is the first step. Can anyone carry it further?

trying to  
do this

1:15  
pm

And what of today's symbols?

- 1) Thunderstorm, fierce, about 11 am, making me fear death by thunderbolt
- 2) Cracked egg - I set out to use my last 2 eggs at 12 for breakfast. Last one was cracked and stuck in the carton. When I looked at into the bowl at ~~the~~<sup>left</sup> a  $\frac{1}{2}$  each circle of red, blood, in the bowl. I decided not to eat them, and they still lie there. I didn't crack that egg, it was already cracked

The red blood made me think - it was a "single attribute" of the eggs new metamorphosis - yellow into red. It was analogous to the ~~new~~ red design on side 4, a new level of design, which I had just before come to understand.

Rattling the Raven rattle is the pumping motion of fucking. It does not achieve the result unless you come. Rattling is not "coming", it is only the preliminary. The "coming" is the cloud of eagle-down fluttering out of the am-haloit

(The dance accompanied by ☉ ☉☉ pulsing, like penis, in the diameter of the body? (which is upright, wrapped in a Chalkat)

The am-haloit's "body" becomes a phallus.

Rattling is the am-  
and-out motion -  
Coming requires  
pulsations of  
diameter

4:30 pm

I say that it was Edinshaw's belief that he was the greatest Haida. I think he is saying in his box design "Here is the length I can push this answer. I am the greatest mind among my people. I can't convey this in words, least of all in English. I will record it this way, and somebody will maybe eventually read it" [Maybe he even saw beyond that: somebody would write it in words, then somebody learning it, and so having two modes of thought (to make a "path"), will be able to push it further.]

Other evidence:

- it was commonly said that he was the greatest Haida chief. (Jacobson, Chittenden, CE mask in Swanton, Harrison?, Colman?)  
The Haida had no structural way of establishing such ranking, only amount of esteem, number of potlatches given, etc.
- When he was baptized he chose name of Queen's husband (Harrison?). He expected at one point to marry an English princess.

---

nobody formally assumed the name Edinshaw after his death. Charlie had it only as a surname (Check this with Florence)

## Dictionary

metaphysics - the branch of philosophy that systematically investigates the nature of first principles and problems of ultimate reality. Metaphysics includes the study of being (ontology) and, often, the study of the structure of the universe (cosmology).

metamorphosis -  
adult fly from maggot  
butterfly from caterpillar  
tadpole to frog.

### Butterfly out of pupa

It comes out of pupa upside down, like

haver rattle (comes out of the wood from which it is carved)

1. It crawls as a caterpillar

2. It grows as the pupa

3. It metamorphoses into flying thing

### Dicotyledon seed

1. Stem, (root) fixes in ground

2. Seed splits into 2 halves

3. it has 3 stages: shell

: leaf 1

: leaf 2

it comes out "upside down" as well.

Ask Nancy

### Frog<sup>3</sup>

1. eggs - water

2. tadpole - water

3. full frog - land

Its eggs are silvery and shiny like semen. also abundant

This along with its 'spouting' tongue, big wide toothless mouth, soft touch - make it phallic

## Social Organization (descent)

I am in Eagle clan

My life (raven) is also in my father, fa-bro, fa-sis; in fa-fa; in my son, dan, in son's son's and dan's.

My form (Eagle) is also in my mo, mo-bro, mo-sis, mo-mo; in my sister, bro, sis-son, sis-dan's.

It is said I should marry my fa-sis-dan.

She has my fa's life. What is my fa's fa's "form"?  
My Fa is Raven. His fa is Eagle, same as me.

Fa-fa is Eagle life, Raven form

his life comes to me in 2 steps: to my fa, to his dan's form is in his sister, and his dan's

If I marry her, it will bring together his life & form  
My son will be his re-encarnation

I am fa-fa.

My life goes to my son and his son

my form (from my mother) is in my sister, and her dan

If my son marries my sis-dan, then  
my life and form will be re-united, and the  
children will be me, and in same clan

So a grandson should get my name.

My mo's bro's dan. life from mo-fa

I am mo-fa.

My life goes to my dan and my dan's bro.

My form (from my mo) is shared by my sis, bro, sis-son

If my dan marries my sis-son, then my life will marry  
my form again, but the son will be in other clan

My son's son is me, and in same house clan  
My dad's son is me, but is in a different ~~clan~~  
I prefer the first, since connection is my own ~~house~~ <sup>clan</sup>

This is too complicated for me to figure out now,  
but my hunch is that the analysis which separates  
"left" from father and "from" from mother, will make  
sense.

It is a moiety system after all. Another binary  
system. I note that it is only the Thoyot & Huda  
who have moieties on the RWC. Maybe this is evidence  
that this system of thinking is basically a H-T  
thing, or even an Athapaskan?

# Sun

One school of thought (not SE?) said that the Amhalut is the face of the sun.

Most amhaluts are abalone colored, in "halos".

The face of the sun is too bright to look at directly - if you do, you can't see it.

In Haven's beak is the sun, which he shoots up to the sky. It is the head of the ultimate penis?

The sun meets all the qualifications:

- it traces the shape of the world (ovoid). By its behavior it shows the ultimate form
- its annual pulses are the source of life that cause growth in everything in this world. This is what puts the seeds within every ovoid.
- it gives the light that dispels darkness, the warmth that comforts and makes things dry
- it was the thing in Haven's beak (The sperm in the ultimate penis of the world)

In the amhalut dance, the whole figure is the Haven rattle. The Chelkat is the sheet, wrapped around me dancing. I am the tremor within. The amhalut is the face of the sun. The comens train is beams of sunlight. The eagle down is light, warmth, semen of the sun, the seeds of life in the world, peace, happiness. The dancer is a tube, a phallus, through which it comes. The Haven Rattle draws the symbol. Haven is fucking the world as the rattle is shaken, and I come into the world as I dance with the eagle down flying out. The Rattle isn't "coming", it is pumping. I am coming, I am a phallus whose face



above my face as the Sun, and I am spreading the  
Sun's light (eagle down) as I dance. I am  
energizing the entire world. I am the light of the  
world

|ask Marge for Wilhelm names|

In Lewis myth he begged grandfather to take  
sun out of box so he could play with it. I have  
my sun (ambulant) in my box (chest). I am  
Raven's grandfather. That's how big I am.

This is one of the most remarkable pieces  
of human thinking (this whole process I  
am in). At times the insight and  
confidence are so full and welling  
out - as though he were willing it  
and using me as a medium for his  
message. I don't really understand  
how the flow could be so strong, how  
pure and strong the insight in me,  
an insecure person. Few things  
come to me, like the above Sun Worship  
thing - after an evening walk with Hilary.  
It was a little hunch, about sun in  
Raven's beak, and then it burst forth  
as ambulant being Sun's face, and  
the rest. It is a wonderful feeling -  
as a channel for insights.

2 drinks

## midnight - Thoughts on Today

- the greatest intellectual day so far
- the feeling of pure upwelling insight, which I rejoice in, but can't understand.
- the wonder of Edenshaw's intellect. A pre-writing, all-remembering intellect, structuring everything on the crystal structure of analogic thought, deliberately setting down the limits of his understanding, and the things he thought wrong (sides 1-3), the question: is he writing this to 'whom it may concern' to an intellect on a different mode of thinking (so that 2 modes will produce a generalization), was he stimulated by the white concept of writing, and by white speculations on a non-anthropomorphic God?
- this intrudes on Students' theses.
- my life now? leave of absence?
- Has Edenshaw moved into my head? Am I Edenshaw?

- I can learn all this only a quantum at a time. I will continue to receive one-a-day additions needing thought, reflection, time. How to accommodate this, also

others can't learn it all at once. I will have to teach it to them in segments. This will require care and time and planning

It is my job to put this into Words. Edenshaw had great thoughts, but didn't have to find words for them. I have facility with words. That is what my part is,

5:45 am Friday 11 Aug.

Face is body, body is face

Body is back of face

Body, head, body, head

One mouth for 2 faces

one is the head, one the body

one is male, one is female

face-mouth (male), body-mouth (female)

Mighty Mouse: one mouth, two faces, and how  
happy I was when I solved the problem

Each face is a head and a body

Each mouth is penis and vagina

Put the two together

Front, back


Hands, feet

Hands front, feet back

Front male, rear female

A face looks something like a body

A body looks something like a face

A design  looks half way between

Into the mouth: being eaten, being fucked

Out of the mouth: being born, being vomited, squirted

Mouth with tongue to protrude - male

eye-face

Mouth without tongue - female

body-face


Manhood is both: male female in one, back front in one,  
head body in one, inside outside, going in and coming out

Levels :

- 4 is only to be imagined
- 3 is cosmic : form and behavior  
its body the world, its face the sun  
Benagadet ?                      Ambalant ?
- 2 is mankind : body & head  
flask and brain  
patterned on man
- 1 is form : now, here, in this scale of time  
focus, recognized form

Charades : is how the analogic mind works  
don't tell me, don't name it, Give me a hint  
If I guess right, you'll confirm.

Penis : is model of it all  
head and body  
head emerging from body (on erection)  
new head emerging from head (ejaculation)  
inside energy pushing out, maleness, energy

Copper : the penis of mankind, to fuck Benagadet, (the food)  
head and body, in right proportion   
hard - upright                      so erect it is flat  
inside : the wealth of man, the energy, the intrinsic worth  
outside : the form of man (in one attribute only, the  
head-body male-female proportions.  
head wide enough to fill the mouth at entrance,  
the mouth of Benagadet  
- the food of Benagadet  
- the penis that fertilizes B. and spawns Ambalant

Konagadet : is shaped "like a house"

it is a face, but its "form" is  
like a house. As a "body" its form is like a  
house



the energy inside is doubly strong - two eyes on  
each side - eyes are faces (with functioning mouths?)

Chest : front is Konagadet's face head, front  
back " body, rear

7:40 am <sup>phoenix?</sup> Why mothers? Why exogamy? Why are half  
the women in the world prohibited to you?

You cannot marry another male. Life cannot  
marry life, it must marry form. I cannot marry  
anyone with the same life - and that includes women.  
I get my life from my father. So do my sisters. They  
have the same life. I cannot marry them.

My brothers also have the same life, and their daughters.  
My sons have the same life, and their daughters.

All the people who share the same fathers share  
the same life. We get our life from our fathers.

I get my form from my mother. She gave the  
same form to my sisters and brothers. She got her  
form from her mother, and shares it with her  
sisters and brothers. We get our forms from  
our mothers. All who share mothers have the  
same form.

All my fathers are Ravens. All my mothers are  
Eagles

I give life to my sons and daughters, who have my wife's form (Raven). I give <sup>Eagle</sup> life to those Ravens. With one spurt I give them life (conception). All my life I do them honour, give them worth.

To what can I give "form"? What can I shape during my lifetime? My own form comes from my mother (Eagle). My son does not have my form to shape. My brothers do, I could train one of them. Otherwise it is my sister's son. He has my form (Eagle). He is emerging. He will succeed me.

"Form" is the basis of a social group. It is shaped like a woman, like a body, like a house.

I am the product of my father's life and my mother's form. My father has form too, but it is different from mine, from his mother. My father is Raven-form, my mother is Eagle-form. I am

Eagle-life. My form is Eagle, my role is life. I cannot give life to Eagles. I can only give life to Ravens. Raven men give life to Eagles. Eagle men give life to Ravens.

Back to the box - I see more.

1. On side 1 there is another crossover of the black border.  
The red formline that makes the biggest ovoid begins not at the edge of the black, but on the ovoid of the hand in the inner <sup>red</sup> black figure.

This may mean that it is what the rest of the painting is "about": to see if it can be made to evolve out again. ??

2. Side 3 is more "emerged" than Side 1  
in all quadrants, except: lower left corner of 4.  
Side 4 is more "evolved" than 2  
in all quadrants, except part of 4.

But I don't know which side is 1, or which 4,  
or whether to read them in one rotation or another!

Yes I do. It is "time lapse". So 1 and 3 are in correct sequence in Boas.

4 black designs are going one way as <sup>evolving</sup> parts (2 → 4)  
opposite way as evolving wholes (1 → 3)





Maybe the joke is that when pipe is shown being smoked, it is explicitly a crazy act in Harde thought.

Maybe the joke was that when the Harde took up smoking themselves.

6:45 pm Back to the box.

Message in rep:

"The pieces will fall into place, as you go round and round it"

"It has 2 hands" (as if trying to make a frontal view?)

"That 'wrong' hand has only one finger" and so does second one inside 4.

"It takes 4 steps" (???)

slit & coronal fractures are pulling apart"   
 "where the altitude is"

circles fractures are "settled" (at rest)

Saturday 19 August

7 am

Whole - part      Whole - part

Final result: the organization of a part  
(the smallest unit of thought)

Organization (design, pattern) of last ~~chapter~~  
black side is the equivalent of the missing  
toe, the missing formal segment

Here it is - my detailed unit of essence of form  
it is face - body - part - whole  
shoulder leg ----- the central unit  
of organization of every thing that  
has pattern.

and I draw it with super-essential design.

Now final thing is

- a predicate      a <sup>super-</sup>quality (the aspect of an aspect of an attribute)
- the cutting edge of cognition,  
"analogy" itself refined a cycle
- Raven's sharp toe scratching to get out  
as on the chest
- super sharp knife - as on <sup>getz</sup> horn, steel
- Raven's middle finger - a super-period

What is the 4th dimension like?

I started with its presence - it was a "subject" -  
it had no other attributes

I cycled it through to see if I could find

one of its predicates. Whole - part, Whole - part. Whole: the torso in black on sides 1-3  
Part: part of torso on sides 2-4.

In the final I cycled only a part of a part  
an aspect of an aspect an adverb only half  
way through. Raven's second hand, but with  
only one finger

level 1 — The missing finger  
level 2 — The enclosed ovoid (= incomplete 'body' in  
black of some side  
Incompletion of the  
simplest ovoid shell  
is a  $\frac{2}{3}$  image  
of the superperfect  
body image)

level 3 — The corner ovoid ~~fits~~ not in place  
The quintessential quality of organization

I show in black segment of side 4



is the salmon trout head raise one cycle in  
quality of organization. It is the "profile" view of  
the non-concentric upwards final value.



It is essence of subject and essence of  
predicate.

And it is not borrowed from nature (ovoid + eud)  
it is from Edenshaw's intellect. It is his distilled  
essence of form and conduct, together.

He could conceive such a thing, but he had  
nowhere he could "draw" it. Just as you  
can only draw the <sup>essence of the</sup> 3rd dimension as a  
part made a design that goes

- ideal 1
- ideal 2
- ideal 3 (salmon trout head)

he could only conceive of drawing it <sup>on</sup> as a part  
of a part (of a part?). But he had to invent a  
way of showing 4 dimensions on a single  
flat ~~space~~ field. So he split the final  
attribute into ~~two~~ two: <sup>the analogy</sup> "super form", super  
behavior. Split that last final aspect into  
two! Its form, <sup>"subject"</sup> reduced to "presence" only,  
its final "predicate" - "essence of perfect form, essence  
of perfect conduct" -  
a part of a part of a part

That second claw is in his head, it is the  
funny thing on the head of the emerging humanoid  
thing (self ~~part~~ AE himself?). Humanoid  
is there as a throw-away "subject".

He had to find a way to have 5 'moves' to  
show 4 dimensions. He needed elbow room  
He had to introduce an element of meaning to  
give play to his thought.

side! He introduced the 'body' of the 'man' into the  
black, and a head emerging, with one claw on  
his head (⊙) Raven with one claw on his  
head! (his 'feet' have only 2)

It

It is the dot emerging ⊙ this way in profile as the  
salmon trout emerges ⊙ way  
It is a profile of a profile

(Is it a circle?)

It is the super-sharp claw of Ravens, clawing through formless on Shaker's sheet.

It is yet tadja'i and yet tadji  
 Raven's foot and Raven's <sup>feet</sup> ~~feet~~

my "father"

the "life" has an extra sharpness, so I have an extra intelligence, an extra sharp edge on my intelligence, a claw in my head.

This claw is so sharp that I can cut an aspect in two, slice ~~the~~ <sup>super</sup> the essential adverb and slice the essential adjective and put ~~them~~ half of each together.

It takes 2 claws to make a foot. A ~~claw~~ foot with only one claw is not yet a pattern with meaning, it is meaning scratching its way to the surface.

[How does a Raven chick get out of its egg? Claw? or Beak with 2 'points' ?]

I will hold the other claw in my head. When I paint the black — it is the one claw in my head — it is only  $\frac{1}{2}$  of the aspect of form: presence without pattern. Just as the second claw adds the essential aspect of "pattern" (producing "meaning"), so my painting in black on side 4 adds the second super aspect: super-pattern.

Being all red, it is subject and predicate at the same time

In order to draw any "form" you need 2 dimensions

In " " " " aspect of 4 d "form", you need 5 dimensions

3	2
4	5

But all Eagles have Raven fathers



Wood is the sacred substance par excellence for the mediation of life and forms, energy and matter. I can see it grow, from germinating seed to its full height stretching straight up toward the sun (sic). I can see its disintegration when it burns: its life to warmth and light ('heat' and 'light'); its patterns to patternlessness (smoke, then smoke dissipating to nothing) its pattern going out of focus; its substance reduced & metamorphosed into soot.

I can cut it into forms of my own choosing, if I have a hard, sharp tool. I can give it some of my life, some of my form

I can use this essential substance for all my things: house, canoe, totem pole, my emblems.

Water can put out fire. Wet wood won't burn.  
(prove this later)

Air dissolves smoke, air feeds fire. We breathe air - - - -

Earth, Air, Fire, Water, the 4 primal elements of the "Ancient Greeks" - - - -

A process is happening, a predicate is eventuating, I am building a bridge between Edenshaw's thought and my own - - -

It is a paradigm of all predicates: 1) become aware of the <sup>action</sup> process (action + pattern), then 2) give it an analogical name: "subject". Become aware of predicates, then find subjects to attach them to.



This process (going on in my head now) is what Edenshaw expected would happen when two modes of thought got together in one head (two claws of Lavinia's foot, enough "pattern" to suggest a "subject" by analogy). Two points make a line; a line is pattern; pattern suggests other patterns by analogy.

[Edenshaw had analyzed his medium, drawing, down to its finest elements

Our <sup>whole</sup> minds, Edenshaw, were set on the subjects. We tried to reduce the world to its essential "elements" (earth, air, fire, water). Our aim is to imagine the smallest element as an atom, and our dream was to "split the atom". We are finding now "particles" even smaller, ever smaller, until we see that they are really just energy after all.

$$E = mc^2$$

is another arrangement of  $\text{form} = \text{behavior} + \text{time}$   
( $\text{form} = \text{behavior} \times \text{time}$ )

follows the  
harmonic, balance

Maybe the difference is in the way we "multiply"

Maybe Edenshaw would never multiply by more than 1 (?) [2]

Maybe analogic thought always multiplies by one [2]

Maybe that keeps all essential attributes in balance

man, sun, earth, air, fire, water

Maybe our system of uncontrolled multiplication lets things get out of balance

Things are getting out of balance. Our earth, air, fire, water are out of balance now. It is an emerging predicate of these ("pollution of") that is going to cause a metamorphosis -

as fire metamorphoses wood. We are all going to burn, and life will rearrange itself in another way. We are aware that the 'patterns' are going out of focus (ecology going out of balance).

Our patterns of thought are similar, Edenshaw. Maybe the limits of our thought are the same. Maybe in our mode we can penetrate deeper, in some ways:  $E = mc^2$ .

Maybe the two modes are different pulses of the same heart: seeing the two, I cannot project into a completely new and different realm of thought. We are beats of the same heart. We are confined by the same limits of comprehension.

But maybe, Edenshaw, it is now time for man's heart to beat with your pulse again. We should return to the more fundamental principles of analogic thought [the "savage" mind, indeed!]. They keep all things in balance as they proceed. Earth, air, fire, water, and life? or  $E = mc^2$ ?

I'll call Edenshaw's final design (see 4 on the black) a "heart". It does "pulse" through the sequence: see all of its manipulations on quadrant 3. It is the central feature of the emerging 'body'.

The image of heart brings in the image of blood (red), being <sup>carried</sup> ~~pulsed~~ through veins by the pulsing of the heart. The image makes the formless

force association

blood vessels, and their content, blood. Therefore the association of red with secondary formless is a very deep symbolic one. The attribute of blood to keep in mind is its "scurrying"

On death, when its vessel is "cut" (incomplete ovoid, side 2, it flows into apparent formlessness, but that is really into finer form in another realm (into black quadrant, "jumping the gap" into another organization of life)

Heart pumps blood

Placenta pumps life

Womb pumps out organized form

The common predicate is "pulsing" (expanding and contracting).

The year is the time-pulse of the world

The ovoid continuum is its cross section

What it pumps (its semen) is energy, growth, life

The world is the face of the penis (of God)

The world is the body of the womb (of God)

It is outside pumping in, and inside receiving at the same time.

It is subject and predicate in one.

If the 'salmon trout head' is the essence of man's head, the 'heart' is the essence of man's life energy

How to think: Let the process happen as it will, then become aware of it. "Think-ing" must go on before you can have a "thought". The first is

is a predicate, the second a subject. Every 'thought' (word) is a subject, the precipitate of a process of analogy. Thinking is being aware of the process. It is the awareness of the analogies' conventional processing in the mind. The processes are unconscious, the 'thoughts', conscious. We cannot be aware of the process, we can only recognize it as "analogy". As soon as you become aware, and "freeze" the process into a "particle" of thought, you stop the process.

Life is pure unfettered energy. Thought (awareness) is the beginning of death, the fettering, stopping, of energy. Thought is man's mind feeding on the energy of the world and freezing it into temporary patterns. It is the tree, soaking in the sun's energy and forming it into cells, wood — which eventually dies, decays, or burns, yielding back the light and heat it took from the sun and the substance it took from the earth and the "pattern" it took from — ? God. The <sup>substance</sup> earth is the mother, the <sup>energy</sup> sun is the father; but the principles of organization come from beyond both, from the more general rules of order of the Universe, from the "thoughts" of God. God is the ultimate "pattern". God is a higher "process". God is "think-ing" rather than "thought" and is at a higher level of organization, pattern. The world is a "thought" of God. I can be conscious of the thought, but not of the process. I can only accept it and rejoice in it. My life is God the predicate. I can catch, freeze,

be aware, shape, it into patterns. I can hold my pencil, write a word, conduct my life, learn concepts, learn "truths", imagine greater truths, strain to perceive the ultimate patterns of the universe which through me becomes God's thought.

ie "inspiration"

What principle am I to apply in working my patterns? When I am "inside" straining to understand the order that is "out there" in the world, I am trying to make my thoughts conform in pattern to the order "out there". I am fluid pumping into a butterfly to discover its form, from the inside. But ultimately I do not understand what it is that impels me, from further inside: it is that energy, that process, coursing into me and making me course into the world - and I do not, am not capable of, understanding it [because it is not an it, it is an -ing]

ie "insight"

So when I am 'outside' with the chance to impose form on my acts, my conduct, what principle am I to apply? Sleep? my own comfort? euphoria? what I "think" is best for me? what I "think" is best for mankind? what I "think" is best for the world? What pattern to follow? Can I conceive and apply a pattern better than God's? No.

The Haida answer was to make "conduct" conform to the patterns of the world; to bring out to level 1 the qualities of level 3; to shape everyday acts to conform to what seemed universal truths. Is there a better answer? No.

Let a process happen, and then identify it.

The process I am doing is working through the ultimate problems which I have held in abeyance for so long, because I 'didn't know enough', or 'didn't need to know yet'. I have avoided pushing through to a "religion" or a "philosophy of life" I have, through fear of not being "right", held the world in abeyance. I have not known what my most fundamental beliefs would be. I have been a butterfly afraid to pump to its full form, not knowing what that form would be; denying life in its most pure essence.

The process now, it seems, is that I am straining to reach the outer limits of my comprehension, and to see an even larger pattern if I can, - i.e. "what it all means". Edenshaw's example stimulated me to do this. I think he did part of his quest in the box painting (if I am reading it all in, there are an awful lot of coincidences to be explained!).

Edenshaw's answer was that a higher level of patterning does exist, and he had the audacity, <sup>self</sup> confidence, and courage to test his intellect and his hand (skilled behavior) to draw his thinking and his vision of an aspect of higher form. What an example!

(11:30 am. and still writing) How to make time stand still: operate in the higher realms of thought. What seems like a moment there is hours here. Ultimately, those higher

are timeless realms. Truth there is true for longer spans of time. At the ultimate level there is no time, the truths are eternal truths. Coming back out, time on this conscious level moves separately fast. The edge of time is "as sharp as a knife". We have to live on the instant. Our world is as sharp as a knife. All we can do is try to apply the conduct of higher realms and more enduring time.

Back to Edmundo. What are the images he uses in the box painting? Raven's (?) claw: its sharpness, its presence in his mind (head), the fact that it takes two to make a "foot" pattern. The "heart", pulsing, and the ultimate heart as his highest design for "life": heart as "body", as function (pulsing), as attribute (sourcing), as aspect (analogy of pattern, i.e., "life"). The human form, body in and head out of the 4th dimension: himself? and the comprehending reader? me?. The crossing of realms: side 1 the main red formline starts inside the black, on "Raven's" hand: side 2, opposite the unclosed ovoid. The "mistake" as signal of greater meaning (fallen ovoid, unclosed ovoid shell, crossing of formline, overlap of red on black).

The essential thought was "How can I show that higher level of patterning? I have to separate pattern into its two components:  
form without patterning - like smoke  
patterning without form

I have reduced the form to one dimension  
(its presence, its exist-ing) It is form  
without pattern, without substance. It is  
infinitely thin, transparent. It is for only  
the smallest instant in time - it is the profile  
of the <sup>infinite</sup> sharpness of the cutting edge of time.  
It is the smallest conceivable unit of being

I have reduced the pattern to one  
dimension too. It is not the pattern of one  
thing, it is the pattern of none. It has the  
quintessential quality of patterning. I have  
made a predicate into my subject (being) - I  
have made it black, I have given it the color  
of substance but not substance itself - and  
I have made its predicate (form's predicate is  
patterning per se) my new predicate (red).

In the end, I, Edenshaw, had to provide  
the pattern-ing. I could not give it that quality  
from no-thing, so I gave it my ultimate  
inspiration of that quality of every-thing.  
It is <sup>in</sup> part and whole, <sup>in</sup> head and body, in all  
emerging forms. I stopped that heart in mid-beat.  
I cut it with the instant edge of time. I took  
half of a step onto the ultimate. I could only  
do that by freezing an analogy into a metaphor.  
My metaphor is "heart". For now, heart is  
life. It is the <sup>in</sup>locus of that most fundamental  
of all of life's attributes: energy. Once again I  
had to borrow my principle of form from the  
<sup>nature</sup> world, but the world is form. It is the  
best I can do.



12:30  
Is all this in the box, and conscious in Edenshaw's mind? I don't know, and it doesn't matter. I see those things in the box design, and they do stimulate these patterns of thought in my mind. It may be a great Rorschach-like drawing, bringing into consciousness, by analogy, only what is already in my mind. It is tempting to say that I have projected on it only the contents of my own head. But how far would that argument go, and still hold true? Can a design that stimulates my most profound thoughts be devoid of content, or full of content of a completely different sort? Was none of this in Edenshaw's mind too?

To an extent, the reading of a Rorschach and the reading of analogic art are the same process. Meanings are not made explicit. The difference is that a Rorschach is deliberately made empty of meaning-by using ink-blots. The analogic art is drawn purposely by artists with things in their minds. Visual perception is the projection of inner perceptions on to the visual field until you find a "fit". You can only perceive that which you can conceive. All I could possibly perceive in Edenshaw's drawing is that part of his meaning that I already understand. The questions are: "How much of that is shared understanding of him and me?" and "How much of what I read in (into or out of) the painting did he consciously put on?" The proof of the pudding . . . .

But maybe he left clues of the things that were consciously in his mind. And now I think I have read them correctly.

All that a painting can do is show you what you already know, and in the process stimulate you to know yourself better. All that a teacher can do is tell students what they already know in patterns that will stimulate them to learn some more. The way to learn more is to strive to perceive more order, more of the patterning that exists. The art, the teacher, provide the patterning, and it lies with the viewer, the student, to use his life-energy to extend his awareness a step further.

How far have we been brought by our ordinary logic in understanding the meaning in Haida art? Jennifer does not see the unfolding of the Raven rattle like a dicot seed or a salmon egg, or Raven as phallic, seeding the world with the sun. Nor did we see the cosmic imagery in the ovoid, or the salmon-trout head; or the time-sequencing in time-lapse drawings; or the generic meaning of the human figure. Or the heart. Or ambalast, or copper, or panel pipe.

It is taboo to see the sexual imagery, although it is the very paradigm of life. It is bad form to speak of sun-worshippers, or the powerful underlying imagery of fire, of wood. These are "the premises that never get stated"; by the old Haida because they took them for granted, and spoke only analogically; by us, because they are "camp".

How far has our form of logic brought us in

understanding the meaning in Haida culture? See Swanton, and Ross and Kubel. Do we understand why they are matrilineal, or why the artists are male. Could Boas learn what Charlie Edenshaw thought, when they discussed the box design? How can anthropology learn about other cultures if we use only the thought-patterns of our own? What better to teach than Edenshaw's mode of thought?

What I read in the art is "that which is common to Haida and Western thought" (except for what I am gratuitously projecting in). If there is more than that, we are incapable of understanding it anyway, without experiencing it.

When you get a guardian spirit, you are sick with spirit sickness and then you are finally whole, and well. You have found your whole self. I have been unwell and in quiet torment for a long time. I have not been whole. The last few weeks, especially the last two, have been a time of spirit sickness. Now I feel well, and whole. I have found a metaphor to measure my conduct against, as an analogy. It is the solution of a great intellectual problem: what to do if you won't believe in God. God is our ultimate metaphor, we need to know "God's will". Indian people thought through the problem and solved it a different way. Each found their own guardian spirit. Edenshaw put all the <sup>burden</sup> weight on himself. When you get a spirit you keep it secret until you can manifest it in conduct. That's what I will do.

What to do with these insights?

- 1) Keep them to myself. They could do harm to people like Jennifer. Marge wants to work things through on her own. Swear Laura to secrecy?
- 2) Sit in on Ard Brede's art seminar. Don't interject ideas unless they are dragged in by context. Learn a new body of art, as a student.
3. For 301, stay in pre-Edvardshaw mode of thought. Maybe at end, second term, things will be ripe for section on Haida art bringing in post-Holm meanings.
4. For 304, work Haida culture through, step by step introduction to analogic mode. An exploratory excursion into analogic thought.

so Keep it small and select

I cannot but consider the students as adequate partners, as an adequate sample. So unfold it to them slowly, only as much as they can take and follow. It is sure to pay off, for them and for me.

5. Trust the future. Let more emerge as it wishes. Let it written down. Purge loose ends.