

Monday March 11, 1974, cont'd.

$$E = mc^2$$

c is an absolute. What does it mean to "square" it?
to multiply it by itself

What does it mean to multiply an absolute by itself?

It can only mean multiplying it by its opposite,
i.e. cancelling itself out
self destructing
multiplying infinity by zero.



$$c^2 = \frac{1}{\hbar} \text{ reduces to: opposites = opposites}$$

And we are back to the paradox of time

as at that

- being in it I can only experience it, not know it?

What is time?

What is the mass of time?

" " energy " ?

What is the shape of time?





it is the double linked
Möbius strip, with us, now,
at the point of overlap.
And it is moving along itself
at 186,000 m.p.s.

Classes of iconography (paradigms)

- * — 1. Interpretive murals (screens, housefronts)
- * — 2. Caskets - all the same message? No longer caskets a) Edenshaw
b) Coffins
- * — 3. Ambolats
 - a) Compressed copper paradigm
 - b) Interpretive
 - c) Crest or crest-like
- 4. Chilkat blankets and pattern boards
- 5. Chilkat tunics
- * — 6. Raven Rattle
- 7. O-C Rattle
- 8. Interpretive round rattles
- 9. Frontal poles
- * — 10. Inside houseposts a) Haida
b) Tlingit
- 11. Mortuary poles
- * — 12. Spoons a) simple paradigm
b) redoubled paradigm
c) handle + 2d bowl carving
- 13. Staffs
- 14. Bowls
- 15. Topkalluk spoon
- * — 16. Stone nails
- 17. Dagger
- * — 18. Soul catcher
- 19. Charms
- 20. Masks
- 21. Slate forms

The search for the one that cannot be halved
the nameless one that is half of everything
the one that is not-1, not-2

the ovoid?  the salmon trout head? 

the perfect half?
the half that isn't itself a whole
but is part 1 part 2

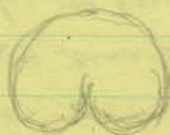
Singularity



the opposite of a split- ∞



Whale's tail



two in one



ambivalent

ovoid -

That which cannot itself be halved
but which is half of everything else

salmon trout
head

He who cannot himself be halved
but who is half of everything else

a half that is half-1 and half-2
a self contained definition of singularity
the circle's other half

Words never exist alone

The ovoid is a space in which ^{everything} something else exists

Tuesday.

In the story of Luveld's expedition to get Q's, there is the part about the Q's seating themselves on place on men, making women. How? Is this a version of the mouth-beak problem? Part eating whole? Part eating part?

The opposite of mankind coming out of cockle?

whole coming out of a part

It would have to eat whole man and reappear in place where 'man' was eaten

a man turned inside out

bear that eats itself

etc.

Is this what is going on on some spoons?

The central problem of Haida art and thought.

The equivalent of the search for the atom.

the unnamed thing that is indivisible

(in terms of halves)

the non-specific half that cannot be halved but is (a kind of) half of everything else

They created it in the ovoid and salmon-trout head (things that meet its qualifications)

They defined it again in the copper

(a non-thing that is (not) 1 and 2 and 3)

They had it in the perfect circle, except that it had an outside-inside dichotomy

AE defined it again on the box

You can't show it itself

but you can

- 1) Conceive problems analogous to it
- 2) Conceive other paradoxes that balance it off

They chose: as images

- the bear eating itself
- the beak becoming a mouth
- the lingam - yoni - lingam
yoni - lingam - yoni

and MM

AE box

The search for singularity
by defining its characteristics in terms of negatives
and creating non-things that ^{almost} met or implied IT

That thing that is not matter, or energy, but half of both
The old Ether

Shape without substance	ghost
force without mass	poltergeist
Spirit	
Soul	
Mind	
Time	

break - mouth

that which is $\frac{1}{2}$ one, $\frac{1}{2}$ the other
one becoming the other
death (rebirth)

In any transformation, the unnamed third
not matter, not energy, but that which both pass through
in transforming from one to the other

In any equation, the unnamed intermediary
the point of one becoming the other

That which is common to both
That " " neither, but the common other half of both
an ideal half of everything
not itself halfable
only doubtable



alchemy
touchstone

If it had been done before, on Copper, chest, etc, why did AE want to do it again in a different way, on RS and Box? Because there was something more about it he wanted to express: IT is TIME

2 - 4 alternation on R Screens
2 twice on box.

AE did it by creating a caricature of IT in the form of Super Mighty Mouse: the opposite of both:

Point of sharpest beak (i.e. a mouth) } as in his
Gonag's largest mouth (i.e. small) } short-hand: FROG

then showing the conditions that would bring the 2 halves of IT together:
different times

∴ IT's essential characteristic is TIME

On Raven Screens	4 Ravens
On "Bear" Screens	4 Bears
On Dragonfly Screen	4 Humans
On CE Chest	4 Frogs

Is Bird-of-the-Sky a beak-non-beak version of IT?

A spoon: double-neg bear & double-neg-raven
mouth turning into beak & beak turning into mouth
∴ subject: "Raven"

Is all Haida Art about Raven, implicitly?
does it all add up to: double paradox, i.e. Raven

Neither as
Time { an ovoid is not a thing (it is just a space: the inside half of a circle)
" " " " an act.

It is the shape of a state of affairs, a relationship
It is a non thing, non act, setting the stage for both
The 'thing' that fits an ovoid is the \odot , eye, or salmon trout
head; i.e., a half that is generalized, non specific, and
idealized.

The 'act' that works inside an ovoid is the centring
that completes wholeness, the stowing up.

The face with s.t.h. eyes is the double profile, beaked-
non beaked, shut back non specific, idealized face.

- is that, in 3d, Bird of the Sky?

beaked-non-beaked

- CE shows it on slate plate as having s.t.h. eyes

It is Raven, beaked-non-beaked

Is this what Eagle is too? (Those talons)

If the thing in the box is indivisible, you can't take a bite of it.
A bite of it is all of it.

Raven's eye

Since AE makes the most important case (Box) with an eye,
is he saying that sight (= light) is the subject, that
light is time?

Is time that is travelling at 186000 mps?

How fast is time travelling?

are light and time the same thing?



W.D. "Dragon" ? = Wasiko ?

That is, in volume, not in any sense that you can see
and most ancient theories have been a decade

All previous information based only on visible light

1950's ^{sound} - radar waves, picked up - radar telescopes - Hammar

Looks very different - mapping until 1960's

Pulsars - pulsating stars - regular pulsations

LGM theory - navigation beacons

Pulsars evolved, Black Hole exist

What do we know about the stars?

1) How bright? brightness proportional to distance

problem of distance what - how do you get distance?

1) parallax

2) apparent

3) distance

} knowing 2, you can calculate the 3rd.

As known distance and apparent brightness, can calculate

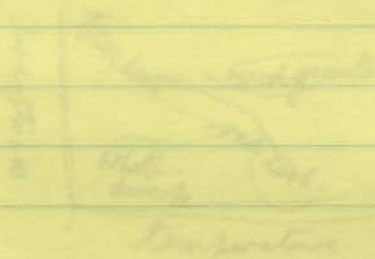
actual luminosity

2) How hot? - see from (spectra)

- at diff temps, diff spectral lines down all the spectrum

- also color of stars - red cool, blue hot

Put 1 and 2 on a single graph



This has implication

for life cycle of stars

knowing also

1) How much mass?

that stars are ^{double} part, surrounding cloud

composition of gas

Relativity and Cosmology (1)

Most ideas in modern astronomy text less than 100 yrs old, and most current theories less than a decade.

All previous information based only on visible light.

1930's - ^{cosmic} radio waves picked up. → radio telescopes. Unwired looks very different. Mapping until 1960's.

Pulsars ^{radio} pulsating stars regular pulsations

LGM theory - navigation beacons

Pulsars evolved, i.e. black holes exist

What do we know about the stars?

1) How bright? brightness proportional to distance

parallax of earth's orbit: have ~500 "good parallaxes"

real brightness

- a) real brightness
- b) apparent
- c) distance

} Know any 2, you can calculate the 3rd.

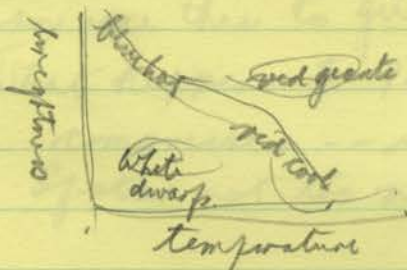
So knowing distance and apparent brightness, can calculate actual luminosity

2) How hot? - use prism - (spectrum)

temp

- at diff temps, diff spectral lines dominate the spectrum
- also color of stars red cool, blue hot

Put 1 and 2 on a single graph.



This has implication for life cycle of stars

3) How much mass?

Most stars are ^{binary} pairs, revolving around common centre of mass

Solar mass = mass of our sun

Stars, very bright are very massive,
dim stars are small in mass.

Into the computer: what comes out?

dark regions in nebulae are cool, bright areas hot.

clumps attract more, mass increases, gravitation rises
not structurally sound. It begins to collapse, get dimmer & hot
at a critical point, thermonuclear reactions begin

$$E = MC^2$$

mass transforms into energy - outflow stops contraction
and a star is formed.

after H is used up, nuclear reactions turn off, no outflow
of energy. Inner part collapses -- helium burns --
→ red giant (Sun will become red giant with diam
larger than earth's orbit)

Blow up → nova

life cycle: Big proto star contracts. Turns on, burns H
in main sequence -- -- Helium → red giant
Hel. used up -- blow off outer atmosphere, leaving a
dead core, a white dwarf

More massive stars evolve faster than smaller stars
burn up H. and become red giants

Can use this to gauge ages of clusters of stars

What happens to 90% core after atmosphere blows off?

compresses -- collapses --

If star not too massive, degenerate electron pressure
holds it up.

If bigger - denser - more collections of nuclei → neutrons
neutrons can press out, stop contraction

2 types of dead star

white dwarfs (electron pressure)

neutron star (neutron -) 10 billion tons / spoonful

White dwarf can have mass only less than $1\frac{1}{4}$ solar masses
Neutron star ^{size of earth.} $2\frac{1}{2}$ " "

If dying star had more than $2\frac{1}{2}$ solar masses, ---
Crab nebula, seen by ancient Chinese - 30 blinks a second
As it collapses, rotation speeds up (to 1/sec pulses?)

, magnetic field gets more intense
radiation comes out of north & south pole
a sophisticated lighthouse -- these are pulsars
rotating neutron stars with intense ~~magnetic~~ fields

Blown stars enrich universe with higher elements

Every atom of you has been created in a burning star.

What happens to remains of stars of much greater mass?

smaller & smaller, more intense gravit field

General Theory of Rel.

gravity warps space and time

Time slows down, deeper in a gravitational field

singularity

Wednesday 13 March

Is a perfect big salmon trout as on AE box saying $e=mc^2$?

c is ultimate half	} total as the perfect universe
c^2 - (imagined) perfect whole	
m - matter subject (noun)	
e - energy predicate (verb)	

Einstein's general theory of relativity

about time (pace, sequence, alternation)
 gravity (uprightness)
 matter (things)
 energy (actions)
 light (seeing, 'seeing', eye)

So why did he insist on working it over again on the box?

Gravity with most important force in the universe
 how if we could produce gravity with light we could
 Einstein's General Theory -
 is a theory of gravity (how it works)
 how field of an object manifests itself by warping
 space time continuum

What is 'curvature' of space time?
 Vector - has both size and direction parallel transport
 Gauss = 0 field equation

like trajectory of space time around a bound matter
 How do things move in warped space time
 I remember - in most efficient direction - geodesic
 geodesic



Relativity and Cosmology - 2 -

The mystical is the soul of all true science - cosmic religious experience
 New yardsticks were needed. For stars, mile is poor yardstick
 light-year - 6 trillion miles - Sirius 9 light years.

Betelgeuse 590 l.y. Rigel 900 l.y.

light left Aldebaran 68 years ago

Looking out into space is looking back in time

Can't think of space w/o thinking of time Space-Time continuum

We are 3d creatures moving through 4d space time

You can't speed up the ticking of the clock.

Einstein combined time with other 3

Can generalize from 2d drawing to 4d -- etc

Everything we know - speed of light is as fast as anything
 can go



Gravity is the most important force in the universe

What if we could combine gravity with space time cont.

Einstein's General Theory ---

is a theory of gravity (how it works)

Grav. field of an object manifests itself by warping
 space time continuum.

Warp? Curve? space time

Vector - has both size and direction

parallel transport

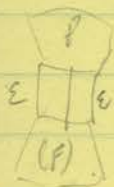
$G_{\mu\nu} = 0$ field equation

tells geometry of space time around a bunch of matter

How do things move in warp space time

1 assumption - in most efficient direction \rightarrow geodesic
 equations

$$\bigcirc + \bigcirc = \bigcirc$$



Einstein applied it to movements of planets around sun
should be ellipse. Mercury is complex. Precessing ellipse
43 ^{precession of major perihelion} seconds of arc/century - confirmed Gen Theory of Rel.

Only 3 experiments on this theory

Predicted deflection of light by the sun. $1\frac{3}{4}$ seconds of arc

Microwaves from Quasars

Slowing down of time in more intense gravitational fields

So OK - what next? until 1960's it wasn't much use -

for dead stars $2\frac{1}{2}$ x or more larger than sun

forming black hole - matter crushed out of existence

Event cone

Event horizon - no more signals out.

0 volume, infinite pressure, infinite warping of space time

Singularity

Inside black hole, escape velocity is greater than c speed of light

The whole Universe is within its own event horizon

The roles of space and time are reversed inside event horizon

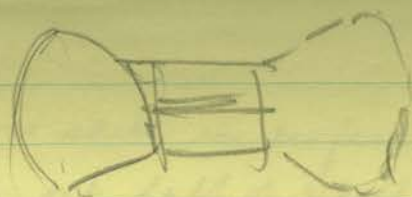
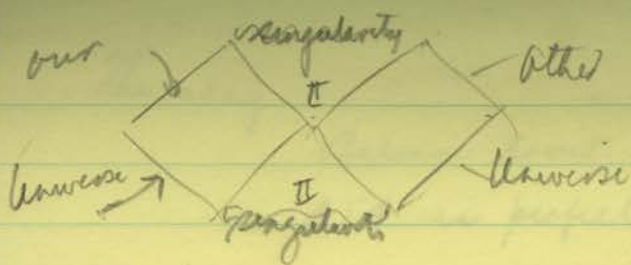
Coordinate time (outside observer)

Proper Time (inside)

"By Symmetry - - -"

2 space times piled on each other

Field equations give 2 solutions



Gravitational waves

caused by any non spherical change in mass

It's all done up here (head)

Me sitting down working with equations

A simple equation has one solution

A quadratic " " 2 solutions

Did Einstein find the field equations by intuition or logic?

Will you find the whole thing to be on a biochemical model?

Symmetry

Part-whole inversion

Double negative

Equations

Perfect sphere

Infinite

Constants

(it is not light that is bent, but space-time itself)

(Maybe the Universe is inside its own event horizon)

(Warping of space-time)

$$0 + 0 = 0$$

(black hole)

(smallness: warping of space time)

(c)

Idea common to H & W

How did chest design evolve?



alter ego



alter ego = inside-outside

Trying to draw one thing that is itself and its alter-ego, its own outside and its own inside, at same time (and then matching it them with a new alter-double-ego



on the body again

Hence → mighty man and mighty mouse

The most important force in the Universe is gravity.

" " " " " " quality " " " " " " light
All animals and man share these
∴ man ≠ animals

∴ ↑ up-ness
∴ eye

The other half of

Thursday

Salmon trout in ovoid shell in perfect half (time-free)
4:4 in perfect half, only half of which is present
at this particular time, implying
other half at another time

Using alter-ego to make equations

An orchestration of alter-egos

1) Head = body



Can be redoubled



2) Outside = inside

new alter-ego
of doubled thing

and redoubled



super mighty mouse

3) Head - tail

End - other end



4) Composite

One that is 2



1 head
2 bodies

bilateral symmetry

5) 1 head 2 bodies

6) 1 body 2 heads (soul catcher)

7) 2 things sharing any part (joined tongues) (MM's mouth)

8) 2 things same size



two + two

9) 2 things sharing a marked similarity (eyes on Raven Kettle)

10) Eyes and mouth that pua to one face (MM)

11) Analogy of lingam yoni

12) " " Raven of myth

part-whole

inside-outside

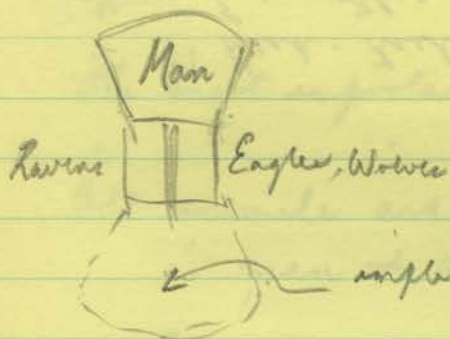
opposite ends

same

Using these devices, every Haeda art stowin to be another demonstration of the "general field equation"

man ≠ Raven (and metaphors for them) ≠ man's Composite opposite
 ≠ Whale, Bear, etc

Super creates → Super mighty Mouse
 Frog
 Mt Goat
 Weeks



Frog-Man
 Weeks + Mo-on law
 Raven + Clamshell

16 - 5h - 2d

17 - 50:50 as shown by 2 heads

13 Enclaves of 2 ≠ 1

14 Upside down 1 ≠ upright 4

15 lateral ≠ metaphoric (mouth ≠ "mouth")

Iconographic oppositions are built upon alter-ego concept and wrestle with the resulting paradox

What is the common alter-ego of the 2 parts?

" is it they have in common?

" " common between humanity and animals?

" " the singularity?

up

eye

Alter ego of Alter Ego - the implied 3rd
singularity between 1 and 2

Structural oppositions are paired with alter-ego oppositions

end - end

ends - middle

part - whole

inside - outside

2 halves

Whole shared by 2



all conceivable parts

How complete back - report

They're not identical but not divergent

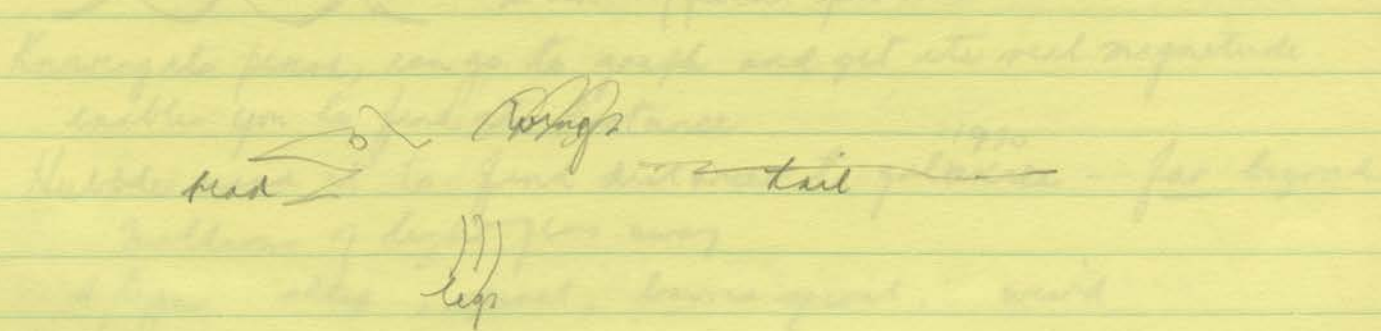
Dragons? not quite, but composite beasts:

Waka can have:

4 legs
whale tail
tail } but no wings!

Amag - Ravens } of Waka
Killer whale

'Dragonfly' Ravens & MM



dragon fly
= dragon?

Dragon has mouth
serpent body
wings
legs
tail
fins } all conceivable parts

Harder concepts lack - serpent

They make 'monsters' but not dragons

The dragon 'conclusion' - by being
all been together does not require a starting point

Relativity and Cosmology - 5 -

Milky Way mis understood the longest time


Herschel - a grand time of stars Where are we in it?

He thought center

Stars are clumped

nebulae nebulosities Where? How far?

Cepheid variable stars change luminosity in specific fashions

 with different periods

Knowing its period, can go to graph and get its real magnitude.

enables you to find its distance

Hubble used it to find distances to galaxies - ¹⁹³⁰ far beyond.

Millions of light years away

4 types: ellip, spiral, barred spiral, weird

lots of types of galaxies

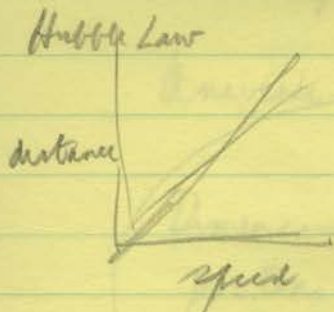
Spectral lines "aren't where they belong" among the colors

Doppler effect

If source moving away, spectral lines shifted to red end

They all seem to be moving away

in a specific fashion - more distant ones move rapidly



the farther away, the faster receding

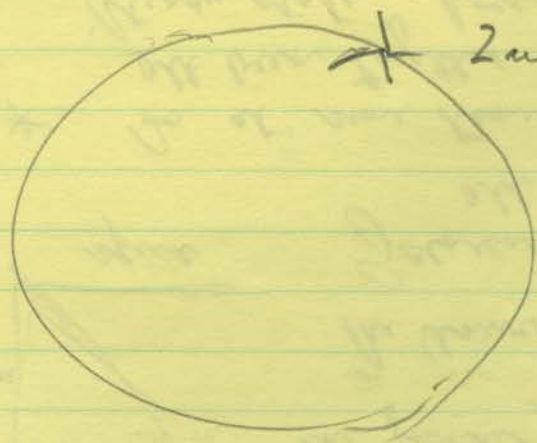
The Universe is Expanding

Galaxies occur in clusters

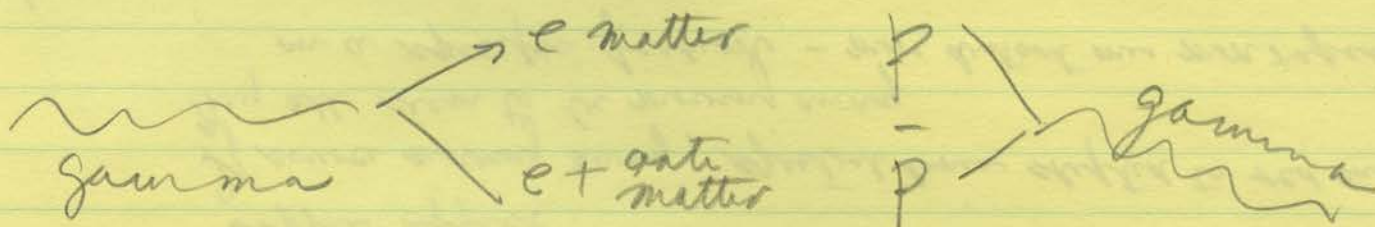
all moving away as the Universe expands

- * So at some time in the distant past, must have all been together. "The obvious conclusion" - big bang
- "Steady state" does not require a starting event ^{evolution}

Why does Fred Hoyle hold so much to Steady State



2 universes, one outside the balloon,
one inside



If it violates causality, it has to be wrong

Big bang. Initial primordial event.

Dicke calc. present temp of big bang should be 3° above ^{also} zero

Wilson: echo of big bang of 25 billion yrs ago

black body background radiation

3C273 quasi-stellar \rightarrow quasar

emits radio waves

nobody could identify spectral lines of 3C273

1973 Schmidt - shift from variable ultra violet

truly enormous red shifts. \rightarrow 95% of speed of light

15 billion light years away

so must be shining with enormous brightness

galaxies explode - what could produce that much energy

Quasars occur near galaxies

high redshift

low redshift

Zouls up Hubble Law

We don't know what or where Quasars are

Finite spherical universe

The surface of a ball has no edge and no centre

Universe's own black hole

You don't know what's going to come out

Dimensionless constants

protons, electrons

- equal - opposite charges

arbitrarily different masses

Whole becomes Past

Disappear into own black hole

As in myths, narrative time always goes one way

The 4th dimension is time



conceived as unidirectional, linear, constant time

As you look out in space you look back in time

Now, there, is a billion years ago

We are retreating from there at the speed c .

"Tell me how to step into the 5th dimension"

OK.



Superspeedy escape

Reverse time
at the same time

Time going both ways at once
and they are the same

∴ the farther away it is in space the closer it is in time
coming the other way

The farther ago it happened, the sooner it is going to happen

Time is finite, and returns on itself

Causality

nothing can happen without something else causing it to
(reject part of computer present for that reason)

a linear argument, in unidirectional time
won't allow for idea that the thing is causing itself to happen

(in sense of being part of a pair of inter-influencing things)

Haida would solve dilemma by locating
two inter-happening things opposite some
(heaven & mother creating each other)

Haida Transformations are going both ways

Any event is 2: its precedents and its consequences
They are causing each other to happen

But. If time is finite
and is moving both ways
then every event is creating both its antecedents and its consequences




and they are the same

the longer ago an event happened, the sooner it is going to happen

The thing that happened at the "beginning"
is the thing that is happening "now"

Impossible

Eye open and shut at same time on one (except  on you)

A beak that is a mouth on one

A mouth that is a beak on one

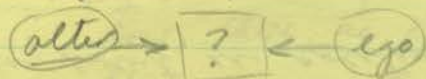
Front and back of a copper the same

Front and back view of bear at same time (except see Kline's by TP)
expressed at but doesn't show

Salmon trout metamorphosing

Death - rebirth metamorphosis

As alter and ego change into each other, what happens in between



The Transformer

(Haven-Man: see CE's slate chest top)

(Moon) { Raven becoming Bear Bear becoming Raven
beak → mouth mouth dragging mouth, i. → beak
 $\frac{1}{2}$ + other $\frac{1}{2}$

Profile becoming fullface

2 profiles can become 1 different fullface (CE) plate

- trying to happen on Shark woman plate

- " " " or CE gravestone Skinsum

Impossible, a profile that is fullface (but see eyes of Haven Simon)
but R.S. is $\frac{1}{2}$ and $\frac{1}{2}$

or 2 profiles that are 3d

but see Skagwits housefront & Dragonfly screen

Friday

unthinkable soon

The mind can focus ~~on~~ ^{either on} what the singularity is (one that is not 2 or $\frac{1}{2}$)

unthinkable ever

or on the unbreakable act of transformation that proves it (the perfect is changing into - - ?)
(or 3) - on the act of relationship between them)

The perfect ^{eye} Salmon Trout = CE's Gravestone Skincan

One transition is impossible. Singularity into its opposite

@ Noon

Beak into mouth. Mouth into beak. future into past

Beak into beak-mouth. Mouth into mouth-beak

later

Beak into toothed-labret-mouth

2 weeks

Eye ^{forever} open and shut at same time

Speaking in opposites? "I am You, That is You"

meaning: You are not me

You are not that - ? moving = life?

were they in the contrary world of death?

In this world things can transform (by steps) into their opposites, but cannot be their opposites. ^{because form goes on way} But is a world of halves,

linked into imperfect wholes. The World is - sharp as a knife.

Linked, ^{self-}contradicting halves. We cannot see the perfect whole.

We can only imply it. We can show the perfect (non-specific) half, but can't show it as a whole. Every thing ^{is made} that exists

is not a unique whole, but one of a class (species)

and conceivably half one thing and half another. Every thing has an alter ego, to which it is the same and different ^{opposite}

But we cannot see that which is common to both.

The ultimate natural alter-ego is

- Mother and male child (CE Raven & Mother
(Bear Mother)

The singularity is the thing that is both



Mo and child
♀ and ♂
double birth

So make a double thing that is two opposite things
and take half of it such that it is $\frac{1}{2}$ one, $\frac{1}{2}$ other
and make this a half of another thing that is equal to the first
(and you have the chest front - chest back sequence)

Halibut (crest) never on a totem, ?

only on a grave house

a symbol of death?

When he bites, he's going to be dead.

he is always killed

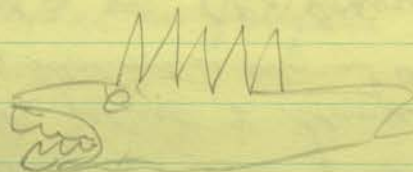
death without rebirth (unlike Salmon)

Only Raven can get out alive

Raven : Halibut :: life : death

:: eater : eaten

5 finned Killer Whale



makes the mouth the
"other hand"

♂

Let us assume that man is that singularity.
 as far as the animal (iconographic) realm is concerned.
 Man = 'Raven' (has both nose and beak)

Alter-ego doubling:

- 1, 2 1) One thing and a different thing are alter-egos.
 3 2) Make one thing that is both (Gonagadet)
 0 3) Make a new alter ego for 2) that is opposite (Human)
 . 4) Make a new thing that is both 2 and 3 (Ruger mighty mouse)

in a sense, 4) is the singularity

It is Edmundo's Frog?

Skedon's Mt Goat?

Beaked shark?

a metaphor for the
 both-ink
 singularity?

Raven - Whale

SMM

Gonagadet

Human

beaked shark? 2 noses, ^(opposite) eyes
 2 mouths (in one)

Male (outline) and female (beak)

Male outside and female inside

a metaphor for the both-ink singularity

Footnote

Put shark on frontlet with etc alter-ego (s)

who? FROG (this is Edmundo's frog)

And shark has a whale's tail (= raven's beak)
 and 4 legs - hands & feet - (= man)

as far as it can go?

The contradicting alter-ego (another device used)
" self-denying "

CE model
Wood pole

- 1) That Raven (σ) has a \circ (ϕ) head-body alter-ego
- 2) That Bear (ϕ) has a long labret (σ)
and as 1)

So the alter-ego can be used to state an equation 2 things are equal
or a paradox 2 opposite things are
said to be equal!

The equal alter-ego

The paradoxical alter-ego

Working with alter ego, looking for the singularity that is both:

Logically, 3 kinds:

- Show the double singularity 1) Bothist, double-ish → SMM and metaphors
 Show the halfish singularity 2) $\frac{1}{2}$ + other $\frac{1}{2}$ → Skimion.
 Show the impossibility of the neither singularity 3) Neither-ish - impossible to show explicitly (hence beak-mouth gap)
 Imply it by double denial - possible to imply by double denial

Eg Spoon: no-no Raven + no no Bear
 or by meaning the exact opposite of what you are saying
 (this requires some reversal cue)
 (like death eyes on spoon)

4) by implying that Man-Woman is it.

Hence the aim of Hards iconography is to show the singularity that is Manwoman

Both
 Half & Half
 Neither

- 1) The singularity that is ^{not} Raven and Bear
 2) " " " " $\frac{1}{2}$ " and $\frac{1}{2}$ "
 3) " " " " not " " not " } The Spoon is all of these at the same time.
 4) that is: Manwoman

AE's pole at Manet is

1) Raven and Bear (twice)

1 and 2

♂ and 2 ♀

Raven as ♂, Bear as ♀

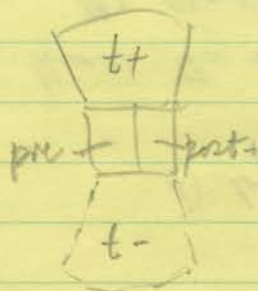
2) $\frac{1}{2}$ Raven [1] and $\frac{1}{2}$ Bear [2]

3) Not Raven (wrong place) and not Bear (human, frog) little truth

4) 5 10 5 50-50 sign

3d can't show "half employing other half"
it can only show 2 other halves together as one
Every 3d thing is patently a whole thing
(can reverse part and whole as on little baby,
(it is part-whole, not half-half))

Kant's causality is linear causality in time,
causality of which time is one of the determinants
He could not conceive of reverse causality:
(events ^{called into existence} caused by their results)
not of reciprocal causality
(antecedents and results causing each other
- and rotating time -
(time going 2 ways at once)



The creation of necessary antecedents
One half necessarily employing the other
One pushing, one pulling

Myth: makes pulled narrative time, creates antecedent conditions
Scientist uses pushed narrative time, past always cause of future

On flat design you can imply the perfect singularity
by showing the perfect half, which necessarily
completes its other half.

In iconography (3d) there arises the need for a ^{non-specific} negative
: non-Raven - denying itself } what it is just implied.
: non-Bear - denying itself }

Negative

- 1) Raven in wrong place (where Bear should be)
- 2) Raven with Whale's tail
- 3) Beaver with no stick? (Lacking a diagnostic part) Raven w/ beak
- 4) Bear with no or tiny teeth? (or protruding tongue?)
- 5) With contradictory alter-ego
same when should be opposite
"opposite" . . . "same"
- 6) With part it shouldn't have (Beaked shark)

Alternatives

- 1) Raven
 - 2) Double Raven
 - 3) $\frac{1}{2}$ - $\frac{1}{2}$ Ravens
 - 4) Raven - nonRaven
- } does it try
to be all of
them at same time?

Chickat center face is:

- 1) Raven's beak
 - 2) (m) Whale's tail
 - 3) body
 - 4) head
- } a 5 pun
1 that is 4 others too
- M
A
N

bear front : bear back :: tongued : toothed
both / both

(Kew's Coffin?)

Are Milton's heros a play on Bear's ears?

Karfman uses time in 2 opposite ways at once

- 1) infinite narrative time
- 2) finite : frozen by the constant c. which is finite

it enters into the equations both as a thing and an act


time as a noun (units of time - light years) ^{noun} ^{verb}
time as a verb (happening)

Singularity

When you depict the singularity, it is both noun & verb:

- 1) the singular thing common to both
- 2) the act of intertransformation

both ways at once

two times at once? equal-opposite? 

or One time, 2 opposite sequences at once?

Everything is happening both ways at once
but in the same time

or Two times at once

Men/Women = Raven = $\left\{ \begin{array}{l} \text{raven } \sigma^{\text{form}} = \text{head} \\ \text{whale } \text{♀} = \text{body} \end{array} \right\} \begin{array}{l} \text{X} \\ \text{bear,} \\ \text{killer whale} \end{array} \begin{array}{l} \text{raven fin} \\ \text{?} \end{array}$

Saturday

raven fin : killer whale :: Dingy's hat : Gonagadet ?

3d can't show a 'half' (see back)

How does it show a double-ish thing like Gonagadet ?

1) By metaphor : frog, Mt Goat, - but how Gonagadet ?

Is Shark (the equivalent to) Gonagadet ? double mouth double beak

• Mt Goat - . . . ? 6B mouth + double beaks

Shark is eating a whale on Skedegate pole

2) New creature ? Whale-Bear

Sea-Bear 2 mouths + mouth-beak

Wacko - Bear + 'tail'

Whale-eating-whale ?

Salmon trout is perfect $\frac{1}{2}$ - other half some where else ?

implying and enclosing its other halves

MM is $\frac{1}{4}$ (the $\frac{1}{4}$ thing that pairs with the 4 thing to make 0)

4:4 shows at $\frac{1}{2}$ here, $\frac{1}{2}$ some-time else ?

Why the red shift? the light from distant galaxies
is now travelling slower than c . i.e. decelerating

and it has almost stopped

The (finite) size of the universe is the distance light will go
before it comes to a stop.?

Red shift = amount of its deceleration

If it started at c speed, there are different things that could
cause its deceleration:

- 1) sheer distance
- 2) escaping from gravitational field of dense quasar
(it got slowed down on leaving)

(Black holes: light never got out in the first place)

Red shift just compares its present speed with its original speed.

Most light from distant galaxies has stopped, \therefore night is dark

The human mind requires closure

it cannot abide unending time, infinite space, infinite variety that is chaos. It needs something of Order.

To us, Universe is a noun. That, in a sense, imposes finiteness upon it. Then we can ask "Is the ^{Space} Universe infinite?" and "Is Time infinite?" In fact, we treat both Space and time as finite and infinite at the same time. We measure both into "units": Time, in years

and leave them as verbs: Space, in "distances" (light-years) and leave them as verbs: time "happening"

Light is a quality of the: in "space-time"

linked by light: a ^{nothing} thing ^{travelling} doing

end of unit: a noun - verb (a paradox)

which has to be linked by a "constant" c

"the speed of light"

the distance-time of light

the relation between space unit and time unit
 c , a state of affairs which links opposites
in man's units: miles - seconds

186,000

The local speed of light

The speed of newly-generated light

The fastest speed of light

[Light] *per se* is an arbitrary choice of experience chosen by both H & W.

- it is a paradox, half noun, half verb

- a thing that is the opposite of every other thing

- a verb " " " ultimate verb

- the condition of [Sight] - the [eye] the basic sense

creates white - black day - night see - nose opposites

The intellectual problem of formline - formface

formspace is a creature of 2d

it is "contained" space

it balances the container and contained, in 2 ways

: formface \neq containing formlines

: formface mediates ovoid space and inner ovoid.

they are half-ish things, each each other's other half

container - contained

half - half

Problem: how to transfer these relations to 3d?

1) have to transfer it to specific iconography

Use frontlet as model of 3 steps to a $\frac{1}{2}$ - $\frac{1}{2}$ angularity

1) 2 salmon heads

2) half-^{emerged} gibbon

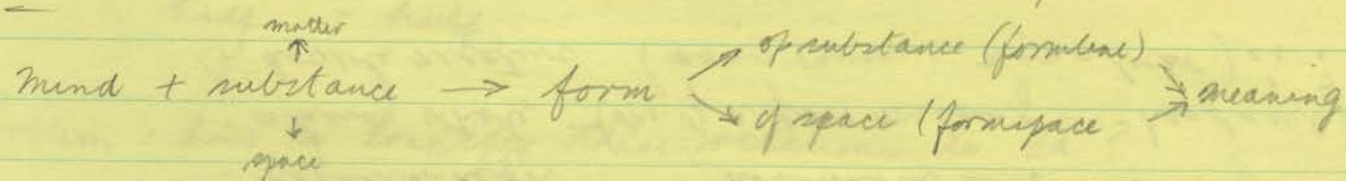
3) "Hawk"

Nothing comes only in pieces
Space formospace

formline : formpace :: light : space
velocity : distance :: substance : form

They both imply 2 other elements:

- 1) intelligent energy, a mind, a will - active, intelligent
- 2) substance - passive, malleable



The only intelligent mind in the system is human mind
∴ it must encompass space, substance, time

define these as finite and show their form

form of space - void?

form of substance = formline
isolated trout head? - element
- half

form of time? the moment of the formline
the timeliness of the formpace

the eternal consequences of a loush stroke

the "comprint" of mind on the Universe

formline : la parole - phonetic - etic
formpace : la langue - phonemic - emic

Sunday

Formspace

- is contained space: inside, finite space
- the perfect formspace is the ovoid
- it is not a thing (noun)

but has: entity passive, resultant entity
: shape

it is the passive half of the formline-formspace pair

formline is the active half:

- it contains surrounds
- it defines outlines
- it acts is active behavior

the defining component of active behavior

with formspace the consequence, trying to be eternally right

has entity: active, substantive entity

both have entity, but not identity

they are the essential halves of showing identity

they can get together to make an ^(icon) image of a -- (species)

or, the alter-ego of all-species: the ultimate singularity
that which is common to all

that non-thing, non-act, set of relationships

mind-form, intelligent-energy-form
that other half of everything intelligent. that all-perfect half.

formline - Nankilstlas-lungai - all-potential substance, seeking

formspace - Sras-yanagwar - all potential mindform, giving

the two halves of the living, showing, intelligent Universe

one: intelligence seeker (to be and to do) Raven

the other: " giver - source of all intelligence Shunghean

in action, in dialectic, mutually intertransforming,
making each other whole

4:4 The Universe going down its own black hole as only half of the story as one eye of STM necessarily implies its other half.

the other half can only be supplied at another time

the primordial time of the big bang?

(that is, if you want to "express it in the same terms")

but, the other half is implicitly present

if you will just switch relationships about, reverse them,

- matter being crunched out of existence in infinitely small space?

no: " " brought into " out of " large space.

- matter infinitely dense on mass?

no - matter " dispersed on mass, i.e. ^{energy} light

- the blackness of a black hole?

no - the surrounding brightness of light everywhere

the white hole out of which it emerges

is infinitely large, is the diameter of the Universe

is the light coming from the most distant galaxies

Our eye at the ultimate telescope, seeing infinite lights come in from the limits of space

is our eye, here, at the limit of space, 'seeing' all matter disappear into a black hole.

It sees. It doesn't see
light coming. Light going

} they are the same & —————> &
separated by the length of light.

The perfect interaction between meaningful substance & meaningful form

- 2d can generalize it "salmon-trout head"
- 3d has to be specific "salmon", and can only embody it
- 2d analyzes it
- 3d demonstrates it
- 2d separates formline and formspace
out-form " in-form
- 3d integrates them: outside & inside
- 3d is pure form-space, implying its formlines
head shape, brow shape, eyebrow shape $\xrightarrow{\text{empty}}$ top formline
- 2d^{part} has entity: $\frac{1}{2}$ the identity of the singularity
- 3d has identity: one of the alter egos of the singularity

In 3d, form-space becomes only an implied quality
and formline is absent

AE's heavy black formline: on 2d.
does not outline and contain ^{form-space} in the usual sense, "inside" itself,
but defines it in 2 ways:

- "outside" itself (the other $\frac{3}{4}$ of box converse allspace)
- : a new kind of "inside" itself (the $\frac{1}{4}$ of allspace it covers)

it embodies enough form to be: $\frac{1}{4}$, and: same (box like)

it is a box with 2 "insets"

- opposite (one is $\frac{1}{4}$, the other $\frac{3}{4}$)
- the same (as insets of the same box)

a 1:3 alter ego, rather than the usual 1:2 or 2:4

one of the pair is $\frac{1}{2}$ the other of the pair
 $\frac{1}{4}$ is $\frac{1}{2}$ of $\frac{3}{4}$

On both Raven Screen and Box:

Raven (bird-form) is outside

- outside heavy black quadrant
- outside the circle

MM's eye (box) or eyes (screen) are inside

MM's mouths is half inside (box), half outside (2-4) half-inside (4) ^{Screen}

Alter-egos in Raven Screens

1) Head Raven, ^{1/2 profile + 1/2 frontal} profill with frontal eye \neq ^{upside down} tail human (Screen 2)

both are outside.

2) Raven-Human outside \neq singularity inside

both Raven & Human

a head shown in a (+) body
Raven-Man's face \neq Raven's body

3) Upside down tail \neq body

eyes \neq mouth (i.e. \neq)

and SuperMighty Mouse on this stage

half inside half outside the ultimate decision
half upside up, half upside down



in on Screen 4 is Devil's Thumb



Kutcher p59
and p7

half a thumb, implying its other halves:
: four fingers, and
: its partner thumb on other hand

AE's 4:4 reverse the roles of formline and formspace
how formpace (red) do the defining, be the active agent
rendering formline to passive, defined, a new kind of formpace
the intelligent head drawing itself

black: formline for one purpose, formpace for another

red: formpace " " " " " " " " " "

the 2 purposes: to define each other
in two different ways

1) one is the same as the other looking out

2) one is the half of the other looking in

You can't look out and in at same time

The difference between the two is time

Time? Time as alternation:

looking out - looking in

awake - asleep

alive - re-alive

I - you

On Raven Screen, it is "moving" MM's mouth from 2 to 4

On Raven Screen 4, perfect black circle heavy black formline

eternal balanced --- is violated only implicitly, by

MM's implied bite.

∴ SuperMighty Mouse's bite engulfs all of time as well as
being the peak of the instant.

Time is part of the mouth-beak equation

piercer ≠ engulfer

ultimate piercer ≠ ultimate engulfer

instant ≠ eternity

present ≠ all of time

they are each other's necessary other halves

Nankilistlac-lingai

the potential
everything

Nankilistlac

Raven
Man

SHM, Devils
Thumbs

the all form, all-time
singularity

Gonagadet

Raven
Man

the double-och
mouth-beak
singularity

the smallest part
of every thing
common to every thing
employing the greatest
as its opposite

You are me, We are Raven, we are Nankilistlac

But know this too: we are Nankilistlac-lingai

the ultimate singularity
the ultimate opposite of every thing in the Universe

Devil's Thumb is frontal equivalent of
 MM's half profile on Raven's beak
 it is the $\frac{1}{2}$ face on the pointed tip of Raven's "thumb" claw
 the other half of that "face" is on the other 2



half of that face is on the point of 1
 the other half is on the point of 2

A mountain of rock that ate itself
 Raven's bite-spl of stone

"A quadratic equation has 2 answers"
 "The field equations have 2 answers"

The ultimate singularity can be *Naakelakla* - *Ingai* (SMM)

or *Sine-sganagwai*

he is ultimate point (Myth lets Raven play the role)
 she is " mouth (Raven's mother)

N-l's opposites up above are women: mother, all-see, life

Hee opposites down below are male ^{white} old, death
 self

The two are as mother and son, ♀ and ♂, life and death
 dark and light

They alternate as

Grandfather
 dies, gives life to

They give each other
 life, in different
 ways.

Mother
 gives life to
 Son

All Haada art is about singularities (noun - verbs)

all stories are about something else

all sayings are really about time

All thoughts are really about the act of thinking

The act of thinking is the singularity that is the alter ego of all thoughts - thought

- said

- told in story

- shown in art

A work of art drawing itself

a story only about itself

A saying whose only purpose is to manifest time (i.e. a phrase of music)

A thought about nothing

Kankiletlac - langai is the alter ego of Rinc - sganagwan
opposite in all ways, in all ways the same

He who is to become he who
defines all things

+ Intelligent all concerning light
that shines on the form of all things

Inner intelligence taking form ≠ Outer intelligence moulding form

the common denominator
one thing, the same

4.4 a thought sending and receiving itself at the same time
spanning time, form, identity

All it sees (and 'sees') is that it is itself

What it is seeing now, and all it can ever see, is that it is itself

The eye that sees only itself

Light is intelligent
So are all things seen by it } because they share the 5th eye

4 eyes of SS, 1 eye of N-2 are the same

4 is the double negative of 1

i.e. the same

by the 5th "eye", the intelligence of my mind
I 'see' that you 'see' that. We 'see' that

The fifth eye, The eye that sees only itself
sees only that it is itself
'sees' that it is one

that it is the singularity
sees everything in general, nothing in particular

The eye that sees only that it is itself

The mouth that eats nothing except itself

David's Thoughts

The sky is an eye

and a mirror at the same time, reflecting itself

Our eyes are fragments of that same mirror

We are fragments of that reflection

The world reflecting itself in the sky as the sky is reflected on water

The sky and the water are reflections of each other

What is below the water is \neq what is above the sky

No time Death Darkness The world upside down

The essential quality of the singularity is that
it must be both a (generalized) noun and a
(generalized) verb

It must have a (unique) self and also awareness of self

It is SENTIENCE

the ultimate self, aware ^{only} of itself

It is not enough to be the ultimate singularity, it must also be
self aware that it is that, and do that by being that.

Sentience, redoubled

Awareness aware only of itself

Harada art depicts the sentient singularity

its eye looking in and out at the same time

eye of both, for (as) of one

one form, two ways of seeing itself

AE 4.4. One eye that is two: Ours. Its

We see only one eye. It sees (out) ^{that which is common to} ~~everything else~~

We see (what is specific about) it. It sees (what is generic to) ^{everything} ~~else~~

We see. It sees

We see things. It sees relationships

- The ultimate singularity
- The alter-ego of everything else in creation
- The creator of " " ?
- The alter-ego of everything in time
- The timeless ? The creator of time ?
- The alter-ego of everything of substance
- The insubstantial ? The creator of substance ?
- The alter-ego of everything that lives
- The dead ? No. The super alive. The creator of life N.L. can never die, nor can Ss.
- The alter-ego of everything that dies, ephemeral
- The all-living ; creator of life and death ; all-life, eternal ?

Only implied

One half is hook-length, the other line-eye

One " " salmon trout in ovoid space

One " " Man-woman

One " " Man-woman's Universe

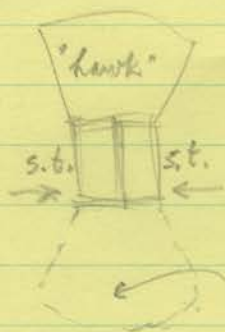
} it is the other half



that which is common to both

Two versions of the ultimate singularity in the art :

- 1) the mouth-beak biting off-piercing itself [life-death]
- 2) the eye that sees nothing but that it is itself [life redoubled]
 - 1) mouth beak with nothing to eat pierce but itself [Nank]
 - 2) all seeing eye seeing only itself [Sine.]
 - one eye seeing in its partner
 - seeing into the only other eye it can't see into



basic copper iconography

(like Genawan frontlet)

? like chest back?

like Genawan frontlet kwen-whale tail $\frac{1}{2}$ & $\frac{1}{2}$?



2 of 4



half of 4

$\frac{1}{2}$ of this one, $\frac{1}{2}$ of that one

other 2 - other 2




2 stories in one.

Raven soaring --- looking
Loon crying --- "I'll attend to it"
Baby crying --- "Your powerful grandfather invites you in"

CE Gravestone "Skinner" :

Head in profile $\therefore \frac{1}{2}$
has mouth-beak in transition \therefore death
has self seeing eye ($\frac{1}{2}$ eye) \therefore double life
Tail says "all 3" open eye
Body says "same as mouth" (i.e. = nil)

One profile, implying another the same-opposite
but what is the same-opposite of that mouth-beak?
and " " " " " " " " eye?

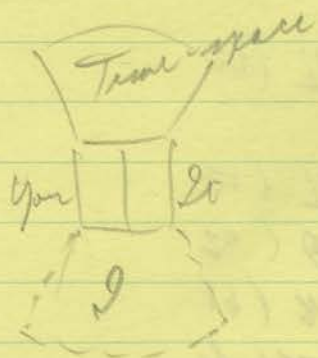
The tail tells you ; ("The opposite of) THREE
The body tells you ; 

Nothing for the moment in the (frontal) body - except "both"
" " " " " " (") tail - - "all 3"

What kind of singularity is a 'bifurcation'?

How to look at Haida Art

- 1) Know that the old question "What does it represent?" is not adequate (will get you only part way)
- 2) It is demonstrating a set of relationships rather than just depicting a subject.
- 3) It is an equation
- 4) It is striving for a certain level of complexity
- 5) Iconographic forms are made by alter-ego, in many different variations
- 6) A great deal of punning. Ideal: the 5 pen
- 7) " " " " metaphor
- 8) " " " " paradox. Aim: double paradox
- 9) Concept of singularities
an in between zone & an act of transformation
- 10) post-whole reversal
- 11) sexual symbolism
- 12) Role of town circle
- 13) Flat design: halving: salmon trout, ovoid, formline
: doubling:
- 14) European influence
- 15) Copper ground plan
- 16) Paradigms (soul catcher, spoon, house, frontlet)
- 17) Myth images (Raven, Orca)
- 18) Structural equivalents (Frog, Mt & Boat)
- 19) Multiple iconography (Raven little)
- 20) Art is structural analysis of myths
- 21) The ground plan of Haida art is the ground plan of Haida (Kwamen) thought.
- 22) The beak-mouth opposition - The self seeing eye.



Monday

The unquestioned
The unconscious premise

(is what everything else is 'really about')

Every story (saying) is really about time

Science is really about causality (relations?)

In astronomy, time is not finite
space

space-time is given a degree of finiteness

Time has no (outer limit of) size. \therefore how can we give it an inner limit (the instant)

Space has no outer limit of size, \therefore how can we give it an inner limit (zero space, black hole, etc)

All we can see is what we can see

All we can know is what we can know

given the means at our disposal:

the ability of the mind to think

light, time, space, etc. as we can experience them

Why not admit that the world we can know is finite

Space is as far as we can ^{by} see ^{imagine}

(as far as light can travel before it stops?)

and as small as we can imagine

(matter as small as the quantum of light in a ray)

Time is as long as we can imagine

(as long as light can travel before it stops?)

and as short as we can imagine

(one ten-thousandth of a second)

They exist only relative to us

I am half way between large and small

long and short

I am the singularity, I am the quadratic equation

I am the answer (time and space are the questions)

Einstein found the thing that ties time, space, and matter together: gravity
mass-ness

mass tries to concentrate

light " " dissipate

it goes out at c

other mass feels it coming in at c



Gonegadget

Raven ← White

(MM)

I impose finiteness on infinite space, infinite time
Its size is my size

I am the measure of space and time

The world is my world of space, my world of time

Let that go unquestioned, let that premise be unconscious

Let space be infinite and finite at the same time

Let time be the same

Let me measure them by my measures

Time: the day, season, year, lifetime

for me unidirectional, even-paced

movement, change, sequence, causality, alternation,
transformation, life, --- and death.

That's the way it is --- for us.

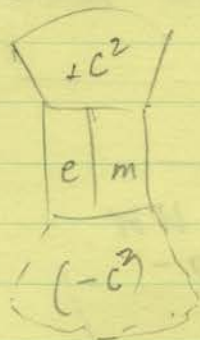
That's the only way we can know it.

Quadratic equation is any one with a squared term in it.

$E = mc^2$ is a quadratic equation

It has 2 solutions because $\sqrt{c^2}$ is either $+c$ or $-c$

(it is usually the $+$ one that is accepted)



$$E = mc^2$$

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

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

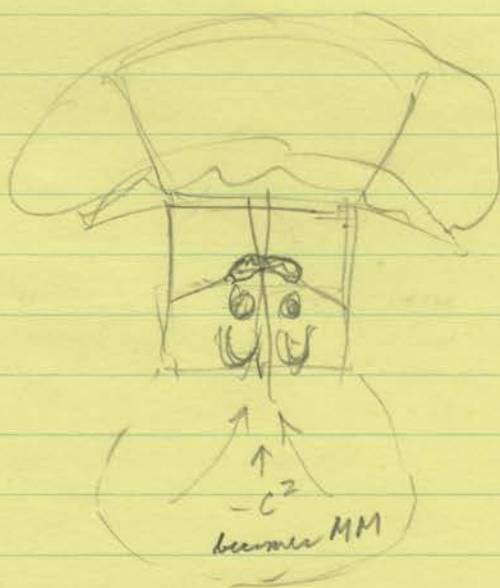
Gonagadit

Mouth mouth
(leaving beak unphred)

C^2

largest mouth $+C$ $-C$ sharpest beak

$-C^2$ Beak mouth
MM



mouth - mouth = mouth² ? ultimate mouth ? = +C ?
 beak - beak = beak² ? ultimate beak ? = -C ?

Is back of chest a "mouth"² ?

Is back of chest an	alter	yoni ²	?
	ego	lingam ²	

a (lingam - yoni)² by making it an alter-ego ?

MM no teeth as ♀ ?

MM toothed as ♂ ?

$$\begin{array}{c}
 +C^2 \\
 +C \quad | \quad -C \\
 -C^2
 \end{array}$$

An opposition

Make it an opposition of ultimates

Then you have $+c$ and $-c$

greatest smallest

constants

Then invent a thing that is both

i.e. $+c^2$

Gonagadet
mouth², no beak

Then invent its opposite

i.e. $-c^2$

beak², no mouth

use mouth

Smallest mouth at end of beak

MM

How to depict MM in 3d: (can't do 2d trick of eyes or up/down)

3d has to be specific

i.e. mouse?

"Whale" eating whale?

"Bear" eating whale?

"Sea-bear"?

Toothed + Tongued bear?

both "ends" at once?

Bear or whale with frog in mouth? "frog-mouth"

Edenclaws did it with Frog

front end mouth = Gonag

back end, pole, = Raven - MM



Gonagadet

???



Shark?

is shark both front and back?

Chapter 1 & 4 Note works by CE

Begin with something you can repeatedly refer to and culminate with:

Comport : CE Raven Comport (he knew all that had gone before, and leaked it to white man)

with : Raven Oregon Myth

Pair : Birth of Raven (father and mother) (pair)

Chest : Raven co-creating Mankind (Clamshell origin, on top of chest)
it on half of himself he is making explicit... making himself the other half.

Plate : Raven founding Womankind (Round plate)

I must give you some images to fall back on, and some mythic themes.

Chapter 1 : The End Product

by a man who was less to the whole tradition who knew all that had gone before

It also allows me to acknowledge my debt to CE as teacher. There is reason to believe, as I shall show elsewhere, that he was doing it on purpose.

$$E = mc^2$$

$$\sqrt{c^2} = +c \text{ fastest speed of light } (186000 \dots),$$
$$= -c \text{ slowest speed } \therefore 0.$$

has 2 solutions

Using $+c$ get $E = m \times 186000 \times 186000$

Using $-c$ get $E = m \times 0 \times 0$
 $= 0$ zero

Tuesday. How to present Harada art? THE BOOK

Beginning: Preface. and see above.

1. It is not just representation } Introduction - the bankruptcy of what does it represent?
2. It also demonstrated relationships
3. It does so by constructing equations, on
a) structural oppositions
b) iconographic oppositions (alter-egos)
4. The simple equation says $a \neq b$ (a thing is equal to its opposite)
Dagger, Shavkiller, Old Jimmie, Hand mauls
5. The art strives to produce one that is two opposites (paradox)
(this is the first singularity) The world is as sharp as a knife
6. It strives for further complexity: the complexity of the
quaternities. Two linked paradoxes. Quadratic.
The Soul catcher paradox
7. Art is related to artefact and its use, in order to make
an implied statement about its user. The user is an
element in the equation. (eg Raven rattle)
8. Singularity, which are both nouns and verbs, both neither things
and acts of transformation.
 - a) double singularities
 - b) half - other half singularities (ubiquitous 'hawk')
 - c) neither but implied
 - d) double opposite
9. The Copper as singularity and structural formula
10. The Copper chest of At

It seems to me
old explanations
are bankrupt
It seems to me
that this is what
is going on
some old
paradigms as examples

Love Rattle

8a
alter-egos
(many kinds)
explaining the
logic

Copper

- 11 The ambulant on copper plan. Stowing for the 4-pun
- 12 The Laven Screens, an introduction
- 13 The Dragonfly Screen, an introduction
- 14 Skidans copper, an introduction
- 15 CE's slate sheet, an introduction
- 16 Chilkat blankets, one that is 5.
- 17 Two that is one: matched pairs
- 18 The soul catches paradigm (life and death)
- 19 The stirring mound paradigm (sexual symbolism)
- 20 The spoon and the hand (also sexual)
(labret)
- 21 Flat design: the circle and the ovoid
: the salmon trout head: perfect half
: the other half-rich elements
- 22 Flat design: the one and the many (iconic meanings)
^{cultural, cognitive map}
- 23 " : formline and form space
- 24 " : its relation to 3d (i.e. generic to specific)
analytic to synographic
- 25 " : AE's box, an introduction to the ultimate
structural analysis of structural analysis
- 26 The part and the whole: sexual symbolism
a) Male part: Weck's pole, Weck's staff.
Gonz's hat. Ravens beak. K'Whalic' fan. etc
b) Female part: WL's figure, Tlingit houseposts, O-C. riddle
- 27 Smallest missing part (place-mat diagram)
- 28 Coasts again, as structures
a) Countdown of chack
b) Hawk, Moon, etc
c) Wecko, Gonag, Frog, Mt Goat, Shark again
d) Manwema
e) Equations: AE's 2 poles

Crete, perforce, had to take on a new level of meaning,
because they were going to be 'read' that way anyhow.
New meaning based on intrinsic structural characteristics
- as Raven had in the beginning.

black

beaked

and/or (or as reflected in) myth references (art and myth
were doing the same thing)

- Cormorant: ≠ Raven Anti-Raven
mute (from myth) no Raven's Cry, no chatter
- Raven-fen: part-whole
: redoubled to Diagis'hat

There was no doubt a relationship to Social life at the time: ^{evolution}

M.H.

- supercrete to umbrella disparate groups (land & sea gizzards)
- supercrete to mirror chiefdom status.

Alter Egos 2 that are 1

Singularities 1 that is 2

1 inside 1 alteregos

(broth-ess)

($\frac{1}{2}$ and $\frac{1}{2}$) etc

Monitors

new creats

29. Relations to Myths and Harda Thought

a) borrowing images

- 1) simple - Raven
- 2) of paradoxical events - birth of Raven
- bear moths

b) Art as structural analysis of myth

c) The method of thinking: bringing a paradox to cancel out a paradox

d) Art was for thinking. General field equations of relativity. The ultimate human paradoxes.

30. Argillite 1: Pencil pipes

Presence, non-sexual presence. {This and the subsequent (post contact) art lives thinking about the white men}
White men have a different mode of thought

31. Argillite 2: CE

A demonstration of everything that went before
Birth and death of Raven.

32. Bullhead is new beginning

Tie it all together with 2 unifying themes:

1) Mythology - Start and end with birth and death of Raven

2) Evolution of the art: arrange sequence to conform with time sequence (the system builds upon itself)

Pre-white forest (handmade, daggers,)

Raven rattle before Argillite before AE

Show the logic struggling to emerge --- and its culmination

Preface: How I found out (Laura, 2½ yrs of Enock's instruction)

How come it wasn't found out sooner? The area it covers, and the time.

My fortunate circumstances CE as teacher Holman as teacher

Critical mass: Inverarity to Far North

Unfathomed depths: masks, abstract box-dish designs

totem pole total equations, CE's late slate poles


Add section on Haeda Art and Haeda Life

- a) Art and Myth (already discussed)
- b) Cognitive map of society (Linnec level)
- c) Theme of balance of opposites
- d) Paradox: Sayings?
: Names


Wednesday More on the logical system

1. Alter-egos
2. Singularities
3. Halves (and other-halves)

The 2d style has singular halves


- salmon trout head is generalized half-face
- ovoid is a $\frac{1}{2}$
- split-U says 'half'  a thing halfer

How are 'halves' constructed? (conceived?)

1) one of a pair, implying its partner: | head 


: | eye



: eyes but no mouth 

2) a patent half, a profile: salmon trout head

3) something halved: split-U

4) something half 1, half 2:  ovoid half 1 arch
3 arches

5) something half thing, half act: formaline
noun, verb

6) something's other other-half: form-space

Searching for the singularity in that direction; by halving
to finally find the indivisible? the half that has no
opposite?

The formaline - non thing half thing, result of behavior half behavior | This half involves
form

An ultimate kind of alter-ego:

the two span time

one in the past, one in the future

idealized, actualized

double twist:

idealized : actualized ; present : future

The formless that hasn't happened yet, the one in the mind of the painter. Is it the other half of the one on the painting? What is their singularity? It has 2: time, and will.

Is this what AE was analyzing on 4:4 box?

saying: I have not yet painted the other eye of MM. When I come back, and see it the same, and paint the other eye - - -

which is exactly what Bill Reid did!
in tracing it off the box - - a mirror image.

Bill Reid is Eberhard.

but he is blind to it

This process of thinking about all possible other-halves, then, leads to

- 1) the other half being behavior, not thing
a singularity, half thing, half behavior
(as iconographic singularity is also a thing and an act of transformation)
a singularity joining matter and energy
thing its creation
transformer- and transforming
transformed

through the antinomies of time and will

- 2) the other half not having happened yet
the future as the alter-ego of the past
this moment as the ultimate singularity

conscious time } now. act. steer. be. do
my will

Painting is behavior mediating past and future, and as a map of ideal behavior. It is precise, etc - -

(All the comic characteristics)

Sculpture is a record of the sculptor's behavior, and he behaves as well as he can.

Thinking is behavior too, and art captures structure of thought

the bridge to comics
in flat design

the importance of
proper behavior now

Haide art, ∴, is a record of Haide thinking, generating new thoughts and freezing them in art (making them nouns, performe). The nice paradox of a noun saying that it is a verb

Paradox: one thing saying that it is an opposite, and being both
"this lingam is a yoni" in some sense

: a noun saying that it is a verb, and being both
a formline (this is how one acts)
a salmon trout head (this is how everything halfe)

- being non-specific nouns, they are generalizations
generalized acts, in this system, are idealized acts
- hence flat design, dealing in "analysis in action"
in generalization, and is idealization (the way things should act). Hence flat design is the design of idealized behavior.

- the bridge in this system is the formline
(as in Chinese calligraphy) - half line
- half entity
ie - the brush stroke
- the record of one act, one thought
- the freezer of time
- the ^{thin} mirror of the will " " other half of future (intention)
" " " " past (act)/(deed)
- the twin mirrors between-idealized (future)
- actualized (past)

the measure of performance

the mediator between what man can < conceive
do

The ultimate singularity is the act, the deed, the performance, conduct.

- your measure is how well you paint a formline
" " " " " " you conduct yourself

Art is the charter of good conduct.

Art is of the instant

Copying is not art (hear that, Bullshit)

The active act of transforming the past into the future
idealizations from the past into actualizations of the future
alter-egos, as 'metaphoric' is alter-ego of 'literal'
lost is as close as man can get to a code of conduct.

3d things are patent wholes

they must perforce be 'standardized' and named
or else they would be 'grotesques'

nouns - nameless one of a kinds

Bille Bille grotesques, non things

verbs - non-sense acts

because 3d acts of metaphoric ^{subjects} things have to be metaphoric acts

(but on haven rattle this was loathed, creating a self-half
(specific act

and 3d acts of specific subjects have to be specific acts

unless you can invent nonsense acts

split structural from semantic

make them -etic but not -emic

The panel paper, 3d and 2d at the same time, tried to work
this through:

H style: created "grotesques" (non-things)

doing metaphoric, half-specific, or grotesque acts

W style: creating specific subjects (white men)

in grotesque (but white) milieus

doing nonsense acts

grotesque acts

specific but meaning-less acts

- denying acts

half-meaningful acts

Seeking the singularity in that direction - - -

2d works on parts, analyzing them, idealizing them, and the ends of its continuum of perfect conduct are:

- 1) the formless (the idealized entity-act)
- 2) the salmon trout head in its ovoid shell (the idealized half of all sentient beings)

It lets the whole fall as it may (lazy iconography of Ravens)

3d works on wholes. Wholes (singulareties) have to be specific (repeatable, meaning something, nameable - Words, etc.)

- singular nouns, carrying within themselves the record of the specific (2way) act of transformation
- generic generalized acts of artist's myriad acts in creating it
- as a noun, its alter-ego is the act (verb) that gave it being
- as an answer, ^{its question is} it asks "how did I come to be?"

The general question of the art is the one of co-creation

- of beings - what did they transform from and into?
- of art in time - what do I have to do to create this?
- of self. I ACT, CREATING MYSELF

The whole thing is a system of taxonomy built upon ^{inter}transforming opposites. Opposites that are the same. If they are the same there must be a third thing common to all; the ultimate singularity. That thing has to be half-thing, half-dead.

The noun and the verb that produced it. Verbs work in time.

The not yet attained perfect noun

in the process of being created in time by my ideal conduct, my present act.

My act of creation of the ideal

my deeds, my teachings, my art, my house, - my nephew

My act of procreation.

Bear bowl - a song about a bear
(it has word 'bear' in it)

Abstract bowl - pure music about things
a song about no one thing in particular

Non-specific 2d = Music

In 3d you cannot create non-specific generalizations
they would look like grotesques doing non-acts
You cannot depart from iconography
iconography of things or singularities

In 2d you can.

You can generalize, depart from specific iconography (bear etc)
holding on to half-doubles that have generalized meaning
salmon-trout heads, etc

speaking in generalities, not about particular things
saying things that apply to all
idealized things

generalized things

} MUSIC

using idealized halves, idealized elements, idealized relationships

To create generalized, idealized, non-specific wholes
as on abstract box and dish designs

"What does it represent?"

No thing you can name, but every thing idealized

The idealized set of relationships of things

balanced, balanced, equal opposite, in balance

Seeking the singularity in that direction

Merging bear raven whale man - generalized
as the Kuzga merged man-woman on frontlets

(C) on dishes, 4 sides, rounding out onto a 3d ovoid
becoming a 3d salmon trout head

inside - outside

an ovoid formspace (in implied space, also its inside space)
on its outside, an incipient salmon trout head.

Seeking the singularity in idealized generalization
a generalization of ideal form

Pure 2d trying to become ^{purely} 3d

Ideal trying to become real

On the  dishes:

To the extent the carving is 2d, it is idealized
(generalized)

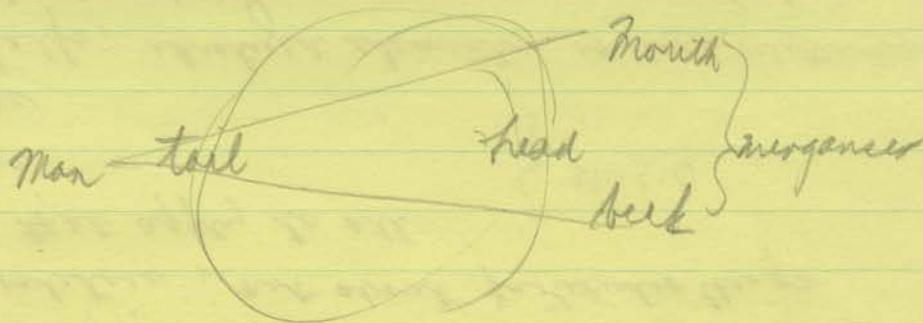
To the extent the carving is 3d, it is specific
but either a) specific of one thing = bear, etc
a bear as perfect as possible
or b) a new singularity

The perfect singularity in 3d is impossible
so it has to be:

- 1) a bear (etc) bordering on generic perfection
- PM 210 2) half bird-half whale, sharing, bordering
on perfection (using end-end always)
i.e. an alter-ego singularity

'Merganser'
bowl

- 3) A 'toothed-bird' enigma
with human at other end



This gives me the
horn bowl paradigm
2d-3d opposition

Painting trying to become sculpture

Painting with a knife

negative sculpture

Generalization trying to be specific

an attempt to mediate the two (the interplay between 2d and 3d)

horn dishes { now one, now the other
both part of the same thing
both looking alike as possible, but still opposite

Or an abrupt opposition

Dragonfly, ultimate 2d, and bee beak

Housefronts of Meneck & Skajwait

Raven rattle handle, the mouth-beak of salmon trout belly

The singularity of the negative circle on nose

ultimate nothing, implying

ultimate everything pointed

2d and 3d expressed as right angles

Third dimension in a single vector

(implying its opposite too)

Expressed by an absence (negative circle)

Implying a presence (ultimate beak)



In 2d, a part can be a generalized, idealized

a) half, or

measurement

b) part whose other half is behavior

$\frac{1}{2}$ what it is

$\frac{1}{2}$ what it is doing

2d has 2 ways of expressing verbs

semantic predicate
onomatopoeic predicate

a) idealized, in how the parts are behaving

b) specific, in what the whole is doing (Raven Soaring etc)

3d uses b) more than a)

A painted design carved with a knife.
nice paradox

a ^{visual} music of forms and relationships
Standardized forms (notes)
Standardized relationships (intervals)
Structure (melody)

"Put it to words" "make it a song" - make it about bear, etc
Put in a dash of 3d iconography

"Pure decoration" indeed! The pure decoration of pure music.

Hard art speaks, but it also sings. And on bowls,
it can become pure music.

- it can be pure music only on flat design
"fully abstract flat design".

turns another
corner

{ its meaning is its melody
structure

is no longer its iconographic subject.

What is this 'corner'?

where 'meaning' gets a new primary focus

a 'meaning' of relationships

a set of

Thursday. What causes the art to evolve?

the search for the ultimate singularity
a problem of logic
built into the system

newly posed for himself by the artist each time

Haida searched in many directions:

- flat design, the ultimate half, that which is half of everything, to reduce it to the formline, and find that its other half is of a different kind. is not thing but act

Then the search to depict the ultimate half-ultimate act pair, half-things and how they act, not overlapping with other half-things, doing (be-ing) what perfect halves should be.

- 1 doing right - in what it does itself - ^{self} formline path
- 2 " " " " with others - in system
- 3 " " " " " in general } in general
with its opposite
in its whole field }

- 1 is the path of the individual act - a 'move' in hockey
- 2 is its part in the system - a 'play', like forward pass
- 3 is generalized: 'class', 'ethics', 'standards',
- upright, up-ness, anti-gravity
- balance, judgment, appropriateness
→ formline - form-space balance

The formline - form-space balance of a salmon trout in its ovoid shell is generalized, idealized, statement of ideal (always) conduct

- flat design - AE's 4:4. A final attempt to depict the "singularity of the opposite half" "the ultimate half singularity", by turning it 90° in time. Instead of 'always' behavior, it speaks of

Art freezes Time, and makes it act both ways

- makes an eternal record of an ephemeral event (ultimately, of the single brush stroke)
- art creates eternity, it can be seen over and over again.
- this is the counterpart of myth-time, a frozen, generalized segment of narrative time which can be "played" over and over again.
- both art-time and myth-time have the potentiality of violating ordinary time in another way:

they can go both ways at once

" " be two times in one $\begin{matrix} + \text{time} & +c \\ - \text{time} & -c \end{matrix}$

(as a quadratic equation has 2 solutions)

- art uses this move, by creating a transformation (one thing \rightarrow another) into an equation ($a \rightleftharpoons b$), which is
 - a state of equilibrium, and
 - a simultaneous mutual intertransformation
- the singularity, $\text{book} \rightleftharpoons \text{mouth}$, is a
 - statement that opposites are in equilibrium, and
 - an act of two-way transformation

OPPOSITES ARE IN DYNAMIC EQUILIBRIUM

AND MAN'S ACTS ARE THE DYNAMIC FACTOR

thing - act

noun - verb

ultimate singularity

what I am - what I do

half present - half-future (half-never?) behavior. The other half in the infinite future; i.e. after death.

As the formline links the idealized past with the actualized present, 4:4 links the same with the not-yet-attained future, not yet, but logically required as other half not by me, but (mentally) completed by another:

I am You

now ^{and} or at any time in future, i.e. forever.

4:4 is a "formline half drawn", one that can be "seen" only by the combination of HE's and future ^{other's} inner eye not the was-done of the formline, or the

forever-perfect of the salmon trout in ovoid, but the forever-half complete, THE ETERNAL HALF-DONE

- a thing half drawn } noun-verb singularity
- an act half complete }

What act? It involves eyes, i.e. seeing, "seeing", communicating a message sent and not yet received

a half-completed act frozen in eternity, to be (mentally) completed later in time by someone else

And how did he set it up? on 1:1? (heavy black formline)

- 1) halve the formline, give it outside-inside
- 2) make it half a thing: the suggestion of an ^{explicit} form (box)
- 3) use it as its opposite: field, the inside of the box

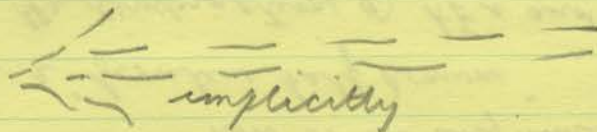
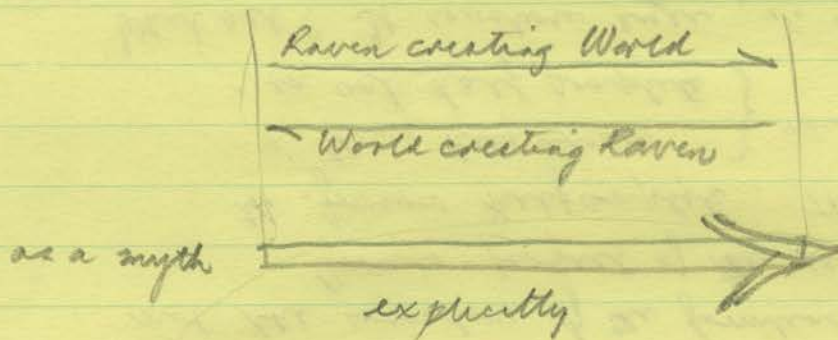
art Music among eternal notes
(lost chords)

art denying the ephemerality of music

Music is generalized, idealized, myth
in ephemeral, narrative time, like a myth
complete in itself

Raven creating world \rightleftharpoons World Creating Raven
as it is as he is

Origin myth has this structure:



Raven $\xrightarrow{\text{explicit story}}$ World
 $\xleftarrow{\text{implicit story}}$

Panglossianity:
The way both
are

Myths, $\begin{matrix} \uparrow & \xrightarrow{\quad} & \uparrow \\ A & \rightleftharpoons & B \end{matrix}$, can only say:

B (end) is in equilibrium with A (beginning)
(state of affairs) (state of affairs)

The state of affairs at the end
is in equilibrium with

$$B = A$$

it cannot, normally, turn narrative time backward, so
(because causality goes one way)
that it runs equally well both ways, and creating
beginning as well as beginning causing end:

$$A \rightleftharpoons B$$

Logically, this is conceivable, so it must happen. When
is this logic required?

- in creation myths, where you need, first, the
singularity, then the split both ways

wolving from

$$\leftarrow A \rightleftharpoons \text{Singularity} \rightleftharpoons B \rightarrow \text{wolving into}$$

this necessarily sets time moving both ways.

Creation myths need to state first what the
ultimate singularity is, and then find a way to
split it into two components

one of which becomes precedent state of affairs
Antecedent

The singularity has to create itself and its world at the same time
Raven creating the world? Somewhere in the story Raven
has to create himself too. To do this he has to be
himself and his opposite at the same time

Raven and his own mother and father (and grandfathers)
He has to be all the actors in the play, doing all the acts:
his own and theirs, while they are doing one thing to
him, he is doing the opposite to them.

The ultimate irregularity in the art?

Is it the ubiquitous eye
the potential eye at the center of every ovoid
the emerging, opening eye
that becomes a salmon trout 'half'?

AE's 4.4 is one eye
perfect people eye
ultimate ovoid eye

CE's round eye on gravestone Skimmem.

Is Kookilletta Lengai the fifth eye?

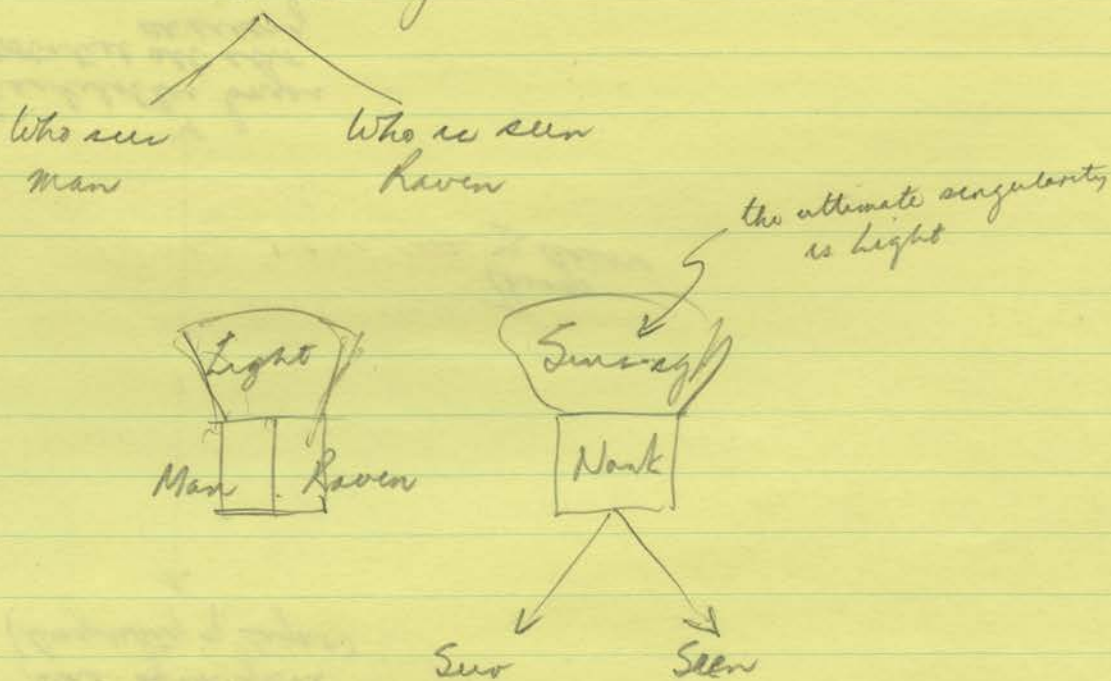
the one that sees itself and thinks it is 2.
and what it sees is Senu-aganagwai,
the light bug which it sees
its other half
its other eye

and both together are bringing each other into existence

The eye and the thing that it sees are the same
The eye and the light that it sees by are the same
The ultimate singularity is light

Sunaganaqwa

It permits the eye to see the world, and vice versa
The alter-ego of this is
Nankilolas-lingai



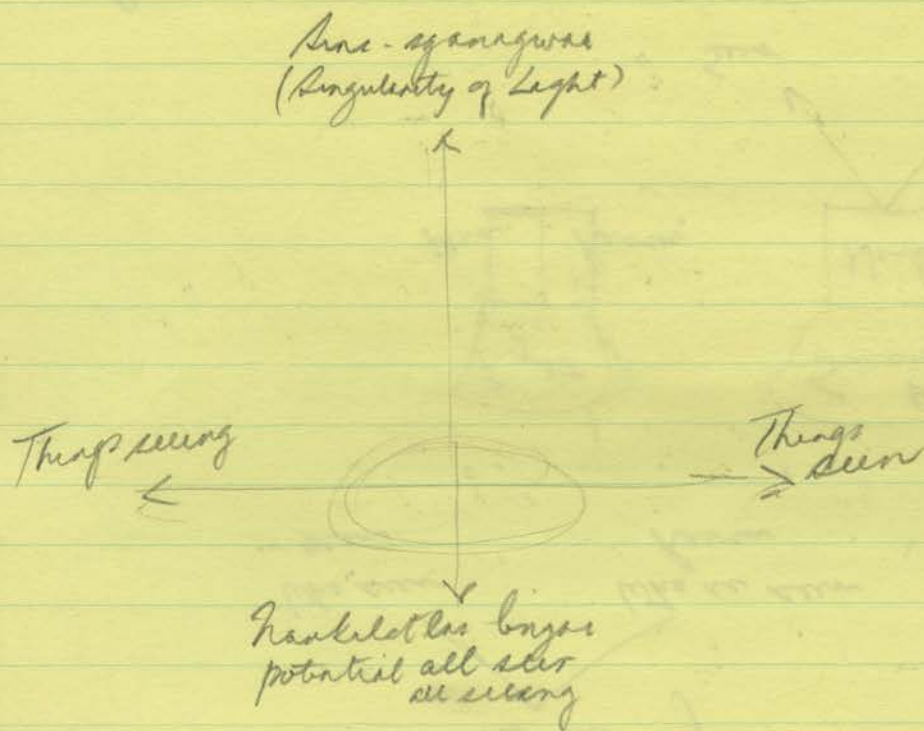
But man and raven live in time, in alternation,
light and dark, day and night, life and death.

eternal is the singularity encompassing past & future

its alter ego is the present moment

Time-stage 1 bridges the gaps

Eternal - Instantaneous



Raven scenes - 3 stages of time

Eye - ovoid - salmon trout head

tie in with my earlier notion that time is in the system.

they show eternal generalizations

they always (invariably) happen

they emerge, grow, come out, to perfect $\frac{1}{2}$

they are time-stage 1:

eternal approaching present

Formless - part-whole (iconic) system is time-stage 2.

the speed of human interaction

specific, not idealized. Actualized, not idealized

the best one can do on a specific task

actual performance, trying to do well, ^{embodying} showing

the rules of proper conduct.

Image, iconography, is time-stage 3.

the speed of gestalt image, naming the subject,

(on Raven scenes there is no iconographic predicate?)

Raven, being in the ways that it is.

as whole (system) constructed of many parts

as $\frac{1}{2}$ profile, $\frac{1}{2}$ frontal

as half, as quarter of a 4 part scheme

as Ravens, as he is known to be.

He is double. To reduce him to half takes 4

Haide art was a system of structural analysis (That is why it lends itself so well to structural analysis) Structural analysis is an analysis of relationships. Haide art is self-consciously about relationships. It is self-conscious



The copper is a singularity, a generalization about relationships
it is the center half of the gonagadet's head

What is the opposite of causality?

$a \xrightarrow{\text{cause}} b$

Necessity? $b \xleftarrow{\text{requires}} a$

creating necessary antecedents?

necessary implication?

Calls it into existence by necessary implication
(black hole makes white hole necessary)

opposites, but exact the same

In being born, Raven creates his mother

(she is not a 'mother' until then)

In creating mankind, Raven ^{creates Raven} becomes Other (bird-form)

(until then, he has the form)

he has no need for other form

Raven being born creates mother

Raven creating man creates raven

Raven creating femaleness creates maleness

Until the ^{alter} opposite was created there was no need for ^{one} eye

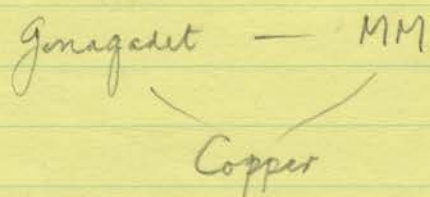
Raven was a singularity before these acts

becoming 2, he forever has to alternate

The alter-ego pair

MM as Copper's alter ego?

• copper's generosity made explicit upside down



The problem arises from the coexistence of Gonagadet in 2 d

he has 4 eyes all sharing one mouth

logically, these are different ways of combining those 4 eyes into 2 faces



or copper top
using 2 central eyes

with 2 left over



turn central piece
upside down,
tack on 2 end
pieces, and you
have 1892 copper
(upside down)




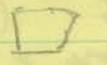
Mighty Mouse

Friday The Copper and the 2-headed boy

In the copper the singularity joining Gonagadet's head and body
alter ego? A negative singularity, free of iconography (i.e.
generalized).



Saying: other half (center half) of
Gonagadet plus both halves of
Anti-gonagadet, implies a 4th
thing: backward head of Goney.

Does it divide  into 2 new halves analogous to
front  and back (not seen, but implied)

Copper has a front and no back

Copper: one face (body) and two bodies (faces), implying another
on the back

It is like Kerthabni's 2 headed boy, or rather
one head that is 2 on one body
implying another body

It is the implied fourth that is left to the imagination

The latter is the non-face non-body on the back of E. chest.

Chest front implies copper's presence You just have to see it
" back " " absence

Mighty Mouse of AE does it another way: (on Belle Belle Chest)



Gonagadet head's alter ego is body with 2 faces (one
face that is 2, as before). But within it,
AE creates another head-body pair with MM
upside down sharing the same mouths (a part-
sharing mouth-sharing alter-ego pair)



This makes MM a powerful little figure, the equivalent
of Gonagadet in mouth-nose. Gonagadet's head is her body
He is the 1 who is the opposite of 4 in a 2 pair system
He " " alter-ego of the copper,
an upside down face built on copper groundplan

If MM's mouth becomes \neq to Gonaqadeti's mouth, then
each of MM's eyes are \neq 2 of " eyes
Which 2?

All combinations of 2? A nonspecific generalization of "2 eyes"

This makes MM's eyes doubly potent

they are eyes that look all 4 ways at once

in

out

at each other

away from each other

The eyes on the stone mask  perfect circle eyes

The fifth eye that goes with the fifth mouth

The eye of half-stone lady

Also, MM's nose (beak) becomes \neq Gonaq's missing double nose-beak

On the chest, an imaginary line should be drawn

from Gonaq's negative circle nose to MM's, for they are
the same.

Is this what CE was saying on slate chest?

Or else?

is Gonaqadeti's nose beak (as a 'beak') \neq MM's 5-mouth
(as a "mouth"). This is what CE was saying by
having Gonaq's upper nose-beak = lower jaw of upside-
down mouth face on slate chest?

They share an absence of lower halves, \therefore are same

The logical problem arose out of sticking to head-body alter-ego pair. Once you have used it, how do you redouble?

2 answers:

1) Abandon iconography for such doubled things (as on labret, O entrance on house portal) and make a generalized drawing of the relationships. This produces the cooper

the half-^{ish} singularity?

2) Use upside down play to reverse all that preceded, and produce a new, inner, part, (body) iconographic entity which is implicitly the equal of the whole bundle (part \neq whole)

the double-^{ish} singularity?

shaving what? mouth & mouths, that's what

This created Mighty Mouse, whose little mouth becomes the logical equivalent of Gonaqadeti's double-mouth but opposite to it, as small is opposite to large \therefore he is the mouth at the end of Gonaqadeti's double-mouth beak.

The problem arose in creating Gonaq. in 2d. He has 4 eyes so is 2 faces but only one beak (which is \therefore 2) and one mouth (which is \therefore 2). It is another conflict between 2 profiles - 1 frontal being worked out.

So the 'body' on the chest becomes the arena for working out Gonaqadeti's alter-ego. Compressed into a single face, it becomes "one mouth of 4 faces" (2 profiles, + frontal + in-looking) A 4-pun. One face that is 4. Each of those eyes is looking in 3 directions at once: front, back, and at each other. In the box, out of the box, at each other, and they are the same

How do you show Skinnem in 2d?

Frontally? no, because you can't draw that arc-beak

So it is in profile himself

the profile of a profile?

on CE's gravestone?

beak becoming mouth?

Cooled beak on spoon (beak becoming mouth)

is a profile of a profile

a profile of Skinnem (beak becoming mouth)

and Skinnem as a profile of Gonagadet (double beak double mouth)

→ is Mighty Mouse in 3d

2 round eyes

1 mouth-beak

} set at a doubleish place
on the spoon

MM, beak, mouth, ultimate opposites $\times 2 = ?$ Singularity

Singularity's other half, set at a doubleish place

You multiply them by 2

You create her ^{opposite} ~~AE~~, her alter ego

→ as AE's 4:4 on box

$\frac{1}{2}$ of MM at a doubleish place

→ as CE's round plate, with $\frac{1}{2}$ of MM on Raven's
beak

Is this another revolution of the beak-mouth problem?

Gonag's (implied, absent) double nose-beak is \neq to his own (implied, present) double mouth. That mouth - that - is - two is \neq to the beak above and the beak above?

An attempt to have it both ways?

2 that are 1 above	nose	—	beak	(alter-ego pair)
1 . in 2 below	mouth		mouth	(singularity)

in cross section, this is the 'hawk'

∴ profile

↓
'halfed'

Having created in 2d a doubled thing that is profile and frontal at same time, and has to leave the relationships of beak-nose and mouth-mouth implicit,

you can turn to 3d

to make a profile of it! namely, 'hawk'

nose-beak
|
mouth

Skimmer (hawk) is Gonagadet "in profile"

a 3d frontal profile of a 2d Gonagadet

" " half of Gonagadet

" " opposite of Copper

CE, on slate chest, made a thing that is both Gonagadet (2 eyes) and Skimmer (nose-beak)

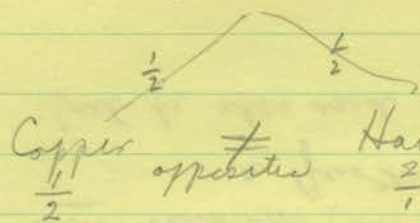
a further redoubling a new doubled singularity

but he also said: this is man with no mouth of his own

this is woman?

Gone gadet (double-beak)

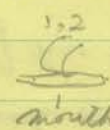
with  eyes




(whole-beak)

$\frac{2}{1}$ and $2=1$

no beak




normal with  eyes

half-beak

in 2d, 1 that is 5 (mouths)

in 3d, $\frac{1}{2} - \frac{1}{2}$ an implied one that is $\frac{1}{2} - \frac{1}{2}$ mouth-beak

with  eyes, i. double-beak eyes

Back of chest is

no-nose, no-beak
mouth

with 2 perfect half eyes



calm trout heads

it is front with copper removed
if copper is beak-nose-ink (σ) it is only mouthed (♀)
perfect female, mouth within mouth

mouth within whole tail



the opposite of front: which is double-point
double-male

the little 'mouth' at end of σ 's "beak"

the out-mouth (at only square)

the tongue-mouth an out-mouth?

the tooth-mouth an in-mouth?

the labret } a both { bite } mouth ?
tooth + tongue } spit }

frogmouth = spit mouth ?

MM " " ?

chestback - in-mouth ?

(4 eyes) Genagadit both ^(unusual) double nose beak and double mouth

(2 eyes) Skimston divides it in half: $\frac{1}{2}$ nose $\frac{1}{2}$ beak + 1 mouth

(20 eyes) MM divides this in half:
1 ^{mouth-beak} mouth shared by 2 (eyes) and 5

made explicit on 3d spoon:

1 mouth-beak shared by 2 round eyes
on spoon, etc alter - eye is a mouth - denying beak at a 1-st place

CE, on gravestone, did a profile of this:

a beak becoming mouth

one eye that is two (round and half, frontal and profile)

AE, on 4.4, compressed it still further

MM's one eye, necessarily implying the other

○ is eye-mind, inner eye and outer eye
ideal and actual

$\frac{1}{2}$ of MM, a profile of MM, necessarily implying the other

AE and CE did the same thing

CE did it on a gravestone, implying death-rebirth

∴ AE meant it that way too, to span death-rebirth.

J Powell in conversation today:

1) Word play. Punning & riddling on sex parts

2) Words are formed of stems which are act noun, not verb, but get nominalization & verbalization from other added elements.

Switch from H to W panel paper (metaphoric to specific)
as analogous to switch from 2d to 3d - say,
the 3^d hand being profile of 2d Gonagadet

How? its subject and predicate have to be equally explicit
(nothing left implicit?)

Are W panel scenes singularities?

not specific acts

acts of transformation?

from doing one thing to doing another?

generic acts?

generalized acts? as copper use
generalized things

literal renditions of word-play?

of punning? riddling?

literal figures doing metaphoric acts

man "holding 2 breasted thing
between his legs"

Riddles?:

Why is that man " — — — " ?

literal

figurative

There is the double switch again:

subject (man) literal

predicate (act) figurative

Saturday Panel prep?

Kevin rattle scene is $\frac{1}{2}$ specific, $\frac{1}{2}$ metaphoric

Kevin fucking himself

'Bear' swallowing 'women' is ditto

double twist

Watkinian (man wearing 'hat')

"

little man, big OT

Iconographic acts involving ^{specific} humans are metaphoric acts

Apply this to W panels:

2 specific humans doing an act to-with each other
(unlike others above, where just one human is involved)

so in one sense the act is a specific act

(but, potentially, in another sense it isn't because it doesn't make sense)

so what governs the act?

- it is generalized? idealized? or on flat design?

the typical? proper? usual?

all such acts have one thing in common: ^{pure} non-sense?

or - is it metaphoric in a different sense?

real people doing metaphoric acts ("opening" a "box")

a form of charades?

("holds his double headed staff between his legs")?

head over heels in love, hit the roof, etc.

making figurative acts literal?

using word play, riddles?

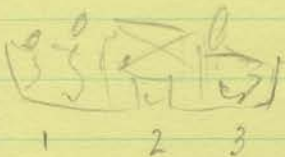
(seems likely, but the acts still have to be a form of nonsense)

He went to sleep in the rigging, and flew away an angel

specific figures doing figurative acts

pure nonsense?

figurative, based on
Halle word play



3 part structure is common

is act 1 ≠ act 3?

And what is the nature of the 'props' (hardware)?

- ^{rarely} not exactly specific as sailors are

- sometimes specific (chair, box, table, etc)

sometimes "generic but non-specific" - nonsense binoculars
as acts seem "generic but non-specific" white acts
white man's acts in general,
but not a specific act in particular
surreal acts

flirting with the boundary between generic and specific
as artist was flirting with 2-d, 3-d boundary
not quite generic (idealized, "typical")
not quite specific

* Exploring the singularity between specific and generic:
" -etic . -emic
-nonence . -sence

non-specific, non-generic white man's acts
the not-one, not-two in another realm
and finding nonsense

and exploring the use of the double twist:

specific - figurative

specific men - figurative props "box" } figures of
- figurative acts "holding" } speech

the white men become "figures of speech" in a real sense

figures of Harda speech
a nice paradox

There is no such thing as pure nonsense

wording, sleazy tomes, gallumphing -- etc
are a new kind of generic, ^{but} non-specific words

Word-singularities, portmanteau words, 1 word that is 2
word-riddles

The acts are statements, subjects doing something

No ^{statement} sentence is pure nonsense

It can be double-talk "by pat potie on potie"

The opposite of a meaningless statement is a figure of speech
which has 2 meanings

When is a pipe not a pipe?

When it is only a "pipe"

non-smoking panel pipe

Panel pipes are "pipes" but not pipes.

figurative not literal

instead of pipes

You cannot smoke a "pipe"

You cannot literally smoke a figurative "pipe"

How can you smoke a "pipe"?

smoke a "pipe"? suck a cock?

another way: square it

smoke - smoke a "pipe" - pipe

(The double
Gonzalez
solution)

redouble it by iconography

show a white man literally smoking a literal pipe

on a "pipe" that cannot be literally smoked

How can you figuratively smoke a figurative pipe?

by the double-twist, by redoubling the act

by showing a white man literally smoking a literal pipe

on a figurative pipe

and implying that its opposite exists

The first act was to reduce a pipe to a "pipe"

only figuratively a pipe

only implicitly a pipe

then the problem was how to "smoke" that "pipe"

the pipe that smokes itself?

the eye " sees " ?

(On H pipes, self-denying H. beauties
Harda and not-Harda at the same time
∴ white men

doing (H) metaphoric
and (both) literal } acts (of sex).

mean: "White men engaged in sex acts"

Subjects in language of Harda metaphor (double denial of Harda)	Verbs in ^H metaphor or literal (fucking and sucking)
---	---

That's OK: showing a "bear" fucking a "raven" isn't quite
like a literal depiction of the act between humans.

(On W pipes, absolutely specific W people
doing acts that are W and not W at same time
(patent) (nonsense)

∴ Harda acts

Acts whose meaning is in Harda

based on Harda figures of speech

W. Literal white men doing figurative Harda acts

H. Figurative white men doing figurative and literal acts (Sexual)

The W system is tighter, less redundant

but produces a thing closer to pure nonsense

closer to the irregularity between sense and nonsense

like and unlike

some and different

2 solutions: 1) pure nonsense act

idealized nonsense act, epitome, generalized
(which is logically impossible)

and 2) act both sense and nonsense at same time

epitome of both.

(but not either)

Box side 4 is:



$\frac{1}{2}$ of MM on $\frac{1}{4}$
the other half ^{mouth} on the other $\frac{3}{4}$

$$\frac{1}{4} = \frac{3}{4}$$

$$1 = 3$$

W Paper:

- 1) reduce pipe to 'pipe'
- 2) set up 2 opposite universes of meaning, W & H.
- 3) in these universes find the one act that brings pipe and 'pipe' together and unite the 2 opposite universes

Are all 'mouth' acts on H pipes

"white men" smoking a "pipe"?

When the pipe is reduced to a panel ("pipe")

is the basic middle of the iconography to

show how a "white man" can "smoke" that "pipe"?

How's he going to smoke this pipe?

AE, on the box, analyzed this

AE's first task on the box was to reduce the subject to a "subject" ^{its opposite}

this is one mental step beyond pipe to "pipe"

because the latter leaves room for metaphoric "pipes"
and by starting with an already non-specific subject,
a formal segment, you preclude any metaphors
(or have to create them yourself)

Pipe problem was to take pipe and "pipe" and find their singularity ^{common opposite}

AE's problem was to start with 1 (with options open)
and himself create 2 (an implied subject, an
imposed metaphor, a form,
a box-universe, a part that
is the "same" as the whole, one that
is the "same" as all 4, the thumb.
and then find their common
singularity 3

He created 2 things that were the "same", and then
looked for their singularity
and the answer:

each is $\frac{1}{2}$

$\frac{1}{2}$ necessarily implying its other half.

subject = "subject" ≠ predicate

line = form ≠ field

When is a thing not a thing?

1) When it is its alter-ego.

2) When it is a singularity with its alter ego.

When is a singularity not a singularity?

1) When it is two (two opposites, alter egos)

2) When it is its opposite

When is man not man?

1) When it is its alter ego Raven

2) " " the singularity with Raven

When is that singularity not a singularity?

1) When it is 2, Man and Raven

2) When it is its opposite

Both man-raven and raven-man

2

= neither man-raven nor raven-man (one that is)
and half " and "

is both "half of" and "half of double" at same time
is the singularity between $\frac{1}{2}$ and 1

^{of alter-ego}
The opposite of the singularity between 1 and 2 is
" " " $\frac{1}{2}$ and 1

$$\frac{1}{2} : 1 \quad :: \quad 1 : 2$$

one :: both :: half : one

Pipe paradox

by reducing pipe to 'pipe', becomes a riddle:
What is the difference between pipe and 'pipe'?

A: "pipe" cannot be smoked

How can you "smoke" a "pipe"?

put a pipe on the "pipe"
with a white man smoking it } i.e. redouble the
imaginary to make
it look "real"

in a universe of nonsense

which implies its opposite: "smoking" a "pipe" (real)

In a sense, it is a self-smoking pipe
(which makes it smoker and smoked at the same time
(. . . in its opposite)

Were later Wooden pipes also cast in this mold:

the "self-smoking pipe"?

- is this the later pipe paradox?

- When is a pipe not a pipe? When it is the smoker,
how can that be?

When it is smoker and smoked at the same time

AE Box - If Pipe is a "redoubling solution"

redouble the imaginary → self-smoking pipe

Box is a "helping solution"

half and third it → self-seeing eye

Maxwellian symmetry

Pipe that won't smoke

saying "Pipe that smokes itself"

What it ^{is} and what it says it is are opposite

Part and whole reversed

the act shown on the pipe

What it is ^{smokeable} not, and what it says it is are opposite

the self-negating pipe that smokes itself
affirms

self-negating \neq self-affirming

An unsmokeable pipe is a smokeable pipe if it smokes itself

When is a pipe not a pipe?

When it is also a flute (see Box pipe-flutes)

when it is worked by blowing instead of sucking

When are blowing and sucking the same thing?

a breathing out and breathing in

a going out and a coming in

an entrance that is an exit

→ an exitance ←

an oval door → ⊙ ←

one that is two, and nothing at the same time
a hole

two = nothing
= (neither)
= both

both \neq neither

The 'half' answer rests on the necessarily implied other half
the implied can be "left to the imagination"

the other half is within it

the singularity is a half that contains its implied
other half.

it is its own alter ego

The doubled answer rests on the implied other half

A pipe is a self-negating tube

a tube that itself gets inserted into a tube

a tube redoubled

a redundancy of inside-ness

So take it and make it a self-negating pipe
is it still a tube?

a tube that blows smoke

" " " " feathers (welcome tube)

" " " " " (man in ambulant)

A tube has an inside that is dark, plain, empty

What to put on its outside, to say ≠ ?

"I am not, repeat not, a tube"

I am a white man smoking a pipe

On W paper,

facts are white-man specific
props are white-man-generic

acts are white-man-generic

Harda (figurative)

} same

On H paper,

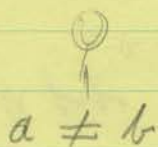
Facts are H generic

acts are H figurative

specific

} mixed

^{mounted}
H generic and W generic are invented for panel paper only
and never after repeated


 $a \neq b$

this sign, or this \Rightarrow , is the singularity. Or at least it is the
noun-verb you would put in there to make the assertion
true.

The singularity is the "equal" sign

A pipe is a tube that is inserted into a tube
(like a penis)

but specifically into the mouth (not "mouth")

and both are unidirectional,

but penis squirts out, pipe ^{is sucked} sucks in

pipe is ^{same} opposite of penis
mouth "mouth"
in out

Sunday The Logical Problems in Haeda Art (and Myth)

1. The Beak and the Wax Mouth, search for singularity, there
ans: No dice. analogous to alternation; Death necessary
presser-engulfer made analogous to death
cannot find a no-brain stoix without a break
2. Creation: Laven and her mother
mutual intestoformation of opposites.
Taxonomy: intestoformation (evolution)
on model of alter-ego, singularity, of opposites
3. Method: find the underlying paradox, then find another
paradox (create an hypothesis) to cancel it out (explain it)
Since the purpose is to explain it to the mind.
4. Panel paper: which produced, on ^{riddle} parable of self-making ^{unmovable} paper
and on premise that H meaning and W meaning could be
seen as opposite,
produced an exploration of meaning:
 - a) sense-nonsense emic-etic
 - b) H genre W genre in 3d forms
 - c) searching for singularity between literal and
figurative (the basis of metaphor & analogy)That is, what does is mean? What does = mean? ≠? ≧?
What is the basis of likeness, oppositeness, sameness?
An analytic system of taxonomy
5. MM, who solves the problem of 1 above. Let him be both
beak and mouth (which would solve death problem), then
what are his 2 other halves? Ans: the two perfect circle
eyes. What is it merge those 2 eyes?
eye of Raskhat. eye of Tunesgenaywar
The Two Eyes of God

2 answers: 1) Light: the complexity that allows the
2 eyes to see each other

2) Time -

alternating current time → ← → ←
This is the problem of rebirth. When will I
be back after death? When will the one eye
see its partner?

Only AE drew the one eye of MM, leaving that time gap
open and interrogative. When artists drew MM whole, the
2 eyes there together, they claimed to hold the gap shut.
Despite the claim, men get old (on plate) and die. When
will I come back?

AE left it open on box 4:4 and wanted to see
I will know when I come back

CE, on gravestone Skamsum, combined the claim to
singulate beak-mouth with the one eye emptying
its other. (a 'both' eye in a way different from AE's)
And he put it on a gravestone

AE "drew it on a woman's box", impregnating it with
himself.

Raven drew a face on wood-biscuit fungus (drew a
living face on death), a mouth-face with no nose,
his mother

CE did the same on the \bigcirc plate (CE was ^{N.L.} Raven), and
did it again on the plate that contains the myth,
in a perfect circle (and she "steered his canoe" to
find the absolute cunt). He did not know that he
had drawn at himself. He cocated her, she steered
him.

His act mediated the upper and lower halves
He drew a face on death, creating life.

Raven, as artist, is creator of life

On stone masks, the little round eyes of MM.
brought together in stone, eternal in time
forever seeing, forever blind

The two things in the 5th box: the two eyes (one) of MM
and Raven has to bite the fifth eye and
spit it out.

Raven cannot be killed, but man must die. (The Old Man's
dilemma) But I am Raven! How come?

an alter-ego situation where one is mortal, the other is not
how to achieve immortality? feed an immortal alter-ego,
and feed the singularity. The answer:

I is constant - Raven never dies
the other must alternate - Man dies & is reborn

like frog after every rain

The Young Man learns that he is Raven
The Old Man must learn that he is not

I am life
I am Death

How did predator-engulfed become parable for life-death?

a predator, ♂, is a living thing killing
an engulfed, ♀,

Which is greater? Which can kill the other?

Make them the same, and you cancel out death

Make beak and mouth the same

Find the singularity between them. Show them intertransforming

Find the singularity: How?

1 2d. Gonagadet? a double solution?

2 MM, redoubled to be both?

3 Salmon trout? an ideal half employing its other half
(You need 2 that way)

4 CE's Skimmer on gravestone (i.e. in death)

1 3d. 'Hawk', the meaningful half of Gonagadet?
or half again to

2 beak → mouth on a 'double' place (spoon)

3 or on 2 masks of Raven, dead (one beaked, one not)
the (re-)birth of Raven

4 or in in-between state of death (rattles, masks)

You have to acknowledge the necessity of death.

Now turn to the next matter: rebirth. Let MM be the one that
is both beak and mouth; predator and engulfed.

Now find his two halves

They are his 2 profiles: his 2 eyes

How long (apart in time) are his two eyes?

How can we arrange that they will "see" at the same time?

When one is seeing the other

And what of the Tortured Watch?

- in the ♀. ♀ is that sort of place (O-C rattled)
You can't win. In giving life, you die
- on halibut hook. You eat to get life, and you
are going to die

Also, the dilemma of Bear Husband: creating nephews for
them costs you your life
giving your life is ^{expending} giving away your life
You grow old that way, and die

Proclaim your mortality on your pole (Drugi's hat)

So much that I can climb on it to the top

Proclaim it as the dorsal fin of whale, larger than whale,
filling whale

That is whistling in the dark, denying death, drawing MM
with 2 eyes together

Be honest, (as CE as old man), your staff cracks, with.
You die. But think of Raven. He is you. And he
is immortal.

The 2d 3d alter ego on the dish: One is mortal (Old Man)
One is indestructible, unkillable, able to come alive again
on wish. And they are both Raven. ; the same.

This time, the 'whale' 'swallows' me, and backwards
The key is the look. Old man looking at Raven (himself), and
saying that he is immortal.

I had a flash involving Bird-of-the-Air as
power of the air, but lost it
- as All-power-as-Bird?

Genagadit's counterpart in the sky half?

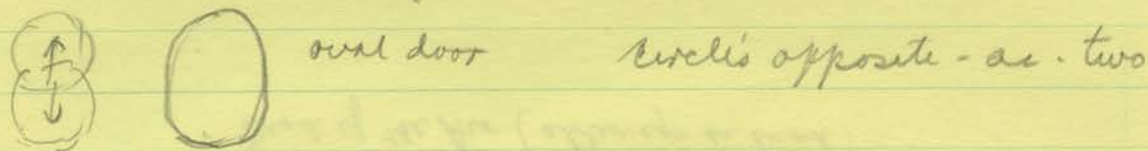
Monday: As the ovoid grows from \bigcirc perfect circle into a two-half, it divides into 2 this way $\leftarrow \rightarrow$ and $\frac{1}{2}$ this way \uparrow



it is a "one becoming two-half"
 one in the process of dividing into 2 and becoming $\frac{1}{2}$ at same time
 the opposite of a circle in the process of happening
 a circle turning into its opposite-as-half
 a circle and its opposite-as-half at the same time
 Space



Opposite: Circle becoming its opposite-as-two



The circle is the perfect whole
 but what is its alter-ego?

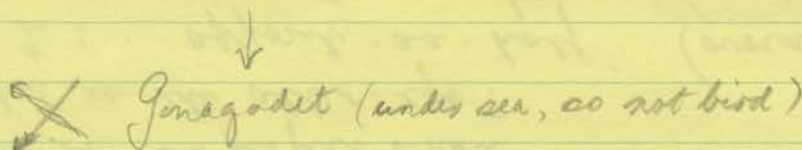
It has 2: opposite-as-half (ovoid)
 opposite-as-two (oval)



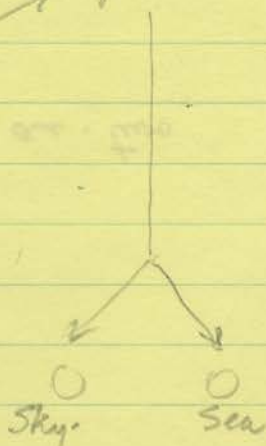
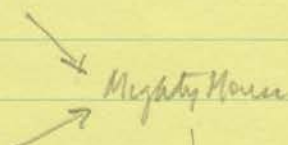
What is the common singularity?

- 4 eyes
- 2 mouths
- 1 beaks (and no 'beak')

2-profile men
on body of chest



Beak of the Air (alter. eye as bird)



MM

one eye is the eye of Gonegadet
other Beak of the Air

one seen under sea
one seen in sky

The eyes of Naak and Zene.

And AE down a state where they overlap as one (4:4)

relentless logic

freezing time

Eternal truth

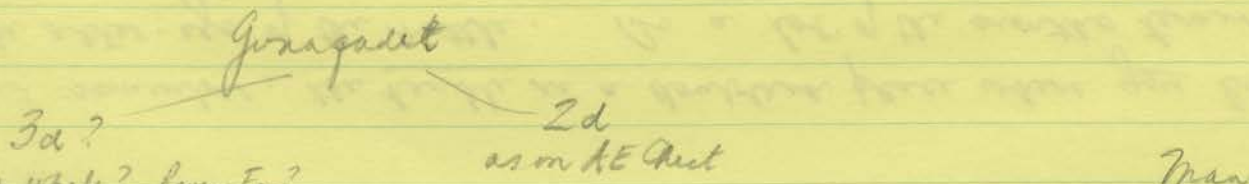


Gonagadet, ^{man}undersea, is both-as-mouth

End-of-the-Air, in sky, is both-as-bird:

End of the Air
Raven w beak-man 3d.

"Dragonfly": both-as-bird
using head (mouth) } alter ego
body (beak)

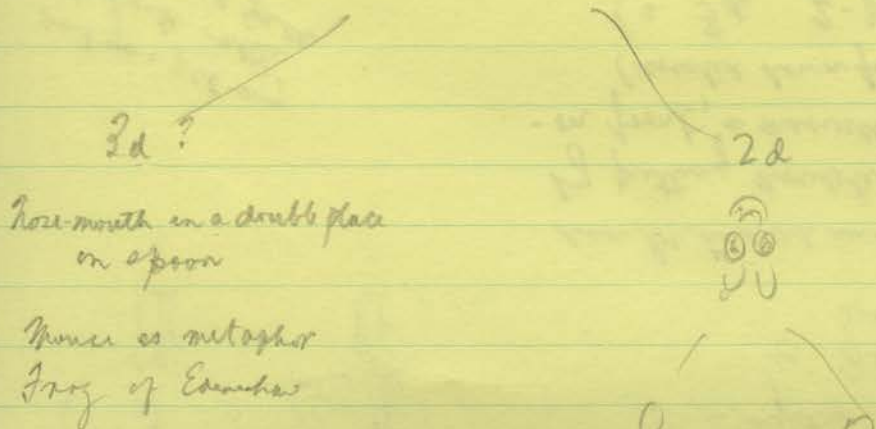


3d?
Double-headed Whale? - Raven-Fish?
Whale eating Whale?
Sea-Bear (KW + Bear)

on land: Bear with mouth at both ends?
(the Thought Bear)

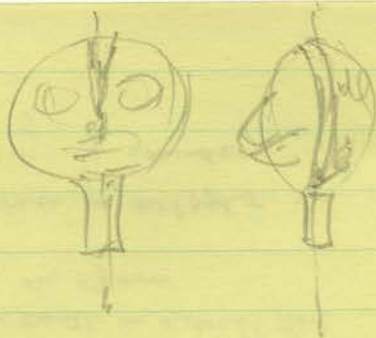
Man alter ego
is 'body' becomes
Man of 2 profiles
Man-of-2-profiles

Mighty Mouse ^{upside} _{down}
is the Singularity of Both
reduced to beak-mouth-2eyes
and two eyes? - of 2 times?
each is an eye of the 5th face
each is a 5th eye, and they are opposite
both make 10



3d?
Horn-mouth in a double place
on a spoon

Mouse is metaphor
Frog of Edwards



Globular rattles

- 1) 2 system : front & back
 eg. Shaker Bearpaws
 hot's haven cover

can be turned into a 4-system

by putting double-ish things on each side

- on front, a marvelously symmetrical human face
 (erected down forehead; at an 2)

(a 3d 2-profile face - sublimely opposite)

on back, in 2d., a generic (idealized) non-face

and you get my
 favorite rattle
 idealized face

double-ish things on both sides → a 4-system on a sphere

Shaman opp. Bear (Continental Museum)

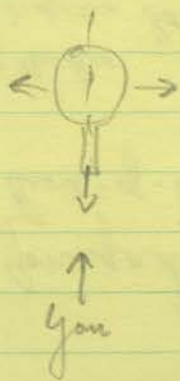
Bear opp flat design (BM)

Variation:

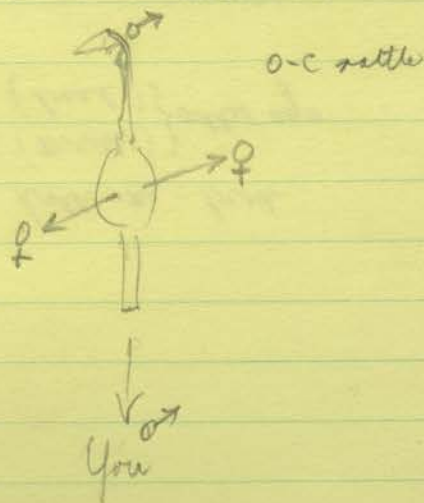
half-ish things on both sides

⊗ ⊕ hawk ≠ clamshell clepper

And remember, the handle is a double-ish place where you become
 the alter-ego of the rattle. So a lot of the months terminate
 there.



becomes Raven Rattle



The logic needed both kind places


places that implied "double me" (square me)

• were both whole and half at the same time

: void spaces (and what was in them)

: O place on frontal pole

: same place on spoon

:  place on handmanul (handle)

: rattle handle

When you are idealizing in 3d., you do it by supreme perfection

- Kuchya - ♂ - ♀ merging

- Harada - 2-profile merging and supreme bilateral symmetry

What happens when the logic pushes 3d even further, wanting
not just the "face of two opposite (same) aspects"?

i.e. Can you do a 3d. Mighty Merce? Mouse-woman? Frog?

Is it AE1 : Raven + 2 frogs + Man = Hawk + Whale + Woman a circumlocution

i.e. can make an equation of it

AE2 : Bird of Air : Whale :: Men : Woman

Is another answer the transformation mask?

showing 2 halves in sequence (transition hidden?)

human face inside a merwoman face?

And is it the "mashem" of masks? One face a blend of all:

Raven, Whale, Bear, Man, Woman

Galactic blend, faces of all nature

And finally, the portrait mask, saying After all, as I have been
imploring, there is no more perfect blend of nature and
divine, than your face. → Portrait anhelants.

Is this why Harada kept portraits of dead ^{masks}?

The logic led to portraiture, but only an 3d.
from human face

to double human (idealized) face - rattle

to blends of face - masks

to portrait face of ^a perfect blend

And among the mask-blends:

new attempts to bridge the beat-mouth gap
in death

Mouse-woman, you are my mother and my wife

, your portrait blends my mother and my wife

, one that is two, the ultimate singularity

my " alter-ego

So CE did Raven's mother-wife in slate

his own mother-wife

Angel

a combined portrait of his alter-ego

then did its alter-ego: his father-raven-self.

Mother-wife, Raven-self

Father, Raven-self

} Mo-wi, Fa, Raven ≠ Self

Mouse-woman, MM, thou art life

one eye my mother's

one eye my wife's

} paradox

one I cannot fuck

one I must fuck

} two

in one

I am your father and your husband.

but I am you

the opposite of them (incest)

I am my grandfather

(he is my alter-ego)

but we are two

we must alternate, we must die

Mother-wife on my am halait?

Is WK's little lady a mother-wife?

I shuck a mother-wife?

The ultimate opposition for a Haide man → Mo (same)
— Wi (opposite)
So try to make the singularity
That is what CE did with "Angel"

If my mother is my wife, I can father myself again

The face of both is the front of Genagadite's chest
The cunt " " " " back

The difference is the copper.

double penis of me and my father
opposites for any occasion

that is two cancelling itself out

a double lingam yoni: one with mother, one with wife

: one incestuous, one mandatory

mouth of 2 aspects, mouth with 2 teeth (beaver)

" " tongue-teeth (bear)

" that is two (shark)

" " " O a going out & coming in

" on back of the chest (all-cunt)

MM-as-cunt

Copper is a double twist alibi relieving the guilt of incest

Mouse - woman, Mother - wife, are you
- Wacko? so that I can catch both whales until Haven cries
- Bear? so that I can make her have twins $\left\{ \begin{array}{l} \text{one me} \\ \text{one not-me} \end{array} \right.$
Mother

I am frog : 2 non-pencils
: 1 not to frighten my mother
: 1 " " " " wife

but together they frighten bear-mother, who is both.

I am baby }
father } 3 in one, 2 built in albis
grandfather }

I am Raven
I am my own father

Virgin Birth? ;: no father?

No! I am my own father

Christ has own father

Mary has wife-mother

CE's Angel is the Madonna and Child.

Man is Joseph.

Does this mean that CE's attention was being turned from old Haida paradoxes to new Christian ones (Virgin birth?, Creation?, Death?)? No, it seems he was comparing them, and winning his Haida arguments in state (while maybe losing them with Colleton).

Method. Start with a paradox, a self-contradiction (a Raven)
a premise that is a paradox
then find the countervailing paradox
and you trace the contradiction

If you have a new problem, create an opening paradox
(as AE on box created the ultimate 3-dox on 1!)
triple-dox in, triple-dox out.

CE: Death? Gates of Hell? no

Old Man plate: Wash and you're in a new World

Raven cannot die, and Raven is me.

Life? The O plate

Raven himself scratched the ^{answer} face on a circle

(and this time, he CE did it on an argillite plate!)

Virgin Birth? no

Raven is his own father, in a guilt-free way
(Father is different)

Creation?

Raven carries the world with (within) him

The whole system has a web of logic
like a system of taxonomy
Not willing to be stuck at species level
Combining, generalizing, idealizing
to --- man

Dividing, recombining, halving, analyzing
to --- mouth-beak

Each node a statement of relationships
(Levi-Strauss' chart of savage taxonomy?)

Each work of art an equation
in the system, part of it, implying the rest

A logical taxonomy

A taxonomy of logic

Putting man on, with Raven his immortal other eye
and Bear his brother in law
and Death

Time

Light

Behavior

Perfection

1, 2, 4, 3, 5 and 10

The balance of opposite, the two hands of god, Paradox

Is Raven dead? (I'm asking you, CE)

1902 pole: he is mute (corrosant)

he is powerless (rattle)

he is a dead cloak of beaver

Chest top: Raven being killed by white hand

Raven doesn't have to die if his new whale can be white

Tuesday Dishes

'Medusan' indeed, at is MM! (cf use spoon)

Taylor Mus
Bowl



no

Whale

Raven

Man

"

head

tail

Innsbrun plain sound rattle, polished, is a tablet²

a generalization

a crystal ball, mirrored sphere.

Where does it explore the coming into existence of a single species?
With 2 profiles coming together (on Raven rattle)

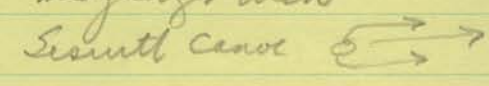
on oyster c. rattle in Portland where² element $\nabla \rightarrow$ o.c.

When a cloak is becoming a new face, as on some spoons

Row of canoe as (implicit) (raven) beak

Point on it (2 profiles) of KW's head,

and you have the both -pointing-forward of megarays deck

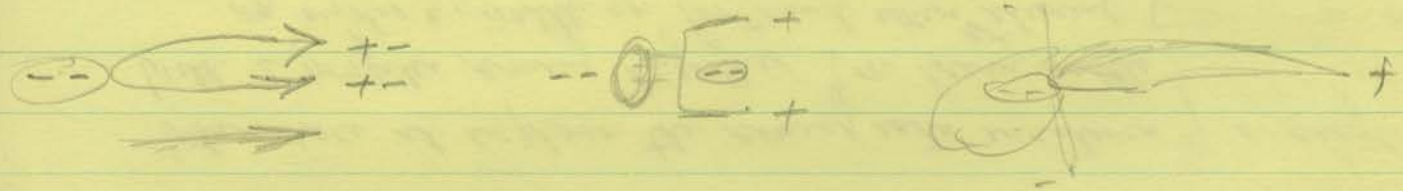


Then what is at stern?

double neg. of -raven
-whale

- = men on megarays deck
- • • AE's canoe (on top)
- ~~no~~ means Raven on AE Canoe (pointing)

Canoe



Is this what is happening at bothish places?

like frontal pole entry?


spoon rivet?

They are double-neg places that are nevertheless there?

(and their implied other opposite is ---?)

Chest ends (see what AE did on painted ones, what TP did on slate ones)
Chest fronts and backs are double-neg things. How the front

Soul catcher middle

deck sides  (meaning and designs are double-neg)

CE stuff great side panels?

Wednesday

4:35 am

In my dream I was able to draw the
double-neg. double pos. -- on the end of a ? thing
negating it?

So I think this means that the double-neg implied 4th
is the key to interpreting dreams

Only in a dream can you see a thing - nothing
as a real thing.

In dream you can draw the - \rightarrow means-double-neg?
because only in dream state can the "of what?" question
be left in abeyance, non-specific.

Is this the cease-stem problem?

He means however? a (present) thing that is a double neg i. shouldn't be there
not inside
not how (not = how because) directionality

Is this the absent spear thrower at the end of an end throws
trident butt harpoon?

Are there things or designs that look single positive \wedge
but are really double negative if you could only see
them as such? Do double neg predicates cancel out the
existence of the thing they are predicate of? \therefore you can't
draw them on ordinary subjects



on battle - \rightarrow repeated. Is this it, on a circle?

Dreamed again: The answer (to what?) was
of the top of Weed's pole, the bird in the middle
an elephant (Raven with elephant trunk beak)
(The other opposite of beak mouth: tube mouth)?

Watchmen say the same thing as previous page
and AE used the 5 10 5 equation

$$\begin{array}{|c|} \hline 10 \\ \hline 5 \quad 5 \\ \hline \end{array}$$

Double negative predicate, of non-^{thing-}thing, implied — ?

I was reminded of my earlier pair of dreams, of the waking man
in the bedroom of Ron and me, and of my fear of seeing who he was.
I knew he was not my father. He was patently not me or Ron —

I had the feeling that I was getting close to the use of dreams
by the Indians. To the logic of dreams