

Empty Spaces

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Abstract: This piece is an excerpt from my forthcoming book *NISHGA* and is taken from one of the concluding sections. *NISHGA* is a deeply personal and autobiographical book that attempts to address the complications of contemporary Indigenous existence. As a Nisga'a writer, I often find myself in a position where I am asked to explain my relationship to Nisga'a language, community, and cultural knowledge. However, as an intergenerational survivor of residential school—both of my grandparents attended the same residential school in Chilliwack, British Columbia—my relationship to Indigenous identity is complicated, to say the least. *NISHGA* explores those complications and is invested in understanding how the colonial violence originating at the Coqualeetza Indian Residential School impacted my grandparents' generation, my father's generation, and ultimately my own generation. The project is rooted in a desire to illuminate the realities of intergenerational survivors of residential school, but sheds light on Indigenous experiences that may not seem to be immediately (or inherently) Indigenous. Drawing on autobiography, a series of interconnected documents (including pieces of memoir, transcriptions of talks, and photography), *NISHGA* is a book about confronting difficult truths. *NISHGA* is also about how both Indigenous and non-Indigenous peoples engage with a history of colonial violence that is quite often rendered invisible.

Keywords: intergenerational trauma, residential schools, urban Indigeneity, research-creation, Indigenous nationalism, conceptualism, excerpt



- 09:07:35 Hey everyone.
- 09:07:38 Thank you so much for being here today.
- 09:07:41 The first thing that I want to say before we get into everything is that,
- 09:07:47 in the context of this defence,
- 09:07:50 this project is probably best thought of as a research-creation since it combines elements of creative non-fiction, found archival documentation, photography, concrete poetry, and academic inquiry.
- 09:08:05 I think there are probably a lot of things to say about what a research-creation is
- 09:08:12 and/or what a research-creation might be capable of,
- 09:08:17 but it may be useful to use one of Owen Chapman and Kim Sawchuck's definitions as a place to begin.
- 09:08:25 In their essay, "Research-Creation: Intervention, Analysis, and 'Family Resemblances,'"
- 09:08:34 Chapman and Sawchuck suggest that "research-creation may act as an innovative form of cultural analysis that troubles the book, the written essay, or the thesis, as the only valid means to express ideas [and] concepts,"
- 09:08:49 and that "research-creation can be read as a form of intervention into the 'regime of truth' of university-based research."

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- 09:08:54 I should also say that I didn't set out to write a research-creation.
- 09:08:58 I just set out to write a book that was meaningful to me.
- 09:09:06 But I do believe that thinking through this project as a research-creation might help us address this project in this space.
- 09:09:17 Since the research-creation is very often about re-organizing, reframing, and repositioning research questions outside of the "normative frameworks for modes of presentation,"
- 09:09:29 I think it makes sense to readjust the defence accordingly, and to try to open up this space here for a dialogue instead of defaulting to the usual structures.
- 09:09:38 Okay.
- 09:09:40 So, for those of you who have been following my work or have heard me talk about my work over the last two years or so,
- 09:09:48 you'll probably know that I have been spending a lot of time talking about myself, my parents, my grandparents, and Residential Schools.
- 09:10:01 These talks have been pretty heavy to say the least
- 09:10:07 and have also been deeply personal.
- 09:10:11 And, in the spirit of truth and transparency, I have to say that they've also been incredibly difficult.

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- 09:10:20 I feel like I need to say this because this work has come at a cost to me personally.
- 09:10:29 To be honest, I don't know how often I will be able to return to the work,
- 09:10:38 to talk about the work,
- 09:10:44 to engage with the work.
- 09:10:50 But I am here now.
- 09:10:53 In this moment.
- 09:10:56 And I wanted to begin this paper today by talking about where this project started.
- 09:11:05
- 09:11:07 A few years ago, I was in a graduate class on Métis Literature here at Simon Fraser University.
- 09:11:18 The class was taught by Professor Sophie McCall, and we ended up spending a lot of time talking about an article by Chris Andersen called “‘I’m Métis, What’s Your Excuse?’: On the Optics and the Ethics of the Misrecognition of Métis in Canada.”
- 09:11:35 In that article, Andersen asks the question
- 09:11:41 “What obligation, do any of us—Métis included—
- 09:11:47 owe dispossessed Indigenous individuals, and even communities,

- 09:11:53 who forward claims using a Métis identity based not on a connection to Métis national roots
- 09:12:02 but because it seems like the only possible option?
- 09:12:10 Whatever we imagine a fair response to look like, it must account for the fact that ‘Métis’ refers to a nation with membership codes that deserve to be respected.
- 09:12:21 We are not a soup kitchen for those disenfranchised by past and present Canadian Indian policy
- 09:12:32 and, as such, although we should sympathize with those who bear the brunt of this particular form of dispossession,
- 09:12:41 we cannot do so at the expense of eviscerating our identity.”
- 09:12:47
- 09:12:48 I think it would be an understatement to say that this quote sparked something for me.
- 09:12:59 In fact, when I first read it, I had this overwhelming feeling
- 09:13:07 of both frustration and despair.
- 09:13:13 And it took me a little while to understand why.
- 09:13:20 It’s not that I completely disagreed with what Andersen was saying exactly.

- 09:13:30 Actually, I find myself agreeing with him most of the time and I think his work on Métis nationalism and Indigenous Peoplehood is excellent.
- 09:13:41 The issue for me—and the thing that really frustrated me—was that this was just one more article in a long list of articles and books that seemed to be uninterested in addressing disenfranchised and dispossessed Indigenous Peoples.
- 09:13:54 On my part, I do think it was so completely unfair of me to ask for that from Andersen's writing.
- 09:14:04 In fact, it's probably unfair of me to ask for that from any article about Indigeneity that isn't specifically also about the issues of dispossession and displacement.
- 09:14:15 Likely, too, I think you can make the argument that if I really wanted to read about issues in Indigenous dispossession,
- 09:14:23 I should have just sought that out and gone elsewhere.
- 09:14:30 But I think it's also fair to say, though, that issues of Indigenous sovereignty and nationalism are everywhere—
- 09:14:39 and while I now know where to find writing about Indigenous dispossession,
- 09:14:48 including some wonderful collaborative work between Evelyn Peters and Chris Andersen—

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- 09:14:56 many of those sources weren't visible to me at that time.
- 09:15:03 All I could see—
- 09:15:06 through the books I was reading, through the relationships I had,
- 09:15:13 through the communities I had access to—
- 09:15:20 was work that seemed to be disinterested in the very issues that I found to be the most compelling.
- 09:15:28
- 09:15:30 So I just wanted to start out this talk by saying this moment was actually a catalyzing moment for me,
- 09:15:41 and I think this project as a whole really grew out of this moment.
- 09:15:50 I also wanted to say that I am deeply grateful to Sophie for putting that article on the syllabus
- 09:16:00 and for all the formative conversations that we've had.
- 09:16:08 I should also say, for those of you in the audience, that this dissertation as a whole is now a book called *NISHGA*
- 09:16:19 that will be coming out in 2020 with McClelland & Stewart.

- 09:16:27 The book, of course, is really meant to function as a whole unit,
- 09:16:35 but for the purposes of this talk today,
- 09:16:40 I'd like to focus on one particular thread that appears throughout.
- 09:16:50 And while I realize that many of you haven't had a chance to read this book yet,
- 09:17:01 I am focusing on a few of the concrete sections which I believe can be discussed out of context.
- 09:17:11 So, hopefully this will make some sense to you.
- 09:17:18 So, I'd like to start out by addressing some of the work that appears as part of the periphery of this book:
- 09:17:26 a short text called *Empty Spaces*.
- 09:17:31 There are many moments when excerpts from *Empty Spaces* appear throughout the book as a whole.
- 09:17:40 Here, an excerpt appears towards the beginning of the book as part of this frog image.¹
- 09:17:47 An excerpt also appears here.²
- 09:17:53 And here.³
- 09:17:59 And here.⁴

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- 09:18:05 Finally, *Empty Spaces* appears here⁵ where it occupies the background of one of the final sections of the book.
- 09:18:15 But before I talk about *Empty Spaces* further, I'd like to read the initial section of this project for you
- 09:18:24 since reading this excerpt in its entirety, and as it appears on the page in the book, is actually quite difficult
- 09:18:33 since the text is often either partially or fully obscured.
- 09:18:38
- 09:18:39
- 09:18:41 "A deep, narrow chasm.
- 09:18:44 Black rocks.
- 09:18:48 The river lies still on those black rocks.
- 09:18:53 A mile above there is a tumbling;
- 09:19:00 there is a moment.
- 09:19:04 At this very moment there is a tumbling in the air a mile above us that runs straight through the open heavens and into some other place.
- 09:19:17 A deep hollow.
- 09:19:19 No shape.

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- 09:19:22 No consistency.
- 09:19:26 No breaking some hundred feet in the air.
- 09:19:32 Some places are softer than others.
- 09:19:38 Some hundred feet up in the air.
- 09:19:43 Some right angles enter into narrow passageways and some right angles break off a mile in the air above us.
- 09:19:52 These rocks are full of cracks.
- 09:19:56 Water has worked through some deep hollows.
- 09:20:03 Breaking here. Wearing there.
- 09:20:09 Breaking and wearing until the chasm separates into two caverns.
- 09:20:19 Some hundred feet in the air there is no danger.
- 09:20:27 There is scattered driftwood and the scent of roses.
- 09:20:35 There are glimpses of roses and rocks and shrubs.
- 09:20:44 There is a steep, rugged ascent.
- 09:20:51 A path that winds among the black rocks and trees.
- 09:20:59 Somewhere in the air there is the scent of roses.
- 09:21:07 Somewhere out there is the wilderness.
- 09:21:15 A reasonable distance

- 09:21:18 through scenes of greenery and nature and glimpses of mountain ranges that disappear just as suddenly as they appear.
- 09:21:29 Among the rocks and trees there are mounds of earth and other rocks and other driftwood.
- 09:21:40 Somewhere there is an islet
- 09:21:43 and another islet
- 09:21:45 and a clear sheet of water and bald rocks just beneath the surface.
- 09:21:55 There are forests and straits and islets and rocks
- 09:22:05 and somewhere in the air is the scent of roses.
- 09:22:14 There are crevices and fissures and rocks.
- 09:22:22 The rocks surround themselves in other rocks.
- 09:22:30 Although there are sometimes mounds of earth in between.
- 09:22:38 On the shore,
- 09:22:41 there are fragments of rocks.
- 09:22:45 In the deeper parts of the river,
- 09:22:49 there is more tumbling.
- 09:22:54 At this very moment,

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- 09:22:58 the river pours into a wide fissure where it just becomes more water between rocks.
- 09:23:07 Between the broken rocks and the deep, roaring cavern there is the scent of roses and driftwood and trees.
- 09:23:18 There is light and straight, naked rocks and immovable trees.
- 09:23:26 There are woods and rivers.
- 09:23:30 And the bed of that river is ragged with rocks and intersecting ravines that cut silently across the water above where somewhere in the air is the scent of roses.
- 09:23:43 The woods are full of sounds and rocks and trees.
- 09:23:49 The woods are full.
- 09:23:55 The upper air, where it drifts over the tops of trees, is full of sounds.
- 09:24:03 Just where it breaks over the tops of trees there are slow, intermingling drifts of sounds and scents that brush over the clearing some fifty or sixty feet up in the air.
- 09:24:18 Rocks and logs and mounds of earth and narrow fissures and bottom land and little ponds and a brook that shoots through the narrow fissures, spreading through moment after moment of stretched light.

- 09:24:31 There is a bellowing in the passageways between the rocks.
- 09:24:36 There are moments of admonished madness.
- 09:24:41 There are moments spreading over the acres of bottom land.
- 09:24:48 There are precipices and adjacent lakes and head waters.
- 09:24:55 There is a fierceness here that floats through the waters.
- 09:25:04 These rivers are full to the brim.
- 09:25:09 These waters stream down to our feet.
- 09:25:15 In six hours these waters will rush in.
- 09:25:22 And in another six hours these waters will rush out.
- 09:25:30 Salt grows in this water.
- 09:25:34 The water in the woods and on the great lakes and in the higher parts of the sea.
- 09:25:44 Stretching out horizontally until the current flows upward like blood at the throat.
- 09:25:55 On these waters the edges touch the shores and the deerpaths trace back to the streams.
- 09:26:07 In the short distance in between the water and the black rocks is a deep shadow.

- 09:26:15 The breath of the stream.
- 09:26:19 The glancing waters.
- 09:26:23 The throat of the river.
- 09:26:27 These woods are full.
- 09:26:32 Gliding above
- 09:26:34 somewhere up in the impenetrable darkness
- 09:26:39 is the scent of roses.
- 09:26:43 Somewhere there is the sound of rushing waters ringing through the deep stillness of the night.
- 09:26:52 The moon rises and the light glances here and there on the water and down to the river bed.
- 09:27:01 At times, the light hangs in the air on the breath of the river.
- 09:27:10 There are dark waters;
- 09:27:14 there is night.
- 09:27:18 This is the unmingled sweetness of air that sinks into the foaming waters.
- 09:27:28 These are the vaults of forest.
- 09:27:33 There is a stillness here somewhere in the wilderness.
- 09:27:39 There is lightning and then there is stillness.

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- 09:27:44 There are echoes that rush through the forest until they disappear.
- 09:27:51 A mile above there is a tumbling.
- 09:27:56 In the foaming waters, there is the colour of blood gushed from some other place.
- 09:28:05 Some other throat.
- 09:28:08 Some other, softer place.
- 09:28:13 Some waters carry the dead.
- 09:28:17 Somewhere up in the air there is the scent of roses.
- 09:28:23 Some flames last forever.
- 09:28:27 Some waters thicken with limbs and bodies and trembling voices.
- 09:28:36 Some waters are still.
- 09:28:41 Somewhere in the velocity of the uproar there is a current of air.
- 09:28:51 An unmingled sweetness that sinks into the forest.
- 09:28:56 The narrow path adjacent to the brook is full of bodies.
- 09:29:03 The blood as natural as water.

- 09:29:07 Glassy mirrors. The sunken hillsides. The shores. The black rocks between the mounds of earth. The glittering stars. The open air floating over the forest.
- 09:29:13 In the valley, the stream overflows onto the banks.
- 09:29:20 Here, the tumbling water washes bones and the waters of the river go in to the salt lake.
- 09:29:31 There is a canopy from the woods spreading over the lake, shadowing a dark current with a deep hue.
- 09:29:42 When the sun is setting,
- 09:29:47 these waters become healing waters.
- 09:29:52 But the sun is not setting
- 09:29:56 and the current branches silently into the dark parts of the lake.
- 09:30:05 Somewhere in the forest,
- 09:30:10 bark is peeled from a tree.
- 09:30:14 Branches break.
- 09:30:17 For many minutes there is a struggle and a deep, cool wind.
- 09:30:23 There is a current of air.
- 09:30:27 There is silent motion plunging and glancing and sweeping over the broken branches.

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- 09:30:37 The sound from the rushing waters drifts through the air.
- 09:30:44 There are words and yells and cries.
- 09:30:49 As the air flows up from somewhere in the deep, narrow ravine, there is silence again.
- 09:30:59 With the exception of the sounds that come from the rushing water.”
- 09:31:06
- 09:31:07
- 09:31:08
- 09:31:09
- 09:31:10 A few years ago, I started a conceptual project that was connected to James Fenimore Cooper’s 1826 text, *The Last of the Mohicans*. I initially became interested in Cooper’s work after reading Roxanne Dunbar-Ortiz’s book, *An Indigenous Peoples’ History of the United States*, as part of a comprehensive exam at SFU.
- 09:31:32 In that book, Dunbar-Ortiz argues that *The Last of the Mohicans* plays an important role in reinventing the colonial origins of the United States,
- 09:31:43 and in creating a narrative that was “instrumental in nullifying guilt related to genocide.”

- 09:31:53 Dunbar-Ortiz also argues that for the “generations of young white men” who read Cooper’s work
- 09:32:04 “throughout the nineteenth century,”
- 09:32:08 *The Last of the Mohicans* and the rest of the Leatherstocking Tales
- 09:32:13 “became perceived fact, not fiction, and the basis for the coalescence of U.S. American nationalism.”
- 09:32:23 After attempting to work with the novel in a few different conceptual modes,
- 09:32:31 and after failing to figure out how to make those attempts work,
- 09:32:39 I decided to do some additional reading.
- 09:32:45 I wanted to know who was reading *The Last of the Mohicans* today,
- 09:32:51 and what they thought of it.
- 09:32:55 Of course, one of the first places I ended up was Goodreads.
- 09:33:03 Turns out there are a lot of people still reading *The Last of the Mohicans* and many of them,
- 09:33:12 at least on Goodreads,
- 09:33:15 appear to be American high school students.
- 09:33:20 Also, it turns out they really hate it.

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- 09:33:25 But they don't hate it for the same reasons I do.
- 09:33:30 Many of them appear to hate the book because they think James Fenimore Cooper is boring
- 09:33:41
- 09:33:43 and they can't stand his seemingly endless descriptions of nature.
- 09:33:50 So, naturally,
- 09:33:52 I pulled out as many descriptions of land and nature as I could from *The Last of the Mohicans*
- 09:34:00 and I started writing over them, writing through them, writing around them, and writing with them.
- 09:34:12 *Empty Spaces*, at least as it begins,
- 09:34:17 is an impurely conceptual project that both animates and reanimates Cooper's representation of land as *terra nullius*,
- 09:34:28 but also calls into question my relationships—plural—to the land.
- 09:34:35 In *Empty Spaces* the land is described in concrete details.
- 09:34:39 There are hundreds of specific images that operate both individually and as pieces of a whole.
- 09:34:45 But they are part of an impossible whole.

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- 09:34:49 The land, here, is ultimately a work of imagination, appropriation, and transformation.
- 09:34:55 As I reflect on this project, I often wonder what it means that I am writing a project about imagining land
- 09:35:02 when my own relationship to Nisga'a territory,
- 09:35:05 as it's addressed in this book,
- 09:35:08 is deeply fraught.
- 09:35:10 Is it possible that my deepest connection to land comes through text?
- 09:35:16 Through imagination?
- 09:35:18 Through fiction?
- 09:35:20 If I've learned anything from Indigenous nationalism,
- 09:35:24 my relationship to the land should have been formed through a connection to the land itself,
- 09:35:29 through family,
- 09:35:31 through community,
- 09:35:33 through Nisga'a knowledge,
- 09:35:35 Nisga'a language,
- 09:35:37 and Nisga'a worldviews.

- 09:35:39 But how do those who have been dispossessed and severed from the land begin to think through what land means to them?
- 09:35:44 *Empty Spaces*, then, is not so much about re-presenting James Fenimore Cooper's vision of land as *terra nullius*
- 09:35:50 but instead it is about overwriting *terra nullius*.
- 09:35:54 It is about imagining and reconstituting my relationship with the land.
- 09:35:58 Much like many of my other projects, *Empty Spaces* is not so much about reinscribing Indigenous absence
- 09:36:05 as it is about rearticulating Indigenous presence.
- 09:36:09 So *Empty Spaces* is a project that is in part about these questions,
- 09:36:13 but it is also a separate project.
- 09:36:15 It's a project that has its own trajectory,
- 09:36:19 which may or may not ever find a conclusion;
- 09:36:23 and it is one of many currently unfinished examples of my personal artistic production.
- 09:36:28 I wanted to initially address *Empty Spaces* as a separate project, so that I can talk about how and why it appears in the book *NISHGA*.

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09:36:34

09:36:35 There was a moment during the early stages of writing this book where it was important to me to put my own work in dialogue with my Dad's work.

09:36:45 There was a moment where I wanted both of our artistic trajectories to speak to each other,

09:36:50 to coexist together.

09:36:52 Perhaps I was interested in creating these moments because there were no equivalent moments in our lives.

09:36:58 Our works speak to each other even when we do not.

09:37:04 The moments that are here on these pages are ultimately moments where both of our artistic outputs intertwine and bridge a seemingly insurmountable gap between us.

09:37:13 Each moment, though, has a different point (or perhaps points) of intersection.

09:37:19

09:37:20 Take, for example, this moment that appears towards the end of *NISHGA*.⁶

09:37:25 My work here occupies both the foreground and the background.

- 09:37:29 The photo—which is literally shaped by my father’s artwork—was taken last year in front of the Vancouver Art Gallery.
- 09:37:36 The photo, for me, is in dialogue with another photo.
- 09:37:40 That photo, which unfortunately is no longer available to me, featured my Dad and I standing in front of these exact stairs during the summer of 2008
- 09:37:49 on the occasion of our first and only meeting.
- 09:37:53 The photo on this page—taken a decade later—contains neither of us, but this page as a whole contains both of us.
- 09:38:00 *Empty Spaces*, here, is either the textured background that stands in contrast with the photo image of the frog,
- 09:38:07 or it is the primary text of the page that has become partially eclipsed by the photo image of the frog.
- 09:38:14 This moment, for me, is similar structurally to some of the symmetrical hinges that appear in *The Place of Scraps*,
- 09:38:20 in that there is a distinct point of transition between two directions of reading.
- 09:38:26 Here, that transition point is the space in between the work shaped by my father’s art and my own personal work.

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- 09:38:35 In some ways, our work here bleeds together,
09:38:39 and in other ways remains separate.
09:38:43
09:38:44
09:38:45 I do wonder what it means for my work to exist in
both the foreground and the background.
09:38:52 I wonder what it means that I have gotten to know
my father's art better than I've gotten to know my
father.
09:39:00
09:39:01
09:39:02 I wonder how much you can get to know someone
through their art.
09:39:07 I wonder what it means to be absent from this page.
09:39:10
09:39:11 I wonder what it means to be present on this page.
09:39:15
09:39:16
09:39:17 Before I wrote *The Place of Scraps*, I had this feeling
that my work was always going to end up going in
this direction.

- 09:39:24 I knew at some point that I would need to write something.
- 09:39:29 Even if it was just for me.
- 09:39:31 But I had also hoped that this moment would never arrive.
- 09:39:35
- 09:39:36
- 09:39:37 There was a moment in the early stages of the writing process for this book where I felt like I could learn more about my father,
- 09:39:44 learn more about my grandparents,
- 09:39:47 learn more about my family and my culture and my language.
- 09:39:52 But those things didn't happen in the same way that I had originally imagined.
- 09:39:57
- 09:39:58 I wish I had known my grandparents.
- 09:40:01
- 09:40:02 There are so many things that I would like to tell them.
- 09:40:07 There are so many things that I would hope they would tell me.

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09:40:12

09:40:13

09:40:14 But that is not possible any more.

09:40:18

09:40:19

09:40:20 When I started writing this book,

09:40:23 I did it just for me.

09:40:26 I did it so that I could hold all the pieces up and see
how they connected together.

09:40:33 I also wrote this book because I thought I could
write my way home.

09:40:39 I thought doing a project like this would bring me
closer to something;

09:40:45 would bring me closer to knowing all the things that
I don't know or that I couldn't know.

09:40:52

09:40:53 It turns out that wasn't the case.

09:40:54

09:40:55

- 09:40:56 I wish I had come to different conclusions. Different realizations.
- 09:41:01 But I didn't.
- 09:41:03
- 09:41:04
- 09:41:05 I came to the same conclusions and realizations that are here on the pages of this book.
- 09:41:10 I didn't find my way home.
- 09:41:13 I didn't find my way anywhere but deeper.
- 09:41:16
- 09:41:17 If there was a hole I was in, I just kept digging down.
- 09:41:22 But now that I've come to the end of this project,
- 09:41:26 my hope for this work is that someone else will read it and feel like they're not alone.
- 09:41:32 My hope is that the things I have written down here are helpful to someone.
- 09:41:27 This story did not turn out the way I had hoped.
- 09:41:32 I wish I had different experiences that led to different places and that I was standing here in this space with a feeling of accomplishment and happiness and satisfaction.

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09:41:41 That is not the case.

09:41:43

09:41:44

09:41:45 But I am standing here.

09:41:48

09:41:49

09:41:50 I honestly can't imagine a world where that will ever
be enough.

09:41:56

09:41:57 But it is something.

09:41:59 [Inaudible]

Notes

1 See fig. 1.

2 See fig. 2.

3 See fig. 3.

4 See fig. 4.

5 See fig. 5.

6 See fig. 5.



Fig. 2.

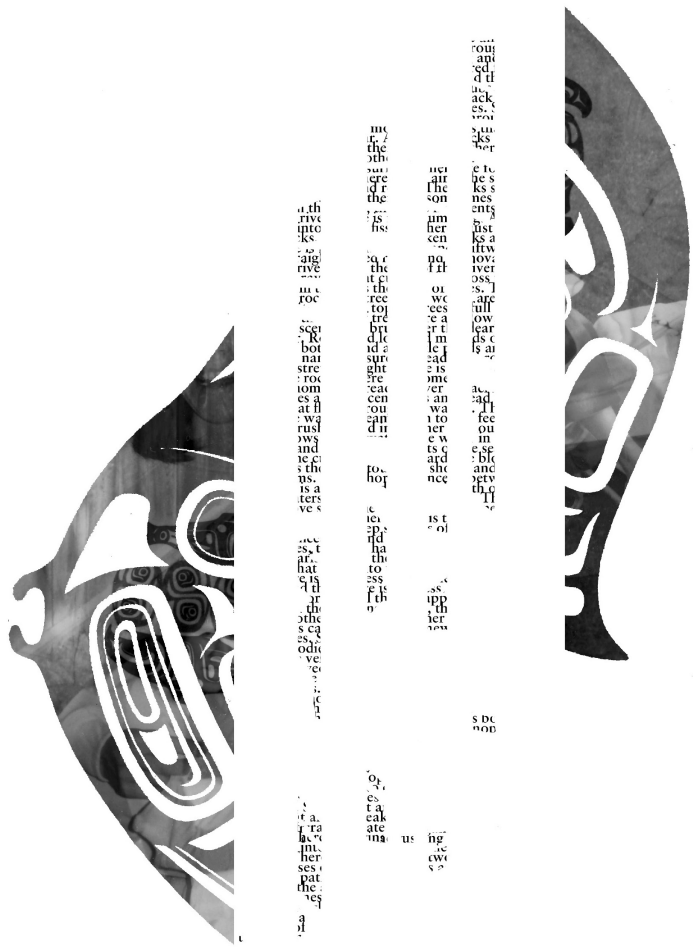


Fig. 3.

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...wearing there. Breaking and
 ...into two caverns. Some hundred feet
 ...here is scattered driftwood and the sce
 ...rises of roses and rocks and shrubs. There
 ...A path that winds among the black rocks
 ...in the air there is the scent of roses. Some
 ...liteness. A reasonable distance through see
 ...and glimpses of mountain ranges that disa
 ...ly as they appear. Among the rocks and fir
 ...s of earth and other rocks and other drift
 ...an islet and another islet and a clear
 ...t beneath
 ...and among
 ...beneath the surface. There are
 ...and somewhere in the air is the sce
 ...and fissures and rocks. The rocks surro
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 ...p. On the shore, there are fragments of roc
 ...of the river, there is more tumbling. At this y
 ...ours into a wide fissure where it just become
 ...n rocks. Between the broken rocks and the c
 ...there is the scent of roses and driftwood an
 ...t straight, naked rocks and immovable tre
 ...rocks. And the bed of that river is rap
 ...ross the



...st in. And in another
 ...grows in this water. The water
 ...akes and in the higher parts of the sea,
 ...ntil the current flows upward like blood
 ...waters the edges touch the shores and the
 ...streams. In the short distance in between ti
 ...rocks is a deep shadow. The breath of the s
 ...ing waters. The throat of the river. These w
 ...ng above somewhere up in the impenetrable
 ...of roses. Somewhere there is the sound of r
 ...through the deep stillness of the night. T)
 ...in the water ap
 ...the night hangs in the
 ...dark waters; there is night. Lu
 ...air that sinks into the foaming water.
 ...st. There is a stillness here somewhere in
 ...ating and then there is stillness. There are
 ...ough the forest until they disappear. A mile
 ...nbling. In the foaming waters, there is the ce
 ...in some other place. Some other throat. Som
 ...ne waters carry the dead. Somewhere up in
 ...nt of roses. Some flames last forever. Some
 ...s and bodies and trembling voices. Some
 ...in the volcano. Over there is a



Fig. 4.

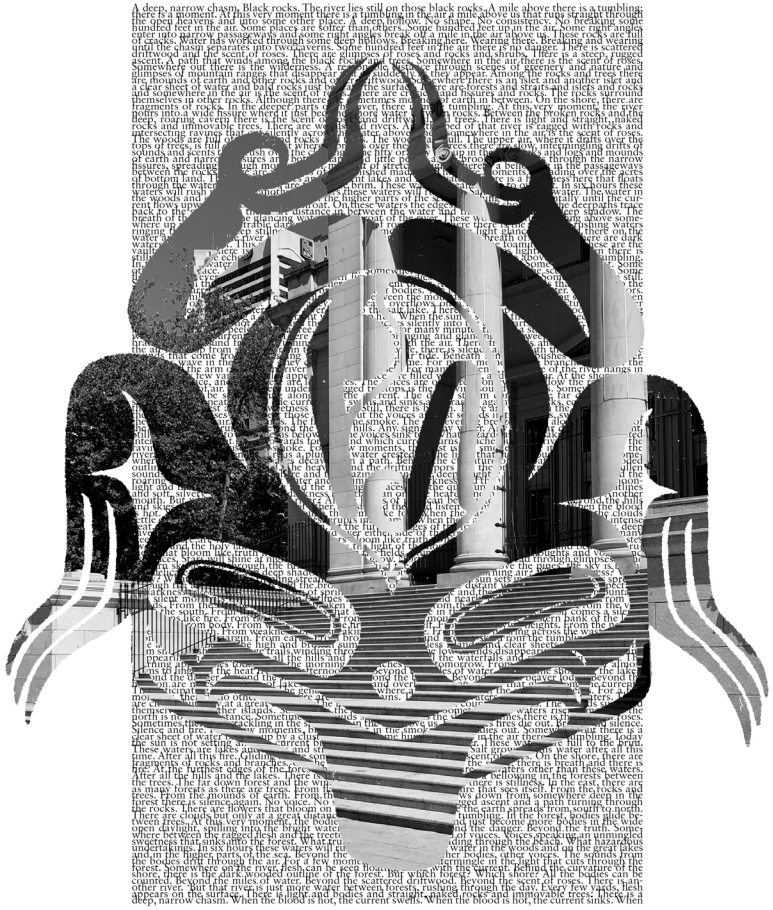


Fig. 5.