

The Sauvage

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Background

Translated to English as ‘savage’ as in aggressive or ferocious i.e. red in tooth and claw. Alexander (2005:676) argues that that while it may be uncivilised it is not uncultured and its original English meaning deriving from the French word ‘sauvage’ also means ‘rawness’ as follows (he uses it as a most desirable characteristic to be incorporated into the architecture of a well designed building):

Alexander’s original meaning:

The first time I came across the word and its meaning was this year (2008) in reading Alexander (2005):

1. Direct
2. Uncluttered by unnecessary sophistication/intellectualism
3. Wild
4. Untamed
5. Original
6. Unweakened by civilisation/modernity (which separates thinking and doing)
7. Unencumbered
8. ‘As it comes forth’ or ‘like the thorn on a wild bramble’ it hurts in its authenticity - authentically from nature out not from nurture in to nature
9. Unconscious Archetypal character or quality Alexander (2005:640, 663, 676)

Unzipped:

1. DIY (PW ~ 10-02-2008)
2. Innately blends/braids thinking and doing (PW ~ 10-02-2008)
3. This braiding means engaged and grounded– thus the axis mundi of the sauvage culture is the life as it is lived that is the ‘lived life’ – so learning occurs within the lived life not apart from it
4. Bottom up (PW ~ 10-02-2008)
5. Grounded (PW ~ 10-02-2008)
6. Authentic (PW ~ 18-02-2008)
7. Common sense (PW ~ 18-02-2008)
8. Entrepreneurial (PW ~ 11-02-2008)
9. Organic (PW ~ 18-02-2008)
10. Mutual Aid (PW ~ 10-02-2008)
11. Inter-generational (Kids and Adults) (PW ~ 10-02-2008)
12. Indigenous (PW ~ 10-02-2008)
13. →Sauvage (Paleo-Neo) → Civilisation (rational) → Sauvage (post rational) → (PW ~ 10-02-2008)
14. Living within one self i.e. within ones lived life (living/riding/doing/thinking/action learning from the intersection of thinking and doing which is nothing less than the fountain of ones lived life (~ 11-02-2008)

Σ Definition

An approach to design that (1) is original, authentically direct, uncluttered, and self reliant as it comes forth from Nature; (2) uses common sense to braid thinking and doing in designing bottom up organic structures and systems that facilitate mutual aid and collectively act ahead wisely.

QQ' s

Every invention is the result of a dream. Every invention is the proof that what is not real can, under certain conditions, become real. Markale (1999:197)

Markale, J. (1999). *The Druids - Celtic Priests of Nature*. Rochester, Vermont: Inner Traditions International. 276pgs.

General points

Generally they didn't use dollars Markale (1999:51)

Historical

Celts did not write down stuff they could write but did not to protect the sacredness of their tradition. Cesar in his writings about them in 500BC proved their existence and they existed in a broad sweep of Europe inc Germany, Holland, England etc. from say 1000BC to around 200AD – their culture declined rapidly with Christianity brought by the Romans.

Stonehenge and New Grange are around 3000BC – the Celts had nothing repeat nothing to do with the building of the Megalithic mounds or sidhe (fairy mounds).

Philosophical

The Druidic position is closer to Heraclitus than it is to Socrates and Aristotle – the Celts never went through the 'Greek miracle'. Celtic beliefs are heterological in that they do not correspond in structure or process especially w.r.t conventional wisdom or orthodoxy of modernity. Heraclitus was a pre-Socratic philosopher (535-475BC) who maintained that nothing was permanent in the Universe; everything carried with it its opposite. Thus the only possible real state was 'becoming'. He believed fire to be the underlying substance/process of the Universe and that everything else was a transformation of it – redolent of the Beltane, and other fire ceremonies, of the Celts.

Celtic and Druidic - Attributes of the Sauvage

The Celts in many ways can be seen as 'Sauvages' they maintained a non-dichotomous (non Manichean viz. dualistic Markale (1999:226) non-diametrical (non duality viz. either – or, non distinction between the sacred and profane, public and private, individual and collective law, myth and history) yet dialectical (tension to get to synthesis) reasoning based on sensibility (techne viz. the sensibility of the painter to colour) ~ combines thinking and doing through emotional discernment vii), while respecting the individual in the collective, that did not distinguish between the mundane and the sacred. Markale (1999: 25&63). The king had to be 'master of all the arts' Markale (1999:63).

Here Lugh, representing the supreme dual natured god combining yin and yang, is seeking entry to the King Nuada's banquet in Tara (a toponym ~ place name) however the banquet room is guarded by a Porter who does not let anyone enter who doesn't possess an art or craft which is already represented by those in the room. Lugh says that he is a smith, carpenter, craftsman, poet-historian and musician-harper. He is ultimately let in because he is master of all the arts and crafts viz. a true artificer – a master artisan. Yet after he is admitted to the feast and before he can enter the banquet hall he has to pass a poetry test, a warrior test and an artisan test. Remember this is the ultimate god of gods and he states first his qualification as 'carpenter' craftsman and is then being held to account to earthly governance through actual tests. Lugh is parallel to Gwyddon of the Welsh tradition. Markale (1999:252).

The Sauvage is embedded in a monistic or non-dual world where each thing, each being has a dual aspect within it that is resolved by its internal contradictions in a resolution of realisation of the totality of which it is a holon. Markale (1999:226) Ripples in this resolution generate the problems in the world – imperfections in the world a lack of harmony. Such oppositions as we see in this dualistic Cartesian world are from the Druidic perspective manifestations not of secure scientific thought but rather of false oppositions embedded in a dialectical quarrel. Markale (1999:226)

Always in touch with the wild untamed Nature (sauvage Nature) of which (s)he is part 128-9. Here is the Celtic concept of sanctuary something that can be everywhere and nowhere e.g. retreats in the Celtic sacred groves = Christian retreats to the desert.

Minerva the Greco-Roman goddess of crafts often called the triple faced Goddess **Bridget** who was poet/priest | warrior | craftswoman – the three spheres/classes of Celtic society – a king had to be proficient in all three – inc. an ‘Artisanal challenge’ Markale (1999:64), also called Belisama the very shiny one. 103, 77, 60, 61. In Ireland she became Belenos or Bel, the sparkling or shining one 152 with the fire of Bel being the purifying and fructifying fires of Beltane our Easter. Here and in other Celtic fire ceremonies dancers would leap over fires or embers thus it is not only **purifying** and **fructifying** but also **regeneration** through the fire i.e. ensuring a *surpassing* of one’s self. Markale (1999:157) Minerva presided over the ‘artificium’ which included: trades/vocation, tools, techniques, stratagems (job plans, designs and means of proceeding). Markale (1999:103).

Likewise in Celtic folklore ontological pantheon there is ‘functional complementarity’ and thus there are male craft gods. These are Credne (master of crafts) and Goibniu (master smith). Markale (1999:110) Gobibniu whose name is derived from the root for the English word ‘goblins’ and the French word ‘gobelins’ means small fanciful beings who live underground and who are experts in the blacksmithing art. And also Goibniu becomes Siegfried in the German pantheon. It is the Goibniu that hold the ‘banquet of immortality or rebirth’ and invite the gods. Markale (1999:117& 119). Several references associate this banquet with 157 the above fire celebrations as well as with putting animals and prisoners in cages above the fire sometimes even burning them and in others putting hemp on the fire with the smoke taking the inhabitants of the cages to the ‘otherworld’.

Markale (1999:57, 58). Druids the Celtic priests were proficient in magic, religion, medicine, wisdom and craft.

Contemporary attributes of the Sauvage

Entrepreneurship and Small Business are Sauvage

E&SME’s are essentially sauvage in that they insist that thinking and doing are braided and coalesce in the one person the boss so to speak. These organisations do not have the size to allow the separation of the policy and operational wings and often the boss comes from the ground up. Basically 90% of the Australian economy is SME’s and thus sauvage. Here we have the difference between intelligence and smart - the former is thinking and the latter in the sense of street cred that is thinking and efficacious doing. Yet SME training courses separate thinking and doing through the ubiquitous Business Achievement Plan and seldom if ever include the personal that is the Personal Achievement Plan.

Clearly mainstream academia and TAFE have little or no structural systemic methods or approaches indeed not the epistem to engage on the ground small business. See Wildman (2003), (2004)

The difference between Sauvage and Civilisation

The difference between Sauvage and Civilisation is that while the former is subject to temporary fright, as is the latter, it doesn't hold on to the initial emotion turning it into an ongoing or chronic state of fright. So, as far as I can see, fear is a chronic state of fright born of the undue imaginings of the Civilised mind.

The Civilised "fears" Sauvage because clearly exemplifies a more authentic lifestyle. But, this is about more than fear here. It is also about insult. That is, Sauvage authenticity is an huge insult to Civilised pretense. And, within that insult lies a serious threat to the self-satisfied comfortability of the Civilised mindset.

The Noble Sauvage - an oxymoron? 14to15-02-2008

Steve Taylor (15-02-2008) essytaylor@yahoo.com Hi Paul I share your misgivings about the term Noble Savage - of course it's outdated and archaic. The word 'savage' is as archaic and as loaded with colonial undertones as the term 'primitive'. Having said that though, it's easy to see that there's a kernel of positivity in the expression - when these 18th europeans encountered indigenous peoples they were at least aware of something 'noble' about them - presumably a non-egoic naturalness and closeness to the body and to nature which 'civilised' peoples had lost.

Great news about your government apologising to the Aborigines - it's about time our government apologised for the massacre in Tasmania in 1840! all the bestSteve

Paul Wildman (14-02-08): Please no never no this is nothing to do with sauvage please I wish to have nothing to do with this view - I aver this Rousseauian term and underlying concepts and value judgments

This is not the view that relates to Sauvage - lets forget sauvage if it is EVER to go in this direction - the whole noble s trip is just western involuted superiority wank just like Richard Gere's obsession with Zen while of course consuming heaps - love this - yes all the noble savage druggos in California or Renaissance humanism. The NS is about surmising a fantasy involuted view of humans/savages that had them as the goodies and us as the baddies - it assumes humans are inherently good and looks thus to unfettering them - the Sauvage has nothing to do about unfettering anything - the sauvage has a more direct connection with his or her way of being plus once once one accepts this crap then one inherently accepts the evolution of human nature whereby what came before was more primitive though quaint and kitsch - this is not a view that Steve Taylor supports and certainly not one I endorse.

Sauvage means as Alexander says - and I have written re this previously.

Lets just forget sauvage if necessary lets just leave it at Alexander. Ciao paul

Hey Marielle, Paul,

Still haven't found any reference to the original meaning of the French 'sauvage.' However, the below extract is somewhere near what we are looking for, I reckon.

Cheers, Rosco

‘NOBLE SAVAGE

From Wikipedia, the free encyclopedia http://en.wikipedia.org/wiki/Noble_savage

In the 17th century culture of ‘Primitivism’ the ‘NOBLE SAVAGE,’ uncorrupted by the influences of civilization, was considered more worthy, more authentically noble than the contemporary product of civilized training. Although the phrase noble savage first appeared in Dryden's *The Conquest of Granada* (1672), the idealized picture of ‘nature's gentleman’ was an aspect of eighteenth-century Sentimentalism , among other forces at work.

The term 'noble savage' expresses a concept of humanity as unencumbered by civilization ; the normal essence of an unfettered human. Since the concept embodies the idea that without the bounds of civilization, humans are essentially good, the basis for the idea of the 'noble savage' lies in the doctrine of the goodness of humans, expounded in the first decade of the century by Shaftesbury , who urged a would-be author 'to search for that simplicity of manners, and innocence of behaviour, which has been often known among mere savages; ere they were corrupted by our commerce' (Advice to an Author , Part III.iii). His counter to the doctrine of original sin , born amid the optimistic atmosphere of Renaissance humanism , was taken up by his contemporary, the essayist Richard Steele , who attributed the corruption of contemporary manners to false education.'

Techne and the Sauvage

Many of the attributes of Techne relate directly to Sauvage. The latter being broader than vocation and more being a lifestyle including or unfolding or aletheia'ing Techne. Here Sauvage means more an ontology of which techne may be seen as representing the epistem. Wildman (2008).

Common Sense and Sauvage

The sense common makes little sense when subjected to the scientific method yet it is the glue that, to a large extent, holds our society together. This sense common can be seen in our shared language and many other attributes of our culture.

Civilisation is not Sauvage | Culture is

In many ways civilisation is by definition the outworking of modernity of intellectuality. In this regard it is the antithesis of the sauvage esp. when constituted or distilled as the indigenous. Civilisation is often even defined as 'intellectual refinement' generally associated with **agriculture and division of labour**. Further *Civilization* can be used in a **normative** sense as well: if complex and urban cultures are assumed to be superior to other 'savage' or '**barbarian**' cultures, then 'civilization' is used as a synonym for 'superiority of certain groups'. Some would even argue that **without the City and without the University there can be no civilisation** i.e. **textuality** is the hallmark of civilisation for without the literate, without the intellectual (as separate from practical) life there is no civilisation - culture maybe not civilisation. Textuality as in writing is seen by may as a prerequisite of complex civilization. It was developed independently in Egypt (see hieroglyphic), Mesopotamia (see cuneiform), China, and among the Zapotec, Olmec, and Maya in Central America around 6000BC i.e. 8000BCE.

The word *Civilisation* comes from the Latin word *civilis*, the adjective form of *civis*, meaning a 'citizen' or 'townsman' governed by the law of his city. In the 6th century, the Roman Emperor Justinian oversaw the consolidation of Roman civil law. The resulting collection is called the *Corpus Juris Civilis*. In the 11th century, professors at the University of Bologna, Western Europe's first university, rediscovered *Corpus Juris Civilis*, and its influence began to be felt across Western Europe. In 1388, the word *civil* appeared in English meaning 'of or related to citizens'. In 1704, *civilisation* began to mean 'a law which makes a criminal process into a civil case.' Thus 'civilised' as a term is often used to counterpoint and identify pejoratively so called 'primitive' cultures. The term civilisation also recognises artisans. ***Civilisation* was not used in this modern sense to mean 'the opposite of barbarism' — as contrasted to *civility*, meaning politeness or civil virtue — until the 18th century.**

[<http://www.reference.com/search?q=civilisation>]

Sauvage Artificer as geomythic

Geomythic is myth in landscape that is the noosphere embedded in the physiosphere. Stories about gods having forges under mountains, Cyclopes building huge walls, monsters imprisoned under

volcanoes, ravaging dragons inside hills, creator gods atop mountains—these are examples of geomyths, myths living in the landscape. They are guides to the esoteric landscape. Indeed Gaia is a geomyth where the whole planet is a sacred site and to yin focused cosmologies the innerworld of the chthonic earth reflected the inner workings, trials and tribulations of the human being. Dreamtime stories are geomythic and in this sense the exemplar project of an artificer is a geomythic sacred site.

The paradoxical truth of myths is that you should take them almost literally but not as necessarily happening in our three dimensional matter-bound reality. When a site such as Montsegur, a craggy rock outcropping in the French Pyrennees, was said to be the location of the Grail Castle of the Arthurian legends, it is true, but not quite literally. There is indeed a Grail Castle at Montsegur, but it's not a physical one, nor ever was, and it's more accurate to say it's over Montsegur.

<http://www.ofspirit.com/richardleviton1.htm> <http://www.treadinglightly.sveiby.com/>

For me this is part of the Artificer that wisdom, techne and the sauvage come from the earth not vice versa.

Geomyth, Geopath and Geomance

Associated terms are geomancy divination through geological or physiospheric features e.g. throwing dirt in the air and seeing how it falls, elements of Feng Shui have geomancy or galactomancy characteristics and illustrates another subset thereof; and geopathy where earth rays/energies affect the living dowsing is a subset thereof - all terms for a living earth - living in the sense of human earth interaction engenders the living potential (or loss thereof) from both. In many ways the original compass was an instance of geopathy whereas astrology can be seen as an instance of geomancy indeed even glactomancy.

Artificers shed as cave - techne as *sauvage alchemy* - the artificer as wizard

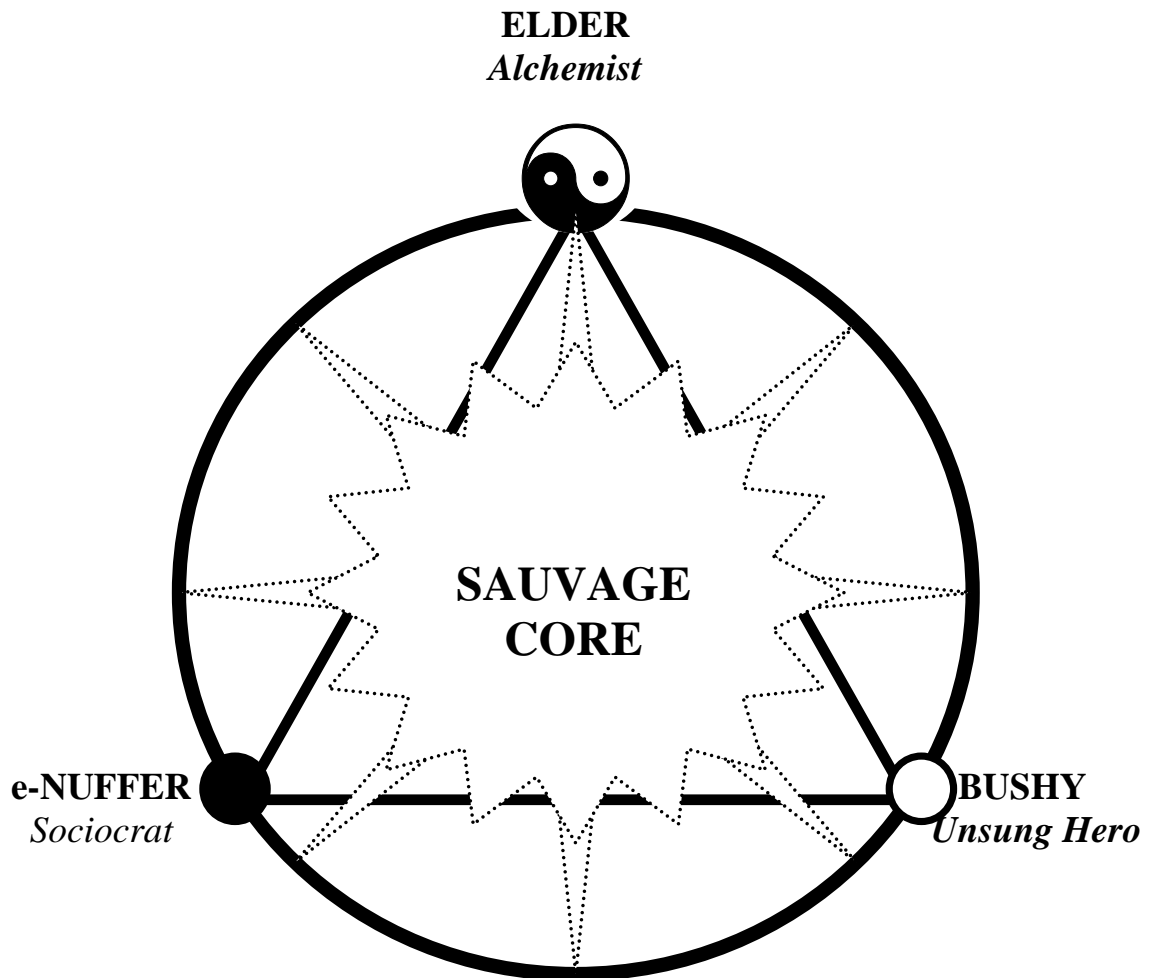
Chthonic underworlds reveal to the artificer the workings of nature and that of humans. In the middle ages the artificer smithy was seen as a Merlin - a wizard or alchemist who got the resources from the earth and transformed them thorough 'magic' or 'techne' or 'sauvage dessein' through his firey cauldron into metals into the crafts into the products necessary for everyday life. Thus his shed can be seen as part of the labyrinth.

In Celtic folklore at Tintagel in Cornwall under the remains of King Arthur's castle, Merlin's Cave penetrates the neck of the peninsula where the castle ruins remain, 250 feet above the sea. At low tide one may enter it and walk through to the beach on the other side, but at the night tide the sea enters and becomes impenetrable. Merlin's Cave is an example of a paradoxical place, where it is dark during daytime and where the sea is beneath the earth.

-- Nigel Pennick, Celtic Sacred Landscapes <http://www.booksie.com/poetry/poetry/queequeg/merlins-cave>

Merlin as practicing transmutation is sauvage into this he presages the European alchemist of the middle ages.

Sauvage Trinity



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