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Educating for cross-cultural syncretism through the arts.

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EDUCATING FOR CROSS-CULTURAL SYNCRETISM
THROUGH THE ARTS

A Dissertation Presented

By

MARIAN R. TEMPLEMAN

Submitted to the Graduate School of the
University of Massachusetts in partial fulfillment
of the requirements for the degree of

DOCTOR OF EDUCATION

May 1983

School of Education



Marian R. Templeman
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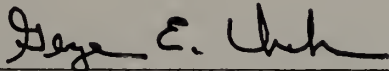
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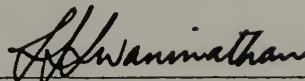
Dr. George E. Urch, Chairperson of Committee



Dr. Richard Konicek, Member



Dr. Georgia Moroney, Member



Dr. Hariharan Swaminathan, Acting Dean
School of Education

Dedicated
to the
Creating Spirit
and to
my father and mother
Mr. and Mrs. James G. Templeman
also
to persons of the
St. Regis-Akwesasne Reservation
and
aeolianimic persons
everywhere

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Dr. George Urch, as chairperson, is most worthy of deepest gratitude for his wisdom, considerate assistance, patient encouragement--for being the epitome of "a perfect gentleman and a scholar."

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"Skennon goa!" is extended to Dr. Solomon Cook, Chief, representing the many persons on the St. Regis-Akwesasne Reservation whose time, interest and generosity will be forever appreciated.

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ABSTRACT

Educating for Cross-Cultural Syncretism Through the Arts

May 28, 1983

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Directed by: Professor George Urch

When one culture discourages another from expressing spiritual beliefs, the result is suppression, misunderstanding, intolerance and the assumption of dominance by the one culture over the other. Members of the dominated culture tend to undervalue their culture in comparison to the dominant culture. The purpose of this study is to address the problem with an educational paradigm which incorporates spiritual expression through the arts (aeolianima) and its role as a facilitator for encouraging syncretism.

A survey of the literature examines the relationship of aeolianima to culture and its expression in symbols, myths, and traditions. Examples of syncretism of spiritual beliefs provide background information for developing educational programs to encourage spiritual expression through nonformal educational techniques procured from the literary search. Obstacles to syncretism such as technology, intolerance, ethnocentrism and a "Western" mode of thinking are also reviewed.

Experimentation with aeolianima as a syncretizer was carried out in a cross-cultural case-study. A community was observed and artists interviewed to ascertain aeolianimic needs. From this information, an educational paradigm was developed to encourage spiritual expression through the arts and ultimately aeolianimic syncretism. General nonformal educational methods were adapted for the purpose.

The case-study suggested unexpected organizational changes. Meetings were replaced by workshops or dialogues. This important change facilitated greater participation and control of the paradigm by members of the case-study. Three religions were represented with major syncretic projects transpiring between two of them, and limited syncretism slowly involving the third religion. The strategy for encouraging aeolianimic syncretism has since been evaluated and revised.

An idea in particular need of further research is the possibility that modes of thinking cause cross-cultural domination. Recurring patterns in cross-cultural interaction which discourage spiritual expression warrants further investigation. Also, further development of the concept of syncretism is strongly recommended.

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I N T R O D U C T I O N

Basic Concept

The concept of "aeolianima" is fundamental to this study, as is the concept of syncretism. However, aeolianima is not only a new concept but a new word. As such, it requires a full explanation.

The word aeolianima was coined from the Latin name for the god of the wind, "Aeolus," and the Latin word for life or spirit, "anima." This new noun denotes a kind of metaphysical energy, a spirit in the wind that quickens human creativity and pervades cultures. Aeolianima is that element of intellect which understands and expresses realities which cannot be seen but are acknowledged by a given culture to be real. The aeolianimic aspect of mind is a display of respect and wonder which makes us sing, dance, make symbols, build temples and communicate about and with entities beyond our understanding in an attempt to make them more perceptible. There is aeolianima wherever there is a striving to express the transcendent quality of beauty, which is to say that aeolianima can be everywhere:

The appeal of what people consider surpassingly pleasing, beauty is an abstraction, that is, broadly spread over the earth, and lies deep in human experience--so wide, and so deep, that it is to be classed as a cultural universal.¹

Aeolianima inspires art and religion, sometimes simultaneously. Aeolianima is the great educator. In fact, it may be safely stated that most ancient objects that have survived have had expression of the supernatural as their purpose for existence.² Because their purposes were sacred, the very materials of which they were made were durable, the best that could be found. The permanent quality of these materials contrasted with the fleetness of life of mortal beings, thereby identifying sacred objects with the everlasting deity.

These ancient aeolianimate objects were to be a legacy to future generations, communicating to those who would follow the importance of what was known about the spiritual world. They were an important means of educating the whole cultural society, present and future, because they communicated the teaching voice of the ancestors and were symbols of contact with them, means for sharing their insights and the wisdom of the ages.³

But aeolianima is a universal phenomenon, not limited to objects. It shines through all forms of cultural expression, although it is not "cultural expression" itself. That is an umbrella term for all types of human expressions including those inspired by aeolianima. For instance, cultural expression is to be found in everyday utilitarian objects, clothing, shelter, language, athletic sports, cooking, education, personal names, etiquette, hairstyles. When these are ends in themselves, they take on the characteristics demanded by a culture in their useful design and, perhaps, their aesthetic value.⁴ But, when everyday objects take on a metaphysical meaning, when a

plate, goblet or knife is consecrated for use in a ritual; when clothing becomes a symbolically anthropomorphized costume; when language has sacred words and reverential phrases--then there is evidence of aeolianima.⁵

Cultural expression combined with aeolianima is best illustrated in dancing, singing, decorative arts, rites, rituals, celebrations, religious processions, feasting, bodily adornment, and reenactments of religiously significant events.⁶ Whenever there is an attempt to communicate on a supernatural level, there is aeolianima:

The dancer . . . does not have to endow movements with a symbolic meaning for artistic purposes, but uses in an artistically organized way, the unity of psychical and physical reaction that is characteristic of human functioning in general.⁷

Aeolianimic activity, at the level of cultural expression, is often an attempt by a society to understand itself as such. This is one purpose of outward manifestations of a people's history, and it results in cultural unity when a group appreciates and values the same things. To cite a deceptively simple example, when a shepherd pipes of the starry night and what is beyond the starry night, other shepherds recognize the experience and that tune becomes part of their repertoire, too, to be handed down with other tunes to generations of shepherds. Then all the tunes become cultural expressions such as the biblical psalms for as long as that society feels a need to use them. These expressions are a kind of social cement.

The artistic mode of thought is the best way to illustrate aeolianima. The expression of relationships among ideas consumes

the artist. Things must relate in a certain way. The artist's mind conceives of how things ought to be. Forms, directions and patterns are related in space to neighboring forms, directions and patterns. Analogies are the mind's pictures of these relationships. The artist appears to be "lost in space" while listening to the inner voices of intuitive decision-makers whisper how the relationship ought to be. The suspension of all thought activity unrelated to aeolianima, however brief in actual time, may be compared to euphoria reached from the suspension of the cognitive faculties by use of drugs, or from the quickening of aeolianimic energy by use of stimulants.⁸

The artist needs to express identity to him/herself and with his/her surroundings. This is done by taking what is "out there" and combining it with an inner vision in the process known as creativity. Whether it be a Michaelangelo fresco, the weaving of a prayer shawl, a peak experience, or an impromptu tune whistled toward the Creator, something wonderful happens. A pent-up need releases itself in bursts of energy from flashes of a few minutes' duration to explosions of many years' time.⁹

What can aeolianimic thinkers tell us about their domain of nonverbal expression? Many artists are quite articulate about that nonverbal creativity which is the heart of their work. Edward Hill wrote, "To empty one's mind of all thought and to refill the void with a spirit greater than oneself is to extend the mind into a realm not accessible by conventional processes of reason."¹⁰

Carlo Carra knew perfectly well that only in happy instances was he lucky enough to lose himself in his works.

The painter-poet feels that his true immutable essence comes from that invisible realm that offers him an image of eternal reality. . . . I feel that I do not exist in time, but that time exists in me, I can also realize that it is not given to me to solve the mystery of art in an absolute fashion. Nonetheless, I am almost brought to believe that I am about to get my hands on the divine.¹¹

As Jerome Bruner told us,

There is something antic about creating, although the enterprise be serious. And there is a matching antic spirit that goes with writing about it, for if ever there was a silent process, it is the creative one. Antic and serious and silent.¹²

It is this creative silence that rewards the artist with a deep sense of satisfaction. The very moment of creativity is so eloquent, that the pain of endeavor, mental exertion, and drain on energy seem but inconsequential sacrifices. The soul feels all the better for having created.

The artist's mode of understanding allows for a radically different point of view, including that "antic" element mentioned by Bruner.

To really see what we ordinarily look at from time to time makes fireworks happen inside us that can't always be contained when the brightness of a person or thing is discovered or uncovered.¹³

All kinds of artists experience this. For example, the pyramid architects build radically different structures to bridge the gap between

here and hereafter. Navajo sandpainters have a radically unique picture of effective rain-making.¹⁴ The Japanese raku tea cup is a radical departure from most of the earth's drinking vessels. Tibetan buttercarvings, European pipe organs, Egyptian belly dancing, African talking drums, Guatemalan costumes, Russian church turrets--all are works of the world's artisans. The world is a work of art, either directly from the hand of its creator or through the aeolianima of its artists. As Arnheim says,

Art is not the hobby of making reproductions, a game quite independent of other aims and needs, but is rather the expression of an attitude toward life and an indispensable tool in dealing with the tasks of life.¹⁵

Although some people seem to be more gifted than others, it is possible for everyone to create aeolianimic works, and also to be aware of reality through nonverbal intuition. The arts save the humanity in people's lives. Song makes the rough work of the fisherman more bearable, the deadening work of field hands less monotonous. Plain objects, such as a Mexican donkey cart, become exciting when decorated. Navajo Indians see in the turquoise sky a special otherworldly meaning. Their awareness of the spiritual beauty of that color is reflected in their treasuring of turquoise stones as pieces of sky fallen to the earth.¹⁶ Aeolianima expresses the hope that there is something beyond mere existence which makes life something more than a mundane experience.

An artist creates with synergy: a joint action of elements in which the total effect is greater than the sum of their effects when acting independently. Put a piece of wood into the hands of a craftsman and it becomes a musical instrument. Put the musical instrument into the hands of a composer and a song never before heard comes into existence. Put the composer's music, the musician and the musical instrument in an ensemble led by a conductor and a whole uplifting experience floats through the air. Place this orchestra in a temple or on a mountain top and its very echos add an other-worldly dimension. In each case, the result is more than the sum of the original investments. Anything an artist does or touches is synergistic, like a Midas touch.

In a new creation, something that was not there suddenly is there.¹⁷ Cultural expression is synergy and much of that synergy may be aeolianima. The intent is to uplift the spirit, to improve, beautify, enchant, to make a previous condition better. For these reasons aeolianima should be considered more seriously by educators and moral leaders of today. Since aeolianima is associated with the intuitive, nonverbal aspects of thinking, synergy between this thinking process and logical, analytical thinking ought to be a most important mandate for contemporary education so that maximum human potential can be developed for the benefit of the individual learner and of humanity.

FOOTNOTES FOR INTRODUCTION

¹Melville Herskovits, Aspects of Primitive Art, eds. Robert Redfield and Gordon Ekholm (New York: University Publ., 1979), p. 43.

²Joseph Lindon Smith, Tombs, Temples and Ancient Art (University of Oklahoma Press, 1956).

³Julian Jaynes, The Origin of Consciousness in the Breakdown of the Bicameral Mind (Boston: Houghton Mifflin Co., 1977).

⁴Shelah Weir, Man the Craftsman, Vol. 19 of Peoples of the Earth, ed. E. E. Pritchard (Danbury, CT: Danbury Press, 1973).

⁵George Murdock, "The Common Denominations of Culture," The Science of Man in the World of Crisis, ed. R. Linton (New York: Columbia University Press, 1945), p. 124.

⁶Weir, Man the Craftsman.

⁷Rudolf Arnheim, Toward a Psychology of Art (Los Angeles: U.C.L.A. Press, 1966), p. 69.

⁸D. N. Perkins, The Mind's Best Work (Cambridge, MA: Harvard University Press, 1981).

⁹F. Marti-Ibanez, ed., The Adventure of Art (New York: C. L. Potter, Publ., 1966), pp. 268-277.

¹⁰Betty Edwards, Drawing on the Right Side of the Brain, p. 58 for Edward Hill, The Language of Drawing (Englewood Cliffs, NJ: Prentice-Hall, 1966).

¹¹Carlo Carra, "The Quadrant of the Spirit," Valori Plastici I (April-May 1919), p. 2.

¹²Jerome Bruner, On Knowing: Essays for the Left Hand (New York: Atheneum, 1965), p. 17.

¹³Rudolf Arnheim, "What Do the Eyes Contribute?" Audio-Visual Review (Sept.-Oct. 1962), p. 10, 10-12.

¹⁴Franc J. Newcomb and Gladys A. Reichard, Sandpaintings of the Navajo Shooting Chant (New York: Dover Publ., 1975).

¹⁵Arnheim, Toward a Psychology of Art, p. 41.

¹⁶Clara Lee Tanner, ed., "Indian Arts and Crafts,"
(Phoenix: Arizona Highways, Publ., 1976), pp. 132-66.

¹⁷N. A. Coulter, Jr., M. D. Synergetics: An Adventure
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1976).

C H A P T E R I

STUDY DESIGN

Statement of the Problem

When one culture discourages another culture from expressing spiritual beliefs, the result is suppression, misunderstanding, intolerance, and the assumption of dominance by one culture over the other. Members of the dominated culture then tend to undervalue their culture in comparison to the dominant culture. This problem has not received the substantial attention required to educate people about its negative consequences, and to guide persons toward counterbalancing cultural damage with programs specifically designed to promote spiritual expression. The writer has witnessed this problem in several cultures and believes a solution may be possible and worthy of consideration.

Suppression of the communication of ideas about spiritual matters may be one of the more grievous acts perpetrated by one society upon another. In American terms, it is a problem because it hinders freedom of speech, freedom of religion, liberty and the pursuit of happiness for many artists who may otherwise have had the urge to express spiritual ideas.

Although cultural interaction throughout the ages has often resulted in the domination of one culture over another, it has not always led to the violent destruction of religious beliefs of the subjugated culture. But the problem remains that, historically, dominating cultures have disregarded or even disdained the spiritual expressions of dominated cultures. Why this problem occurs can perhaps be attributed to ethnocentrism, fear of the unknown, desire for power, moral shock, greed, or a combination of these.

In the case of ethnocentrism, the problem is one where fierce pride on the part of one culture will not allow its members to grant equality to other cultures. Ethnocentric tactics include the imposition of a set of values, morals and customs on another culture until that culture becomes "equal" by enculturation. Little regard is given to the value or beauty of what had gone before the forced change; what matters to the ethnocentric culture is that the "right way" has triumphed.

Fear of the unknown is the cause for aloofness of some cultures toward spiritual beliefs, customs and practices which do not resemble forms familiar to them. Today this problematic fear is witnessed in the animosity of some cultures toward ancient native practices, such as voodoo, and the practices of religious cults like the Church of Scientology.

Moral shock caused by human sacrifice, mutilation or unfamiliar values placed on life and death may cause an outside culture to obligate itself to be the "real" guardian of truth, or to

paternalistic corrective solutions by enlightenment, force, or both. Though such attitudes provoke profound political tension which may eventually be resolved, the problem remains when spiritual philosophies are not valued and the use of forces replaces understanding and cooperation in cross-cultural syncretism. Today, values of life and death different from those in the West are evidenced in India, where this life is thought to be only a step to the next reincarnated life.

The desire for power is a chief reason why one culture discourages another from expressing spiritual beliefs. Political and social leaders know they have less influence over the lives of their constituents if ideas contrary to their own are expressed. Often such leaders resort to political repression of their opponents. A blatant example of this problem is seen in Iran today, where no beliefs can safely be expressed unless they are Islamic beliefs.

Greed presents a cross-cultural problem when one culture exploits another for material benefit. The dominated culture becomes devalued and "inferior" in the eyes of the exploiters because it was easily duped of its possessions. The spiritual beliefs of the denigrated culture share the same fate. The oppressive culture often forces its own ethnocentric values upon its victims, as the clash between European and Amerindian cultures illustrates. European greed has magnified itself from the time of the Conquistadores, through the times of trade, Manifest Destiny, agricultural and industrial revolutions, to the technological capitalism of present times.

These reasons for the problem of suppressed spiritual beliefs highlight the destructive domination of one culture over another. Other factors pertaining to cultural domination compound the problem. Not only does the dominant culture begin to consider itself "superior," but the dominated culture starts to see itself as "inferior." The strain between cultures and their perceived identities has easily led to intolerance, misunderstanding and distrust. Unequal cultures are also seen as competing for the loyalty of youth, who must choose between cultural fidelity or cross-cultural "superiority." The problem touches all phases of culture and especially religious beliefs. Who would want to express spiritual ideas others may consider "backward"? What artists would invite ridicule from an unappreciative audience? Is there any hope of holding on to cultural spiritual expression (aeolianima) when societal pressures against it persist? Can people become educated about the problem, and, are there ways to counteract its negative effects?

In order to better understand various aspects of the problem of suppression of one culture's aeolianima by another culture, this study examines the relationship between aeolianima and opposing forces. The tension between aeolianima and its opponents, as a subject, finds a place in different kinds of research and professional literature. General historical accounts include analyses of wars between cultures and the roles played by conflicting religious beliefs. Anthropological studies examine more closely cultural intrusion. This study includes two detailed accounts of cross-cultural interaction of

differing beliefs, one addressing the problem with all its negative repercussions. Writings about the world's religions mention a variety of attempts at cross-cultural spiritual expression. Sociological literature addresses problems of intolerance, discrimination and cultural oppression in broad terms of race, sex, nationality and religion. The emphasis of this study is on imbalance of cultural expression and the problem of "superiority" and "inferiority" of cultures.

Persons most affected by the discouragement of aeolianima are the artists who are an integral part of forming culture through their expression of it. In order to understand the suppression of the urge or need to create aeolianima, information about artists must be better understood. The sensitivity artists feel toward their environment and the difficulty they experience in translating these feelings into forms of nonverbal communication become part of the problem when there is no incentive to expend such effort. Even the occasional futility of creating art becomes part of the problem in that creative artists are central to aeolianimic syncretism. Their frustrations can discourage them. So, reflections in literature pertaining to the arts, artists, creativity and sensitivity to the discouragement of aeolianima are important to any educational analysis of the problem.

An important part of the problem of cultural dominance by force is the influence the dominant culture has on artists of the dominated culture. These artists, now part of an "inferior" culture, may have the tendency to escape "inferiority" by distancing themselves from their own heritage to identify with the more "superior" and "successful" dominant culture.

This study discusses the role Western education plays in damaging aeolianima of dominated cultures and offers suggestions for its becoming supportive of aeolianima. When one culture is being exposed to another culture, a learning process takes place for both cultures. If one culture becomes suppressed, an undesirable type of learning takes place: intolerance, distrust, and discrimination, which may become perpetuated in formalized education. At this point accessibility to education, selectivity of curriculum, and style of pedagogy may manipulate cultures to become unwillingly acculturated with no options for controlling their own cultural destiny.

The education of artists is a double-faceted problem. First, artists need to express themselves, and education in many dominating cultures is not structured by student participation. Second, artists need to be constantly learning about their own culture so as to have spiritual ideas to express in a unique way.

Any kinds of educational programs developed to confront problems described will have to be designed with the artists of cultures (especially the dominated cultures) in mind. If there is a perceived interest and need to express aeolianima, persons should have the opportunity to participate in solving their cross-cultural problems and taking control of their own programs. Persons can feel more adequate when they assume leadership roles, control material, and actually express culture. The culture's artists should play a major role in deciding which course of action will shape the destiny of their culture: living with the problem of outside influence or

themselves becoming facilitators of change. If the latter is chosen, these participant-artists will have the responsibility of representing their culture in the nonverbal, aesthetic, qualitative domain.

Today's modern world, in its fascination for technology, has drawn persons away from their original cultural values and cultural patterns. Central to this issue of values is the recent focus on two basic modes of thinking capacities of the brain: logical and intuitive thinking. Cross-cultural interaction may actually be the confrontation of peoples who think in entirely different patterns. The problem of one culture discouraging another from expressing spiritual beliefs could almost be restated in terms of thinking patterns. The aggressive culture is represented by logical, analytical thought, preferring technological and quantitative challenges, while the more passive culture, represented by intuitive, nonverbal expression is more concerned with finding satisfaction in quality and aesthetics. The values which are less easily articulated fall victim to those values which have direct, tangible appeal or provide immediate power and prestige. This speculation cannot be a direct issue in this study. However, it should be kept in mind that the study explores different thinking patterns.

Purpose of the Study

The purpose of this study is to design an educational paradigm which incorporates the concept of aeolianima and its role as a

facilitator for encouraging syncretism. Its development will follow four procedures:

1. There will be a review of the literature for the purpose of obtaining information about aeolianima and relationship to relevant issues.

2. An educational paradigm will be designed, based on information acquired in the review of the literature, for the purpose of addressing the role of aeolianima as a means for encouraging syncretism.

3. A case-study will take place for the purpose of testing the educational paradigm in a cross-cultural setting.

4. Recommendations will be made based on the case-study for further development of the educational paradigm as a means of encouraging aeolianimic syncretism.

Purpose of the review of the literature

Literature will be reviewed for the purpose of investigating cultural interaction and other issues as they relate to spiritual expression, aeolianima. These other issues are: the place of artists and the arts in culture, the idea of "culture" itself, spiritual beliefs and the difficulty of expressing them, the concept of syncretism, obstacles to expressing aeolianima, the possibility of educating to encourage aeolianima, and kinds of education adaptable to encouraging aeolianima.

The idea of "culture" as perceived by others has bearing on cross-cultural interaction. Histories of cross-cultural relationships and their effects on aeolianima are also essential to the study. Central to a study designed to educate toward tolerance and understanding through aeolianima is the concept of syncretism and all its ramifications. In conjunction with syncretism is the importance of becoming familiar with the spiritual expression through the arts historically and the role artists and the arts have had as syncretic culture-shapers. Information shedding light on the psyche of artists and creative persons also has bearing on the expression of ideas.

The writer believes that a certain kind of thought process is at the root of aeolianima. Though the purpose of the study is not to research this hypothesis, because of its intrinsic bearing on aeolianima, the purpose is to bring it to the attention of other researchers. A review of the literature is also necessary for designing an educational paradigm to address the needs of artists confronted with cross-cultural interaction.

Purpose for developing an educational paradigm

Collecting information from the literature and other sources is part of the strategy for investigating aeolianima with the intention of employing it in an educational paradigm to facilitate syncretism. Aeolianima itself must be examined because it is the oldest means of communicating spiritual ideas, and has helped persons within and outside a culture gain insight into spiritual concepts otherwise

inexplicable. Since aeolianima seems to have been a good communicator across cultures, its use as a means of syncretizing divergent cultural beliefs appears to be essential. One purpose of this study is to examine the aeolianimic-syncretic connection more closely to ascertain its value and to consider an educational format for encouraging aeolianimic syncretism.

The strategy is centered around perceiving the needs of the artists as aeolianimic educators who, in turn, may need to be encouraged and educated about developing their own program. The strategy should also include an evaluative examination of the effectiveness of an educational paradigm in a particular case-study. A comparison of actual needs of artists with the perceived needs assumed by the study should be made for the purpose of testing its validity.

The educational paradigm itself should be nonformally oriented for the purpose of involving participant artists in direct personal aeolianimic expression. The study would best be served if artists voluntarily decided to become involved in shaping their own culture through aeolianima. The writer will introduce a temporary nonformal educational paradigm for the purpose of encouraging artists and facilitating future methods and plans designed by the participants themselves.

Purpose of a cross-cultural case-study

One purpose of the study is to examine the direction the relationship between two cultures is likely to take when they come in

cross-cultural contact. In the past one culture has had the tendency to dominate the other and to establish its own values as "superior." If it is found in the case-study that one culture has the capability of discouraging the aeolianima of another culture, the reasons why this happens and how it occurs should be considered. The purpose of examining this point is to see if cultural expression was hindered by the philosophy of or preference for the new culture and its expression and, if so, what direction today's artists of a particular culture wish to take.

To encourage artists with an educational paradigm is to counteract some of the cross-cultural obstacles to aeolianimic expression. These obstacles are ones which have historically sometimes prevented syncretism from occurring. There may also be some local sociological hinderances to aeolianimic expression that need to be overcome. Encouragement is meant to assuage these needs and to bolster morale.

Purpose for recommendations and suggestions

The structuring of an educational paradigm within this study is to discover whether programs of this type have universal application, and whether a model can be tailored to meet the needs of a group of artists in a particular location experiencing cross-cultural interaction. It is intended that such a group participate in this design and control its direction. The universal application of such an educational paradigm would therefore depend to some degree on the results of this case-study and its flexibility to meet cultural needs at this location and elsewhere.

Finally, a reason for this study is to bring attention to the way artistic people think. The future of aeolianima may be in danger if a tendency toward logical-technical thinking dominates thought patterns. A description of this kind of thinking pattern is provided by Charles Darwin:

Up to the age of thirty poetry gave me great pleasure and I took intense delight in Shakespeare. Formerly, pictures gave me considerable, and music very great delight. But now, for many years I cannot endure to read a line of poetry. I have tried lately to read Shakespeare, and found it so intolerably dull that it nauseated me. I have also lost almost any taste for pictures of music . . . my mind seems to have become a kind of machine for grinding general laws out of a large collection of facts, but why this should have caused the atrophy of that part of the brain alone, on which the higher tastes depend, I cannot conceive . . . The loss of those tastes is a loss of happiness, and may possibly be injurious to the intellect.¹

One intention of this case-study is to observe whether the particular intuitive-aesthetic frame of mind, the loss of which is illustrated by Darwin, researched by Dr. Roger Sperry² and Betty Edwards³ and theorized by Julian Jaynes,⁴ is in evidence and whether dominant cultures may also be dominating thinking patterns in the case-study, itself. The writer has observed this process in several cross-cultural situations⁵ and would include observations from the case-study to note whether there is a pattern which may have some universal significance to recommend for further research.

Finally, though this study promotes nonformal education as the most satisfactory means of producing aeolianimic syncretism, the intention is that those whose areas of endeavor are in formal education will find at least some information applicable to encouraging

creativity, the arts and perhaps even cultural and religious tolerance within their own educational disciplines. Suggestions will be offered in Chapter VI.

Research Procedure

The general research procedure for this study is first, a review of the literature, followed by a case-study investigation which includes within it an experimental educational paradigm. From the investigation follow suggestions and recommendations. The body of information to be obtained in such an investigation has been concentrated into four basic inquiries about aeolianima and its relationship to culture, the arts, education and syncretism. An outline of the general research strategy follows:

Necessary Information to be Collected -

The exploration of aeolianima as:
 an educational vehicle
 a creator of culture
 an urge to express spiritual ideas
 a syncretizer

Method of Collecting Information -

Library search
 Investigation by the observer
 Case-study analysis by the participant observer

Development of an Educational Paradigm using Information -

Initial educational paradigm
 Design experiment
 Revised educational paradigm

Exploring Aeolianima as "Educator" -

- Educating with a more human approach
- Teaching organizational design
 - General motivational exercises
 - Exercises pertaining to nonformal education
 - Exercises pertaining to the artist as culture-shaper
 - Exercises pertaining to aeolianima
 - Exercises pertaining to syncretism
- Sustaining measures
- Cultural education
 - Learning cultural appreciation
- Evaluation

Need for Further Research

- Modes of thinking
- The mind's capacity
- Learning strategies

Recommendations based on research

- Focus on syncretism
- Syncretism and aeolianimic nonverbal expression
- Syncretism and nonformal education
- Educational recommendations
- Cross-cultural aeolianimic programs

Conclusion

Review of literature

Methods of collecting information include a review of the literature from the libraries of the University of Massachusetts, Smith College, Westfield State College, Elms College, Springfield Public Library, Akwesasne Library and Cultural Center, St. Regis Rectory Library, Westfield Athenaeum and personal materials. Information is categorized into three sections developed in Chapter II:

Aeolianima and cross-cultural syncretism

- Culture
 - Cultural expression
 - Aeolianima in culture
 - Aeolianima as cultural expression
 - Aeolianima, symbols, myths, traditions

Syncretism
 Syncretic success
 Constrained syncretism
 Lack of syncretism
 Aeolianima: a means for syncretism

Problems in today's world
 Intolerance and ethnocentrism
 Technology
 Educating for understanding

Education and aeolianima
 Syncretic education
 Creativity in education
 Nonformal education
 Combined elements and education

Case-study by the participant-observer

The study will also make preliminary observations about aeolianima in a particular cross-cultural group (the residents of the St. Regis-Akwesasne Reservation) and later become involved with this same group in a case-study, this time as a participant observer. Information from the literature and investigative observation would then be used to develop an educational paradigm to adapt aeolianima to the perceived needs of the local artists.

Development of an educational paradigm. The general outline for the paradigm detailed in Chapter III procedures covers:

- the establishment of rapport and development of human relations with local groups of artists and individual artists
- the encouragement of all groups to participate in the program
- rapport among the local groups

- organizational design based on nonformal educational methods
- cultural education of persons interested in the arts
- cultural appreciation, satisfaction in creativity and syncretism
- an evaluation of the educational paradigm taking into consideration to the study's "statement of the problem," the needs of the people and the goal of harmony among beliefs through the arts.

From this educational paradigm to be described in Chapter IV the investigator would collect more information useful to the study as ongoing research.

Summary of study

A revised educational paradigm, the subject of Chapter V, will rely on information furnished by the case-study. Since the results of the investigative study are unknown, the procedures for developing future programs, recommendations and suggestions in Chapter VI should be left until the study is completed.

Clarification and delimitation

Because its importance to the historic and prehistoric aspects of cultures is universally acknowledged, this study will show that aeolianima is an acceptable concept. Although this study will cite examples of aeolianimic evaporation and even extinction, it is understood that educators are aware of many extant and contemporary examples of aeolianima as well. Within Western culture, this study

makes the point that value has been placed on cognitive learning rather than affective intelligence. Current research indicates that educators are becoming more aware of brain potential, and that the different modes of thinking in concert could result in a kind of synergistic intelligence beneficial to individuals and to humanity.

Though aeolianimic characteristics of many cultures may be cited as a check for universal validity among trends, it is understood that each culture is unique. This study will progress from the universal to the particular--from examples in world cultures to Amerindian cultures to specifically that of the Mohawk peoples of the St. Regis Reservation in New York, Quebec and Ontario.

The study assumes that if they were not threatened by other cultures, persons of non-Western cultures would want to maintain at least a measure of aeolianima, and to express deeply ingrained feelings nurtured in them by their cultural heritage. Once it becomes evident to them that this is possible, an attempt will be made to show that these and any persons of any culture under the pressure of assimilation will opt for the possibility of cultural survival. The study is to offer the opportunity for cultures to become enthusiastically involved in developing strategies for blending the best of indigenous culture, with appealing aspects of outside cultures. If syncretism of aeolianima is not desired by the persons involved, an investigation into the thinking behind this decision would indicate whether such reasons were particular to the local situation or typical of the universal manipulation of aeolianima by the most

dominant cultures. However, the raison d'etre of this proposal is that despite the pressures of Western values, people can and wish to acquire the knowledge to cultivate their own aeolianima.

It is purposely intended that the study be limited in size. Aeolianima, because of its very human nature, should flourish best in the kind of environment described by E. F. Schumacher in Small is Beautiful.⁶ Assiduous care for the seed of the idea of aeolianima in education must necessarily start on a small scale because it is tender, new, and fragile. Prudent cultivation, however, would eventually lead to a strong and culturally healthy entity bearing real fruit.

Definition of terms. Important terms in this study are thus defined.

Aeolianima is a coined word meant to connote those facets of culture which are the creations of the affective sphere of intellect; from "aeolus," the God of the Wind, and "anima," meaning "life" or "spirit."

Syncretism is the combination or reconciliation of differing beliefs or practices in religion, philosophy, etc.; a harmony of beliefs.

Acculturation is the process of absorbing new cultural traits, especially by transference from another group or people; e.g., transference of Mandan culture to Hidatsa Indians.

Enculturation is the process by which an individual or minority group learns the traditional content of another culture and assimilates its practices and values until the native culture is gradually replaced.

Modern educational values is intended to mean a way of presenting education with such overwhelmingly cognitive characteristics that value is seen only in the light of temporal gains.

Synergy means that the total effect is greater than the sum of their effects when different actions, agents or elements join together.

Bicameral intelligence relates to Jaynes' term for the right and left hemisphere of the brain working together to produce fully integrated intelligence.

Technology is used in a broad sense. It represents the fascination modern man has shown for mass-producing objects, mechanizing, and satisfying needs for quantity rather than quality.

Scope. The scope of the study involves consideration of, but not research into, the following areas:

1. different modes of thinking in relationship to brain activity;
2. universal application of the study to all possible combinations of cultures;
3. discrimination against the individual artist or aeolianimic believer as such;
4. the role of progress in the problem of a "better standard of living";
5. the value of money compared with work satisfaction.

CHAPTER 1 FOOTNOTES

¹Charles Darwin, Autobiography, ed., Nora Barlow (London: Wm. Collins Sons and Co., Ltd., 1958), p. 97.

²Roger Sperry, "Lateral Specialization of Cerebral Function in the Surgically Separated Hemispheres," The Psychophysiology of Thinking, eds., F. M. McGuigan and R. Schoonover (New York Academic Press, 1973), pp. 209-29.

³Betty Edwards, Drawing on the Right Side of the Brain (Los Angeles: J. P. Tarcher, Inc., 1979).

⁴Julian Jaynes, The Origin of Consciousness in the Breakdown of the Bicameral Mind (Boston: Houghton Mifflin Co., 1977).

⁵Geographic locations of these observations are Ciudad de Dios, Peru; Asuncion, Paraguay; Nazareth, Israel; New Town, North Dakota and Ft. Wingate, New Mexico.

⁶E. F. Schumacher, Small is Beautiful Perennial Library (New York: Harper and Row Publishers, 1975).

CHAPTER II
REVIEW OF THE LITERATURE

The review of the literature pertaining to educating for cross-cultural syncretism through aeolianima has been divided into three sections. Relationships are explained between aeolianima and:

- 1) cross-cultural syncretism; 2) problems in today's world;
- 3) education.

The first section provides the background for cross-cultural syncretism by first discussing the idea of "culture" and then examining cultural expression. The expression of spiritual ideas, or aeolianima, and its importance in shaping culture can be readily seen in the literature about cultural symbols, myths and traditions. When cultures encounter each other literature shows that these symbols, myths and traditions become nonverbal communicators of cultural values.

If values, especially spiritual values, are respected across cultures, syncretism takes place, as historical examples illustrate. Also included are examples of constrained syncretism and even lack of syncretism to provide contrast and to give a more complete picture of syncretism's importance to cultural growth and survival. Because of syncretism's importance, information is included that indicates how aeolianima also takes on importance as a means for people to

participate and control cultural change through the expression of their beliefs.

Aeolianima and Cross-cultural Syncretism

Aeolianima in cross-cultural syncretism is seen from many perspectives. First, the meanings of "culture" are considered, followed by ideas about cultural expression. Aeolianima and its relationship to culture is taken into account. Information on syncretism, in its varying degrees of success, is followed by comments about the importance of aeolianima to syncretism.

Culture

The search for information about cultural expression led first to an overview of the diverse ways culture has been considered. Two definitions of culture and society, among many such definitions, are those of Ruth Benedict and Clyde Kluckhohn:

Culture is that which binds men together--the ideas and the standards they have in common.

--Ruth Benedict¹

A society refers to a group of people who have learned to work and live together. A 'culture' refers to the distinctive ways of life of such a group of people.

--Clyde Kluckhohn²

Ralph Linton's observations are also of special interest because they focus on cultures at the point of cross-cultural encounter.

1. The form of a culture is more readily accepted than its meaning because form can be more easily observed and imitated than

meaning. Abstract patterns such as religious concepts and values probably never can be entirely communicated.

2. New traits are accepted primarily on the basis of their utility and their compatibility with the existing culture. The process of acceptance is followed by the process of reinterpretation and integration.³

The difficulty of one culture's understanding the other, a difficulty which can arise when each culture interprets differently what they hold in common, such as a shared environment, is illustrated by George Spindler's comparison of five living groups who were part of a Harvard study,⁴ just below Gallup, New Mexico. The Spanish-Americans there value the present with its drama, color and spontaneity. They feel that there is no point in working too hard because there is not much one can do but accept the future. On the other hand, the transplanted Texans believe that the future is what counts and that hard work can master the forces of nature on the semi-arid land. The Mormons are like the Texans except that their motivation is to progress toward godhood. Zunis live in the present but look back "to a glorious past" in mythological time when their ancestors came out of the wombs of the earth, settled down, and formed the Zuni heritage still revered and kept distinct by ritual and belief. Navahos, though much like the Zunis, see nature as more threatening and highly value certain ceremonies that restore harmony between man and nature.

The "meaning" of other cultures may best be interpreted by the universal language, art. Artists open ways to better understanding

if they are considered educators and creators of culture. Tolerance toward the arts is a likely first step toward cultural tolerance. Aeolianima in education may help to instill tolerance across cultures. And, recognition of the common humanity that unites all differences plus knowledge and understanding of the way of life of other peoples are steps toward aeolianimic syncretism.

Cultural expression

When discussing culture, emphasis is instinctively placed upon art. When we wish to catch the spirit, the genius, of a civilization, we turn first to its art. This is because art is an authentic expression of experience, the most direct, the least hampered by outward necessity, and the most reflective of the human spirit. According to Edward Sapir:

To relate our lives, our intuitions, our passing moods to forms of expression that carry conviction to others and make us live again in these others is the highest spiritual satisfaction we know of, the highest manifestation of welding of one's individuality with the spirit of his civilization.⁵

Sapir has told us that a growing culture requires change in ideas and ways of doing things. Creativity should take place at brief intervals if not all the time. Morality, custom and religion, if left unshaken for very long periods, may become fossilized; feelings also can be reduced and devitalized. A culture must produce artists who, often as nonconformists, carve out frames for new attitudes and achievements.⁶

In considering cultural expression as "art," its significance to the development of humankind is found throughout literature. Poignant comments of just one among many noted writers are given here. Susanne K. Langer delivered a lecture at Syracuse University in 1958. From it are paraphrased excerpts which pertain to the subject at hand:

The strongest military or economic society without art is poor in comparison to a primitive tribe of artists who demonstrate that art is the epitome of human life, the truest record of insight and feeling.

What sort of thing is art, that it should play such a leading role in human development? It is not an intellectual pursuit, but is necessary to intellectual life; it is not religion, but grows up with religion, serves it, and in a large measure determines it. Feeling, whether in a metaphor or in a religious myth, is not separable from its expression. A work of art presents something like a direct vision of vitality, emotion, subjective reality.

The primary function of art is to objectify feelings so we can understand what may be considered irrational only because words cannot give us clear ideas of them.

Why is art in the vanguard of cultural advance? Art is not practical, neither philosophy nor science; not religion, morality or social comment. It merely presents forms to the imagination, which is probably the oldest mental trait that is typically human--older than discursive reason.⁷

Despite art's oldness, Langer saw its value--it is always in the vanguard.

The specific kind of artistic expression required for syncretism is aeolianima--the expression of spiritual ideas. Therefore aeolianima plays an important role in cross-cultural communication. Perhaps it is the primary means of communicating "informal" information across natural cultural barriers . . . ones that exclude

persons who have not been born and raised in a certain cultural environment and are not privy to understanding its intricacies.

Aeolianima and its relationship to culture

In order to perceive the role of aeolianima in cultures, it must be put in context with the other kinds of information cultures offer. Aeolianima is in the category of "informal" information of cultures, the information, according to Edward T. Hall,⁸ that is the most abstruse to those outside of a culture. Whereas "formal" information of a religion gives us concepts about the supernatural, and "technical" information imparts knowledge of religious practices and ceremonies, the hidden meanings and the nature of attitudes is the realm of "informal" information and is most difficult to express except, most likely, through the arts.

Hall believed that patience and the knowledge of "technical" practices may be rewarded with understanding of "informal" agenda. To share with others our lives, intuitions and passing moods so that they may live again in these others, can weld us as individuals not only to other individuals but to a culture--if we choose an artistic medium. For although religions and values probably never can be entirely communicated, the writer believes, that aeolianima comes closest to being the fittest "language" for communicating the most "informal" ideas.

Since the expression of aeolianima is essential to syncretism, the importance of aeolianimic artists themselves must be considered.

These artists warrant a special place as educators. There is a great deal of difficulty in creating aeolianimic culture and the ability to do so should be esteemed. It takes an inspired mind to translate the "inner voices," as the literature will later explain. And Rudolf Arnheim⁹ contended that it takes a heightened sense of awareness to bring into existence the reality of the invisible realm, to make myths and spiritual matters accessible through symbols. The artist becomes a model for opening the "doors to perception."¹⁰

The history of artists' charting the nonmeasurable world is intrinsically connected with cross-cultural syncretism as examples presented in the section on syncretism give evidence. Even if active syncretism does not take place, cultures cannot help but be affected by knowledge of aeolianima in extant artifacts that teach about cultures. The influence of Greek mythology on cultures even after conversion to Judeó-Christianity is well known. Egyptian and Oriental aeolianima is awe-inspiring.

Aeolianima as cultural expression

Historical literature attests that artists help to shape cultures and the arts are at the center of cultures. Artists help keep cultures fresh. Anthropology and sociology chart aeolianimic efforts that help bind persons together in joint agreement of expression called religion, which teaches them to work and live together. Aeolianima, as one expression of the arts, is part of the spearhead of human development--"it grows up with religion, serves it,

determines it."¹¹ New traits are accepted by reinterpretation and integration. Human nature is enriched by the diversity of these interpretations. One has to know how to look and learn, to have the "key to the door" to a whole transformed world, according to J. Krishnamurti.¹²

Written literature alone cannot conceptualize the transformed world of aeolianima as cultural expression. There have been pictorial essays which are more successful in illustrating the interconnection of aeolianima with culture. Examples for just one culture, the Amerindian culture, provide many excellent offerings: Walker's Images of American Indian Art,¹³ Touch the Earth by T. C. McLuhan,¹⁴ Newcomb and Reichards' Sandpaintings of the Navajo Shooting Chant,¹⁵ and Indian Arts and Crafts edited by Clara Lee Tanner.¹⁶

The best illustrated compendium of Indian symbols the writer could find is Whiteford's North American Indian Arts.¹⁷ Tom Cooper's American Indian Artists Series highlights the work of contemporary Indian artists Allan Houser, Joseph Lonewolf, Grace Medicine Flower, R. C. Gorman, and Charles Loloma, but especially Helen Hardin whose works such as "Prayers of the Blue Corn Mother" and "Song of the Wind Katchinas" are aeolianima.¹⁸

Three recent museum exhibits have also helped to educate persons about aeolianimic Indian arts. "Sacred Circles," a British show, was displayed at the Nelson Gallery, Kansas City. A traveling exhibit similar to "Sacred Circles" recently visited the Boston Museum. The largest collection of Indian items ever put on display

is permanently housed at the Museum of the American Indian Museum in New York. Finally, almost every reservation has its own museum of Indian artifacts. These selected sources of information offer greater insight into aeolianima than long literary treatises because the observer becomes a participant in interpreting meanings in symbols and artifacts reflecting myths and traditions. The observer learns truth from beauty, itself.

Aeolianima as symbols, myths and traditions

Art creates feelings of wholeness into tangible forms, beautiful and sufficient to themselves. These forms or symbols then become expanded into aeolianimic myths and traditions which make, "the meaninglessness of life take on a wholeness that can be experienced in the form of passionate desire that drives for ultimate solutions."¹⁹

Myth and art are made accessible through the use of symbols. Meaning and knowledge are acquired through symbols.²⁰ Examples of the universality of the need to address the powers beyond with myths, symbols and tradition go back through history to prehistory, and are a major source of information about early cultures. The earliest great buildings were not mansions, but monuments.²¹

D. Slade, anthropologist, acknowledged the importance of myths and rituals as universal ways of describing the experience of living.

Myths are, in effect, verbal enactments just as rituals are physical enactments. Ritual enacts symbolic statements about the nature of life, just as myths are stories or tales which address the fundamental issues: the origins of people, the nature of the world, the nature of customs and the values on which a society places emphasis.²²

Among the many forms that myths and rituals assume are those describing spiritual activity which take on their own special language of symbols. Jung said:

Many symbols are in nature and in 'origin.' These are chiefly religious images. The believer assumes that they are of divine origin, that they have been revealed to man. Cultural symbols are those that have been used to express 'eternal truths,' and that are still used in many religions. They have gone through many transformations and even a long process of more or less conscious development, and have thus become collective images accepted by civilized societies.²³

The anthropologist Clifford Geertz talked about the symbolic nature of religion:

A religion is a system of symbols which act to establish powerful, pervasive, and long-lasting moods and motivations in men by formulating conceptions of a general order of existence and clothing these conceptions with such an aura of factuality, that the moods and motivations seem uniquely realistic.²⁴

Religions then become the framework for community aeolianima which, in turn reflects, becomes identified with and builds upon this framework.

When cross-cultural contact is positive, the literature shows²⁵ that the framework is not shaken. Instead, cultures learn from each other. Synergy takes place when two cultures select myths and rituals from their religions to combine for richer tradition. Murdock explains that although part of the unity of mankind is based on a common human nature, the variety with which the human spirit is characterized needs to be expressed in different societies by a positive, dependable style of communication.²⁶ That communication

passes on the necessary cultural information to future generations through myths and traditions and, it may be added, the harmonious blending and communication of aeolianic myths and traditions is syncretism. Since syncretism is the goal of this study, much information about it follows.

Syncretism

Syncretism is the reconciliation or union of conflicting beliefs, especially religious beliefs, or a movement or effort intending such. In the development of a religion, it is the process of growth through coalescence of different forms of faith and worship or through accretions of tenets, rites and other processes from those religions which are being superseded. To syncretize is to fuse together or harmonize conflicting principles.

--Webster's Dictionary

Beliefs and belief systems are based on "a kind of faith in a set of answers to the mysteries of life."²⁷ As Hall²⁸ maintained, it is easier for one culture to accept the more technical aspects of another culture than the internal aspects of a belief system; history shows this with its multitude of religious wars. It is far easier to neglect or oppose the possibility of union of beliefs than to attempt a reconciliation of them. When it does occur, this union of beliefs is called syncretism.

A classic example of syncretism:

Then Paul stood up in the midst of the Areopagus, and said, 'Men of Athens, I see that in every respect you are extremely religious. For as I was going about and observing objects of your worship, I found also an altar with this inscription: 'To the Unknown God.' What therefore you worship in ignorance, that I proclaim to you.'

--Acts 17, 22-23

H. G. Barnett²⁹ explained that syncretism is the process whereby the accepting culture attempts to compromise between the alien form and one of its own cultural elements. Group pride and continuous conjunction of different cultures stimulate syncretism.

In order to perceive syncretism in its universality, mention is made here of one of the more syncretically disposed world religions: Hinduism appears to be a leader in syncretistic style, at least according to Nichols.

As a way of life Hinduism is fundamentally eclectic and syncretistic. In other words, it selects elements from a variety of religious beliefs and customs and absorbs and adapts them. It looks for the fundamental truths behind all manifestations. Modern Hinduism seeks to absorb the ideals and ethics of Christianity and other religions and at the same time to adapt itself to the secular spirit and to evolutionary science.³⁰

As R. Wilkins said of the Hindu religion,

Perhaps its chief characteristic is its ability to absorb, to enfold in its religious concepts the religious philosophies, theology, ritual, and ceremony of any other religion. This is not a necessary form of syncretism, but a flexibility, an ability to 'see' in other religions and expression of its own.³¹

Syncretic success

The most successful detailed example of syncretism found by the writer is illustrated by Edward Spicer³² in his account of the Yaqui Indians and their interaction with the Spaniards in the seventeenth century. This account shows how syncretism became a harmonizing factor in their cross-cultural relations.

In 1617 the Jesuits were enthusiastically received by the Yaquis. Baptism of tribal headmen allayed the fears of mothers about baptism of their children, and within two years most of the thirty thousand Yaqui had been baptized and gathered together into eight pueblo towns.

The Jesuits relied to a considerable extent upon the people. They delegated authority to "temastienes" who were catechists and caretakers of the church; they selected people in charge of agricultural development, "fiscales," who were church officials and gathered the people together; and they made a roster of officials for all kinds of church duties. Jesuits offered nearly as many opportunities for women as for men to be active in the new church organizations, and there were important places for children as well.

The Jesuits exercised tact and good judgement in trying to meet the spiritual needs of the Yaquis. Cults were organized around particular devotions to provide opportunities for special religious expression. Missioners taught music, religious drama and dance drama based on the story of Malinche, the first Christian Indian of Mexico.

The missioners relied on persuasion more than forceful prohibition for the elimination of religious practices which seemed wrong or distasteful to them. There is little record of destruction of any ceremonial materials or forcible break-up of ceremonies by the missioners in Yaqui country. There is, rather, indication of a tendency by the Jesuits to discuss ceremonies and to suggest

Christian interpretations. The Jesuits behaved in a manner that resulted in their being greatly liked and highly respected. So successful was syncretism that it developed into full-blown cultural "fusion" as Spicer calls it. Though no mention of it is made in the Spicer report, it may be implied that the Jesuits' lives and spirituality were all the richer through their contact with the Yaquis.

In field studies described in literature such as the Yaquis, where syncretism has been encouraged it seems as if native beliefs have fared best. This means that the beauty of the original culture has been preserved and developed through change. In Latin America alone the observance of Raymi overlaps that of St. John the Baptist, and Ecuadoran Salasaca dancers celebrate an extravagant festival that day as so many Incan tribes do, each in their unique way.³³ The Mexican Tarascan Indians have become famous for their maché devil masks used in Christian festivals. Nicaraguans at Solentiname have published their own illustrated commentary on the gospels.³⁴ Guarani artists have lately been expressing spiritual beliefs for both religious and social purposes.³⁵

Maryknoll magazine³⁶ publishes contemporary information difficult to obtain elsewhere. The whole 1977 February issue has as its theme: "Taking a new look at Indians of the Americas." The September issue of that same year treats of the dignity and satisfaction of artist's expressing themselves as they have since pre-historic times. The May, 1978, issue showed a syncretic memorial

service in Venezuela. The August, 1982 issue illustrated the Quechua's colorful Festival of Tarabuco with some twenty-five varieties of flutes.

Some contemporary attempts at syncretism are extant in North America. Indians of the Sangre de Cristo Mountains have syncretized their religious arts³⁷ and the Wind River Reservation in Wyoming has transformed one of its churches into a monument to cultural creativity.³⁸

The literature indicates that aeolianimic syncretism has been described and illustrated far more than it has been explained or developed as a concept. If syncretism were better understood it is most likely that less than peaceful cross-cultural confrontations, such as the following accounts, would be reduced in number and vehemence.

Constrained syncretism

Some attempts at syncretism have met with mixed success. One interaction that was at least partly successful was that between the Spaniards and the Aztecs. In his study of Mexican religious syncretism, William Madsen³⁹ observed that the conquest of the Aztecs by the Spanish and the resultant turmoil facilitated the turnover of the native belief system toward Christianity. It had been an ageless Aztec custom to assimilate as deities the gods of conquerors because they appeared more powerful and could assure more success than the "defeated" gods. One step in this assimilation concerns ritual. The Spanish, appalled by the extent of Aztec human sacrifice, 20,000

warriors at a time, and the wearing of human skins, forcefully abolished the practice and thus destroyed the Aztec concept that men and gods live in a relationship of absolute mutual dependency. When the Indians saw that they continued to receive sun, rain, and crops without making human sacrifices they abandoned not only their sacrificial rituals but their belief that their gods controlled the elements. From a Western point of view this change may be regarded as successful syncretism. Yet, forced change is usually not desirable. It becomes a matter of taking sides between sets of opposing values.

Lack of syncretism

Not all cultural interaction has been syncretic. Heedless lack of understanding, ethnocentrism and materialistic selfishness are major causes of a lack of respect for strange religious beliefs.

History provides many examples of poor syncretism. Among them are the attempts by Christians, Moors and Jews to wrest sacred lands from each other, the fragmentation of Christianity as witnessed by its many sects, and the exploitations of land sacred to the American Indians as related by Vine Deloria.⁴⁰ Another Amerindian example is the conquering of the Incas by the Spanish. The Incas were, as Julian Jaynes⁴¹ speculated, in a transitional state between bicamerality and proto-subjectivity when Pizarro came to Peru. Jaynes suggested that this is the reason why they were so easily conquered by the Spanish with their subjective value system.

A graphic example of what a poor attempt at syncretism is was given by Edward Doser⁴² as he described conditions for Rio Grande Pueblos in the seventeenth century. Pueblos experienced a definite program of directed culture change. Spanish missionaries in that area had a deliberate policy of exterminating pagan practices and substituting Spanish-Catholic patterns. Seventeenth century records are replete with instances of attempts to eradicate native ceremonies by force. Kivas were raided periodically and masks and ceremonial paraphernalia of all kinds were buried and destroyed. Those Indian leaders who persisted in conducting ceremonies were executed or punished in a variety of ways. To supplant native ceremonial patterns and beliefs, missionaries baptized Indians, forced attendance at Mass and made instruction in Catholic doctrine compulsory in mission establishments.

The Pueblo Indians compromised by outwardly appearing to have accepted the Spanish-imposed cultural system. They adopted the externals of the new faith, but they continued to practice their own indigenous religion behind heavily guarded closed doors. Years later, when secret dances were at last out in the open American missionaries and U.S. Indian Service officials were critical of the "obscene" and "immoral" practices of the Indians. Again, their religion was driven underground where Hallowell⁴³ says it remains compartmentalized even today.

Aeolianima: a means for syncretism

Cross-cultural aeolianima figures in the success of syncretism. The harmony of beliefs between the Yaquis and Spanish Christians⁴⁴ was evidenced by aeolianimic ceremonies and customs that freely evolved with the full participation of the whole community. It is sharply contrasted with the closed system of imposing one culture upon another that was the unfortunate experience of the Pueblos who were forced to become Christians by Spanish missionaries.⁴⁵ There was little free participation in forming syncretic aeolianima and the results were most unsatisfactory.

From literary accounts of successful syncretism, the nature of aeolianima appears to require an environment where free expression, creativity, individuality and independence may resign. Since "informal" information is the subject matter, and syncretism is most likely to take place when there is participation by persons involved, a nonformal cross-cultural form of information-sharing education seems to be the most appropriate means of fulfilling these requirements.

Consideration of "feelings" discourages exploitation by the intolerant because of the diversity of ideas expressed by mature, complete, happy people, according to Arnheim.⁴⁶ And we must learn to get along with each other through diversity, which is so much more interesting than uniformity as Spindler has maintained.⁴⁷ From the examples cited, freedom, flexibility and full participation of the people seem to provide the best environment for aeolianima to work its magic as an instrument for encouraging tolerance through syncretism. However, in today's world, intolerance, misunderstanding

and lack of concern about spiritual expression are still in evidence.

Problems in Today's World

In modern Western literature there is hardly a mention of any concept resembling aeolianima: that universal phenomenon which drives artists in every culture to express spiritual ideas. Likewise, syncretism, though illustrated and discussed in a limited amount of literature, has not been developed as a process for achieving the positive goals of peace and cultural respect.

However, general readings do hint at numerous stumbling blocks hindering the positive effects of the development of aeolianimic syncretism. These range from intolerance and ethnocentrism to technology to problems relating to Western education.

Intolerance and ethnocentrism

Though the modern world is shrinking with improved communications and transportation, in some respects peoples and cultures are still far apart, alienated from each other through misunderstandings, bigotry, prejudice, and discrimination. One need go no further than the newsstand for descriptive literature. Linked very closely with these divisive traits is religious intolerance--disregard for the aeolianima of others. To focus on religious intolerance, one culture, the North American Indians, has been selected to illustrate this problem as it is chronicled in the media. The Indian is living in fear of losing, among other aspects of his culture, freedom of

aeolianimic expression. Kurt Blue Dog⁴⁸ is fighting under the Indian Religious Freedom Resolution, to save a religious site in Arizona. Patrick Lomawaima⁴⁹ is working to protect Hopi artifacts from treasure hunters. Blackfoot Indian Johnny Arlee,⁵⁰ at a recent Tekakwitha Conference, is trying to combine the healing quality of sweat lodge prayer with Christian prayer practices. And, Methodist minister Tom Russell⁵¹ acknowledged that many Christians are now beginning to realize that they should not have separated their European heritage from traditional Indian values which are seen as perfectly agreeable to both cultures.

The solution may be to educate so cultures themselves will benefit from broader attitudes. Can this be done? At least one old Menomini man back in the 1920s did not seem to think so. But today, persons have become more aware and sensitive to the problem as witnessed by public sympathy for Indian causes and Indian movements. The beauty of Indian arts is now better known and appreciated. Also, a recent trend shows that many Anglos are learning to respect ecology as Indians have always done.⁵²

Who has taught Anglo-Americans about the Indian dilemma? Among many Indian artists and poets, N. Scott Momaday,⁵³ Black Elk,⁵⁴ Chief Red Fox,⁵⁵ Black Hawk,⁵⁶ Aun nish e naubay⁵⁷ have mourned the condition of a way of life so unique it has fascinated non-Indians to study and write about it, as have E. Adamson Hoebel,⁵⁸ John Collier⁵⁹ and Dee Brown.⁶⁰

A. Holmberg⁶¹ suggested that major social changes be considered in the light of a total culture including religious beliefs, so as to insure respect and regard for people and their traditions and to facilitate the change itself. It seems that this advice is directed toward those who, like Karl Marx,⁶² consider religion a meaningless "opiate of the masses" or an obstacle to progress or who misinterpret its importance in many cultures.

Edward Sapir⁶³ has written on multicultural reactions to religion as has Charles Leslie⁶⁴ in his Anthropology of Folk Religion. Milton M. Gordon⁶⁵ has extensively written on the implications of prejudice, discrimination, general group relations and assimilation as they affect cultures, including Native American culture. Anxiety-producing aspects of culture such as the addition of new mores to traditional customs are considered by Whitehall, Takazawa and Moore in a paper entitled "The Cross-Cultural Study of Organizational Behavior."⁶⁶ Just as Indians with traditional beliefs are struggling with an aeolianimic problem, so too, are Christian Indians. Except for instances similar to Dosier's study of the Pueblo Indians,⁶⁷ no literature gives a clear reason why many but not all churches on or near reservations have no display of Indian talent. Research shows that churches on reservations at Ft. Wingate, New Mexico, Arnegard, North Dakota and St. Regis, Quebec lack aeolianima although it may be present in Kivas and private places of worship.

Sometimes intolerance or ethnocentrism arises from within. Raimundo Cadorette⁶⁸ said that Aymaras of Peru now combine the

spirituality intrinsic in woven designs with altar cloths used for religious services. Cadorette cautioned that there is a basic problem . . . jealousy among cults regarding just who expresses aeolianima. Each cult is loyal to its own proud heritage and if a particular cult plays no part in arrangements, envy is shown toward the cults that do.

The Yaqui model of syncretism may be used to demonstrate the importance for cultures involved in syncretism to balance themselves between loyalty and cooperation. The Yaquis sensed that much of their culture was worth keeping yet they showed a flexibility toward an outside culture and reduced the threat of acculturation.

True, not every aspect of every culture is worth maintaining and respecting, as B. Suzuki⁶⁹ pointed out. It is the right of its people to determine their own heritage without outside coercion. St. Thomas More⁷⁰ wrote that Utopos considered it possible that God made different people to believe different things because God wanted to be worshipped in many different ways. And Utopos also knew that it was stupid and arrogant to bully everyone else into adopting one's own particular creed . . . for even if there were only "one true religion," and all the rest were nonsense, truth would eventually prevail--as long as the matter were discussed calmly and reasonably.

Educating for cross-cultural aeolianimic syncretism may be a means to stemming the devaluing and denial of less "modern" cultures by persons caught between cultures. Amerindians denying

Indian-ness, American blacks denying African religious heritage, and Jewish persons who feel they must change their last name to hide a religious heritage--in each of these cases, according to E. F. Schumacher,⁷¹ it is the Western religious and materialistic spirit that seems to have overwhelmed traditional modes. Education and media of a dominant culture tends to stereotype people into replicas of one another. William Newman⁷² discusses cultural "types" and identify problems which lead to the irreversible waste of disinheriting all of one's culture in order to be absorbed by another.

Sometimes ethnocentrism has devastated other cultures. Penny Lernoux, author of Cry of the People⁷³ tells of the predicament of different Columbian tribes where, with the pressures of modern society, "only the meanest endure." She quotes one old Paraguayan saying, "No one listens to the cry of the poor or the sound of a wooden bell." The point made here is the suppression of cultural expression including aeolianima. And, when ideas are expressed, who will listen? Certainly a Paraguayan believes it is not the ethnocentric oppressor. Having "heard" this muted voice in both Paraguay and Peru, the writer is still optimistic that aeolianima may alleviate some of the repression of the spirit described by Lernoux and Garcia-Marguez in his novel, One Hundred Years of Solitude⁷⁴--a classic description of the havoc played on cultures by ethnocentrism, technology and greed.

Technology

There is a sufficient amount of literature devoted to the problems technology has posed for people and their cultures, artists and the arts, and for educators and education. To begin with, most cross-cultural interaction is based on what is considered important in Western terms.

Cross-cultural programs presently deal mainly with practical "technical" information because it is easiest to understand between cultures. Sometimes there is a mutual appreciation of "formal" information but, the most personal and private realm of "informal" information is lost on outside cultures because it is difficult to comprehend.⁷⁵ Langer believes fascination with the technical and scientific sweeps away cultures. Inventions and processes today affect the lives of those far removed from their place of origination. They are merely useful, not intrinsic to new cultures.⁷⁶ Cross-cultural programs lock into "technical" information, if modeled on Western education, to the neglect of giving needed attention to intuitive perceptions or "feeling." These technical programs, control and shape content toward "informal" information. Though the program designers may not know how to do otherwise, a vital part of humanity has not been considered.

Francis Huxley⁷⁷ compared the loss of tribal nobility to changes in our own society: "We've seen the decline of Christianity in the face of microchips." In Western societies and in affected cultures, it seems as if everyone, even those with deep aeolianimic urges are caught up in this kind of change.

Anthony Wallace⁷⁸ discussed the cross-purposes of the "technical movement" and the "revitalization movement" in cultures, and, in observing the persistence of heredity and cultural ties in the wake of technology Alfred North Whitehead described modern industry as "an offensive against the unpredictability, general waywardness and cussedness of living nature, including man."⁷⁹

Langer's⁸⁰ contention seems to be that technological civilization tends to overtake and overwhelm, making all traditional institutions seem inadequate, so people tend to abandon them. State religion, marriage, piety toward the dead--holiness--all these ancient values have lost their inviolable status and need to be defended against the iconoclastic spirit.

According to Spindler the material, political and technological aspects of life may change and perhaps become more uniform world over, but cherished beliefs, core values, world outlook seem to be transmitted and reinforced from generation to generation. He felt however, that in cultural matters, "diversity is so much more interesting than uniformity."⁸¹

While this is a worthy ideal, held by other advocates of cultural development, Alvin Toffler⁸² offered little hope for the survival of Indian culture, to name one specific group, to maintain diversity when social, even political pressures are pushing for uniformity.

Specific problems regarding U.S. Native Americans and Federal policy and eminent domain are real threats to a desired way of life.

On this same issue George P. Castile⁸³ gave an anthropological perspective to the "sustained enclave" and Federal Indian policy, and the role of politics, especially regarding those presidents who would have terminated Indian reservations.

Murray Wax⁸⁴ discussed the adaptation of Indians enclaved in cities--including the high-steel workers, many of whom are St. Regis Mohawks. He also described in detail the reaction of: Senecas (Handsome Lake) to Christianity, Paiutes (Ghost Dance) to white dominance, and Oglala Sioux (Ghost Dance) to economic hardship, and gave an account of the Native American Church (Peyote Cult).

Despite deeply aeolianimic reactions to the force of Western culture, throughout the literature, cultures and their artists have had a tendency to become themselves Westernized but, not ordinarily vice-versa. Perhaps this is so because of the ease in teaching and learning "technical" information as Hall suggested.

Art history has recorded the development of the arts from aeolianimic times to the cognitive technological styles of functional architecture and the cubist movement of Western artists. If this trend were to influence non-Western artists, the question is raised whether some deeply aeolianimic diversity in art may be lost. One also wonders whether the discoveries of Dr. Roger Sperry⁸⁵ concerning brain specialization may bring the course full circle so aeolianima will once again become an important shaper of culture. Most recent art publishings indicate a return of the human person as the central motif in the arts.⁸⁶ So far, this has been the most

positive sign the writer has found for the development of aeolianimic syncretism.

Though it has been a long time since Kant⁸⁷ stated that the transcendental quality of the mind was common to all humans, it took scientific evidence about the different functions of the two hemispheres of the brain to awaken educators to the problems and possibilities of educating the whole person.

Betty Edwards⁸⁸ has given detailed accounts of the contest within our minds. She has proven that all can be creative if taught to unlock intuitive capacities.

Charles Darwin⁸⁹ recognized that his gradual but eventual preoccupation with logical thinking, to his regret, short-circuited his ability to appreciate beauty.

Harvey Cox⁹⁰ suggested that the world is becoming demythologized by scientific thinking. Perhaps Darwin felt he had sufficiently explained everything to himself and there were no more mysteries. Evidently he did not experience aeolianima and was repelled by arts in general. Like Darwin, many cannot endure the arts but unlike Darwin, fail to feel the loss of happiness, moral character and the satisfaction of aeolianima. A worsening neglect of the arts by attention to technology in education caused Susanne Langer to believe that education of feeling is also being neglected--the heart of personal education.⁹¹

Westernized style of thinking

Very little is being done in education to promote creative craftsmanship. The apprentice has gone the way of handmade furniture. We have, in the Western world, a class society without a crafts class. St. Thomas Aquinas⁹² now speaks to deaf ears of the efficacy of using mind (the whole brain) and hands together. Robert Henri⁹³ also lamented that the uselessness of arts in education is in vogue. It seems "smarter" for students to get education concentrating on material gains rather than on the satisfaction attained by becoming contributors to the quality of life for all.

Civilization and culture seem to be at odds with each other. S. Langer talked about this problem in a lecture on "Scientific Civilization and Cultural Crisis."⁹⁴ In essence, she said that since the industrial revolution forced people to relocate, city life changed lifestyle to one where people did not raise their own food, exchange goods directly or hand down land from one generation to the next. City life is still destroying values and has deeply disturbed local and national cultures. Ancestral backgrounds are vague, groups of customs are lost and religious practices have become untenable in a non-supportive environment. Because aeolianima is its freest when expressed through cultures, civilization may be an adversary to culture until there is realization of the urgency of Schumacher's declaration that "small is beautiful."⁹⁵ Ideally, bonding of people and ideas into human-sized enclaves could encourage and preserve culture and aeolianima which, in turn, would enrich and give personality to civilization.

These thoughts on the survival of "culture" need to be heard and understood by the general public of all cultures. An appreciation and respect for the diversity of ways to interpret human existence can only help to make the co-existence of cultures peaceful and rewarding. This would appear to be a worthy task of education.

Education and Aeolianima

This section focuses on research which links aeolianima and, 1) syncretic education, 2) creativity in education, 3) nonformal education, 4) various combinations of these aspects of education. Finally, the artist as educator will also be considered.

Syncretic education

Compared with modes and methods of teaching in formalized Western education, very little is found in the literature about incorporating aeolianimic syncretism into education. No one has as yet, it seems, devised a way of combining these wonderfully synergistic catalysts. However, there are instances of aeolianimic syncretism in the histories of syncretism itself, such as the successful model of the Amerindian and Christian combination in the Yaqui heritage where cultures incorporated participatory approaches into their over all syncretic efforts. But, it is doubtful that anyone has developed this specific approach. Such an educational method ought to be developed. A world view of cultures can give persons insight into the vast potential of culture including the diverse expressions of

spirituality which it is capable of producing. Students ought to be encouraged to become better world citizens by encouraging a more holistic, humanitarian, positive regard toward all the peoples of this earth, their aspirations and their beliefs. As the National Education Association put it,

the 'mark' of 'World Mindedness' is a knowledge and understanding of the way of life of other peoples, a recognition of their common humanity which unites all differences, a continuing interest in world affairs and . . . (readiness) to act to help world peace.⁹⁶

This attitude implies that people have educational opportunities to express themselves even if it be in ways which are not Western. If we consider aeolianimic syncretism as a kind of social and spiritual development, this quote of Julius Nyerere indicates the importance of a type of education which allows for freedom and flexibility:

Development brings freedom, provided it is development of people. But people cannot be developed, they can only develop themselves. For while it is possible for an outsider to build a person's house, an outsider cannot give the person pride and self-confidence in himself as a human being. Those things a person has to create for himself by his own actions. He develops himself by what he does; he develops himself by making his own decisions, by increasing his understanding of what he is doing, and why, by increasing his own knowledge and ability, and by his own full participation--as an equal--in the life of the community he lives in.

from Freedom and Development, 1973⁹⁷

Educating for cross-cultural syncretism means the involvement of both cultures in creating a new interpretation of what had gone before,

one that is satisfactory to both cultures. To do this, people must be agreeable to creating their own educational vehicles for setting in motion any new positive changes. The idea of creativity is intrinsic to any kind of syncretic, aeolianimic education because aeolianima is basically creativity or interpretation.

Creativity in education

George Kneller sees a relationship between education and creativity in terms of cycles. Kneller is convinced that education itself must be recreated if it is truly to nourish creativity.⁹⁸ He believes that, just as creativity in the universe moves in cycles, education moves in cycles, first the stage of romance (the first enthusiastic encounter with the subject), then precision (order and system are introduced), and finally generalization (students put subject to wider use). A person has innate cravings for education because education is necessary for development and renewal. It is not an imposition, but rather something the learner inherently desires.

Summing up of Kneller's five part creative cycle:

1. The impulse to create;
2. Investigation of methods and materials;
3. Incubation--where the work proceeds subconsciously;
4. Moment of illumination--when the unconscious percept expresses itself outside the mind; and
5. Revision and alignment of creation to perception.

The best kind of education is that which responds faithfully to the cosmic creative process itself. The richest resources of any society are the capability and spirit of the educated individual. The more we enrich a student on his own terms, the more likely that student is to contribute to the well-being of others. So, the value of the individual to him is not at odds with the student's value to society.⁹⁹

Kneller continued,

The teacher should welcome original ideas from students--more he should 'tease them out--at all times and in all subjects.¹⁰⁰

Sound creativity presupposes mental discipline. Successful creativity demands both material for the imagination to work on and techniques for transforming that material into realized form. There is no literature that could be found explaining why the creative arts receive low priority in Western education. These arts, especially aeolianima, are concerned with expressing ideas. To do so requires critical awareness, cultural involvement, the discovery of diverse ways of thinking and communicating and recognition of the difficulty of expressing an idea.

Is there too little opportunity in education to experiment and explore ideas?

Art by itself seems useless and is too often classed as an ornament to the curriculum, a frivolity suited to students too stupid for engineering, a dumping ground for athletes, and a training ground for (physical) therapy while promoting growth in other selective courses.¹⁰¹

The driving force of creative art has its complement in arts education, the training of feeling. A society that neglects it gives itself up to formless emotion. Unless students become aware of the riches and depths of life and of their capacity to participate in them, they may succumb to the humdrum nature of most adult thought. And, Spindler added that learning creativity is above all to learn on one's own initiative.¹⁰²

Rudolf Arnheim carefully studied the artists ability to create:

An artist who entirely surrendered to automatic impulses would be like an aeolian harp, whose strings are randomly put into vibration by the forces of nature. The sounds are charmingly shapeless; but the aeolian harp is a plaything, a kind of musical mobile. The forces of nature produce its sounds but are not portrayed by them. It takes the awake, inspired mind of Orpheus to receive the powers that move all living things, not as their passive victim but as their interpreter who translates the doings of these powers into articulate shapes and thus reveals them to all.¹⁰³

Because artists are the center of aeolianima as creators of culture, communicators of non-verbal matters and educators of the senses, it is important to try to understand how artists think. As Arnheim said:

Traditionally, the artist also asks superior powers to assume control or, at least, to strengthen his work and guarantee its value. The Holy Scriptures derive their authority from being inspired by the Spirit. Dante invokes the help of the Muses to 'put in verse matters that are hard to think' so that 'the sayings may not be different from the fact.' But, in addition to his pagan and Christian patrons, Dante also calls upon his own mind and genius as distinct from his self, and philologists tell us that invocations to the soul are frequent in writers of antiquity.¹⁰⁴

Nancy Winter agreed that humans have a real urge to explain religion, beliefs and aesthetics.¹⁰⁵ Jung maintained that humans need to express with symbols: the arts, music and culture.¹⁰⁶

It is rather dubious to assume that artists and students should concentrate on material gain rather than creating spiritual satisfaction and be glad to work long hours at stultifying occupations, believing the blandishments of advertisers and salesmen. "Is the aesthetic quality of our surroundings enhanced by the ever-increasing multiplication of cars, advertisements, and consumer durables?"¹⁰⁷ Should this be the goal of education?

Nonformal education

Perhaps the problem is Western schools. Ivan Illich said,

The creature whom schools need as a client has neither the autonomy nor the motivation to grow on his own. We can recognize universal schooling as the culmination of a Promethean enterprise.¹⁰⁸

Prometheus, being "foresight," is the symbol of planned progress. The picture presented is of schools and students chained to each other and schools actually keeping students from growing in certain directions. The directions from which students are hindered, as Illich has written, are those which would promote development of intuition, imagination, spirituality and creativity.

Nonformal education geared toward the arts appears to be the most satisfactory method for encouraging persons to tap their creative capacities. Paulo Freire's development of cross-cultural, nonformal

education is representative of inventive methods placing the responsibility of cultural involvement upon the participants themselves. "Critical consciousness," Freire's¹⁰⁹ important contribution to problem-solving education, helps those involved name the problem, reflect on why it is a problem and act on the problem to bring about change. There is no distinction in the group between those who know and those who don't know. An investigation of the problem is followed by visual representations of contradictions. Communication through participant-created activities dramatizes these visual representations. Use of the arts is an intrinsic part of Freire's method.

The literature contains an abundance of methods and techniques which may be adapted to serve aeolianima. The following small selection represents the way the limitations of relevant material can be converted to a sufficient and expandable supply as suitable preparation for any aeolianimic educational situation. Each educational method contains elements pertaining to culture creativity, the arts, syncretism or combinations of these.

Combined elements and education

First, Malcolm Knowles' "self-directed learning"¹¹⁰ is a worthy guideline for all nonformal sessions. The basic principle is that the teacher becomes the facilitator in the learning process. The facilitator then guides in the planning of the course of studies and helps students participate in setting their own goals, and deciding on their own content objectives. While remaining low-key,

the facilitator provides possible mechanisms, resources and strategies for using resources and, in fact, becomes a resource person to learning groups and individuals. Judgements about the process are presented in a way that will enhance the learners' self-concepts.

These nonformal educational guidelines can be applied to the technique of Baker, Browdy, Beacher and Ho which adjusts ideas to needs.¹¹¹ The participants find out about the lives and works of present and past artists of interest to them, and they share that information. Then, participants, without copying, create something inspired by one of those persons' work.

Exchanges of work with other groups of similar and differing composition can lead to adaptation of ideas. Taking a concept or theme and planning projects around it, or becoming familiar with the very unfamiliar and researching a point-in-time reference about that particular development in the world, are other ways ideas and needs can accommodate each other.

"Seeing relationships," Betty Edwards'¹¹² technique of having people learn how to call on their own resources on the "right side of the brain," relies on art as its medium. Through art, persons learn to see relationships in other fields of endeavor. Seeing positive and negative areas, the "whole" out of parts and non-representational shapes, is a way to shake people out of the ordinary way of looking but not "seeing." The wonderful bonus of this method is that everyone learns that he or she has the capacity to become a better artist.

In order to start the intuitive mind working and to release it from its ordinary logical thought process, Jiminez has created a "synectic approach."¹¹³ Lists of subjects, verbs and objects are scrambled. An example:

April/laughs/like a rainbow.

A variation of synectics is personification. An example:

Red apples bejewel the crown of the tree.

Sylvia Ashton-Warner has a method involving "key concepts"¹¹⁴ where each participant presents a key folio or repertoire of symbols which are of particular importance to that individual. These become the "property," both physically and mentally, until enough symbols have been accumulated to enforce a major project and whole themes emerge, answering the learner's needs for self-expression.

"Uncovering and discovering ideas"¹¹⁵ is a method whereby the facilitator, rather than covering a subject, uncovers it. This method, developed by E. Duckworth and D. Hawkins, helps students to discover cultures, for instance, which they would not otherwise have the opportunity to observe. The students do research and one good idea leads to another, as the facilitator highlights their merits and continues to value unexpected connections made by the participants. Making new connections depends, of course, on one's knowing enough about something to be able to think of other things to do, of other questions to ask, of other connections to make.

By combining action in two or more parts of a system such that the end result is equal to more than the sum of the actions,

"synergy through learning activities"¹¹⁶ takes place. Richard Konicek would have participants write whole concepts through a variety of tactics from brainstorming to visual literacy in order to transform creative thought patterns into synergy.

A limited amount of model lessons of a multicultural nature is directed specifically toward Amerindians. In Teaching Strategies for Ethnic Studies, James A. Banks¹¹⁷ has written a section devoted to Native Americans with teaching modules designed to promote interest in the Indians' unique situation. Proper historical perspective and information regarding similarities and differences among tribes of both North and South America are encapsulated by Banks for discussion on values and appreciation of culture.

As the expression of spiritual beliefs, aeolianima has not been thought of by educators as a form of synergy with advantages for education in general. Yet, a look at our sample lessons shows that education stands to be enriched by additional resources of the mind. If there is no bias against expressing spiritual beliefs, Freire's "Critical Consciousness" can include more problems to solve; Baker-Ho's students will have more unfamiliar information to work from; Edward's way of seeing relationships can be expanded to include relationships between different beliefs; Jiminez's synectic approach will not be cramped into only the measurable world. Ashton-Warner's "key concepts" will be open to all ideas, even metaphysical ones; the method of Duckworth and Hawkins can uncover spirituality which perhaps has been under cover for too long; interesting twists and turns of

ordinary or mundane spiritual ideas become reality through Konicek's synergy exercises; Bank's Indian modules can raise the religious problems confronted by that culture. Aeolianima opens up education to understanding and even sympathy for the way others see and experience life. Just this one point of synergy could have reverberating syncretic effects in education.

Participants should be the actual designers of their own programs. Educators must show faith in their students' capabilities so that problems of responsibility and leadership will not arise, as they may with the more structured nonformal systems model of Ward, Dettoni and McKinney¹¹⁸ or with the steps suggested by Coombs.¹¹⁹ The Khit Pen process¹²⁰ and other prioritizing methods are more satisfactory as are the participant-initiated Steps in a Problem Oriented Curriculum Formulation by S. Doraiswami.¹²¹

Observation of students shows that creativity seems best served when participants become emotionally involved with a variety of interesting materials, and spontaneity itself solves problems in communication and facilitation. Noted educators have devised the above techniques which, with the necessary adaptations, may be used as models for showing the way to a harmony of beliefs through creativity and the arts.

Aeolianima and "the artist as educator"

There is much information about the arts in education but little of it pertains to the aeolianima of artists. Today's artists,

as reflected in their works seem reluctant to communicate spiritual ideas. But in times past, artists were consumed with an aeolianimic drive as Mayan calendars, Mesopotamian monuments, Gothic cathedrals attest. Historically, aeolianima may have been one of the original "educators."

For an artist to be a contemporary aeolianimic educator, metaphysical ideas and perceptions must be allowed to mature. Robert Henri said:

The object which is back of every true work of art, is the attainment of a state of being, a state of high functioning, a more than ordinary moment of existence. . . . We make our discoveries while in this state because we are clear-sighted.¹²²

From all that has been written about artists, the arts, education, creativity, aeolianima needs real freedom and artists need to work on their own initiative for a freshness of response. Creative persons appear to be naturally independent. They need to be free for full participation in a project on their own terms, to feel a sense of human worth and the development of their human qualities.

Existing nonformal educational programs need adaptation because they are not designed specifically for aeolianima. A holistic approach where people develop themselves, not just things, gives them a chance to be truly alive. Every person should have a chance to shake off the hold of logical thinking for a while, lest intellect and imagination part company and the latter become mere

fantasy. As Jung instructed: "We should cultivate thoughts that can never be proved. They are known to be useful."¹²³ That is the task of the aeolianimic artist as educator. When artists as educators share aeolianima across cultures syncretic education takes place. The metaphoric expression called "art" . . . is the best means of transcending the isolation of vastly dissimilar cultures.¹²⁴

This chapter has discussed the idea of aeolianima and its relationship to cross-cultural activity, syncretism, the expression of spiritual ideas and education. Chapter III will apply this information to a case-study and the development of an educational program where aeolianima may be further explored.

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CHAPTER III

SITE EXPLORATION

Part A: Methods

Method of site investigation by the observer

This investigation in a particular cross-cultural location is based on anthropological case-studies using Rosalie Wax's method¹ as a primary model for field-observation in collecting information. Wax's method was chosen because her field-studies were similar to this case-study and because it is a procedure that respects persona and cultures. Edward T. Hall's² research has assisted the writer in understanding the kinds of information readily apprehended about a culture, namely formal and technical information, and the kinds of information not so readily apprehended, informal information. Respecting persons as "educator-participants" in a study based on their own culture is supported by the work of Paulo Freire³ and Malcolm Knowles.⁴

The design for the observer's investigating syncretic aeolianima in a cross-cultural setting entails making the acquaintance of the people of the location chosen for study. The following steps are necessary:

1. Necessary permissions to visit location;

2. Location of an informant and suitable hospitality for the duration of the program;
3. Investigation with the informant of the needs, possibilities and desirability of such a program;
4. On location historical, cultural research;
5. Based on the investigation, decision whether there is sufficient reason for pursuing study at this location;
6. Based on the investigation, decision about facilitator's commitment to work with the local people in helping to enhance existing conditions at this location by encouraging artists to express their aeolianima;
7. Alterations of the study to meet the needs of the location.

A detailed account of observations are described in Part B. The initial investigation will be analyzed to correlate the assumed needs of a particular people with their real needs as perceived by the observer. The following development of an educational paradigm would then become an intrinsic part of the case-study with adjustments made and as required. These methods were chosen as the most satisfactory means of collecting information because they constitute a human approach to education, one which addresses the needs of people as artists and members of a community.

Method of developing an initial educational paradigm

Drawing on field-observed information and that acquired from the library search, previous studies, and teaching experiences, the following educational paradigm is proposed to present aeolianima as a

resource for promoting cultural understanding and syncretism. This educational design should encourage artists to take hold of their own culture and produce unique and authentic forms of expression. It should also allow the mind to cultivate intuition, creativity, sensitivity, and holistic freedom of thought.

Qualifications of the facilitator of the paradigm

The following considerations and their necessity will be self-explanatory as the paradigm develops:

1. A primary recommendation is that the facilitator be artistic (poet, dancer) and have experienced aeolianima in order to be familiar with its intricacies.
2. The facilitator should have eclectic tastes so that all arts and all cultures will be appreciated with a minimum of culture-bias.
3. Special significance is placed on studying different religious beliefs in order to understand and appreciate their philosophies and possibilities for syncretism.
4. The facilitator must make an impact on the people so they will realize their own potential. The facilitator's interpretation of the educational paradigm is intended to make this realization of potential more easily attainable.

The following outline is an initial design which will be used for the educational paradigm. The purpose is described step-by-step as it takes place.

- I. Establishment of rapport and development of human relations:
 - A. Rapport between facilitator and
 1. local groups of artists
 2. individual artists
 - B. Encouragement to participate:
 1. various religious and cultural groups
 2. youth and elderly
 3. male and female
 4. all individual artists--with special consideration of
 - a. artistic temperament
 - b. certain personality traits such as self-consciousness, lack of self-esteem, and sensitivity to criticism
 - C. Rapport between
 1. various groups
 2. groups and individual artists
 3. individual artists
- II. Organizational design
 - A. Teaching persons to organize their own programs
 - B. Motivational agenda
 - C. Sustaining measures
 - D. Innovative methods of communicating
 - E. Discovering natural facilitators and communicators

- III. Cultural education of persons interested in the arts
 - A. Knowledge of present artistic potential
 - B. Knowledge of past artists' contributions
 - C. Historical education across cultural groupings
 - D. Educating others through the arts

- IV. Cultural appreciation by the local arts group
 - A. Understanding the idea of "culture"
 - B. Appreciation of one's own culture
 - C. Appreciation of other cultures
 - D. The artists' appreciation of and satisfaction in his/her own creations

- V. Goal--the harmony of cultural beliefs through the arts
 - A. Evaluation of paradigm by persons involved
 - B. Evaluation of paradigm by community
 - C. Evaluation of actual program by the facilitator as it compares with the study's initial design.

A review of this initial plan shows that its basic concept is the development of an educational paradigm encouraging aeolianima. Its purpose is the achievement of harmony of differing cross-cultural beliefs through participation in the arts. The major steps to achieving this purpose are: 1) educating with a more human approach, 2) teaching organizational design, 3) cultural education, and 4) learning cultural appreciation. Although this concept and purpose are to remain constant it will be important to keep checking the major steps,

in whatever form they take, to make certain that they are still aligned with the basic concept and purpose.

Educating with a human approach

In activating aeolianima to achieve syncretism, the first major step is to educate with a more human approach, i.e., putting the needs of the individual artist first. Initially, the facilitator, after reading about or hearing of a perceived problem, has to assume the responsibility of discovering the real needs and desires of the persons to be involved in an arts program. To do so requires acquaintance with a community. Permission to enter a contained community such as an Indian reservation or a small rural town is requested of the chiefs, town fathers, local missionaries, local educators or all of these people, if possible. The more numerous the respected citizens who accept the facilitator, the readier will be the cooperation of the community.

Of the respected persons from whom permission is granted, one will make arrangements for the facilitator's living accommodations and will act as an "informant." This is the anthropological term for the person who introduces the outsider to community members and provides valuable background information necessary for the facilitator to understand local expectations and social mores.

Some time must also be given to on-location historical, cultural research at local libraries, museums and schools. The facilitator gains valuable regional information this way, and has opportunities to meet important educational resource persons who inevitably

lead the facilitator to less common sources of information. One point to be kept in mind is Julius Nyerere's warning that an outsider cannot develop people. They must develop themselves.⁵

After spending a sufficient amount of time meeting with a number of artists and other concerned persons in order to sense the intensity of the aeolianimic drive in the community, the facilitator must conclude whether or not there is sufficient reason to become involved in a local arts program. There must be an interest on the part of the local artists. Community leaders, persons of influence and, ideally, the general population, must acknowledge their support, intimating at least a possibility for a successful program.

The facilitator must also decide whether or not to commit him or herself to working with the local people to help enhance existing conditions. This means the people are hospitable and cooperative and the situation, though perhaps challenging, lends itself to becoming a positive experience. Commitment includes devoting time and energy, most likely on a volunteer basis, and the acceptance of responsibility for carrying a program through to its completion. The facilitator must therefore be genuinely interested in working with these particular people in this particular location.

Part B of this chapter is a detailed description of the acquaintance made with the people of the location chosen for this particular study. At this point, if the program is to proceed, the facilitator will be able to revise the initial plan to fit local needs. Assuming that there is a positive response to the creation

of a cross-cultural arts program, the facilitator will then establish rapport and develop human relations.

A facilitator's participation in the social activities of the community in order to become more familiar to the people and to see their culture as it is presently expressed is suggested. Friendships are apt to develop but it must be understood that the facilitator's role is temporary.

Persons will be encouraged to participate in whatever manner they choose and each individual's contribution will be respected. According to Spindler,⁶ it is when full participation is freely available that relations across cultures are to meet with success. Local groups must trust the facilitator and be willing to work with each other. Individuals must be allowed independence while, at the same time, they must realize that they are an important part of the arts program.

For the facilitator to make contact with the variety of groupings found in the community is important. The paradigm should try to discourage exclusivity even though a particular base group may receive more attention than others. This base group is the one the facilitator has naturally gravitated to for a variety of reasons. It may be the majority group or a particular group whose need for cultural identity is evident, or the group where the paradigm is most likely to meet with success. Yet, other groups must experience accessibility to the program.

The facilitator is committed to planning how to give each group the attention it needs to reflect its own rewards of satisfaction, enrichment, sense of purpose and cultural enjoyment. This is the wisdom of the Jesuit's work with the Yaqui Indians.⁷ Everyone was involved in a positive experience, according to Spicer. These opportunities must be equitably spread across the entire community and available to every religious group with consideration for their subgroups of youth, elderly, male, female, social groups and that grouping of artists who work best independently.

This last group merits special consideration. Many artists communicate better in what they do rather than in what they say. For many the creative process works best in solitude. Meetings, therefore, become a tedious chore unless there is activity meaningful to the artist. Also, there are talented persons who are self-conscious, lack self-esteem, are highly sensitive to criticism, or cannot articulate certain perceptions. This paradigm should be tailored to their individual needs so that their special contributions will not be lost. Independent artists can best be included in this program by being encouraged to contribute on their own terms. A one-to-one relationship between the facilitator and each artist will keep them informed of the arts program's direction, and will maintain the cohesiveness of the core group of arts persons.

If favorable relationships are established between the facilitator and various groups, it will be an easier task to initiate rapport between the groups themselves, groups and individuals, and

between individuals. For instance, a group of homemakers in one parish will become aware that they have some things in common with a teen group of a different religious connection. The former likes to sew native dance costumes and the latter needs them for dance competitions. Or, an independent artist with one set of beliefs might be called upon to illustrate calendars for a different religious group. Again, two independent artists of differing beliefs may work together to compose a song suitable in its spiritual nature for use by any religious body. The facilitator thereby educates the many persons involved in the arts paradigm to see human relations as a positive force.

Teaching organizational design

Teaching persons to organize their own program is the specialty of nonformal education for adults. The advantages of this type of educational style fulfill the requirements of a more human, personal approach that artists appear to require with their need for involvement. This participatory approach to education lends itself to persons who would like to communicate nonverbally or articulate feelings and needs in a less formal environment. Work done by Paulo Freire⁸ and others shows this method of education to be effective since persons involved are in control of their own learning. Malcolm Knowles⁹ has set guidelines for the role of the facilitator and for the students who plan their own course of study and set their own goals. The method itself requires creativity and self-motivation,

which are characteristics in accord with aeolianima and, therefore, should be characteristic of artistic people. However, for the initial gathering of an arts group, the facilitator should prepare an agenda upon which subsequent get-togethers may be modeled.

The following is a suggested procedure: announce in the local bulletin and by word-of-mouth the time and place of the get-together; try not to call this gathering a "meeting," but rather a get-together or gathering because the former term is too formal for what could prove to be a cross between party and workshop. Arrange the room informally with paper and pencils on the table to encourage doodling. Many artistic persons like to keep their hands busy, and this paper can also serve for taking notes. Because this group should have a talent for communicating nonverbally, a few moments of quiet reflection at the beginning and end of each get-together may be appreciated. The facilitator will introduce him/herself and ask everyone to give their name and the arts they are most interested in. The facilitator will then explain why they are meeting and make observations about the arts he or she has observed. Honest praise will be given for every possible creative endeavor. In this way, artists will perceive what is to be expected of them. Since participation is essential to the nonformal educational approach, people will be asked what they would like to do in an arts program to express spiritual ideas creatively. If a discussion follows, the course of the agenda will flow from it. If the response needs further support, motivational material, below, may be introduced. At the initial get-together the

facilitator should choose the most appropriate exercise to fit the occasion. Later, participants may take their choice, do them all, or adapt or devise better, more appropriate lessons.

General motivational exercises.

Culture and Values¹⁰

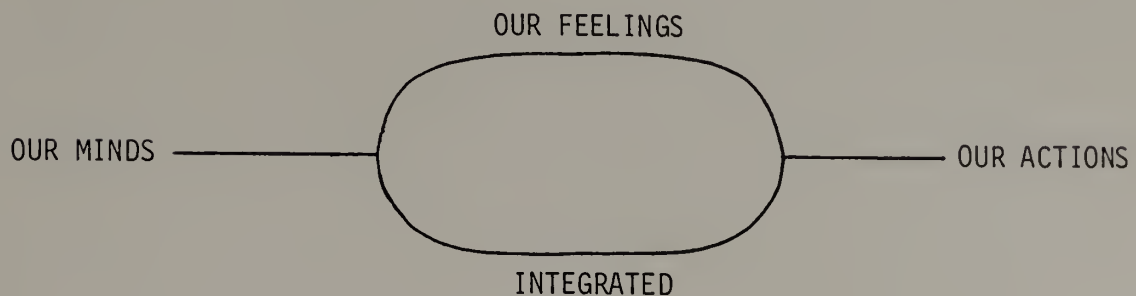
Choosing:

1. Choose a particular facet of a belief system that is personally significant. Look at what is offered in various areas of the system before deciding.
2. Do you care enough about that choice to want to communicate it to others or express it in some way? How would you go about doing this? Are there other ways to get across the same message? Ask for suggestions, ideas, survey opinions.
3. Are you willing to invest the time and effort to convey this message? Will it help you grow and become more committed or could your enthusiasm diminish? If so, can you alter your plans for better results? How do you think people will react to your communication? What is the consciousness of your choice? Does it matter?
4. Why is your decision important to you? Do you feel it is one of your more creative moments? Does it satisfy a need to express something or, perhaps, a deep spiritual feeling? Has your conscience played a part in your decision? Do you value, prize, or cherish it?

5. Are you ready to display your feelings for everyone to see? Are you ready to state your beliefs and feel positive about them?

Acting:

6. Values have led to actual expression (dance, painting, music). This should become part of one's life rather than a one-time event.



Angel Glue

Research¹¹ shows that almost every religion has its good spirits who have watched over people and guarded them from evil ever since pre-subjective times. In some Western cultures, they just happen to be called angels. The word "glue" is used because there is a universal common bond; almost all cultures have tried to express this idea of a good spirit. These spirits appear to be less than gods, carriers of messages from mortals into the supernatural realm, and, sometimes they are personal in that they are exclusive to one human being.

The sharing of "angel" concepts among local cultures is a way for people to keep their unique style while acknowledging other

cultures which also seek a transcendent goal: one which can be diversely represented by "good" spirits. The drawings, paintings, acting out, dancing and poetry about these spirits are examples of spiritual expression.

Learning by Mistakes¹²

The idea is to learn from all kinds of errors, blunders, flaws, and oversights. A "mistake hunt" is easy for persons to organize and everyone enjoys participating. Since the focus of the group is on the relationship of arts to belief systems, mistakes should be contained therein. It is our very humanness that helps us to relax and smile at our own folly. It is expressed in the saying: "God writes straight with crooked lines."¹³ The emphasis is on our very human nature and the beauty of making choices rather than on cold, calculated criticism. Our opinions can be just as "wrong." FOMBLES - Flaws, Oversights, Miscalculations, Blunders, Lapses, Errors, Slip-ups. Fertile ground where "fomble" investigation can yield insight:

- | | | |
|-----|--------------|--|
| 1. | architecture | (e.g., "modern gothic") |
| 2. | celebrations | (not enough of them) |
| 3. | customs | (lack of relevance) |
| 4. | interiors | (sterile or gaudy) |
| 5. | literature | (e.g., David's mistake in O.T.) |
| 6. | location | (not accessible) |
| 7. | love | (e.g., Doom's Days) |
| 8. | objects | (plaster statues) |
| 9. | ritual | (loss of meaning) |
| 10. | worship | (lack of participation) |
| 11. | community | (older people should get more attention) |

Participants elaborate on particularly interesting "fombles" until finding the one that everyone can correct. It is by taking rash chances that some creative problem-solving may take place.

Other motivational exercises may be used to acquaint participants with information about nonformal education, such as brainstorming; the artist as culture shaper, such as in tee shirt graphics; aeolianima, using a musical instrument to express a spiritual idea; syncretism, visiting the places of reverence of several different groups.

It is understood that, after one or two get-togethers these motivational lessons would be under the control of the participants themselves, who may have other catalytic ideas or find that there is no further need for motivation. However, a brief description of additional incentives focuses on these four key topics: nonformal education, the artist as culture shaper, aeolianima and syncretism. Future group facilitators will then have sufficient reference material for discussion in any one of these four areas if the arts council wishes to become more familiar with their complexities.

Suggested exercises pertaining to nonformal education. Participants may wish to address questions such as, "What do we want to learn?"--a question which allows students the opportunity to personalize their own education. Or, "How do artists learn best?" Arnheim's studies of the psychology of artists may be a provocative point of reference here.¹⁴ Acknowledging that artists would rather be engaged in art, how will groups function so that absorption in one's own efforts will occur simultaneously with the broader educational process? Other questions are how to handle the problems in communicating with the variety of groups and individuals, and how to discover

natural facilitators. Problems in the logistics of nonformal education should offer this group challenges to their creativity. The question of how participants want to organize themselves is an important problem for on-going activity. It also touches on leadership roles.

The issue of organization itself can lead to proposals such as arranging groups within the larger group for easier specialization. This particular plan allows the opportunity for participants to design a program to facilitate growth of knowledge in specific areas of interest while remaining part of the main group. The advantages of organizing a program for teaching oneself may be emphasized as participants discuss their satisfaction in knowing that they can control their own education. Proven designs for organizing a nonformal educational format like Paulo Freire's approach¹⁵ may be adapted by the local group in conjunction with lessons on values and philosophies, and learning key symbols and concepts that would inspire *aeolianima*.

Subject matter relating the nonformal educational process to the individualized needs of the group members may take the form of any of the following recommendations. The first is to build the learning experience around a personal philosophy. J. Krishnamurti¹⁶ told us that in oneself lies the whole world and no one else can unlock the door to that world. By addressing the meaning of life through one's art, the participants can learn from each other the creative directions *aeolianima* takes.

The second recommendation is to plan learning around feelings, sensitivities and immediate involvement in order to consider affective learning. Here the participants, as artists, can become self-expressive and disturb, upset, enlighten and open new ways to understanding, according to R. Henri.¹⁷ Because many artists would rather be using their talents than talking, future gatherings may have to take into account these needs.

Another recommendation is to learn through awareness. Training of the senses can lead to becoming a more successful artist. One must be aware of one's surroundings and be affected by them so that they inspire *aeolianima*. The opinion of Langer has been that a new art of a new style bespeaks a young and vigorous mind.¹⁸

The final recommendation considers the possibility that there is a need for arts people to feel as if they are contributing to the betterment of society. If artists see themselves as educators, they automatically become responsible for disseminating information to observers. They also become responsible for educating their children and future generations. What information does the group wish to pass on to others? What are the important characteristics they would like to impress upon their culture? This automatically leads to the next group of motivational exercises.

Exercises pertaining to the artist as culture-shaper. A very positive stimulant is the actuality that the arts provide a source of satisfaction for many people. Arnheim stated, "the arts are considered some of the ways of producing mature, complete and happy

people.¹⁹ Discussions may indicate the ways each artist derives enjoyment from creating, and may bring to light ways of helping others to realize the value of artistic contentment. The group may wish to share the pleasures of creating by encouraging the participation of all arts persons in shaping culture: artists with little self-confidence, young artists, persons who may have no talent but are appreciative of the arts. By becoming involved in an artist's collective, perhaps called an arts council, individuals can share growth experiences and satisfaction. The group may wish to consider that collaboration with friends establishes a culture. Arts projects where many people are involved teaches each other special skills, the art of compromising, camaraderie, shared pride and satisfaction in shaping culture.

Artists may want to make a closer observation of the fine and lively arts. It is suggested that contemporary cultural style become the primary focus of attention. By actually studying the present state of the arts of the group's culture, a sense of positive and negative influence on the native arts can be discussed. Participants have the power to choose the direction which style should take. The question may be asked, "How many cultures are now valid additions to the older local culture and what are the consequences?" of adding them. In recognizing that not all outside cultural influences are undesirable, participants may freely acknowledge cross-cultural hybridization. Another thought-provoking question is, "How do mass-produced articles including recordings affect the local culture and what should be done about them?" These articles, as cultural imports, may devalue the efforts of local artists who are just now

becoming aware of their ability to control influx by reevaluating the worth of their own work. If they find it a problem, artists may wish to assess the issue of "realistic" art with consideration of cultural style, creativity, photography, and Western culture's fascination for "real" art: "real" being the criterion for beauty and value; "real" sometimes only a canard for the familiar (not only in fine arts but also in the lively arts). A source of motivational inducement for artists should be learning from past masters. New concepts can be developed by using art of historical value, be it a song, carving, or article of clothing, as the point of inspiration. By an inquisitive searching for answers about some or many facets of the arts, participators may put together the pieces of their culture and build on new-found knowledge. This is similar to a method proposed by Baker, Browdy, Beecher and Ho.²⁰

Not all get-togethers need to be conducted classroom-style. Visits to the local historical museums, and places of cultural vitality may assist artists in resolving a symbolic sound, emblem or dance concept which can be used as a means of communicating a cultural or spiritual concept. A special occasion may be planned. Celebrating an "Arts Day" can focus more attention on the importance of the arts and increase respect for artists. Workshops with guest artists of culturally significant backgrounds may improve the quality of work and provide the scenario for exchanging information with other culture groups in similar situations. An arts exchange for bartering among arts council members the fruits of their talent is another

means of acquiring personal enjoyment and inspiring each other. It is the need artists have for inspiration that leads to the next set of motivational exercises.

Exercises pertaining to the concept of "aeolianima". Artists may determine that the urge to express spiritual ideas--aeolianima--needs to be examined in order to better understand and utilize the concept. Various exercises that motivate group members to free their minds for effective thinking should not only prove intriguing but be immensely helpful to the process of creating art. These exercises employ modes of thought that are directly related to creative aeolianima. The beginning exercise is an initiation into the workings of the mind. It is based on Betty Edward's²¹ studies dealing with the mechanics of drawing. Though lessons concern fine art, they are excellent teaching devices for all artists, including poets and musicians. This method is a good introduction to the ways the brain works and a way of "turning off" one set of capabilities to allow the other set to test their potential.

Another exercise is the waking up of the nonverbal functions of the brain. A discussion of what these functions are could be followed with participant-created techniques for focusing on each function. This exercise could be followed by a turning the tables on the verbal functions of the brain. By deciding what these functions are, participants may try accomplishing these functions non-verbally or try an opposite tack to a certain function, i.e., a verbal function is logic, therefore illogical thinking may prove

interesting and at the same time free the mind of its standard thought patterns.

Another exercise induces the shaking off of logical thinking for appreciation of the creative use of words and for the sole purpose of entertainment: participants will try to sustain five minutes of completely illogical communication. Perhaps this challenge may entice group members into trying the next lesson, faith in intuition, where each artist innovates a new interpretation of some more or less familiar theme in order to conquer fear of the unknown.

Following an intuitive lead is an exercise to encourage artists to juxtapose unusual combinations of ideas. From one such combination can extend exploration to the farthest limits possible to learn about the creativity involved in a chain or branching out of ideas.

Although the creative ideas of an artist have validity in themselves, for this exercise on synergy of the mind, the artist will put the rational, logical, linear attributes of thought to use by bringing an artistic concept into a child's grasp of understanding. An example might be a short exercise using the mind and hands together to create synergy: the mind will conceive an idea for the hands to produce . . . write a tune, invent hand motions for a dance, make a drawing. Participants should try, without showing it, to explain the concept using words; then they should describe it using their hands; then they should demonstrate the piece of work.

The previous methods of freeing the mind to think affectively should assist artists in expressing themselves through their arts.

When spirituality enters the process there is true aeolianima. The first and most basic exercise invites communication with the source of spirituality. Such an exercise of the mind taps into the heart of aeolianima for inspiration and fervor through contemplation or similar kinds of mind control. Perhaps artists are impressed with favorite aeolianimic themes. Participants would share with each other those religious themes which particularly inspire them; this exercise will allow them to learn from each other. An exercise in syncretic aeolianima would have persons of differing beliefs exchange traditional pieces of art from their own culture. As S. Langer²² contended in her lecture at Syracuse, art "is not religion but grows up with religion, serves it, and in a large measure determines it." These articles are then reinterpreted to suit the beliefs of another culture. Tolerance and understanding are considered in the next group of exercises.

Exercises pertaining to syncretism. These exercises are designed to meet the needs of artists who are always at the forefront of syncretic activity. Artists are the ones who, through their creativity, harmonize conflicting ideologies. Yet, artists face a dilemma when personal spiritual ideas are expressed. There is the fear of ridicule in exposing one's spirituality. Some cultures have a higher regard for artists and their aeolianima than other cultures; when esteem is low, artists tend to shy away from clearly revealing their true sentiments. Perhaps some participants could share their experience with this loss of freedom of expression.

The values of modern society seem to militate against the artist's aeolianimic endeavors. A lesson may be devoted to discussing aggressive forces such as: (a) iconoclasm, (b) schools concentrating on more technological information, (c) ethnocentrism/chauvinism/zenophobia, and (d) lack of mental and physical energy-- it takes reserves of mental discipline and physical stamina to bring an idea into existence.

Through discussion or research, participants may be inspired to illustrate their ideas, deriving their creative impulse from the notion that cultures have aeolianima in common. The artist would then have a real sense of purpose because aeolianima itself includes a sense of purpose in its capacity as a world unifier.

Sharing insights and inspirations, the very elements of aeolianima, is a way of teaching others about the way a culture thinks. By communicating through the arts, individuals are better able to understand and appreciate diverse religious beliefs.

This exercise in sharing can lead group members to ask some questions about their culture, "How do we think persons of other cultures see our culture? Do we agree?" These points touch on the crux of acculturation; participants are faced with the worth of the work of their own creation. Through discussion, a rationale for syncretism may be developed. The questioning exercise may continue with these: What aspects of native culture have been disinherited and why? What can be done now? Questions such as these require awareness; those who know the local history can educate younger

participants; others may have useful suggestions for reinstating some culturally enriching customs. If this topic is disheartening, it may be followed by a session of sharing ethnocentrisms. Participants can extol the values of their own cultures. This will give them a sense of pride, and will help others to become aware of the depth and strength of cultural ties.

Understanding the highest values of a culture helps to put that culture in focus. Some values are: power, money, survival, serving a higher good or noble cause. For example, money may mean little in a culture whose lifestyle revolves around a noble cause, such as was the case for the Spartans, or a higher good, such as is the case for Buddhists. Many cultures use the arts to serve a higher cause; where does *aeolianima* belong on the scale of values of the local culture? As P. Byrne²³ has witnessed, materialism is a strong temptation, a lure away from the ancestral culture.

Such a soul-searching exercise may cause participants to ponder the problem of technology. They may see an impoverished future if technological thinking were to become a subterfuge for eliminating *aeolianima* from the cultural arts. Or they may see positive uses of technology as a handmaiden to *aeolianima*.

Another exercise may be devoted to the problem of mass production as a consequence of Western culture. The effects upon artists of machine-made articles, such as wood paneling, plastic and plaster articles, music recordings and store-brought costume trim, will be subjects for this discussion along with methods for counteracting these effects.

The last lesson to be suggested is a provocative one: Is there a line to be drawn between aeolianima and convenience? The issue is encroachment on beauty and spirituality; if so, how would this line be drawn?

It is understood that this motivational material could be discussed while participants are simultaneously working on arts projects, either while the actual handwork is in progress or along with, for example, choir practice and other lively arts. It does not seem desirable for artists to meet just for discussions because they are often restless to be involved in the arts.

Sustaining measures. To maintain a continuum from one meeting to the next, sustaining measures must be used. Some suggestions are:

- hold gatherings at a regular time and place; supplement these when necessary
- provide a physical and social atmosphere which is pleasant and inviting
- have a stimulating agenda
- allow extroverts the spotlight and leave introverts with the feeling that, while they are welcome in the group, they will not be threatened or embarrassed
- work around long-range themes
- arrange get-togethers so that there is always a sense of accomplishment experienced by the participants
- encourage participants to praise and appreciate the accomplishments of the others; by way of comparison: the team performs better with cheerleaders

- give each inner group special responsibilities toward the whole group
- ascertain each person's goal for the following gathering
- invite outside artists, have an exhibit of outside arts projects or provide other interesting changes to the format
- grant achievement recognition
- as facilitator, show interest and follow up progress until assured that the group can sustain itself.

Innovative methods of communicating must necessarily be tailor-made to the group since there may be either limited or easy access to telephones, extended or nuclear families, geographical barriers or one post office, and other extenuating conditions. However, certain persons will most likely become key communicators in charge of getting the message through to all participants.

Just as natural communicators will surface, so also will facilitators. At first, enthusiastic persons with outgoing personalities will come forward to help initiate the program. Later, more dedicated and reliable persons may emerge. Both kinds of persons are assets to such a program. The first one launches a new project with the exuberance necessary to get people interested and involved. The second one has the patience and tenacity to persevere toward projected goals. It is good experience for many persons to take on a leadership role to experience and share responsibility, gain self-confidence, and also to distribute power more evenly.

In addition to the acquisition of an arts group communicator system and suitable facilitators, it may (or may not) be necessary to obtain funding for some arts projects. If so, this problem should be handled through group participation.

Cultural education

Along with motivational material, group members must remember to educate themselves about their culture. They should keep in mind that, as artists, they are educating others. Participants should have knowledge of past artistic contributions and present potential: who the artists are who once created their artifacts, and who the artist is who composed a particular contemporary song.

Learning cultural appreciation. From knowledge should flow understanding and appreciation of the idea of "culture," and appreciation of one's own and other cultures. From appreciation should flow greater satisfaction in the artist's own creations. This can only come about as the program develops. The culmination of understanding and appreciation should be the goal of harmony of differing beliefs. As Burgenthal and Torney²⁴ would see it: from syncretism flow cross-cultural enrichment, peace through understanding and world unity, all proper goals of human endeavor. All lessons and get-togethers should lead participants toward that end.

Evaluation of the educational program

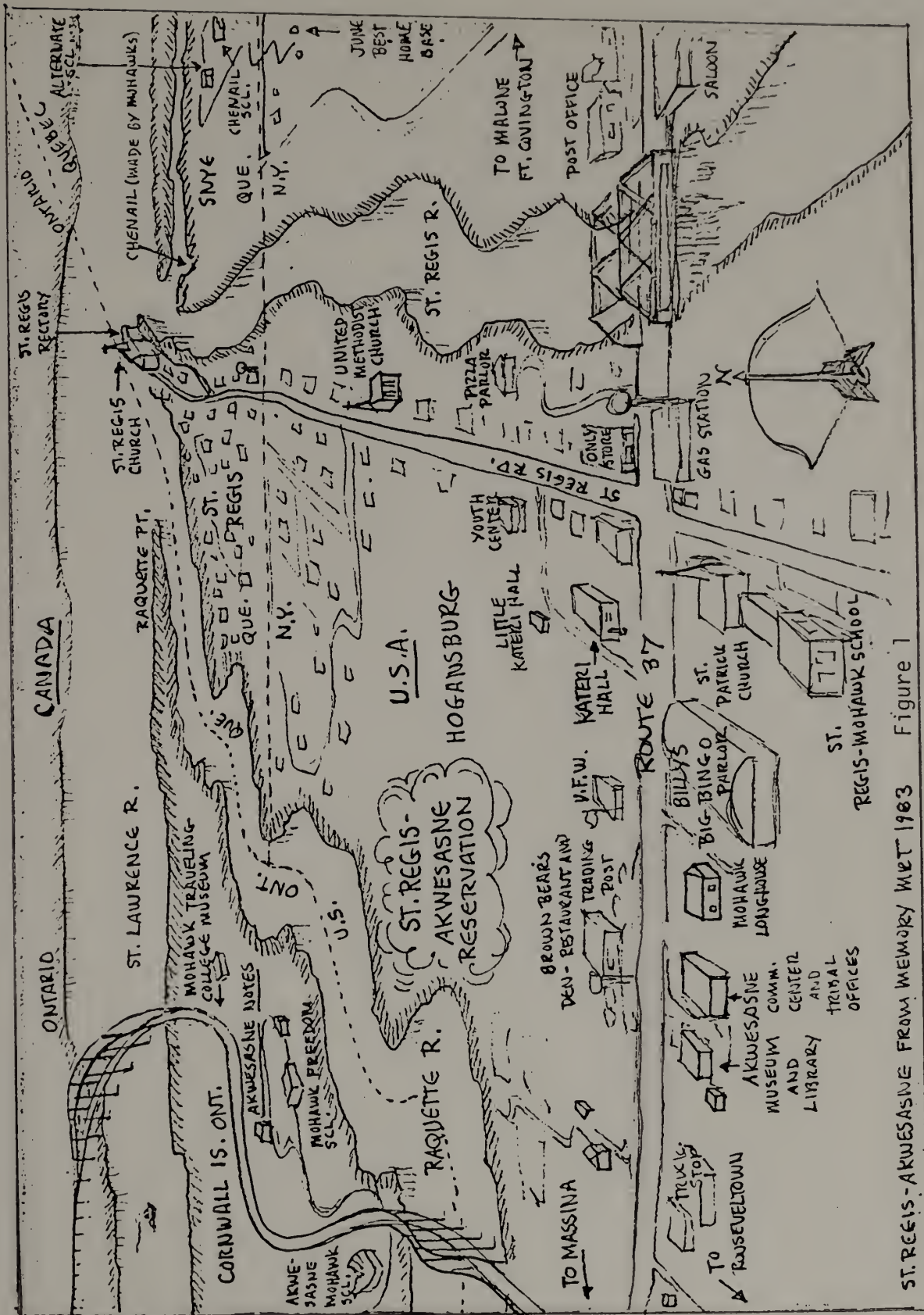
After the program is secure (assuming that it will be), several kinds of evaluations may take place. First, participants should decide the manner of evaluating. Some suggestions:

1. privately write views on paper and later discuss
2. make out a questionnaire for all members to answer and discuss
3. evaluate in a discussion with no preliminary planning.

The writer believes that one characteristic of artists is a restlessness caused by a lack of interest in appraisals of this kind. If a project is not successful, their tendency is to move on to something that may succeed. So, although the evaluation should cover all the particular facets of the educational program mentioned above, participants may choose to be brief. Members may wish to concentrate on only one weak or strong point. Also, since this evaluation is meant as constructive criticism, its form should not be rigid.

Facilitators may decide to evaluate with the educational program design, if there is one, as a guideline. Participants may also wish to enlist community members for a different point-of-view. The initial facilitator has a duty to share perceptions and suggestions before stepping out of that role. Artists should depend on each other to provide historical information across cultural groupings. The more that is known, the more enriched a culture becomes.

Chapter V illustrates in detail the evaluative process used for this study. A discussion of all findings will increase effectiveness of the arts council in future development of plans.



ST. REGIS-AKWEASNE FROM MEMORY W.M.T. 1963 Figure 1

Part B: Site Investigation by the Observer

The second section of this research design is devoted to ways for the facilitator to become acquainted with the people, environs and cultures of the St. Regis-Akwesasne Reservation. The objective is, by meeting with as many artists as possible, to estimate the community's desire for an arts program designed to encourage the expression of that community's spiritual beliefs.

The location

"Akwesasne," the Mohawk half of the name for the Akwesasne-St. Regis Mohawk Reserve and Reservation, means, "Where the Partridge Drums." St. Regis is the name of the church and the parish of Indians who originally settled there in the early eighteenth century. On the American side, the town of Hogansburg, New York is on the Reservation. On the Canadian side, the area in Quebec called Chenail in French or Snye in English, plus the towns of St. Regis, Quebec and Cornwall Island, Ontario, are on the Reserve (Canadian term for reservation). Border-crossing is unchecked except between Hogansburg and Cornwall Island. And even there, as elsewhere, anyone connected with the Reservation is free to come and go.

Two political problems have a bearing on individuals' attitudes toward the Reservation and toward each other. First, the Mohawks built the bridge between Hogansburg and Cornwall on their own land and, if the toll rate is changed, sometimes they blockade it. It is the writer's belief that this bridge symbolizes Mohawk pride and the

desire to manage the influence of outside cultures. Secondly, a misunderstanding about land boundaries caused a Reservation-wide public disturbance in 1979-80. People chose sides between the traditional, Longhouse-oriented faction and the progressive, Westernized faction. There is still a residue of bitterness in the attitude of some persons toward the balance of traditional and progressive cultural signification. This animosity has spilled into the religious arena. Though many Christians have sympathy with the traditional Indian attitude, an enmity, real or imagined, exists between those who follow the Longhouse tradition and those who follow the Christian tradition. There are:

1,000 Longhouse persons (Iroquois-Mohawk religion)

1,000 Protestants (Methodists and Mormons)

5,000 Catholics (original settlers).

The Catholic majority set the pace for acculturation until recently. The Indians' first hundred years on the reservation were heavily influenced by the French; the last hundred years by the English-speaking Americans. Most people under age fifty-five do not know the Mohawk language because their parents, who were punished for using it in school, did not teach it to them. Now, with the national revival of Indian pride and the reemergence into public notice of the Longhouse tradition, many Catholics have attempted to teach their children Mohawk hymns and have supported Mohawk language classes in the schools. However, many Methodists confess that they know no Mohawk language at all.

Locating a suitable informant

After obtaining the permission of local leaders to visit their area, the most important single task for the facilitator in the investigative study period of a cross-cultural project is to locate a suitable introductory informant. This person, if respected by the local society, will assist the facilitator in making the acquaintance of individuals who may be interested in an arts program. For this Akwesasne-St. Regis arts research plan, one tribal chief and several church authorities recommended the same person, Sr. Theresa Riviera, a director of religious education. Their choice was excellent. Sr. Theresa, though not an Indian, is able to allay the suspicions of local people toward an outsider. This is because Sr. Theresa's philosophy appears to be progressive, yet she is perceptive of cultural needs. For instance, she expressed apprehension about returning to traditional mores at the expense of true contemporary culture. Sister was reassured that her philosophy was in agreement with that of the facilitator. Whatever arts program the people might choose could only be considered a true manifestation of their contemporary culture. The facilitator also made it clear that the role of an outsider was not to interpret the culture but to encourage it.

Sr. Theresa chose to meet with the facilitator in a place of special significance, Kateri Hall. This is one of the centers of activity on the Reservation, and is named after Kateri Tekakwitha, the first North American Indian to be beatified by the Catholic Church (1980). Called the "Lily of the Mohawks," Kateri, who died

in 1680, was one of the pioneer Christian Indians to settle in Caughnawagha after escaping from her non-Christian non-sympathetic people in the Mohawk Valley. Years later, some Christian Indians moved from Caughnawagha down the St. Lawrence to what is now St. Regis because of better fishing and to escape the evils of liquor so prevalent near Montreal. Though she never lived there, Kateri is still considered a foundress of St. Regis, and statues and pictures of her are to be found everywhere.

Meeting local leaders

The only Mohawk woman religious on the reservation is named Kateri, Sr. Kateri Smith, principal of Akwesasne Mohawk School on Cornwall Island. Sr. Theresa arranged a meeting between Sr. Kateri and the facilitator, after first briefing the facilitator about the contemporary cultural importance of Sr. Kateri. She is presently the catalyst of aeolianima on the reservation. Her school reflects it in its large, student-made murals of Mohawk lore about creation, the "peace tree" and the "tree of life." The school's display cabinets are filled with both antique and student-made Indian artifacts. Floor tiles, wood carvings on the doors, and even the architecture of the school are based on a Mohawk motif. This unique building is actually shaped like a partridge.

Sr. Kateri is quiet and reserved in her role as principal. However, she plays the guitar and leads the singing of the folk choir at St. Regis Church where every verse of a folksong is repeated in

Mohawk. Sr. Kateri is also in charge of a group called the St. Regis Singers and Dancers which travels across the country on exhibition dance tours. This sister-principal has also found time to make banners and decorate the church with small natural articles. Sr. Kateri was interested in the concept of aeolianima and expressed hope that there would be a positive response from other artists.

During the conversation between Sr. Kateri and the facilitator, three men with long pony-tails passed through the room. Their pony-tails signify male membership in the Longhouse tradition. One of these men sat and listened for a long period and then left without saying a word. When Sr. Theresa took the facilitator to the Mohawk Traveling College Museum, the facilitator discovered that the museum directors were these three men.

Bernard Foote was the man who had listened to a description of aeolianima. He took part in a most pleasant, sincere and deeply philosophical conversation, the details of which are reserved for the section of the research given to establishing rapport. Bernard Foote agreed to share his talent with an arts group, if one materialized, and was anxious for the Indian character of his culture to become more prominent. His efforts at the museum revolve around the renewal of interest in Longhouse living, and the museum displays an excellent cross-section of an interior with mannequins. Outside, several Longhouses were under construction.

Not far from the Traveling Museum is the Akwesasne Notes office and the Freedom School. These are run by Dan Norton and are the

fruits of radical endeavors to reestablish the Indian way of learning, growing and thinking. Although the facilitator witnessed a highly spirited finger painting session, what artwork seen was mostly coloring-book style. Unfortunately, during two visits to the Freedom School no singing was heard nor any sign that Mohawk language was being taught. The Akwesasne Notes newspaper, with worldwide circulation, had a minimum of graphics but their other publications are highly illustrated with quality art. The Akwesasne Notes office, Freedom School and Mohawk Traveling Museum, all on Cornwall Island, are managed primarily by members of the Longhouse religion.

Another Longhouse Indian, Sandy Sweetgrass, is director of the Akwesasne Museum in Hogansburg. This effervescent young woman has already illustrated ten books on Indian lore, including one which she also wrote. Her museum contains mainly handmade Indian articles, both historical and contemporary. When the concept of aeolianima was explained to Sandy, she was then asked if she would share her artistic talents with any arts projects which might materialize. At first, she said, "Maybe." And as she thought about it, she became more definitely positive until she decided, "Yes."

A good friend of Sandy's is Renee Russell who was not introduced by Sr. Theresa to the facilitator until the program was well under way. This is because nobody had considered Renee an artist as such. She is a very clever craft-oriented person with enough enthusiasm to carry out major church decorating projects around feast day

themes, and enough wisdom to have Sandy Sweetgrass do any necessary drawing or designing. The danger of too much reliance on Renee's good nature will be taken up in the discussion on organizational design.

Renee Russell's uncle is Albert Nicholas, who is also Sr. Kateri Smith's uncle. Albert Nicholas is a quiet, mild mannered "elder statesman" whose chief joy in life seems to be his involvement with Sr. Kateri's singers and dancers. He travels with them on tour. Albert knows the Mohawk language and is instrumental in teaching songs in Mohawk to the St. Regis youth. Being of retirement age, Albert also has time to devote to the St. Regis folk choir and the adult section of the Mohawk choir.

In the folk choir the facilitator made the acquaintance of a young retarded man who plays the tambourine. Most of the other members of this choir are also members of the youth-senior choir. There are about fifteen children and twelve adults. The children are enthusiastic and practice sometimes twice a week. Two young women, Sharon Royce and Ann Journey, oversee these young singers.

The main organist is Cecilia Lambson who is away at college during the week. On two occasions, Cecilia seemed rather uninterested in the facilitator's proposal for an arts group. Perhaps it would be an extra duty added to an already full schedule. Other organists are Mr. Mercedes whom the facilitator did not meet and who sometimes comes in from Massena, and Jim Fuller, a student at Berkeley College of Music. Jim was away at school so the facilitator

met with his mother Joy, who is anxious for her son to use his talents in the parish. Joy will act as an intermediary so Jim will be aware of arts possibilities produced by the arts group.

The senior Mohawk choir has many members interested in forming an arts group. Among them is Judith Adams, a very affable woman who wants the children to learn prayers in Mohawk from felt banners hung around the church--"if only someone would make them." Other members are Mary Hereford, Chrystal Littlepine, Margaret Lambson, Jean Gabelle and Sunny Lamb. These devoted women are also the soul of a group called the Snye Homemakers. They meet several days a week in a converted schoolhouse to sew quilts and weave baskets. The Homemakers' enthusiasm appears to be boundless as they seek to express *aeolianima*. They would like to make an arts project out of the designing of a small funeral chapel at the schoolhouse. Only Margaret Lambson has reservations about the group's capability. Margaret would rather buy banners and artwork made in Montreal. The other women could not convince her of local artists' competence.

Meeting support persons and groups

Of the Snye women, Mary Hereford and Sunny Lamb also belong to the Parish Council. This very conservative body is headed by Junior Farmer (local square dance caller). Though he feels that he is not an artistic person, Junior is willing to support artistic efforts.

The Pastor Fr. John Matthews, and his assistant, Fr. Ernest Marks, both Jesuits newly assigned to St. Regis Parish, are prime

movers in seeing to it that the church reflects the talent and culture of its parishioners. Past experience of previous pastors has warned them to make changes slowly. Beside Sr. Theresa and Sr. Kateri, two other members who have taken an interest in the arts council are Bro. Jacques and David King. Bro. Jacques likes to sing and is in charge of the church tape recorder. David King is one of the three tribal chiefs who gave the facilitator permission to do the arts study on the reservation. David can visualize a church filled with artwork and alive with music and dance.

The condition of St. Regis Church is presently far from David King's dream. The walls are brown and soiled. An old gold drape hangs behind the altar. Gaudy plaster statues clutter the front of the church. A white and gold side altar, with green and red electric candles of an earlier French vintage, is out of character with the rest of the interior. Artificial flowers and funeral baskets add to the confusion. The only signs of any kind of local culture are the Mohawk words lettered across the proscenium arch, a wooden hand-carved statue of Bl. Kateri Tekakwitha, a handwoven hanging by New Mexican Indians, and small stick crosses made by Sr. Kateri. One plain banner also made by Sr. Kateri hangs from the choir loft and proclaims a special day seven months past.

Down the road from St. Regis Church lives a woman named Gina Dominick. Although Gina claims no special talent, she enjoys working with artistic people. She also knows several artists who are alcoholic or have other problems, and thinks an arts program would

be a good opportunity for these people to use their talents. Gina is responsible for involving the following people in this arts program: seamstresses Beatrice McIntosh and Tonia Hedron, independent artist Chester Wolf, musician Jack Black (leader of the local band-- the Lightningtunes) and Gina's own son and daughter. If her endeavors bear fruit, Gina Dominick will be successful in recruiting Dan, Burt and Flo Fonda (who are famous Longhouse artists), along with thirteen other persons interested in the arts. Gina is a good friend of Renee Russell and between the two women, many artistic ventures could materialize.

The Kateri Club for teens is another group which would like to express aeolianima and would benefit from the strong leadership of Renee Russell and Gina Dominick. These students are Rosemary and Charlie Busco and their two sisters, Sharon and Susan, and young artist Brian Bond. Characteristics of this group are a shy quietness coupled with dependability and diligence.

Beside the Kateri Club, another church-affiliated league is the Altar and Rosary Society. The facilitator had the opportunity to meet with only Catherine Carr, president, and member Laura Dominick. These women were willing to become involved more as a duty than as an artistic opportunity. It is their responsibility to decorate the church interior, yet their will to do so is not evident. The facilitator feels that this Society's obligation may be taken over by others. The only method of preventing discord is to encourage these women to express their own aeolianima with the caution that, if they do not, others will.

Other parishioners of St. Regis who may in some manner be connected with an arts group are Phyllis Vicks and Fran Zilan who live on Cornwall Island and are organizers of the St. Regis Singers and Dancers there. Though the observer had not met them, Sr. Kateri is certain they will want to become involved. Betty Ann Mercy is the church's secretary. She and Ann Journey are good coordinators and communications persons. They would like to see more arts at St. Regis. June Betters is Betty Ann's neighbor and was recommended to Sr. Theresa as hostess to the facilitator. June has no real interest in the arts but has become instrumental in making an arts venture possible. Hope Colman, a graduate art major, would like to consider herself a parishioner but she lives and works in Massena. Hope's good intentions and aspirations for this arts project may not overcome the distance. Hope's aunt Hanna Colman and Madge Isaacs are librarians at the Akwesasne Library. As resource persons they are willing to support an arts endeavor. They also publish the KA-RI-WEN-HA-WI Newsletter, possible means of communicating with the expanding number of persons becoming interested in the arts project.

Not all the focus of a possible arts association will be on the Church of St. Regis although it appears to be the most satisfactory starting point. While in the process of trying to locate a St. Regis artist with the last name of Sands, the facilitator was accidentally sent to the address of Holly Sands. This serendipitous encounter with a recent graduate of Rhode Island School of Design has

led to the inclusion of United Methodist Church as another site for arts activities. Her minister, Rev. Rivers, wishes her to paint a mural in the church basement and Holly would like assistance in creating art that is representative of today's Mohawk culture. Holly's aunt, Mrs. Sands, Myrtle Solomon organist, Sally Doe and Rev. Rivers are enthusiastic about such a program at United Church.

This church, built in the nineteenth century, has the same French exterior of St. Regis Church in a more moderate size. The interior is paneled with dark wood of Scandinavian style with a high main gable and a stark white cross against a dark background. The paneling presents a limitation but artistic ingenuity is a reliable problem-solver. The whole congregation sings, sometimes led by a choir. But, they sing no Mohawk songs.

No invitation was extended to the observer to view the interior of the Akwesasne Longhouse. It was built around 1930 and looks like a large, long, white two-family house. The facilitator has been told that there are many possibilities for works of art on the interior. Of course, the lively arts of chanting and dancing are Longhouse specialities. The facilitator desires to become more acquainted with the Longhouse tradition but it appears to be a closed society. Though Sandy Sweetgrass, Bernard Foote and other Longhouse people have been introduced to the observer, it will take time to establish rapport and trust with Longhouse people. The next chapter discusses this process in detail.

Field library and museum search

The Akwesasne librarians and museum director provided historical and contemporary information about Mohawk-Iroquois culture and its artists. Members of the Iroquois tribe of Mohawks include Longhouse artists expressing aeolianima in excellent artwork. Kahionhes has illustrated Creation, the legend of Shy Woman, the Turtle, and the conflict of the Twins.²⁵ He has also illustrated The White Roots of Peace.²⁶ This is the story of the establishment of peace among the Five Nations Confederacy by Degawida and Hiawatha.

Because of the personification of animals in Indian lore, aeolianima is natural in the art of Kawennata who has illustrated ten childrens' books.²⁷ As an example, one childrens' book in the library sees the winds as spirits guarding the four corners of the sky. The South Wind is Doe; East Wind, Moose, North Wind, Bear, West Wind, Panther.

Earliest records of Mohawk history are those of the Jesuit Relations²⁸ dating back to the early seventeenth century and comprising annual reports from New World missionaries to their superiors in Europe. Though not precisely described, the earliest syncretic attempts most likely were limited to early chapels constructed in Longhouse fashion and Indian beadwork employed to decorate church articles. One interesting note is that daily prayers were sung in Mohawk as the people went about their chores.

John Wolf Lydekker²⁹ wrote of Mohawk life from a Protestant point of view. Dissention between the English and the French caused a three-way split in the Mohawk religion: those who remained faithful to Longhouse ways, those whose loyalties were with the English and became Protestant and those who sided with the French and settled in Canada. Strife was suffered by all because of the fur trade, the alcohol distributed by the Dutch and the changing winds of war especially during the American Revolution. Kanien' keka' okara' shon:' a³⁰ is an illustrated book of history as remembered by older Mohawks. It is written in Mohawk and English as a reading primer. Here history is retold as the Mohawks see it.

A famous and controversial figure of these early times was Isaac Jogues, Jesuit missionary. Because Europeans brought small pox to the Indian people, Longhouse Indians were suspicious of Jogues, who was finally killed in 1646. A book of poetry, Blackrobe,³¹ by Maurice Kenny and illustrated by Kahionhes, looks at Isaac Jogues from the Longhouse perspective. There is also a film, "Mission of Fear"³² produced by Canada's National Film Board which gives the Christian account.

Kateri Tekakwitha, "Lily of the Mohawks" born ten years later, is a folk-hero to Catholic Mohawks, especially in Caughnawaga where she settled and St. Regis, an offshoot of Caughnawaga, which also considers her a foundress. Her story is ably told by Henri B  chard in The Original Caughnawaga Indians³³ based on the Jesuit Relations.³⁴ Kateri is important because she has inspired aeolianima

throughout the United States. Many books, leaflets, magazine and newspaper articles praise her virtuous life and follow accounts of her beatification in Rome.

The best source known to this writer for acquiring an overall picture of the history and culture of the St. Regis-Akwesasne Mohawks is Where the Partridge Drums,³⁵ an unpublished work by George L. Frear. Of special interest are the accounts of the prophet Handsome Lake, different festivals in the Mohawk heritage, dreams and dream guessing, some of the opinions the three different sects had of each other, whether there are Five, Six or Seven Nations in the Iroquois League, funeral observances, and the Thanksgiving Anthem.

A peculiar piece of literature is the book, Pagans in Our Midst³⁶ by Andre Lopez. It contains 153 pages of newspaper clippings and photographs from American journalism during the years 1885 to 1910. The racist attitude against Indians is only too real and the affront to the dignity of these human beings is lamentable. If this information proves anything, it may account for their desire to be quickly assimilated so as not to suffer the consequences of being a "backward Indian."

Today the St. Regis-Akwesasne Reservation has its own printing press with Akwesasne Notes,³⁷ a newspaper with worldwide circulation, and a brand new local newspaper Akwesasronon Community News.³⁸ The Library puts out a newsletter KA RI WEN HA WI³⁹ which is mailed free to anyone who wants it. All of these periodicals illustrate a sense of pride and accomplishment now that the Mohawks have control of

their own destiny. This writer is interested in the fact that the community has easy access to means of communication in case it is necessary to use it in the process of creating an arts program.

The Akwesasne Library/Cultural Center contains three other important sources of information which help to broaden the writer's limited understanding of the situation on this reservation. The first is a 1979 CBS videotape of Charles Kuralt's news report: The Price of Freedom--Power Struggle. This is an account of two brother's disagreement over land boundaries. It turned into a reservation-wide stand-off with road blockades, bodily injury and hard feelings which managed to pit Longhouse people against some Christians. Some bitterness is still present today.

A second source of information is a large compendium of Mohawk and Iroquois designs used in crafts and artwork. This guide is extremely helpful in researching authentic Iroquois and Mohawk symbolism and is a record of aeolianima.

The third source found in the library gives a contemporary idea of the state of aeolianima in the life of at least one young person. It is the first of two recordings pressed by Jim Fuller. Westernized rock style appeals to this artist who realizes that a successful career will evolve only from what the mainstream accepts. The song, "What a Place This Could Be" has aeolianimic possibilities for church use.

Adjustment of Educational Paradigm to Accommodate Observations

From all that was witnessed and experienced during the collection of information through observation it appeared as if the initial educational program design would fit the needs of the people at the St. Regis-Akwesasne Reservation. All but one person had a positive reaction to the idea of expressing spiritual beliefs through the arts and many persons were most encouraging. Some persons made it a point to introduce the observer to artists and cultural situations they thought were relevant. A few artists already knew how they wished to become involved. Even those not considered artists were willing to support arts efforts. The reaction of the people was so positive that the writer was not certain whether the perception conformed to reality. Assuming that it did, the educational program design would remain as planned until changes are required in the actual case-study.

The case-study itself will provide participants the opportunity of redesigning the initial educational program to suit their particular needs. The evolution of this procedure will be described in the participant's reactions to and reinterpretation of the program in the following chapter.

CHAPTER III FOOTNOTES

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⁵Julius Nyerere, "Freedom in Development" in Development is for Man, by Man and of Man: The Declaration of Ar-es-Salaam, 1976.

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¹³Brother Antoninus, The Crooked Lines of God (Detroit: University of Detroit Press, 1962).

¹⁴Rudolf Arnheim, Toward a Psychology of Art (Los Angeles: U.C.L.A., 1966).

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¹⁶J. Krishnamurti, You Are the World (New York: Harper and Row, 1972).

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¹⁸Susanne K. Langer, Philosophical Sketches (Baltimore, MD: The Johns Hopkins Press, 1962).

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²¹Betty Edwards, Drawing on the Right Side of the Brain (Los Angeles: J. P. Tarcher, Inc. 1979).

²²Langer, Philosophical Sketches.

²³Peter Byrne is an American coordinator of aid to South America.

²⁴Thomas Burgenthal and Judith Torney, International Human Rights and International Education (Washington, D.C.: U.S. National Commission for UNESCO, Publishers, 1976).

²⁵Kahionhes-John Fadden, Creation (Roosevelt town, NY: Pictographics-Akwesasne Notes, 1981).

²⁶_____, White Roots of Peace (Roosevelt town, NY: Pictographics-Akwesasne Notes, 1982).

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³⁶Andre Lopez, Pagans in Our Midst (Rooseveltown, NY: Akwesasne Notes, 1977).

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C H A P T E R I V

CASE-STUDY

The people of the St. Regis-Akwesasne reservation have indicated that they are willing to participate in a program that will encourage the expression of spiritual beliefs and will enable them to shape their own culture. Therefore, an educational paradigm as detailed in Chapter III will be initiated to further investigate aeolianima, the people's response to it and a satisfactory method for encouraging it, not only for the sake of artistic expression, but as a means for achieving syncretism.

The following section concentrates on establishing rapport, so necessary for building trust and confidence. Rapport should encourage the voluntary expression of personal feelings and ideas and facilitate free participation because of individual attention and interest given to each participant. Rapport will be an on-going process taking place throughout the length of the case study and methods of rapport will be revised to better accommodate the needs of the people.

The object of the educational paradigm is not only to provide encouragement of aeolianima. The program is also designed to help participants to understand the idea of culture itself, and to appreciate their own and neighboring cultures.

The final object of the educational paradigm is to develop projects of a syncretic nature in order to promote harmony and understanding of beliefs. The case-study will follow this plan step-by-step.

Establishment of Rapport

In order to encourage people to express aeolianima and to appreciate each other's work, something more than mere acquaintance with each other is necessary. By establishing rapport, first with the facilitator and then with each other, a person feels free to question what is expected, to realize his or her value and importance as an artist and shaper of culture, and to contribute in a unique manner to cultural growth. Listed here are the persons and groups who became involved in the case-study.

Individual Participants (names are fictitious)

- | | |
|---------------|---|
| David King | <ul style="list-style-type: none"> - one of three reservation chiefs - gave permission for this field study - supporter of an arts group |
| Mary Hereford | <ul style="list-style-type: none"> - Snye Homemaker, basketmaker - has leadership qualities |
| Renee Russell | <ul style="list-style-type: none"> - creative person with many ideas - has initiative, most capable |

- Albert Nicholas
- uncle of Sr. Kateri Smith and Renee Russell
 - very involved with Mohawk Singers and activities at St. Regis church.
- Sandy Sweetgrass
- Longhouse artist, very talented
 - is cooperative, will work well with others
- Holly Sands
- talented graduate of Rhode Island School of Design
 - wants to work syncretically
- Fr. John Matthews
- is prime supporter of this study
 - has valuable historical information
- Fr. Ernest Marks
- specialty is publications
 - keeps communications open
- Rev. Virgil Rivers
- wants syncretic arts
 - has good ideas and suggestions
- Sr. Theresa Riviera
- chief informant with many contacts
 - is sensible, capable supporter
- Gina Dominick
- supporter who knows many artists
 - has leadership qualities
- Bros. Bonjours and Jacques
- reliable assistants
 - have interest in the arts

- Judith Adams
- enthusiastic, has interest in Mohawk language
 - wants Mohawk banners, hymns
- Bernard Foote
- director of Traveling Museum
 - Longhouse person with ideas that need expressing
- Chester Wolf
- independent artist
 - very talented, has project started
- Jim and Joy Fuller
- son is talented rock musician
 - mother wants son to become involved in project
- June Best
- hostess for facilitator
- Betty Ann Mercy
- church secretary, contact person
- Sr. Kateri Smith
- multi-talented person
 - has been prime-mover in cultural expression
- Cecilia Lambson
- busy organist
- Rex August
- one of three reservation chiefs
 - Longhouse person of considerable musical talent

- The Fondas - talented art family
- Dan Norton - leader and one of founders of
Printing Office and Freedom School

Groups

Mohawk Singers and Dancers

Kateri Club teenagers

Snye Homemakers

Altar & Rosary Society

Methodist group

Longhouse group

(See Appendix)

Rapport between facilitator and individuals

One of the most important persons to establish rapport with was David King, one of three tribal chiefs and the leader who gave permission for the facilitator to conduct this project on the reservation. Without this permission, outsiders are not welcome there. With it, everyone is friendly. David King has his PhD. in agronomy from Cornell University and understands what is entailed in such a research project as this. However, David King is frequently away at meetings and conventions. When he has been available, he has discussed matters pertaining to the arts project, attended a get-together and supplied refreshments. David would like to see the whole of St. Regis Church interior covered with art, as is the church on a

neighboring reservation. He was kind enough to read the dissertation proposal, but there was only time to briefly discuss, over lunch, its significance to the reservation. At that meeting, David made comparisons between research on scientifically controlled material and that on observations about human behavior.

Mary Hereford is another person most interested in this program. Since she is active as a church council member, a member of two choirs, a leader of Snye Homemakers and a basketmaker, it was easy for the facilitator to meet with Mary enough times to discuss plans for an arts group. Mary argued on the side of handmade articles when Margaret Lambson opted for purchasing banners from Montreal. This was a sign that she wanted to express aeolianima. It was Mary who finally decided to ask on behalf of the Snye Homemakers, "Just what do you expect from us?" Mary's interest is such that she called and woke the facilitator one morning to ask her to meet a man (Mary's brother) who would explain and demonstrate the process of preparing ashwood for basketweaving. Enough trust was formed so that Mary asked if she could ride back with the facilitator to visit relatives in another state.

There was a point when it appeared as if an arts group would not be formed because no one from outside of the Snye Homemakers was ready to make a personal commitment to the group. As if Sister Theresa sensed what was happening, she recruited Renee Russell whose enthusiasm gave new life to this arts project. A few years ago, her

uncle, Albert Nicholas, discouraged Renee's aeolianimic Christmas project. She wanted to have children carry her handmade banners to the crèche. However, Albert had always been in charge of the crèche and he would not allow it. Renee asked Sr. Kateri to help her out, but to no avail. Renee's spirit has been dampened ever since. Now she is ready to take up where she left off. She just needs some support, the kind an arts group should be able to provide.

Renee's special form of aeoliana is to decorate the church in keeping with the liturgical calendar. The facilitator went shopping with Renee Russell to purchase materials for banners and vestments, and hardware for other decorations. Conversations while running errands lead to an enjoyable friendship. Renee has many friends who help her carry out decorating themes by sewing, flower arranging and drawing on paper her ideas which she needs to see in order to carry out. Renee wanted the facilitator to do this drawing for her. But it was mutually decided that Sandy Sweetgrass, a very good friend of Renee's, would be a better choice for the task, to which Sandy agreed.

The facilitator also spent many enjoyable and informative hours in the home of a young artist, Holly Sands. As a young artist Holly has already shown insight, deep perception and aeoliana in over fifty paintings she created while at Rhode Island School of Design. Holly and her mother shared with me their perceptions of relationships between Protestants and Catholics, social customs and practices, and the background of the St. Regis-Akwesasne people. Holly went to

meetings of St. Regis parishioners and even set up her own meetings between the facilitator and members of United Church on nights when the St. Regis people were using Kateri Hall for bingo. Holly Ann also sought the opinions of the facilitator in personal matters such as employment.

The pastor of St. John Church is Fr. John Matthews, S.J. who has been an invaluable source of the area's history. Fr. Matthews made the rectory library available to the facilitator and even allowed a very valuable volume, the Jesuit Relations to be taken out. Father has also worked tirelessly to bring out the vitality of his parish. He wants this arts study to be a success. His last assignment was at the Shrine of the North American Martyrs near Blessed Kateri's birthplace in the Mohawk Valley. Many Indians would visit the chapel dedicated to Blessed Kateri and perform colorful ceremonies. Father Matthews believes this color and pageantry is most appropriate for the reservation.

Fr. Ernest Marks, S.J. is an associate priest at St. Regis Parish. He appears to be very interested in everything, including plans for an arts group. However, Father at first had given the impression that he had a higher regard for art that looks or sounds professional over that which may be an unsophisticated labor of love. Once, when it was suggested that a member of the arts council could do some sketches for a directory Fr. Marks is planning, he said, "We should look for a professional artist to do the sketches." Immediately Gina Dominick took offense saying, "You white men don't

think Indians can do anything!" This remark has helped Fr. Marks become more aware of Mohawk artists' needs. Now, he provides opportunities for local artists to do graphic work in his publications.

A person who would like to strengthen ties between Protestants and Catholics is Rev. Virgil Rivers, minister of United Methodist Church. Rev. Rivers lives in another town and has responsibility for two congregations (the one in his home town being the larger). He found time and interest to come to several meetings to discuss the role of the arts in his reservation church and on the reservation in general. For reasons unknown to the facilitator Rev. Rivers believes too much attention is being given to the Longhouse Religion compared to that given to Christians. His suggestion for counterbalancing the situation was to find out who St. Regis is and celebrate St. Regis Day, the name-day of the reservation.

Another suggestion the facilitator attributes to Rev. Rivers is to have children from United Church practice Mohawk hymns at St. Regis Church because very few Methodists are familiar with the Mohawk language and many wish to learn the language of their forefathers.

Having worked in the capacity of director of religious education, and having gained the respect and appreciation of the people, Sister Theresa Riviera was the perfect informant to the facilitator. There seemed to be a desire on her part to establish rapport with an educational colleague. She took the facilitator to Racquette Point, a picturesque wooded peninsula between the Racquette River and the St. Lawrence River, and pointed out the names of places such as

Spaghetti Road, Meatball Hill, Cook Road and Tarbell Road, and the fact that the people of Snye drive their cars across the frozen channel and St. Regis River to church on Sundays. Sister Theresa understands the value to the facilitator of having a general "feel" for local color.

Sister Theresa came to meetings whenever she was free, and always transmitted an air of optimism to those who would become involved in an untried venture. Her only reservation, which she disclosed to the facilitator, was that such a group should not get mired in reviving the past at the expense of the authentic culture of the present. Sister Theresa Riviera's duties are extensive and, as a result of knowing her generosity and her busy schedule, the facilitator decided not to unduly concern sisters and priests of the parish with this project which is intended to encourage mainly artists to participate.

It was beneficial to this arts project that rapport was established with Gina Dominick. Gina became one of the best workers of the arts group. Because her friends are numerous, Gina has been able to recruit other arts persons who, as a result of new efforts, became immediately involved. While helping Renee Russell with Thanksgiving church decorations, Gina overcame some bitterness and intolerance toward the church.

Two persons who were at St. Regis Church to help with Thanksgiving arrangements were Jesuit Brothers Bonjours and Jacques. Brother Jacques' arts interests center around music. He loves to

sing. He also wants to learn and have others learn hymns in Mohawk and would like to have tape-recordings of Mohawk music to play along with tapes of traditional organ music at services. When the Snye people wanted to use remnants of the old altar they thought their grandfathers built, it was Brother Jacques who guided the facilitator up the steep-laddered belfry to the church attic where like pieces of the wooden altar had been neatly bundled and wrapped in plastic years ago by Brother Bonjours. It was Brother Jacques who encouraged Albert Nicholas to teach Mohawk hymns and to provide the facilitator with the background of different musical groups on the reservation.

The easiest person to establish rapport with was Judith Adams, one of the over fifty-five age group that speaks Indian. Judith is in the St. Regis Indian choir and sees the cultural value of children learning their Indian language. At one meeting, some people expressed the desire to sew banners. Judith suggested making banners with prayers in Indian for the non-Indian-speaking people to learn. Judith Adams immediately took on the task of translating The Lord's Prayer. Whenever the facilitator visited Judith, the hospitality was warm and friendly. Unfortunately, health problems had kept Judith Adams from completing her translating task before the facilitator left.

Establishing rapport with Bernard Foote would be one of the most important objectives of this study since he is an influential member of the native Indian religion. Bernard is one of those in charge of the Mohawk Traveling College Museum. We met only briefly

at Akwesasne Mohawk School and then had the opportunity to carry on a two-hour conversation at the museum office. Bernard was once a Catholic and expressed his disappointment at not being able to be married in the Indian ceremonial Longhouse by a Mohawk priest, Fr. Isaacs. This priest, who was rather old and set in his ways, considered Indian religions as pagan and superstitious. What Bernard perhaps did not realize is that priests, like justices of the peace, cannot marry persons out of their jurisdiction, especially across international borders.

The facilitator wanted to meet again with Bernard Foote but his father, who has been in the hospital, converted from Indian ceremonial religion back to Catholicism. Bernard, who was confused and angry, thought the new Jesuit priests were responsible. Fr. Matthews tried to explain that he was just as surprised as Bernard. The situation is too sensitive at present for the facilitator to overwhelm Bernard Foote with more syncretism than he could handle right now.

Chester Wolf is an artist with whom a personal approach is important. Chester has a problem with alcoholism, which, the facilitator was told, many reservation people do. After numerous attempts to meet with Chester Wolf, only to be told by his woman-friend, Norma Jones, that he was out drinking, the facilitator arrived, as was suggested by Norma, early on a Monday morning. But Chester was out walking with a friend! The facilitator was told that he would probably get drunk and come back in the evening. Making

the best of the situation, the facilitator decided to talk with Norma Jones and her son Charlie about Chester's art. There were no works of his on display in the house except for the wooden flat wolf clan mask outside the front door. Norma explained that as soon as Chester finishes a picture she must walk to town to sell his work so he would have money for liquor. Norma brought out Chester's sketch pad.

As we were in conversation, Chester walked in. Although everyone had told of what a bad mood he would be in, Chester Wolf was smiling and in a happy frame of mind and not inebriated at all. The first thing Chester did was pick up his sketch pad and put it away. A page with his self-portrait was left on the table and the facilitator had the opportunity of comparing Chester's likeness. The sketch was from his younger days and showed his amazing ability to capture his own character. When Chester was asked if he'd like to do some artwork for St. Regis Church, he thought for a few moments and said he had an idea for something but would want to be paid five dollars in advance. Chester even made the facilitator write out a contract on a piece of brown bag.

Jim Fuller is acknowledged to be one of the most popularly talented people on the Reservation and, perhaps, St. Regis Church's great unsung artist. Jim has produced two records and attends Berkeley College of Music. Jim Fuller, as related by his mother Joy, truly wants to express his aeolianima and do his part for St. Regis Church. Jim has occasionally played the organ there. Establishing rapport with Joy Fuller took the form of assisting a

mother who spent an hour looking for the right cords and connections on her son's complicated sound system so that the facilitator could hear Jim's music. It turned out to be very pleasant folk-rock which could be easily adapted for church use.

June Best, the facilitator's hostess, provided the hospitality which made the research project possible. June's home is a trailer. It is comfortable enough, except that the television set was always on and could be heard the length of the trailer. June's car had been permanently damaged by another driver so the facilitator took June to bingo, a wedding reception, wakes, and dances. Bowling, too, except that June decided to quit the game because her scores were so low! The facilitator was not unhappy about this because, though it is worthwhile to take part in the daily culture of the people, it was time taken away from the arts project.

June's neighbor is Betty Ann Mercy who is also the St. Regis Parish secretary. One of the aims of the arts project should be to have the artists themselves and their lay supporters carry the burden of organizational labors. However, Betty Ann will probably be one of the persons responsible for some communications efforts because she can quickly locate the right person. She knows everyone and has access to a duplicating machine. Betty Ann became very friendly with the facilitator, enough so as to elicit an opinion about a matter which was to be kept secret. Confidence such as this means that she will most likely agree to help an arts group in her capacity as secretary.

Sr. Kateri Smith, a musician and an artist, gave the facilitator the double impression that she welcomed any endeavor to get people involved in the arts yet doubted what success an outsider would have. Sister complained that Longhouse people say they will work together on dancing, but nothing comes of it. She said that even parishioners could not always be counted on. And, in fact, the facilitator had noticed several banners stored away in the church closet which turned out to be the handiwork of Sister Kateri. One of her Easter banners was still hanging on the choir loft in November. The small stick crosses with paper scrolls were also her work as was the publishing of two differing sets of Mohawk hymn books.

Sandy Sweetgrass, museum director and artist, already has more artwork than she can handle. However, being the effervescent person that she is, and being one of the more renowned and capable artists on the reservation, Sandy would have the capacity to handle any cross-cultural request--especially if it presented a challenge.

Sandy was also the source for a significant amount of history and background information pertaining to articles in the museum, local artists, and her own ten illustrated books of folklore. One expression of Sandy's generosity was her act of trust in loaning out an only copy of a book from the museum, and another was her willingness to loan St. Regis Church two large handcrafted ashwood hampers for Thanksgiving. Unfortunately, Sandy's busy position as museum director hindered what may eventually succeed as genuine rapport in future visits.

Some rapport was attempted with the teenagers Barbara Goode, Rosemary and Charlie Busco, and their teenage sisters. The facilitator went shopping with them in the city for supplies for their art project. Considering interests in the opposite sex, rock music, clothing, food and reticence to appear odd to their peers, these teenagers managed to be most agreeable to work with and were also very cooperative in assisting others with their projects. One problem is for these young people to learn respect for persons, places and things which are dedicated to a metaphysical usage, no matter which religion is being served. But, being part of an arts council would give young members the opportunity to learn not to run around or talk loudly in church, Longhouse or temple.

The facilitator was not able to establish rapport with many worthy persons for a variety of reasons. Sunny Lamb, one of the Homemakers and a very pleasant woman, sewed a priest's stole with clan symbols on it. Sunny is rather quiet and, true to the nature of many artists, would rather sew than converse. The opportunity never presented itself to have a prolonged conversation with her. Junior Farmer, a St. Regis Church Council member, had invited the facilitator to his home but wakes and other events interfered with these plans. Catherine Carr, president of the Altar and Rosary Society, was in charge of wallpapering the Rectory's parlor. The facilitator met her in that capacity but Catherine never came to meetings. The facilitator thought it was important for the Women's Society to be represented since they are in charge of altar appointments and decorations.

When asked about this, Catherine explained that she was ill with a virus and should not have volunteered even to wallpaper. Word from others has it about the Womens' Club that if Catherine does not do something, it does not get done.

As earlier mentioned, little rapport was managed with Cecilia Lambson, St. Regis organist. Cecilia's aunt, Margaret was the only person who, the facilitator feels, took the ideas proposed by an aeolianimic arts group negatively. The trouble centered around a banner dedicated to St. Anne that St. Regis pilgrims would use when visiting that Canadian shrine. Some Homemakers wanted to make this banner while Margaret wanted to buy a banner in Montreal. No amount of persuasion could convince Margaret Lambson that the Homemakers could do a satisfactory job and produce a banner more representative of their Indian culture. Margaret was clearly upset.

More rapport with some Longhouse people would be desirable. Rex August, one of the three tribal chiefs, is an excellent banjo picker. The facilitator wishes his talent had been evident sooner so as to include Rex in the arts council. A trip to the Mohawk Museum in Oneonta, New York was canceled because this museum closed for the winter. The Fondas, Dan, Burt and Flo, directors of this museum, are also some of the best Mohawk artists and historians. Their books, calendars and artwork are in the Akwesasne Museum and the facilitator considers it a major set-back that rapport could not have been begun with them.

The only person the facilitator would have found a challenge to establish rapport with is Dan Norton who manages the Akwesasne Notes and Freedom School. After being introduced to Dan, he immediately criticized a local college for the way it is treating Indian students. Dan Norton, a Longhouse person, who appears to be a creative man with a vision, thinks and speaks with logic different from that of the facilitator. Rather than take the risk of offending Dan with some unintentional remark, the facilitator postponed establishing rapport with this interesting but perplexing Mohawk leader, at least, until a need arises.

Rapport among groups

The facilitator believes this project is instrumental in bringing Methodists and Catholics together for some cooperative ventures. The project has also set a tone of conciliation between the Christians and the Longhouse people though this will take a longer period of time to develop. Within the large St. Regis parish it is a matter of rivalry among some geographical and political groups. The facilitator was advised to keep opportunities open to all lest any one group, in its zeal, dominate activities.

Organizing an Educational Program

The reason why such a large section of this study is given over to the subject of establishing rapport evolves from the attempt to organize an educational program. Small sessions led to a method

TABLE 1
Meeting Framework

<p>Two large meetings one at beginning and one at the end of case study</p> <ul style="list-style-type: none">- 32 people attended first meeting- 12 people attended last meeting
<p>Thirteen meetings of a one-to-one nature</p>
<p>Seven workshops with from three to fifteen people in attendance</p>
<p>Four small meetings with from four to ten people in attendance</p>
<p>Fifteen social activities attended as a means of contact--such as weddings, wakes, wallpapering, dances, school activities</p>
<p>Total involvement: 70 persons</p>
<p>Suggestion: approximately three hours of quality meeting time devoted to each person interested in the arts.</p>

intrinsic to the needs of the artist population. This method revolves around the idea of rapport so completely that it reminded the facilitator of Paulo Friere's¹ consciousness-raising technique which also revolves around individual needs. As the program unfolds, it will be seen how cultivating the seed of rapport was a natural consequence of events in the organizational design.

Lesson Plan

1. Distribute paper and pencils for doodling and encourage the participants to doodle during the get-together.
2. Orientation - why the facilitator came to reservation
- what the program entails
3. First choice topic: What is it that needs to be done by artists on the reservation? Develop values clarification from these suggestions using a variation of Freire's method.²
Second choice topic: Values clarification--Urch's³ method. Carry into the sphere of the arts.
Third choice topic: Angel glue lesson. What does a Mohawk angel look like?
4. Encourage participation and establish rapport among persons and with facilitator. Ask questions to provoke discussion.
5. Together with participants set agenda for next get-together. Try to elicit some goals or incentives for further participation.
6. Hidden agenda--look for individual characteristics to promote a Rogerian,⁴ caring atmosphere. Also, to promote cultural education,

share some historical facts if it appears that they are unknown to the group.

The first meeting of thirty-two people unexpectedly included fifteen members of the youth choir, ages eight to thirteen years. Because they had to leave early, the meeting had to be radically altered. Small matters turned into major liabilities. Because more people came than was expected, the get-together had to be moved to the next room, which made for awkward table arrangements and a diminished feeling of unity. This also took people away from the source of refreshments which might have provided the needed informal, personal touch.

This group was to include only persons from the majority's religion (Catholic) so as to allow them to become acquainted with each other as artists, and then gradually act as host group by opening their doors to the other groups (Protestant and Longhouse) who, in turn, could respond on their own terms. The facilitator had been warned that it would be most prudent not to be suspect of trying to "turn Catholics into Longhouse people, but to have them realize they are still in charge of their own destiny. However, the facilitator's intended plan of working first with the majority religion was frustrated when several Methodists included themselves in this first meeting. The facilitator is grateful for their interest because it makes syncretism so much easier. Yet, the plan for this first get-together became slightly constricted and less effective because of this unexpected visit from the neighboring church.

In talking with artists previously, it became clear to the facilitator that the issue most persons wanted to get involved with was the revival of the Corpus Christi Celebration and Procession. It became an extremely sensitive matter to initiate discussion about it with the Methodists looking rather uncomfortable. And later, Fr. Matthews was critical of such emphasis on Corpus Christi.

Paper had been passed out for doodling, which everyone was doing, and they were asked to draw an Indian angel. (Here the lesson on angel glue was used.) The choir children really enjoyed this and one held up an angel looking like any Western angel. I asked the child to make sure it was an Indian angel, to which the child immediately responded by drawing feathers emanating from its halo. Dave King pointed to these children and said, "There are your Indian angels." The children then shyly sang three Mohawk hymns and, amid much applause, proudly took their pictures and left for home.

The facilitator then talked about the purpose of an arts group and supplemented it with a small amount of background information. People were asked how they would like to participate and what were their needs. Though those present had not been given much time to consider the matter, several suggestions were given (making banners, learning Mohawk hymns, designing a funeral chapel).

The facilitator was occasionally thrown off course by unexpected irrelevant comments, and, during a discussion about Etienne Tegananokoa, one of the ancestors whose picture was on the flyer

announcing this meeting, the facilitator inadvertently mentioned that he was killed by Iroquois (Mohawks are Iroquois), Fr. Matthews cleared up the misconception by stating that the Onondagas (also Iroquois) killed Etienne. With the facilitator's credibility somewhat lowered, it was acknowledged that Mohawk history is not well known even to Mohawks themselves and that it would be advantageous for all to learn more. (See Appendix.) Besides the suggestion that they become more knowledgeable about Mohawk history, participants were asked to think about future projects and to present them at the next get-together.

There was a cooperative tone set at this gathering and the impression was that the people were becoming involved--yet the meeting did not resolve itself with any real goals. The facilitator looks to herself for reasons of limited success and assumes that a major cause was the realization that these people want a leader who would direct every movement and leave them with little responsibility for the direction of their own program.⁵

The day following this meeting was a holiday, followed by a long weekend, followed by Monday night bingo at Kateri Hall. Realizing that it was futile to schedule even small get-togethers in the evenings, the facilitator decided to "free-lance" as it were, and meet with persons on their own turf or where the opportunity arose. This was the beginning of a radical change in the initial plan of holding evening meetings at Kateri Hall. It proved to be so much more effective that, in the future, only in cases of necessity would

it be suggested that the whole group come together in a large hall. This decision was not made until the research study was completed. (The final meeting of the arts group only confirms the prudence of such a decision.) At the time, the facilitator felt it expedient to work around the daily lives of interested persons. Holidays, social events such as bowling, scouts, choir practice, bingo and wakes, work and school schedules, babysitting, weather, even lack of transportation had to be taken into consideration. Large evening gatherings just were not practical.

The following account of meetings with persons and groups will be arranged, where possible, around the core of people involved. It is necessary to analyze the process of getting together in order to perceive the types of organizational needs members demonstrated. Persons seemed to want an arts program but not large, inconvenient meetings that interfered with social demands. In retrospect, this unexpected rearrangement of get-togethers was a welcome relief because wakes, and there were many of them, would just preempt the best of organizational plans.

Here is an account of four entirely different kinds of get-togethers involving a particular group: One evening, early in the process of assembling an arts group, four Snye Homemakers, on their own initiative, met with the facilitator at the St. Regis rectory for a discussion about making banners, stoles and use of parts of the church's old altar for the Snye chapel. Several days later, the facilitator was invited to an afternoon get-together with all the

Snye Homemakers in their workshop, seeing their handiwork; discussing basketweaving for church; making a chapel for wakes out of an old church altar; making traveling stoles for priests; rethinking banner projects.

An interesting incident relating to organizational design took place at this latter meeting. Mary Hereford demanded outright, "Who told you to come?" After the facilitator explained about writing a paper in respect to encouraging artistic expression for spiritual purposes and how permission was obtained first from the bishop and priests and then from tribal chief David King, everyone seemed quite satisfied with the answer.

After an hour or so, Mary Hereford asked in a loud voice, "Just what do you want us to do?" The facilitator realized all that needed to be done was to lay down plans and these willing women would dutifully carry them out. But the facilitator tried to make clear that that is not the point. It is up to the artists to conceive ideas for using their talents and creativity. Several examples were given to illustrate that the design of the arts program is to allow people to organize themselves and to manage their own agenda.

A few days later, the facilitator was invited to Mary Hereford's home. She and Sunny Lamb wanted to know how culture could become evident in their arts. We talked about the Corpus Christi Celebration and when the facilitator read about old 1852 customs, Sunny fell asleep.

Shortly thereafter, early one morning the facilitator was wakened for an invitation to meet with Mary Hereford's brother Lonny Gobelle, who was to demonstrate basket-weaving preparations at Mary's home. She was called away but Lonny carried out a two-hour demonstration of the preparation of ashwood and a discussion about refinishing the church wainscotting. This never would have transpired at a larger, more formidable assembly.

The divergence of meeting places and agenda demonstrates the superiority of smaller, more intimate gatherings for developing rapport, immediate involvement, and most importantly, equating the purpose of an arts council with the interests of the participants. Another noteworthy point is that the facilitator would never have met Lonny Gobelle nor some of the Snye Homemakers if meetings were held only at a fixed time and place. The same holds true of other independent artists like Chester Wolf. It would be impossible to have Chester attend an evening meeting of any sort because of his condition. Discussing art matters on his own terms made an enthusiastic participant of this artist. Even Judith Adams, who sings in the choir at every wake, could not attend an evening meeting because health problems limit her load of activities. The facilitator thinks that an unannounced visit at Judith's home at any time would be a welcome opportunity for her to discuss ideas and projects she would like seeing developed. So, to visit these persons in their homes allowed them to participate in their own unique way. Now these members have committed themselves to expressing spiritual

ideas that could educate others, especially children, through their interpretations of culture.

Other individual artists such as Sr. Kateri Smith, and supporters like David King, Sr. Theresa, and the priests appreciated a schedule accommodated to theirs. Sr. Kateri learned of activities that had taken place while she was in Colorado. Dr. King was able to discuss the progress of the arts project and suggest possible members. Sr. Theresa served as a welcome constructive critic with suggestions of her own. The priests were pleased to be kept up-to-date without having to attend every meeting. They also served as advisors with regard to St. Regis Church projects. The advantage for this facilitator and future facilitators and artists is that an individual, accommodative approach to persons who are not readily available to attend meetings seems much appreciated by them. They are, therefore, more helpful, cooperative and generous with their time.

In addition to meetings with musician Sr. Kateri Smith, the Homemakers who are in the choir and Judith Adams, there were three small meetings with the youth choir after their practices in church. They were enthusiastic and several of them drew pictures for banners. Yet, the organist needs more time to encourage these children to truly express *aeolianima*. Because her busy schedule as a college student seems to have reduced her role as organist to a duty, there appears to be no real opportunity for her to learn new or creatively interpreted music. The children dutifully participate and seem to

enjoy the experience because there are so many of them in the choir every week and at every rehearsal. Rounding out the music gatherings was the little get-together with Albert Nicholas, Bro. Jacques and the facilitator. The two men expressed concern about the state of Mohawk music--how very few knew it--and offered some ideas for broadening the variety of organ music, especially on tapes. Several hours were spent learning to sing hymns and folksongs in Mohawk.

The six get-togethers with Renee Russell, Gina Dominick and friends were mainly working sessions. A whole morning with Gina centered around contacting good seamstresses and devising a strategy for a successful meeting with Chester Wolf. Gina warned of his irritable disposition but concluded that artists like Chester, with the problem of alcoholism, could benefit most from an arts group which would encourage the use of their talent for the church. This kind of information would never have been divulged at an open meeting.

An afternoon working get-together in Massena was spent with Renee Russell for the purpose of purchasing material for vestments and supplies for Christmas decor. Renee discussed the possibility of employing the talent of Sandy Sweetgrass and Charlie Busco to produce Mohawk designs for vestments. This was followed by a late afternoon workshop with Renee Russell, Gina Dominick, Beatrice McIntosh and Tonia Hedron for the purpose of actually cutting out and sewing vestments. These women work well together and this get-together was satisfying for all though it was mostly work and little conversation. Gina brought a book of Indian history with her to

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illustrate to the other women what types of Mohawk designs could be sewn on the vestments. The opportunity for self-education was appreciated and the facilitator detected an air of cultural pride.

The following more detailed account gives a graphic idea of the contents of one of these working get-togethers. Persons involved were Renee Russell, Gina Dominick and friends, and Rosemary and Charlie Busco and friends. The purpose was to decorate St. Regis Church for Thanksgiving. This was a hands-on workshop where artists actually put aeolianima in motion. An element of syncretism was present when Gina Dominick found herself inside the church sanctuary regardless of personal reasons to the contrary. Some control of teenagers was required to teach them respect and reverence in church. Positive behavioral expectations along with good example were the successful methods employed. Women arranged dried flowers, teens ironed banners, cleaned rugs, arranged flower baskets on pedestals and changed candles. Priests gave liturgical advice, hung banners and discussed future projects. Brothers assisted with custodial matters and showed helpful interest. The whole group worked nicely together. Sandy Sweetgrass even loaned two large hampers hand-crafted by an eighty-four year old man, for tall weeds and dried flowers.

All the positive elements of learning, experiencing, expressing, teaching, and appreciating aeolianima in one's culture appeared to be present during this cooperative effort, along with some syncretism. It is as if the atmosphere hummed with contentment. It is important for artists to realize that their talents,

if allowed to operate, can be a great source of satisfaction for themselves and others. The congregation seemed to appreciate the results.

Other small, specialized get-togethers with members of this group included a final, last-minute consultation with Renee Russell at her home. Future plans, communications and sewing projects were discussed. The facilitator also went with the teenagers to buy materials in Massena, New York, for their undertakings. This kind of contact gave the facilitator an idea of the amount of responsibility and leadership shown by each of these students. Later, an early evening gathering of teens to construct their art pieces was canceled because of bad weather. Cordial, intimate contact with all these friends of Renee Russell, including the teenagers, who appear to work well together, leaves the facilitator with the impression that this industrious and creative group will be responsible for much of what takes place at St. Regis Church. The Thanksgiving and Advent decorations had already been planned and executed by this group, and Christmas and Lenten ideas were being considered.

Another church group, the United Methodist Church artists through the facilitation of Holly Sands, has assumed responsibility for advancing the arts there. The facilitator met with Holly several times to discuss the mural Holly is about to paint in the church basement and how to incorporate Mohawk culture into it. Also discussed were the singing of hymns in Mohawk, Holly's future as an art teacher and similar matters. There was a beneficial Sunday

morning get-together with Holly Sands and Rev. Rivers at United Church with regard to viewing the area where the mural would go; structural limits on the basement mural because of the flooding of the St. Regis River; discussion about children's choir learning Mohawk hymns, celebrating St. Regis Day and giving Christians more attention; the use of banners in the body of the church. This kind of interest indicates real support for Holly's endeavors. A very productive meeting of Methodists was held in Little Kateri Hall while St. Regis parishioners were holding bingo in the main hall. Holly Sands, Rev. Rivers, his wife, Liz, Vera Allen, and Sally Doe discussed Holly's mural and banners. Holly's aunt found an excellent book on banners which fired up fervor and it was resolved that everyone present would design some appropriate banners for the side walls of the church and to cover the back of the organ. The facilitator has access to inexpensive supplies which could be shipped later. Because this get-together included such fruitful discussions and set goals for itself, it may be considered one of the more successful small meetings.

These smaller assemblies attest to a radical in-process departure from the initial organizational design of an educational program in which procedures were structured for classes as such. In many ways, a lack of the security provided by a pre-planned strategy can lead the facilitator into unknown territory in the realm of non-formal education. Reworking the initial educational program design in the light of this actual case-study, and solving problems

encountered because of the human factor, will be taken into account in the revised strategy.

At this point, it may be considered a wise decision to hold only smaller gatherings such as the ones mentioned. However, there was one very edifying get-together of an ideal size of nine persons which shows that different groups may meet and come away with a sense of accomplishment as long as there is some unifying purpose and each person is involved. This model group consisted of Renee Russell, Laura Benedict, Rosemary and Charlie Busco, Barbara Goode, Mary Hereford, Sunny Lamb and Jean Gobelle. Banners, handmade baskets of dried flowers, vestments, beadwork, an advent wreath, a nine foot Christmas wreath, refinishing the wainscoting were discussed. Teens came up with their own idea of making a hanging backdrop behind the altar of Ojo-de-Dios. Everyone left with specific projects to be carried out. So, a larger meeting may be successful but its membership must be carefully planned. Yet, is it practical in such an active community where an event such as an unexpected wake can take precedence over everything else?

In this section on organizational design, the last example of a gathering will be the final large get-together that took place the evening before the facilitator's departure. The agenda was to discuss future plans and the setting up of a method of communicating across the whole group.

Much attention will be given to analyzing this poorly organized meeting in a subsequent chapter. The people who came were

Frs. Matthews and Marks, Sr. Theresa Riviera who was at Kateri Hall for an earlier Kateri Teen Club meeting and did not really join in the artist's meeting, Renee Russell who had to leave at 8:00 P.M., Sr. Kateri Smith who also had to leave early to attend a wake, Junior Farmer, Albert Nicholas who disturbed the meeting by sitting separately and talking with his little granddaughter, teens Rosemary Busco and Barbara Goode both whom had been to the Kateri Club meeting, went to buy candy, came to the artist's meeting late and kept getting up and leaving because Sr. Theresa or Sr. Kateri called them into the hall, and Jean Gobelle with her teenage daughter Ginny as representatives of the Snye Homemakers. Jean informed the facilitator that Mary Hereford did not feel well and other Homemakers, also members of the adult Mohawk Choir, were singing at a wake as was Judith Adams. Catherine Carr of the Altar and Rosary Society could not attend because of illness. Conspicuous for their absence were David King, Bro. Jacques, Joy Fuller, Charlie Busco, Brian Bond, Gina Dominick and some of her friends who were expected to attend this meeting. It was not necessary nor expected that members of United Church be present because their agenda and goals were understood. It was the St. Regis group that needed special attention. Again, tables were not arranged properly and were in a dark part of a divided hall. Some thought the meeting was at 7:30 P.M. and others thought it was at 8:00 P.M. But, the major reason this meeting failed was because it was not well planned. An afternoon spent by the facilitator enjoying the gracious hospitality of a

prominent member of the community, where leaving would have been exceedingly rude, should nevertheless have been devoted to carefully designing a parting strategy for holding the arts council together and for devising a means of communicating important information. Ways to discover natural facilitators and the sharing of fundamentals of nonformal education should have been considered and discussed.

The facilitator managed to keep the attention of the group long enough to briefly review the findings of the study: that many artists on the reservation wish to express spiritual ideas through a variety of arts. Because of the talking going on in the hall and the din of conversation between Albert Nicholas and his grandchild, the facilitator's voice was loud and of an unpleasant pitch in straining to have Albert, who has a hearing loss, hear what was being said and bring him to attention. But even this tactic failed.

The one satisfactory segment of the ill-fated discussion was when Renee Russell offered suggestions for future plans. She proposed concentrating artistic energy on each of the seasons of the Church year. The next being Christmas, Renee wanted to make a nine foot wreath for the altar backdrop and a silhouette of the nativity spotlighted against the church exterior. She had made some Christmas banners that had never been used because Albert Nicholas, in charge of the Christmas crèche, chose to disregard them. Renee wanted to decorate with these banners this year.

The facilitator is certain that not enough time was available to elicit Christmas ideas from those present but, at least Renee's

offerings started persons thinking about expressing Christmas sentiment through the arts. Renee also suggested that, although the long-range objective of a St. Regis arts council may be to paint designs and murals on its walls, she would like to work from season to season for the first year. No one added any information to Renee Russell's suggestions and there was a restlessness issuing from these semi-participants. Finally, the date December 8th was decided upon for the next meeting and everyone dispersed at random. Some stayed on, but the lack-lustre meeting was over without resolving some serious organizational problems. The fact that more people had shown an interest in the arts program than were present at this final get-together indicated to the facilitator that future meaningful activities would most likely go on without meetings. Time proved this to be true. Another observation was that the more "Westernized" persons appeared, the more likely was their participation at these get-togethers. Priests, minister, brothers and sisters were in attendance at the larger meetings as a normal function of their professions. The final observation is that these Mohawk artists appear to have a natural disposition to act most effectively in small and familiar groups, one-to-one relationships, or in a workshop atmosphere. It is only logical to take this into consideration in the strategy revision. Whatever style they choose for organizing, these artists must have ideas and background information to inspire them to create.

Cultural Education of Persons Interested in the Arts

One purpose of this study is to provide persons with the opportunity to shape their own culture by drawing on what is already there. As members of a particular culture, its influence should be reflected in contemporarily inspired works. This may not always be the case, but when it happens, there is the on-going education of those witnessing aeolianima or a new cultural creation. The facilitator attempted to discover just how much cultural enrichment was in the general awareness of the St. Regis-Akwesasne community. Of course, it would be presumptuous to assume any accuracy on a matter that needs to be experienced. But, for the purpose of this study and the need to know just what was the state of cultural education, the facilitator researched the topic until it was assumed that the amount of information attained would be approximately equivalent to what an average Mohawk teenager may know. Again, such an adolescent has experienced the culture and has much more informal information than the facilitator could ever hope to understand. However, except for those teenagers belonging to the Longhouse religion, the facilitator believes she has approximately the same amount of general formal and technical information and, in some cases, more. Such research has helped the facilitator to understand what people know and to try to perceive culture from an insider's perspective so as to assist persons in further enriching their culture. For it was evident that older, historical aspects of culture had somehow been lost to the people and, in this one respect, the

facilitator could act as an educational resource person. The following cultural information lays out the uniqueness of these Mohawk people in general cultural terms from the point of view of an outsider.

Names are the first symbols that one is aware of on the St. Regis/Akwesasne Mohawk Reservation. Though the whole reservation, a town, a church, and a river have his name, hardly a Mohawk knows who St. Regis is. Perhaps this is because it is painful for Mohawks to remember that some of their own ancestors were responsible for the martyrdom of Jesuit missionaries in the seventeenth century. The only picture of St. Regis appears on the St. Regis Church bulletin.

The Mohawk name Akwesasne is less threatening, meaning "Where the Partridge Drums." Everyone learns this immediately. The Tribal Community Council and Center, the library, two newspapers, a museum and a school along with the Reservation itself, all have Akwesasne in their title. Some of these places have seals or signs of the little partridge drumming and the Akwesasne Mohawk School is architecturally shaped like a partridge. The Akwesasne Museum has a stuffed partridge and other objects pertaining to this quaint little bird. Most Mohawks appreciate the bucolic nature this bird represents. However the librarian is growing tired of it and a museum director says it does not have any cultural significance.

Another name that is prominent on the reservation is that of Kateri. There is Kateri Hall in the center of town with a statue of Bl. Kateri Tekakwitha and there are three hand-carved wood statues of Bl. Kateri, one in St. Regis Church and two in the rectory.

Pictures and holycards are also hung in many homes. Even the principal of a reservation school is named Sr. Kateri.

The environment itself contains its own symbolic character. First, there is the St. Lawrence River. Flowing into it from three parts of the reservation come the St. Regis River, the Racquette River and the Chenail which is a channel made by the Mohawks in the eighteenth century for calmer fishing waters. The English version of Chenail is Snye. Fishing is no longer important today but the effect of all that water and all that beauty on artists should be nothing short of inspirational. The closer one gets to St. Regis Church, the older and smaller the houses and buildings look.

The church itself dates from 1754 and is reminiscent of French influence. This oldness gives everything a shabby appearance which caused the Protestants in the nineteenth century to criticize their Catholic neighbors for not caring about their homes and "bettering" themselves. While there may be an element of truth in this, it is more likely that the hundred year old homes of the early Catholic settlers had already suffered the ravages of damp weather on their water-bound peninsula. Though the oldest homes definitely have a ram-shackled appearance, many new homes look like those in the rest of the country, some meticulous, some cluttered.

The oldest structure is St. Regis Church, a stone and stucco building with a two-bell steeple and slate roof. The interior is very bare, painted brown with some Mohawk words painted across the procenium. Plaster statues and a French "wedding-cake" side altar

gives the church the ordinary quality found in churches across the country. Outside of the Mohawk phrase, the wooden handcarved statue of Bl. Kateri with a handwoven backdrop behind it, and the little handmade crosses and scrolls, there is nothing to indicate the cultural make-up of the congregation. The same is true of United Methodist Church. It is a hundred years younger miniature replica of St. Regis Church whose interior has been dark-paneled in Skandinavian style.

There are Longhouses on the reservation. One is a large structure resembling a two to four family house with a painted white exterior which is actually used for Longhouse religious ceremonies. There are also several life-size replicas of ancient Longhouses at the Mohawk Traveling Museum which are not used except for display purposes.

Other structures of note are: Billy's Big Bingo Parlor, a huge quonset hut, the largest of its kind in the state of New York-- a source of equivocal pride; the handsome, long, curved Cornwall Island suspension bridge which the Mohawks constructed on their own land and of which they can be justly proud. The Freedom School is an extended warehouse in shape, built by the Longhouse Mohawks. Its interior is open class-room style and is heated with wood stoves and kerosene heaters. Other buildings are Westernized in appearance but are hubs of cultural activities such as the Alternate School, used by Snye Homemakers and as a funeral parlor, two other elementary schools, the community center, museums, library, clinic, senior

appearance at the evening wakes held at the Alternative School or in the home of a family member. On the tenth evening, if the deceased is Catholic, a memorial mass is attended by family members. This act is repeated in a month and a year hence. Even family members who are rarely seen at church on Sundays attend these memorial masses in great numbers.

Some Mohawks are familiar with Longhouse funeral rites where

. . . the body, prepared by an undertaker nowadays, is brought into the Longhouse in a casket through the eastern door. The head is towards the east. Faithkeepers offer prayers and condolence speeches. The body is taken out through the western door and taken to the cemetery. There is a tradition of having a hole in the casket. In principle among traditional Iroquois, the opposite moiety should play the role of comforters, but this practice does not often hold today. For ten days following a death there is mourning. A place is set for the deceased at the dinner table. The period of mourning is concluded with a Ten Day feast in which the favorite foods of the departed are served. This kind of mourning is also observed by Catholics at St. Regis.⁶

Because of the fundamental importance of death in the Mohawk culture, the facilitator suggested to various individuals that their arts could be dedicated to someone's memory or that in some way the arts and the concept of death would have relevance to each other. One person revealed a slight Freudian slip of hostility to the idea and others were completely impassive. Perhaps there is too much to consider about the actual execution of arts projects before the artists can carefully think through this idea; perhaps the facilitator's motives were misunderstood or not understood; or perhaps the idea itself is at variance with the informal Mohawk cultural system and

is, therefore, unacceptable. It may be fruitful to discretely pursue a possible relationship between Mohawk death and the arts, but at a later date.

The use of music during wakes makes it an essential element in Mohawk life. The people seem to love singing and are proud of their Mohawk hymns. An analysis of these hymns shows that they are actually archaic European Catholic hymns and Gregorian chants whose verses have been translated into Mohawk. Because the cadence is so unlike the original, these hymns are barely recognizable even to a trained musician. The medieval chant is especially adaptive to the limited Mohawk tone system. Sr. Kateri is responsible for having these hymns hardbound for the youth and senior Mohawk Choirs. Sister also had "folk hymns" softbound for the Mohawk folk choir which sings at a different mass. These are actually collections of verses to songs which are sung in English and repeated in Mohawk. The whole congregation, rather quietly, joins in the singing of the folk hymns, whereas the hardbound Mohawk hymns are sung only by the choirs in the loft.

The group which gathers around Sr. Kateri when she leads the singing are members of a larger group called the Mohawk Singers and Dancers. Apparently they are very involved in activities which take them out of state for competitions. The Longhouse people are also well-known for their singing and dancing group. When an outsider asks who is the best dancer on the reservation, nobody will commit themselves to a particular artist because competition and jealousy

are fierce. An outsider would sense that Bernard Foote of the Longhouse is presently the most talented Mohawk dancer. The ideal situation would be for Bernard Foote and the Longhouse dancers to come together with the St. Regis singers and dancers to share the joys and skills of dancing. An event like the Corpus Christi celebration could provide the medium for such syncretism.

Today's young Mohawks may possibly be familiar with what was once a grand celebration. People would travel for miles to witness the Corpus Christi Procession. Its present form is altered and its importance seems to have been crowded out of the lives of many modern Mohawks. Yet, to those who remember the grandeur and inspiration of earlier processions, there is a definite desire to bring back into the culture a custom that never lost its significance for some persons. And these persons have most likely related to their grandchildren how the preparations for the feast day often occupied weeks:

the streets are lined with green boughs and garlands of flowers, a military company from among their number, joins in the processions, and the ceremony usually attracts hundreds of curious spectators.⁷

A very few of the elder Mohawks might be able to connect part of the older Christian formalities with a

very ancient Iroquois ceremony not observed by the Longhouse people. Iroquois tradition remembers a feast to the Sun early in May. It was a warrior's feast that involved shooting arrows or muskets at the sun. At . . . the elaborate celebration of Corpus Christi . . . it was still carried on. A procession led by a choir singing in Mohawk winds through the streets. At the end there is a blessing of the waters beside the St. Lawrence, and then a shooting contest. Men shot guns at a small fir tree and colored flags placed on top of a pole.⁸

The procession still proceeds to five or six different shrine grottos located at various sites along the route from behind St. Regis Rectory on the tip of the peninsula to the Canadian-American border and back to the church.

The Longhouse people have some old ceremonies to celebrate, too. Although the Iroquois were mainly hunters and fishers, many special observances follow the cycle of the seasons. The maple and strawberry festivals follow the agrarian calendar, and many Mohawks would most likely want to participate in these and other similar rituals if they became popular again.

Samples of snowshoes, pottery lacrosse racquets, beadwork and basketry are on display at both museums on the reservation. Information about artists who still practice their crafts and films about how these articles are made are obtained on request at the library. This very well organized library provides contemporary cultural information as well.

Cultural observances along with several accounts of activities of ancestors can create a foundation on which to build today's culture. When the facilitator was discussing the Mohawk Christian martyr Etienne Tegananokoa (1624-1690), not one Mohawk had ever heard of him or his heroic bravery. Yet, this one noble figure among many others is worthy of the honor of being known and could inspire *aeolianima* in any artist's heart.

Mohawk youth are likely to be much more familiar with Western culture's style of sports, bingo, weddings, American Legion activities

and dances. In order to fit in with the culture, it proved essential that the facilitator take part in some of these activities. Dances are very interesting because of the variety of dance steps and music. Observation showed that almost every kind of dancing was enjoyed, especially square dancing, slow dancing and rock. There is a special kind of two-step-jig not found outside of Indian culture. And, it was noticed that the band played no disco or polka music. Rex August, who is excellent on the banjo, and Jack Black, talented guitarist and singer, are part of a very good five-piece native band, "The Lightnigtunes." It is interesting to note that the New Year's Party for teens was heavier rock, and indistinguishable from any teen party elsewhere in the country. Even though these secular activities are far from the idea of aeolianima, they are the reality of Mohawk life.

Cultural Appreciation and Syncretism

The most important dimensions of any kind of cultural education program is for persons to maximize awareness and appreciation of their own heritage and also become sensitive to surrounding cultures to the point where the better attributes of both may be harmonized without diminishing the value of either. In order to ascertain the amount of education needed to bring about such a goal, the facilitator must become aware of previous or ongoing syncretism and/or acculturation and discover where the contemporary community finds itself in these processes. The following account is an outsider's

description of present conditions which show cultural appreciation and syncretism on St. Regis-Akwesasne Reservation.

Judging from the objective perspective of the facilitator, there is a duality in Mohawk pride. Among themselves on the reservation prevails a mutual acceptance of each other as a loosely knit extended Mohawk family. However, for some it is important not to be "too Indian," which is considered backward. It is more acceptable to be modern, Western and "with the times." Youth may only feel residual effects of this kind of Indian pride until they progress from reservation elementary schools to secondary schools in Massena and Malone. It has been related to the facilitator that discrimination against Indians is rampant in these upper schools, and that Mohawks among the other Iroquois are made to feel inferior and inadequate. Many adolescent Mohawks react to peer pressure by not finishing school. Others, who were able to ward off discrimination through various behavioral survival skills, could opt toward Western acculturation and leave the reservation for opportunities elsewhere or remain because of kinship ties or emotional attachment to the environment and culture.

It is the facilitator's impression that, even with those who choose the latter, there is the natural tendency to want modern conveniences which are products and symbols of an industrial society. These symbols are industrial culture's art forms, its music, its television influence. From the facilitator's observations, the convenience of "instant culture" appears to reduce the average Mohawk

to a spectator with regard to cultural responsibility, just as it also seems to effect the majority of the world population under T.V.'s influence. Unlike homogeneous industrial-American culture, Indians are beneficiaries of a rich tribal heritage and they are faced with divided loyalties and the reconciling of sometimes diametrically opposed ideologies.

It appears as though, from what has been witnessed by the facilitator, the chosen course of action has been no action by most of the tribe. Remembering the painful experience of high school days, there is a fear on the part of many Mohawks of being considered backward if Indian ways are perpetuated. The fear on the part of others is that Indian heritage will be lost if its spirit and meaning is not propagated. To propagate any culture entails effort and energy. But when the prospect of an outside culture requires no effort or energy and instead rewards complacency by inculcating a sense of superiority in those who subscribe to its values, it takes resolute perseverance not to yield to such an enticing alternative.

One of the concerns of this study is to encourage *aeolianima* in whatever cultural setting it finds itself. Every artist interviewed on the reservation seemed to want to express spiritual beliefs and a few have done so. But, the determined incentive to press against the prevailing tendency toward the status quo needs the concerted effort of many artists for moral support and encouragement. On the St. Regis Reservation, there have been problems for people who appreciate their own culture. These problems can best be illustrated with four examples.

The first concerns Mary Hereford, basketweaver. When decorations for St. Regis Church were being considered, the suggestion of filling handwoven baskets with dried flowers and weeds was taken up by Mary and some of her friends. The first Sunday morning the flower baskets were on display, Mary was asked by the facilitator how the baskets looked. Mary immediately shushed the facilitator and indicated that she did not want others to know she had made them. "They look funny!" she said. A few hours later as Mary Hereford was leaving church she came up to the facilitator and put her arm around her saying very quietly, "You know, the baskets look beautiful!" Before Mary could be questioned about her change of attitude, she added, "I think I'll make some baskets for the collection and fourteen small baskets to hang on the side walls."

Just this one craft item, baskets, carries the cultural dilemma of these Mohawk people. Young Mohawks do not want to carry on the tradition because they feel it is demeaning. One woman complained that her daughter would rather be a secretary than follow the family craft even when the mother made more income for one day's basketweaving than the daughter earned all week. Her daughter believes her own occupation is more prestigious. Several older women related the same concern that their weaving is considered childish or even worthless by others there on the reservation.

The second example deals with an attitude prevalent with some of the parishioners of St. Regis Church. History indicates that there has existed at least an attempt at cultural syncretism in

earlier times. But, with the advance of time the direction of aeolianima became acculturated with the Roman liturgy and French customs. In the recent past, Fr. Isaacs, the only Mohawk priest ever, disclaimed his own heritage as superstitious and pagan. Though Fr. Isaacs was four pastors ago, even today if an artist wishes to express aeolianima in a Mohawk cultural mode, that person is suspect of wanting to turn the religion Longhouse. Hope for the future lies in Sr. Kateri Smith, the new Jesuit priests and in a gathering of artistic forces in an arts group.

A positive third example is that of the Fondas who live off the reservation in Onchiota, New York. As a Mohawk family of artists their efforts in preserving the Longhouse mythology are perhaps the best instance of recent aeolianimic activity. As excellent illustrators of books, calendars and periodicals they have promulgated the Mohawk version of the Creation Story, the battling good and evil Twins, the Tree of Peace and even their version of the controversial events surrounding the seventeenth century Jesuit missionary Isaac Jogues. Much of their material is applicable to syncretism but, just as the Christians are fearful of being "turned Longhouse," the Longhouse people are afraid of Western acculturation and, therefore, appear to be a closed society with regard to religious practices.

The final example pertaining to the problem of appreciating one's own culture focuses on Renee Russell. Here is a woman who had attempted to express aeolianima in her rather Western-culture fashion but had no support and gave up in desperation. When Renee heard that

an arts group might be formed, she was one of the most enthusiastic prospects. Now, Renee has already participated in and initiated some projects at St. Regis Church. And, out of necessity for a fine artist to design vestments and draw plans, Renee Russell has had to seek the assistance of her good friend Sandy Sweetgrass who puts into her artwork a kind of Longhouse influence that results in automatic aeolianimic syncretism. Renee Russell is presently enjoying the satisfaction of not only proclaiming her culture but of creating it.

Others who have taken advantage of the chance to express aeolianima and seem to be experiencing a sense of gratification in forming their own culture are Gina Dominick, Sandy Sweetgrass and the young Buscos in assisting Renee Russell. Chester Wolf, with his painting, and Jim Fuller, promising young musician, should benefit from new opportunities for investing talents. Holly Sands has already preoccupied herself with several projects which are not only aeolianimic but syncretic in nature. Even Chief David King, not himself artistically inclined, should feel satisfaction for encouraging such a program and for getting Holly Sands involved. It will give the facilitator utmost satisfaction if the whole reservation becomes conscious of its cultural potential to the extent that Bernard Foote and Rex August become active members of an aeolianimic arts group. Then, syncretic aeolianima would be a reality.

In summation, the establishment of rapport between the facilitator and individuals and groups developed to the point of replacing

large organized meetings that had been planned for the educational program. This more intimate kind of gathering has facilitated artist-participation in cultural education and appreciation. Through small group endeavors, there has been more opportunity for syncretism to take place in non-threatening manners.

Perhaps the paradigm worked better through establishing rapport because it was appealing to the people in its personal approach. It was also conducive to the style of the facilitator who felt much more comfortable in a dialogue with persons so as to become more quickly acquainted with them as artists and with their real needs than to preside over a classroom full of persons who were almost strangers to the facilitator. Because of rapport, the receptivity of the people toward the facilitator was one of a family welcoming a returning member rather than that of a community extending hospitality to a student or a teacher. The facilitator's own human relation skills came naturally because persons in the case-study did not challenge them. The facilitator sincerely endeavored to offer a program of interest to the people and address their perceived needs. The people responded with equal interest and enthusiasm. That the facilitator is a white, Anglo woman, these factors seemed to have had no influence on the project. That the facilitator is Catholic made public relations easier because it is the religion of the majority. (This latter fact was not known by the facilitator till after the case-study was arranged.)

There were two obstacles to the observer's attempts at rapport. First, one of the community leaders overextended hospitality to the point of usurping time needed to plan the important last meeting. Rapport cannot be allowed to interfere with the purpose of the study and must be subservient to this purpose. Second, the facilitator misread the leadership qualities of one of the members with the resulting breakdown of a communications system. Since rapport is in essence a dialogue, the facilitator must remember that other persons have equal control over the outcome, and expect such problems to arise, each of which would have to be solved through further dialogue had there been time.

A revision of the initial paradigm with individual and small group rapport replacing the previous strategy follows in the next chapter.

CHAPTER IV FOOTNOTES

¹Paulo Freire, Pedagogy of the Oppressed (New York: Herder and Herder, 1971).

²Ibid.

³George Urch, Values (University of Massachusetts, Unpublished Notes, 1978).

⁴Carl Rogers, On Becoming a Person (Boston: Houghton, Mifflin Co., 1961).

⁵Malcoln Knowles, Self-Directed Learning (Chicago: Follett Publ., 1975).

⁶George L. Frear, "Where the Partridge Drums," 1981, unpublished.

⁷Ibid.

⁸Ibid.

C H A P T E R V

EDUCATIONAL PARADIGM EVALUATION AND FUTURE STRATEGY

Part A: Educational Paradigm Evaluation

There are several ways to assess the value of attempting to launch an aeolianimic cross-cultural arts paradigm through nonformal education, which is the basis for this study. In this case, the educational program proceedings at the Akwesasne-St. Regis Reservation will be compared to the original paradigm design. The question is whether or not the facilitator's expectations were fulfilled. If so, the project might be seen as a successful venture--but only in the light of the facilitator's preconceived expectations.

A second, preferable kind of success is when, in keeping with nonformal education, the participants revise the initial paradigm to accommodate their needs more specifically. Another measure of the project's success would be the opinion of it held by the St. Regis-Akwesasne people themselves. Finally, if the paradigm does not succeed, an analysis of its problems may disclose whether some adjustments would bring about desired ends, whether some success may be achieved with a different group of people in a different location, or whether the project seems to serve no purpose at all. This evaluation will include a discussion of each of these considerations.

Evaluation of introductory procedures

The first part of the evaluation judges the facilitator's initial plan, which was not intended to be a rigid formula, against the actual course of events at the reservation. Preparations for the study consisted in organizing and carrying out introductory procedures which evolved out of a review of the literature. As it developed, the necessary permissions to enter this particular reservation were easily obtained. The facilitator's contacting those in authority, especially a tribal chief, seems to have given the people a sense of trust toward an outsider. Care in taking such steps encouraged easy acceptance and the confidence of the community. Without permission there would have been little cooperation.

The facilitator was fortunate in taking the advice of community leaders for obtaining an excellent informant, who not only located hospitality and introduced persons with arts potential, but also found time to give historical background and conduct a tour to points of interest on the reservation. That the informant is an educator and a community leader gave the facilitator even more credibility.

It was not difficult to meet persons interested in the arts. Time limitations and the absence of some artists were the only obstacles. Almost every person interviewed recommended at least one other artist. Even on the last day of the program three more artists were suggested. The only disappointment was that one very enthusiastic arts person was not discovered until a later phase of the program. Better communications through newsletters or bulletins would have prevented this from happening as it did.

Persons interviewed were asked about their personal interest in the arts, whether they had any arts training or schooling, whether they liked to create (i.e., compose music) or interpret what had already been created (i.e., embroider a stenciled design). These persons were asked if they give as much time to the arts as they would like and similar questions to give the facilitator an idea of the place of arts in their lives and to sense their eagerness to become involved. The facilitator then explained the meaning of aeolianima and asked their opinion of it. Every artist had a positive response except a church organist, who was too busy to give it any consideration, and one of the homemakers, who just could not understand the idea of creative expression. Religious objects ordered from a catalog seemed to her far superior to anything produced by herself or her friends. This homemaker has not changed her opinion. One Longhouse artist was hesitant, at first, to become part of a cross-cultural group but has since become one of its more active participants. Several people who do not consider themselves artists showed an interest in such a group and wished to support its efforts. There are people from the different religious persuasions willing to become involved, including some of their leaders.

The facilitator perceived a need on the part of the people for an arts group. And, judging from the limited amount of evidence of aeolianima, there is a need for encouragement and support for such a project. Certainly the churches, homes and general environment have a real need for artistic enrichment and cultural expression.

Research in the reservation's libraries, museums and oral history indicated a substantial artistic heritage on the reservation, but one which appeared to have been impeded in recent times by "modernism." The age-old craft of basketry may become obsolete. Young people deprecate Indian ways, including basket-making. This only shows that there is a great need on the part of artists to stand up and defend their talents and their culture against the tide of disparaging apathy associated with enculturating values.

Although there may be some aeolianima attached to weaving baskets, the more aeolianima is evident in the arts the less likely seems to be their acceptance by value systems and cultures of a more secular nature. This inhibition of aeolianimic expression causes religious intolerance which, in turn, plays havoc with culture itself. By way of example, the Homemaker who would rather buy than make religious banners, had no use for a calendar picture by an artist of the Northwest Territory depicting an apparition of a woman in the northern lights hovering over an Eskimo guiding his dog sled team. In an offensive gesture, the woman waved away the very aeolianimic expression of this artist. How does an artist defend aeolianima against such an attitude? Only by educating persons to realize the importance of the arts, culture and aeolianima, and by encouraging satisfaction and enrichment in aesthetic experience.

After this preliminary investigation of the situation on the reservation the facilitator decided there was sufficient reason for pursuing in a case-study the ideas postulated in the initial educational paradigm. The dearth of artistic production and the

abundance of artistic ability and eagerness were evidence that this reservation was an ideal location for such a project. Time bore this out.

Friendliness and cooperation of the Akwesasne people were enough to win the facilitator over to wanting to make the commitment to help enhance existing conditions. It turned out that the entire experience was very pleasant. In fact, the facilitator is considering future visits to see how arts activities are carried on over a period of time. All the same, the wisdom of returning for any ulterior motives such as continuing particular relationships must be questioned since anything more than temporary attachments to the place or the people could eventually prove counter-productive.

Evaluation of rapport with individuals and among groups

Establishing rapport with the area's artists was one of the study design's better directions. Talking with individuals and small groups provided the intimacy necessary to build trust, interpret feelings and act as a sounding board for opinions and ideas, some of which had never had a hearing before. Persons seemed to want the opportunity to discuss creative ideas they held in reserve because there was no real opportunity to pursue them either without some criticism or with no moral support to overcome indifference.

Taking the relationships one by one between some of the artists and the facilitator, an evaluation will be formed about the efficacy of such an individualized approach. First, the most

positive relationship was established with one Snye Homemaker, Mary Hereford, basketmaker. Mary made the quantum leap from thinking that basketry was backward and childish to knowing that it takes skill possessed by relatively few persons and is the proud heritage of her own culture. From being embarrassed about her baskets on display in church, Mary became so exultant over her work that at least sixteen more baskets were added to the church's supply. Mary has written to the facilitator to keep the latter informed about the beauty of the church's seasonal decorations. The only problem is whether Mary is still involved with these decorations or whether another group of women does most of the decorating.

The facilitator was informed of another problem. Other groups resent the activities of the Snye Homemakers. Because they are so successful in their undertakings that there is some jealousy combined with justifiable frustration. The Homemakers seem to "take over." If some persons know that the Homemakers are involved, these persons will disassociate themselves from the same project.

Some temporary directives by post should expedite a proper balance for the Snye Homemakers, and Mary Hereford is the perfect person to coordinate this group because of her leadership qualities and enthusiasm. There are plenty of opportunities for aeolianima, with no dissension from other groups, especially if the Homemakers use their talents for their own funeral chapel.

The group which is most likely to take offense at competition from the Snye Homemakers is Renee Russell and her friends. Renee

herself has been experiencing a renaissance with St. Regis church decorations. From thwarted aeolianima to facilitating some very creative ideas, Renee, perhaps more than anyone involved in the arts council, has felt the greatest sense of satisfaction in seeing her inspirations come into being.

The facilitator felt a sense of relief when Renee joined the arts group, even if it was rather late. At that point, it seemed as if everyone was interested but no one except the Homemakers and Holly Sands' Methodist group showed any initiative in embarking on any kind of a project. The facilitator wonders at the worth of a program like this if there are no enthusiastic catalyts such as Renee Russell. At one point, before Renee came on the scene, the facilitator actually considered abandoning the study because it was so difficult for the participants to initiate any kind of project or do much more than share aspirations. They seemed to want to take directives and follow the facilitator's lead.¹ Motivational material, as will later be discussed, was somewhat ineffective for this restless group. Even individuals and smaller groups seemed to suffer from a kind of neurosis which resulted in inaction.

Renee changed the direction of the whole study by working with her friends to accomplish at least four projects. She is responsible for decorating St. Regis Church for two occasions, Thanksgiving and Christmas (Advent), and for facilitating the construction of two church vestments, one of which was designed by teenager Charlie Busco and the other by Longhouse artist Sandy Sweetgrass.

Problem in human relations. The relationship between Renee Russell and the facilitator was an especially friendly one, perhaps because some of the facilitator's hope and confidence were, and perhaps still are, connected to Renee's ebullience and ability to get things accomplished. Once, in the course of conversation, Renee mentioned that a woman tried to unload her project onto Renee who refused to conform to the woman's plans and just let the material sit there. The facilitator now attributes this disposition to two reasons: Renee does not want to be "used," and, unless the project is of her own conception, Renee will not apply herself. For all the positive effects Renee had on the educational paradigm, this "same attitude" interfered with communications and the normal development of the arts group. However, the facilitator must also assume part of the responsibility. Because much of the reservation is in Canada and parcel services do not cross the border, packages were sent to the St. Regis Mohawk School where Renee's brother is an administrator. These packages did reach Renee, but only to be put aside and forgotten until the problem was discovered a month later.

One of these packets contained only hospitality gifts but the other contained materials pertaining to a system of communication so that information could flow smoothly to every member. It also contained individualized notes to almost every member of the arts group. Future information was to be contingent on these materials. As much as the facilitator intended to keep the organization of the program under the control of the Mohawks, it took the efforts of

both Fr. Matthews and Sr. Theresa to wrest these packages from Renee, who claimed to have lost the informational packet in her cellar and appeared jubilant when she found it, so the facilitator was informed. If the facilitator had been more sensitive to Renee's resentment at feeling "used," other arrangements could have been made.

In evaluating the effect of the lost packet on the general condition of the arts group, it appears as if Renee Russell, her friends and the teenagers whole-heartedly continued on with preparations for Christmas regardless of the packet problem, and the facilitator received word from several sources that "everything was just beautiful!" However, no word was heard of any unusual efforts on the part of the rest of the reservation artists, who may have felt abandoned or disconnected from this main group just because communications were not firmly established before the facilitator left the reservation. Even the Homemakers reported no extraordinary activities during that month of lost materials.

In the meantime, Holly Sands and the arts members of her church carried out Christmas arrangements in a fashion similar to that of Renee's group. Both groups showed more enthusiasm and creativity than had been shown before their interest in an arts group. An evaluation of the relationship of Holly and her group to the arts project is most positive. Holly is an ideal aeolianimic artist. All of her paintings have a mystical quality about them. She is definitely trying to elucidate feelings and ideas through her art. Even Holly's willingness to work with the other religious groups

and to combine Mohawk and Christian cultures show that she is a capable advocate of syncretism.

The facilitator now considers herself a resource person for Holly and her group. It is small enough for Holly to facilitate and yet it is versatile in its makeup of many cooperative artistic persons of United Church. The one area in which the facilitator may continue to act in that role would be to assist in coordinating the United Church group with other groups for a reservation-wide effort in arts syncretism.

With regard to the roles of the local religious leaders in an arts council, Fr. Matthews appears to be a zealous supporter of the whole program and Rev. Rivers has very positive syncretic suggestions for inter-church exchanges of artistic undertakings. Fr. Marks shows a special interest in media and can be very helpful with the group's communication problem. The Longhouse leader was never met and the whole question of incorporating Longhouse into an arts program is of major syncretic importance. The facilitator realized that this part of the plan would be difficult to accomplish at first, so it has been purposefully postponed until a more propitious moment.

Sr. Theresa, our informant, Chief David King, hostess June Best, the church secretary, librarians, church council president and a coordinator are acknowledged supporters of an arts group. There are many others, but these persons have already assisted the project in their own various capacities. The facilitator believes that endorsement from these advocates will sustain artists as culture

shapers. However, extra time would have provided the much wanted opportunity to confer with other artists as valuable sources of talent but distance, lack of communication, school, and busy schedules kept rapport from establishing itself.

Other human relations problems. Some relationships need to be analyzed more closely. First, there is the social mistake involving one of the support persons. If the facilitator had not gone out of her way to ask for an explanation to a misunderstanding, a very valuable arts member would have been lost to the group. Now, this person is one of the prime movers in the arts group.

Hope Colman presents another problem. Hope lives a distance from the reservation and perhaps for that reason has not come to any arts gatherings. But the facilitator also over-sold the program to Hope, talking to this poor woman for almost an hour, running the risk of overwhelming her to the point of repulsion. In the facilitator's defense, Hope was the first person contacted about forming an arts group and the facilitator was rather zealous. The lesson to be learned, especially in nonformal education, is not to talk at a person but to carry on a conversation.

Another lesson was learned in attempting to establish rapport with Margaret Lambson, the Homemaker who would rather buy banners than make them. The facilitator will not win everyone over to a certain point of view. Lest a sensitive matter cause alienation, subjects of disagreement should be dropped for the interim. Later, a real effort should be made to incorporate into the project-dynamics persons who may feel that their opinions are threatened.

Margaret's niece Cecilia Lambson, church organist, presented the problem of indifference. Being away at college all week and caught up in studies was no real justification for the cool reception she gave the facilitator. It appears as if Cecilia's organ playing is presently a burden rather than a pleasure. The position of organist is very important to an arts group and the facilitator wonders if there are other organists who could share Cecilia's duties until she finishes college.

An example of rapport that did not develop beyond the initial stage is that formed between Joy Fuller and the facilitator. After an informative evening discussing the talent of her son and the state of the arts around the reservation, Joy said she would come to meetings to keep her son, who is away at college, informed of opportunities for his involvement in events. As it turned out, Joy came to no get-togethers at all. She was always occupied with other social obligations.

Sister Kateri represents the over-extended artist who has contributed much in the past and is still trying to inspire enthusiasm but finds herself shouldering the burden almost single-handedly. As mentioned previously, Sister seemed relieved at receiving some assistance and approved what was proposed. On the other hand, Sister Kateri may have wondered about the audacity of a person who comes from outside the reservation ready to do in a short time what it has taken Sister years to develop. Sister Kateri was unable to come to any get-togethers except one where she put in an appearance before

leaving for a wake. The facilitator is not quite sure of Sr. Kateri Smith's support. If there is a limited but influential role for her in the arts group and if artists assist her in her own projects, Sister Kateri may lead the entire reservation in an artistic revolution. But she may not.

Bernard Foote, a director of the Mohawk Traveling College Museum, is a person with whom the facilitator has been anticipating building further rapport. Because of recent religious strife within Bernard's family, the facilitator, in evaluating the situation, decided to wait until some time in the future to discuss the arts with him as a means of achieving syncretism.

Reactions. In evaluating the process of establishing rapport with persons interested in the arts, two more persons illustrate a divergence of reactions to and by the facilitator. First a reaction to the facilitator: it was mentioned that Rex August, one of the three tribal chiefs and a Longhouse person, did not approve of the facilitator's project because it seemed to favor Catholics. The facilitator discovered late in the program that Rex is one of the most accomplished musicians on the reservation, playing a banjo most professionally. A preplanned introduction that assures Rex of the universality of religious philosophy in the arts group may be an important step toward the rightful inclusion of Longhouse artists as bearers of an essential body of culture.

A reaction from the facilitator toward Dan Norton: this man seems pleasant enough and is one of the leaders for returning to

Mohawk ways of thinking and learning. The facilitator credits Dan for being a creative thinker. Yet, this man seems to speak in riddles, displaying a kind of logic unknown to the Westernized facilitator. Unless there is sufficient reason to meet with Dan, the facilitator will use time and energy to assist persons in the arts group. Perhaps someday the riddles and Indian logic will be less of a mystery. Then the facilitator may attempt to establish rapport with Dan Norton and, most likely, may find it an enlightening experience.

Future considerations. In reviewing rapport among the groups, there are two areas in need of major improvement. One is to get the Snye Homemakers, Renee Russell's group, the Singers and Dancers and other St. Regis groups to work together. There appears to be some envy caused by geographical loyalties which will have to be worked around. The other area in need of improvement is the relationship between Christians and Longhouse people. Here it is a matter of timing and discovering experiences beneficial and agreeable to both factions of the same Mohawk culture.

The facilitator and rapport. A self-evaluation of the facilitator's rapport with the St. Regis-Akwesasne community could indicate that the people (because of their magnanimous nature) have accepted the facilitator as an educator and a friend. Friendliness is a characteristic of these Mohawk people. Perhaps because everyone is related in this large extended family, the facilitator has experienced the warmth of kinship. Though it has been understood that

these relationships are temporary, and no favoritism had been shown to any reservation people in candor, the facilitator identified with three persons who represented surrogate sister, aunt and father figures. Since there was no exclusivity shown and no emotional involvement and these natural tendencies are under control, no person was compromised and neither was the research design. Even the most sophisticated professional would find it a challenge not to be taken with the cordiality of Akwesasne people. The facilitator has been invited back numerous times and is looking forward to completing this arts project in the future. The only known negative response to the facilitator is that of Rex August as was previously mentioned. An extra effort of good will is in order toward Rex, Hope and Hanna Colman and Madge Isaacs, who seem to be a bit more distant than originally appeared.

Establishing rapport may be evaluated as one of the most important aspects of an arts study design. This individualized approach was much more effective in bringing persons closer to the goals of aeolianimic expression and syncretism than the larger get-togethers did. Still, there are problematic aspects of human relations among members themselves that must be resolved in order to build a spirit of arts camaraderie which is so essential for support and encouragement in the arts.

Full participation. Does the design of this paradigm sufficiently encourage a diversity of persons to participate in it? Age groups include a youth choir, teenage club members, young women and

the older Homemakers. Most of the membership appears to be female. However there are boys in the youth choir and folk singers, two male Kateri Club teenagers, men who are musicians and independent artists and many men who are supporters of an arts group. Even among the independent artists there is consideration for differing artistic temperaments, from the reticent teenager to the confident senior citizen; from artists who work best in a group to the hermit-like artist; from the well-rounded artist-musician-dancer to the single specialty artist such as a seamstress; from self-made artists to trained artists; from contemporary artists such as a rock singer to traditional artists such as the basketmakers, from Christian artists to Longhouse artists; from strictly musicians to purely fine artists. The variety is there. The problem is how to devise methods for teaching all these artists how to appreciate each other's work.

There was not enough time to consider self-consciousness, lack of self-esteem and sensitivity to criticism which hinders some artists from producing as much as they would were it not for these menacing psychological shackles. Another reason why it is so important for all these artists to appreciate each other's talent is that it is the beginning of syncretism. Future plans must definitely take into account a kind of mutual admiration in order to press toward the goal of harmony of beliefs.

Organizational design

Evaluating the organizational design is not easy because the facilitator must remember that factors of change impeded progression through the design. The time allotted for this study was insufficient for developing more than half of design concept. If this evaluation relied on only what was accomplished during the case-study it would not realistically indicate the true potential of such a program. Instead, the facilitator will append design components, where necessary, to compare actuality with probability. For instance, one of the aims of the design is to teach persons how to organize themselves. Each group within the larger group has organized its members to carry out several arts projects but the arts group has not really learned how to move themselves as an entity. In all probability, extra instruction and nonformal feedback will aid members in seeing the benefits of coordinating the efforts of all reservation artists to make their culture come alive.

Motivational materials. Motivational materials were hardly put to use, not because of their inferior quality or inconsequence, but because these artists, when assembled, were too restless to remain for much more than a half hour. The facilitator was not concerned since other issues were addressed during this time and many persons contributed their own agenda in the form of explaining projects they wished to carry out. The future may not hold much opportunity for these stimulating lessons with reservation artists,

but at some point motivational material may prove interesting for members to attempt.

Leadership. Natural leaders emerged in the course of events. However, the person thought to be a most responsible coordinator reversed the facilitator's expectations by ignoring material intended for the entire group and reducing activities to a small group of artists. Because other members were relying on this one person to manage the group's organization after the facilitator's departure, the group effort almost dissolved. Many persons were then given the impression that the whole arts project was ended. Fortunately this error has been corrected but, unfortunately, by non-Mohawks. The pastor and one of the sisters have taken charge for the interim until the facilitator finds leadership among the Mohawk ranks again. Because of group rivalry, it is difficult to pick one from the many natural leaders. This time the facilitator will make certain that the chosen coordinator is willing to take on the responsibility.

Communications. In the area of communications, the facilitator recently developed and sent by mail a method of clustering artists by areas of interest into twelve subgroups, each having a representative in charge of communications. These groups were given names of Indian ancestors in order to arouse the interest of members in learning about historical persons (see Appendix). The temporary representatives chosen have leadership qualities but have not volunteered for these coordinating duties. The facilitator is depending on their amenable dispositions.

All these organizing problems magnified themselves into major problems because the final get-together was not well-planned by the facilitator. A date for the next gathering, an agenda for Christmas preparations and a vague sense of coordinators was all that seemed to be accomplished in that confusingly noisy meeting place. When an ice storm canceled the next meeting, it was devastating to what little planning there was. And, when the most reliable leader disregarded carefully planned communications methods, could a project's organization suffer worse consequences? A last organizational point to have been considered was the funding of projects. The topic was never addressed by the St. Regis artists, thanks to an anonymous benefactor. The Methodist are looking into tribal, cultural funding which was recently made available.

Future considerations. In evaluating the organizational situation in which the St. Regis-Akwesasne arts group finds itself, it is imperative that the facilitator should return to develop the arts group concept until it becomes an independent agent for encouraging aeolianima and promoting syncretism. Admittedly, the project was too large to compress into such a short period but the facilitator believed more would have been accomplished at least organizationally.

Because artists did not seem to respond well to large meetings, which they would not readily attend, the facilitator had to meet with smaller groups and individuals, a very time-consuming process which cut into organizational planning. If organization,

as such, is discounted, the whole program would appear to be quite successful. However, lack of sufficient time and organizational breakdown indicate that this new arts paradigm is incomplete. Several more weeks of planning and experimentation are required to provide the kind of foundation necessary for encouraging artists to develop aeolianima and to bring reservation artists together for a common goal.

Cultural education

In evaluating the amount of cultural education that would not have taken place were it not for the formation of an arts group, the first kind of information the participants received was knowledge of just who the artists are on the reservation. They discovered at least eighty persons interested in one or more facets of the arts. Catholics and Protestants learned they have the same aeolianimic desires for their respective churches. Longhouse artists discovered that their talents are in demand by Christians. All are becoming aware of the valuable support in numbers of like-minded persons. Not all of these artists have become members of the arts group as such, but it is only a matter of time and public relations for news of it to reach them.

Knowledge of past artists' contributions is nil except for the basketmakers of recent memory. Historical information about the arts is limited to whatever is in the two reservation museums and perhaps in the Longhouse. The rest of the location gives its people no

indication whatsoever of any historical arts activity. It would be interesting to discover how much of the music and dancing is authentically Mohawk rather than imported from agriculturally oriented Indian tribes.² Although the arts group has become more aware of its dearth of extant arts, it remains for some members or supporters to do research in this area.

Cultural appreciation

Here is where historical education across cultural groupings may lead to broader appreciation and cooperation. Some education of others through the arts has already taken place. The prominence of handmade baskets in church teaches of their worth; combinations of the Mohawk Thanksgiving hymn with a psalm teaches lessons about two cultures at once; homemakers heard historical reports of nineteenth century Corpus Christi celebrations. There are other examples of learning through the arts, many of them on a personal or small scale. Sometimes it was a matter of an artist teaching him or herself through awareness or participation. The facilitator, along with the whole arts group, learned through research that seventeenth century Iroquois wampum of shell and quills hangs over an altar at Chartres Cathedral in France.³

The best example of cultural appreciation this project inspired was the traditional basketmaker's recognition of the beauty, cultural and aesthetic value of her own work. The double satisfaction of both making and appreciating only adds to the worth of the

artist's work. Another example was the Western trained Mohawk's appreciation of a traditional theme so that it has become part of that artist's aeolianima. If the entire project were evaluated on just these two occurrences, the facilitator would be satisfied that some positive effects resulted from the study and at least two persons have learned to appreciate culture more because of it.

Syncretism

These two illustrations alone show that an artist can better appreciate his or her own culture, learn to appreciate other cultures, and discover satisfaction in creating and appreciating the fruits of his or her own talent. These are all advantages of aeolianima. Add to this a harmony of beliefs such as one arts group member experienced through decorating a church which previously had been cause for suspicion and bitterness. Cultural appreciation and awareness are on the rise. Yet, the facilitator believes that the idea of "culture" needs to be better understood so that artists will see the responsibility they bear as creators of culture. Ways to do this will be discussed in the section on a future strategy.

Evaluating the program in relationship to the goal, the harmony of cultural beliefs through appreciation of aeolianima, the facilitator sees the syncretic plan of combining the childrens' choirs of both Christian churches for the sake of learning the Mohawk language as especially significant. This will be the first time in history that these churches have cooperated for the sake of culture.

So far, the harmony between Longhouse people and Christians has not happened in any dramatic fashion. A Longhouse artist did help design priest's vestments, and other Longhouse persons are agreeable to joint ventures, so the situation is open-ended and promising. Everyone seems eager for the project's success and artists are glad for the opportunity to express themselves about spiritual matters or for spiritual purposes. It is too soon for an evaluation of the study by the participants or by the community but it is the intention of the facilitator to include these important evaluations after a space of time the program needs until it is run independent of outside assistance.

Summary and recommendations

This study design has been successful in encouraging people to express aeolianima and to better appreciate their own cultural endeavors along with those of other cultures. It has also provided persons the opportunity for more cross-cultural dialogue leading to syncretism. The ultimate goal is for future facilitators to design their own paradigm formulas.

Organizational objectives were not appropriate to this situation for two reasons. First the objectives did not appear to fit the needs of the people. These people wanted to participate by actual involvement and to socialize in the process. They seemed to prefer working in small groups or individually and to work on projects often but not at times which interfered with social obligations.

Second, not enough time was planned to develop the entire paradigm so, at the expense of organizational matters, other segments of the design received greater attention.

Four recommendations to improve the study are:

1. plan more time for the entire program but especially in nonformal educational development (facilitation and communication)
2. plan around individual and group aspirations
3. plan the paradigm with special consideration toward group uniqueness (traditional roles, rivalries)
4. plan syncretic exchanges between individuals and small groups while waiting for large group opportunities to present themselves.

Part B: Future Strategy

One of the elements of the study design is the "human approach." The facilitator has not been immune to its effects and is now, after becoming part of a small arts movement on the St. Regis-Akwesasne Reservation, more enthusiastic than ever to produce a paradigm that will succeed in uniting this Mohawk community into a culturally synergistic center alive with opportunities for its artists to express themselves. To this end, much of the initial design seemed adequate and should remain in place. But, several revisions to certain of its parts and additions and recommendations for its future form are in order.

The facilitator wishes to emphasize, that the new strategy is dependent upon the initial study paradigm of Chapter III. It is actually an extension of it and cannot be considered an entity in itself. Without the preliminary plan the following section is insufficient. Together they form the whole future strategy but, for the sake of non-repetitiveness, the facilitator has not restated the details in the main body of information from the initial paradigm. However, key constructs have been transferred over to the new plan to act as reference points for the sake of clarity and to elucidate the alignment between the first and second study designs.

The following page (Figure 2) depicts a popular Mohawk concept of the creation of the world. (When the turtle came out of

the water the world was formed on its back. (See Appendix.) The facilitator attempted juxtaposing the creation and growth of an arts paradigm onto this symbol as a way of illustrating its cohesiveness and organization as adapted to a particular culture.

The facilitator's intention is to show how it is possible to combine a study plan of the facilitator's cultural mode with that of the participant's out of consideration for the latter's culture. If the facilitator is to be from an outside culture or from within the culture itself, a note of caution is necessary. This person should honestly appraise him or herself for hidden agenda--why this person wishes to facilitate such a program and if this person has the necessary tolerant attitude and public relations skills to ensure the paradigm's success. Any vested interest in one particular group over the others will not easily lead to syncretism. A kind of charismatic dynamism of reservation facilitators would be the most plausible guarantee of success. The ideal situation should occur, in time, when the participants themselves design their own paradigm. For the present, this design's purpose is an attempt to bridge cultures through art--an endeavor to create an instance of synergistic syncretism.

An analysis of this new future strategy will be examined section by section starting with "the creation of a cross-cultural syncretic arts paradigm," which is the turtle section, and progress slowly up the tree (to imitate growth) to the top section of the tree--"harmony of cultural beliefs through the arts."

The basic concept (the turtle - Figure 3) of "the creation and growth of a cross-cultural arts paradigm for educating toward syncretism" logically begins with introductory measures, making of acquaintances between the program's facilitator and the prospective participants, and interviewing persons about the desirability of such a program. Simultaneously, these people decide whether they are interested in such a paradigm and the extent to which they wish to participate, while the facilitator judges whether the chosen situation is truly conducive to his or her commitment to work with the community for the purpose of helping to enhance existing cultural conditions. If both the facilitator and the community see promise in conducting such a program, then the groundwork (root system) is laid for the kind of paradigm described in detail in Chapter III with necessary changes noted in this revised strategy.

Participants and facilitators become the core of this paradigm (the trunk - Figure 3). They are the ones experiencing and generating educational growth. All activity radiates from this group depending upon responsibilities they assume. Interpretation of a human approach to education, style of organizational design, the amount of cultural education and appreciation promulgated, and the achievement of harmony of beliefs is contingent upon the attitudes and decisions of this core group of arts persons--perhaps known as an arts circle, group or council.

In the process of growth, the first consideration is the attempt to "educate with a human approach to culture" (the lowest,



Figure 3

supporting branch system - Figure 4). By establishing rapport through the development of human relations the program is capable of addressing the very personal needs of artists with regard to expressing themselves, especially their *aeolianima*. In this way, the young and old, men and women, timid and independent artists are encouraged to participate in their unique manner. The artistic temperament is given the freedom of its own individuality, which is sometimes hampered in larger groups. By creating rapport with as many willing artists as can be found in the community, the facilitator may propose certain activities where individuals may cooperate with each other as they learn about and from each other. Yet, rapport is also encouraged between the facilitator and smaller groups and also among the smaller groups themselves.

In this revised strategy the facilitator, who has learned to appreciate the uniqueness of small groups on the St. Regis-Akwesasne Reservation, recommends that an awareness and understanding of the needs of small groups will aid in arranging intra-group cooperative efforts, so necessary as models for the grander endeavors required for intra-religious syncretism. The St. Regis-Akwesasne case-study has already indicated that rapport and syncretism between individuals (Renee Russell and Sandy Sweetgrass) and small groups (St. Regis Mohawk Youth Choir and United Methodist Youth Choir) can expedite rapport and syncretism on a larger scale (St. Regis Day or Corpus Christi celebrations).

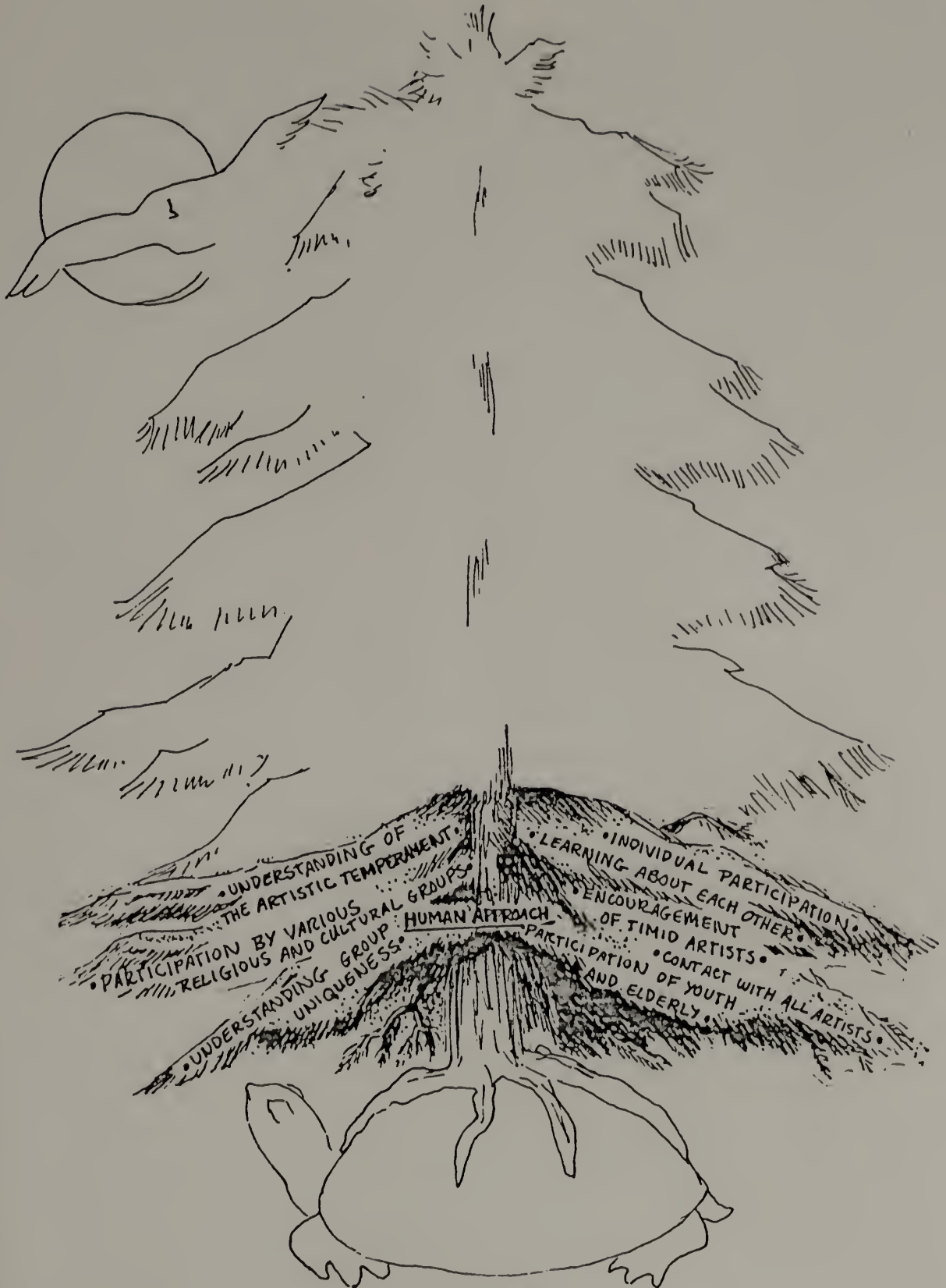


Figure 4

The main differences between the paradigm just presented and the initial one are four: first, much more time should be devoted to developing rapport with persons, among persons, with groups and among groups. The quality of an arts program seems to be contingent upon the effort expended in drawing people together for a common purpose. Second, there must be greater emphasis placed on sensitivity to individual and group aspirations. An arts program is responding to some basic human needs by addressing the worth of these aspirations, the urge to create, desire to be appreciated, importance to the individual artist and what that artist believes. Third, instead of waiting for the whole paradigm to mature before pursuing syncretic activities, smaller more localized efforts may be attempted between individuals or sub-groups through the development of rapport. Fourth, a special understanding of group uniqueness is necessary to perceive sociological impacts such as traditional roles and rivalries. With exceeding care, impediments such as those which are recognized as counter-productive to an arts group may be surmounted, detoured, or possibly creatively pressed into service to achieve the ultimate goals of the paradigm.

The next step in the educational growth process is the development of an organization design (the second layer branches up the tree - Figure 5). The facilitator believes it would benefit this paradigm to revise or qualify each aspect of the entire original organizational plan because experiences on the reservation indicate

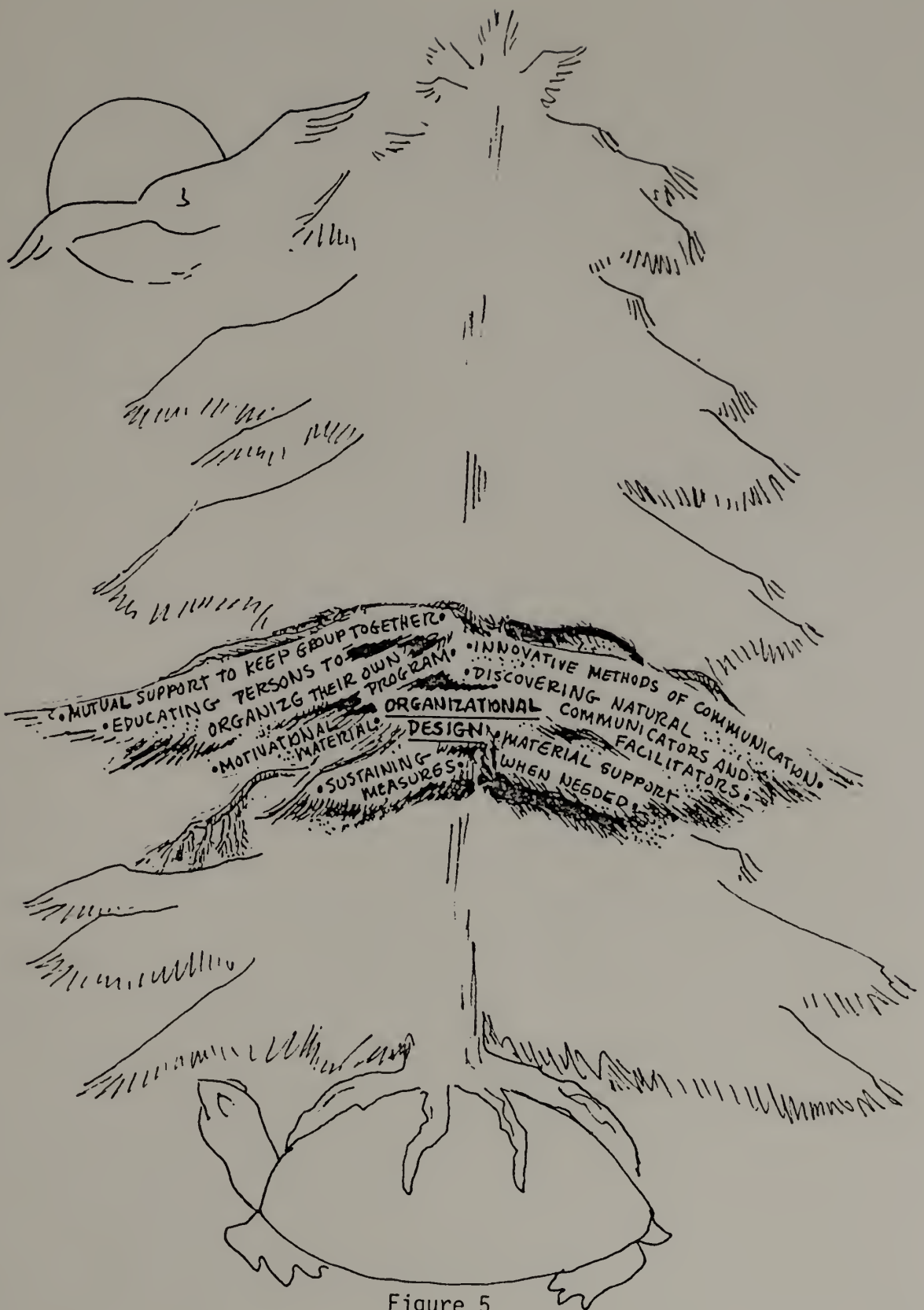


Figure 5

a need for some changes. The best possible way to do this would be through the cooperative effort of the participants.

To assist persons in organizing their own paradigm when most contacts are highly individualized presents a complex problem since communication among parties is limited when persons do not respond to the "meeting" concept. An experimental method was devised of grouping people with the same interests at least for the sake of transmitting information. (See Appendix.) Ancestors names were used as a teaching vehicle since the majority of Mohawks were familiar with very little of their own history. Most artists belong to more than one group so this arrangement does not limit peoples' interests, curtail intragroup activities, nor hinder a person's desire to work with friends. With regard to "meetings" themselves, get-togethers should, in the future, take place in more cozy, intimate surroundings or at the worksite (at homes, the alternate school, little Kateri Hall, the rectory--any place but Kateri Hall, which is too formal for small groups).

The problem of communication is compounded when natural facilitators either belong to groups which appear to threaten the participation of other groups, or are proficient at carrying out only a limited number of responsibilities. On the reservation this dilemma regarding facilitators has not yet been satisfactorily resolved.

The initial paradigm's organizational design was filled with extensive motivational material and sustaining measures which seemed irrelevant for persons who have their own agenda, are restless, or

who function best individually or in small groups which are able to maintain a more personal relationship with the facilitator. Nevertheless, it is recommended that facilitators come prepared with enough motivational material to cover emergencies. This facilitator still plans on using some of these techniques on the participants' terms if the need presents itself. With such a dispersed community of artists, the best sustaining measure has been the mutual support which groups are providing each other through friendly rivalry.

Another sustaining measure, the facilitator perceived, is the inclusion in the group of a catalyst. This person need not be particularly artistic nor an all-around facilitator but possess the talent to initiate activities by the participants. Such a person is not always available, so a catalyst should be considered a bonus. If a reservation-wide endeavor is set in motion, it will signal the arrival of an atmosphere conducive to syncretism. For this end, the strategy is to combine small groups and recombine these with other groups until most of the reservation artists have had the opportunity to work with each other. This process has already started. A facilitator is required to carry out this concerted effort. Without one, the small group leaders must be relied upon--a less satisfactory method, but one which may also succeed--given a longer period of time.

The next aspect of the creation of a cross-cultural arts program is cultural education (the central spiral of branches on the

tree - Figure 6). Because of so much interest in this arts project, members have become aware of others who also wish to express aeolianima or who find the arts appealing. There is an inclination on the part of some toward combining talents. If and when such joint artistic ventures reach across belief systems, syncretism will result.

Disappointingly, past artist's contributions are not well known except for the work of those represented in museums and schools. Children visit these artifacts quite regularly with much awe and pride. Yet, the facilitator doubts that the reservation artists of the sixties or any of their works are in the general public's stream of consciousness. A desire to know about them is apparent in some arts persons. Others seem to be interested only in art and artists of the present.

Because culture is built on much of what has gone before, it seems important to the facilitator that artists, as such, be persuaded that an awareness of Mohawk heritage should prove inspirational and can only enrich present efforts. Cultural education is needed across groups if any syncretism is to transpire. Cross-cultural groups will necessarily have to influence cultural information so it can be appreciated and shared by other groups. For instance, Longhouse persons will have to revive the age-old custom of the Strawberry Festival, and Christians will need to signify the long tradition of the Corpus Christi Festival in order to communicate to each other the cultural importance of each of these festivals.

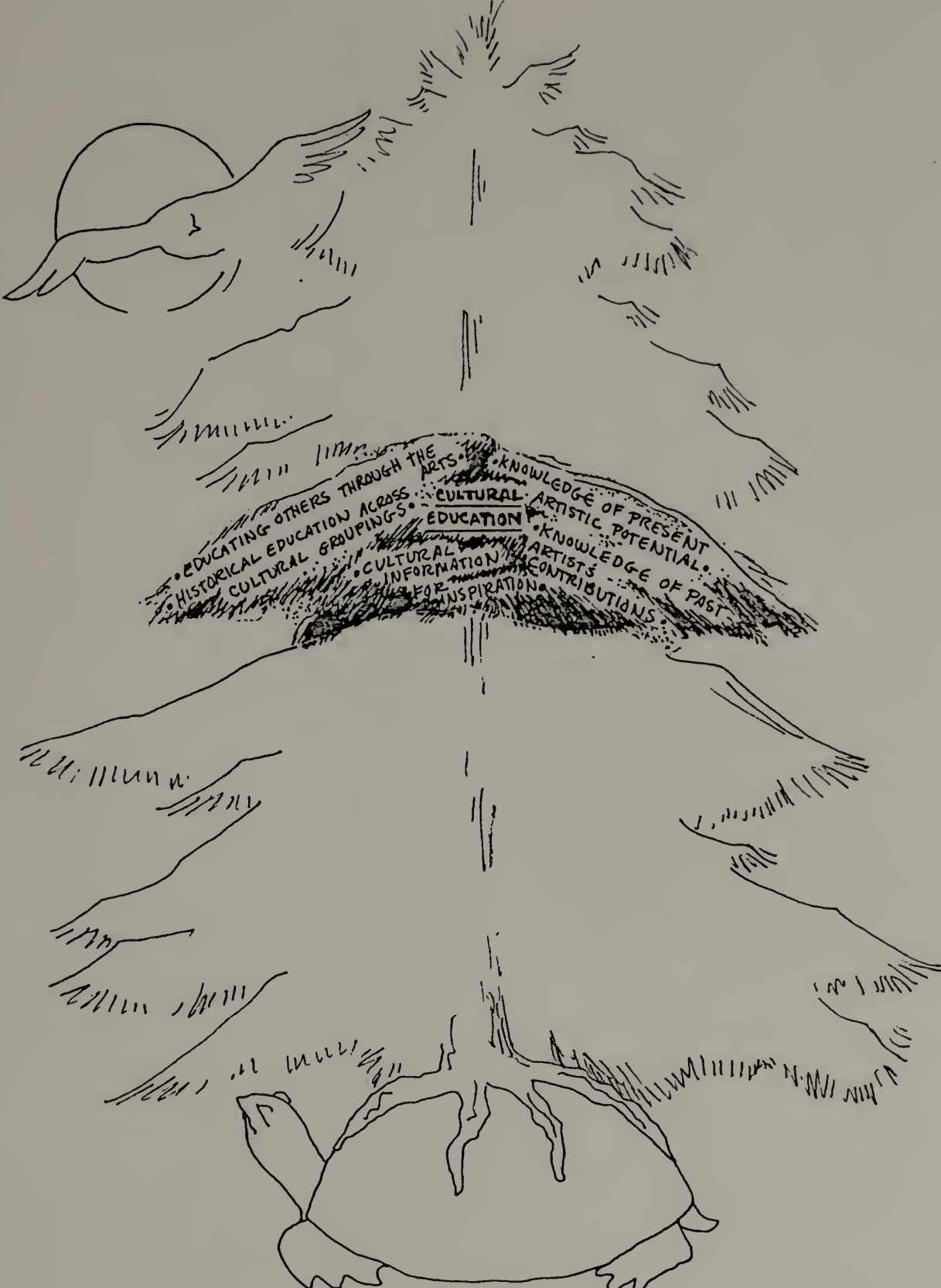


Figure 6

As part of the future strategy, the facilitator wishes to impress upon the arts group members their role as educators. They are capable of teaching others, especially the young, about past and present Mohawk culture. Reservation artists can shape culture, not only through their own creativity but by indicating to others the satisfaction and enrichment the arts give to life. And, if there is to be harmony among beliefs, it should most likely be the reservation artists who will decide what there is to syncretize and how to go about its production.

From cultural education grows cultural appreciation (the penultimate layer of branches on the tree illustrating an arts paradigm's process - Figure 7). The initial study design provided many opportunities for artists to find satisfaction in and appreciation of the fruits of their own creativity. It also has given the various artists occasions to appreciate each other's work and offer mutual support. Certainly, what is known of the Mohawk culture is also appreciated, at least by persons interested in the arts. Education through awareness must continue. Attempts should be made to display the talents of reservation artists, past and present, across the reservation, especially in places of worship, and not just in the museums and schools. In this way sensitivity and pride may become more pronounced toward Mohawk culture.

However, it appears that the very idea of "culture" needs to be explored by this arts group. It may be worthwhile to consider the world's different cultures and the threat of enculturation to all.

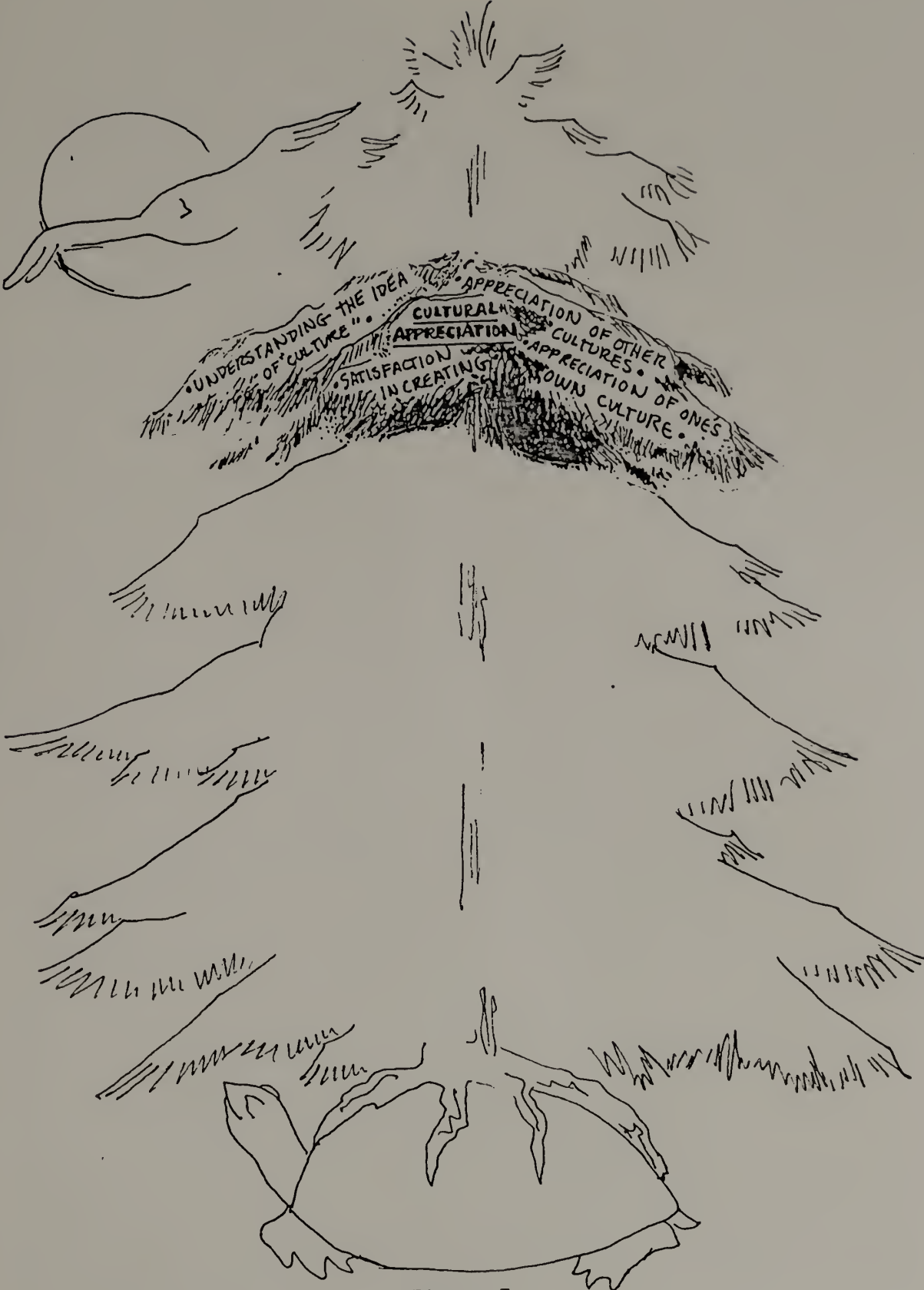


Figure 7

An examination of the causes of enculturation may lead to better understanding, empathy and appreciation of other surviving cultures as well. This kind of exposure to other cultures, especially to neighboring cultures (Western/Christian and Indian/Longhouse), may give perspective to syncretic changes.

This brings the focus to the ultimate sphere of growth: the harmony of culture beliefs (uppermost branches of the arts paradigm creation tree - Figure 8). The facilitator believes that, of the very few options left to preserve the best characteristics of cultures, willing syncretism may be one of the most effective means. Instead of diminishing either culture, both take on added meaning as more persons become interested and involved--a kind of educational, social and cultural synergy.

But, the central issue of syncretism is the harmony of beliefs. Expressions of beliefs through the arts become equalized because of the universal quality of beauty. The future strategy of this paradigm is to teach people to appreciate beauty, which is, at first, sometimes not apparent. (What is beauty for the St. Regis-Akwesasne Mohawk Indians? It appears to be the sincere urge to express themselves especially with regard to their beliefs such as the importance of death and the beauty of the aeolianimic rituals surrounding it.) A look across cultures at common rites such as those associated with death can only improve insight and appreciation. With aeolianimic beauty (the bird hovering near the tree) as guiding educator, the

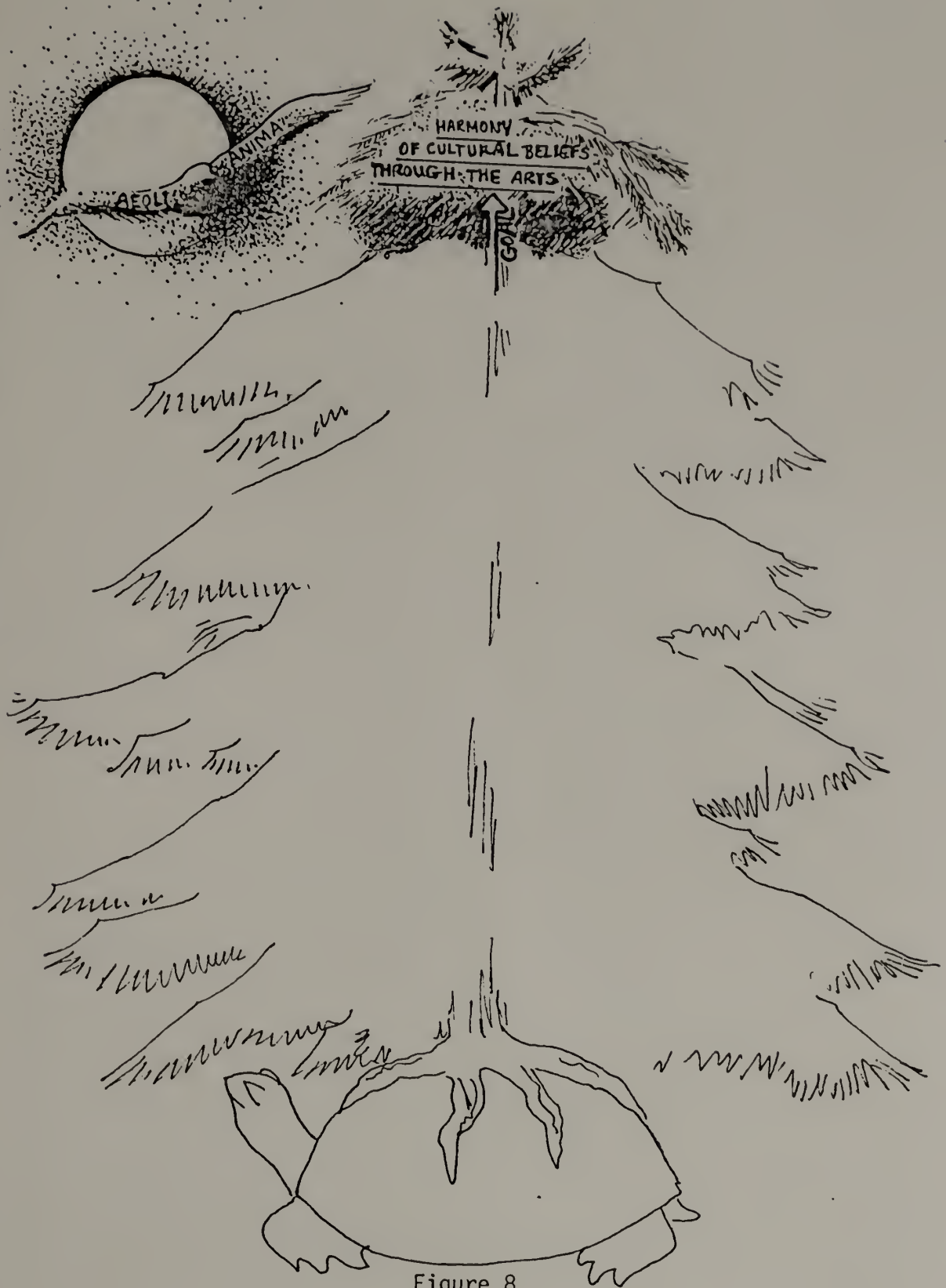


Figure 8

positive qualities in human experience can transform misunderstanding, intolerance, and indifference.

The goals for such a paradigm must necessarily be idealistic, but these goals must also take reality into account. The paradigm itself should most likely be revised and improved by participants to fit their particular needs. This, in itself, is an intrinsic goal of nonformal education. However, it is hoped that the focus and thrust of this program will always be on syncretism across cultures through the appreciation and encouragement of *aeolianima*.

CHAPTER V FOOTNOTES

¹Kathleen Mary Minor in her discussion on Inuk Indians (4-29-81) mentioned their dependence on others for decision-making. Inability of an Inuk to make a decision often led to suicide.

²George Murdock, "The Common Denominators of Culture," in The Science of Man in the World Crisis, ed. by Ralph Linton (New York: Columbia Univ. Press, 1945).

³Jules Billard, ed. The World of the American Indian (Washington, D.C.: The National Geographic Society, 1979), p. 125.

CHAPTER VI

SUMMARY, NEED FOR FURTHER RESEARCH, RECOMMENDATIONS, CONCLUSION

A retrospect of this study, specially designed to investigate aeolianima and its potential for encouraging syncretism, leaves the writer with several suggested areas for further research. For prospective facilitators of this specialized kind of program, recommendations are proposed based on the experience at the St. Regis-Akwesasne Reservation and similar programs. The writer earnestly hopes that qualified persons will continue this initial aeolianimic effort in order to expedite harmony of beliefs, cross-cultural enrichment, world unity, and peace through understanding.

Another purpose of this study is to draw attention to the value, or rather the lack of it, placed on artists in today's world. The worth of aeolianima and the worth of its creators are so closely bound that their survival is interdependent. For this reason the writer, as an artist, takes the part of all artists in defending deeply-felt needs for artistic expression of all kinds, particularly aeolianima. Artists' contributions to culture and education have inestimable value and, therefore, are worthy of respect and encouragement equal to scientists, philosophers and other generators of ideas. Since intuition plays an important part in this generation of ideas, the writer believes the study would be incomplete without bringing to bear upon the issues some intuitive speculation

regarding their direction and possibilities for acquiring more knowledge and understanding toward achieving the objectives of this study.

Summary

Aeolianima has been defined as the urge to express spiritual ideas through the arts. And, the purpose of this study has been to design an educational paradigm which incorporates the concept of aeolianima as a facilitator of syncretism. Experimentation with this paradigm was subsequently conducted at the St. Regis-Akwesasne Reservation. To the description and evaluation of these proceedings, a revision of the original design has been added in Chapter V, one which would better adapt the paradigm to the needs of the Mohawk people.

There are conclusions, recommendations and areas in need of further research the writer wishes to include in this study which, though not exclusively associated with just the St. Regis people, are relevant in a more universal manner to aeolianima and its connection with artists, cultures, syncretism and modes of thinking. In this chapter, the issue of artists as educators, the influence of Western technology and education on other cultures, synergy in modes of thinking, and the role of religion in culture, will be considered. Additional background information on nonformal education, syncretism, a theory about the bicameral mind, and reference to relevant contemporary problems should provide an adequate

intellectual context for concepts intrinsic to the purpose of this study. All of these issues are conjectured to relate at least hypothetically to the St. Regis Akwesasne case-study and other similar situations.

In the future, consideration should be given to ways in which the quality of human life might be enhanced by research on the relationship between modes of thinking and cross-cultural education. This kind of research may bring about the world's greatest revolution--synergy of mind. Finally, the purposes of this study would be served if ways were developed to promote sensitivity toward aeolianima and tolerance through syncretism.

Need for Further Research

Modes of thinking.

There is one particular area of the study itself which needs indepth research and careful development. It is related to the apparent abundance of artistic talent in Indian peoples as compared to Westerners as observed in both North and South America, but especially among Navajo, Hopi and Mohawk children who are significantly more talented in drawing pictures than their non-Indian counterparts.¹

The writer wonders whether recent scientific research on the brain and characteristics attributed to different modes of thinking² has any bearing on talent and aeolianima, especially on that of the Amerindian. While not being in a position to scientifically prove any hypothesis, the writer, in anticipation that other researchers

may pursue such an interesting subject, wishes to share some information collected mainly because of its relevance to understanding artistic peoples in general and Amerindians in particular. First, the connection between thought patterns, artists, cultural distinctions and modes of education is apparently vital to a real understanding of aeolianima across cultures.

On the Akwesasne Reservation the writer studied a culture suffering from symptoms of artistic devaluation and cultural atrophy. The cause is diagnosed as the imposition of Western culture upon the mode of thinking of a remnant of non-Westerners. The writer has no factual proof but considers this imposition to be an extremely important area for future research. It has apparently caused undesirable cross-cultural consequences, mainly because both Westerners and the Indians have allowed a dominant culture to crush some of the spirit and expressions of a less dominant culture and its rich heritage.

This observation about different modes of thinking, which has intrigued the writer since before the St. Regis study resumed, is surmised to have had its roots in the fact that artists and artistic expression flourished before the onset of the technical-mechanical revolution. Not that science and technical knowledge were totally neglected earlier, but they were the handmaidens of the arts. Architectural knowledge served the purpose of the pyramids. Mozart's music lends itself to logical analysis. Indian weaving looms and potter's wheels made these crafts easier as did the Iroquois

ashwood splicer. But in the end, the artist was master because of talent--the ability to create beauty.

The writer surmises that some of this condition may be attributed to highly developed intuitive intelligence, a sense which was once refined and respected, as witnessed by all the highly decorated artifacts in Mohawk museums. However, as preoccupation with technological information began to be considered the more important kind of knowledge, the intuitive sense appears to have atrophied. An inventive spirit, one intent on making life physically easier by satisfying the craving for quantities of material goods, has drawn attention away from the creation of beauty. To understand this development better, one has to leave the present and look to the past.

Julian Jaynes' theory is the only one the writer has found which has even attempted to describe how this whole process may have been initiated by modes of thinking. Jaynes perceives the craving for quantity as "power" and the communication with outer existence as "dominance." He presents the beginnings of the need to express sentiment to or about invisible powers in The Origin of Consciousness in the Breakdown of the Bicameral Mind.³ According to Jaynes, in the pre-subjective period people worshipped a god affectively. Furthermore, it was the universal style to see a king as either an extension of a god or a human conduit of divine communication. The god spoke through auditory hallucinations heard by the king. These messages were sometimes also heard from the open mouth of an idol from which air or water flowed, making sounds similar to speech. These

statues also made possible a kind of eye-to-eye contact, making communication seem more real. The idols' face and physical appearance were fashioned by artistic expression. This was during the bicameral, god-obedient age.

The subjective era came into existence when kings realized their own personal power, and desired more material goods. These and other earthly concerns caused the auditory hallucinations to disappear. Rulers without gods became cruel despots: "The good angel who walked beside me has departed," was written on an Assyrian tablet in 2,500 B.C. When the sense of the divine left the ruler, he and his people became vulnerable to the aggression of other similarly subjective rulers and peoples, and also were more likely to be culturally aggressive themselves.

Though recognized as only a theory, the basic idea of Jaynes' philosophy is that there are two ways of thinking residing in what he calls the bicameral mind--one part of the mind being rational and verbal, the other part intuitive and nonverbal.

Even some present religions, mystics, many artists and philosophers, regarding abstract conceptions as falsification of reality, are guided by intuition. The Longhouse encourages this. However, scientists, educators, analytic philosophers and business persons often take the opposite stand. Cold reason is their safer guide. Recent evidence discovered by Dr. Roger Sperry⁴ and other researchers has scientifically shown in a limited group of subjects that the right and left hemispheres of the brain do seem to have different functions.

Although, in an emergency, one side may take over for the injured side, the basic ways of knowing and understanding according to these researchers follow along these parallel characteristics:

LEFT HEMISPHERE	RIGHT HEMISPHERE
intellect	intuition
verbal	nonverbal
convergent	divergent
digital	analogic
secondary	primary
abstract	concrete
directed	free
temporal	non-temporal
propositional	imaginative
analytical	relational
lineal	nonlineal
rational	spontaneous
sequential	multiple
analytic	holistic
objective	subjective
successive	simultaneous ⁵

The scientific community has since questioned specificity of the function of brain hemispheres. It is not so important to this study where modes of thinking originate as how these modes are described and relate to each other. The qualities of the kind of

spiritual and artistic expression that may be called aeolianima are those identifiable with the intuitive group of mind properties. These same qualities seem to be well developed or at least noticeable in Akwesasne people, though the fascination with power and the desire for more material goods that Jaynes described has influenced them. Such influences have, in many cultures, escalated over the centuries, as can be witnessed by modern history. The "good angel" had almost walked away when aeolianima was rescued by a most unlikely hero--science. With the discovery of patterns in mind functions, there has been an awakening of consciousness in people which is beginning to be called the Aquarian Conspiracy.⁶ Realizing that there are worlds within the mind to explore, a sudden reevaluation of intuitive processes like aeolianima in Western and other cultures has now become part of the consciousness of many artists, educators, religious persons and those who have cross-cultural responsibilities. Aeolianima is not yet a well-known concept, but it seems its time has now come.

The cycle away from aeolianima, beginning in Jaynes' "bicameral times" up until the latest discoveries of the brain's perceptive potential, had snowballed into a bleak prospect with very little, if any, aeolianima.⁷ In Western society the mode of thinking, the scientific method, had overpowered other modes and education reflected this trend. The consequence of a lopsided kind of Western educational pattern led to the dominance over Western thinking processes by primarily one set of thought characteristics. This may have seemed

alien to the Mohawk adolescents when they attended school off the reservation, and may have disenchanted them. Betty Edwards⁸ believes this dominance in individuals results in the following:

1. There is no (or noticeably less) time for other thoughts when one is absorbed in cognitive thinking.

2. The left logical, analytical hemisphere of the brain convinces the right intuitive, nonverbal hemisphere of its irrationality.

3. The left hemisphere tries to take over the duties of the right hemisphere, though poorly.

4. Some of all the above takes place resulting in the dominance of the left hemisphere with logical, even theological, knowledge replacing affective spirituality and calculated analysis replacing spontaneous expression. Though Edwards' assumptions on brain hemispheres may be dated, the concepts she developed about logical and intuitive modes of thought have been reliably illustrated in her studies.

The mind's capacity

It would be an interesting study to discover whether the exclusive use of one's intellect for laws, maxims and facts leads to a lack of faith in intuition as it did in Darwin's case.⁹ Another helpful study might investigate whether humans have only so much intellectual energy and whether it may develop one set of mental capacities or another but not more than one set with any real success. Or, is it possible for humans to "switch gears" from the

logical to the intuitive mode? Darwin seemed to have shown that, in his case, it can be done in one direction. For those whose intellects and imaginations have already parted company, is there any hope for synergy of mind? For the sake of all peoples just becoming affected by Western thinking, is there hope for a balance or synergy of modes of thinking.

Learning strategies

A shrinking world demands adjustments in learning strategies to affect social strategies. The near future should shed more light on the way different people learn:

- why some people learn better in groups
- why some learn independently
- how artists learn best
- why artists need to express themselves
- why the need for moderation of some ideas in some cultures
- how to be sensitive to certain needs of other cultures
- which people are accumulative thinkers
- which people are accommodative thinkers
- and, as would apply to the St. Regis people, how to educate by incorporating a kind of restless energy.

Information on these issues will facilitate more successful syncretism through nonformal educational methods.

Recommendations

Focus on syncretism

Just as the writer has emphasized the importance of research in the area of different thought patterns, it is earnestly recommended that syncretism be diligently studied and appreciated in order that it be promoted as a positive energy whose momentum may bring world peace closer. This accumulated information is intended to present syncretism from an aeolianimic point of view.

The great religions of the world have, at times, been successful in blending spirituality. It is important to have a universal appreciation of the many kinds of syncretism and to understand more fully the role aeoliana plays in its nature. The writer includes the following instances to illustrate aeolianimic syncretism with the recommendation that these examples become the basis for further enrichment to prospective syncretists. Buddhism contains the sutra, the thread, of syncretism.

To begin with, Offner¹⁰ noted

Makayana Buddhism [has a] marvelous facility for making accommodations with its milieu. Within the giant syncretism of elevated philosophy and popular superstition may be found contrasting extremes of degrading forms and noble ideals which find their unity in an underlying world view.

Such are the limitless possibilities of syncretism.

Syncretism and adaptation are reflected in Buddhist art. Buddha, for instance, is fat and jolly in the northern countries of China and Korea and more idealized (after the style of a Greek Apollo)

in the southern countries of Sri Lanka and Thailand. These are collective religious depictions of ideas so important they must take a different particular form in those countries.

While the eclectic school of Buddhism attempts to bring unity and harmony to the immense variety of Buddhist teachings, in regard to the wholesale incorporation of originally non-Buddhist elements into its system, the esoteric school is yet more syncretistic. In recent years, new religious vitality has become evident in the Nickiven stream of Buddhism in the form of numerous 'New Religions' have arisen out of Shintoistic backgrounds, most of them are syncretistic in nature, showing evidence of Shinto, Buddhist and Christian influence. (This is also evident in the arts.)

Bruce Nichols¹¹ told of the experiences of Ramananda, Kabir and Radhkrishnan:

Ramananda . . . lived at the end of the fourteenth century and . . . broke with caste altogether. Kabir, a Muslim weaver, became one of his disciples and preached a message combining the Sufi traditions of Islam and the Bhakti traditions of Hinduism. . . . He was a pioneer of religious syncretism.

Radhakrishnan (1888-1975) has profoundly influenced the modern educated class, though his syncretism has been severely criticized by conservative Hindu scholars. He sought to show that the mystical experience of union with God is common to all religions based on freedom and tolerance, recognizing the relative truths of each religion. In his attempt to synthesize East and West and to put a new humanism into Hinduism, Radhakrishnan has been a symbol of the Hinduism of the future.

Another illustration:

After Mohamet conquered Mecca and the Southern World, science was gathered from all these lands and absorbed into the religion. Artists were forbidden to represent the human body. So, instead, the artist literally became a mathematician. Designs rotate in 90° angle positions in positive and negative movements, creating illusion and stating order and predictability.¹²

Bronowski¹³ added,

The Onion Dome is a symbol of simplicity of Islam as a religion of intellectual content; a pattern of contemplation and analysis. Monuments are a way of speaking to the future--common to all cultures.

Just as syncretism is evident in the art of Islam, Western religions can trace examples of syncretism back to the inception of Christianity. Judaism itself rejected the beliefs of neighboring systems, though some traditions were held in common such as the building of temples and offering of animal sacrifices mentioned in the Bible. In reverse, the Jewish concept of one God was incorporated into many modern religions.

The blending of Judaic traditions into Christianity is well-established. Parallels between Judaism, Islam and Christianity are less well-known. But, they are illustrated by Mount Moriah¹⁴ in Jerusalem, which has built on it the beautiful Dome of the Rock, sometimes called the Mosque of Omar whose exquisite beauty is unique. This place is sacred to all three religions because it is supposed to be here that Abraham almost sacrificed his son Isaac. In 1099, the Crusaders captured this holy place and built a church. But the site was soon recaptured by Moslems; it was held sacred by them because Mohammed made a visit to it in the seventh century. Today, though it is most characteristically a mosque, all three religions reverence this holy site.

Islam reached into Africa and the Asian continent as far as Pakistan. Judaism, since it is basically a religion one is born into,

can be found in small communities of descendents from the diaspora. Christianity was absorbed into Hinduism with no appreciable impact.

Eastern/Western cultures have not experienced significant amounts of syncretism from each other. That is the impression given by Carl Rahner.¹⁵ Until more modern times, Eastern cultures have been content with their geographical area and, although their products of export greatly influenced Western cultures, Eastern philosophies, as a whole, Rahner contends, remained a mystery to those outside of the orient. The sayings of Confucius and Japanese-Shinto landscaping had some impact but their religious significance was not felt. Even the more aggressive Westerners who roamed the world in the spirit of adventure, trade, or evangelism had not much success in converting the Eastern peoples to their beliefs. The importance of a broad background of information about the history of syncretism among religions, or the lack of it, cannot be recommended too strongly. If syncretism is to promote tolerance, understanding and appreciation of differing beliefs, the facilitator of syncretic programs must also develop tolerance, understanding and appreciation on a personal level. The difficulty one might experience in this area is well illustrated by the difficulty Longhouse and Christian Indians experience together on the Reservation.

Granovetter¹⁶ believed that each culture appears to have at its core a kind of unified understanding about beliefs, however loosely shared. It would be unreasonable, says Smuts,¹⁷ to discuss everything about cultures without reference to religious philosophies.

Whether or not much consideration was given to syncretism in the past, the Puebla Document decrees it is a matter of human rights and befitting the dignity of all peoples that syncretism become a joint endeavor among cultures. Both Julian Jaynes¹⁸ and Teilhard de Chardin¹⁹ agreed that, in an effort to create their envisioned grand noosphere, whole cultures must draw together for mutual benefit and to ensure their very existence.

Syncretism among Christian factions today, as Whalen²⁰ sees it, has taken on the form of ecumenical reconciliation. The contemporary searching for similarities rather than differences among Christian sects contrasts with their historically antagonistic attitudes. These warring attitudes, which were counter to any manifestation of the Christian spirit, have been exhibited ever since differing beliefs have come in contact in all areas of the world. It is therefore recommended that persons interested in syncretism will also become familiar with anti-syncretic examples. In Latin America, by way of example:

Instead of profiting by the ancient forms of civilization, Pizarro preferred to efface every vestige of them from the land, and on their own ruins to erect the institutions of his own country. Yet, these institutions did little for the poor Indian. . . . He was an alien in the land of his fathers.²¹

A most significantly unsyncretic event happened in Peru in 1572²² when forces that militate against the harmony of beliefs had reached a dramatic point. The great Tupac Amaru turned his beheading as an idolator into a fulfillment of his mother's curse so

that the intruder God could not receive credit for it. This event illustrates that the two conflicting belief systems, Incan and Spanish, never blended as they should have because there was no common language of mind between them. This type of poor cultural interaction was characterized by force, the very antithesis of true syncretism. What may have transpired if true syncretism had been attempted in Pizarro's time will never be known. Later, attempts to change matters were made by missionaries who followed in the wake of the conquistadores and had enough sense of values to want to "save the pagans." Many were quite successful.

Parallels between Aztec and Christian sacraments favored Aztec acceptance of Christian worship.²³ Before the coming of the Spaniards the Aztecs practiced baptism, confession, penance, and communion. Saints replaced deities who obtained favors such as good crops and health.

Aztecs could not, however, accept Christian ethics and belief in monotheism because these ideas were, at the time, unfathomable. Christian ethics had few precedents in pre-conquest times. The Catholic love of God and saints had no parallel in the Aztec relationship between men and gods. Aztecs feared their gods but did not love them. Neither did they believe that their gods loved men as the Christian God and saints were said to love men. Finally, the Indians failed to agree that Christian doctrine was superior to their traditional beliefs. But, all in all, according to George Vaillant,²⁴

the relationship between the Aztecs and their gods and the Christians and their saints is not so very dissimilar, different as are the ultimate concepts of the two religions.

Parallels between Christian and Iroquois mythology on the St. Regis Reservation were also evident. Most notable was the virgin birth of Deganawida who came to save the world.

Syncretism and aeolianima as nonverbal expression

If the human mind can be trained to recognize beauty, the arts of differing belief systems would be more easily appreciated. In turn, nonverbal spiritual expression may be more easily understood.

"It has been correctly pointed out," according to J. Hardon,²⁵

that the mythological side of man's religion belongs to the poetical part of his nature, yet it seems strangely forgotten in some quarters that a myth is the work of the imagination and therefore a work of art. Unless these things are appreciated artistically they are not appreciated at all. We must see them as the spontaneous and exuberant expression for certain deep but often undefined beliefs that are the true religious spirit of people.

When different cultural spiritual expressions meet and harmonize, this kind of synergy may be equated with syncretism.

Because of such different mind capabilities, syncretists of the future will have to be good communicators, verbally and nonverbally. In other words, it will be beneficial to understand aeolianimic expression as well as verbal expression in order to gain any kind of insight into another culture's informal information, if that is possible at all. Carl Rogers²⁶ found listening skills, group dynamics skills, and other skills practiced in nonformal education,

prerequisites to success. One extremely important objective is the ability to see positive attributes in each system, including the ability to sincerely appreciate the beauty revealed in cultural aeolianima. The St. Regis people have responded well to this approach which has found an important place in the study design.

It seems almost essential that any successful syncretic act would be voluntary, participatory and educational. Except for theology, the body of most belief systems is nonverbal. There is universal agreement about many basic beliefs; it is how these are expressed (nonverbally) that provides a wealth of diversity.

Syncretism and nonformal education

To understand voluntary, participatory education and its syncretic application is to encourage cultural expression and diminish misunderstandings. Formal education today has built into it a kind of dogmatic force. Presently, there is no real equal partnership between logical and intuitive learning. Participation, free expression and new information are limited, sometimes by law as in the case of religious beliefs. If syncretism is to advance the possibility for more harmony among religious groups, its natural facilitator is nonformal education and it is recommended that study of this form of education should become the vehicle for syncretic programs.

Although many different nonformal educational techniques were presented in this study design, there are some basic methods upon

which others may build. There should be an extended consideration of nonformal educational practices in the light of its significance as a facilitator of syncretism (and aeolianima).

An introductory module on the term syncretism and all it entails is to be recommended if the group is amenable to this approach. Covert syncretism is or may be built into the many methods suggested. However, a very essential part of education is for teacher and student to understand the mechanisms and rationale behind the process itself. How much less syncretism would suffer from criticism if it were more manifestly apparent!

The following guidelines though formulated for a program previous to the St. Regis case-study were followed while on that reservation and are recommended to facilitators of syncretic projects. A facilitator of syncretism through nonformal education should be:

1. comfortable in his/her own belief system and general culture;
2. open to, and trying to understand, a different belief system as part of another culture;
3. aware of formal, informal and technical information;
4. as unbiased as possible and ready to benefit personally from another culture;
5. considerate of the structure of another culture and also to work through those leaders approved of by the people;
6. alert to all possible areas of mutual interest and harmony;

7. prepared to teach others how to lead, make decisions, manage group dynamics and be prepared facilitators themselves, of the educational process;
8. willing to delegate authority;
9. attentive to giving everyone the opportunity to participate in the modular structure and in the learning activities;
10. sensitive to the different kinds of learners (those who work best in groups, those who do not);
11. a listener more than a talker;
12. capable of valuing what the group values;
13. a facilitator of actual cultural exchange with two groups so as to eliminate misunderstandings;
14. an encourager of new ideas and creativity;
15. the last one to share opinions and suggest ideas;
16. able to facilitate without using undue force or pressure tactics;
17. enthusiastic and knowledgeable about the arts (or field of endeavor);
18. willing to leave the group on its own to run things with the least amount of outside influence;
19. faithful to a follow-up of events after a lapse of time to ascertain that discriminations, prejudices and misunderstandings have been effectively contained;

20. agreeable to the outcome, however different it is from the initial concept, provided that real syncretism has taken place.

In some cross-cultural syncretic situations, language may present an immediate problem. However, other forms of communicating may very well be favored over verbal advances. The beauty of nonformal education is that its structure is flexible enough to adapt to this problem. This is another reason why it is recommended. Language liability may become an asset if there are a few people who speak the language of the facilitator. These persons become assistants, enabling the facilitator to leave them in charge of a project or module when the facilitator determines that they are sufficiently trained to carry on independently. Strain of outside influence is diminished, allowing the native group to control the outcome and take pride in its own achievements. Later, the return of the facilitator provides security and beneficial evaluation. In effect, the facilitator becomes a resource person and the assistants become the real facilitators of syncretism through nonformal education.

There is much to learn about facilitating harmony. Margaret Mead²⁷ suggested that before a person tries to learn about other cultures, he or she must attempt a complete understanding of his or her own culture. Her advice: "Get your own humanity well in hand before you go off cluttering up some other culture with your own experiences."

Educational recommendations

Although schools cannot change culture, they can do much to create a climate of opinion conducive to change and to think of change as a paradigm. Our previous views were only part of the picture. What we know now is only part of what we will know later. It has been said that we are all more or less creative--the more when we have no need to be.²⁸ That is another of the paradoxes and splendors of the human intellect. Educators are urged to remember that, "All are creative beyond the needs of mere survival." In the opinion of Robert Redfield,²⁹ "all indulge to no purely practical end in myths, legends, artifacts, songs, dances, and other modes of aesthetic expression." These translations of spirituality have developed, perhaps subconsciously, along with their cultures. Jung³⁰ stated,

Man never perceives anything fully or comprehends anything completely. Within the mind they become psychic events, whose ultimate nature is unknowable. They have been absorbed subliminally, we become aware only in a moment of intuition.

Everyone who educates should be aware of the real need of the world to define its experiences through artists and cultural expression, including aeolianima. Educators should be sensitive to the different ways artists think and communicate and guard against kinds of discrimination that affect artists.

The future of artists, the arts, cultural expression, aeolianima and the world depend on attitudes of educators. Every discipline can

be enriched by encouraging cultural expression and respect for the creative and spiritual potential of students can be shown through appreciation of aeolianima in both formal and nonformal education. Through aeolianima, opportunities emerge for cross-cultural understanding, and dialogue (verbal and nonverbal) on values.

Educators would perform a service of great magnitude if they were to understand the relationship between a nonverbal, intuitive mode of thinking and aeolianima. The kind of thinking referred to here is that part of our mind which Jaynes³¹ would say is searching for the lost gods of preconscious innocence: the gods of hallucinations, of inner voices, of intuitions, the voices that lead, advise and order, voices that organize by seeing the larger general pattern. These are the aeolianimic voices, the winds that blow through our minds, the free imaginative insights, inspirations, clairvoyances and spiritual perceptions. Aeolianima is as real as these human extensions into the unknown. The longing to let aeolianima express itself is an important part of human culture. It says, "This is what I feel."

Educators are recommended to encourage awareness and the expression of feeling by using these three suggestions for helping students to learn how to become sensitive:

1. Allow free aeolianimic expression.
2. Provide equal amounts of educational time for both logical and intuitive types of thinking.

3. Expose to students the beauty, diversity and unifying elements of universal cultural expression.

It may require extensive training for some students to relinquish thought patterns unsympathetic toward aeolianima because the logical, no nonsense, contemporary Western mode of thinking seems to have dominated the whole human psyche in the field of education. It is thus recommended that a more holistic approach to education be encouraged so as to tap into more human potential.

Today in Western cultures, awareness of the importance of cultural expression may not be easy to accomplish in societies unaccustomed to educating through participation. Deschooling societies³² through nonformal education seems to be the most viable way of unplugging this faulty system. But, if formal education is to remain with us awhile more, it would be worthwhile to encourage aeolianima by stressing its importance and its universality. Though it touches on beliefs, religions and spiritual matters, there is nothing to fear. Tolerance, trust and freedom will be better served when the vast area of cultural expression is consciously opened for participation by all students.

Windows to aeolianima can be opened to students in many ways: by parents and teachers providing students with information on cultural background, their own and others; by students inviting artists of all kinds from many cultures to share aeolianima; by teachers combining imagination-stretching exercises with every type of subject matter from math and geography to French and biology; by students comparing

their fantasies about what they thought they would learn with the reality of what they did learn; by students teaching themselves how to learn, to relate to one another, and to make choices--perhaps by crystal-ball gazing into the future and by nonformal participatory techniques.

Consideration of future leisure time and time in general may assist students to opt for those kinds of expressions which would offer happiness and satisfaction during our one brief pilgrimage on this planet. Consideration of kinds of contributions we wish to make to our culture and what we wish to share with future generations can also be good exercises for creative, intuitive thinking.

Presently, we are gradually becoming aware of the competition for control over certain aesthetic judgement resources within the mind itself. Betty Edwards, a student of Dr. Sperry, has graphically illustrated this contest within the artist in her handbook, Drawing on the Right Side of the Brain.³³ The writer has investigated Edwards' experiments with positive results and recommends them to anyone interested in this study. If the mind could be taught to allow its subtler, intuitive capacities to function, in emulation of Edward's work, alongside and as "equal partners" with logical, more analytical ways of knowing, a vast new frontier of perception and creativity could result from this kind of synergy of thought.

Other countries seem to follow educational patterns set by Western cultures. So, the future of aeolianima throughout the world may be contingent on how its acceptance and encouragement by

the Western pattern-setters is set in motion. If awareness is the key to aeolianima, then nonformal education is recommended as the key to awareness. Only by a less verbal participatory approach will the real depths of creative potential freely express the human hope and longing for something beautiful beyond the imagination.

Cross-cultural aeolianimic paradigms

Recommendations to others who have an interest in developing paradigms similar to the one involving the St. Regis-Akwesasne people, are summarized in the plan in Chapter V. However, when facilitating a group in the process of aeolianimic syncretism, there are these additional suggestions: to stress participation of as many artists as possible so no one will feel left out; to understand the temperament of artists and their restlessness in wanting to be creatively occupied; to keep informed on studies about the way artists think; to experiment with Betty Edwards'³⁴ program, and promote appreciation for synergy of mind; to encourage talent and creativity in all its forms and emphasize the dignity of handmade goods; to assist artists in seeing the beauty in cross-cultural forms of aeolianima so they can opt for the kinds of syncretism appropriate to their situation; to become a student of syncretism and recognize the forces that militate against it so as to counterbalance them with positive harmonic activities; to acquire a perspective on education that will promote aeolianima and create methods that will expedite it. The facilitator should also be disposed to learning from

another culture. If synergy of mind is a sublime goal, then cultures which are adept at using intuition have much to teach and share with other cultures. Lastly, promote the real reason for aeolianima and the arts: a form of communicating and teaching ideas. Since Western culture is influential and tends to set the pace for other cultures, it is especially important for Western educators to understand aeolianima and syncretism.

With regard to the St. Regis-Akwesasne program itself, there is much to be done to put the program on firm footing, especially in the area of syncretism. Catholics and Protestants are cooperating. But, Christians and Longhouse people still need to see each other as preservers of culture. Further development is necessary to meet these needs. The facilitator recommends approximately three sessions with each individual in the project as a timeframe of reference for the length of the program. If aeolianimic participation of all reservation artists can become a reality, it would establish St. Regis-Akwesasne Reservation as a center of cultural fulfillment. But, even greater accomplishments would be understanding and tolerance of each other's differing beliefs, which would draw people together in a stronger, more consolidated culture--the ideal and ultimate goal.

Anyone contemplating a project similar to this St. Regis study should become familiar with the many positive aspects of aeolianimic syncretism. Knowledge of unsuccessful attempts at religious acculturation, along with other forces in opposition to

the objectives of this study is also recommended for contrast and to inspire caution.

Conclusion

A composite of observations, opinions and conclusions are drawn from this investigation of aeolianima and the cross-cultural experiment with the Akwesasne-Mohawk people for encouraging aeolianimic syncretism. Relationships between aeolianima, the arts, artists, education, cross-cultural matters, syncretism, religious beliefs, modes of thinking and problems in today's world, are intertwined and interdependent. The most satisfactory manner of considering these interrelationships is to discuss them as a whole.

Aeolianima has been important to cultures in making visible or audible the energies which bind humans into cultures. Diverse endeavors to express beauty must be acknowledged as one of man's crowning achievements. It is not tied to physical survival but, rather, to psychological survival. The need for cultural expression may be of minor importance to much of the Western population because many Westerners today consider themselves less than artistically inclined and rarely experience the need and satisfaction of creative expression. Interest in actually shaping a culture, of creating new artistic concepts, seems too great an expenditure of human energy to many when the status quo suffices, especially when the more urgent or easily attainable matters of daily living take precedence. Somehow the creative process survives. But, for all

the benefits derived from cultural expression, the arts seem to be treated with less respect and enthusiasm than they actually deserve.

When the different modes of thinking inherent in each person respect each other, there may be a cultural revolution of unfathomable proportions. Such a revolution, characterized by the importance of global thinking, intuition, suspension of time, affective sensitivity and a willingness to suspend judgement, may upend all other kinds of revolutions because it would touch the very nature of human thought.

For artists it would mean a greater, more significant role in the life-scheme. In fact, there would be more artists, a vaster audience for artists, and a greatly enriched world culture. With human energy absorbed in constructive creativity, perhaps there would be less need for preoccupation with destructive forces such as war. This kind of revolution may just save the world from itself!

A nonformal educational setting is ideal for adjustments in ideological differences to help bring about agreement, explain inconsistencies and reduce to congruence opposing ideas. For fusing together or harmonizing conflicting principles, nonformal education is the vehicle to set in motion the ideal dynamics of syncretism. When participants of varying cultures absorb cultural traits from each other, they have the option to incorporate only the new customs that satisfy cultural needs without sacrificing their basic cultural framework or the option to blend, on an equal basis, by fusing with another culture. These more positive forms of acculturation are far

superior to forced enculturation and compartmentalization, because all participants have regard and openness toward each other.

With the misunderstandings, prejudices, and intolerances of today's world, certainly syncretism (always in a nonformal setting) should be given more attention as an educational proposition, theory and goal, one that will teach people of conflicting beliefs how to unite. New philosophies require many points of view and no longer limit what we let ourselves see. E. F. Schumacher³⁵ had a vision of an improved future allowing for recognition of the brain's potential, best realized in an environment which encourages personal participation in the creative process. Western humanity which has been preoccupied with "quantities" (time, money, material goods) may, through heightened awareness, experience a sudden reversal toward "quality" of living (the arts, the metaphysical).

A whole attitude for dealing with the tasks of life may change, spurring on synergistic contributions of complex creative acts for mankind. So, there is a real need to know how to educate for the "catapult" and how to convert a program of education which may be harmful to non-Western cultures to one which stimulates the sharing of ideas through equality in cross-cultural participation.

To change the course of events with this newfound knowledge of the brain's potential will be like backwatering in a rowboat. Contemporary Western culture has painted itself into a corner in this matter. The arts today are becoming the realm of a few professionals since expression has gradually been relegated away from the

mainstream. Westerners watch the professionals on television, and in films and plays rather than involving themselves in the arts on a regular basis as do African storytellers, Haida woodcarvers and Ecuadorian costume makers. A few nationally known groups control music and dance.

Regarding aeolianima, Western places of worship are adorned by decorating companies home-based miles from the worshipping community. Symbols are reproduced in plaster and plastic on factory assembly lines. Even style is dictated by the starkness of an industrialized people. Grassroots persons wanting to express aeolianima are passed over for the "professionals." The participation of people in their own beliefs is limited and has literally been taken out of their hands. Nonverbal aeolianimic urges must silently wait to express themselves or "the very stones will cry out!"³⁶

Maya Pines³⁷ lamented:

For centuries we have developed the side of our brains that produces things we know how to measure. The other, the mute half-brain, remains a mystery. We know very little about how it thinks or how it might be educated and we have just begun to discover its contribution to the complex, creative acts of mankind.

Preoccupation with "modern" articulation seems to cancel other nonverbal forms of expressions. It appeared to do so on the St. Regis Reserve. In "modern" cultures logic, rationality, abstraction tries to take over even in the arts (cubism being the ultimate example). Non-Western cultures seem less engrossed with this kind of

thinking and have been able to advance their intuitive, relative, synthesizing capacities. These cultures may be the prime resources in educating "moderns" to appreciate and understand creative expression and aeolianima.

An integral part of many cultures had been the encouragement of expressing spiritual ideas. Now, there is hardly a social incentive to allow inspired persons to share their aeolianimic creations as was witnessed on the St. Regis Reservation. Snye Homemakers thought that others didn't appreciate their work at its true value. One Mohawk musician wrote a hymn that went unappreciated even by other Mohawks. It has been observed even on the reservation that factory-produced basketry and assembly-line scenic paintings along with repetitive T.V. programming seem to be valued financially more than uniquely artistic, one-of-a-kind creations of the Mohawks themselves.

In conclusion, from the investigation of aeolianima and its pursuant study design the facilitator can now forecast more success for such a program than was previously considered. The Akwesasne people, whose Western education was an experience of negativism toward their own Mohawk culture, are now beginning to take on the responsibility of culturally educating themselves and others by way of the arts. Several more recent letters describe successful projects, some of them syncretic, which persons there have created and organized. Artists are beginning to emerge and express themselves, and culture is coming alive rather than remaining more or less dormant.

The St. Regis-Akwesasne paradigm proved itself to be successful in encouraging artists to express aeolianima and to syncretize their efforts. Establishing rapport in a Rogerian method was most effective in launching such a program; large meetings proved least effective. More syncretism between Christians and Longhouse people is necessary as is also a more stable form of organizing.

The facilitator plans to return to assist the Mohawks in further developing their projects because the amount of study time was not sufficient for all the individual and small group gatherings that were required. The future plan is to have reservation artists come together in a concerted effort to take pride in their work and their culture. This will counteract their fear of being "backward," which is foisted on them by outside cultures.

Such an educational paradigm for syncretism should work anywhere with careful revisions and adjustments to fit the needs of a particular locality. The facilitator plans to introduce the study design to other people who may wish to attempt achieving syncretism through the arts. The writer closes in agreement with the aspirations of Burgenthal and Torney,³⁸ authors of "International Human Rights and International Education," published by the U.S. National Commission for UNESCO, who believe there is much to be gained through the harmonizing of conflicting beliefs: cross-cultural enrichment, peace through understanding and world unity--all proper goals of human endeavor.

CHAPTER VI FOOTNOTES

¹Based on field research.

²Roger Sperry, "Lateral Specialization of Cerebral Function in the Surgically Separated Hemispheres," The Psycho-Physiology of Thinking, eds. F. McGuigan & R. Schoonover (New York: Academic Press, 1973) pp. 209-29.

³Julian Jaynes, The Origin of Consciousness in the Breakdown of the Bicameral Mind (Boston: Houghton Mifflin Co., 1977).

⁴Sperry, The Psycho-Physiology of Thinking.

⁵J. E. Bogen, "Some Educational Aspects of Hemispheric Specialization," U.C.L.A. Education, Vol. 17 (1975), pp. 24-32.

⁶Marilyn Ferguson, The Aquarian Conspiracy (Los Angeles: J. P. Tarcher, Inc., 1980).

⁷Jaynes, The Origin of Consciousness in the Breakdown of the Bicameral Mind.

⁸Betty Edwards, Drawing on the Right Side of the Brain (Los Angeles: J. P. Tarcher, Inc., 1979).

⁹Charles Darwin, Autobiography, ed. Nora Barlow (London: Wm. Collins Sons and Co., Ltd., 1958).

¹⁰Charles B. Offner, "Buddhism," in The World's Religions, ed. Sir Norman Anderson (Grand Rapids, Michigan: W. B. Eerdmans Pub. Co., 1976), p. 184.

¹¹Bruce Nichols, "Hinduism," in The World's Religions, ed. Sir Norman Anderson (Grand Rapids, Michigan: W. B. Eerdmans Pub. Co., 1976) p. 137.

¹²Jacob Bronowski, The Ascent of Man (Boston: Little, Brown, 1974).

¹³Ibid.

¹⁴E. Hoade, Guide to the Holyland (Jerusalem: Franciscan Printing Press, 1974) pp. 212-262.

¹⁵Karl Rahner, ed., Sacramentum Mundi (St. Louis: Herder, 1969).

¹⁶Granovetter, "Groups feel 'together' and alike for all kinds of reasons--not just ethnicity." (unpublished notes University of Massachusetts, February 26, 1979), p. 13.

¹⁷J. Smuts, Holism and Evolution (New York: Macmillian Co., 1926), p. 86.

¹⁸Jaynes, The Origin of Consciousness in the Breakdown of the Bicameral Mind.

¹⁹Teilhard de Chardin, The Phenomenon of Man, Harper Torchbooks--The Cathedral Library (New York: Harper & Row Publishers, 1965), pp. 180-4.

²⁰William Whalen and Carl Pfeifer, Other Religions in the World of Change (Notre Dame, Indiana: Ave Maria Press, 1974).

²¹Simone Weisbard, The Mysteries of Machu Picchu (New York: Avon Books, 1974).

²²Ibid.

²³William Madsen, Christo-Paganism (New Orleans: Tulane University Press, 1957), pp. 105-180.

²⁴George Vaillant, quoted in William Madsen, Christo-Paganism (New Orleans: Tulane University Press, 1957), p. 110.

²⁵John Hardon, S. J., Religions of the World (New York: Image Books, 1968), p. 11.

²⁶Carl Rogers, Freedom to Learn (Columbus, Ohio: Charles Merrill, 1969).

²⁷Margaret Mead to David Hurst Thomas, American Museum of Natural History.

²⁸Source unknown.

²⁹Robert Redfield, "Anthropology's Contribution to the Understanding of Man," Anthropological Quarterly, Redfield Commemorative Issue, XXXII, No. 1 (January 1959).

³⁰Carl Jung, Man and His Symbols (New York: Dell Publ., 1964).

³¹Jaynes, The Origin of Consciousness in the Breakdown of the Bicameral Mind.

³²Ivan Illich, Deschooling Society (New York: Harper and Row, 1954).

³³Betty Edwards, Drawing on the Right Side of the Brain.

³⁴Ibid.

³⁵E. F. Schumacher, Small is Beautiful, Perennial Library (New York: Harper and Row, Publ., 1973).

³⁶Bible, Luke, 19, 40.

³⁷Maya Pines, "We are Left-brained or Right-Brained," The Brain Changers: Scientists and the New Mind Control (New York: Harcourt, Brace, Janovich, 1973).

³⁸Thomas Burganthal and Judith V. Torney, International Human Rights and International Education (Washington, D.C., U.S. National Commission for UNESCO, 1976).

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A P P E N D I X

The Tree and the Turtle

There are many stories in Indian lore where the tree and the turtle are mentioned. The turtle represents the earth. One creation story has a woman falling from the sky and on her way down to earth (the turtle) she grabs a tree and pulls it down with her where it then grows upon the earth. But, this "creation tree" is supposed to be deciduous. Another story tells of Hiawatha establishing peace beneath a white rooted coniferous tree. This "tree of peace" is sometimes represented with the eagle of wisdom hovering close. The artist took license in combining these symbols to represent creative growth striving toward peace.

Thanks is extended to Sandy Sweetgrass for explaining tree and turtle symbolism.

RAWANNIIO COUNCIL
Fine and Lively Arts Council
of St. Regis*

St. Regis is fortunate in having an abundance of talented and enthusiastic fine and lively artists. However, communication among so many members necessitates small groupings of persons with the same interests. A name of an ancestor is suggested for each group as a way of honoring that person's memory and learning Mohawk language and history:

RAWANNIIO groups:

<u>Name</u>	<u>Specialty</u>	<u>Contact Person</u>
GARONGOÑAS	youth choir	Sharon Royce
SKANDEGONRHAHSEN	adult choir	Judith Adams
RONTAGARHA	musicians	Albert Nicholas
TEGONHATSION	homemakers	Mary Hereford
TEGAIAGONTA	teens	Rosemary Busco
GONANNHATENKA	altar and rosary society	Catherine Carr
TAGANANOKOA	independent artists	Ann Journey
TONSAHOTEN	singers and dancers	Phyllis Vicks
SKARICHIONS	women's group	Renee Russell
CHAUCHETIÈRE	priests and religious	Betty Ann Mercy
KINNONSKOUEN	supporters	David King
HONOQUENHAG	parish council	Junior Farmer
--ecumenical artist's expertise--		
TOKOUIROUI	Longhouse tradition	Sandy Sweetgrass
OKWAESEN	Methodist tradition	Holly Sands
ROIATATOKENTI	outside St. Regis	Marty James

Mohawk group names and contact persons are only suggested in an attempt to organize the fine and lively arts council. Please feel free to invent other ways coordinating group efforts and then, try getting together using these means of communicating to see what can be accomplished.

Note to Reader--After the facilitator left the reservation with the communication problem unresolved, she sent copies of this arrangement to contact people in an attempt to consolidate over sixty persons interested in the arts.

*St. Regis means specifically the church. The most common name for the reservation itself is St. Regis. The name is used here in a vague context for ecumenical reasons.



Snye Homemakers



Akwesasne Museum Director
Figure 9

A Case of Historical Selectivity

Kateri Tekakwitha (1656-1680) was finally recognized as a model Christian by the Catholic Church in 1980. Etienne Teganakoa (1642-1690) suffered brutal martyrdom for his faith and now

suffers anonymity.

Isaac Jogues,

Jesuit also

martyred by

Iroquois, became

a saint long ago.

A Jesuit stated

that Etienne

died bravely

because Iroquois

custom required

it. One wonders

at this prefer-

ential discrim-

ination.

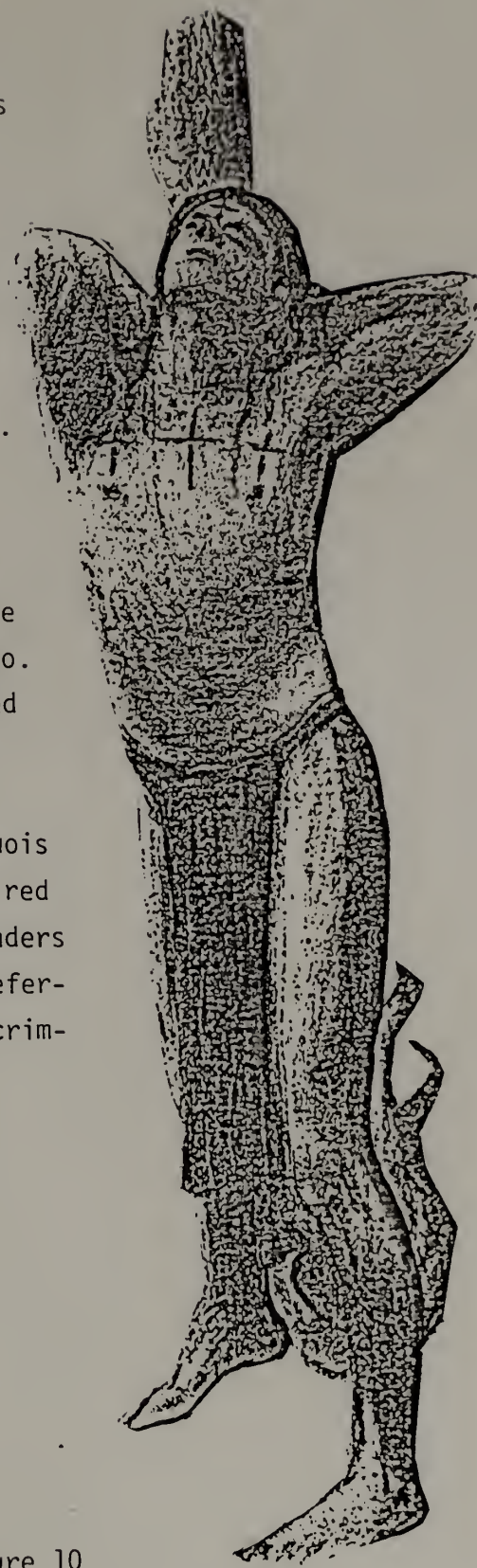
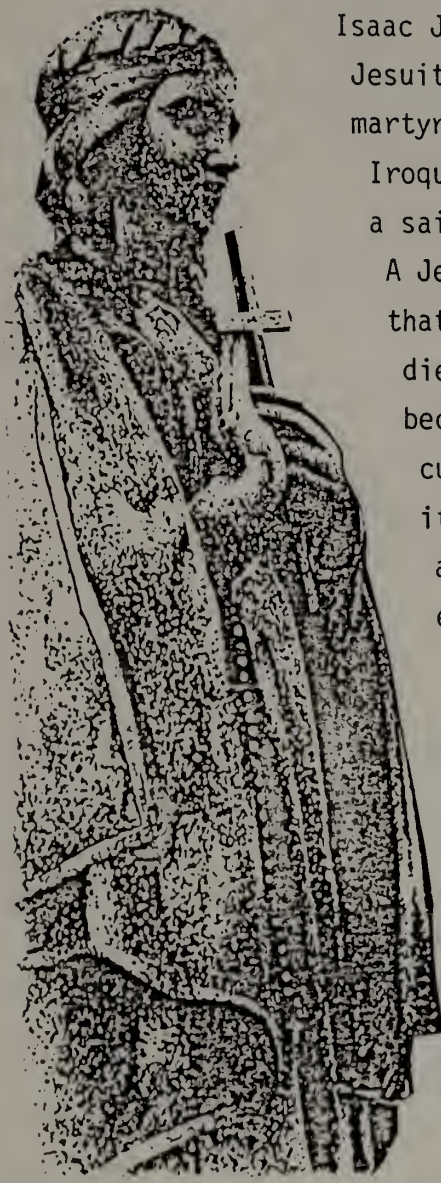


Figure 10

GUARDIAN ANGEL

SPIRITS



Figure 11

Explanation
of
Guardian Angel Spirits
(from preceding page)

From largest to smallest figures:

1. Large head of a guardian image standing outside a Chinese Buddhist temple near Peking, Life Magazine,
2. Land Otter Man guides from the prow of a canoe for Alaskan Tlingits, on display at the Museum of the American Indian,
3. Hindu garuda, angel-like spirit, as depicted by Artsybashef,
4. Curved sky yei figure found in Navajo sandpainting, as illustrated by Newcomb and Reichard,
5. San Ysidro blessing the crops, Art Gallery of University of Rochester,
6. Guardian Angel group, Carmelite Church, Munich,
7. Angel Gabriel, 1850 American folk-art,
8. Angels of Giotto's "Lamentation" fresco in the Arena Chapel, Padua.

This collage is intended to illustrate just how universal is the concept of guardian spirits. Upon this theme was developed the lesson called "angel glue."

