

THE TLINGIT HERALD

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SITE OF OLD TLINGIT ORTHODOX CHURCH, SITKA.

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ABOUT THE COVER: In 1844, Bishop Innokenty (Veniaminov) began rebuilding the Cathedral of St Michael in New Archangel (Sitka). The cathedral was completed and consecrated on 20 November 1848.

Soon after, Bishop Innokenty began the building of a church in the Tlingit village of Sitka, just outside Fort New Archangel. The great enlightener of Alaska had translated the Divine Services into the Tlingit language and wanted to provide these people with their own church so they could always hear the services in their own tongue. The church is now gone, and this marker was built on the site of its sanctuary. (drawing by V. Novakshonoff).

NOTE: This issue of Tlingit Herald is shorter than usual (and late in being issued) because the editor was away for a month.



chronicles of RUSSIAN AMERICA

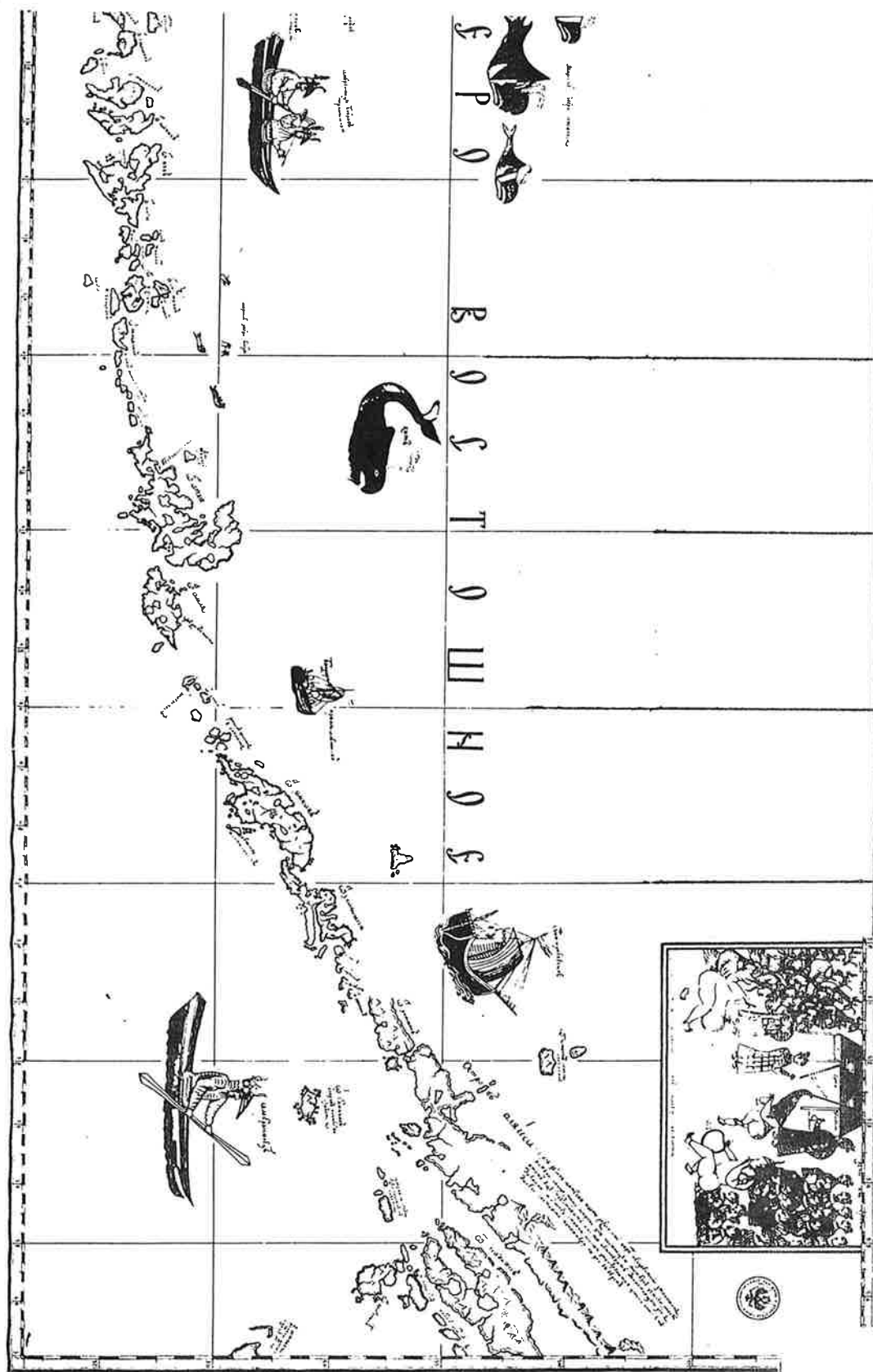
by Dr. Winston L. Sarafian

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The sea otter (*Enhydra lutris lutris*), which inhabits the North Pacific Ocean, is the most beautiful of the fur-bearing marine animals. Russians call the sea otter *morskoi bobr* (sea beaver) because it resembles the beaver in size and pelage¹. Possessing a glossy brown or brownish black coat of exceptionally fine, soft underfur about three-fourths of an inch thick with a few longer silvery overhairs, the sea otter is never shaggy from shedding. Its pelt is prime all year long and averages about two feet wide and five feet long, excluding the tail. The color and size of its pelt vary according to locality. Browner and generally inferior in pelage to its northern cousin, the southern sea otter (*Enhydra lutris nereis*) inhabits coastal California waters.

From the Near Islands to southern California, Aleuts were the grand masters of sea otter hunting. From early childhood, Aleut males learned sea otter hunting as part of their training for manhood. By the time they became adults they were so skilled in catching sea otters that no other people could rival them in this endeavor.

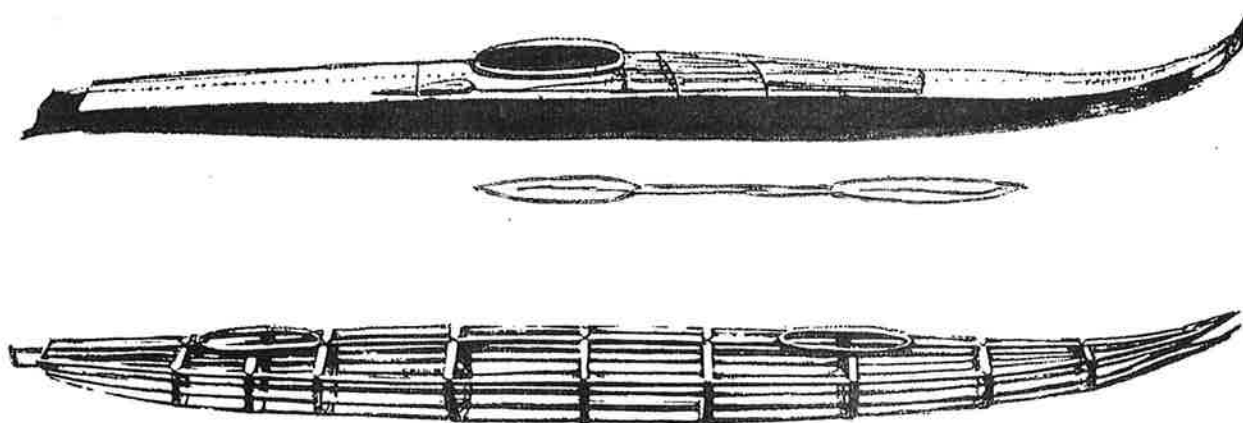
For centuries Aleuts traditionally hunted sea otter from May to July, using the surround-and-spear technique². The hunters went to sea in *baidarki* (small skin boats), commonly in groups of six to twenty. The first hunter to spot a sea otter threw a spear at it or paddled to the place where it dove, raising an oar as a signal to the other hunters. Upon seeing this signal, the other hunters paddled their *baidarki* in various directions to form a circle about seven to fourteen feet in diameter around the first hunter. In about fifteen to twenty minutes the animal resurfaced for air. As soon as the sea otter reappeared, the hunters shouted and propelled their *baidarki* closer to force the animal to dive again, giving it little time to fill its lungs with oxygen. As the circle of *baidarki* closed in on the creature, the frightened sea otter's dives became shorter and shorter. Finally, the lead hunter hurled his barbed spear at the sea otter. Once wounded, the animal almost never escaped and soon died from exhaustion and loss of blood³.



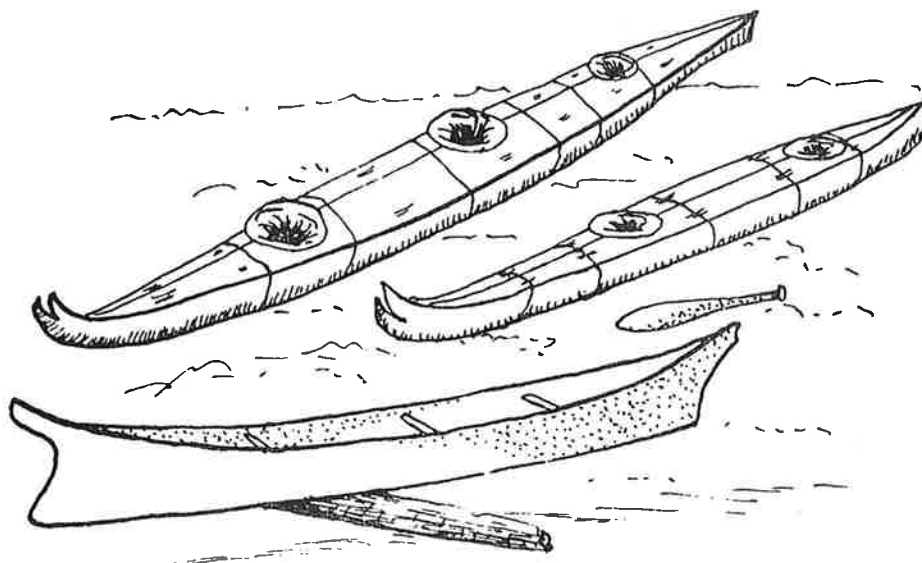
EIGHTEENTH CENTURY RUSSIAN MAP OF THE ALEUTIANS. IMPRESSION OF SEA OTTER HUNTERS IS SEEN NEAR RIGHT HAND EDGE OF MAP.

CHRONICLES OF RUSSIAN AMERICA

TWO TYPES OF BAIDARKI: THE KAYAK AND THE OPEN BAIDARKA



Kayak and Kayak frame, drawn by French visitor, 1700's
(courtesy Smithsonian Institution)



Two types of kayak and a baidarka. From a 19 century
drawing by John Muir.

Hunting sea otter in a baidarka was the most difficult and dangerous task known to an Aleut male. Skilful baidarka maneuvering was essential, for when the flimsy craft capsized, leaked or fell apart at sea the occupants usually drowned. Aleut males were, however, expert navigators, having learned in childhood how to drive a baidarka in stormy waters and treacherous tides while chasing and spearing sea mammals.

Paddled by a double-bladed oar, the typical Aleut hunting baidarka was a twenty foot long, thirty pound kayak capable of carrying only one or two men and their hunting gear. The Aleut hunter constructed the baidarka framework of driftwood and split whalebone and covered it with tightly stretched sea lion skin⁴. Aleut women sewed the skins together. The only openings in the craft were two hatches, in each of which a hunter sat. Larger baidarki had three hatches for seating three men. For hunting close to shore, hunters preferred the single-hatch baidarka.

When travelling at sea, the Aleut hunter wore a waterproof *kamleika*, an outer garment sewn from sea mammal intestines, over a sea mammal or bird skin parka. He shielded his head and eyes from the fierce Arctic sun with a wooden, visored cap. Sometimes these caps were highly decorated with animal designs, and carved with wood or ivory figures to bring good luck in hunting.



⁴ ALEUT COUPLE, MAN IN A KAMLEIKA, VISOR HAT, WITH BAIDARKA OAR.

CHRONICLES OF RUSSIAN AMERICA

By hunting, Aleut men provided their villages with essential meat and oil. Indeed, the very location of the village reflected the abundance of nearby fish, sea mammals and fresh water. Usually, Aleut settlements faced northwest or east toward the Bering Sea, which tossed up whales and driftwood upon northern beaches and held great schools of fish.

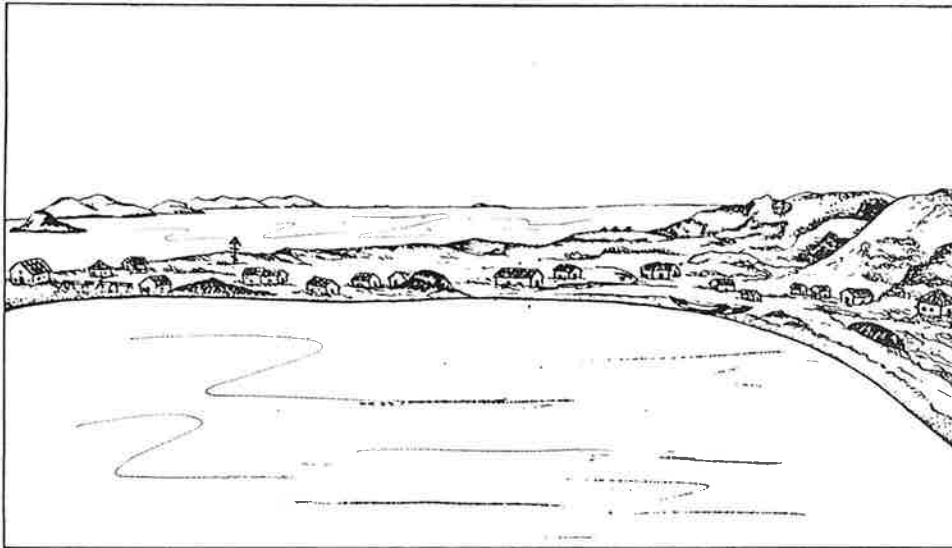
*"All the ancient Aleut villages were situated on the sea-shore, not on the high land above the sea, and usually on land between two bays, so that their skin boats could easily be carried from one body of water to another at the approach of foes. Thus the usual location of villages was on narrow isthmuses, on necks of land between two ridges, on promontories, or narrow sandbanks. An indispensable adjunct to a village was a supply of easily accessible fresh water - a brook, a fall or lake. River-mouths were never used as permanent dwelling places, because the topographical conditions were conducive to unexpected attacks. The underground dwellings of the old Aleut were much like traps; if an attack were made when the inhabitants were within, they could leave it alive only through the single opening in the roof. For this reason villages were built on open places, whence observations could be made far out to sea."*⁵

Since the villages were easily accessible by sea and lacked protection from cannon fire, Russian hunters had little difficulty in capturing most Aleut settlements.

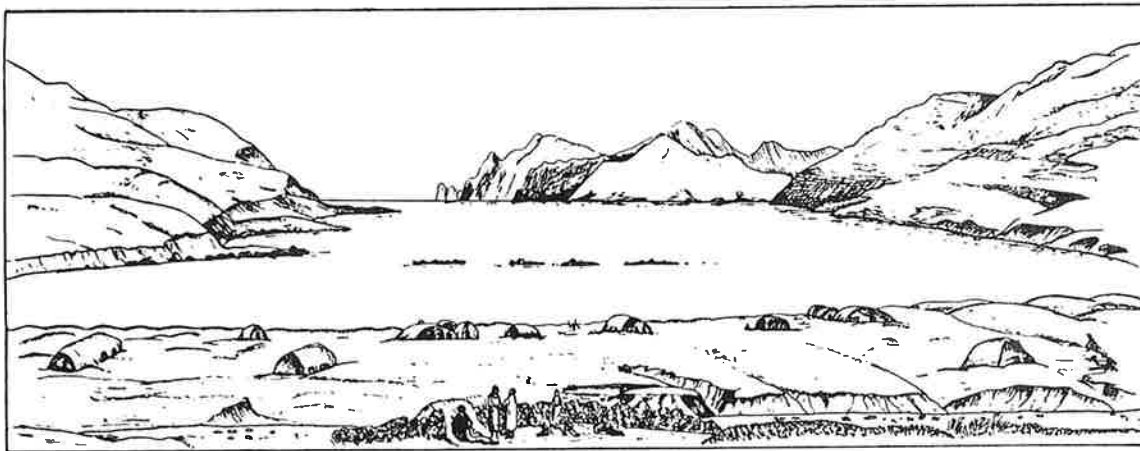
Aleut dwellings were subterranean retreats covered with a driftwood roof topped with earth. From a short distance away these huts looked like grassy mounds. In the dwellings Aleuts left a hole in the middle of the roof for entering and leaving. To climb in and out of their homes they used a log plank with carved steps, tilted up from the floor.

Inside these dwellings, ten to forty families lived in separate sections partitioned by seal-skin hanging or mats. The dwellers warmed themselves with small stone lamps which burned animal fat. They dumped refuse on the ground in the centre of the dwellings and discharged urine into wooden troughs. The urine was used for curing and washing raw animal hides. To most European visitors, the stench in these dwellings was unbearable.

In the 1750's, more and more promyshlenniki visited Aleut settlements while hunting sea otter. Like fur hunters in Siberia,



Village of Samito, or Three Hierarchs Bay, ca 1795



Unalaska Village and Harbour, mid-eighteenth century

THESE TWO RUSSIAN SKETCHES, BOTH MADE IN THE 1790's, ILLUSTRATE
TYPICAL ALEUT BUILDING SITES ON LOW LYING ISTHMUSES AND BEACHES.

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promyshlenniki established winter camps near large native villages on the Aleutian Islands. By exchanging presents, distributing liquor and flattering the village chief, Russian fur hunters sometimes induced Aleut men to hunt for sea otter. While the men were away, the Russians enjoyed the Aleuts' wives and daughters. When the Aleut men returned with sea otters, the promyshlenniki took the pelts, sometimes giving a few trade beads, needles or tobacco leaves as payment. Often, Russian visitors simply enslaved whole Aleut villages and forced the males to hunt sea otter. Occasionally, Aleut villagers successfully defended their homes from attack, impelling the Russians to leave.

The next group of Russians to visit the Aleuts arrived on the *sv. Ioann* (St John), a shetk owned by the merchants Theodor Kholodilov of Tot'ma, Nikifor Trapeznikov of Irkutsk, and associates. Andreian Tolstykh, a Selenginsk merchant, navigated the vessel. Tolstykh set sail on 19 August 1749 with a crew of forty-six Russians and Kamchadals (natives of Kamchatka) and six kosaks.⁶ The Russians employed Kamchadals because they were skilled hunters, less susceptible to scurvy and accepted less pay than the Russian promyshlenniki⁷. In early September, the *sv. Ioann* reached Bering Island where the crew wintered, killing only forty-seven sea otters.⁸ In May 1750, Tolstykh sailed south-east to Attu Island and other of the Near Islands, where the hunters spent two years gathering furs.

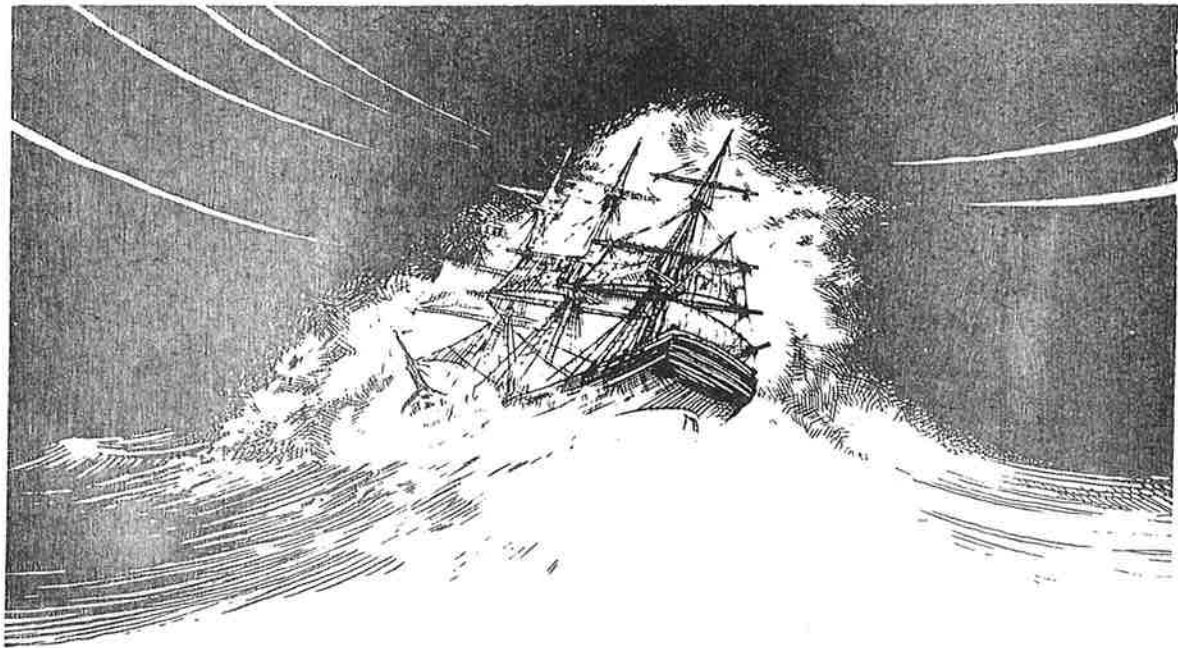
Tolstykh visited islanders who had never before paid the *iasak* (tribute tax). They had tattooed faces, and wore walrus ivory ornaments in their lower lips. Without provocation they killed two Kamchadals⁹. On one of the islands, four natives paid tribute tax to the Russians in sea otter skins!¹⁰

Except for the murder of the two Kamchadal crewmen, Tolstykh reported no hostilities between the seafarers and the Aleuts. Tolstykh's voyage was one of the few successful early Russian attempts to treat the Aleuts in a friendly manner.

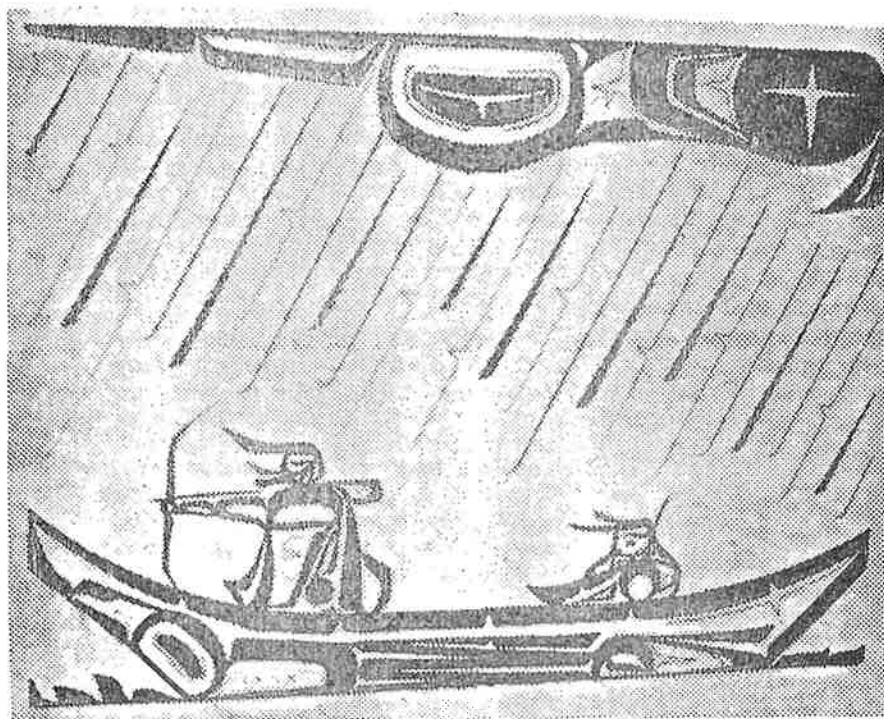
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ANNALS OF THE RAIN COAST
(ARTICLES, DOCUMENTS AND RESEARCH PAPERS RELATING TO THE PEOPLES
OF THE "RAIN COAST")



THE CHILD IN EARLY TLINGIT CULTURE

BY ETOLIN WITTANEN

Etolin (Mrs Clarence) Wittanen was born in Alaska more than six decades ago. For forty years, she dedicated herself to the teaching of native Alaskan children. Her writings and recollections of this period will appear from time to time in this column.

The Wittanens are residents of Auke Bay Alaska. Mr Wittanen sailed the waters of Alaska for many years, and together they have witnessed every phase in the development of Southeast Alaska over the past half century..

THE CHILD IN EARLY TLINGIT CULTURE

by Etolin Wittanen

All researchers into early Tlingit culture generally agree that children were desired. Livingston Jones, in *A Study of the Tlingits of Alaska*⁴ says, "The infertile woman was not envied." So much compassion was shown to the childless couple that relatives often gave them one of their own children. Girls as well as boys were welcomed because of the strong matriarchal social system, and the worth-while status of women in the culture.

Descriptions of early birth procedures all include the birth-hut, a small shelter built near the community house, usually by the husband and his brothers. Sources differ as to the length of time spent here. Some maintain that the woman was isolated here for several months before the birth. Olberg⁸, however, states that it was several weeks, which is closer to the ten days mentioned by Niblack⁷, and this includes the time both before and after the birth. A thorough cleansing of the mother and baby always took place before returning to the community house.

All authors agree that no men were present at the birth, and that the woman was attended by her mother or her grandmother. Olberg⁸ includes also her sisters-in-law, who, he said, rubbed her abdomen until labor started, then drove a wooden stake into the ground of a moss-lined pit, which stake was grasped firmly by the woman during delivery. Some authorities declare that the attendants chanted or sang during the birth process. Delivery was generally easy and, according to Jones⁴, it sometimes even occurred during sleep.

Niblack⁷, as well as others, states that the baby was forced to vomit before being put to the breast, then bathed in cool water and placed in a bed of moss or shredded cedar bark.

The infant and toddler wore no clothing. Mrs Willard¹⁶ relates how, in 1884, she clothed a sick Tlingit child in garments belonging to her own children, but the child's mother removed them. Later, they were used as its funeral attire.

The cradle board was employed until the child began to walk. The baby was bathed daily, and the soft bark or moss lining of the board was renewed each time. The mother could secure the board to her back or she could hang it nearby. The child remained in the board while being nursed.

In the early months, of course, feeding was at the mother's breast. The first solid food, which was offered at about one year of age, was fish or venison broth, or the cooked flesh of fish or meat, pre-chewed by the mother. The nursing period varied from ten to thirty months, or even, according to Krause⁵, into the fourth year.

Naming the new-born was the privilege of the mother. A selection was made from the names of the maternal ancestors, or she could choose the name of a close male relative. "Nick" names, or names of affection, often attached themselves to a child be-

cause of some endearing personality trait or physical appearance. Sometimes the name of a departed kin would be bestowed upon a youngster, in keeping with the Tlingit belief in re-incarnation. This was especially true when the child might speak knowingly of this late relative. Re-naming was often done at children's potlatches (described later in this paper) and at the feast terminating the isolation period of puberty.

Ruth Underhill, in her book, *Indians of the Pacific Northwest*¹¹, says that until about six years of age, "life was all affection." She describes a belief of the Coast Indians that maintains that the soul of the baby was not firmly attached to the body until about the sixth year, and if the child should become unhappy, the soul will return to a spiritual "babyland", which would result in the physical death of the baby. I was not able to ascertain from my reading if the early Tlingit supported this same belief, but all evidence indicates that they were very devoted to their young children, rarely punishing them, and indulging their every whim. Their only major requirement was that children remain quiet at gatherings.

Somewhere around the age of six, the training of the children began. Girls were instructed by their mothers or grandmothers or the aunts who happened to be living in the family house. All these women bore the title "mother" and had authority over the girls. Small boys were taught by their fathers, but somewhere between the age of nine to fourteen, they moved into the home of their maternal uncle, usually the oldest brother of their mother, or a brother of high position and wealth. This uncle took over the training of his nephew, teaching him the tribal lore of his mother's clan, for all children belonged to the mother's side. It was also thought that he would be stricter than the father in maintaining the severe routine imposed upon these boys. Even up until just recently a young Tlingit who wished to insult another youth would suggest to him that he had been "reared by his father."

Among other things, this uncle was responsible for supervising the daily morning plunge, often in icy, winter water, and he himself switched the young boy's body with cedar boughs - all the harder if the boy cried - and then treated him to a drink of fish oil by a blazing fire. He taught the youth to fish and hunt, or to carve, and assisted him in developing any talents he might have. The nephew, in turn, strove to make his uncle wealthy by diligent hunting, and prided himself on assuming responsibility in the many areas of daily living. Young Tlingits have been known to boast, "I have never seen my uncle cut wood," suggesting that he, the nephew, had now taken on this particular chore.

The earliest efforts of both boys and girls to take their place in the society of the tribe and clan were always honoured. A boy's first kill, or a girl's first successful basket of picked berries, was an occasion for a celebration. The food was pre-

pared and served to guests, but the child who provided it did not partake of it.

Although most of the work about the house was done by the women and the girls, the boys were expected to help, especially when the men were away. They carried wood and water, and they would take the dishes and food containers to a creek and wash them.

All was not work, however. Boys visited freely from house to house, and were always fed. If they got noisy or became a nuisance, the "mother" would say, "This is not your house. Go to your uncle's house." Girls did not roam about as freely, but were watched closely by mothers and grandmothers. They were constantly reminded not to run and be boisterous, but to sit quietly. They often braided soft strips of bark, collected seashells or sketched in wet sand with pointed sticks.

The boys played with miniature bows and arrows, or whittled sticks with a shell sharpened on a stone, or wrestled in the fashion of boys everywhere. A quiet indoor game consisted of trying to toss a circular root over a stick. And typical of all childhood, Tlingit children loved to imitate the actions of the animals about them, with whom they felt a kinship. Children were never allowed to play outside after dark.

The youngsters attended the feasts of the elders, and sometimes had small duties to perform in connection with them. Willard¹⁶ mentions that boys lighted and passed the pipes to the men who smoked them at the funeral ceremony preceeding a cremation.

Sometimes a feast was given by a man to honour his children and the children of relatives. This potlatch for children, described by R. L. Olson in *The Tlingit Social Structure*⁹, was the one time a man could honour his own children instead of his sister's sons. Usually at this time the chiefs tattooed the children: girls on the hand and boys on the chest, the hand or both. Piercing of the ears took place at this time, too. Then new names were bestowed upon certain children - names which had not been in use for several generations - and the host would give a long speech explaining how those who had been "reared" were to act. At the end of the feast, which lasted about two days, gifts of blankets were given to those who had done the tattooing and the ear-piercing, and smaller gifts were given to those who sang and danced. Novices were not permitted to eat seaweed or other non-moving salt water food for a specified time. Salmon or other fish that swam about, could be eaten, however.

As the children began to mature, the boys and girls were separated. Brothers and sisters were not permitted to speak with one another, and any communication between them had to be done by a third party. Young people might speak lightly to members of the opposite sex if they were potential marriage partners.

This transition into puberty was accompanied by certain

traditions and customs. The boys, of course, were secluded with their uncles for counselling. Special foods were recommended for this period, and they were advised not to eat the muscle fibre of meat as otherwise, they might not be successful in hunting. They were expected to go out alone on a trip into the woods or to some lonely spot for a period of five days or more, here to fast and meditate and bathe daily until they received a vision. A chief's son was expected to return with his songs and dances composed, and these became his property. If a vision was not experienced, the boy had to repeat the trip as often as necessary until successful.

The girls had a more difficult time than the boys. They were secluded either behind a screen in the main house, or in a small hut nearby. All sources agree that the period of seclusion lasted from four months to a year. In some instances, the girl had to sleep sitting up, and her food intake was limited to dried salmon (no fresh food) and water. She often had to hold pebbles in her mouth to remind her to speak softly and truthfully. In the evening she was allowed a stroll in the open air, under the strict supervision of her mother or grandmother, but she had to wear a hood over her head, and she dared not look at the sea or the mountains, for fear of offending the spirits who inhabited these areas. If it was believed that a girl was unclean at this time, and if she violated any of the regulations, the tribe might suffer some misfortune.

When the period of seclusion was over, the girl was bathed and garbed in new garments and a feast was given. This was an announcement that she was ready for marriage, and the family of a young boy was in order to approach her family in regard to this matter. Marriages were arranged by the elders, and were also controlled by tradition and custom. The young people married early: at about fourteen to sixteen for the girls, and the boys between sixteen and eighteen. And the cycle began all over again.



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A REMEMBRANCE FROM THE LAST DAYS OF THE LATE, BELOVED VLADIKA ARCHBISHOP AVERKY

by Presbyter Dimitrios Serfes, St Gregory Parish, Gary, Indiana



MARCH 31/13 April of this year marks the first anniversary of the repose of the blessed ascetic and defender of Holy Orthodoxy, His Eminence Archbishop Averky of Syracuse and Holy Trinity Monastery.

Blessed Archbishop Averky was known as one of the most outstanding Orthodox preachers of his time (together with Metropolitan Philaret). Not only was he a good preacher, but also a good ascetic; something which has become very hard to find during this century.

Whenever one would encounter him, usually dressed in his bright white cassock, and wearing his panagia, and receive his blessing, you knew and felt this blessing. Moreover, when you saw him make the sign of the cross at any time, he did not do it in a hurry, but he did it very slowly as if he truly

meant every gesture of the cross.

I have several wonderful memories of blessed Vladika Averky; Glory be to God that I met him on several occasions. I remember one such visit to Holy Trinity Monastery on the feast of St Job of Pochaev for whom Vladika had great love. That morning, Vladika Lavr served the Divine Liturgy with several priests and deacons, and while the service was going on Vladika Averky, stricken with his final illness, could not serve any of the services, and sat in his chair on the kliros.

Just as the Cross-Procession was about to take place, I could see tears in Vladika Averky's eyes, as if to say how much he wanted to be a part of the procession. At that time I was a sub-deacon and I too was looking forward to the Cross-Procession around the church for the great feast of St Job of Pochaev, but for some reason I felt I should stay with Vladika Averky, for I feared something would happen to him. After everyone left the church I went to the kliros to stand next to Vladika, and I opened the window so Vladika could see the procession go around the church, and as we heard the voices of the choir at the back of the church Vladika wanted to turn around and make the sign of the cross. And he made the sign of the cross with such deep feeling that I began to weep.

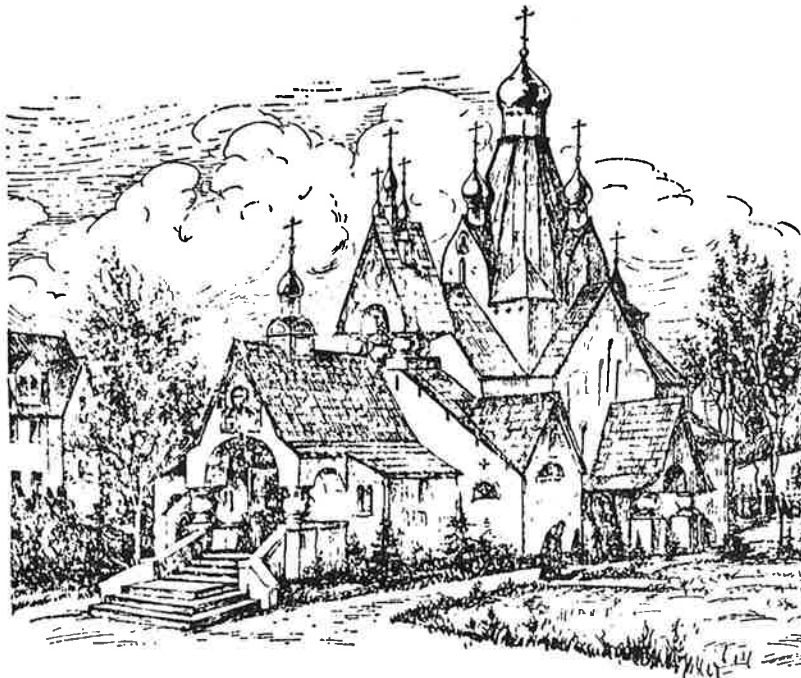
Then Vladika wanted to go to the window and see the procession and with great struggle we went to the window together. After that, he went back to his chair. By then, everyone was beginning

REMEMBRANCE OF VLADIKA AVERKY

to come back into the church and Vladika looked at me with a big smile as if to say, "Thank you" with all his heart. I shall always remember that day as long as I live.

May our good Lord God and Saviour Jesus Christ remember him in His Kingdom, always, now and ever and unto the ages of ages.

Amen!



ESSAY

ON THE MOVIE, "THE EXORCIST"

by Professor Wilson Bryan Key, author of *Subliminal Seduction* (a study of the techniques used in advertising to stimulate, increase and exploit human passions) and *Media Sexploitation*, a broader and more detailed study of the same subject.

Perceptual Threshold Management

Director Friedkin and his behavior experts would have found it dangerous to their \$14 million investment if they had brought a tachistoscope anywhere near an American theater. They arrived at a much better solution.

Buried within the experimental literature of psychology are experiments dealing with what is called perceptual threshold, an imaginary line that divides a percept into either conscious or unconscious awareness in the brain. This line appears to move about continuously. As we have already considered, humans perceive much information about which they have no conscious awareness.

Theorists speculate that as little as 1/1,000 of a total, single percept registers at the conscious level. The division of information into conscious and unconsciously perceived information is separated by what we can call the perceptual threshold. Substantial experimental data suggests physiological tension, anxiety, fear, and apprehension control perceptual thresholds. As tension within a person increases, they perceive less and less at the conscious level and become more and more susceptible to subliminal stimuli. As these tensions decrease, individuals perceive a wider range of information at conscious levels, and appear less susceptible to subliminals. The harder you strain to perceive subliminals, for example, the less likely you are to perceive them.

The tension phenomenon is easily demonstrated. When ready for bed, adjust the radio volume to a comfortable level — neither too soft nor too loud. Lie down and turn off the light. During the next half hour you will readjust the volume lower and lower every few minutes to maintain a comfortable volume level. As you relax, the radio volume appears to increase, but it is actually your conscious perceptual ability that changes, becoming more sensitive, not the radio. Should you turn on the light, get up, and walk about the room, you would discover the radio will have become barely audible.

The subliminal death mask cut in *The Exorcist* passes through the projector at 1/48 of a second, a speed quite visible at the conscious level to most people who are relaxed. However, the audience's tension or anxiety level was intensified just before the display was used. As mentioned earlier, two thirds of *The Exorcist* audience did not consciously perceive the death masks. Further, what is not consciously perceived appears far more significant to emotional and attitudinal predispositions than what is consciously evaluated.

Symbolism's Subliminal Induction

Another embedding technique used frequently in *The Exorcist* was demonstrated in the scene where the old priest is sitting on the bed in the cold bedroom. As his breath condensed, a ghostly face appeared momentarily in the cloud. The face, apparently drawn on several frames, was also consciously invisible to the audience.

There was much more in *The Exorcist*, however, than merely tachistoscopic and embedded death masks.

In a society where science and technology had become generally accepted as the new religion, it was astonishing how easily the writers and director discredited science and established the devil as an almost preferable alternative. Many viewers described the fantasy destruction of neurological medicine in the clinic scenes as the most "horrifying" portion of the movie. Count was made in several theaters of patrons leaving for the bathroom or the street during this scene, and in packed theaters, it was never fewer than fifty.

The white, sterile operating rooms, the spinal tap, the injection of radioactive iodine in Regan's neck artery, and the overamplified and quite overdramatized clanking of the X-ray machines helped portray Regan as a pale, trembling, weak, and helpless child in the clutches of impersonal, mechanical contrivances. After the clinic scene, the audience was prepared to accept the devil by comparison as a kindly, even though a somewhat dirty, old man.

The scene that supplied the coup de grâce for science involved the various physicians with their stilted, insincere jargon, lightly camouflaging their ignorance and pedanticism. Unfortunately, there was enough truth in the caricature of modern commercial medicine to make the scene plausible.

The Wipe-out of Reason

One strong factor supporting the movie's success involved an almost primal urge in modern man to believe in the forces of mercy, goodness, and God — even though faith in these concepts has become increasingly difficult to maintain. Many viewers responded to criticisms of the film's fantasy devil being childish nonsense as though their belief in God had been attacked. Though most churches in North America publicly took a strong, antagonistic position toward the movie, many viewers strangely perceived *The Exorcist* as a denouement of material values and a return to religious faith.

The Exorcist writers established greater credibility for the devil by representing the story's lead characters as agnostic. Had Regan or her mother, Chris MacNeil, been Catholic, for example, many Protestants, the primary North American audience, might easily have avoided accepting the story. On the other hand, had these two characters been Protestant, it would have put them in the position of being saved from the devil by Catholics — hardly an acceptable idea for most American Protestants.

Further establishing the mother as a credible image in the audience fantasies, the writers made her a glamorous movie and television star who had dined at the White House. Her

home was compulsively clean and neat. Though objects were heavily scattered throughout the house on shelves and tables, they were always neat, precise, and never handled or disturbed. In contrast, the urination scene was even more upsetting in this overly neat, tastefully decorated home where toilets never appeared — even in the several bathroom scenes. The urine, of course, was heavily soaped out of the rug by a cleaning woman immediately after the party.

The downstairs was always orderly and clean, and events that occurred downstairs appeared reasonable and logical. Upstairs, however, was another story. Regan, in her solitary confinement with the devil, was in chaotic surroundings where vomit and drooling spit played upon audience disgust and revulsion toward bodily secretions. This was truly the North American fantasy of what the devil's world would be like. Some, at the unconscious level, however, might have found the disorder attractive.

Between Heaven and Hell

Stairs were important props in *The Exorcist*, symbolic of limbo — the connection between the lower and upper worlds of hell and heaven. Stairs appeared in Father Karras's dream sequence where his mother emerged from a subway station (symbolically hell), behind the house where the motion picture director and Father Karras fell to their deaths, and as the link between the troubled upstairs world invaded by the devil and the downstairs world of reason and sanity. The attic stairs leading up to a dark room cluttered with half-forgotten junk carried Chris to her first contact with the devil.

The outside death stairs were inspected by the detective who climbed from the dark shadowy bottom, where the director perished, to the top which is portrayed in sunlight and openness (symbolically heaven). The priest finally committed suicide by throwing himself out the window, falling at the foot of these stairs. Suicide, of course, is a mortal sin for which the Church must deny the sacraments. Father Karras had, indeed, surrendered himself to the devil.

The staircase in the house, however, was the symbolic fulcrum around which the story evolved. The ascendant devil was living, temporarily, upstairs in Regan's body. The priests had to climb up to do combat with him. And they had to wait on the stairs until the devil was ready.

Various sexual perversions, strongly taboo in the American culture, were cleverly incorporated into the film. Pedophilia, for example (the use of children for sexual stimulation), was a paramount subliminal theme carefully arranged so the audience would not consciously deal with the forbidden subject. Unconscious perception, as pointed out earlier, is peculiarly sensitive to both sex and death taboos.

In the movie, Regan was twelve years old. Her language and actions — genital exposure, masturbation, etc. — were sexually provocative. Throughout much of the movie, she was posed spread-eagled and tied to the bedposts in bondage. Her movements were often quite purposely sensual. As the wounds opened on her arms and legs, they appeared as lash cuts inflicted with a whip. There was even the sound of a whiplash as these wounds appeared. The cut on her leg, however, was also reminiscent of a vagina — the slang terms "gash" and "slit" suggest that the unconscious may associate wounds with the female genitals.

Sadomasochistic themes were quite obvious and shocking, though most viewers repressed the highly taboo real meanings of these scenes. The use of strong taboo sexual symbolism throughout *The Exorcist* was striking. In the attic scene Regan's mother held a candle that ejaculated a burst of flame when the caretaker surprised her. The bedposts in Regan's room cast phallic shadows on the walls.

Other subliminally emphasized supernatural themes. Some bedroom shadows appeared as dark silhouettes of hooded figures like the statues in the Iraq archaeological museum. Many ancient beliefs persist that creatures of hell, such as vampires and demons, cast no reflection. The house was full of mirrors. They appeared in every room, yet Regan's reflection never appeared as she walked in front of the mirrors.

While Father Karras prays in church, a skull-shaped shadow appeared on the white wall behind him. In the hospital scenes Regan's skull appeared repeatedly in the X rays forming the scene's background. During the exorcism scene, Regan rises from the bed with her arms outstretched in the symbol of the cross.

The Devil in Pursuit

Director Friedkin confronts the audience with figure ground actions that keep them in constant uncertainty and tension. Many viewers approached hypnotic states because of the concentration required to follow the ambiguity. In many scenes it was impossible to be completely certain as to which action was intended as figure and which was intended as ground.

For example, Father Karras walked through the streets to his mother's apartment. Children were playing in the road and in wrecked cars, symbolizing the end of technology. As these scenes cut back and forth, the viewer became quite distracted and more intensely vulnerable to the specific mother-and-son scene that followed. In this scene, introducing Father Karras's guilt over his treatment of his mother, appeared the final justification for the devil's pursuit of Father Karras through the child Regan.

The quick-cut transitions in and out of seemingly unrelated scenes formed a mosaic of visual impression that in the advertising business are called the McLuhan Effect or *perceptual overload*. Familiar examples of the technique are Coca Cola TV commercials where as many as four scenes are shown in a single frame, different actions continuing in each element of the frame. It is impossible to consciously make sense out of what is going on. The audience's consciousness has been overloaded in order to bypass it into the unconscious, which easily processes very large quantities of data, storing it for later feedback into consciousness.

Director Friedkin heavily utilized subliminal continuity devices that tied the entire film together, in the audience psyche, into a tight, integrated package. For example, the old woman in the carriage that almost ran down the old priest, Father Merrin, had a quickly exposed face similar to Regan's during the exorcism. Father Merrin took a pill after the incident with the carriage, presumably for a cardiac condition, just as he did later in the Georgetown bathroom before the exorcism.

When the old priest moved toward the stopped clock in the Iraq museum, a single pink rose appeared in a white teapot on a table. In the apartment of Father Karras's mother, the wallpaper was covered with pink roses, as was the wallpaper in the bedroom of Regan's mother. There was a single pink rose in the sugar bowl in the apartment of the priest's mother. When Regan urinated on the rug, her mother, Chris, was holding a pink rose. The downstairs of the Georgetown house was full of flowers, suggesting a funeral was taking place. Flowers, of course, are the plant's reproductive organ and symbolize both death and resurrection. In Renaissance art, flowers often represented the soul.

Auditory Archetypes

The Exorcist was remarkable in the way both audio and visual were integrated and mutually reinforced. The sound track, for which the movie won an Academy Award, was a brilliant example of creative subliminal sound engineering. Similar techniques have been used for years in other movies and by the popular music recording industry.

In several dozen interviews with theater employees — refreshment stand attendants, ushers, and ticket takers who had only heard the movie's sound track for several days before actually viewing the film, all reported extreme discomfort from the sound. The discomfort could not be verbally explained, but all agreed it was directly related to the sound track. Each of the theater staffs interviewed reported employees who became ill after finally seeing the film in its entirety — from mild to extreme nausea and hysteria.

Friedkin openly admitted he had used several natural sound effects in the movie's auditory background. One of these, he explained, was the sound of angry, agitated bees. After provoking a jar of bees into excited anger, he recorded their buzzing, then rerecorded the buzzing at sixteen different frequencies. He finally mixed the sixteen frequencies of buzzing together in what might be consciously heard as a single sound — a super buzzing of infuriated bees virtually unrecognizable at conscious levels. This sound of angry bees wove in and out of scenes throughout the film.

Virtually all humans (some much more strongly than others) respond with hysteria, fear, and intense anxiety to the sound of angry, buzzing bees, even if they had never in their

lives experienced the actual sound. Many animals respond similarly. Perhaps the strongest verbally definable emotion triggered by the bee buzzing is fear or fright — a near panic filled desire to run, flee, and escape from the threat. Carl Jung's theory of archetypes suggests that this sound — as the emotional reaction appears to cross cultures — could qualify as an archetypal symbol.

In many cultures the bee has been symbolically associated with death and immortality. In several ancient civilizations, dead bodies were smeared with honey as food for the soul. Indeed, honey was often used as an embalming fluid. Over many centuries in Europe, bees were prohibited from use in barter for fear they might take offense and destroy crops and flocks in retribution. Bees appeared as symbols of death, fear, and power in ancient Egypt, Germany, China, Greece, Italy, and Japan, in early Christian art, in both Hebrew and Moslem traditions, and in Norse mythology. The Hindu god Krishna was often described as hovering in the form of a bee. Souls have often been thought to swarm as bees migrating from hives.

There is never any conscious awareness, of course, within *The Exorcist* audience of angry bees buzzing. However, there are easily observable levels of anxiety produced by the sound as it weaves in and out of various scenes. The bee sound appeared, for example, in the scene where Father Merrin first visits Regan's bedroom while he removed various objects from a pouch, symbolically letting the invisible bees out of the bag.

Symbols of Evil

Another auditory archetype mixed subtly into the sound track was the terrified squealing of pigs while they were being slaughtered. Few sounds strike terror so deeply into the heart of man. This sound will affect virtually all humans even though they may never have experienced the squealing or sight of an actual pig. The expression "squealing like a stuck pig" has even gone into the language.

Pigs have been portrayed in various symbolic relationships with man for at least half a million years. Even today, the pig is considered one of the most intelligent of domestic animals — by human standards, of course. The pig, at least for modern man, was cursed by bad table manners that emphasize the pig's filth, greed, gluttony, and lethargy. Nevertheless, in many ancient cultures, pigs were often substituted for human victims during religious sacrifices. A black pig has often been symbolic in Christian art of the devil and Satan. In many civilizations the pig was thought to be a demon that injured fertility heroes in the groin, rendering them sterile. In Celtic mythology pigs were even portrayed as returning to life after being eaten. And, of course, in one of the New Testament's most celebrated exorcisms, Christ drove a legion of devils into a herd of swine which, maddened, threw themselves into a lake much as Father Karras flung his possessed body out the window.

In addition to the pigs' squealing hidden in *The Exorcist* sound track, Regan's grotesque, filthy face during the exorcism scenes often resembled that of a pig. Further, subliminal reinforcement for the pig symbol is obtained by the word PIG written as graffiti on a ledge at the left side of the stairs looking down behind the house where the deaths occurred. This staircase, and the consciously unnoticed word PIG, appeared many times throughout the movie. Friedkin explained how the sound track often mixed the angry bee buzz with the pig squeals. The two sounds wove in and out of the film, coordinating with the visual.

Embedded in the sound, under the voices and surface sounds apparent in the exorcism scene, was what seemed to be the roaring of lions or large cats. A third of the audience surveyed described a feeling of being devoured or struggling against being devoured. There were also orgasmic sexual sounds in the exorcism scene that appeared to involve both males and females.

Sound is extremely important in the management and control of any group of individuals, certainly for those in a theater. Famed movie director Alfred Hitchcock ranked sound as more vital to the success of his famous suspense movies than his visual illusions.

In a recent Muzak Corporation advertisement, the company actually presented its services, background music for stores and offices, as an "environmental management" technique.

In Western society surprisingly little is publicly known about sound and its effect upon behavior. The consciously

available portion of sound frequency ranges from 20 to 20,000 cycles per second — or so advertise the high-fidelity appliance manufacturers. Most theaters have sound equipment that will produce audible sound in this range. As a practical matter, however, few individuals can consciously hear over 17,000 cps or under 200 cps, especially young people whose hearing has been permanently dampened by high-volume electronic amplification.

Sound, nevertheless, can be perceived at each end of the spectrum beyond the consciously perceived frequencies. Resonance and other sound qualities also play parts in the subliminal perception of sound. To illustrate, some Moog synthesizers are capable of producing sound at 20,000 cps or higher and under 20 cps. You can consciously hear nothing at these high or low frequencies, but if volume or resonance is increased, most people become extremely agitated. If information is included in these subliminal frequencies, it will instantly be perceived at the unconscious level.

Hypnotic Inductions

When normal voice volume levels in *The Exorcist* were reduced, the audience was required to strain or increase attention or concentration upon the dialogue. This is almost a standard hypnotic induction technique, compelling the subject to concentrate upon one sensory data source. The audience uniformly leaned forward in their seats to hear, for example, the charming conversation between mother and daughter in the bedroom scene at the film's beginning. Similarly, many scenes throughout the movie were momentarily out of focus. Again, the audience — like puppets being manipulated with strings — leaned forward, concentrating on the visual images as they tried to correct for the blurred focus. Much of the dialogue between shock scenes was muted or whispered, so as to regain audience involvement.

When humans are led toward hypnosis, they become highly suggestible. Their emotions become more easily manipulated, managed, and controlled the further they proceed along the induction path.

Friedkin utilized little music in the sound track, though he credited works by Hans Werner Henze, George Crumb, Anton Webern, and five other composers. Like all good background music, the themes were purposely designed for subliminal consumption. The consumption of music and sound generally followed two patterns. One pattern built slowly from plateau to plateau, always intensifying the audience's emotional response. Indeed, in a sample of roughly fifty women who had seen the movie, over half candidly admitted *The Exorcist* excited them sexually. Most cited the sound track as the apparent source of this excitement.

The other general sound pattern abruptly jarred the audience into a tension state. Loud, sharp noises — bells ringing, doors slamming, dogs barking — preceded and followed by extended periods of electronic silence. The sound would gradually increase to a crescendo, then abruptly trail off to nothingness, or cut off sharply. This technique is primarily an attention holding-tension building device. Physiological tension was also increased by silences. For example, the early scene in the attic — which was abruptly broken by a loud, sharp noise.

Jumping the sound from one scene to the next — as a continuity and tension building device, quite similar to the pink roses used visually — was done throughout the film. An important sound jump occurred during Father Karras's first visit to the house. During the preceding scene, in the dream sequence where Karras's mother climbs the subway stairs, the street sound was unrecognizable as a rather high frequency, moderately loud volume sound. In the next scene where Karras visited the house, the sound was the same except a truck gear shift was heard and the sound increased in frequency. The gear shift identified the background noise, reducing audience tension for the priest's first visit with Regan, where the tension again built toward a tense climax.

Loud Silences

The Exorcist silences were not completely silent. They were electronic silences, with low frequency background hums. The silences were only silent in contrast to high and increasing volume sequences. These silences also formed a series of

plateaus which gradually increased in volume and decreased in time interval as the story moved toward various climactic situations. Silences, like the sounds, were used to produce within the audience a series of emotional plateaus. These silences became louder and louder and more and more rapid as each segment progressed. The tension and release, tension and release, tension and release, always building higher and higher and higher, induced — by itself — exhaustion and even nausea for many in the audience.

Another manifestation of tension management in the audience was coughing. The audience coughed heavily at predictable intervals throughout the movie. Audience coughing was recorded at several theaters and always appeared at roughly the same points in the story. This was compared with cough reactions in several other action-type films, *The Sting*, *Executive Decision*, and *Papillon*. *The Exorcist*, in comparison, produced notably stronger and more predictable cough patterns. There were, apparently, subliminal cues in the visual or auditory stimuli that motivated the coughing.

Coughing is a tension release and appeared to occur roughly within thirty seconds after the auditory tension peaks were released. The first sounds of the evil force in the attic sounded like coughing, followed by a rasping bronchial sound. Coughing, of course, can lead to an upset stomach.

The changes of Regan's voice — from that of a twelve-year-old girl to that of the devil — were carefully synthesized with the visual changes in her appearance. At some point during this transition, the girl's voice was replaced by the voice of Mercedes McCambridge, an actress with a deep husky voice. Friedkin admitted to putting the actress's voice through a filter to produce a voice unidentifiable as either male or female.

In other words, the devil's voice was consciously perceived as androgenous, or hermaphroditic. This voice quality would not be meaningful at the conscious level, but would be subliminally apparent. No matter how natural voices are disguised, hypnotized humans are able to identify male or female voice characteristics. It would not be an exaggeration to state that *The Exorcist* visual effects were only props for the sound. A large proportion of the audience recalled the sound with great discomfort weeks after leaving the theater.

Stranger Than Fiction

These pages have included only a handful of the behavioral engineering techniques utilized in *The Exorcist*. Many of the techniques described in this chapter go far beyond merely playing Yo-Yo with an audience's emotions, during an afternoon or evening's entertainment. They endure far beyond the commercial lifetime of a single movie. What was done to *The Exorcist* audience could endure in some memory systems throughout a lifetime.

On December 8, 1972, a two-paragraph note appeared in *The New York Times* business section, announcing that In-Flight Motion Pictures, Inc. would initiate the sale of subliminal advertising commercials embedded in the film they distribute. In-Flight is a monopoly corporation that distributes movies to every major airline operating in and out of North America.

Considering the exponential growth patterns of Western behavioral science and technology, we can reasonably assume this is still only the beginning. As a society, we prefer to think of 1984, *Brave New World*, *A Clockwork Orange*, and *Soylent Green* as science fiction and fantasy. But as *The Exorcist* abundantly demonstrated, modern media-induced truths and realities may have already become far stranger than any fiction ever written.

22 APRIL

SAINT THEODORE
OF SYKEON

Our righteous father Theodore was born in the town of Sykeon in the province of Galatia. When he was six years old, for his Saint's Day, his mother, Maria, bought him a little soldier uniform and a toy sword. She thought that he would become a famous soldier when he grew up. But the Great-Martyr George appeared to her in a dream and said, "O woman, do not waste your labour: the King of Heaven demands your son for Himself." Maria woke up and began to cry because she thought this meant that her son would soon die. St George was not, however, talking about death; he meant that Theodore was called to serve God in a special way.

Saint Theodore started going to school when he was eight years of age. He was a good student and he soon became known as a peacemaker because he always made peace between other pupils when they quarrelled.

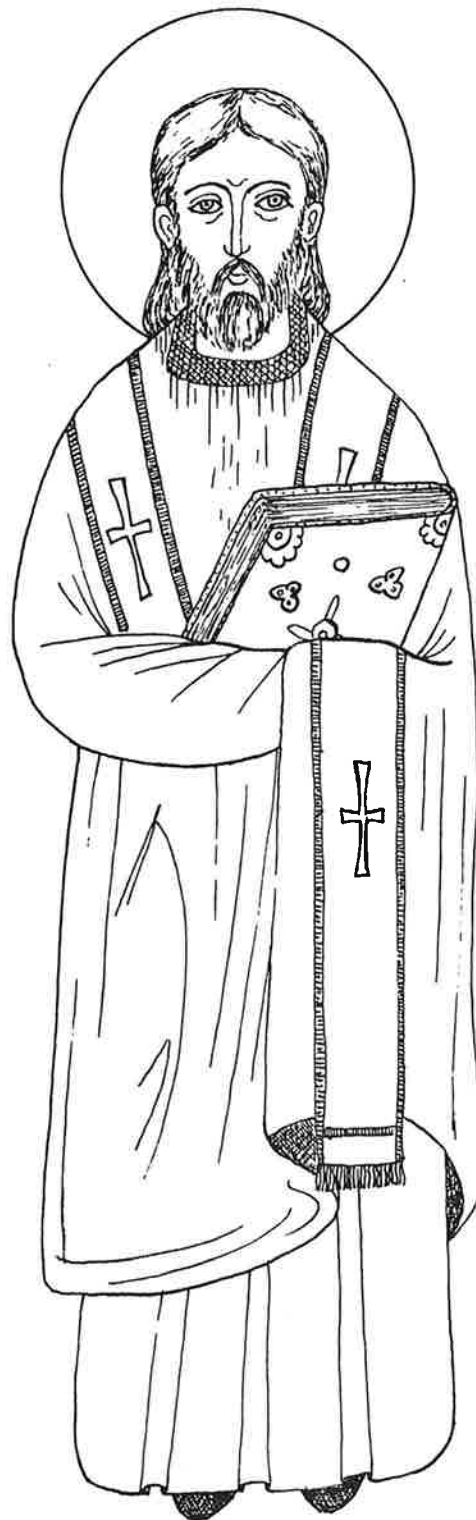
The holy youth learned to fast very strictly and he soon became a true Orthodox struggler. During lent and on fast days, when other children went home for lunch, St Theodore went to the church of St George the Great Martyr and prayed until time to return to school. Often, the saintly boy would get up at night and secretly go to the church of St George, which was in the hills a short distance outside the town, and pray until morning. When his mother found out about this, she became very upset and forbade him to leave the house alone at night. But the young Saint did not go alone. St George appeared to him every night and took him to the church.

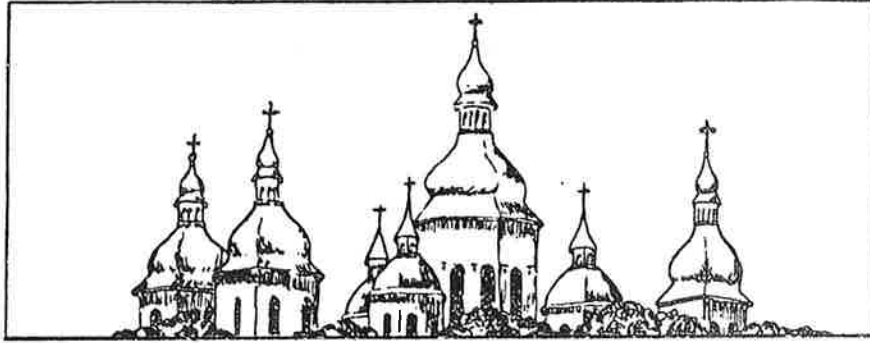
The evil-one hated St Theodore very much and often tried to deceive him, but, through the prayers of St George, the holy youth was saved.

St Theodore loved our Saviour more and more, and he wanted to give his whole life to Christ. When he was fourteen, he told his mother that he wanted to move into a cell at the church of the Great-Martyr George. Maria agreed, because St George had appeared to her in the dream before, and she understood that God was calling her son to be a monk.

The young Saint dug a cave for himself near the church and began to struggle there in prayer and fasting. God gave St Theodore many gifts of Grace so that he was able to heal the sick and cast out demons. After many years, the bishop of the district reposed and the people wanted St Theodore to be their new bishop. The Saint tried to refuse, but the Church made him bishop anyway.

The holy bishop served for many years and became a great healer and wonderworker. At length he reposed in peace, and was buried with great honour and love by his flock.





CHAPTER

9

OUR HOLY FATHER STEPHAN
Abbot of the Caves and Bishop of Vladimir

When St Theodosy reposed, Blessed Stephan accepted the abbacy of the holy Caves Monastery. He was a great ascetic and he worked with a special zeal for the building of the church which had been begun, by God's own direction, by St Theodosy. Saint Stephan also toiled over the building of the new monastery buildings. By God's Grace and the prayers of Sts Antony and Theodosy, Abbot Stephan soon built the church, completed the wall around the new monastery, and moved the brotherhood there from the old premises. The old caves were left in the care of a few remaining monks and was set aside for the burial of the brethren. God's Divine Grace guarded the monastery and provided all that was necessary for it.

The hater of good, the devil, who always struggles with God's servants, became filled with envy, seeing Stephen's beneficial direction of the monastery. The evil-one rose up with his snares and created great disturbances among several of the brethren. The troubles became so great that St Stephan was not only removed from the abbacy, but was even cut off from the life of the monastery. Nevertheless, St Stephan endured all this without any malice or bitterness, and he never weakened in his love for those with whom he was separated. He diligently prayed to God for them, imitating the Protomartyr Stephan whose name he bore, and who had said of his slayers, "O Lord, do not charge this sin against them" (Acts 7:60).

Stephan's love was strong, like that of St Theodosy, and though he was banished by his monastery, he was attracted to it as iron to a magnet. When the Saint's spiritual children, many of whom were boyars and wealthy persons, heard of his grief and sorrow, they were moved with compassion for him. They strove to show kindness to the Saint and willingly provided for his needs.

At this time, St Stephan, with God's help and the intercessions of Sts Antony and Theodosy, began building another monastery at Klovo, not far from the Caves. Recalling the miracle

which he had witnessed, when builders had come from Constantinople to Sts Antony and Theodosy with an ikon of the Most Holy Theotokos and relating the vision which had been seen in Vlachernae, St Stephan erected a stone church in memory of the Deposition of the Zone of the Theotokos at Vlachernae.

The Saint gathered a large brotherhood in the newly-built monastery and he led a God-pleasing life. The Kiev-Caves rule was strictly followed in this new monastery, and the monks, guided in their ascetic life by St Stephan, went from strength to strength, following the example of their abbot, of whom a good report went abroad. Upon the repose of the bishop of the city of Vladimir, the Saint was elected to the kathedra of Vladimir. He was consecrated by John, the Metropolitan of Kiev. In this high rank, he zealously guarded the flock entrusted to him by God. He was a model in spiritual life and love, spirit, faith and purity, to his rational flock. At the time when, by God's plan and the unanimous desire of abbot John and the Caves brotherhood, they were preparing to transfer the relics of St Theodosy from the caves to the church, Stephan came from Vladimir to his monastery at Klovo. After he had arrived, he looked toward the Caves Monastery and saw a great illumination radiating over the caves. St Stephan concluded that the relics of St Theodosy were being carried over at that time. He was stricken with sorrow that this was being done without him, and he called for his horse, mounted and rode with all speed to the Caves Monastery, accompanied by Kliment, the abbot of Klovo. As he drew near, he had a vision of a multitude of candles coming out of the caves. When he drew near, however, he saw nothing. Wondering at this, St Stephan discovered that the sacred relics had only been brought from their grave and placed at the doors of the cave. He understood that he had been made worthy to see the light of the Divine glory from the honourable relics of St Theodosy.

On the next day, Blessed Stephan, together with other bishops co-celebrated in the transfer of the honourable relics of his father and teacher St Theodosy.

St Stephan returned to Vladimir where he continued to toil and struggle in virtues for the benefit of his flock, and for the sake of his struggles, the blessed bishop Stephan acquired an unfading crown of glory. After many years, the prelate of Vladimir departed to Christ, the Great Archpastor. The repose of the blessed-one occurred in the 1094th year from the Incarnation of Christ our God.

May the holy crown-bearer Stephan, crowned by the Lord, help us to obtain from Christ God, a crown of glory in the eternal kingdom of the unoriginate Father and His co-existing Holy Spirit.

Amen!