



The Circle of All Nations Logo and Thesis Framework

The *Circle of All Nations Logo*, formally utilized as an epistemological tool since its creation in 1997, serves as illustration of the general thesis framework. The tree was photographed by William Commanda; the turtle was a live turtle photographed by Claude Latour, and the logo was co-created by Romola V. Thumbadoo, William Commanda and Claude Latour.

The *Circle of All Nations Logo*, as articulated in 1997, offered the following description:

- This special logo incorporates many symbols of special significance to Aboriginal and non-Aboriginal peoples and to William Commanda himself.
- The four colours of the Sacred Circle, at the simplest level, represent the four symbolic races of man, the Yellow, Red, Black and White peoples; the four cardinal directions, East, South, West and North; and the four elements, Fire, Earth, Water and Air. The symbolism and teachings of the Sacred Medicine Wheel are profound.
- The Turtle, here representing Turtle Island, North America, is described similarly in the mythology and legends of Aboriginal peoples of the West, the Hindus of the East and the Zulus of the South, amongst others, as being the animal that sacrificed its life to create Earth in the expanse of Sea and Sky; it endures as a symbol of sacrifice, creativity and fertility. The Western story of the Tortoise and the Hare stresses the importance of perseverance in following dreams and achieving goals.
- The Sacred Tree is a Spruce Tree photographed by William Commanda. Four separate trunks emerge from one base of the 75 foot tree. The seven roots of this tree, which reaches into the Sky, grow through the Turtle into Mother Earth and the Sea, connecting all. It represents the Seven Fires Prophecy of the sacred *wampum* belt William Commanda carried for the people for over forty years.
- The other trees remind us of the importance of the trees to Mother Earth and to our lives. As he watched with pain the endless passage of logging trucks through his family's traditional lands, William Commanda said, "It feels like a needle piercing my eye".
- The Mountains represent The Lake of Two Mountains, the traditional homeland of William Commanda's ancestors. They also represent the climb up the Sacred Mountain in the search for wisdom.
- The Morning Star is the symbol of enlightenment and vision, and because it shone so brightly when he was born, his mother named William Commanda "Ojigkwanong".

With specific reference to this thesis, the significance of the logo is developed as follows:

- The Morning Star bridging between night and day, asserts the energy of emergence, enlightenment and knowledge, of the aspirational, and of volition and willpower;
- The image backdrop denotes a cosmic stellar world inextricably linked with sacred earth, *Turtle Island*, with semiotic messages of water, turtle and prophecy roots performance mapping the ideological foundation, cartographical geo-narrative, reflexivity and cognitive mapping themes of the thesis;
- The cosmic spruce tree (photographed by William Commanda) is used in the creation of the iconic Algonquin birch bark canoe. It also reflects the relational/inter-connectedness/adhesive theme of *Ginawaydagannuc*, around which the entire thesis spins;
- The territorial referential of two mountains underpins the historical dialectical spatial narrative; the cosmic tree links elemental creation stories with historical references (Lake of Two Mountains at confluence of Ottawa and St Lawrence Rivers); and the special biodiversity/environmental importance of the area and work is anchored by trees;
- The four separate trunks are aligned with the four branches in the ways of knowing examined in the thesis: empirical animative, reflexive and dialectic. Analysis of research materials in the context of the centrality of the *Ginawaydagannuc*/relational theme is conducted in part via the digital atlas methodological trunk tool; and the tree branches epitomize the cybercartographic and social media refractions and voices.
- The circle outline demarcates the constructed circular storytelling epistemological approach which, with distinct association with colour (from [en]lightenment of the yellow of the East, to the passionate animation of the red of the South, to the reflexive zone of the black of the West, to the wisdom articulation in the white of the North) projects movement and flow, the underlying regenerative theme of the thesis. A further examination of the circular Medicine Wheel flow reveals the movement from visioning and planning, to animation and action, to reflection and refinement, to articulation and dissemination as wisdom.
- As intimated and articulated, the *Circle of All Nations* projects the ultimate vision of balance and harmony, emergence and evolution to be achieved in the motion of the striving for a *Culture of Peace*.

