



Gnome News

Newsletter No.6 SPRING 1980



From THE GNOME CLUB, West Putford, Devon. EX22 7XE. England

NEWS FROM THE RESERVE

by ANN ATKIN

Since 1st April the Gnomes are all out again for the summer and this years' visitors are beginning to arrive. It is particularly delightful to find some of last years visitors returning for a second time. They are able to see the developments in The Reserve of which this year there are several... the path into the Reserve has been extended, so that in addition to entering the wood (or Forest as the Australian visitors often call it (I love to hear this)), and meeting various Gnomes before crossing the Bridge over the stream (where very many Gnomes still live - a lot of them fishing - most complete with fish), and following through the trees to the bus stop (a group of Gnomes are still waiting there (a good excuse to be idle I call it)), and turning right towards the level crossing and the train track some children made from fallen branches, one may now continue right round the Reserve. Now one passes a large fairy ring of toadstools, many of which the Gnomes have turned into houses and in most cases one may see little Gnome heads peeping out of the windows as well as groups of Gnomes congregating outside.

The path also leads to a corner of the Reserve where, during the winter, a large old beech tree was blown over by the wind. Its mud covered roots, perhaps 8 feet high, have provided a setting greatly resembling a cliff with caves and caverns. A group of 3 inch high gnomes have arrived on the scene, and with the aid of their ladders, buckets and pick axes, have commenced mining. Already they have collected together an array of shining gem stones.

Lady Gnomes have found their way into the Reserve (and have been given a great welcome by the male Gnomes - this reflected in the pleasure of the visitors). As yet there are no large ones but many 3 inch high ones complete with their spiralling curled hoods. Some have pigtails peeping out from their hoods, with brightly coloured ribbons.

Several Nursery and Primary schools are booked to visit in the next few weeks, one school bringing 70 children. That will be quite a visit!

Outside The Reserve but connected, I've talked to several Rotary Clubs in this area, been welcomed and given lunch by delightful groups of I think sceptical but yet warm hearted and amused gentlemen. Some have later brought their families to see the Reserve.

It is always a pleasure to meet Club members who can come for a visit. Cups of tea, coffee or barley cup await all Club members and their families. If you've never tried barley cup, please do, for its delicious and contains no caffeine. Or better still make sure to holiday in North Devon and pay the Gnomes a visit! The Reserve is open 10 am till 9 pm every day from April to October except Saturdays.

Fulfilling a need

With the Gnome Reserve I hope and believe I am fulfilling a need by the creation of a place where people may walk in a landscape and feel their kinship with the whole of Nature - in peace... Gnomes being the spirits of the earth, animating this prime/primordial matter of our world i.e. earth/rock, are at the base of that upon which all the vegetation, plants, insects, animals and finally Man depend. I want to create an atmosphere where all these individualised fragments of Life are untied by Love.

As they walk around the Reserve, visitors listen to the birds, observe the beauty of the wild flowers and mosses and see the sunlight dappling through the leaves of the trees. They let the real and the pretend mingle together to form a living whole. To get thoroughly into the atmosphere many visitors borrow Gnome hats to wear (free of charge - good for photos and happy laughter! - Children love wearing them, as do the young at heart of all ages). As a pretend Gnome, they become, during their journey into the Reserve, one of the happy brotherhood of Gnomes who possess the gold and treasures that Gnomes, living at the threshold of the Universal, have, since time immortal in more simple cultures, been associated with.

On a personal note, I greatly appreciate the opportunity through the Reserve to meet and briefly pass the time of day with fellow travellers on this earth - in a situation where it is mercifully possible to be free from the masks which the struggle for existence generally appears to make necessary.

Admission to the Reserve is free. Visitors who feel they would like to take a Gnome home with them, each help to maintain The Gnome Reserve for future visitors, at the same time as owning their own Gnome to help them and their families and friends to sunshine and laughter, and beautiful dreams.

With the Gnome Club my aim is the same as with the Reserve, only instead of the touchstone being here in The Reserve in North Devon, it is wherever a Club member lives, scattered throughout the world. My dream is to see more and more people with model Gnomes in their gardens (and with their pot plants, for to a tiny Gnome a plant in a pot is like flowers in a garden) and as club members - this as a symbol for their state of united concern for and appreciation of all life in Nature and love towards each other. So that this earth may more and more fully become the embodiment of the Heavenly Garden.

To all members thank you for participating. I hope your Gnomes and Gnomes in general and indeed Gnome News all contribute to the fullness of Love in your lives.



by JOAN MACDONALD 1980



Dear Gnome Club,

I'm writing on behalf of the Center for Arts and Human Development, a professional association of individuals integrating the arts and humna services.

We are in the process of identifying resources and would greatly appreciate being placed on your mailing list. Since our goal is to disseminate information to our membership, it would be most helpful if your mailings came in copies of 100. If this isn't possible a sample copy would suffice.

Also, with the purpose in mind of enlightening our members to your existence, we'd be most grateful for a brief description of your organization.

Thank you for your time.

Yours Truly
Charles C. McCracken
Director.

Dear Charles McCracken,

Many thanks for your letter. Delay in reply due to waiting for a reprint of Gnome News. Enclosed 100 copies as requested. For the future I will place you on our mailing list for a sample copy three times a year. If a few of your members were to support the Club, I would be very willing to send each person extra copies to distribute - if this would help.

You ask for a brief description of the organization... very difficult in a few words... to help create a synthesis between the inner and the outer lives of people leading to a simultaneously creative, caring and responsible approach to all aspects of life. To quote from J. E. Circlot's Dictionary of Symbols "The tendency of opposites to unite in a synthesis is always characterised by stress and suffering, until and unless it is finally resolved by supernatural means. Thus the step from thesis to ambivalence is painful, and the next step from ambivalence to ecstasy is difficult to achieve. The symbol of the "Centre", the blue rose, the golden flower, the way out of the labyrinth - all these allude to the meeting and the "conjunction" of the conscious and the unconscious, as of the union of the lover and the beloved..." Gnomes being supernatural beings are vitally important in relationship to our living as a human family on the earth - for Gnomes live in the inner central earth. Originating in the Cosmos but living in the earth they are the guardians and conveyors of Cosmic gold which they build into everything on earth. Not an occupation so high or so low, not a moment so unimportant that it may not be transformed and flower through the earth of our minds into a thing of splendour in itself and simultaneously a fragment of the whole, being illumined by the Gold of the Gnomes. Whether we create a symphony, part of a technological instrument, a cake or a smile, we can all use the Gnomes gold to enrich life. Gnomes therefore stand for individual freedom within the wholeness of humanity. Above all, in spite of the perhaps weighty aforesaid writing, Gnomes are fun, and Gnomes themselves find life fun, not considering their work to be work as such but rather something at which, with the tenderest of care, they creatively play.

It is perhaps not surprising therefore that Club members come from very varied walks in life and their ages range from three to the late eighties.

Also at the above address The Gnome Reserve where approx 1,000 Gnomes ranging from 1inch to 3 feet in size live in an acre of beechwood trees with a stream running through. Poster enclosed for your interest.

Yours sincerely, (and may I say from all the Gnomes here in the Gnome Reserve - greetings !)

Dear Madam,

I would like to join your Gnome Club. I have got four Gnomes and I have purchased 3 of them from your Gnome Reserve. Last summer I visited your Gnome Reserve whilst on holiday. I bought my Gnomes unpainted so that I could have the pleasure of painting them myself.

Please could you send me some details and an entry form for the Gnome Club. I forgot your address so I am glad if this reaches you. I have sent a self addressed envelope so that you can reply.

I would be pleased if we could keep in contact with each other, and write about our Gnomes from time to time personally.

Yours sincerely,
Terry Parkins (13yrs)

Dear Terry,

I was very pleased to receive your letter this morning. I love getting letters and it is especially nice to hear from people who have visited the Gnomes Reserve.

I am glad you enjoyed painting your three Gnomes that came from the Reserve. Trust they, together with your fourth Gnome, are helping to grow good flowers in your garden and that they are not getting up to too much mischief...

Enclosed is a Gnome Club Membership form as requested (please say whether you would like a male or a female Gnome on your badge).

I shall be delighted to hear about your Gnomes as often as you have news to tell about them, and it will be a pleasure to keep you in touch with what the Gnomes here are up to... At the moment I can tell you that many of them have been spending the winter inside a caravan where they're counting the days until 1st April when they'll be outside again. They've been terribly restless recently but earlier in the winter I'm sure they sat around the fireplace drawing up their plans for this summer, and probably taking it in turns to tell each other splendid, probably tall, stories about the visitors they observed in The Reserve last summer!

There are quite a lot of new Gnomes waiting to go outside for the first time and also a number of toadstools and toadstool houses. Some of these are to make into a fairy ring at the far side of the Reserve (a path is now made which goes right round the reserve). I imagine this ring will become a place where quite a few Gnomes will congregate this summer to have a chat and a joke. And little children will be able to make wishes there.

Late last summer a keen fisherman Gnome nearly had a fatal accident. So engrossed was he in his fishing (near the Bridge) that he failed to notice the rising water level in the stream after a storm. He was washed down stream and was missing for several weeks before a rescue party was organised. He was found, boots uppermost, in a tangle of leaves, mud and twigs, a very long way from home BUT still holding on to his fishing rod (very commendable you must admit). He was revived, scolded and then welcomed back to his usual place where he now fishes as if nothing had happened.

For now - best wishes from me and from all the Gnomes here.
Yours sincerely,
Ann Atkin.

P. S. Let me know if you'd be interested to have the address of a young man about your age in Australia who is a keen Gnome owner and a good letter writer...

Dear Mrs. Atkin,

Thank you very much for sending us the gnome with the watering can. He arrived safe and well this morning, and we have named him Sam, after the gardener hobbit in Lord of the Rings. We have found a place in our garden for him, by the miniature rose bush, but we hope to move him to the bed amongst the primroses under the willow tree when Spring comes. We are very pleased with the baby gnome which you sent us. We put him in a pot with a rose of China. This plant only used to flower occasionally in summer and lost all of its leaves in winter. Now it has all of its leaves plus 3 flowers in November!

Best Wishes
Ken & Rita Barry.
97 Bodeford Green, Linslade,
Leighton Buzzard, Beds LU7 7TJ

DOMINION OVER THE CATTLE

"Let them have Dominion over the fish of the sea, and over the fowl of the air, and over the cattle." (GENESIS VERSE 26)

Surely not physical dominion over physically living animals but rather over the animal qualities inherent in each human being. It is this literal interpretation of the Bible that not only shows clearly why we wage war against each other, but why we continue to wage war against animals.

Dr. Magnus Pyke in his book "OUR FUTURE" published recently by Hamlyn 95p suggests nothing new in the next 50 years that might alleviate the pain and suffering that animals are at present inflicted with in the name of progress.

Animals can smell death but before they reach this stage, Calves are fattened to produce veal by spending 14 weeks in a cubical, unable to turn round. Meditate for a few moments and put yourself in this cell situation, add to that, that over the 14 weeks you would eat your own hair to obtain roughage!

This form of factory Belsen, is happily being questioned. On BBC 2 T.V. during the winter, a farmer with thoughts other than only profit, had taken his 300 pigs out of the fattening pens and into a field. Here they were living in a free state, with a quality of life equal to what we like to enjoy ourselves.

Those pigs are the lucky few, the unlucky ones leave the factory Belsen, to go to places, where people do not thank the animal for providing food, so that our consciousnesses have an opportunity to expand and hopefully grow - but to centres where the fear and acute anxiety, which is reverberating through every cell of the animals body is instantly time fixed, trapped in a time lock, when the body stops moving.

This anxiety and fear is very quickly transferred to the shops from where it is equally quickly transmuted via the stomachs of millions into the physical and psychic structure of all who innocently partake of the end products from this Belsen like conveyor belt. Is it small wonder that 10% of the more sensitive souls in our Society receive valium to try to alleviate anxiety and fear, and that the withdrawal symptoms of valium are as severe as those from heroin.

Are we paying dearly in human suffering for suffering we are consciously or unconsciously perpetrating on animals?

To have dominion over animals is immeasurably easier than to have dominion over ourselves. . . . Perhaps we are near to the day when the silicon chip will give us a computer that will record the sound, smell, fear and pain of animals. This would revolutionise our concept of dominion over cattle and animals - or would it? In the early 1970's the American Government voted to spend £300,000 to breed a dog for vivisection - without vocal chords!

SMALL ADS.

W. KING Belvedere, Bell Lane, Bedmond, Nr. Watford, Herts. If anyone in his area would like a mould made from a model, or a casting of a Gnome, he will be pleased to quote a price. Can offer Leytex for flexible moulds. Kings Langley 65761.

FORTEAN TIMES - The quarterly journal of strange phenomena that puts you in the big picture: From monsters and UFO's to PSI powers and ghosts, from falls of frogs and stones to strange deaths and ancient technology, culled from Newspapers World Wide, plus articles discussing all aspects of mysterious phenomena ancient and modern. Sample copy of current issue 75p; 1 year Sub (4 issues) £3.00 - or send for details; Fortean Times (Dept GN). 9-12 St. Annes Court, London W. 1.

LADY SONGWRITER, 39, Ealing, also interested in painting, writing plays for Television, Gnomes, UFO's etc. Seeks friend possibly creative partnership. Either sex, age immaterial. Miss Diane, c/o Mr. Graham Long, The Telephone Rexchange, St. Bernard's Hospital, Uxbridge Road, Southall, Middlesex.

PYRAMID GUIDE. Bi-monthly Newsletter. 7th year. World-wide pyramid, free energy experiments, reports, ancient mysteries, levitation, psychotronics, telepathy, dowsing, crystals, sacred sciences, occult phenomena. 50¢ brings sample copy, catalogue of back issues, books. - Box 30305, Santa Barbara, CA 93105.

SKYWATCH. Features National and International UFO news, sightings, readers letters, articles, adverts. Ideal for the newcomer to the UFO mystery. It keeps you informed with up to date information. Single issues 30p. Subscription/Membership to Maptit-£2.30 (6 issues). Overseas readers welcome. Write to David Rees, Skywatch, 92, Hillcrest Road, Offerton, Stockport, Cheshire. SK2 5SE, England.

YOUR FAVOURITE GNOME painted in acrylics by Fletch, International cartoonist and book illustrator. 9"x12" on canvass board for £15. All you do is supply the photo and suggestions. Contact: Fletch, Arwerydd, Aberporth, Dyfed, Wales.

YOUNG OFOLOGISTS may like to contact Crystal Hogken, Editor of Magic Saucer, 8 Ely Close, Habberley Estate, Kidderminster, Worcs. "Magic Saucer", is a bi-monthly magazine, price 25p.

IF YOU WISH to receive and be included in a world-wide directory of people interested in LEY LINES and EARLY ENERGY, write us a letter. Include a brief description of your interest and/or involvement in the subject as well as a self addressed standard large size envelope. If you live in the UNITED STATES, place return postage on the envelope - if beyond, include international coupon for the return post. Thank you. - Hyperborea, PO Box 1646, Dallas, Texas 75221, U.S.A.

CONTACTS AND INFORMATION urgently needed regarding locations of good examples of Gnome Havens, Shell Gardens, Topiary and other domestic gardens of distinction. M Mike Kingston, Flat 4., 324, London Road, Cheltenham.

£5-£15 EACH paid for metal Gnomes by BRITAINS Ltd. Shamus O. D. Wade, 37, Davis Road, Acton, London, W.3.

AMULETS from the desert in New Mexico carved by "the ancient serpent people". These stones seem worded with psychic and magical abilities. They are also story stones when viewed correctly. \$10 each from Losete Wiloughby, PO Box 317, Fairacres, New Mexico 88033. U.S.A.



THE GARDEN AS A METAPHYSICAL SYMBOL

An extract from the Royal Society of Arts Journal, February 1980. The Reflection Riding Lecture by Ian L. McHaig, MLA, MCP. Chairman Department of Landscape Architecture and Regional Planning, University of Pennsylvania, delivered to the Society on Wednesday, 6th. June 1979, with Dame Sylvia Crowe, DBE, PPILA, in the chair.

It was a very long talk, so only the first half is reproduced here. It will be continued in the next Gnome News.

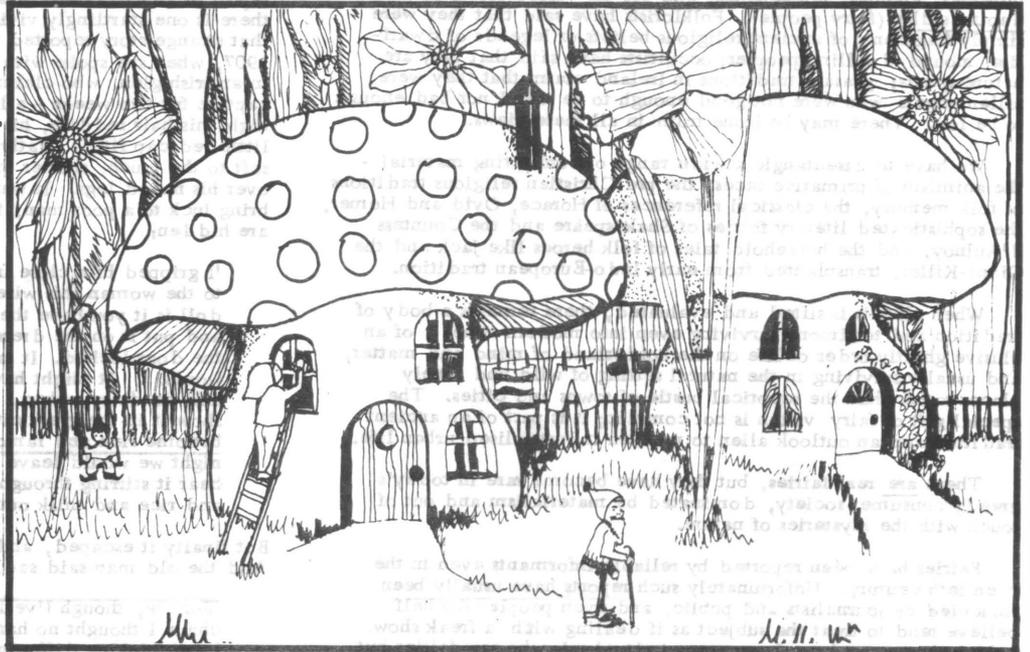
Perhaps some Garden Gnomes helped Ian McHaig to write it.

INTRODUCTION

The major proposition of this lecture is that society needs an explicit metaphysic, a world view which demonstrably corresponds to reality, which if understood, employed and applied, would better ensure human survival and wellbeing and point toward fulfilment. It suggests that the implicit metaphysical view of man and nature, which permeates all western society, is an anachronism which does not correspond to reality and may be the best guarantee of extinction. The address reviews metaphysical attitudes to God-Man-Nature and their expression in historic gardens, and concludes upon the degree to which these views do correspond to reality and contain survival value for to-day. It is submitted that the modern ecological view does indeed correspond to reality and has not only survival value but holds promise for a harmony of man-nature and the potential for symbolic expression—a new metaphysical symbolism.

In the search for such a metaphysic, and its expression in the works of society, it is suggested that the divisions between science, art and religion constitute a major obstruction. It recommends that in reviewing works, particularly of art, the generating metaphysic be first examined prior to any determination of the degree of skill employed in transmitting the message. That is, there can be profound statements, such as $E=MC^2$ expressed without lyricism; there can be errors and falsehoods represented with moving power. I will suggest the Gardens of Versailles as such a case. The first example is superb knowledge transmitted without regard to art; the second case involves a false metaphysic transmitted with great skill.

We desperately need a valid metaphysic which permeates culture, and is expressed with great evocative art. I believe that this concern is appropriate to the Royal Society of Arts and as a subject of the Reflection Riding Lecture. The purpose of the Society is to encourage art, manufactures and commerce. This could be reduced to art and science on the grounds that science begat technology which begat modern manufacture and commerce. But the commitment 'to



Can you find 7 differences between these two pictures

SPOT THE DIFFERENCE



The Garden as a Metaphysical Symbol... (continued)

encourage' reveals values. Such activities are seen as a public good to be encouraged. The Royal Society of Arts is also involved in values. I recommend that the Society actively encourage the unity of Art, Science and Values towards the end of developing, employing and expressing a metaphysics appropriate to our knowledge, to the quest for survival, success and fulfilment and that Art become the vehicle by which this metaphysics is transmitted and celebrated.

The Reflection Riding Lecture is concerned with man's relation to nature and supports a preference for the steward or husbandman's view. This is a metaphysical view which is held by the writer and is developed in the address.

METAPHYSICS AND SYMBOLS

Webster defined metaphysics as a branch of science concerned with 'those things which relate to external nature' and, later 'the science of being and cosmology or the science of the fundamental causes and processes in things'. While metaphysics is a branch of science, concerned with cosmology and the fundamental causes and processes of things, religion is also concerned with cosmology and has its own interpretations. Religion too is concerned with 'those things which relate to external nature', not least, man's relation to nature. So our concern with metaphysics inevitably involves both Science and Religion. But when the subject of inquiry is a metaphysical symbol we become involved in art. Webster defines symbol as 'a sign by which one knows or infers a thing' and later 'that which stands for or suggests something else by reason of association, convention or resemblance, a visible sign of something invisible; as an idea, a quality or totality such as a state or a church, an emblem . . .'. Visible signs and emblems involve Art.

So, our inquiry involves consideration of science, religion and art. As these are encompassing subjects the treatment of necessity must be broad, lacking exceptions, amplifications, and sources. It will be fortunate if it is a consistent first approximation. So simplification would seem appropriate. We may, then, begin by reducing Science to its basic meaning, which is knowledge, Art to its basis, skill, and Religion to a concern with values.

Our immediate concern is with metaphysical assumptions as to how the world works, assumptions of the attributes of God, man and nature and their interrelationships. Views on these matters have varied with cultures and time. Among these are the position of man in the universe. They include anthropocentrism (man at the centre of the universe), lococentrism, geocentrism (until Copernicus), heliocentrism and now the modern view of the earth as a minor planet, orbiting an insignificant sun placed eccentrically in a commonplace galaxy among billions of those. Meanwhile anthropocentrism, dismissed by science, persists as

the implicit view of the western world.

Another realm of metaphysical inquiry involves the manifestation of God on earth. Here again various views are held. Animists, animists and pantheists share the belief that God is manifest in all things and creatures. Polytheism discriminates and establishes hierarchies of natural deities; certain forms of polytheism included God-like men, while monotheism in Judaism and Christianity insists on one God, 'in whose image was man made'. Monotheism is anthropomorphic. All cultures have cosmologies but the two dominant western cosmologies are the creation story in Genesis and the Big Bang theory of modern physics. If these are conflicting metaphysics represented by western religion and science, what of art?

With the advent of the modern age art became secular, divorced from religion, its subject matter and patron for centuries: yet art and religion were united in a preoccupation with the immeasurable. Science drew boundaries defining science and religion and excluded art from its realm. It concentrated upon the measurable.

Now, as we have seen, science is knowledge, art is basically skill, religion concerns itself with values. Can art exist without knowledge—can the senses alone motivate art without the intervention of the brain? Would a lobotomy improve art and artists? Can science develop without skill?—certainly technology cannot. And what are either without values? Is religion oblivious to knowledge and to skill?

The division has been formalized in education and practice; science is oblivious to art, art oblivious to science, both largely unconcerned with values in the theological sense. Moreover, the distinction between the measurable as scientific and the immeasurable as the concern of art and religion is no longer clear. Much that was thought to be immeasurable has now been given dimension—the cosmos and the atom, the elements, DNA, RNA, the realms of the brain which control discrete activities and emotions. The pursuit of the immeasurable as an act of discovery is now a function of science.

What does society require from knowledge, skill and values? What should a metaphysics provide? Surely, answers to a single compound question 'How does the world work?' and 'How can I arrange my affairs to ensure survival, wellbeing and even fulfilment?'. The 'I' in every case may be an individual, family, community, institution, nation-state or even the biosphere.

In the Middle Ages this question was understood and the answer was clear. Scripture tells us how the world works and instructs us on how to behave in order to ensure salvation—the measure of success. Religion, knowledge and art devoted themselves to elaborate on these answers and to express the concern and commitment in the Church, in its liturgy, architecture, and music, and most importantly in moral behaviour.

The relationship of the artist to society is epitomized for me in an imaginary conversation between a representative of the Vintners who commissioned a stained glass window at Chartres, the artist and the Bishop. The Bishop told the artist to begin at the first chapter of Genesis and end with the last chapter of Revelations and make the entire message palpable—give form, colour and dimension to the characters and events of this central story. The artist was indispensable. Only he could give substance and form to these people, places and events. Only he could justify the mortification, the pain, and the ecstasy of a pilgrimage to Chartres.

In the Renaissance the questions were extended to include the operation of the phenomenal world and the place of man within it. In this quest science quickly overtook both religion and art.

But the values which were espoused by society continued to be reflected in its works. If the eternal question confronting man is indeed 'how does the world work?'; or 'how can I best arrange my affairs to ensure survival, success and fulfilment?', then we can look to human artifacts to see what answers are represented and expressed. Subsumed in the question 'how does the world work?' is an assumption about nature and man's relation to it. This question and answer can be illuminated by an examination of the garden. The garden has little function, it is a metaphor for man's relation to nature. It is at once a metaphysical symbol. It reveals an attitude to nature, a conception of world order.

A metaphor involves employing the known to describe the unknown. Howard Nemerov, the American poet, records seeing unknown birds on his window sill. He consulted Peterson's handbook on birds without success. The nearest example was a purple finch. The comparison was inconclusive until he read a footnote which said, 'a purple finch looks like a sparrow dipped in raspberry juice'. He knew then that the bird was a purple finch. So with the garden, it is a metaphor, where an ideal of man-nature is represented. Man-nature relationships 'ought' to be everywhere as is represented in the ideal of the garden. Nature should be a garden. That then is the protestation, that is what is being said; one can next ask, how well, with what power, economy, skill is it represented?

GOD-MAN-NATURE

Attitudes have changed towards God-Man-Nature in different societies, different places and times. I do not suggest that these changes are evolutionary but they are directional. In the beginning all people apparently were animist, animatist or pantheist, believing that God or Gods animated all things and creatures. Survival, success and wellbeing were contingent upon understanding the relative power of beasts, things, places, and acting in propitiatory ways. By so doing

The Garden as a Metaphysical Symbol... (continued)

one avoided plague, pest, flood, drought, disease, war, violence and ensured success. This was a very important world view, darkened by superstition, yet within it was developed an extraordinary acuity to nature and even more important, the acts of man to nature were assumed to be sacramental. Violence to nature could invoke terrible retribution.

Surely, even from the beginning, these nature deities assumed a hierarchy of importance. In more recent America salmon had primacy for the Indian of the North-western United States, buffalo for the Plains Indians, bear for the Iroquois, corn for the Pueblo and so on. This became formalized in Polytheism where gods became identified hierarchically and rôles and powers are attributed to them. So in Egypt, Mesopotamia, Sumeria, the tree of knowledge, Nile, desert and mountain, lion and lamb, among others, became deities. The next progression becomes visible in Ancient Egypt where men who were kings decided to also become Gods, so that men-gods invade the pantheon. They were omnipotent, omniscient and immortal and their tombs reveal the last proclamation. In Greece polytheism also appeared but the Gods in Greece were never resolutely hierarchical, and moreover, they often behaved in unmistakably human ways—they committed murder and adultery, were cowards and sulked. They could be both human and divine. They were not necessarily omnipotent or omniscient.

The emergence of monotheism resolved pluralism, duality, and replaced it with one

God, Jehovah, omnipotent, omniscient, displacing all other Gods. Moreover the attitude to nature was resolved once and for all. 'Ye shall have no graven images', no idols. Rejection of the golden calf was a declaration of war against nature. Nature worship involved the rejection of Jehovah. The attitude was formalized. 'God made man in his own image, made he him.' No things, places, plants, microorganisms, no animals, save one, were made in the image of God. Thus the acts of man to man were moral and sacramental. The acts of man to nature were secular and not constrained by the moral code. More, the rôle of man to nature was specified. Man is given dominion over life and non-life. Finally his rôle is extended: 'ye shall multiply and subdue the earth'. Such is the Judaic conception of God-Man-Nature. Christianity absorbed it unchanged but added otherworldliness. Life on earth became a probation for the life hereafter. This diminished the importance of nature even further as did monasticism and the elevation of chastity. Christianity also assumed that the fall of Adam was induced by the serpent the tree, the apple and nature. Nature not only shared man's fall from grace but induced it. Nature was carnal, bestial, pagan, barbaric and an inducement to sensual sin and paganism. Those who sought to see nature as the work of God—Duns Scotus, Johannes Erigena, Francis of Assisi, and more recently, Gerard Manley Hopkins, were viewed as heretics and strongly constrained or punished. Strangely this view, most succinctly stated in the first chapter of

Genesis, is not only espoused by Jews and Christians, Catholics and Protestants, but by Capitalists and Communists, atheists and agnostics. It is the implicit western view of man and nature—dominion and subjugation.

A paradox is represented by Islam. The same Semitic people from the same environment created the three great religions—Judaism, Christianity, and Islam. The first two are committed to dominion and subjugation as man's rôle toward nature. In Islam the selected text comes from the same source. The creation story in the Koran is similar to the biblical story but the chosen text is quite different. Mohammed emphasized the injunction to Adam 'to dress the garden and keep it'. He also took the description of paradise in the creation story and this became employed as the literal plan for godly man to create a paradise garden on earth. The water welled from the ground and parted into four ways—the four rivers of paradise. In this garden grew all beautiful flowers and goodly fruit. There were eight pearl pavilions awaiting the true believer in Paradise. There is no dominion or subjugation here; rather there is an injunction to create Paradise on earth. So the Paradise Garden is the metaphysical symbol of the Islamic view of God-man-nature.

The Christian view is epitomized in the gardens of the Middle Ages. Appropriately given original form in monasteries, as at Saint-Gall, nature is sanctified by human geometry, made subject to Christian human order, constrained within the wall outside of which barbaric nature existed—an earth



By Micky Wright

The Garden as a Metaphysical Symbol... (continued)

defiled, unsanctified. Thomas Aquinas formalized the hierarchy as God, archangels, man, beasts and things. These last, plants and animals, things, goods and chattels, had no rights and no duties save to serve man and thus God. The garden epitomized this. The dominant church, the priesthood, man, the gardener, plants sanctified by the Church, separated from their pagan brothers, their sanctity revealed by the ordered display, serving God and his earthly surrogate, man.

The Renaissance was more secular than the Middle Ages and introduced a wider concern for the phenomenal world but the attitude to nature remains medieval and Christian. But the power to express the relationship is vastly enhanced. So the humanist popes and cardinals of Renaissance Italy at Frascati revealed the same message but disposed more power and art in so doing. Villa D'Este, Lante, Aldobrandini, Mondragone all successively enlarged the demonstration of man's power over nature, man's dominion, his power to subdue nature.

The power to demonstrate even more

persuasively moved to France and through the instrument of André Le Nôtre, for Fouquet at Vaux-le-Vicomte and Louis XIV at Versailles the western Christian view was finally elaborated and presented. Louis XIV, king by divine right, viewed from his palace all nature reduced to an embroidery pattern, employing docile, tractable plants, geometrically arranged, giving evidence of their submission to his dominion and subjugation. Great art indeed, great skill that is to say, but bad science. If the question is 'What is being said?' I would reply, 'Man, made in God's image, demonstrates his dominion over nature'. If the question is 'How well is this said?' I would reply, 'Magnificently, a superb expression of a statement'. A skilful expression of a false statement.

Now simultaneous with the completion of Versailles in 1701 there were perturbations here in London. A number of writers were proclaiming a revolutionary idea—that there might, and should be, a harmony of man and nature. Addison, Pope, Steele, Cowley, Dyer, Thompson and later Lord Shaftesbury spoke and wrote on this subject. Evelyn in *Sylva*

had earlier recorded the deforestation of England and the difficulties of finding timbers for the English Navy. Also, the Germans had developed superior agricultural techniques of ploughing, crop rotation, and management using larger field sizes with an emphasis upon meat production with cattle and sheep. The culminating educational experience of young gentlemen included the Grand Tour, among which the Dolomites were viewed as a sublime experience. The painters Salvator Rosa, Poussin and Claude Lorrain had removed man and human drama from the centre of paintings and represented nature large and man small, and finally, Jesuit priests had discovered China and sent news of this back to Europe. Among their most dramatic discoveries was a novel mode of composition. In paraphrase they said that 'while among us order is achieved by arraying similar things symmetrically bordering imaginary axes, the Chinese employ disparate things of unequal character and dispose them in ways which achieve an occult balance'.

This was revolutionary indeed, and the

PUNCH, September 1 1971



"Admit it. You didn't bargain for them boasting about their gnomes being smaller than ours."

The Garden as a Metaphysical Symbol... (continued)

whole convergence of novel ideas was expressed in experiments—first Pope's garden at Chiswick, followed by Kent at Stowe. Of Kent it was said 'he leapt the wall and discovered all nature to be a garden', and again (beyond the wall), 'he found a new creation'. There followed other axioms—'nature is the gardener's best designer'. 'Nature abhors a straight line' (false but probably salutary as an antidote to Versailles).

From this revolutionary view developed the greatest single accomplishment of art and knowledge in the entire history of the west—the transformation and amelioration of a national landscape. Through Kent, Brown, Repton, Knight, Price and Shenstone and their widespread imitators, the landowners of England, the country was transformed. But this great revolutionary idea, the advent of the modern world view, was reduced from romanticism (a denigrating title), to mere sentimentality by Payne Knight and Uvedale Price and succumbed to tufa grottoes and

hired hermits, and finally suffered humiliation through miniaturization and esoterica in the nineteenth century. There are important exceptions. From Paxton and Birkenhead Park eighteenth-century principles were applied to the creation of nineteenth-century urban parks throughout Britain, while in the United States, first through Alexander Jackson Downing and later Frederick Law Olmsted, the English eighteenth-century tradition blossomed into new forms—the National Park, the college campus, and, not least, the bucolic suburb.

But even in the nineteenth century these views were aberrant. Industry and commerce were the reigning theologies with their gods of profit and efficiency, the minor gods of avarice and gluttony. They reign to-day.

Meanwhile animism, animism and pantheism have persisted, unresponsive to polytheism, monotheism, Judaism or Chris-

tianity, humanism or technology, embraced by the largest portion of humanity. Among these one people was conspicuous for its ability to transform a barren and violent land into one of the most productive and beautiful in the world. Committed to Tao, Shinto and Zen Buddhism, all pantheism, united in the view that nature was a manifestation of God, that enlightenment could best be found in nature, that the acts of man to nature were sacramental, were the Japanese. Inheritors of Buddhism from China, the Japanese developed this view, notably in Zen. They produced a language with a notable acuity to the nuances of nature, a poetry at once powerful and succinct, a wood architecture of moving simplicity and power, and not least a garden art, for the garden was seen as the most powerful metaphysical symbol for Tao, Shinto and Zen.

PETER QUINLIVAN
AUSTRALIA. (12 YEARS.)



WELCOME GBC VIEWERS - TONIGHT WE VISIT THE VERY FIRST GNOME OLYMPICS. LITTLE PEOPLE FROM ALL OVER THE WORLD WILL BE TAKING PART IN ALL THE TRADITIONAL GNOME SPORTS...



... COMPETING FOR GOLD MEDALS OF COURSE. NOW LET'S GO OVER TO THE OLYMPIC VILLAGE AT THE DEVON GNOME RESERVE



GNOME OLYMPICS



Editorial Comment... The finalists in the "pot-of-gold" hiding event do not include a leprechaun because he hid it so well he couldn't even find it himself when it was time to be judged! The Gnomes were from various parts of the world and although Gnomes don't have "races" such as humans do, they have naturally taken on the characteristics of nearby humans over the centuries. This being a form of protective colouration similar to the chameleon's abilities.

FAIRIES

by **LESLIE SHEPARD**

There is so much confusion about fairies - those romantic and sometimes mischievous little people - pixies, nixies, elves, fauns, brownies, gnomes, leprechauns, and all the varied forms of the *daoine sidhe* (fairy people). Folklorists have said that they were simply fragments of ancient religious beliefs or legends of dwarf-like mound-dwelling peoples; occultists have said that they are nature spirits; peasant traditions in Ireland claim that they were fallen angels who were not good enough to be saved nor bad enough to be lost. There may be some truth in all these views.

We have to disentangle a wide range of conflicting material - the animism of primitive races, the pre-Christian religious traditions of folk memory, the classical references of Horace, Ovid and Homer, the sophisticated literary fairies of Shakespeare and the Countess d'Aulnoy, and the household tales of folk heroes like Jack and the Giant-Killer, transplanted from early Indo-European tradition.

When all this is sifted and evaluated, there remains a body of tradition and testimony surviving even into modern times, of an elusive ghostly order of life on the borderland of mind and matter, and usually surviving in the natural setting of wild and lonely places rather than the sceptical bustle of towns and cities. The special gift of fairy vision is not common; it is part of an ancient tradition and an outlook alien to modern industrialised urban life.

There are real fairies, but they have become rare in today's greedy consumer society, dominated by materialism and out of touch with the mysteries of nature.

Fairies have been reported by reliable informants even in the twentieth century. Unfortunately such reports have usually been ridiculed by journalists and public, and even people who half believe tend to treat the subject as if dealing with a freak show. I think there must have been many individuals who saw fairies but did not talk about it in case they were laughed at or the wistful romance of such an encounter vulgarised by heavy-handed investigations. And there is little place for the sensitive child in a modern peer group obsessed with aggressive pop music and gang warfare.

Another problem with fairy viewings is the wide range of different shapes and appearances. The tiny folk, a few inches high, seen in England since Shakespeare's time, become creatures the size of small children in Ireland. An Irish friend once told me that he had seen fairies on the Hill of Howth one morning - 'little men about three feet high - riding on donkeys to scale.' I believe that fairies are basically impersonal nature spirits that take on different personalised forms in relation to the convention or expectation of the viewer. This protean aspect would explain the variable size of fairies, why they are sometimes seen in rather stylized period costumes, and also perhaps their metamorphosis as deceptive entities in the realms of physical phenomena. Although there is strong evidence for the survival of personality after death, there is also evidence that many apparently personal communications through mediums are from unreal spirits, ranging from mischievous or aggressive poltergeists to artificial personalities. And where some mediums have seen ghosts of the dead, other seers have seen angels or devils.

As early as 1907, the French physical researcher M. Camille Flammarion suggested in his book Mysterious Psychic Forces:

'Either it is we who produce this phenomena, or it is spirits. But mark this well, these spirits are not necessarily the souls of the dead; for other kinds of spiritual beings may exist, and space may be full of them without our ever knowing anything about it, except under unusual circumstances. Do we not find in the different ancient literatures, demons, angels, gnomes, goblins, sprites, spectres, elementals, etc.? Perhaps these legends are not without some foundations.'

In 1966, I suggested that in the newer mythology of flying saucers, some of those 'shining visitors' in spacecraft from other worlds might turn out to be just another form of fairies, appropriate to a technological age.

During the last few decades, reports of extra-terrestrial visitors have multiplied, while fairy sightings have declined. It is tempting to believe that mysterious strangers in flying saucers are more appropriate to the outlook of the twentieth century than diminutive fairies with wings. And whereas there is only one occasion on which fairies have been convincingly photographed (the famous Cottingley photographs), there have been many hundreds of UFO pictures and even films, characteristic of an age that demands tangible evidences rather than faith.

To the best of my knowledge, however, there is no reliable report of an extra-terrestrial spaceman being captured, although there is one startlingly vivid account of a captured fairy. This is that strange story reported by the Lady Archibald Campbell in 1907, when she spoke with an old blind man and his wife living in an Irish glen, who claimed to have caught a fairy and kept it captive for two weeks - a little red capped fellow, not two feet high, his hair reddish, his skin very clear but dark in colour. The little red cap fitted neatly upon his head. His dress was green, soft to the touch, shorter than a kilt; his boots were as soft as moss over his naked legs. It was a leprechaun - the fairy that might bring luck to a poor man, for he knows where the crocks of gold are hidden:

'I gripped him close in my arms and took him home. I called to the woman (his wife) to look at what I had got. "What doll is it you have there" she cried. "A living one" I said, and put it on the dresser. We feared to lose it; we kept the door locked. It talked and muttered to itself queer words... It might have been near on a fortnight since we had the fairy, when I said to the woman, "Sure if we show it in the great city we will be made up." (i.e. become rich and famous). So we put it in a cage. At night we would leave the cage door open, and we would hear it stirring through the house... We fed it on bread and rice and milk out of a cup at the end of a spoon.'

But finally it escaped, and the couple had bad luck ever since. And the old man said sadly:

'For me, though I've lost my sight, the day I took the Leprechaun I thought no harm, only that we would be made up. I am thinking different now by the way things have gone. Sure, we are among them in God's world who are born to be poor.'

This very convincing account raises some interesting questions. How is it possible for nature spirits to become so tangible that they may exist as solid entities for nearly two weeks? This is altogether a more substantial phenomenon than the fragile materialisations of the seance-room cabinet, where energy can only be concentrated in a confined space. How is it possible for a nature spirit to take on solid form in the open air? Moreover, the established convention of such long established fairy forms and appearances as the Leprechaun suggests that there is some archetypal matrix in nature which stabilises the form of manifestation. Perhaps the flying saucer space-person will also become a firmly established convention?

Meanwhile, like many other individuals fascinated by fairy life, I prefer the older convention of fairies to the newer phenomenon of space people. In a period of moon landings and space probes, flying saucers are too much like the technological world that we already know.

Stories of fairies embody all that is romantic, wistful and melancholy - the sudden surge of spirit and longing for lost worlds, strange countries, and dreams of beauty beyond the mundane imperfection of here and now. This is the feeling captured in Keat's wonderful lines about 'magic casements', opening on the form of perilous seas, in faery lands forlorn.'

The magic of fairy tales, real or fictional, is that they deal with a mysterious inner vision that is more enduring than the facts and figures of the sceptic or the flashy ephemeral gains and losses of the material world. The fairy-faith is somehow connected with the same area of human consciousness that is concerned with religious experience or metaphysical insight.

LESLIE SHEPARD is the editor of the Encyclopedia of Occultism & Parapsychology (2 vols., Detroit, U.S.A., 1978) and is a member of the Fairy Investigation Society. The Society has been quiescent for several years, but Mr. Shepard is hoping to revise it or form a similar organisation in the near future.

MOON DIARY

MOON DIARY by Marcus

The diary should not be looked upon as giving directions as to how to garden nor as to what you should do in any one month. You will of course decide from your knowledge experience what should be done, the diary indicates what days are most suitable for carrying out at least some of the work which has to be done and if possible these dates should be used where practicable.

The dates given show the Moon in certain phases and signs (Elements, Earth, Water, Air, Fire) which are in resonance with the type of work which has to be done, and these dates should be used for a fruitful and rewarding garden.

JULY	Watering Mulching. 2nd, 3rd, 11th, 12th, 20th, 21st, 30th, 31st.
	Harvesting. Early crops. 4th, 5th, 9th, 10th, 27th, 28th, 29th.
	Spraying. Weeding. 4th, 5th, 9th, 10th, 13th, 14th, 23rd, 24th.
	Seeding. 16th, 17th, 20th, 21st.
AUGUST	Planting. Below ground. 6th, 7th, 25th, 26th also 2nd, 3rd.
	Above ground. 10th to 16th.
	Fertilize. 2nd, 3rd, 6th, 7th, 11th, 12th.
	Watering. 6th, 7th, 8th, 16th, 17th, 18th, 26th, 27th, 28th.
SEPTEMBER	Harvesting. 5th, 6th, 12th, 13th, 19th, 20th, 21st, 26th, 27th.
	Spraying. Weeding. 1st, 2nd, 6th, 9th, 10th, 12th, 13th, 28th, 29th.
	Seeding. 12th, 13th, 19th, 20th.
	Planting. Below ground. 1st, 2nd, 22nd, 23rd, 28th, 29th.
OCTOBER	Above ground. 14th, 15th, 16th, 24th, 25th.
	Fertilize. 3rd, 4th, 9th, 10th, 17th, 18th, 24th, 25th.
	Cuttings. 5th, 6th, 12th, 13th, 26th, 27th.
	Pruning. Trimming. 14th, 15th, 30th, 31st.
NOVEMBER	Watering. 3rd, 4th, 13th, 14th, 22nd, 23rd, 30th.
	Harvesting. Root crops. 1st to 3rd, 6th, 7th.
	Above ground. 3rd to 5th, 8th, 9th, 16th, 17th, 22nd.
	Spraying. Weeding. 2nd, 6th to 10th, 24th, 25th.
DECEMBER	Seeding. 13th, 14th, 18th, 19th, 24th, 25th, 30th.
	Planting. Below ground. 18th, 19th, 22nd, 23rd, 26th, 27th.
	Above ground. 3rd, 4th, 5th, 8th, 9th, 13th, 14th.
	Fertilize. 3rd, 4th, 13th, 14th, 20th, 21st, 26th, 27th.
NOVEMBER	Pruning. Trimming. 11th, 12th, 18th, 19th, 20th, 21st.
	Watering. 1st, 2nd, 10th, 11th, 20th, 21st.
	Harvesting. 3rd, 4th, 26th, 27th, 30th, 31st.
	Sod turning. Digging. 3rd to 7th.
NOVEMBER	Seeding. 11th, 12th, 15th, 16th.
	Planting. Above ground. 8th, 9th, 10th, 11th, 12th, 13th, 14th, 22nd, 23rd.
	Storing. 3rd, 4th, 13th, 14th, 22nd, 23rd.
	Pruning. Trimming. 8th, 9th, 15th, 16th, 17th.
NOVEMBER	Cleaning up. 2nd, 3rd, 4th, 12th, 13th, 29th, 30th.
	Digging. 1st, 2nd, 3rd, 4th.
	Sowing. 10th, 11th, 18th, 19th.
	Planting Trees, Shrubs. 20th, 21st, Below ground, 16th, 17th.
NOVEMBER	Pruning. Vines. 21st, 26th, 27th, also 4th and 5th.
	Machinery. 9th, 10th, 18th, 19th.
	Cleaning up. 1st, 2nd, 9th, 10th, 29th, 30th.
	Dusting. Spraying ground. 16th, 17th.
NOVEMBER	Digging. 9th, 10th, 18th, 19th, 26th, 27th.
	Pruning. Trimming. 1st, 2nd, 9th, 10th, 29th, 30th.
	Planting Trees. 18th, 19th, 31st, also 4th, 5th.
	Sowing, in heat. 6th, 7th, 24th, 25th, 26th, 27th.

THE FAIRY ISLE

by R Hogg, a Club member, who lives on the Isle of Man.

In 1979, the Isle of Man celebrated its Millennium, and visitors to the Island will probably have enjoyed exploring the many places of natural beauty. Indeed, there is a great variety of attractive scenery here. In addition to the coastline, the Glens, rivers and burns, plantations and hills, are all places of beauty, and it is from such areas that the strong fairy belief has developed.

The visitors first encounter with the fairy world would probably be on the main road from Castletown to Douglas. On crossing the famous "Fairy Bridge" at Santon, people are recommended to "Say hello to the fairies." (Should this courtesy be neglected, it is likely that misfortune and aggravation will follow!) A little research into the Santon area will, however, reveal that the Santon Burn is a stream along which many fairy sightings and stories have originated. An interesting point is that the little-publicised original fairy bridge is actually in that area, but some distance away from the main road.

Other regions of the Island still retain a strong belief in the fairies. Reports of fairies in large numbers, playing and dancing in the trees and streams around Ballasalla, Laxey, Ramsey, Jurby, and also on the hills and mountain sides, have been recorded. Sightings of the fairies seem to indicate that they are of both sexes, and vary in size from a few inches to perhaps a couple of feet in height. Apparently, they enjoy intense physical activity, and dress, according to tradition, in colourful clothes with pointed caps. At this stage, however, it should be said that there are other creatures, distinct from the fairies, that have a place in the folklore of the Island. The Fynoderee is a kind of Manx Brownie that apparently lived a solitary existence in the mountains. At night, this creature would come down to the Farms and work extremely hard, in exchange for provisions that the farmer left out in his barn. It is interesting to note that the Fynoderee refused to wear any clothes at all!

The Fynoderee was not a fairy, and neither was he human. However, he was of some benefit to the local Farmers, in complete contrast to the evil and frightening Buggane. The Buggane was a fearful and unpleasant creature. It is said that the Church at St. Trinians (between Peel and Douglas) always lacked a roof, because of the evil ways of the Buggane. However, legend has it that the Buggane was never seen again, following a meeting with a local tailor in the Church one night, but the story of "The Buggane of St. Trinians" is still widely told.

Although I have mentioned only a few examples here, the Isle of Man is rich in folklore and still maintains an interest in the fairies. Any decline in these beliefs can, perhaps, be attributed to the modern style of life, where "the little people" do not seem to fit. However, there are still many places of great natural beauty, which appear unaffected by the march of time, here on this fairy Isle in the Irish Sea.



SAY HELLO TO THE FAIRIES

Apologies for the late arrival of this edition - will try to have the August issue reach you in August.

Members - please check that your subscription is up to date. Thankyou.

