

ENVIRONMENT • ACTIVISM • SOCIAL JUSTICE • ARTS • ETHICAL LIVING

Resurgence & ECOLOGIST

November/December 2017 No. 305

£4.95 | US\$8.00

LIGHT IN DARK DAYS

GEORGE MONBIOT ON REBUILDING COMMUNITY

SAVING OCEANS ■ CONSERVING OUR COMMONS ■ ART AGAINST WAR



LIGHT IN DARK DAYS

The human spirit and the natural world still give us hope

Have we learnt nothing? You might well ask. Half a century ago, this magazine was launched to add the distinctive voice of *Resurgence* to the calls for peace amid the threats of the cold war and – among other things – a more enlightened attitude towards our societies, our politics and our natural environment. Half a century on, war still claims lives, and the possibility of nuclear conflict again threatens the planet. As North Korea fires ballistic missiles over neighbouring states, a US president responds with talk of “fire and fury”. Social and economic divisions remain. The climate crisis worsens, and our pressure on the natural world grows daily.

It would be easy to conclude that we are living in ever darker days. But, as we hope this issue of *Resurgence & Ecologist* demonstrates, there are reasons for optimism. However much we stumble in our efforts to renew our institutions and reform our world, there is a resilience in the human spirit to encourage us, and there is still reason to rejoice in Nature.

That human spirit informs George Monbiot’s Keynote essay, calling for a new, ecologically informed society to help heal divided communities and individuals. It resides in the concept of the commons – the world we can share – as Robin Le Mare, in his essay on the economist Elinor Ostrom, and Bradley Garrett, in his report

on the threat to public spaces, remind us. It shines through the testament of Liu Xiaobo, the Chinese civil rights campaigner and Nobel Peace Prize-winner who, while facing imprisonment, proclaimed: “I have no enemies, and no hatred.” Liu died earlier this year after more than a decade in jail. His testament, reprinted in this issue, makes for remarkable reading.

In our arts pages, we feature the work of two very different artists. Tammaz Azzam left his homeland with his family to escape Syria’s civil war. Since then, in exile, he forges memorable images to remind us of the continuing conflict. Meanwhile, in Mozambique, a country still labouring under war’s legacy, artists such as Gonçalo Mabunda and his colleagues at the Núcleo de Arte are turning the detritus of war into artistic and political expression. Not quite swords into ploughshares, but examples of unquenchable human spirit.

We draw strength from such stories, just as the Scottish writer Nan Shepherd – profiled in this issue – drew inspiration from the Highlands, the Japanese ceramicists Miwa Kazuhiko and Ken Mihara fashion beauty from raw clay, and Sarah Corbett and her fellow activists find renewal and a quiet energy in their craftivism. With all this and much more, we hope it all makes for... resurgence.

R

Greg Neale
Editor-in-chief

Opposite: Mosque ceiling and wall tilework from Isfahan, Iran. Malise Ruthven writes on Islamic teaching on Nature and the environment, page 26
Photograph © Guenter Guni / Getty Images

Resurgence & Ecologist is published by The Resurgence Trust, an educational charity. See inside back cover and our website www.resurgence.org for more information. Views expressed in these pages may not necessarily reflect those of the Trust.

CONTENTS

No. 305 November/December 2017

1 WELCOME

FRONTLINE

4 NEWS

ECOLOGIST

10 THERE'S A WAY; NOW WE NEED THE WILL

International law can tackle plastic pollution, argues
Oliver Tickell

14 SPACE INVADERS

Our public spaces are in peril, writes Bradley Garrett

16 CELEBRATING THE ROAD TO NOWHERE

Erlend Clouston writes on the resurgence of Scottish
author and mountain walker Nan Shepherd

19 COMING TOGETHER IN THE HOOD

Kate Blincoe is inspired by some like-minded molluscs

20 A VOICE FOR THE COMMON GOOD

Robin Le Mare on 'unorthodox' economist Elinor Ostrom

KEYNOTES

22 REBUILDING WITH A SENSE OF BELONGING

George Monbiot issues a call for a new, ecological society

UNDERCURRENTS

26 A FAITH AND THE POWER OF NATURE

Malise Ruthven on the environmental teachings of Islam

30 'I HAVE NO ENEMIES, AND NO HATRED'

The moving testament of Chinese activist Liu Xiaobo

34 CHANGING THE WORLD A STITCH AT A TIME

Sarah Corbett on her conversion to craftivism

36 TERRACOTTA HORSES AND SACRED SPACES

Simon Broughton explores temples in South India

ETHICAL LIVING

40 CHOICES

Satish Kumar on reverential ecology

42 DIARY

Leo Johnson is inspired by a damselfly

43 QWERTY SOMETHING

Matt Harvey considers the meaning of home

44 FOOD

Stephan Harding is immersed in a tea ceremony

46 MEDITATION

Peter Reason walks, and waits, in woodland

ARTS

47 ART AGAINST WAR

Greg Neale on a Syrian exile's protest at his
nation's suffering

50 THE EARTH IN THEIR HANDS

India Windsor-Clive meets two Japanese ceramicists

54 AT THE END OF A GUN

Thembi Mutch meets artists in Mozambique

NEW ONLINE

www.resurgence.org

David Hicks on teaching climate
change in schools

Marianne Brown on Artists for
the Planet

Peter Strother on frugality

Vandana Shiva on the future
of farming

Plus an online gallery of underwater
plastic creatures highlighting the issue
of plastic pollution from Kim Preston

www.theecologist.org

The stories environmentalists across
the globe are talking about, plus
opinion pieces and reviews.

Check for new daily content, including
regular analysis of key political issues.

To contact the editor, email
editor@theecologist.org

Social Media

Twitter: [@Resurgence_mag](https://twitter.com/Resurgence_mag)
[@the_ecologist](https://twitter.com/the_ecologist)

Facebook: [Resurgencetrust](https://www.facebook.com/Resurgencetrust)
[TheEcologist](https://www.facebook.com/TheEcologist)

Instagram: [@resurgencetrust](https://www.instagram.com/resurgencetrust)

Resurgence & Ecologist App

Free access for print members:
www.resurgence.org/app



Cover image: Autumn Leaves in the Windstorm by Tara Turner
www.tara-turner.pixels.com

REVIEWS

56 AN ECO-VISIONARY

Peter Abbs revisits the work of D.H. Lawrence

58 BRANCHING OUT

Hugo Davenport reviews three very different books on trees

60 PLAYING THE TRUMP CARD

Russell Warfield reviews *No is Not Enough* by Naomi Klein

61 UP CLOSE AND BEAUTIFUL

Horatio Morpurgo reviews *Eye for Detail – Images of Plants and Animals in Art and Science 1500–1630* by Florike Egmond

62 WITHIN CITY LIMITS

Herbert Girardet reviews *Cool Cities* by Benjamin R. Barber

63 UNDER PRESSURE

Peter Reason reviews *Where the Wild Winds Are* by Nick Hunt

64 A TOUCH OF WINTER IN AUGUST

Marianne Brown reviews *Among The Summer Snows* by Christopher Nicholson

65 DIGGING FOR BLACK GOLD

Christine Toomey reviews *Oaks and The Appenines* by Tamara J. Griffiths

66 CASTING NATURE'S SPELLS

Greg Neale reviews *The Lost Words* by Robert Macfarlane and Jackie Morris

67 SHOP

68 LETTERS

70 ADVERTISEMENTS

Editor Emeritus

Satish Kumar

PA to Satish Kumar

Elaine Green

Editor-in-chief

Greg Neale
greg@resurgence.org

Deputy Editor

Marianne Brown
marianne@resurgence.org

Designer

Rachel Marsh

Assistant Editor

Emily Martin

Sub-editor

Helen Banks

Poetry Editor

Peter Abbs

Trust Manager

Angie Burke

Accounts Officer

Mark Gough

The Ecologist website

Brendan Montague
editor@theecologist.org

Marketing and Sales

Grace Rodgers

Fundraising Manager

Sharon Garfinkel
+44 (0)7435 781842
sharon@resurgence.org

Membership

Jeanette Gill, Mandy Kessell
+44 (0)1208 841824
members@resurgence.org

Office Manager

Lynn Batten
info@resurgence.org

Classified Advertising

Lynn Batten
+44 (0)1237 441293
info@resurgence.org

Advertising Sales

Dan Raymond-Barker
+44 (0)7776 361671
dan@emsm.org.uk

Editorial Office

Ford House, Hartland,
Bideford, Devon
EX39 6EE, UK
+44 (0)1237 441293
www.resurgence.org

Resurgence & Ecologist is published by The Resurgence Trust, a registered educational charity (no. 1120414)



Close-up of a battery pack installed in an electric car

© Shutterstock

TRANSPORT

END OF THE ROAD FOR PETROL CARS?

Marianne Brown reports on new British, French and Italian initiatives

More countries are setting goals for zero emission private transport, with France and the UK announcing plans to ban sales of petrol and diesel cars by 2040, following public health concerns. The moves were followed by an announcement from the Scottish government, which said it would end the need for new petrol or diesel vehicles by 2032 by expanding charging facilities and making the longest road in the country, the A9, the first “electric-enabled highway”.

Using incentives rather than imposing a ban follows the example of

Norway, world leader in electric car ownership, where all new cars sold by 2025 will be 100% electric or plug-in hybrids. The Norwegian government aims to achieve this by means of a strengthened green tax system based on the ‘polluter pays’ principle.

Meanwhile, in Italy, Grandi Giardini Italiani, a network of gardens and hotels around Lake Como, is claiming to be the first “electric” destination in Europe, after installing 19 Tesla charging points for cars, boats and bikes.

Fear of running out of power is a large deterrent to customers who

are otherwise attracted to electric and hybrid vehicles, according to Judith Wade, founder of the project Como – The Electric Lake. Locating the charging stations in a small area “is a microcosm of the charging network [that] UK towns, and indeed the rest of world will eventually need to create if we are to assign fossil fuel cars to the history books,” she said. Appropriately, perhaps, Lake Como was the birthplace of Alessandro Volta, the inventor, in 1745, of the first electric battery.

tinyurl.com/roadside-no2

POLLUTION

PLASTIC FIBRES FOUND IN GLOBAL TAP WATER

Microscopic plastic fibres have been found to contaminate 83% of tap water samples from five continents, according to research by Orb Media. At 94%, the United States had the highest contamination rate, with the lowest recorded at 72% in Europe. The University of Minnesota School of Public Health tested 159 samples, using a standard technique to factor out contamination from other sources.

Fibres might originate in the everyday wear and tear of clothes, including in washing machines, and subsequently pollute local water sources, the investigation says, but no specific procedures exist yet for containing them.

MB

■ See page 10 for Oliver Tickell on how international law could help clean up plastic marine pollution.

www.orbmedia.org/stories/invisibles_plastics

ENERGY

TOP POLLUTERS ‘COULD GO RENEWABLE BY 2050’

Research published in the energy journal *Joule* shows how 139 countries – together responsible for 99% of global carbon emissions – can switch to 100% renewable energy by 2050. The article analysed the renewable energy resources of each country and proposed roadmaps to transform transportation, agriculture and other infrastructures to electricity from wind, water and sunlight.

Fully implementing the roadmaps by 2050 would avoid 1.5°C global warming and millions of premature deaths from air pollution annually, the authors of the report said. It would also create 24.3 million new long-term, full-time jobs.

MB

tinyurl.com/energy-roadmaps

HEALTH

CELL TOWER PROTEST

Nearly 300 towns have entered formal opposition to a new law (SB-649) passed by the California State Senate, which will allow the placement of a network of powerful 5G millimetre-wave antennas throughout neighbourhoods, according to local organisation EMF Safety Network. The law would allow refrigerator-size cell equipment on utility poles, street lights and pavements in public spaces and buildings, with no safety oversight, the group alleged. **MB**
tinyurl.com/stop-sb-649

CONSERVATION

NEW RESERVE SET UP

In Canada, new Arctic protections have been agreed by the Inuit and national governments, creating Canada's largest marine conservation area of more than 131,000km². Located predominantly in Lancaster Sound (known to the Inuit people as Tallurutiup Imanga) in northern Canada, the reserve will more than double the total area of Canada's marine protected waters. **KM**
tinyurl.com/canada-marine-conservation

WILDLIFE

BISON BIRTHS CHEER NATURALISTS

Reintroduced bison herd in the southern Carpathians has this year seen the birth of three calves. Having been hunted to extinction in Romania 200 years ago, bison are being brought back by Rewilding Europe and WWF (World Wildlife Fund for Nature). The births are a sign that the bison have successfully adapted to the wild.

Meanwhile in Denmark a pack of wild wolves has been sighted for the first time since 1813. Scientists from the Natural History Museum Aarhus and DCE-Aarhus University have confirmed, with photo and video material, the presence of a pack in West Jutland. **KM**

tinyurl.com/carpathian-bison

tinyurl.com/jutland-wolves



European bison cow and her calf resting in a nature reserve in Romania
© Shutterstock

ENERGY

SOLAR HOMES BOOST

Under an ordinance passed in South Miami, Florida, anyone building a new house will have to install 175 square feet of solar panels per 1,000 square feet of sunlit roof area. The move was supported by South Miami Mayor Philip Stoddard, who drives an electric car and whose entire home runs on solar power, according to the *Miami Herald*.

RECYCLING

SCOTS BOTTLE BID

The Scottish government has announced it will introduce a deposit return system for single-use drinks containers to tackle litter and increase recycling. Iain Gulland, chief executive of Zero Waste Scotland, said that along with the successful carrier bag charge and a proposed levy on single-use cups the move could be "a real game changer for a zero waste society".

tinyurl.com/scotland-bottle-deposit

WASTE

LOOKING BETTER?

A business idea that makes use of waste produce, including fruit and coffee, by turning it into affordable cosmetics has won The Formations Company Entrepreneur Award 2017. Biochemist Terence Chung's winning idea is intended to replace the need for petrochemicals and reduce landfill.

tinyurl.com/formations-award

LITTER

PICK UP A PRIZE

Young people are being encouraged to take photographs of rubbish found on litter picks for the international Children's and Young People's Humorously Captioned Photography Competition, run by the Scottish-based non-profit organisation Ecologisers, currently in its third year. Entries are open until 1 December to anyone under 21 in full-time education. First prize is £100.

tinyurl.com/litter-comp

FOOD

VEGAN DIET ENDORSED

The British Dietetic Association has renewed its memorandum of understanding with the Vegan Society to state that a well-planned vegan diet can "support healthy living in people of all ages". At the time of writing, nearly 7,500 people had signed up to the Vegan Society's Plate Up for the Planet campaign, which encourages people to follow a vegan diet for seven days.

www.vegansociety.com/plateup



3D artwork created by the Woodland Trust on London's South Bank to announce a call for a new UK Charter for Trees

© Matt Alexander / PA Images

CONSERVATION

A ROOT CAUSE

A new charter aims to reconnect people with trees. **Marianne Brown** reports

Eight hundred years ago, on 6 November 1217, a new version of the Magna Carta was issued along with a new charter – the Charter of the Forest – which set out rights of access for free men to the fields, moorland, woods and trees that made up the royal forest. It was one of the first ecological charters in history. Today, while most people in Britain no longer rely on the woods for jobs like charcoal burning and fuel for cooking, trees remain a vital source of clean air, a flood defence and a home for wildlife.

Now, in a bid to define the different but equally important relationship between people and trees, eight centuries after the Charter of the Forest was issued, the British charity the Woodland Trust is leading over 70 partner organisations in the call for a Charter for Trees, Woods and People. The charter outlines 10 principles that set out how people and trees can

benefit each other. These will be applicable to policy, business practice and individual action.

The seed of the idea came about in 2010 when the British government put forward controversial plans to privatise the Forestry Commission before being forced to back down following widespread public opposition. “That was the start of it,” says Sarah Rouse,

project officer for the Woodland Trust. “It showed the connection between communities and local woods and the importance of ownership.”

The principles, written up by experts from the organisations that are creating the charter, were informed by over 60,000 tree stories submitted by the public as part of the trust’s campaign. These ranged from appreciation

THE TREE CHARTER PRINCIPLES

- Thriving habitats for diverse species
- Planting for the future
- Celebrating the cultural impact of trees
- A thriving forestry sector that delivers for the UK
- Better protection for important trees and woods
- Enhancing new developments with trees
- Understanding and using the natural health benefits of trees
- Access to trees for everyone
- Addressing threats to woods and trees through good management
- Strengthening landscapes with woods and trees



of being a “cog in the great cycle of Nature” to childhood memories of a lilac tree.

People are being encouraged to sign the charter to show their support. As this issue of *Resurgence & Ecologist* went to press, more than 86,000 had added their names.

The Tree Charter will initially be used as a tool backed up by the evidence of the stories about what the public wants from their trees and woods, says Rouse. “We are not engaging politicians or the government yet,” she explains, but this will change as the project grows. The launch, on 6 November, will be accompanied by art exhibitions, a Tree Trail and other events.

As discussions abound on the potential of trees in helping prevent flooding and air pollution and the growing disconnect between our children and Nature, Beccy Speight, chief executive of the Woodland Trust, said: “It feels as though there has never been a better time to reawaken our consciousness and re-articulate the fundamental age-old beneficial connections between trees and people.”

www.treecharter.uk

SILENT WITNESSES

Published to coincide with the Charter for Trees, a new book by Christiana Payne, *Silent Witnesses: Trees in British Art 1760–1870*, explores the role of trees in British art at a time when woods were revered as cool escapes from the city, and drawing manuals presented the anatomy of the tree as though it were a human form.

TREE PROTEST GOES ON

Opposition continues against a plan by Sheffield council in South Yorkshire to cut down hundreds of trees as part of a highway maintenance scheme (Frontline, Issue 301). After a high court injunction prevented them from standing under trees marked for felling, protesters blockaded a council depot to stop contractors leaving to fell the trees. Support also appeared in the form of Michael Gove, Britain’s Environment Secretary, who wrote a letter to the council demanding an end to the plan. Despite this, the fellings continue.

CONFERENCE CALL

Botanist Diana Beresford-Kroeger and explorer Bruce Parry are among those due to take part in The Tree Conference in Glastonbury, Somerset on 4 November to discuss the role of trees in mitigating climate change and ocean acidification. With UK forest cover currently at just 12%, one of the lowest rates in Europe, the conference will shed light on the threats trees face in Britain and contribute to the wider global conservation movement, organiser Sue Martineau said. A two-week Tree Art Exhibition will take place either side of the event. thetreeconference.com



Yulier Rodríguez Pérez

Photograph: Shutterstock

STREET ARTIST AT RISK IN CUBA

Our regular appeal to help non-violent activists

Havana-based street artist and social critic Yulier Rodríguez Pérez is at risk of being imprisoned after months of harassment from authorities, according to Amnesty International, which is seeking the support of *Resurgence & Ecologist* readers. Rodríguez was detained on 17 August and released the following day on condition he remove his artworks from the walls of Havana within a week.

His artwork often features alien-like figures with no mouths, which he says represent Cubans’ reluctance to publicly express discontent, according to an interview with Reuters news agency.

Amnesty International says it believes he is at risk of being charged with “dangerousness”, a broad provision under the Penal Code that Cuban authorities have frequently used against human rights defenders.

Please send politely worded appeals to

President of the Republic Raúl Castro Ruz,
Presidente de la República de Cuba
La Habana, Cuba

Fax: +41 22 758 9431 (Cuba Office in Geneva); +1 212 779 1697
(via Cuban Mission to UN)

Email: cuba_onu@cubanmission.com (via Cuban mission to UN)

Twitter: @RaulCastroR

Salutation: *Your Excellency*

Attorney General Dr. Darío Delgado Cura

Fiscal General de la República

Fiscalía General de la República

Amistad 552, e/ Monte y Estrella

Centro Habana, La Habana, Cuba

Email: relaciones@fgr.cu Twitter: @FGR_Cuba

Salutation: *Dear Attorney General/Estimado Fiscal General*

Please also send copies to diplomatic representatives accredited to your country.

tinyurl.com/amnesty-yulier-p

■ The Myanmar journalists whose arrests were highlighted in Issue 304 have been released, Amnesty International has reported.

CONSERVATION

BID TO BAN LIVESTOCK DRUG THAT KILLS VULTURES

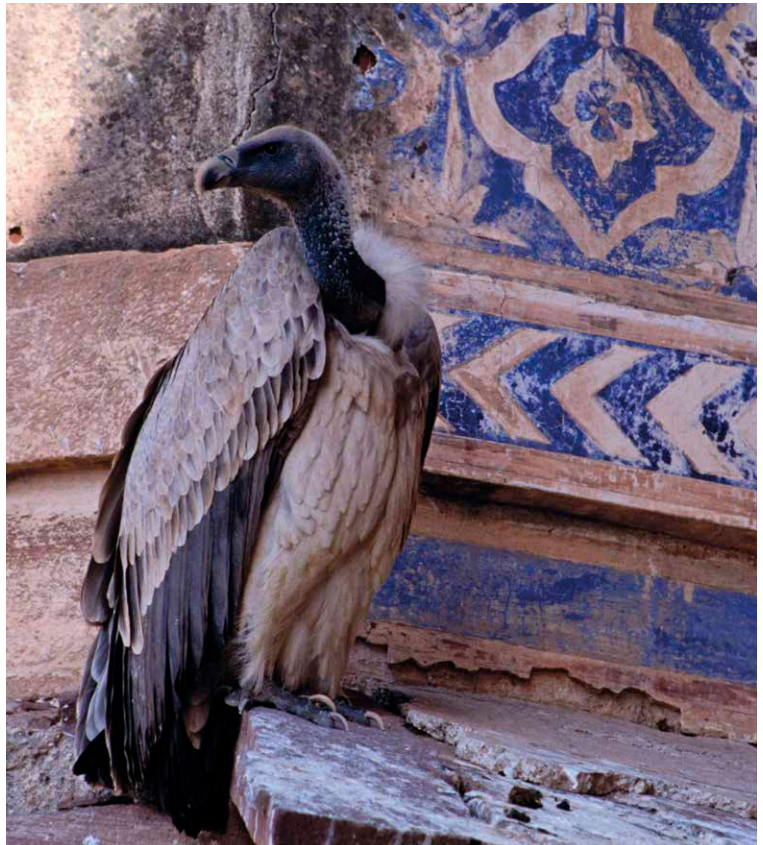
Kara Moses reports on a new campaign to ban a product linked to bird decline

A campaign in Europe to ban diclofenac, an anti-inflammatory and analgesic drug used to treat livestock, has been relaunched by conservation organisations led by the Vulture Conservation Foundation. Diclofenac is lethal to vultures, which ingest the drug through the carcasses of contaminated animals.

In the 1990s, the use of diclofenac led to the extinction of 99% of four species of vulture on the Indian subcontinent. Vultures play an important role in cleansing the environment by removing carcasses quickly, but with far fewer vultures the feral dog population boomed, resulting in a rise in the spread of rabies in humans infected through dog bites, according to research by the University of Bath.

Following a successful campaign, the use of diclofenac is now banned in Asia, and vulture populations are slowly recovering. Despite these known dangers, the drug is still used and marketed in European countries, including Spain, which is home to 95% of European vultures.

www.banvetdiclofenac.com



A vulture on the pavement in Jodhpur, Rajasthan, India

© Dallas Stribley / Getty Images



From left: Jeremy Leggett, Satish Kumar, Rachel Kelly, Jonathon Porritt, Rupert Sheldrake, Patrick Holden

NEW SEASON SET FOR RESURGENCE TALKS

The last in our first series of Resurgence Talks will be held in London on 22 November, when Jeremy Leggett, social entrepreneur and writer, will discuss the many facets of solar energy in 'The Solar Civilisation, Renaissance and New Despotism'. The talks, held in collaboration with London venue 42 Acres, are inspired by the ideals of the Resurgence Trust on a range of issues including the environment, activism, social justice, arts and ethical living.

Next year's programme begins on 31 January, when Satish Kumar, editor emeritus of The Resurgence Trust, will host the talk 'Soil, Soul, Society'.

On 28 February, Rachel Kelly, author of *The Happy Kitchen*, will discuss 'How to Walk on Sunshine'.

On 28 March, Jonathon Porritt, environmentalist and co-founder of Forum for the Future, will speak on 'Re-purposing the Green Movement'.

On 25 April, the biologist and author Rupert Sheldrake will talk on 'Science and Spiritual Practices'.

On 30 May, Colin Hines, convenor of the Green New Deal group and author of *Progressive Protectionism*, will discuss *The Way*, the influential book written by Teddy Goldsmith, founder of the *Ecologist*.

On 27 June Satish Kumar will talk on 'Elegant Simplicity'.

Lastly, on 25 July, just before the summer break, Patrick Holden, founding director of the Sustainable Food Trust, will consider the question 'What Should I Eat to Be Sustainable and Healthy?'

Tickets for these talks are £10 each.

Sharon Garfinkel

For more information and to book a place, please visit www.resurgence.org/talks

OBITUARY

HEATHCOTE WILLIAMS

Heathcote Williams, the poet, playwright, journalist, artist, actor and activist, who died in July aged 75, last wrote for *Resurgence & Ecologist* in 2015. But in a broader sense, his influence was felt across the fields of arts and activism in Britain from the 1960s onwards.

His career spanned many disciplines: even as he was writing for the stage, he became a journalist in the underground press, campaigning for sexual liberation and becoming Ambassador to the UK in the late 1970s for the 'Republic of Frestonia' – the title adopted by campaigners trying to save a small community of west London streets from the bulldozer. He later became a prolific painter, a sculptor and even a member of the Magic Circle, though he became more widely known for cameo roles in a succession of films, including that of Prospero in Derek Jarman's *The Tempest*.

Today he is perhaps best known for an extraordinary trilogy of extended poems, each appearing in book form in the 1990s, and each addressing a subject that had stirred his environmental conscience: *Whale Nation* (1988), *Sacred Elephant* (1989) and *Autogeddon* (1991).



Poetic revolutionary: Heathcote Williams

Photograph: Shutterstock

Reviewing Williams's *Shelley at Oxford: Blasphemy, Book-burning and Bedlam* in this magazine in 2013, Richard Ryder wrote: "The greatest British poetic revolutionary of the 19th century was Percy Bysshe Shelley, and of the 21st it is Heathcote Williams." Oxford had become Williams's home, where his last years were marked by illness but

illuminated by his writing, in which his radicalism remained undimmed.

His last article for us profiled the Pakistani political leader and peace activist Badshah Khan, about whom he had written another extended, book-length poem/biography, *Badshah Khan: Islamic Peace Warrior*.

Greg Neale

OBITUARY

SUE STEWARD

Sue Steward, who died on 23 August aged 70 after suffering a brain haemorrhage at her home in St Leonards, East Sussex, had been a photography critic and a writer for *Resurgence & Ecologist* in recent years, the latest development in an adventurous career that had ranged from secondary school teaching to being a pirate radio disc jockey, included a spell with the nascent Friends of the Earth, and saw her become a knowledgeable and respected writer on music, photography and Outsider Art – the art of visionaries and those marginalised by the arts establishment.

After studying sciences at Liverpool University, followed by a spell as a biology teacher, Steward moved to London and worked for the embryonic Virgin Records company, recently set up by



Visionary passion: Sue Steward
© Tim Willcocks www.timwillcocks.com

the youthful entrepreneur Richard Branson. She moved to the role of press officer as the company set up its own record label, working with some of the leading alternative musicians of

the day – Captain Beefheart, Henry Cow, Robert Wyatt and others – and, later, the Sex Pistols.

In a change of direction, Steward worked for Friends of the Earth and then, deepening her knowledge of what would become known as World Music, she began to champion musicians from outside the conventional Anglophone realm. Her particular passion was for the music of Latin America, about which she wrote the well-received book *Salsa: Musical Heartbeat of Latin America*. After periods working as an arts picture editor for several national newspapers, she concentrated on writing and broadcasting, latterly becoming a respected photography critic, and a curator and judge for several international awards.

GN

Please send newsworthy and/or inspiring stories (and photographs) for possible publication in Frontline to editorial@resurgence.org

There is a way; now we need a will to tackle the plastic in our oceans

Oliver Tickell explains how international law could help clean up marine pollution – if governments would only act
PHOTOGRAPHS: KIM PRESTON

Hardly a day passes without news on ocean plastic, and the news is generally bad. As I write, the latest is that minute particles of plastic in our seas build up a thin film of algae, which emit the gas dimethyl sulphide. As it happens, many small fish are acutely sensitive to the gas, and highly attracted to it, as it signals to them the presence of food.

The fish eat the plastic, along with the persistent organic toxins (like PCBs) that also glue themselves onto the particles. And so the plastic and the poisons enter into the food chain, and ultimately into higher-level predators – a category that, incidentally, includes humans. What goes around comes around.

Of course, big bits of plastic such as fishing nets, drinks bottles and bags also cause terrible damage – choking and strangling sea birds, turtles, cetaceans and other diverse and wonderful forms of life, or blocking up their digestive tracts. And they break up into tiny pieces under the relentless action of wave, wind and sun. In a nutshell, ocean plastic is an ecological toxin: an agent of global marine ecocide. There ought to be a law against it! Well as it happens, there is. Not just one law, but several.

My own ocean plastic journey began with an idea for a new international law to put an end to

marine plastic pollution (MPP). Something like the Montreal Protocol, for example, which has successfully regulated ozone-eating chemicals such as CFCs, imposing legally binding obligations on those states that have signed up, but also sharing technical expertise and offering funding to those that need it. But first it made sense to examine existing international maritime and environmental laws to see what, if anything, was already there.

I soon got my answer. The United Nations Convention on the Law of the Sea, which came into force in 1994, already requires states to “prevent, reduce and control pollution of the marine environment from any source” and to “ensure that activities under their jurisdiction or control are so conducted as not to cause damage by pollution to other States and their environment”.

The 1972 London Convention and its 1996 Protocol, which regulate the dumping of wastes at sea, already require states to “protect and preserve the marine environment from all sources of pollution”, where pollution means “the introduction, directly or indirectly, by human activity, of wastes or other matter into the sea which results or is likely to result in such deleterious effects as harm to living resources and marine ecosystems”.

The Basel Convention, which came into force in 1992, regulates the transboundary movement

of waste in order to “protect, by strict control, human health and the environment against the adverse effects which may result from the generation and management of hazardous wastes and other wastes”, and is drafted so as to include within its terms even wastes moving from one state to another by the action of wind, wave and tide. While MPP does not directly come under the scope of the Basel Convention, all that states need to do to bring it within the treaty’s ambit is to classify unsorted plastic waste as ‘hazardous’ in their domestic legislation.

Also applicable is customary law, the international version of common law, which reflects the accrued norms of behaviour between states. One precept of customary law is a prohibition of transboundary harm from one state to another and the movement of MPP from the land of one country to the shores of another is a clear example of that. Another element of customary law is the public trust doctrine, which states that

governments must act as trustees to manage commons (such as the high seas) and natural resources as the common heritage of humankind, solely in the interests of present and future citizens.

And then there are numerous regional treaties. For example, Africa has its own version of the Basel Convention, the Bamako Convention, which came into effect in 1998 and also suits our purposes. In Europe there is the 1998 OSPAR Convention for the Protection of the Marine Environment of the North-East Atlantic, which comprises 15 European countries and the EU and requires them to “take all possible steps to prevent and eliminate pollution” and to “protect the maritime area against the adverse effects of human activities so as to safeguard human health and to conserve marine ecosystems”. No scope for argument there!

So it looks like we already have all the international laws we need to clamp down on countries responsible for generating MPP. But there is an

important missing element: enforcement. Sadly for our oceans, there is no police force or prosecution service responsible for upholding international law, investigating its breaches, and taking action against transgressors. Instead it is up to individual states belonging to a treaty to take legal action under the mechanisms provided.

The one thing we do have is courts in which legal action can be taken, including the International Court of Justice, the International Tribunal for the Law of the Sea, and ad hoc tribunals as defined in each treaty. So far no state has taken legal action against

Kim Preston’s photography series Plastic Pacific explores the devastating impact of plastics accumulation in our oceans by transforming everyday household objects into the sea creatures in the Great Pacific Garbage Patch. All images © KPCreative www.kp-creative.com

another over MPP, probably because the main victims of MPP are small states, and heavy costs could be involved; taking a neighbouring country to law could be disruptive to harmonious relations; despite the apparent clarity of the law, the lack of precedent creates uncertainty as to the outcome; and few if any countries are entirely blameless in the matter.

But that's not to say we can't turn this situation around, given the huge public concern about the growing volumes of MPP. It is entirely possible to hold the worst plastic polluting nations

accountable and force them to act, using the laws we already have. Here's how:

First we have to find a state, or states, willing to seek legal redress for harm MPP is causing to their fisheries, tourism and environmental quality, and force the countries responsible to reduce the damage. A good place to start will be with small island states like the Maldives, Fiji, Saint Lucia and Vanuatu, which are often the victims of MPP. In 1991 they established the Alliance of Small Island States (AOSIS), to campaign for action on climate

change, due to its members' vulnerability to rising sea levels. Its mandate now extends to "sustainable development" and could easily include MPP.

And while the states are small, they are many: with its 44 members and observers, AOSIS accounts for 28% of all developing countries, and 26% of the UN's total membership. This strength in numbers could empower them to act in concert, overcoming any fears that a solitary country might have in acting alone. It could also enable some cost-sharing in taking legal action against other states, in order to set legal precedents of common value to all. Given the growing public concern about MPP, it should also be possible to raise substantial sums to support any legal action they may take on MPP – from NGOs, foundations, and the general public through crowdfunding platforms.

Many AOSIS states have already demonstrated their willingness to act. At this year's United Nations Oceans Conference in New York, members made a dozen commitments to limit the use of plastics and ensure their safe disposal – from phasing out non-biodegradable plastic bags, bottles and packaging (the Maldives) and banning styrofoam takeaway boxes and plastic utensils such as spoons, forks, knives, plates, bowls and cups (Seychelles) to improving waste segregation, storage and disposal at source (Samoa) and committing to become a "zero waste nation" (Singapore).

This is a good start. But before seeking legal redress, prospective litigants should further reduce their own responsibility for releasing plastic into the oceans. Fortunately this is something that the international community should be willing to help with in accord with existing commitments – such as the 1995 Washington Declaration on Protection of the Marine Environment from Land-based Activities, which calls on development funders, including UN agencies, The World Bank and regional development

banks, to "ensure that their programmes support the regional structures in place for the protection of the marine environment".

Nations considering legal action will also need to assemble compelling evidence of the ecological harm, economic losses and other deleterious impacts of marine plastic, so that their case can be made beyond any possible doubt. And they must be able to prove that a substantial proportion of the MPP they suffer from arises in the states they are acting against, for example by collecting rubbish from affected coastlines and analysing labels to identify countries of origin, and thereby establishing incontrovertible legal liability. This creates an important role for scientists, lawyers, NGOs and wider civil society in supporting MPP cases with their time, expertise and money.

Nothing in this will be quick, easy or simple. But few things worth achieving ever are. Legal action by plastic-polluted states against those countries that allow their wastes to contaminate the marine environment – or even the threat of such action – would have a powerful effect in persuading the perpetrators to reform their ways. Such is the scale and urgency of the marine plastic problem, that we should take this option forward, vigorously and effectively. Our oceans and their irreplaceable ecosystems depend on it. 

Oliver Tickell, a regular contributor to *Resurgence & Ecologist*, is the author of *International Law and Marine Plastic Pollution: Holding Offenders Accountable*, a new report published by Artists Project Earth. www.apeuk.org/opli



SPACE INVADERS

Privatisation of public places has far-reaching consequences, says **Bradley Garrett**

ILLUSTRATIONS BY KATE PUGSLEY

Public space is more than the space between buildings. It is also where we rest and relax, where we meet friends, and where we are assured – whoever we might be – that we have a place. Often, in critical moments for democracy they are where rights are defended, as we saw in Istanbul's Taksim Square in 2013. Cities across the UK are filled with buildings that will deny you entry or charge you for the privilege, but public spaces are where we should all feel welcome, regardless of our income, differences or desires. In Britain, where almost all land is privately held, public spaces are vital sanctuaries of equality precisely because no one can own them: they are held in common.

In the past few decades, however, few new public spaces have been created, and many existing public spaces have been sold to corporations – turned into pseudo-public spaces often euphemistically described as privately owned public spaces (POPS). London is, it will come as no surprise, the epicentre of pseudo-public space in the UK, but POPS have also emerged from redevelopment projects in Manchester, Liverpool, and in Birmingham, to name a few.

Globally, the rise of POPS is emerging from a continual withdrawal of public provision, forcing either collective management or the sale of those spaces. The former scenario is rare, but does provide hope for a different model. In São Paulo, Brazil, for instance, a new law requires that each public square be co-managed by members of the public, to satisfy local needs. Many pseudo-public spaces, in contrast, are stamped down by transnational property developers, with little thought given to local context, which is why we often get the sense, whether we are in Toronto, Hong Kong or Los Angeles, that we might be anywhere.

Despite the promising sheen of 'regeneration' – often heralded by pop-up shops, hipster cafes and a budding arts scene – when the construction dust settles, too often public spaces once maintained by civil bodies have been quietly passed into the hands of corporations as part of austerity-driven buy-outs. In these new 'public realms', our public rights are severely curtailed by corporate land management policies and monitored by the swivelling eyes of dome cameras tracking our every transgression. Photography is banned. Loitering is banned. Protest is banned.

Loitering is banned. Protest is banned.

In this new dispensation, the public realm becomes space fit only for consumption; all other activities are rendered subversive, deviant, out of control. Even gathering becomes a threat, because people gathering in public space talk to each other, figure things out, demand explanations and organise action. In each of these spaces, the normal rule of law is overwritten by corporate policy

that seeks to maximise profit and decrease insurance liability – in other words, the corporations that bought your public space want you either to purchase something or leave.

In Bristol's Cabot Circus, dog walking, cycling, busking, smoking, photography, petitioning, chugging (seeking charity donations), drinking and skateboarding are banned, and the owners of this pseudo-public space, the property and investment company Hammerson, reportedly track mobile phones with software called Path Intelligence. In the site management plan for the redevelopment of London's King's Cross, the developers



Tiny People by Kate Pugsley
www.katepugsley.com



reserve the right “to eject from or refuse access to the Development Estate Realm Areas to any persons conducting themselves in any excessively noisy or dis-



orderly manner or indecently behaving”. At the Bull Ring in Birmingham, a man was recently told to stop drawing because it posed a potential threat, according to the private security guards.

What is clear from these examples is that the privatisation of public space is fundamentally antidemocratic, being both extra-legal and unequally enforced, and therefore must be challenged.

Selling off public space transforms us from citizens to inhabitants



Two years ago, I gave a TEDx talk in which I suggested a two-step action plan to defend the UK’s public spaces. The first step was to occupy these spaces, to make clear that they were being governed by corporate rules, not laws. Last year, we held an unsanctioned seminar about public space in the POPS surrounding London’s City Hall, which I detailed on the pages of this magazine (Frontline, Issue 296). The comedian Mark Thomas has also been staging interventions, such as in Salford where the council attempted to ban swearing in public space. In response, Mark led Commonsers Choir in a curse-strewn chorus, making clear that effective protest in public space need not always be so serious.

The second step of our plan was to raise awareness by mapping all the pseudo-public space in London. Working with Guardian

Cities and Greenspace Information for Greater London (GiGL), we recently completed the map, though every council but Islington offered little or no support. In chasing information, we encountered missing data, copyrighted data, deliberate obfuscation, unwillingness to respond and lack of interest. However, after two years of work, we managed to put together a map of over 50 locations, provoking a response from the leader of the Liberal Democrats, Vince Cable; the Labour leader, Jeremy Corbyn; and the London Mayor Sadiq Khan, who vowed to push back against the privatisation of public space in the forthcoming London Plan.

These small victories are fuel for more action. This issue needs to now be taken out of London, to every council in the UK. It is particularly important in smaller towns and cities where the privatisation of a single public square could eviscerate all the public space available. These processes, it is worth keeping in mind, are probably permanent, since cash-strapped councils are unlikely to be buying back public squares from international conglomerates any time soon.

Even in this age of corporate globalisation, in fact especially now, place is still fundamental to the health of our *polis* and our persons. Public spaces are often also our green spaces, and being in them helps to cultivate an environmental awareness from a young age. It follows that turning green spaces into policed zones of exclusion assures that our children will be more likely to play football inside virtual reality headsets than on a grassy field and will therefore never know the potential of that

field or comprehend the need to protect it. Losing sight of the local leads to a slippery slope of alienation, loneliness, disconnection and apathy. Selling off public space is like applying spatial logic of the airport to the outdoors and transforms us from citizens to inhabitants.

When we think about public space, then, it is important not to be put off by admittedly unscintillating discussions about urban planning or land policy, because at the centre of what appears to be a boring conversation about geography is a far more important point about what kind of society we want to live in and what kind of world we will leave behind for future generations. These policies of corporate privatisation, explicitly or tacitly endorsed by every political party holding power since the early 1980s, must end; the defence of our public spaces is in our hands. R

Bradley L. Garrett is a Research Fellow in the School of Geosciences at the University of Sydney and the author of *Explore Everything: Place-hacking the City*.



Celebrating the road to nowhere

Erlend Clouston delights in the cultural exhumation of author and champion of the mountains Nan Shepherd

Two cheers for the anthologists. Search for the current hottest property in Scottish publishing in *Scottish Literature in the Twentieth Century* (published in 2000) and you will be disappointed. ‘Nan Shepherd’ is similarly invisible to Macmillan’s *The Literature of Scotland* (1984), *The Scottish Tradition in Literature* (1958) and umpteen poetry collections, including *The New Penguin Book of Scottish Verse* (2000).

Ignorance comes into it, and residual male chauvinism; Nan was not a boozier or an agitator, and so slipped out of the mid-century cultural headlines. Stamping on Nan’s grave, a countryman denounced her as a snob who churned out anthropomorphic tosh.

The trumpets that sounded at her eventual resurrection had a distinctly tinny quality. A private memo from the Royal Bank of Scotland fretted about a “negative reaction” to its 2016 announcement that Nan would be the face of its new fiver. The *Scottish Daily Mail* claimed she was “wild and rebellious” and “sexually ambiguous” – wrong on all fronts. In a news report I saw, an ITV camera crew, dispatched to record the home that Nan had occupied for almost all of her 88 years, managed to film the neighbours’ house. The National Trust for Scotland twice denied receipt of the bounty Nan had bequeathed “for the preservation of open spaces”, before, confronted by her will, it finally turned up the £25,000.

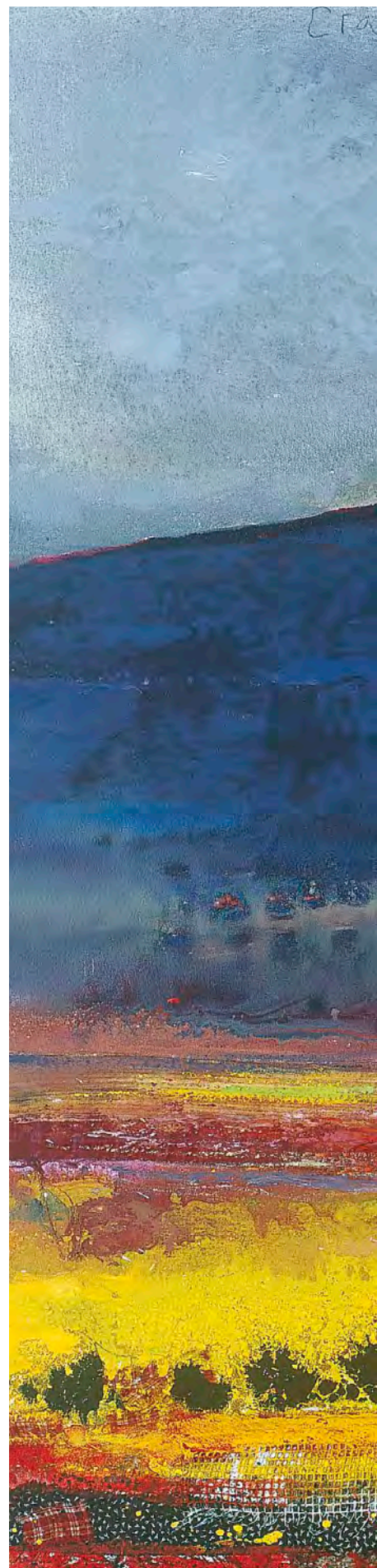
The ignorance is defensible, if only because Nan cultivated her anonymity. In the last few months, publishers in China, Spain, Germany and Catalonia have snapped up the rights to *The Living Mountain*, Nan’s rapturous and

now famous account of Cairngorm psycho-strolling, but when it was rejected the first time round, in 1947, she thrust the manuscript into a drawer for 30 years. Fatalism and modesty are intrinsic to the quality that makes her writing so appealing today. With the material and political worlds beset by disillusionment, it is comforting to find a writer who deals with the elusive spaces that shimmer tantalisingly just beyond our perception of everyday reality.

I knew Nan Shepherd for the first 35 years of my life and the last 35 years of hers. She introduced me to ginger beer, similes, and the pleasures of mountain walking in Switzerland. As Nan’s literary executor, this year alone I have unveiled a plaque in her memory and addressed six public gatherings, including the Edinburgh Book Festival, on the theme of ‘Zen and the Art of Rucksack Maintenance: Nan Shepherd’s Curious Journey from *Flâneur* to Fiver’.

Nan was born just outside Aberdeen in 1893 and died in the same city. She never owned a car and rarely watched the television that appeared in her final years. Her instincts were ascetic. “It’s the most thrilling excitement – refusing yourself things,” a character claims in *The Quarry Wood* (1928), Nan’s first and most autobiographical novel. “The thrill of doing without them is far more exciting than having them.” Self-denial extended to the hairdresser. Nan preferred to wind her locks into plaits or a poetic bun. The striking Joni Mitchell-style picture on the £5 note was an impromptu thing, involving a brooch and a discarded strip of the photographer’s film.

The East drew her attention early on. At the age of 16 she bought a copy





An intoxication with Nature: Nan Shepherd's epiphanies in the Cairngorms brought a communion with the universe
Craiggowrie by Kurt Jackson, 2007 www.kurtjackson.com

of *The Thoughts of Muhammad*. Two years later she acquired *The Rubaiyat of Omar Khayyam*. Her notebooks filled up with the thoughts of Kierkegaard, the theosophical poet George Russell, and Lafcadio Hearn, the American journalist cum Japanese Buddhist, who entertained the citizens of Cincinnati with a breathless account of his ascent of their city's tallest factory chimney, strapped to the back of a steeplejack. Chinese Taoism drew her too.

"Drift on the stream of Infinite Flux, / Without joy, without fear: / When you must go then go, / And make as little fuss as you can," a Taoist poem in her collection states. By now a lecturer in English at Aberdeen Training College, a job she held all her life, Nan must have found the prospect of Infinite Flux, the harmony of human and the universe, infinitely appealing in the context of the 1930s. Aberdeen had three hunger marches, and frequent running battles between left and right. Half of Aberdeen University's Army Corps and a fifth of her arts class, including a probable boyfriend, had died early in the First World War.

By 1934 she had written three novels – *The Quarry Wood*, *The Weatherhouse* and *A Pass in the Grampians* – and produced a collection of poems, *In the Cairngorms*. The stories are infiltrated with the swirling metaphysics of the East, an original approach for events set in the hard-scrabble farming communities of north-east Scotland. Men merge with trees, trees with light, light with land. Her favourite words are 'dis-solution' and 'essence'.

If things had worked out differently, *The Living Mountain* could never have been. Most men subscribed to Lord Curzon's view that women's "proper sphere and highest duty" was maternity. Nan had inherited the family house, the family maid and atypical independence; with no domestic obligations, and convenient train and bus routes up the Dee Valley, she was free to intensify her relationship with the Cairngorms.

In physical terms this is a 1,500-square-mile plateau of weathered granite crammed between Aviemore in the north-west and Braemar in the south-east, containing five of Scotland's six tallest peaks. But to Nan numbers provided just "a pallid simulacrum" of the

Cairngorms' reality. What was important was the "reality of the mind". Unlike other chroniclers of the regions, her locations are haphazard and meaningless. They are merely backdrop. Here Nan is glancing backwards and forwards, simultaneously. Rousseau,



Portrait of Nan Shepherd Courtesy of Erlend Clouston

I believe that I now understand why the Buddhist goes on pilgrimage to a mountain. The journey is itself part of the technique by which the god is sought. It is a journey into Being; for as I penetrate more deeply into the mountain's life, I penetrate also into my own. For an hour I am beyond desire. It is not ecstasy, that leap out of the self that makes man like a god. I am not out of myself, but in myself. I am. To know Being, this is the final grace accorded by the mountain.

Nan Shepherd
The Living Mountain

who began the Romantic movement when, locked out of Geneva, he began to walk across Europe, anticipated Nan's intoxication with Nature by 200 years: "I could have written a book about every grass in the meadows, every moss in the woods, every lichen covering the rocks," he exclaims in *Reveries of the Solitary Walker*. Nan bejewels her text with alpine milk-vetch, moss campion, wild thyme, dryas and bog asphodel. "A flower caught by the stalk between the toes is a small enchantment," she almost squeals. The aimlessness of Nan's wanderings and her indifference to specific goals such as hilltops echo the Parisian *flâneurs*, whose random curiosity was

aesthetic and then, after the second world war, political. There was a whiff of dissidence in Nan: "The Nature Conservancy ... discourages vagabonds, of whom I have been shamelessly one – a peeper into corners."

This was about as political as Nan got. She embraced an outdoor ethic that was conservative with a small 'c', in the interests of a greater cause: "It is necessary to be sometimes exclusive," she writes in *The Living Mountain*, "not on behalf of rank or wealth, but of those human qualities that can apprehend loneliness." Loneliness is a prerequisite for the sensual, intuitive bonding between the human and the universe that the Cairngorms' rawness sometimes delivered. *The Living Mountain's* 108 pages record brief epiphanies when the Scottish lecturer stepped out of herself and into a Zen-like communion with the universe. "The self is overlaid with a good many crusts and falsehoods," she regrets. These spasms of paranormal lucidity are recorded in language that still makes the brain tingle: "Walking thus, hour after hour, the senses keyed, one walks the flesh transparent ... the body is not made negligible, but paramount ... flesh is not annihilated, but fulfilled. One is not bodiless, but essential body."

The Living Mountain was never formally accepted by a publisher. In 1977 Nan paid the Aberdeen University Press to publish a limited edition of 3,000. Only a few hundred copies had been bought by the time she succumbed, four years later, to pneumonia. The book, in contrast, grows fresher every day. It has now sold 50,000 copies. Canongate, which took on the title in 1996, now anticipates quadrupling that before the decade is out. The list of spin-offs is hair-raising: there is *Living Mountain* fashionware, sculpture, calligraphy, music (sundry styles), and computer typeface. A *Living Mountain* film has been proposed. A biography of Nan is imminent. As Omar Khayyam asks, "Who is the Potter, pray, and who the Pot?" The neglected mystic would not have been surprised. "One walks among elementals," Nan notes on page four, "and elementals are ungovernable." **R**

Erlend Clouston is Nan Shepherd's literary executor. He wrote for the *Guardian* between 1979 and 1998.

Coming together in the hood

Kate Blincoe is inspired by some like-minded molluscs

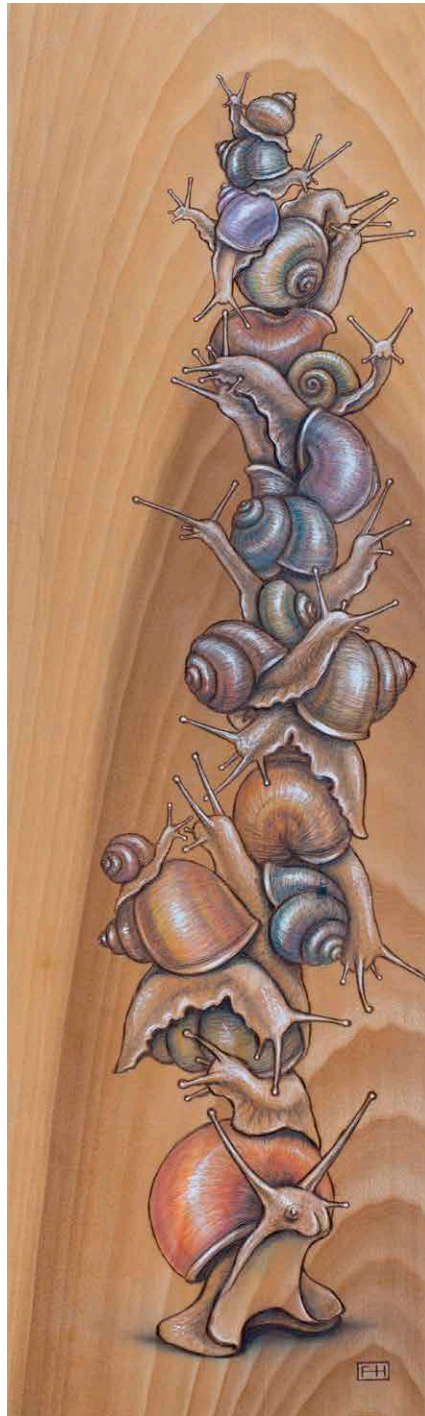
Something was strange about the oak tree: its bark was disfigured and deformed with odd lumps and growths. The narrow path took me past dense undergrowth to the base of this large, dominant tree. I reached out to touch the peculiar trunk, and laughed. The tree was thriving – it was simply hosting a slumber party of hundreds of garden snails.

Whirls and swirls of shells, in wondrous patterns of brown, yellow and cream, were packed together all the way from the ground up to way over my head on the whole southern side of the tree. Tucked into every nook and cranny and into the gaps by the roots were snails of all sizes.

This high-rise dormitory was providing winter accommodation. It was an *escargatoire*, hood or rout – collective nouns for snails. I wondered why snails made the effort to cluster like this. Gatherings of any species come with risks. There can be sharing of disease, dangerous competition for mates, or conflicts brought about by limited resources such as food and water. Surely in this case they were nothing but a fast food joint for a hungry song thrush?

Penguin huddles make sense: they protect against the icy wind with the organised sharing of the middle warmth, placing the young or vulnerable deep within the group. Starlings ‘gang up’ as well as sharing information before dusk through the fancy flights of the murmuration. Many watchful eyes provide security, as well as their numbers helping to confuse a potential predator. Next, they roost together, reducing the odds of being preyed. Salmon congregate in particular rivers, swimming en masse upstream to mate before returning to a solitary life again.

For the snails, it is about survival too. They are cold-blooded and they have a very high percentage of water in their bodies. Ice crystals can kill.



Snail Pile 02 by Fay Helfer
www.fayhelfer.com

So they find a sheltered spot, next to a neighbour for windbreak, and seal their openings with mucus known as

epiphragm. They then become dormant, waiting out the cold.

For the snail, community works. But why do people live in family groups, usually organised into wider communities? We are part of the animal kingdom, and our basic needs benefit from communal living. The raising of young works better when we form groups, as this enhances the safety of the individual and enables the sharing of skills or resources.

There are the social benefits of being part of a wider network too – we hope to avoid loneliness and we feel a sense of connection and enjoyment through being with others.

Community doesn't have to mean hanging out with 'others just like us'. Symbiotic relationships see varied creatures helping each other, such as the sea anemone hitching a ride on the back of a hermit crab, eating its leftover scraps but defending it from octopuses and other attackers. Our relationship with pets or indeed our own gut bacteria is symbiotic. Differences make the whole system stronger: the sum of its parts.

All natural processes are part of an interconnected web – all reliant on each other, from the tiniest microbe, to the fly, to the small mammal, to the apex predator. The loss of any individual aspect affects the healthy functioning of the whole.

I wonder which maverick snail chose this tree first. It is well known that elephant groups choose their migration paths based on the influence of a dominant matriarch. Shoals of fish meanwhile move collectively through consensus decision-making.

Who knows the exact process by which the snails are congregating here? One thing is for sure: their collective intelligence has decided that this is a very good tree – and I quite agree. 

Kate Blincoe is a Nature writer and the author of *The No-Nonsense Guide to Green Parenting* (Green Books, 2015).

A voice for the common good

The year 2019 will mark the 10th anniversary of the late Elinor Ostrom's Nobel Economics award for her work on management of the commons, and principles of institutions. The year 2018 will mark the 50th anniversary of Garrett Hardin's essay 'The Tragedy of the Commons', which Ostrom questioned and spent her academic life at Indiana University analysing and correcting. Hardin acknowledged her findings.

Today, from the biggest, most topical ecosystem disruptions of atmospheric and ocean warming, plastic pollution and species extinctions to the bonus culture, dominance of rentier systems and banking collapses, and from the global to the local, there are many examples of commons tragedies: institutional failures from local to state, multinational to global, and a failure to acknowledge Ostrom's more constructive contribution. Hardin represented a form of regulation-free anarchy, too much of which is evident from senior politicians determined to 'burn red tape'.

Unfortunately, we rarely hear either Ostrom's name or reference to any part of her work. How often has a journalist asked a politician, banker or chief executive, "How does your policy/financial instrument/management restructuring benefit the common good?" When Manchester University students started their Post-Crash Economics Society, I asked if they'd heard of Ostrom. They hadn't. She wasn't on their curriculum. Similarly, when I asked a couple of university teachers of economics, they hadn't heard of her. Extraordinary!

Except that it isn't extraordinary, because so-called orthodox economic thinking accepts the notion of a 'guiding hand', and the fundamental greediness of people as individuals devoid of altruism. The orthodoxy also appears to be based upon a conclusion from Hardin's essay that enclosure and privatisation are the only route to solving the commons conundrum of where 'public', 'private' and 'common' merge and collaborate. Hardin posited that a farmer would graze his beasts on publicly owned/common pasture with no interest to return anything but the beasts' dung. Every other farmer would do the same until the pasture was completely depleted – a commons tragedy. He made no mention of powerful external forces over which those farmers had no control – such as the artificial political boundaries that disrupted their transhumance, the climatic conditions, or the prices of commodities – which, quite probably, were at the root of the tragedy, as the custodians of their institutions had been usurped.



Illustration by Katherine Siy courtesy of IKON Images

In an age of inequality and individualism, the work of ‘unorthodox’ economist Elinor Ostrom is more relevant than ever, writes **Robin Le Mare**



SUMMARY OF ELINOR OSTROM'S EIGHT PRINCIPLES FOR SUSTAINABLE GOVERNANCE OF COMMON-POOL RESOURCES

- Boundaries are clearly defined, excluding external unentitled parties.
- Rules on the provision of common resources are aligned with local conditions.
- Decisions are made through collective-choice arrangements.
- Rules are enforced by monitors who are part of or are accountable to the appropriators.
- Violations of community rules are punished with graduated sanctions.
- Mechanisms of conflict resolution are low-cost and easy to access.
- Higher-level authorities recognise the right of the resource appropriators to self-govern.
- Common Pool Resources that are parts of larger systems are organised, and rules enforced, in multiple layers of nested enterprises.

Ostrom doubted Hardin's arguments and spent her life researching how people managed their common assets. Her analyses ranged from grazing in the Alps to snow-melt irrigation waters in Nepal; from inshore fisheries to police departments in the USA. In all of them she found that the common assets were well managed via respected institutions that abided by eight design principles (see panel). Meanwhile, those who followed the ‘orthodox’ model worked with ‘externalities’, which they were happy to dump upon and cause tragedy in the commons: the costs of atmospheric and oceanic pollution and warming, with consequent negative effects upon ecosystems, and species extinction.

In June 2017, Joseph Stiglitz, another Nobel Prize-winning economist and regular interviewee and commentator, wrote in the *Guardian*: “The set of ideas that came to dominate has been called neoliberalism. By boosting inequality and a dependency on finance, the ideas of neoliberalism fed directly into the crash of 2008. The ideas have now been shown to be wrong, to have failed for over a third of a century. It's time for us to think about alternatives.” Within a criticism of the orthodox model I would include a criticism of much in the business model with its accountability emphasis on shareholder short-term profits. Unorthodox must extend far and wide. As Stiglitz says, it has taken over 30 years to realise that the

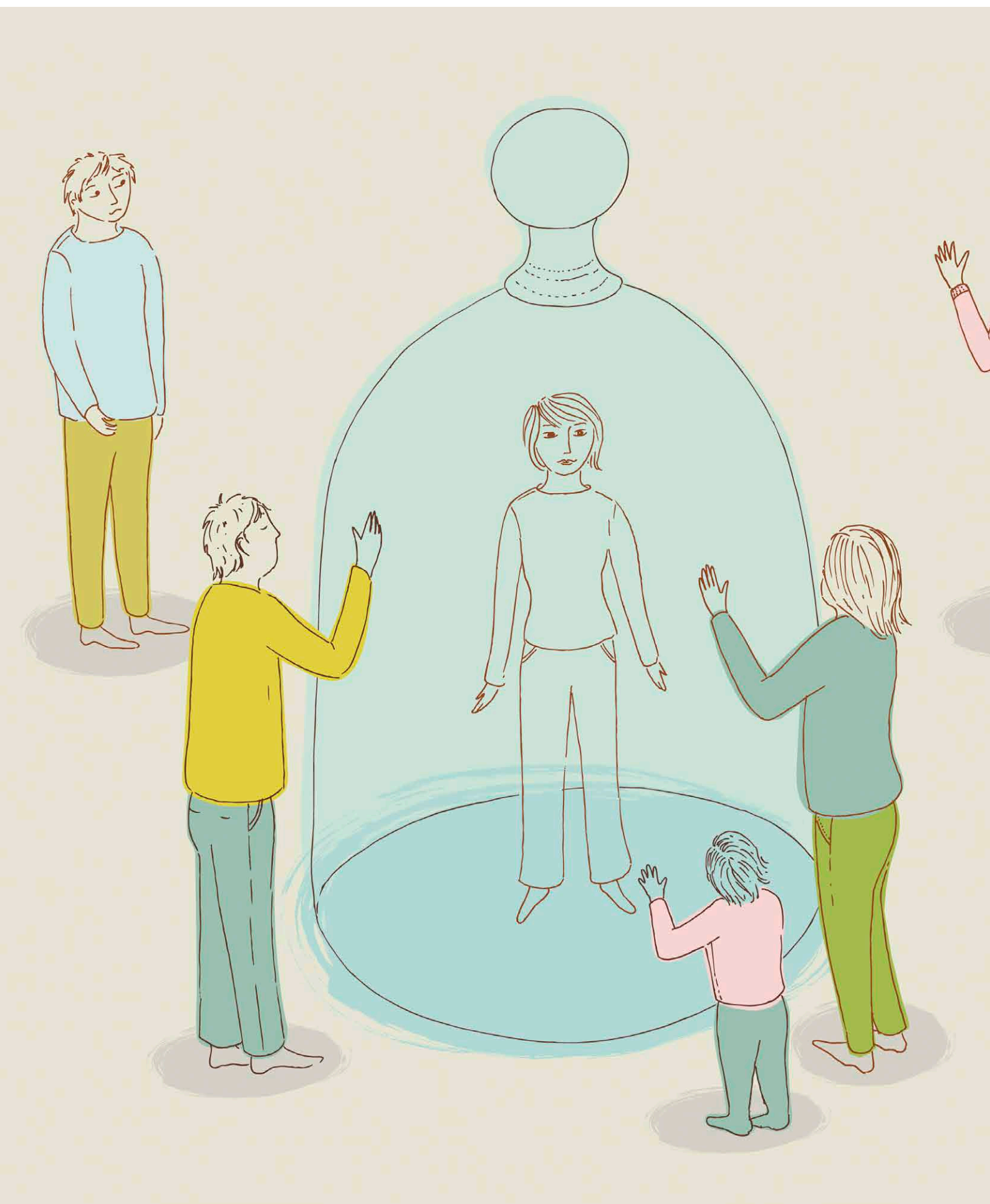
orthodox model is highly damaging. It will take at least a generation to undo the damage. No time to lose.

Unfortunately, ‘unorthodox’ analysis and opinion get little coverage. Actually, this is far worse than unfortunate. Neglect of other opinion is part of exploiting those opportunistic behaviours and of adherence to the perverse “there is no alternative” faith.

In effective commons, respected institutions will have ways to control opportunistic behaviours of free riding, shirking, rent seeking and corruption – unless and until, of course, external forces overpower the institution and use these behaviours to corrupt and possibly destroy the institution. Mahmood Mamdani described the overlordship mentality and corruption of institutions in Uganda and South Africa as fundamental to the colonial enterprise.

If my understanding of 2017 as having been replete with commons tragedies is correct, I sincerely hope 2018 will be used to promote much debate throughout society on Hardin's simple philosophy, and to emphasise the poverty of his analysis, and that 2019 will be a year of celebration of Ostrom's award-winning work. The topic of management of the commons must enter public discourse. **R**

Robin Le Mare is a freelance writer based in Cumbria.



Loneliness is just one symptom of a wider crisis

Illustration by Trina Dalziel courtesy of IKON images



REBUILDING COMMUNITIES MEANS REJECTING FEAR AND THE IDEOLOGY OF SELF

George Monbiot issues a call for a new, ecological society

An epidemic of loneliness is sweeping the world. Once considered an affliction of older people, it is now tormenting people of other generations. Our time is distinguished from previous eras by atomisation: the rupturing of social bonds, the collapse of shared ambitions and civic life, our unbearable isolation from each other. There are over 7 billion souls on Earth, but many people are unable to find anyone with whom they can connect.

The consequences are devastating. That loneliness (by which I mean the pain inflicted by involuntary isolation) causes unhappiness goes without saying. It is strongly associated with depression, paranoia, anxiety, insomnia, fear and the perception of threat. It also has major impacts on our physical health, partly because it enhances production of the stress hormone cortisol, which suppresses the immune system. Chronic loneliness has been linked to dementia, high blood pressure, heart disease and strokes, lowered resistance to viruses – even a higher rate of accidents. Some research suggests it has a comparable impact on physical health to smoking 15 cigarettes a day, and raises the risk of early death by 26%.

We live in an era of astonishing material wealth – albeit poorly distributed. But the great general advance in material conditions has not been accompanied, as our forebears might have expected, by general happiness. Instead, this age of atomisation breeds anxiety, discontent and dissatisfaction – conditions that afflict even the wealthiest classes.

The intensity of this distress can be judged by the exotic means with which some people seek to address it: hiring ‘people walkers’, designing robot partners, and procuring, for cash, ‘friends’ with whom we can pose for photographs that we can post on social media. In some countries, agencies rent out guests to underpopulated weddings. A recent article describes how, in Japan, one of these pretend guests was used to replace a sister with whom the bride had fallen out. What, you might wonder, did the bride’s

mother make of it? She didn’t seem to mind, probably because she had been hired as well.

Craving contentment and a sense of connection, we succumb to compulsions that often find expression in a frenzy of consumption. We chase brief spikes of satisfaction, which soon subside to be replaced by the urge for another hit.

Consumerism – ever restless, never sated – threatens us with climate breakdown, helps catalyse a sixth great extinction, imperils global water supplies, and reduces the many wonders of the living world to the same grey waste. We rip the Earth’s living systems apart to fill the gap in our lives, yet the gap remains. This compulsive, joyless hedonism consumes not only the wonders of Nature, but also ourselves.

Loneliness is just one symptom of a wider crisis of alienation: a loss of connection with people and place, and with a sense of meaning and purpose. Society, the world’s living systems, our happiness, our self-control, our sense of belonging: all are falling apart. Why has this happened?

Part of the answer is that this crisis is self-generating. The pursuit of material satisfactions dulls our concern for other people and for the living planet. It blinds us to our place in the world and the damage we impose on others. It propels us down a narrow corridor of self-interest, self-enhancement and immediate gratification.

These tendencies are reinforced by an economic system that puts a price on everything and a value on nothing; a political system that promotes economic growth above all other aims, regardless of whether it enhances human welfare or damages it; and organisational and technological changes that could scarcely have been better designed to drive us apart. We were once brought together by work, travel and entertainment. Now these activities tend to estrange us.

Globalisation has weakened our connections with our neighbours and neighbourhoods. Jobs are outsourced to cheaper workforces, causing, in some cases, the collapse of local economies and the communities that depended on them. Power is outsourced to

global institutions we cannot influence, undermining our sense of self-ownership and political community. A globalised media creates the impression that, wherever we might be, life is elsewhere.

But above all, I believe, the trend towards social breakdown is driven by the dominant political narrative of our times. This narrative is a reiteration of the story told by the philosopher Thomas Hobbes in 1651. He asserted that the default state of human relations is a war of everyone against everyone else. Life in the state of nature, he famously observed, was “solitary, poore, nasty, brutish, and short”.

It is not hard to see how he drew this conclusion after witnessing the devastations of the English Civil War. His knowledge of human evolution was confined to the book of Genesis and informed by the doctrine of original sin. Today, knowing what we do about the nature and origins of humanity, we can state unequivocally that this view is mistaken. But it forms the text or subtext of much of the political thought and media commentary to which we are exposed.

Competition and individualism are the values at the heart of the 21st century’s secular religion. Everywhere we are encouraged to fight for wealth and social position like stray dogs over a dustbin: competition, we are told, brutal as it may be, will enhance our lives to a greater extent than any other instrument. This story is supported by a rich mythology of rugged individualism, and advanced through an inspiring lexicon of lone rangers, sole traders, self-starters, self-made men and women, going it alone. The word ‘people’ has been widely replaced in the media by ‘individuals’. The most cutting insult we can throw at someone is ‘loser’.

Seeing some people grab vast wealth while others go hungry – at the time of writing, the world’s eight richest people have the same net worth as the poorest half of its population – reinforces the sense that this is a dog-eat-dog world. We either join the fight in the hope of triumphing over others, or face destitution.

Many economists insist that we are typically selfish and self-maximising. They use a term to describe this perception of humanity that sounds serious and scientific: *homo economicus*. Most of them seem to be unaware that the concept was formulated, by John Stuart Mill and others, as a thought experiment. Soon it became a modelling tool. Then it became an ideal. Then it evolved into a description of who we really are.

As a paper in a psychology journal observes, *homo economicus* is a reasonable description – of chimpanzees. “Outsiders ... would not expect to receive offers of food or solicitude; rather, they would be fiercely attacked,” it notes of our closest living relatives. “Food is shared only under harassment; even mothers will not voluntarily offer novel foods to their own infants unless the infants beg for them.” This, the paper notes, is an unreasonable description of human beings.

But we have heard the story of our competitive, self-maximising nature so often, and it is told with such panache and persuasive power, that we have accepted it as an account of who we really are. It has changed our perception of ourselves. Our perceptions, in turn, change the way we behave.

One result of this mistaken belief is the loss of common purpose. Our tendency is to stop seeing ourselves as people striving together to overcome our common problems, and to view ourselves instead as people striving against each other to overcome our individual problems. Never mind that these problems are often much bigger than we are, and arise from structural forces that no person acting alone can tackle. As individualism is the religion of our times, it must be the solution to whatever crisis we face.

Everywhere we seem to hear the same low, insistent whisper: “You are on your own.” Neither the state nor society will save us. They will not solve our problems, even if these problems – such as climate change or economic crises or public health disasters – cannot be addressed by other means. No solutions are proposed for insecurity, precarity and desperation. Indeed, as the cruel 18th-century doctrines of Thomas Malthus and Joseph Townsend – “it is only hunger which can spur and goad them on to labour” – are disinterred, precarity and desperation are recast as the necessary incentives to encourage the poor to work harder.

The loss of common purpose leads in turn to a loss of belief in ourselves as a force for change. Many, in recent years, lost their belief in the promise of democracy: that, through voting, mobilising and campaigning, we can make our political systems work for all of us rather than just a select few. We have tended to face our crises with passivity and resignation.

Faith in democratic norms is collapsing. A study published in the *Journal of Democracy* revealed that, while 72% of those born in the United States before the second world war believed it was essential to live in a democracy, this figure fell to just 30% of those born in 1980. One in six of the people surveyed asserted that army rule would be a good or very good development – a proportion that has more than doubled in twenty years. A similar slump in political faith has taken place in other countries.

If politics as usual no longer delivers, people look elsewhere for answers. This ‘elsewhere’ often means demagoguery: movements characterised by the extreme simplification of political choices, the abandonment of reasoned argument, and scapegoating. The reaction against democratic failure has licensed a clutch of suppressed hatreds – of women, immigrants, racial and religious minorities, difference of all kinds. We witness the resurgence of the kind of politics that until recently seemed to be everywhere in retreat.





By helping each other, we help ourselves
Illustration by Trina Dalziel courtesy of IKON images

The potential consequences are grave. Governments founded on lies and exaggeration are making promises they cannot possibly keep, and blaming an ever wider array of scapegoats when they fail to materialise. If jobs are destroyed en masse by automation, this will enhance the need

for distraction. As people become angrier and more alienated, the net of blame will be cast wider.

Eventually the anger that cannot be answered through policy will be turned outwards, towards other nations. Lacking other means of disguising their failures or establishing legitimacy, governments will discover the potential of foreign aggression. Terrorism provides ample opportunities for justification. Major war, which seemed until recently a distant prospect, begins to look like a plausible threat.

We are better than we are told we are, better than we are induced to be. By recognising our good nature and coming together to express it, we can overcome the multiple crises we face that cannot be solved alone. By reconnecting with each other we can conquer loneliness, unhappiness and the loss of our sense of meaning and purpose.

Though we still need it, we can no longer rely only on the state. Nor can we rely on the workplace to supply either social connection or economic security. But we can find some of the help we seek in community. By reviving community, built around the places in which we live, and by anchoring ourselves, our politics and parts of our economy in the life of this community, we can recover the best aspects of our humanity. We can mobilise our remarkable nature for our own good and the good of our neighbours.

We will no longer walk alone. We will no longer work alone. We will no longer feel alone. We will restore our sense of belonging: belonging to ourselves, belonging to our communities, belonging to our localities, belonging to the world. In turn, we will develop a politics and an economy that belong to us. By rebuilding community, we will renew democracy and the hope we invest in it. We will develop political systems that are not so big that they cannot respond to us, but not so small that they cannot meet the problems we face. We will achieve something that, paradoxically, we cannot realise alone: self-reliance. By helping each other, we help ourselves.

The strong, embedded cultures we develop will be robust enough to accommodate social diversity of all kinds: a diversity of people, of origins, of life experiences, of ideas and ways of living. We will no longer need to fear people who differ from ourselves; we will have the strength and confidence to reject attempts to channel hatred towards them.

By rebuilding community, we become proud of our society, proud of our institutions, proud of our nations, proud of ourselves. By coming together, we discover who we are. We ignite our capacity for empathy and altruism. Togetherness and belonging allow us to become the heroes of the story. **R**

George Monbiot is a writer and campaigner. This article is an edited extract from his new book, *Out of the Wreckage: A New Politics for an Age of Crisis*, published by Verso.



Sheikh Zayed Grand Mosque, Abu Dhabi, UAE © Massimo Borchì / Atlantide Phototravel / Getty Images

A faith and the power of Nature

In the latest article in our occasional series on religions and the natural environment, **Malise Ruthven** examines some of the teachings of Islam and their impact in the Muslim world

Islam in its primary meanings refers to voluntary submission or self-surrender to the monotheistic God – Allah – whose creative power and reality are deemed to transcend human comprehension. Rather than speculate about God's existence or non-existence, humans are urged to observe God's instructions as revealed by the prophet Muhammad in the Quran, the record of divine revelations supposedly conveyed to him from the time of his first call in the region of Mecca (around 610 CE) till his death in the city of Medina in 632.

The Quran contains a certain amount of legislative material (up to 600 of its 6,000 verses), mostly dating from the time of Muhammad's sojourn in Medina, where he was the effective ruler of a mixed community of local tribes, Meccan emigrants and (for a period) Jewish tribes who had consented to his leadership. Its most compelling theme, however, is the celebration of the divine in Nature, and human responsibility for just governance.

The Quranic message, as expounded by most of the early commentators and exegetes, left to God "the understanding of his own mystery". Humans were simply enjoined to explore the implications of God's will, as revealed in the divine text and elaborated through the edifice of the divine law (*shari'ah*) that developed in the centuries following Muhammad's death.

God is neither defined nor described in the Quran. He reveals himself through his signs. Significantly, the word *āyah* is used for a verse in the Quran and for a sign of God in Nature. As the American scholar Vincent J. Cornell has explained,

"Each āyah of the Qur'ān is also a sign – in the symbolic or semiotic sense – that points to another level of reality that in turn reaffirms the message of revelation. The believer who seeks to develop a sense of the sacred must thus learn two distinct levels of 'language' (langue) at the same time – the Arabic text of the Qur'ān itself and the 'language' of nature, which is also a manifestation of the speech of God."

Many Quranic passages can be cited as conveying the idea that Nature is a gift of God and that humans are dependent on God's will. An example is one of the early *suras* (chapters) dating from Muhammad's Meccan period, about seven years

before his migration to Medina in 622. As with other Meccan passages, the *sura* known as al-Waqi'a, ('the Falling', considered a reference to the Day of Judgment) is pregnant with eschatological terror, predicting that natural features such as mountains will be destroyed:

*When the Calamity shall fall,
And there is no denying its fall,
Abasing and exalting;
When the earth is made to tremble and totter,
And the mountains are pulverised,
Turning into scattered dust... (Quran 56: 1–6)*

...humanity will be divided into the saved, who will go to paradise, and the wicked, who will languish in hell. The same *sura* reinforces the message, addressing the miracle of procreation and human dependence on Nature:

*We it was Who created you – will you not believe?
Think of the sperm you discharge – do you create it, or are We its creators?*

...
*Have you given thought to the water you drink?
Was it you who poured it down from the rain-clouds, or was it We Who poured it? If We wish
We could turn it into salt water – will you not offer thanks? (Quran 56: 57–70)*

In an arid environment of low rainfall, conservation is clearly stressed in *Sura 6*, in a passage that some scholars date to the period following the Prophet's migration (*hijra*) to Medina:

He it is who created gardens, trellised and untrellised, and palms and plants of diverse fruits, and olives and pomegranates, like and unlike. Eat of the fruit when ripe, and give its due portion [to the poor] on harvest day. Do not be wasteful: God loves not the wasteful. (Quran 6: 141)

The principle of conservation is emphasised by rules, noted in many texts relating to acts of worship, according to which water should be used sparingly when making ablutions in preparation for prayer, even by a river. The overall message is unambiguous: both human life and natural forces are under divine control, and humans must manage them carefully. The Quranic Adam, the human

archetype, is subtly different from the figure depicted in Genesis: though tempted to eat of the forbidden fruit and expelled from paradise, he repents and is forgiven, to resume an honourable role as God's deputy (*khalifa*) on Earth (*Quran* 2: 30).

The notion that the Earth belongs to God, under human custodianship, is more than a foundation myth. It is also reflective of the pastoral and semi-pastoral conditions of the societies in which the Quran first appeared. The limited extent of the soil water necessary for agricultural production had a decisive impact in this region. Though conditions varied from one place to another, certain common features distinguished patterns of life that came to be labelled 'Islamic' from those of the temporal zones of the north or the tropical zones further south.

Where rainfall is scarce and uncertain, animal husbandry – the raising of camels, sheep, goats, cattle and, where suitable, horses – offers the securest livelihood for substantial numbers of humans. The 'pure deserts' of shifting dunes shaped by the wind, which cover nearly one-third of the land area of Arabia and North Africa, are wholly unsuited to human and animal life, and have generally been avoided by herdsmen, traders and armies. But in the broader semi-desert regions complex forms of nomadic and semi-nomadic pastoralism evolved under Islamic auspices that acknowledged the power of Nature under the rubric that the Earth belongs to God.

In winter, flocks and herds would range far into the *wadis* or semi-desert areas to feed on the grasses and plants that can spring up, miraculously, after the lightest of showers. In the heat of summer they would move, where possible, to pastures in the highlands, or cluster near the pools or wells. The Quran reflects the *Weltanschauung* of a hardy pastoral people who knew that survival depended on understanding the power of Nature and submitting to it rather than seeking control or dominion.

Several of the Quran's chapters are named after animals. They include The Cow, Livestock, The Bee, The Ant, The Spider, The Charging Stallions and The Elephant. In The Bee, the Quran enjoins Muslims to treat animals kindly (16: 68). Muslim theologians held that humans occupy a position midway between the spiritual world and the natural world. As the Persian poet, philosopher and traveller Nasir Khusraw (1004–c.1088) explained in his book *The Face of Religion*, humans are "midway between beasts and angels, so that, with [both] knowledge and action, they can move from the rank of animals to that of angels".

The theme of virtuous animals versus impious humans surfaces in a famous story by a 10th-century group known as the Brethren of Purity (*Ikhwan al-Safa*), according to which the animals put humanity on trial before the King of the Djinn for subjecting them to mistreatment and slavery. Modern



Thousands of rare and semi-precious stones, encrusted in marble, were used to decorate the Sheikh Zayed Grand Mosque © Pascal Deloche/Getty Images



adaptations of the story have featured in a number of productions for schools and young people.

Allah – the deity of pastoralists who occupied the broad belt of lands in the ‘arid zone’ stretching from the Atlantic Ocean to Western China – was not just an abstract conception driven by preaching and propaganda, though *da‘wah* (evangelism) by teachers, wandering Sufi mystics and traders was instrumental in spreading the religion beyond the region of its military-imperial origins in Western Asia. Anthropologists who have studied segmentary societies where pastoralists use the land at different seasons have shown how the holy men who “speak for God” act as mediators in disputes over land use: the idea that the Earth belongs to God may be metaphorical, but in transhumance societies it can be structurally meaningful, a tool for social management.

It seems ironic that in the rush for development many Muslims have now come to neglect the rubric that the Earth belongs to God, or have turned it on its head, by using modern technologies to defy the limitations of an environment once deemed to have been subject to divine control. In the Arabian peninsula – the Islamic heartland – population growth, urbanisation and improving living standards based on hydrocarbons are depleting the two kinds of aquifer: the shallow alluvial aquifers supplied by rainfall, and the non-renewable fossil aquifers dating from thousands of years ago when what is now desert was tropical rainforest.

In the 1980s, using state-of-the-art oil-drilling technology, the Saudis drilled deep into the aquifers under the desert, releasing fossil waters that enabled the country to become self-sufficient in wheat production, and the world’s sixth-largest producer. But after more than 20 years of self-sufficiency, they announced in January 2008 that the aquifer had been depleted and that wheat production would be phased out. Most other Middle East countries, including Libya, Jordan, Iraq, Syria and Yemen, face similar challenges in the face of rising populations and diminishing water supplies. In Yemen, renewable aquifers that benefit from the monsoon rains that reach the tip of Arabia are being pumped well beyond the rate of recharge, while non-renewable fossil waters trapped at a lower level are also being exhausted.

The expensive desalination plants from which most of the citizens of Saudi Arabia and other members of the Gulf Cooperation Council, including Kuwait, Qatar, Oman and the United Arab Emirates (UAE), obtain their drinking water are paid for and in some cases fuelled by oil and gas – mineral resources whose presence in the region is often described as a special blessing conferred by Allah on his faithful Muslim subjects. While there can be little doubt that Muslims in these regions – and beyond – have benefited hugely from the hydrocarbons that provide them with cradle-to-grave welfare, free education, excellent health care

and other tax-free benefits, this very abundance has had an unforeseen consequence: it has irrevocably changed the triangular balance that pre-modern ‘classical’ Islam maintained in mediating between Allah, humanity and Nature.

Few of the Islamist militants now demanding a return to ‘divine rule’ based on Sharia law appear to see in their notion of the “government of God” a prescription for living in harmony with Nature rather than seeking dominion over it. Similarly, most of the Gulf regimes, while religiously conservative, think nothing of using the enormous wealth generated by hydrocarbons to construct a fantasy world of artificial islands that disrupt the marine ecology, or of building skyscrapers that dwarf Manhattan’s tallest. Regimes that lay claim to moral purity – especially in matters of gender and sexual behaviour – remain the world’s leading beneficiaries of pollution-causing emissions. At climate change meetings in 2013, Saudi Arabia and the UAE, together with Venezuela, lobbied fiercely to delink international discussions on energy from climate change issues under discussion in determining the United Nations sustainable development goals.

Yet a change of heart may be dawning. Saudi Arabia, which burns around a quarter of its oil to run vehicles on subsidised fuel and to generate electricity, is investing heavily in renewables, with ambitious plans for the solar production of 54GW of electricity by 2040. Solar energy from the vast sunbaked deserts of the Middle East and North Africa offers increasingly viable prospects as photovoltaic panelling becomes cheaper and more available, and storage technology improves, enabling constancy of supply.

In 2015 an Islamic Declaration on Climate Change endorsed by leading Islamic scholars and teachers from 20 countries, including one from Saudi Arabia and the grand muftis of Lebanon and Uganda, called on Muslims everywhere to phase out greenhouse gas emissions by 2050 and to work towards a 100% renewable energy strategy. The Declaration recognised “the corruption (*fasad*) that humans have caused on Earth in our relentless pursuit of economic growth and consumption” along with its direful results, including “global climate change, deforestation and desertification and the destruction, degradation and fragmentation of the habitats of the Earth’s communities of life”.

While awareness of global warming and other environmental issues may well become an accepted part of mainstream Islamic teaching in the course of this century, the obstacles towards implementation will remain huge, not to say insuperable, so long as long-term strategies are vitiated by the violent political instability that afflicts many parts of the region. **R**

Malise Ruthven is an author and teacher whose works include *Islam in the World*.

“I have no enemies, and no hatred”

Liu Xiaobo, the Chinese human rights activist who was awarded the 2010 Nobel Peace Prize while serving an 11-year jail sentence, died in July aged 61, a few days after being released on medical grounds. This is an edited version of a statement he released shortly before he was imprisoned in 2009. We reprint it as a tribute to a remarkable figure in the recent history of nonviolent activism



‘Free Liu Xiaobo’ Illustration © Badiuciao www.badiuciao.com

June 1989 was the major turning point in my 50 years on life’s road. Before that, I was a member of the first group of students after restoration of the college entrance examination after the Cultural Revolution (1977); my career was a smooth ride from undergraduate to graduate student through to PhD.

After graduation I stayed on as a lecturer at Beijing Normal University. On the podium, I was a popular teacher, well received by students. I was at the same time a public intellectual. In the 1980s I published articles and books that created an impact, was frequently invited to speak in various places, and was invited to go abroad to Europe and the US as a visiting scholar. What I required of myself was this: both as a person and in my writing, to live with honesty, responsibility and dignity.

Subsequently, because I had returned from the US to take part in the 1989 movement, I was imprisoned for “counter-revolutionary propaganda and incitement to crime”, losing the platform that was my passion; I was never again allowed to publish or speak in public in China. Simply for expressing divergent political views and taking part in a peaceful and democratic movement, a teacher loses his podium, a writer loses the right to publish, and a public intellectual loses the chance to speak publicly, which is a sad thing both for me as an individual and for China after three decades of reform and opening up.

Thinking about it, my most dramatic experiences after June Fourth have been connected with courts:

The cartoon of Liu Xiaobo – wearing prisoner’s garb – and his wife Liu Xia, produced by the Chinese political cartoonist Badiuciao, has been widely circulated on social media and has been reproduced on wall posters and other tributes. Since Liu Xiaobo’s death, western journalists have been refused access to Liu Xia, and there have been appeals to the Chinese authorities to ensure her liberty.

After Liu Xiaobo’s death Badiuciao launched a graffiti campaign *Art for Liu Xiaobo* using his own illustrations, calling on his fans and Liu Xiaobo supporters worldwide to take it global, saying: “Perhaps art is the best way to pay homage to Liu Xiaobo, a doctor of aesthetics; art can also influence all people around.” www.badiuciao.com

the two opportunities I had to speak in public were provided by trials held in the People's Intermediate Court in Beijing, one in January 1991 and one now. Although the charges on each occasion were different, they were in essence the same, since both were crimes of expression.

Twenty years on, the innocent souls of June Fourth do not yet rest in peace, and having been drawn into the path of dissidence by the passions of that day, after leaving the Qincheng Prison in 1991 I lost the right to speak openly in my own country, and could only do so through overseas media. Hence I was monitored for many years, placed under surveillance (May 1995 to January 1996), received re-education through labour (October 1996 to October 1999), and now once again am thrust into the dock by the regime, which regards me as an enemy.

But I still want to tell the regime that deprives me of my freedom that I stand by the belief I expressed 20 years ago in my June Second Hunger Strike Declaration – I have no enemies, and no hatred. None of the police who have monitored, arrested and interrogated me, the prosecutors who prosecuted me, or the judges who sentence me are my enemies. While I am unable to accept your surveillance, arrest, prosecution or sentencing, I respect your professions and personal integrity.

For hatred is corrosive of a person's wisdom and conscience; a mindset of enmity can poison a nation's spirit, instigate brutal life-and-death struggles, destroy a society's tolerance and humanity, and block a nation's progress to freedom and democracy. I hope therefore to be able to transcend my personal vicissitudes in understanding the development of the state and changes in society, to counter

the hostility of the regime with the best of intentions, and defuse hate with love.

As we all know, reform and opening up brought about development of the state and change in society. In my view, it began with abandoning "taking class struggle as the key link", which had been the ruling principle of the Mao era. We committed ourselves instead to economic development and social harmony. The process of abandoning the "philosophy of struggle" was one of gradually diluting the mindset of enmity, eliminating the psychology of hatred, and pressing out the "wolf's milk" in which our humanity had been steeped.

It was this process that provided a relaxed environment for reform and opening up at home and abroad, for the restoration of mutual love between people, and soft humane soil for the peaceful coexistence of different values and different interests, and thus provided the explosion of popular creativity and the rehabilitation of warmheartedness with incentives consistent with human nature.

Externally abandoning "anti-imperialism and anti-revisionism", and internally abandoning "class struggle" may be called the basic premise of the continuance of China's reform and opening up to this day. The market orientation of the economy, the cultural trend towards diversity, and the gradual change of order to the rule of law all benefited from the dilution of this mentality of enmity. Even in the political field, where progress is slowest, the regime became more tolerant of diversity in society; the persecution of dissidents has declined substantially, and characterisation of the 1989 movement has changed from an "instigated rebellion" to a "political upheaval".



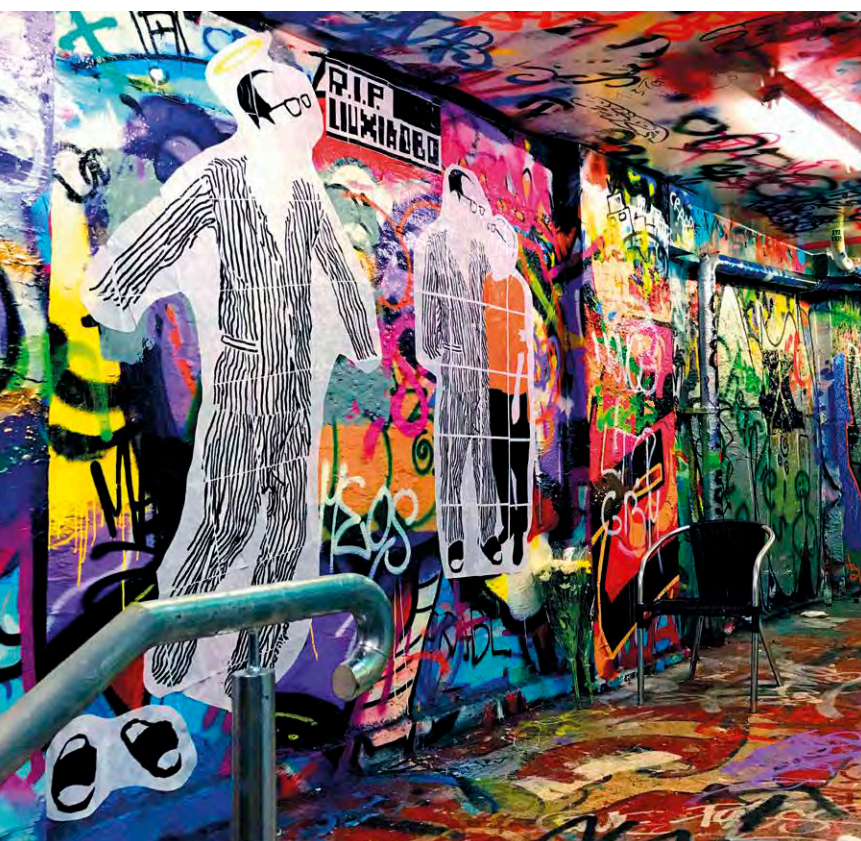
Liu Xiaobo graffiti campaign and memorial

Liu Xiaobo (1955–2017) joined a grimly select list when he was awarded the Nobel Peace Prize in 2010 – he was the third recipient to have been in prison when honoured. His intellectual career was also complex. He had an academic record as a literary scholar with a radical, reformist reputation that drew invitations to teach in universities outside China in the late 1980s.

He returned to China amid the student demonstrations in Beijing's Tiananmen Square in 1989, and helped negotiate the evacuation of some students after the authorities forcibly repressed the protests (later dubbed the "June Fourth" events). Thereafter he found himself increasingly in conflict with the Chinese authorities, serving three jail or labour camp sentences for his political activities before he was sentenced to 11 years' imprisonment in 2009 for "inciting subversion of state power".

Liu Xiaobo's political views evolved radically, including periods when he embraced and then rejected traditional Chinese teaching as well as Western political ideologies. (He alienated some of his supporters when he endorsed the US-led invasion of Iraq in 2003.) He remained committed to peaceful political change in China, civil rights and freedom of expression, receiving several international awards for his campaigning.

Photograph courtesy of Badiucao www.badiucao.com



Liu Xiaobo graffiti campaign, Sydney Australia

Photograph courtesy of Badiucac

The dilution of the mindset of enmity also gradually led to acceptance of the universality of human rights. In 1998, the Chinese government promised the world it would sign the two international human rights conventions of the UN, marking China's recognition of universal human rights standards; in 2004, the National People's Congress for the first time inscribed into the constitution that "the state respects and safeguards human rights", signalling that human rights had become one of the fundamental principles of the rule of law. In the meantime, the present regime also proposed "putting people first" and "creating a harmonious society", which signalled progress in the Party's concept of rule.

This macro-level progress has been discernible as well in my own experiences since being arrested.

While I insist on my innocence, and that the accusations against me are unconstitutional, in the year and more since I lost my freedom I have experienced two places of detention, four pretrial police officers, three prosecutors and two judges. In their handling of the case there has been no lack of respect, no time overruns and no forced confessions. Their calm and rational attitude has over and again demonstrated goodwill.

Political beliefs are based on such convictions and personal experiences; I firmly believe that China's political progress will never stop, and I am full of optimistic expectations of freedom coming to China in the future, because no force can block the human desire for freedom. China will eventually become a country of the rule of law in which human rights

are supreme. I am also looking forward to such progress being reflected in the trial of this case, and look forward to the full court's just verdict – one that can stand the test of history.

Ask me what has been my most fortunate experience of the past two decades, and I would say it was gaining the selfless love of my wife, Liu Xia. She cannot be present in the courtroom today, but I still want to tell you, sweetheart, that I'm confident that your love for me will be as always. Over the years, in my non-free life, our love has contained bitterness imposed by the external environment, but the aftertaste is boundless. I am sentenced to a visible prison, while you are waiting in an invisible one.

Your love is sunlight that transcends prison walls and bars, stroking every inch of my skin, warming every cell in my body, enabling me to maintain my inner calm, magnanimity and brightness, so that every minute in prison is full of meaning. But my love for you is full of guilt and regret, sometimes heavy enough to hobble my steps. I am a hard stone in the wilderness, putting up with the pummelling of raging storms, and too cold for anyone to dare touch. But my love is hard and sharp and can penetrate any obstacle. Even if I am crushed into powder, I will embrace you with the ashes. Given your love, sweetheart, I can face my forthcoming trial calmly, with no regrets about the choices I have made, and looking forward to tomorrow with optimism.

I look forward to my country being a land of free expression, where the speech of every citizen is treated equally; where different values, ideas, beliefs, political views both compete with each other and coexist peacefully; where majority and minority opinions will be given equal guarantees, and where, in particular, political views different from those in power will be fully respected and protected; where all political views will be spread out in the sunlight for people to choose from, and where every citizen can express political views without fear and will never suffer persecution for voicing dissent. I hope that I will be the last victim of China's endless literary inquisition, and that after this no one else will ever be jailed for speaking out.

Freedom of expression is the foundation of human rights, the source of humanity, and the mother of truth. To block freedom of speech is to trample on human rights, to strangle humanity and to suppress the truth.

I do not feel guilty for following my constitutional right to freedom of expression and fulfilling my social responsibility as a Chinese citizen. Even though I am accused as a result, I have no complaints. Thank you!

R

Based on a translation by J. Latourelle. The statement was subsequently read by the actor Liv Ullman as Liu's Nobel Lecture in Absentia in December 2010. tinyurl.com/liu-xiaobo-nobel-lecture

Hold fast to that which is good

Let me be open to all that is good
and not drown in the ugliness of this world.

Let me be mindful of those silken moments
when the senses awaken to beauty;
moments that strike chords of delight,
and cause the flagging spirit to soar.
Let me be mindful of the love in the world:
at this very moment people are embracing each other,
endearments are being spoken,
right now acts of loving kindness are taking place.

As I watch
sociable sparrows splash in the bird bath.
and my companion enters the room with a smile.

Peter Watkins

Enough to Love a Multitude, a collection of poems by
Peter Watkins, will be published in the new year.



CHANGING THE WORLD A STITCH AT A TIME

Sarah Corbett on her conversion to craftivism
– the art of gentle protest

There is so much loveliness in Nature, in people, in craft, in creativity. But I know that we can make it even more beautiful, and more kind and more fair. I have been an activist since I was three, but a few years ago I burned out and felt that I didn't fit in. I was going to give up. Then I discovered I could use craft in my activism. I became a craftivist.

An effective craftivist is someone who channels their anger at injustice and their passion for a better world into creative objects and activities. Those crafted objects can then help play a part in tackling the root causes of injustice and help create long-lasting positive change.

I believe that the most effective way to be a craftivist is through the art of gentle protest. It's a way that we can – alone or in a group – effectively protest against harmful structures, attract people to do likewise, and reflect on the way we want our world to be, challenging injustice and harm through values of love, kindness and humility. A gentle protest approach is in line with our goal of doing activism in a beautiful, kind and fair way that models the world we want to live in.

Craft materials and activities can be a social lubricant: when you are stitching alone on public

transport, in parks or in cafés, people often ask what you are doing. In my experience, stitching a small craftivism object that has provocative words on the theme of social change can intrigue strangers often more than if words were not included. To harness this curiosity, once you notice they are watching you, smile and go back to stitching.

This technique offers a friendly ground for open discussion with no pressure attached. If people ask you what you are making, quietly show them, read them the message, explain what you are going to do with the object and ask them for their advice on where to put it to have the most impact. By ending with a question you are initiating a conversation on the issue you are questioning or protesting about.

Crafting creates a respectful safe barrier between you and the other person because it helps break eye contact to stop the conversation from being too aggressive or intense, and the craft materials in your hands keep you a safe distance away from each other so that you are not invading each other's personal space.

My craftivism projects have included bunting, personalised handkerchiefs sent to high-ranking decision makers, and face masks placed on statues. You can also alter an object that is already well recognised and connects to many individual memories and cultural history.

I altered the look of a Barbie doll to address gender inequality. I used to regularly catch a train from Clapham Junction in south London to an office in Waterloo. On my way home I would often pass a group of teenage boys and girls hanging out on the steps at the back entrance of the station. They were not causing any bother, just socialising. I kept noticing that the lads would be quite loud and boisterous and the girls often said nothing or just



FEELING FRAYED

I will never forget the day I made an old lady cry. It wasn't on purpose. It was years ago. I was in my home town of Liverpool, and the city's first branch of a nowadays well-known cheap clothing store was just about to open. Surely, I thought, there should be a demonstration to show the true cost of many cheap clothes: sweatshops, undignified labour practices, low wages, abuse of garment workers and 'fast fashion' filling our landfills? I rallied a group of friends to set up a demonstration on its opening day. We made placards with facts on them about the pay, the number of hours worked and the treatment the garment workers received while making these clothes. Then I made an old lady cry.

She looked about eighty years old, very small and frail. She walked up to me from the shop with her large bag full of purchases. She asked me quietly with a wobbly voice if the information was true on our placards. I said that sadly it was and we should challenge the company to change their ways as well as shopping in more ethical shops. "Cheap clothes come with a big cost," I said.

She whispered to me that it was one of the only places she could afford to shop, not just for herself but for her children and grandchildren. Her eyes started filling up; mine started filling, too. I had been so focused on getting our message out there in the public domain that I hadn't thought about the different ways people might respond to our protest and the different reasons people might have for shopping at such a store.

Our demonstration had some positive results. We gave out all of the leaflets we had. The local newspaper and radio station mentioned our protest. More than 400 signatures were collected for our petition, which we handed over to the store manager at the end of that day. But I wasn't sure that the type of demonstration we'd held was as effective as it could have been. I didn't feel that we'd reached out to the people queuing up to go into the store, or to passers-by, in a way that allowed both 'sides' to listen to each other and converse. And I couldn't stop thinking about the old lady who had cried when she learned about the chain's unethical practices.

If I was going to deliver a protest outside that store again, I would do it differently. The message would be more intriguing, focusing on how we all need to slow down and take time to think about what we are doing and buying. Such companies should produce fewer new clothes so that they can be more careful in their production process, and we as consumers should enjoy the shopping process slowly: seeing what clothes we need and what will last – not giving in to quick impulses, but buying clothes we will cherish.

Craftivists could occupy a small but visually stimulating area visible near the store where we would make cakes to look like snails, and other craftivists would give them out with informative flyers. We would encourage friendly conversation about the importance of slow fashion not only to help tackle the ugly hidden sides of the fashion industry, but also for us to appreciate our clothes more. We would share images of these crafted snails and intriguing messages, encouraging people to find out more about the company's production processes, to help them make informed consumer choices.

The old lady would then not be in tears, but encouraged and empowered to be part of the change she wishes to see in the world.



All images courtesy of craftivist-collective.com

giggled. The boys would have their arms around the girls and it made me think: did the boys feel they had to be confident and lead the conversations and did the girls feel they had to 'sit pretty' and not speak up? Maybe I was reading that into the situation, but I did want to address the gender inequality I thought I was seeing with a gentle protest approach.

I decided to create a striking image of a battered and bruised Barbie doll with tape over her eyes and mouth. She held a small placard with a message written on it to provoke this group and passers-by to think about and discuss the impact gender inequality has on all of our lives. I placed it near the group but not too close, and below eye level to intrigue people. Two lads came up and asked me what I was doing. I showed them and read out the handwritten message on the placard I had picked to encourage thought and conversation: "You can tell the condition of a nation by looking at the state of its women" – Jawaharlal Nehru (1889–1964) First Prime Minister of Independent India".

I asked them if they felt they had to be confident and 'protectors' of their girlfriends, maybe pay for everything for them, or whether they could just be themselves around girls and treat each other equally. We had a chat about the pressures they sometimes feel to be 'the men' and that they thought that girls probably did feel pressure to look pretty for them. I asked if they were OK with me leaving my Barbie doll for others to see. The response was, "Yeah, we'll look after it." The photograph has not only been published in numerous books and magazines, but also been shared over the years on blogs and social media, creating more discussions on gender equality.

To be a craftivist is not just to be someone who likes craft: it is to be someone who hones their craft to question injustice, encourage peace and show ways to achieve a better world for everybody involved. The test of whether we truly want a better world is in the doing – through action. R

Sarah Corbett's book *How to Be a Craftivist: The Art of Gentle Protest*, from which this article is adapted, is published by Unbound.



A menagerie now fading: a symbol of the cycle of life, death and reincarnation

TERRACOTTA HORSES

Simon Broughton
explores the Ayyanar
temples of southern India



Ayyanar with his steed at Pallathur

There are some locations that simply have an air of sanctity about them. Hills and mountains are often chosen as holy places and make you feel closer to the heavens. For example, the rocky monastic retreat of Skellig Michael, off the coast of Ireland, where Christianity hung on in the 9th century; the mountain-like Buddhist temple of Borobudur in Java, and China's spectacular sacred mountains. The Chinese word for pilgrimage derives from an expression meaning 'paying respect to a holy mountain'.

The place I'm headed in southern India is nothing like these, yet it also feels sacred. It's low down, tucked away and almost invisible until you stumble upon it. As I follow a path up a rocky bluff, a disgruntled peacock scuttles out of my way. Then at the foot of a rocky plateau there's a grove of trees, and I can feel this is the place.

The Ayyanar temples of Tamil Nadu, India, are usually hidden away in a shady glade at the edge of a village. Here it's the magical combination of landscape, leafy trees and rows of

coloured terracotta horses that makes the sanctity of the space.

This particular temple is called Narthamalai, and it's near the small town of Pudukkottai. There's a small open-air altar with stone statues, each swathed in red or white cloth. A carved elephant standing on a plinth faces the altar. And gathered all around are dozens of wide-eyed painted horses looking into the clearing as if waiting for a ceremony to start. Looking more closely, I see that it's not just horses, but cows and elephants as well – a terracotta menagerie, once brightly painted, but now fading as lichen grows, the paint peels off and they eventually crumble back into the earth. A symbol of the cycle of life, death and reincarnation.

Tamil Nadu is famous for its Hindu temples. The spectacular temple of Meenakshi in Madurai dominates the city with its vast painted gates and pylons; the 1,000-year-old Brihadeeswarar Temple in Thanjavur has a rounded tower of honey-coloured granite. These and others feature in many guidebooks to India. But the



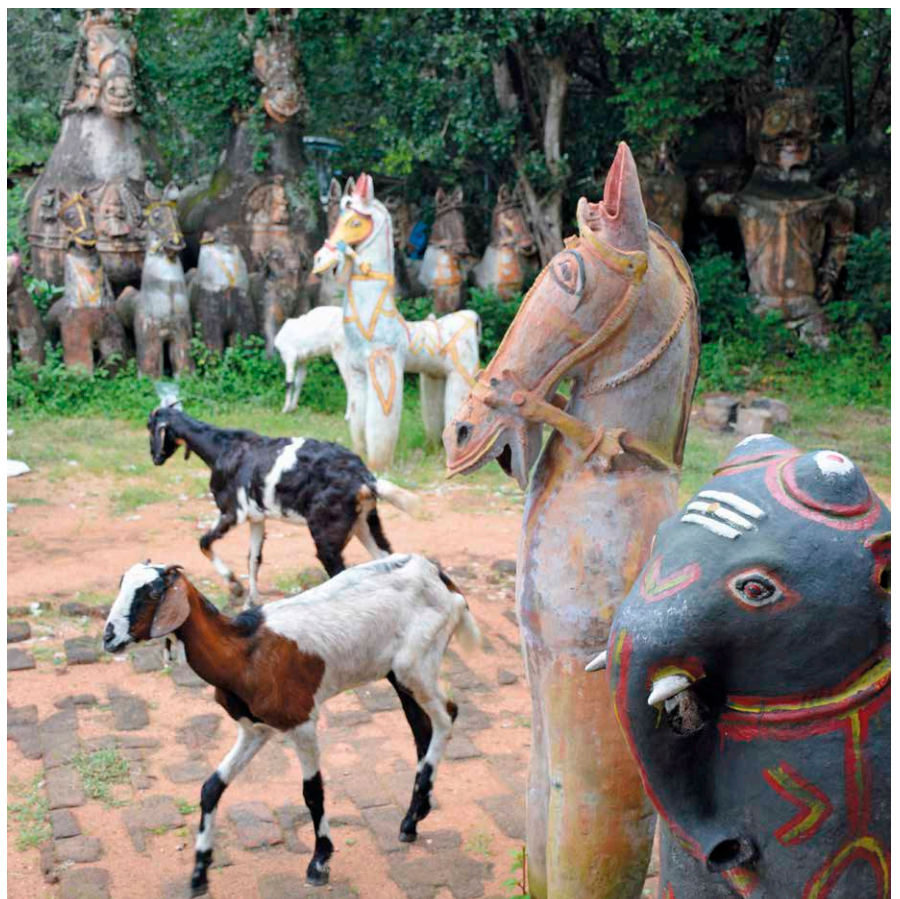
Pallathur. The temples are often in a sacred grove. Photography by Simon Broughton

AND SACRED SPACES

humble and more enigmatic Ayyanar temples are little known to outsiders, which makes them particularly intriguing. Rather more appealing than the garish industrial scale of the Meenakshi Temple, the Ayyanar temples exude a natural, agile and tranquil serenity.

So, who is Ayyanar? He's the protector of the village, its inhabitants, their cattle and their crops. He rides a white horse and patrols the village at night, keeping evil spirits at bay. Scholars describe him as a deity of the Dravidian people of South India.

Ayyanar is usually depicted as a moustachioed warrior with a sword, but he's a benign figure. He does, however, have a companion called Karuppu, a more fearsome character, and they work as a 'good cop, bad cop' duo. Ayyanar gives the orders, and Karuppu executes them. "Ayyanar is pure and Karuppu is impure. Ayyanar is vegetarian, while Karuppu is non-veg," says one devotee at the shrine of Pallathur, one of the most impressive in the region, with its large paved courtyard surrounded by hundreds of horses gazing in from



Ayyanar terracottas at Urepatti



under the trees. He's wound a ribbon round a horse's ears and placed rice on a banana leaf at its feet. Another visitor makes an offering to avert rains, which have already caused severe flooding in Chennai, several hours away.

Most of the temples have images of Ayyanar made out of concrete. These are quite realistic, ornate and brightly painted. Ayyanar and Karuppu are usually seen leading their horses, and rarely riding them. Maybe this is because this gives more interesting sculptural possibilities. But it's the terracotta horses – the village offerings – that are the most beautiful. Many are given by individuals. The potter I speak to quotes a price of 5,000 rupees (about £60). Others are collectively given by a whole community and are called *ure-kuthirai* ('village horse'). A horse is the preferred offering, as it's Ayyanar's mount, but at Pallathur there's also the occasional elephant, and at other sites, such as Punniyavayal and Karuppur, there are lots of cows as well.

Each temple has an annual festival,

during which the statues are gifted, at the end of the agricultural year, during the hot season. Work has stopped, the soil is parched, the cattle are thirsty, the villagers are suffering from the intense heat, and divine assistance is most needed. The festival can last two or three days, with prayers, offerings, music and the appearance of the *Sami*, the deity in human form, who oversees the proceedings. Finally the horses are placed in the sacred site – a place they will never leave, so the gods can ride them at will.

The temples are full of life at festival time, but they're most magical when they're tranquil. Birds coo in the trees, monkeys leap from horse to horse in search of offerings, and although there may be no one else around, you're silently watched by hundreds of wide equine eyes.

The area around Karaikudi is particularly rich in Ayyanar temples. Not far from Narthamalai is Urepatti, where the vast horses are thought to be over a century old. These are much more elegant and finely made, with intricate

A watchful pair at Pallathur



breastplates. The Illayankudipatti temple in Namanasamudram is one of the most celebrated, with a sacred path flanked by thousands of horses leading to the altar under a tamarind tree. The temple at Kuthadivayal has the tallest horses, made each year in the nearby potters' village of Aranthangi, while Punniyavayal and Karuppur are the most ebullient, with their ranks of brightly coloured steeds in red, blue, yellow, green and white, like opposing rows of riderless cavalry.

What's most fascinating about these temples is that they're largely unknown and unreported. But they're also organically evolving. The terracotta crumbles, the horses get worn away by the rains, and trees and vines reclaim the menagerie. Nature, which is sacred in Hinduism, is always in control. R

Simon Broughton is Editor-in-chief of *Songlines* magazine. His documentary film *Sufi Soul: The Mystic Music of Islam* is released on DVD by World Music Network.



Top: Bright-eyed horses at Karuppur
Bottom: Detail on the massive figures at Urepatti

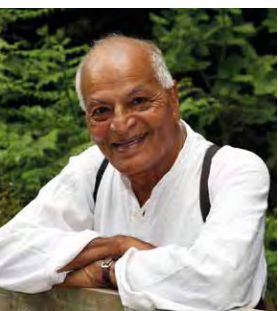


We just need to expand our consciousness

Big Tree by Olaf Hajek www.olafhajek.com

A deeper appreciation of Nature

Reverence is key to understanding our place in the world, writes **Satish Kumar**



There are three ways to understand and describe the relationship between Nature and humans: shallow ecology, deep ecology and reverential ecology.

It was Arne Næss, the Norwegian philosopher (1912–2009), who made the distinction between what he called “shallow ecology” and “deep ecology”, coining the latter phrase in the process. In my view this distinction is good, but not enough. Once I said to Arne, jokingly, that deep doesn’t necessarily mean good. After all, we can often find ourselves in the proverbial deep hole! So we need to go a step further than deep ecology, and that step is reverential ecology.

Shallow ecology considers Nature conservation important, but only because Nature is useful to humans. It’s an anthropocentric worldview. In this view humans are in the centre; they are a special and superior species. Humans take care of the environment – of the animals, the oceans, the rivers and the forests – so that they can benefit from Nature for a long time to come. Shallow ecologists desire a sustainable future for humanity, and Nature for them is a “resource” for the economy.

For the advocates of deep ecology, Nature has intrinsic value. Nature is not a resource for the economy. Nature is the source of life itself. Trees are good, not just because they are useful to humans, because

they give us oxygen, take our carbon or give us shade, fruit, and wood: trees are good in themselves. Trees, oceans and mountains were here before humans came on the scene. How can we say that humans are superior to Nature and that Nature is made for humans? Remember, evolution. Deep ecologists recognise not just human rights, but the rights of Nature. Rivers have rights. Forests have rights.

Reverential ecology says yes to all that, but it adds an extra dimension: it considers Nature to be sacred. Life is sacred. Humans need to cultivate a sense of gratitude to Nature.

All religions have traditions of reverence for Nature. For Christians, the patron saint of ecology is St Francis. Some people consider him as the father of reverential ecology. He communed with the chickens and the wolf. My friend Martin Palmer, of the Alliance of Religions and Conservation, says that there's a new awareness among many religious groups, who consider it their sacred duty to plant trees, take care of the land, be compassionate in farming and not put animals in factory farms with cruel conditions. Reverence for life is a religious impetus. It's a religious responsibility to be generous and to be kind to Nature. How can we disregard, disrespect and destroy Nature if we believe that Nature is God's creation and God's gift?

Trees give us fruit. They give us wood. We say thank you, trees. From one little apple seed comes the tree. Then thousands upon thousands of apples are gifted to us in the following years. What generosity! Unconditional love, which is taught by the Bible and the Quran, is also taught to us by an apple tree. The tree never says, "Have you come with a Visa card?" when we want apples. The tree makes no discrimination. You are educated or uneducated? Have apples. Saint or sinner, black or white, young or old, human or animal: everyone can enjoy the feast of apples. This is an unconditional gift of love. We have to have a deep gratitude for this generosity. This is reverential ecology. We revere Gaia. We revere Nature. We revere trees.

Shallow ecologists believe that Nature is inanimate; that we humans alone have mind, intelligence and consciousness. But from a reverential ecology point of view, Nature also has a mind, spirit, soul and intelligence. The apple seed has memory; it knows exactly what to be. It never asks, "Shall I be apple or pear? Shall I be apple or oak?" No dilemma, no doubt. We humans wonder, "Shall I be a doctor or an engineer, an accountant or a priest?" but the apple tree has no doubt: it knows its true nature. It knows who it is, what it is and what it wants to be.

The moment we realise that we are all related, this planet becomes our home. The birds flying in the sky are our kith and kin. The deer and the rabbits in the forest are our brothers and sisters; even tigers and elephants, snakes and earthworms are members of one Earth family. Without the earthworm, there would be no food on our table. The

earthworm works day and night, without a weekend, without a holiday, without any wages. "Long live the earthworms," I say. Darwin developed his theory of evolution by studying earthworms, so let us be grateful to them. The moment we have that sense of gratitude, we have a sense of reverential ecology.

We are Nature. We are made of earth, air, fire, water, space, time, consciousness and imagination. Everything in the universe is in us. Without the sun or the moon, we cannot be. We are a miniature universe: microcosm of the macrocosm. With reverential ecology, we realise this expansive unity of life. With the realisation of reverential ecology, all our narrow, petty disconnections disappear. We put many labels upon ourselves. We think, I am English, I am American, I am Indian, I am Pakistani, I am a Hindu, I am a Christian, I am a Muslim, I am a Buddhist. These labels create disconnections. In reverential ecology, we are all members of one Earth community and one human family.

The moment we realise that we are all related, this planet becomes our home

I was in Pakistan among the Muslims, and I'm an Indian. My friends were saying to me, "You are going to Pakistan, walking without money. Pakistan is an enemy of India. How are you going to survive?" I said to my friends, "If I go there as an Indian, I will meet a Pakistani. If I go as a Hindu, I will meet a Muslim. But if I go as a human being, I will only meet human beings. That is my primary identity. I am a human being and a member of the Earth community. With that consciousness I am released from the burden of separateness. I transform my ego into eco. With just the change of one letter, I have transformed my worldview. The moment we go from ego to eco, we touch the mind of God."

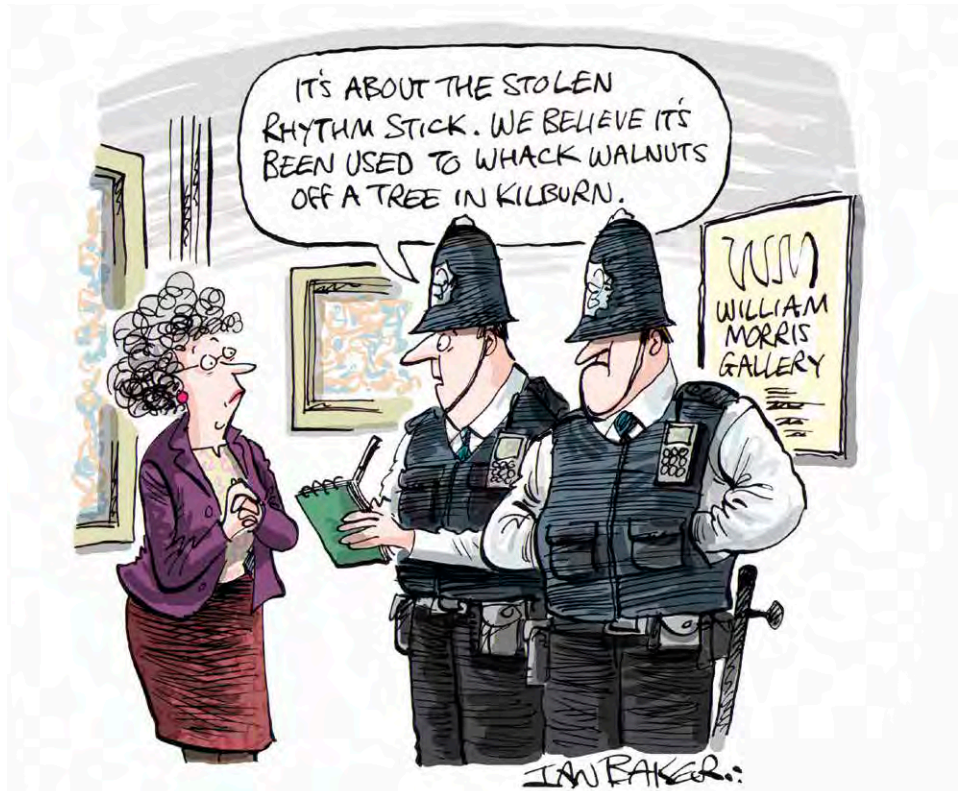
The scientist Stephen Hawking wrote in the last paragraph of his book *A Brief History of Time* that one day, if we find the answer to the question of the existence of humans and the universe, we will know the mind of God. With reverential ecology in mind, we can know the mind of God in this very moment. We just need to expand our consciousness and know that we are a miniature cosmos. All the cosmic forces are in us, and we are in the cosmos. God is not somewhere beyond the sky. God is everywhere in the cosmos. God means cosmic consciousness. Reverential ecology enables us to feel at home and at ease on this beautiful planet home and in this wonderful cosmic home.

Thus we make a journey from shallow ecology to deep ecology, and from deep ecology to reverential ecology. R

Satish Kumar is the author of *Soil, Soul, Society*.

Reasons to be cheerful

Leo Johnson is inspired by a damselfly



Cartoon by Ian Baker www.ianbakercartoons.co.uk

“IF LOVE CAN BUILD A BRIDGE”, asks Matt Harvey, the great poet of these pages, “can affection put up a shelf?” Campfire smouldering outside, we are sitting in the big tent at the Resurgence Summer Camp down near Malvern, and I can’t help but tilt my glass of cider in his direction. The next morning a group of us heads for the river Teme. We bathe in the cool eddies at a bend in the river, sunshine stippled by the willow leaves above.

“Dragonflies,” I say, to no one really. “Damselflies, you mean?” says someone else in the river. “Yes,” I say. “Exactly.” And on the train back, I google them. 30,000 lenses for sight, it turns out they have developed, over some 200 million years of evolution, with 360-degree vision, four independent wings and the ability to fly backwards (while mating) and do a form of trigonometry to predict the flight path of their prey.

Are we getting the wrong end of the stick, I suddenly wonder, heading back into London for more radio interviews on the transformational impact of quantum computing on Artificial Intelligence. Is the real project for the next century not to be trying to build a new form of intelligence made out of silicon, but to cherish some of the intelligence we have already got? Maybe the real challenge for us, the generation schooled in material incompetence and the irrelevance of the ecosystem, is to rediscover the cognitive surplus of the people and places around us.

NEXT WEEK I’M WANDERING around Walthamstow’s magnificent William Morris Gallery and I stumble across what I can only take as a sign – Ian Dury’s original rhythm stick, donated by Dury himself as a graduate of Walthamstow art school. I find the curator and ask if I can touch it, this totemic handcrafted symbol of man’s creativity, of the urge not just to hit things, but, even better than that, to make music while

doing it. What was the name of Dury’s original band? I find out from the notes. Kilburn and the High Roads. His first album with the Blockheads? *Do It Yourself*. “Das ist gut,” I say to myself. “C’est fantastique.”

I take the Tube back and steel myself for the ultimate do-it-yourself-in-Kilburn dream. For two weeks the walnuts have been ripening, the drupes getting fatter and the shells inside hardening across the street from me on Dudley Road. The pickled whole green walnut window is closing, in other words. I can feel it. There is only one problem. The branch hangs right out in the middle of the road, right on a corner. To go for them is basically suicide by walnut.

A car hurtles around the corner towards me. I have seconds to live, and a line from Yeats, at least in my memory of the event, comes into my head. “I know that I shall meet my fate”, Yeats’ Irish Airman foresees, “somewhere among the clouds above...” Now there are some who would say that my situation was not as fully heroic. Not fully in the clouds, I was, technically, but on a stepladder, Tesco bag in hand, one foot braced against an unsuspecting VW Sharan for support. But I was, without question, approaching the airman’s level of acceptance. This was a good way to go. The car grinds to a halt, and I walk home with 10 pounds of fresh green walnuts to pickle.

I am halfway through, fingers already blackening, when Nicola and Paulo, collaborators in the NW6 wine corporative, knock on my door. “Good,” Nicola says when I show him the walnuts, “but what about some Nocino – some walnut grappa?” He rattles off the recipe he grew up with – 23 walnuts (always an odd number), trodden, not cut, macerated in spirit for a year, with three roasted coffee beans and a clove. Reasons, Ian Dury would have said, to be cheerful. **R**

Leo Johnson is a co-presenter for BBC Radio 4’s *FutureProofing*.

A moving poem

Matt Harvey muses on
the meaning of home

I'm sitting with my laptop perched on my knees, surrounded by boxes, chaos, unlabelled children, dismantled furniture, freezer bags of screws and hex keys. We're moving house.

There's a curious combination of chaos and order that characterises the well-planned improvised packing procedures of a family of mixed star-signs and divergent approaches to self-nurture. All around are boxes: of books, knick-knacks, kitchenware, miscellaneous electrical items – some of which will never work again and some that are vital to a family that has become device-dependent.

As the boxes fill, the four walls become more attractive, shorn of our clutter, and less welcoming. We've taken out the nurture, the particular 'us-ness', leading to two stark revelations: was this *all* there was, all along? And, was there *all* this space, all along?

But it's not quite true that the *homeness* of our home is in these boxes, these pictures. Home is in the plans we made, the small routines, the bickering and nano-negotiations, the micro-aggressions and brutal food criticisms, in the edges, the holding, the predictability.

My wife felt the change as soon as she took the pictures down. I felt it later. In the process of sifting, picking through what's hoarded, in one of those self-indulgent givings-in-to-temptation that characterise my approach to packing, I flicked open an old notebook and found a poem. Written, clearly, back when profundity flowed from my pen like the steady trickle from an incontinent water butt. I felt it was never written to be published, it was more of a request, a prayer of longing, a summoning spell, a wishing-on-a-stairwell (when you wish upon a stairwell, makes no difference if you fare well):

a place to consider the magic
a place to consider the world
to let my thought-forms hibernate
to see which way things will unfold

a place to imagine the Universe
a bolt-hole to practise the arts
a palace of generous living
that's more than the sum of its parts

a place to be true to my feelings
a place to be simple and calm
a neat nook or cranny or hideaway
to be perfectly safe from all harm

a nice bit of land in the country
a place to be close to the earth
a home with a heart and a hearth-stone
to build up a new sense of worth

a cottage that's perched on a hill-side
a flat in an old part of town
a place to fly high as a heart-string
a place to dig all the way down

a place to be simple as sandbags
some place where enough is enough
a place to be happy as hi-fi
a place to be true to my love

a place to be thoroughly silly
a place to be wild as a wimp
or as still as a storm in a stethoscope
a place to be shrill as a shrimp

a place to be snug as a sandwich
to be extraordinarily odd
where to be quite naked is normal
a place to get close to my God

and to touch my invisible secret
a place where a whisper's a shout
a place to give strength to my seedling
a place to breathe in and breathe out

It's a tall order, apart from that last bit about breathing. This, at least, is achievable. And the rest arises naturally from that, I'm reliably informed.

Poems aren't for agreeing with, even ones you like. I'm fond of this, but can't agree.

Home is in the threads that link people, place and, yes, things, making an elaborate, ever-changing cat's cradle that mostly holds but also binds, tangles and, catapult-like, *pings* grown-up persons out into the world. With the fervent hope that they'll return now and then, and criticise your food. R

Matt Harvey's books of poetry include *The Element in the Room*.



Illustration by Claudia Schmid www.claudiaschmid.co.uk

Green tea for the soul

Stephan Harding feels uplifted at a ceremony
at Dartington's Zen garden

We gather in the Zen garden at Dartington for the tea ceremony, about forty of us, in the hot, bright mid-June sun. The early birds have already taken the shadiest seats inside the open-sided dark wooden hut overlooking the garden. We are in a classic Zen garden, far from Japan, here in England.

Bamboo flute music, ethereal, rolls in from the laurel hedge at the right-hand edge of the garden. As soon as I hear it, a stillness... A dramatic change of mood, from one of idle curiosity about another culture's customs, from an expectation of a light cultural entertainment, to the palpable appearance of some kind of presence.

I wonder to myself: these visitors to Dartington from Japan – the famous clothes maker Usubaro and his group of musicians, his tea ceremony master, his dancers, all wearing his flowing hand-dyed, handmade garments, large crystals held by vine-like thongs around their necks covering their hearts – are they visitors from another planet? A planet where humans have long ago mastered the art of living as highly conscious people of Earth, a mode of consciousness not academic, not intellectual, but deeply rooted in their animal bodies and in the Earth, a consciousness of soil, bacteria, fungi – a truly Gaian awareness in a style that I had not imagined or perceived until this moment, and which I so much want to bring alive in the world?

The flute falls silent. Japanese helpers in Usubaro clothes offer each of us a white paper napkin holding five coloured sweets. One of mine, 10p-sized, has embossed images of a house with the moon above. The others are two little fish and two purple globular clusters of what seem to be fish roe. No one knows what to do with them, so we wait. The sweets are in the ceremony. We'll find out in good time what they are for.

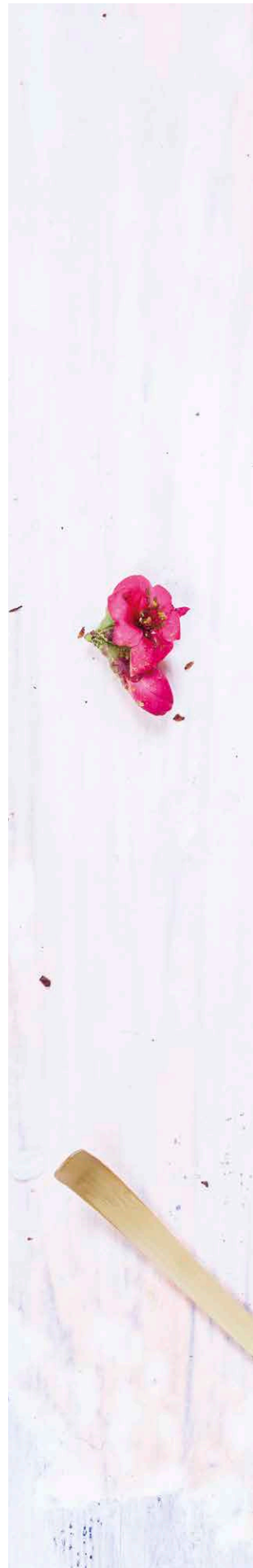
A figure in black Usubaro clothes enters from the left. He begins to move slowly, at first only his fingers, then his hands. Every move is a gesture and a homage to that invisible yet deeply palpable more-than-human presence, that Spirit – let's call it that, although it is of course beyond name or description – now fully present in the Zen garden. Now his arms move, now his torso and legs in a dignified

Tai Chi, his movements transmuting that Spirit into human form. Spellbound, I watch the dance unfold, developing from those slight finger movements into whole body movements in this slow sequence, his ever-dignified face full of the deepest awareness, deference and respect. How long does the dance last? I cannot say for sure. Twenty minutes, perhaps. He leaves as beautifully as he arrived, after dancing under that hot, bright sun for so long.

Now the tea master enters from the left. Not the strict sort of master you might be imagining, but a deeply simple, open, friendly man, late thirties, short-cropped hair, dressed in Usubaro clothes of very pale purple and blue, carrying a tray with materials for the ceremony. With deepest respect, he slowly kneels down in the gravel of the Zen garden, facing us, and removes a purple handkerchief from the left side of his cloth belt. Folding it in a ritual way, he passes it through one hand, folding it again as it goes. Now, with the purple cloth carefully folded, he passes a single finger stroke across its surface. With graceful movements he cleans a large ceramic bowl with the handkerchief, having first poured hot water into it from a modern stainless steel thermos jug sitting nearby. He pours this water into a large ceramic vessel by his side before wiping the bowl again. Then he places some green tea powder in the bowl, scooped up with a long, thin shard of bamboo from a small round lacquered box.

Now Usubaro appears, sitting at a respectful distance from the tea master, who continues his tea making as Usubaro chats to us about the ceremony, about his clothes, inviting questions from the participants, chatting to two Japanese women from Totnes, all under the bright, glaring sun, the two men kneeling in the gravel of the Zen garden in their thick clothing. I roast in a hat, light shirt and trousers before moving into some shade, but they show not the slightest sign of discomfort. Usubaro invites us to eat our sweets, explaining the importance of tasting sweet before savouring tea. Very sweet – pure castor sugar, perhaps. The sweetness seems to carry a message.

By now the tea master has prepared many bowls of tea and each person is being given their own bowl to drink. The black-clad dancer – the Tai Chi





Matcha tea in bowl, matcha powder, spoon and chasen (whisk) © Westend61 / Getty Images

master – walks towards me. With immense respect, with down-turned eyes, his face calm, serene, deeply present, he hands me a bowl of tea. It's a wide ceramic bowl, green and brown, in which a green frothy skin floats above a deep brown, almost black liquid. I bring this to my lips and drink. Immensely bitter, warm, comforting. I experience the contrast with the sweetness. The opposites – yin and yang, darkness and light – suddenly become palpably real, not as intellectual concepts, but via the simple bodily sense of taste. The dancer kneels before me with profound reverence for the deepest nature within me, which I'm now able to sense quite naturally, like the sun appearing from behind the clouds.

Soon enough, one of Usubaro's helpers comes to retrieve my bowl. As Usubaro had instructed, I twist it twice in my hand, half a turn each time, signifying that one should not attempt to reach the centre of oneself by a direct route – that one should always circumnavigate that centre carefully and with respect before approaching, hoping for the grace of its opening like a flower.

As the last bowls of tea are consumed, Usubaro's musician walks onto the gravel with that same poise and respect. He carries a didgeridoo painted with huge red amoeboid shapes. Kneeling in the gravel under the intense brightness of the sun, he awakens his didgeridoo to sound, a flute and a metal drum playing far away on either side of him. The deep, earth-sounding vibration carries his human voice too, as he chants into his instrument. When the sounding stops, the tea master begins to put away the last of his implements – his bamboo whisk, the thin, angled sliver of bamboo for extracting green tea powder from that round lacquered box.

Now, with the ceremony about to end, the energy of a vibrant young child rushes out of me towards the tea master and his ceremonial implements. The child, full of love and excitement, recognises the Spirit – that One we can feel but cannot name – invited here by the ceremony. The child sees clearly how this Spirit permeates everything, enlivens everything, how it pours itself out of everything with a strange invisible luminescence.

For as long as possible I stay sitting on the ground with my eyes closed, dwelling in this discovery. All around me people are getting up, chatting, leaving. For a little while, I am as still as a statue, grateful for this immense happening in experience. Eventually, I get up, shake myself down and plunge back into daily life. I join in the happy chatter. Then, slowly, in the company of trees and sunlight, I walk back home, a new presence in my soul. R

Stephan Harding teaches on the MA Ecology and Spirituality and MSc Holistic Science at Schumacher College. The Japanese Tea Ceremony was part of the Craft Revolution at Dartington Hall.

www.schumachercollege.org.uk

A place of greater calm

Peter Reason walks, and waits, in woodland

After a morning of intense classroom discussion, we met outside, bundled against the cold, ready for a walk in nearby woodland. The way up from the retreat centre took us along the road, where damp sycamore leaves, yellowy green, stuck soggly to the ground, and my stick clicked against the hard surface with each stride. Through gaps between the trees we could see down the hill to the floodplain of Strathspey and the snow-covered Cairngorms beyond. In the bright November sunlight the details on the

into... Into what? What was it that made me at that moment mutter a prayer to remind me of my interconnectedness – “to all my relations” – as I might when walking into a stone circle, crawling into a sweat lodge, or entering an ancient church?

I am hard put to say what this shift consists of, but as I stepped beneath the trees I felt I was taking a further step away from the classroom, the road, even the mud, into an opening, a spaciousness, a place of greater calm. Maybe it was simply an intuitive sense of stepping into an ecological

niche that was self-regulating with little interference from human beings. Maybe it was more than this. Maybe I might even dare the word ‘sacred’.

We walked deeper into the woodland, weaving our way between the upright pines, breathing harder as we pushed up the slope. Ahead, I saw the hint of a darker form, a contrasting shape: an ancient oak, maybe three hundred years old – it must have been a mature tree long before the pines were planted. The huge trunk was covered in great gnarled burrs, patterned with green-grey moss and lichen. Its limbs branched out in all directions, crossing over each other to make strange patterns; all had died back towards the ends; some were completely dead. This season’s leaves still clung to the living branches, fading from green to bronze. Piles of old leaves in various stages of decay clustered in the forks.

We sat together round the base of the trunk, drawing, writing or just sitting quietly, taking in the presence of this strange old being, and then continued on our walk. As we left the canopy of trees, I turned and looked back at the gaunt shape of the oak, its tangled structure contrasting so clearly with the verticality of the pines, and placed it firmly in my memory. Days later, as the train rocketed on the long journey home to the south of England, the image of the tree came back to me. As I rushed southward, it was standing there, its old rotten branches reaching out, leaves turning and gradually falling, all on its own amongst the pines. R



"A different quality of space..."

A Party in the Forest by Tara Turner www.tara-turner.pixels.com

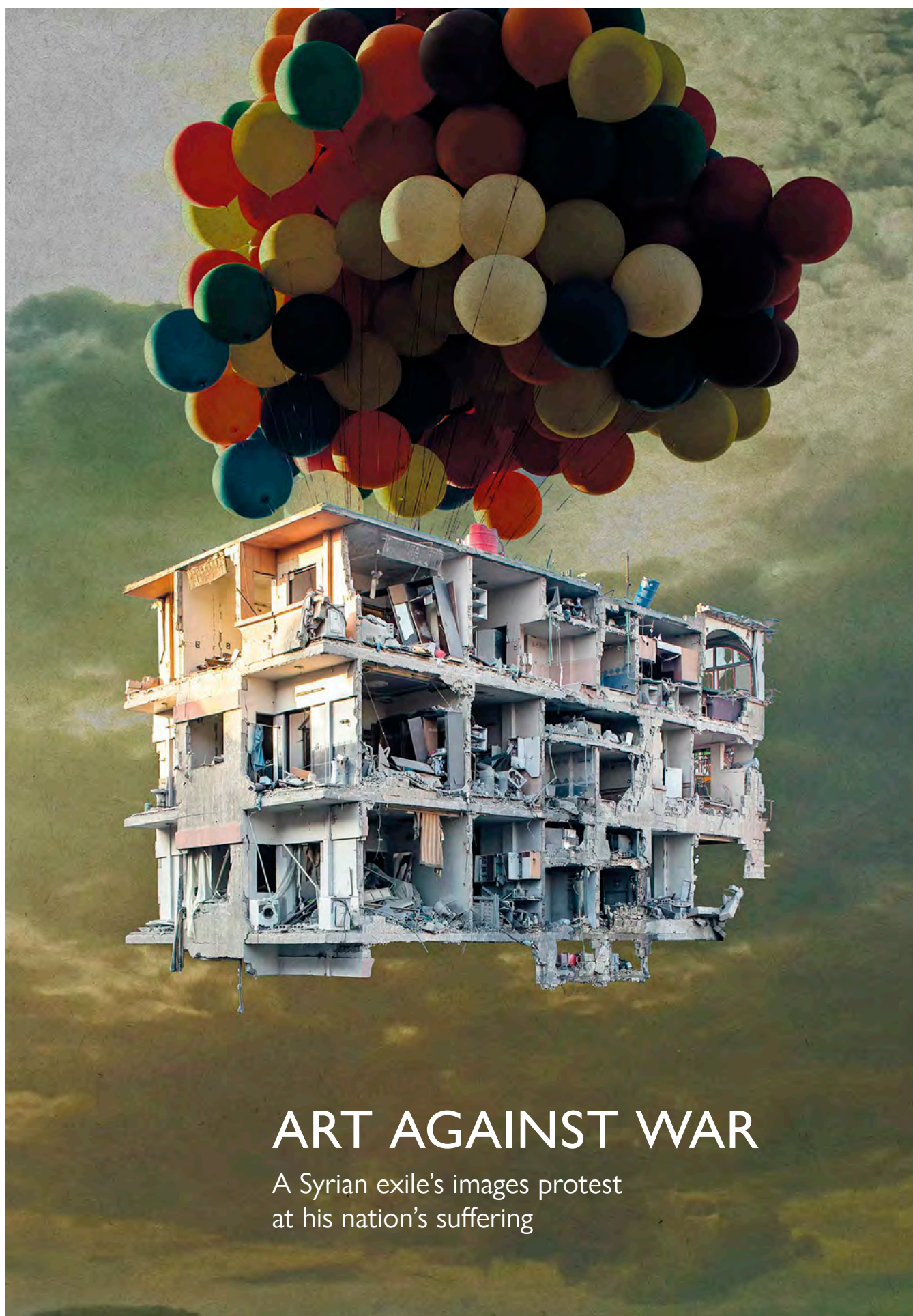
trees stood out: the patterns of the bark, the growth of fuzzy lichen, the tracery of bare branches against the sky.

A little way up the hill, we followed a track off to the left, squelching our way through thick black mud full of humus and dark wetness. Then we turned again, through a galvanised farm gate stuck open just wide enough for walkers, and crossed a patch of rough grassland into a stand of Scots pine marching up the rise ahead.

As soon as we were amongst the trees I felt a completely different quality of space. From house to road, road to muddy track, track to rough grassland: that was three transitions already on this short walk. Now I felt another, an uncanny shift, a feeling of leaving the everyday behind and moving

into... Into what? What was it that made me at that moment mutter a prayer to remind me of my interconnectedness – “to all my relations” – as I might when walking into a stone circle, crawling into a sweat lodge, or entering an ancient church?

Peter Reason's book *In Search of Grace: An Ecological Pilgrimage* is published by Earth Books in October this year.



ART AGAINST WAR

A Syrian exile's images protest
at his nation's suffering

Damascus

All images by Tammam Azzam www.facebook.com/tammam.azzam



Statue of Liberty



A war-damaged building floats surreally through the air, borne aloft by a cluster of what seem like gigantic party balloons. The streets of a devastated city are insinuated by enormous flags of belligerent and other nations seemingly woven into the fabric of wrecked brick and plaster. A tangle of bombed architecture is reconstituted as the Statue of Liberty. A battered suitcase – universal symbol of the refugee – bears a giant passport.

These images are the work of Tammam Azzam, a Syrian artist now living in Germany. He uses digital techniques to repurpose photographs of the streets and cityscapes devastated by the civil war that began

in the aftershock of the Arab Spring in 2010–11 and continues to this day, having claimed the lives of countless thousands and made refugees of millions, even as it has slipped from the front pages.

His work – designed to “draw attention to the tragedy of Syria” – has, at times, strong political undertones. A 2012 image he titled *Freedom Graffiti* projected the Austrian painter Gustav Klimt’s painting *The Kiss*, which shows two lovers, against the ruins of a bombed building.

“I chose it as an icon of love, a way of looking for the stories of love behind this wall that was completely obliterated by the machinery of war,” he said at the time. The image was widely circulated



on social media. Another work he produced in what became a series transposed Goya's prisoners being executed by a French firing squad during the Peninsular War – *The Third of May 1808* – into another Syrian location.

Of his use of celebrated Western artworks, he said his main emphasis was to show “we are all citizens of the same world.”

In an interview several years ago, Azzam said that the horrors of the civil war had made him doubt that “art makes sense any more.” Yet he has continued to work, to hold up images of the truth he sees. It is the artist's calling. 

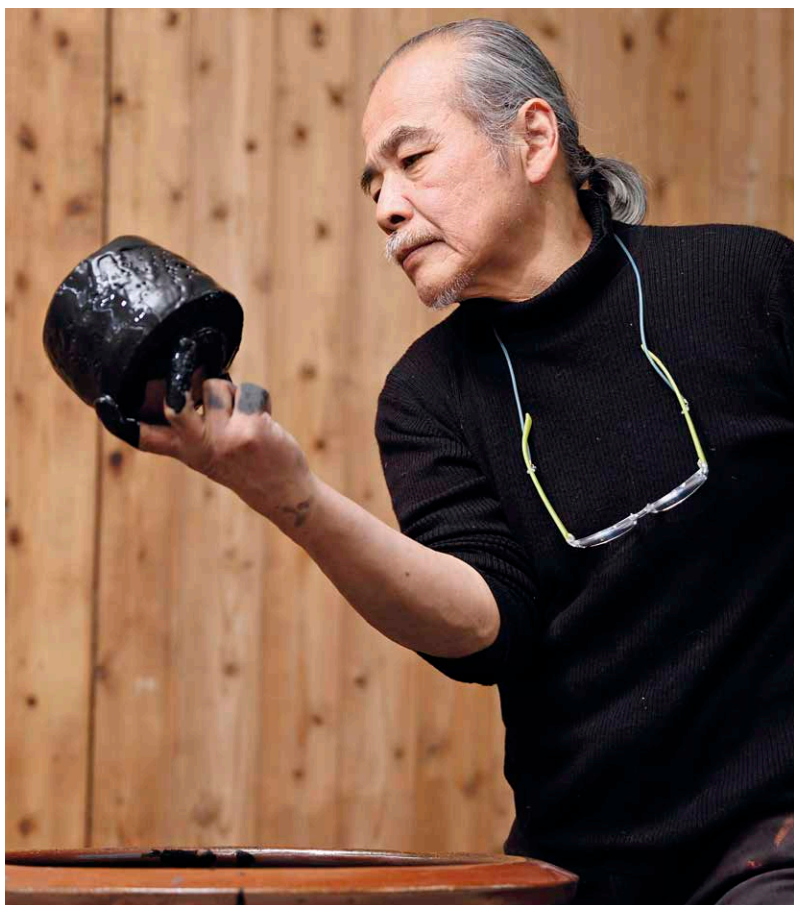
Greg Neale



Top: Flags
Bottom: Passport



Primal forms: Ken Mihara Photograph courtesy of Yufuku Gallery www.yufuku.net



Delicate work: Miwa Kazuhiko

Photograph © Moritsugu Makitao

The earth in their hands

India Windsor-Clive, in Japan, meets two ceramicists inspired by the nature of their materials

A humble tea bowl sits poised, pedestalled in a glass cabinet. Light brushes its rough surface and catches the glaze dripping down from its rim. It exudes an aura of unassuming beauty, and of

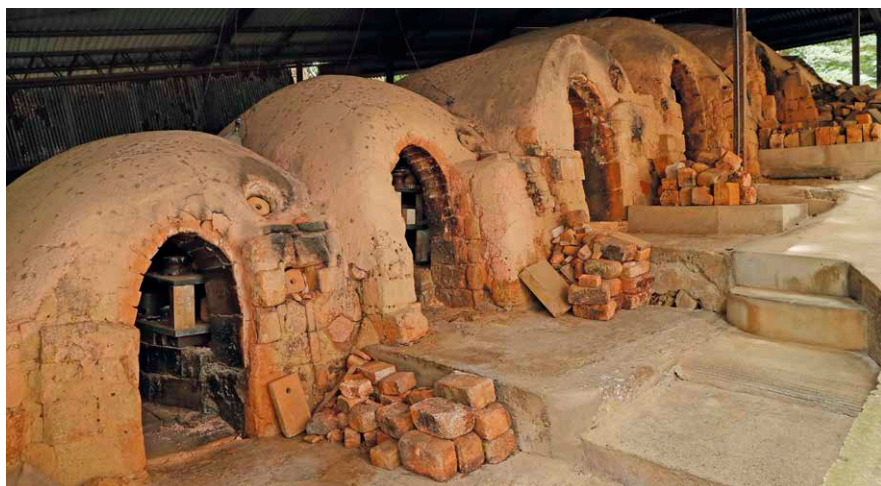
feeling immensely felt. Existing unto itself. Whole.

This particular black tea bowl by Raku Sanyū VI (1685–1739) is entitled *Un'en kagan*, meaning ‘Clouds and Haze Pass Before Your Eyes’. Peering through the

glass in the Raku Museum in Kyoto, you can imagine the steam passing before your eyes against the obsidian glaze as you sip green tea from its depths.

Although ceramics is an incredibly varied field amongst Japan's venerated craft traditions, a recent encounter with two of the country's leading ceramic artists, Miwa Kazuhiko and Ken Mihara, revealed some of the remarkable historical and spiritual impulses that move them to create such compelling and contemporary work. Both Miwa and Mihara demonstrate an innate relationship with their materials and the natural processes that mould their work in the elemental coalescence of earth and fire.

After an eight-hour drive from Kyoto, we arrived in Hagi. Located in the Yamaguchi Prefecture on the western edge of the main island of Honshu, the



The kilns at Miwa Kazuhiko

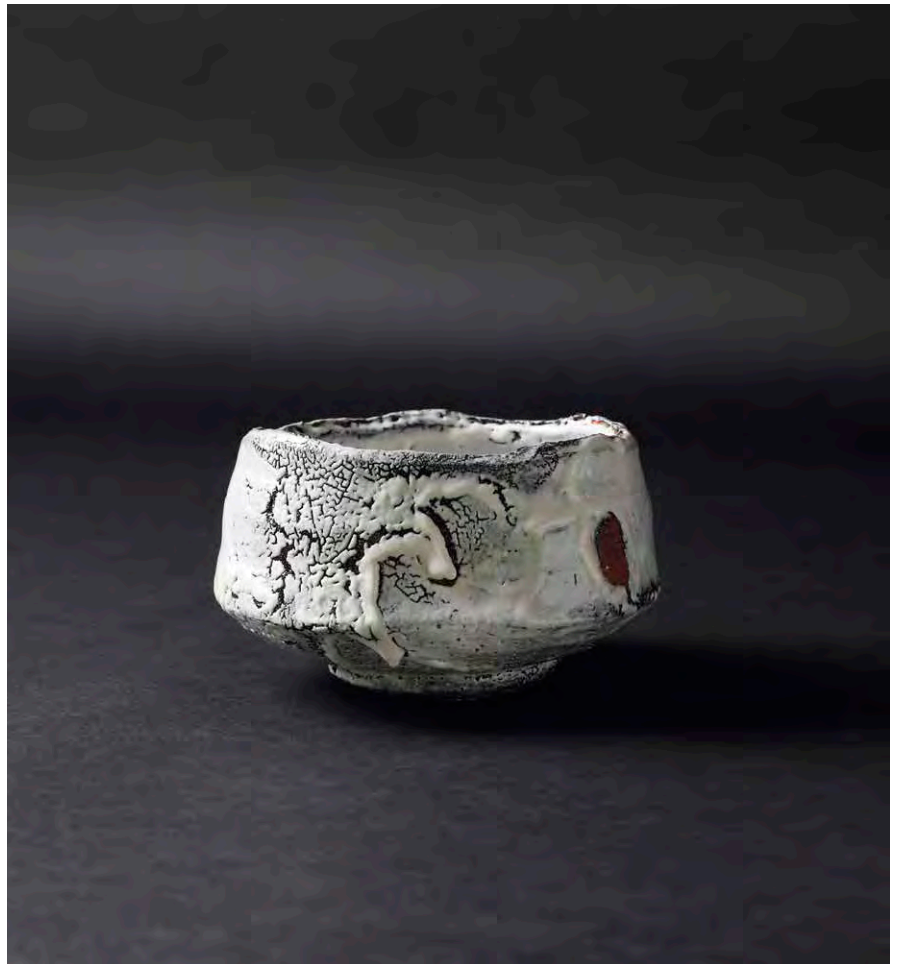
Photograph © Moritsugu Makitao

town is home to Miwa Kazuhiko and his family's legacy. Kazuhiko is the son of the late Miwa Kyuetsu XI, a national treasure and 11th generation of one of the most important potting dynasties in all of Japan, second only to Raku. The family's distinguished teaware is high-fired stoneware with a thick, cloudy white glaze, which has been made in the Miwa kiln since it was established in 1663, and is still in use today.

We visited the Hagi Uragami Museum, where an impressive installation by Kazuhiko is exhibited alongside the work of his brother, father and great-grandfathers. Mysterious and large-scale ceramic slabs in gold, black, white and grey glazes are scattered throughout the gallery, uneven and angular, some broken and pieced back together, others left as ruins. We were soon met by Kazuhiko, who began to explain how his family's tradition influenced his bold, sculptural work. He described how, as with much in life, each work is rooted on the ground and grows up towards the sky, to infinity or the future, and that much of his inspiration derives from big patterns in Nature, such as the Grand Canyon and Yosemite: inspired by the earth and made up of the earth.

Kazuhiko showed us to his traditional wooden house and extensive studio complex on the outskirts of Hagi. There was the five-chambered, hand-built, wood-fired climbing kiln built into a slope – a method introduced from Korea. Kazuhiko explained how the kiln is first purified with salt before it is lit, and can take over 30 hours to fire a single load. He mixes different raw clays with coarse sand, which is not very malleable, so his ceramics often crack or fall apart completely. "It's delicate work," he says. "One out of dozens is successful."

The differing materials, their irons and minerals, react differently to temperature, so the artist cannot completely control how the object turns out. A work begins relatively even at the start, and the magic happens in the kiln. With a synergetic effect, the lustrous white glaze beads up to reveal the textured reddish-black clay underneath. The making of each work becomes a dialogue between the artist's vision and the nature of his materials.



Top and bottom: Tea Bowls by Miwa Kazuhiko

Photographs © Moritsugu Makitao



Kei 'Mindscape' by Ken Mihara

Each descendant adapts these age-old techniques for his own trademark flare of originality, including the recipe for the semi-opaque glaze made from the straw ash of burnt rice plants grown in nearby fields.

A treasured Oni-Hagi tea bowl with its uneven and potted white glaze sits on a spot-lit shelf in Kazuhiko's private gallery. What is it that makes this work successful? Kazuhiko explains how it is all about feeling: a work just feels right. It is exactly as it is meant to be. It goes beyond the idea of aesthetic arrangement to reveal an implicit balance of Nature and imperfection, melded to create something so perfectly pleasing.

An object as an embodiment of life – the coexisting imperfections and perfections

of human and Nature – epitomises the Japanese aesthetic concept of *wabi-sabi*, based on the acceptance of transience and imperfection. Derived from the Buddhist teaching of the three marks of existence – impermanence, suffering and absence of self – it adheres to beauty that is imperfect, impermanent and incomplete, as in the key aspects of the tea ceremony purported by master Sen no Rikyū (1522–91): rustic simplicity, directness of approach, and honesty of self. As well as observing the aesthetics of imperfection, *wabi-sabi* beholds the intimacy and appreciation of the ingenuous integrity of natural objects and processes.

The next day we drove up the coast to Izumo, home to the oldest shrine in Japan and an ancient archaeological site

Within the symbiosis of man's creative impulse and natural forces in the work of these artists, there's a natural resonance

with tumuli dating back to the 6th century. Set within the surrounding smoking mountains is the home and studio of Ken Mihara, whose primal and talismanic forms conjure up the ceremonial ambience of ancient bronzeware whilst echoing the environs of Izumo.

A work spirals up from the wheel-head and flutes upward into the air in



Kigen 'Genesis' by Ken Mihara

Both photographs courtesy of Yufuku Gallery www.yufuku.net

Mihara's studio. Mihara describes how he moved away from functional, vessel-like forms towards pure self-expression, his works becoming objects in their own right. "My heart has been set free," he writes. "What has been ingrained in the body and the many rules of consciousness are no longer needed. My expressions have embraced, and are honest towards, what is borne within."

Mihara's works are realised through the intricate and intimate technique of hand-coiling – allowing for the artist to instil and transpose himself within the work. He does not sketch or begin with a form in mind, but rather allows his hands to "begin a conversation with the clay". With an aura of serenity and Zen-like simplicity, the presence of the artist

is tangible in Mihara's works, which, in his words, "embody the never-ending pursuit of unforeseen beauty".

Mihara explains how each work undergoes multiple firings, during which a myriad of colours emerge across the surface of this local iron-rich clay. Without any glazes, decorative details or finishes, the clay's inherent minerals react with fire and oxygen to manifest landscapes of vivid purples, indigos, oranges and yellows across its raw, textured surface. Mihara speaks of the clay found beneath our feet as having a distinct memory of colours trapped within it, and the way in which it is fired can "unlock the memories within clay". Although Mihara cannot predict what the colours will be, he can

intuitively adjust the oxygen and temperature levels that give rise to a wider spectrum of colour.

Within the symbiosis of man's creative impulse and natural forces in the work of these ceramic artists, there's a natural resonance that is so intrinsic that it is unquestionable. Echoing Japan's Shinto tradition, in which all things natural, even those inanimate, are worshipped as divine, rejecting the idea of the human mind being at the centre of existence, this reverence for Nature can be seen as recognition of the power of all matter and materials. Nature is as much an author of the work as they are. R

India Windsor-Clive is a freelance writer.

Weapons of artistic expression

Thembi Mutch meets artists in war-shattered Mozambique

In 1994 the most haunting thing about Maputo, the capital of Mozambique, was the number of street children, amputees and limbless people begging. The famous Victorian railway station, now a World Heritage Site, was gothic and menacing. Brechtian figures, dehumanised and desperate, used tree branches as crutches. Mozambique's civil war lasted from 1976 to 1992. With a fragile two-year peace after a war that had made most of the rural areas impassable, Mozambique's roads were still dirt, and there were no maps. In the rural areas, we were unable to walk off main roads: landmines were everywhere – accounting for the amputees – planted by both rebel and government forces. And so were weapons. There weren't working fridges, but there were guns. And tanks, and ammunition, bomb casings, burnt-out aircraft. Everywhere.

It was in this environment that Gonçalo Mabunda, Cristóvão Canhavato (Kester), Hilário Nhatugueja, Fiel dos Santos and Adelino Serafim Mate (Mathé) – all now in their forties and fifties – grew up. With five other artists, they joined the long-established Núcleo de Arte 'Art Nucleus' workshop. Núcleo de Arte still exists today. It's a series of intimate metal-roofed workshops attached to an old-style colonial house, open to the public. In 1995, they had over 800,000 weapons and other munitions, and the project of turning these into thrones, masks, modernist sculptures began.

Twenty-two years later, on a candlelit evening in May, amidst paint-splattered canvases, Mozambican music, murals in progress, and sculptures of bicycle wheels and old car radiators, a group of contemporary artists are meeting a local private patron to discuss art ownership and collections. At the Núcleo de Arte they are complaining about their complete vulnerability: they pay for the space, but receive no basic wage, and many complain of being hungry. All their equipment – brushes, paint, stuff to make sculpture – has to be locked at night, and there are very few



Arms and the man: Gonçalo Mabunda with his weapons sculptures © Odd Andersen / Staff / GETTY Images



Victime du G8 by Gonçalo Mabunda Photograph © Kleinfenn courtesy of MAGNIN-A, Paris

local buyers. They need patrons, support, sponsorship. The recent economic collapse of Mozambique and the subsequent corruption scandals have scared off donors, NGOs, private investors and the World Bank. The number of expats – keen consumers of this sort of art – is dwindling. There is a local market, explains artist Vasco, but in a country where people are struggling with basic needs even their vibrant, relevant, creative responses to uncertainty aren't selling.

Maputo poet and photographer Feling Capela feels that Mozambique is still coming to terms with a military past of force and brutality, and that art is essential for this. "The gun is only the final manifestation of war. The oppression, the self-censorship, the lack of space to authentically feel, create, think: these are what war does. Freedom and non-war is about having the space to critique, having access to justice, democracy and education. War is about shutting these down. We're still processing, as a society, how to be authentic, how to be honest, to feel safe."

There's an irrepressible creativity that seeps into Mozambican life: the Parque dos Continuadores in the centre of

Maputo is teeming with locally made high-quality art. Naguib Elias Abdula's half-mile murals are dotted throughout the landscape of the city. The Mozambican flag may have the image of an AK-47 assault rifle on it, but in his studio at home, in between organising some gun handles welded onto a bath, Gonçalo says: "We're not an aggressive society. Not at all. When I was asked to comment on national TV about the new peace processes that began again in October 2016, the main thing I said is that the population want this. We're not intrinsically violent, we're not – and that's true."

For Gil Filipe, the director of the Fernando Leito Couto cultural centre, Gonçalo and his colleagues are a pioneering body of artists who critique current political leaders and offer alternative perspectives to the representation of Africa as a victimised continent ravaged by war and disease: "What Gonçalo, Kester and their cohort have done is genius: they've created a profound, intellectual, reflective, modernist tradition in the style of Picasso that comments outside of institutional frameworks." Of those artists, Kester and Gonçalo have achieved the most prominence, with work by Kester in the British Museum (Throne of Weapons), and for Gonçalo a long list including the Pompidou Centre in Paris, the Venice Biennale, and the Mori Art Museum in Tokyo.

The collaborative Tree of Life made by four Núcleo artists sparked what is now an established tradition in Los Angeles, Mexico, Cambodia, New York and Liberia of 'war art', in which munitions, including guns and shell casings, are used to build 3D synagogues and mosques, ornate sculptures, musical instruments and spades. In September 2012, London's Institute of Contemporary Arts drew together leading British artists to create AKA Peace, an exhibition of work made from AK-47s, curated by Jake Chapman.

Gonçalo and Kester's thrones made of rifles, grenades and gas canisters parody the ceremonial pomp of the new elites and question the absurdity of war. The masks play on the sub-Saharan tradition of concealment and ritual, and for Gonçalo they are nods to his father and the thousands of other miners who worked the gold and diamond mines in neighbouring South Africa.



'www.crise.com' by Gonçalo Mabunda

Photograph © Kleinfenn courtesy of MAGNIN-A, Paris

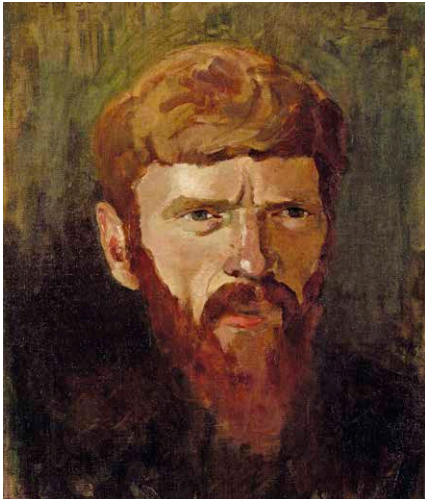
Says Gonçalo: "The elites like me, even though I'm critical. I'm an honest, authentic, normal guy from a poor background. I can criticise the elites. And they listen. We have everything here – resources, minerals, energy. We're the birthplace of humanity. Yet we have so little control over our lives, our continent. We're presented as poor, dependent. We need more voice in our destinies, and there's too much inequality. Equality is good for me personally, and it's good for society."

In the four years since I last interviewed Gonçalo he's become more successful, wiser, humbler, and more focused; he works from his home instructing a team of welders, some of whom have worked with him for 20 years. For the last 10 years he's also been working informally with street kids, teaching them to weld and make art too. He concedes that it's getting harder to find weapons and mines to work with and has branched out into

other large public sculptures, including one made of shoe moulds in Portugal.

The slow process of immobilising the weapons and taking out the gunpowder is still transformative, emotional and therapeutic. "I wasn't directly caught up in the war as a teenager. There was no fighting here in Maputo, but war was all I knew – it started soon after I was born in 1974, and continued until the ceasefire in 1992, when I was about to be conscripted. One of my dear uncles was killed just before the ceasefire, and as a family we talked about the war a great deal. Whole sections of the country were unknown to me – I couldn't visit family in Gaza Province. The war made travel impossible, and the war left me realising that it's not just the guns, it's a state of mind." R

Thembi Mutch is a freelance journalist, academic and trainer who has been working in East and Southern Africa since 1991.



D.H. Lawrence by Jan Juta, 1920
© reserved; collection National Portrait Gallery, London

Rehabilitating a visionary

Over the last five decades, the reputation of D.H. Lawrence has dramatically dwindled. Once seen as one of the greatest of modernists, opening up consciousness and enlarging the possibilities of literary expression, he is now seen as a relatively minor figure, often purveying perverse and undesirable perspectives.

It is not difficult to grasp the exact reasons for Lawrence's fall from grace. Some of the political positions expounded in his late writing and ranting now strike us as all but repugnant. Lawrence's conviction that vital social systems required an aristocracy of the spirit before which the working people had to voluntarily submit is absurd, at once psychologically flawed and historically outmoded. His occult conceptions of blood and race can be linked, without parody, to those of Hitler and Mussolini. The judgement cast by his contemporary Bertrand Russell that Lawrence's ideas had led directly to Auschwitz may seem extreme, but it does have a certain foundation.

But it was not Lawrence's stance against the emerging forms of democracy that gave most offence: it was more his later views relating to gender and sexual relationship. It certainly seems true that, for the most part, Lawrence moved away from his notion of heterosexual relationship as a dynamic equipoise between a man and woman, where the lovers constellated like separate stars, to a position where the relationship called for male domination and female submission. Rightly, since around the 1950s, feminist critics have loudly protested and worked to expose the patriarchy underlying much of Lawrence's writing. More than any other group, they were responsible for the downfall of the giant.

But there was another reason for Lawrence's demise. As modernity moved into postmodernity, so too did the demand for a reflexive self-conscious experimental form of narrative. What was wanted was entirely antithetical to the rhapsodic mode of the Lawrentian idiom. As Joyce advanced to the highest position, so the reputation of Lawrence



BAVARIAN GENTIAN

Not every man has gentians in his house
in soft September, at slow, sad Michaelmas.

Bavarian gentians, tall and dark, but dark
darkening the daytime torch-like with the smoking blueness of
Pluto's gloom,
ribbed hellish flowers erect, with their blaze of darkness spread blue,
blown flat into points, by the heavy white draught of the day.

Torch-flowers of the blue-smoking darkness, Pluto's dark-blue blaze
black lamps from the halls of Dis, smoking dark blue
giving off darkness, blue darkness, upon Demeter's yellow pale day.
Whom have you come for, here in the white-cast day?

Reach me a gentian, give me a torch!
Let me guide myself with the blue, forked torch of a flower
down the darker and darker stairs, where blue is darkened on blueness

down the way Persephone goes, just now, in first-frosted September
to the sightless realm where darkness is married to dark
and Persephone herself is but a voice, as a bride
a gloom invisible enfolded in the deeper dark
of the arms of Pluto as he ravishes her once again
and pierces her once more with his passion of the utter dark
among the splendour of black-blue torches, shedding fathomless
darkness on the nuptials.

Give me a flower on a tall stem, and three dark flames,
for I will go to the wedding, and be wedding-guest
at the marriage of the living dark.

THOUGHT

Thought, I love thought.
But not the juggling and twisting of already existent ideas.
I despise that self-important game.
Thought is the welling up of unknown life into consciousness,
Thought is the testing of statements on the touchstone of the
conscience,

Thought is gazing onto the face of life, and reading what can be read,
Thought is pondering over experience, and coming to a conclusion.
Thought is not a trick, or an exercise, or a set of dodges,
Thought is a man in his wholeness wholly attending.

Continuing his series on eco-poetry,
Peter Abbs looks beyond the “conspicuous
faults” of D.H. Lawrence

From FISH

They are beyond me, are fishes.
I stand at the pale of my being
And look beyond, and see
Fish, in the outerwards,
As one stands on a bank and looks in.

I have waited with a long rod
And suddenly pulled a gold-and-greenish, lucent fish from below,
And had him fly like a halo round my head,
Lunging in the air on the line.

Unhooked his gorging, water-honey mouth,
And seen his horror-tilted eye,
His red-gold, water-precious, mirror-flat bright eye;
And felt him beat in my hand, with his mucous, leaping life-throb.
And my heart accused itself
Thinking: *I am not the measure of creation.*
This is beyond me, this fish.
His God stands outside my God.

And the gold-and-green pure lacquer-mucus comes off in my hand,
And the red-gold mirror-eye stares and dies,
And the water-suave contour dims.

But not before I have had to know
He was born in front of my sunrise,
Before my day.

He outstarts me.
And I, a many-fingered horror of daylight to him,
Have made him die.

Fishes
With their gold, red eyes, and green-pure gleam, and under-gold,
And their pre-world loneliness,
And more-than-lovelessness,
And white meat;
They move in other circles.

Outsiders.
Water-wayfarers.
Things of one element.
Aqueous,
Each by itself.

gradually plummeted. Passionate forms of mimetic writing were now judged as both naive and outmoded. Under the new regime of critical judgement, Lawrence was bound to fare badly. And yet...

And yet Lawrence, at his best, is one of our finest writers and one of our best eco-poets. His power resides in his incomparable ability to recreate the living moment, especially in relationship to the pulsing cosmos, with the sun and moon, with the changing seasons, with the unconscious rhythms of the body. People who met Lawrence invariably described his exquisite and intense sensibility. Cynthia Asquith claimed he was “preternaturally alive”, Katherine Mansfield declared that his “rich self was full of enthusiasm and joy”, and even Bertrand Russell admitted that he had the ability “to see through and through”. At his most poised Lawrence could become whatever he witnessed. Like Goethe, he had the capacity to see with an uncanny x-ray vision.

This quality of engaged percipience comes out best in his poetry, especially the poems about creatures: snakes, lions, tortoises, fish. These poems are unique in English literature. They are marvels of transcribed empathy. And they are achieved through a new mode of poetic writing, not determined by metre or rhyme, but by attention to the actual rhythm of the unfolding experience. Each line marks a movement of the psyche in immediate relationship to the event: a thought, a feeling, a qualification, an observation; and the linguistic pattern changes all the time in fidelity to the particular drama. This fluid form of sensitive narration became one of the most effective forms of free verse. Lawrence took it from the eco-poet Walt Whitman and, in turn, handed it to the eco-poet Ted Hughes.

So D.H. Lawrence, with all his conspicuous faults, remains one of our finest writers. Even at the end of his short life, as he was composing his book *Apocalypse*, he was able to celebrate lyrically a cosmos of connection and energy. Some of his last written words demonstrate both the informing passion and the literary genius:

“For man, the vast marvel to be alive. For man, as for flower and beast and bird, the supreme triumph is to be most vividly, most perfectly alive. Whatever the unborn and the dead may know, they cannot know the beauty, the marvel of being alive in the flesh... We ought to dance with rapture that we should be alive and in the flesh, and part of the living, incarnate cosmos. I am part of the sun as my eye is part of me. That I am part of the earth my feet know perfectly, and my blood is part of the sea.”



The poems have been taken from *D.H. Lawrence* edited by John Lucas, published by Routledge. Peter Abbs is Poetry Editor for *Resurgence & Ecologist*. www.peterabbs.net

BRANCHING OUT

Poetic, scientific, spiritual: **Hugo Davenport** enjoys three very different books on trees

The Songs of Trees: Stories from Nature's Great Connectors

David George Haskell

Viking, 2017

ISBN: 9780525427520

Oak and Ash and Thorn: The Ancient Woods and New Forests of Britain

Peter Fiennes

Oneworld, 2017

ISBN: 9781786071668

Nature's Temples: The Complex World of Old-growth Forests

Joan Maloof

Timber Press, 2016

ISBN: 9781604697285

Poetry and science, science and spirituality. These have long been among the great germinators of good writing about woods and trees. Some of the best tree literature finds ways to combine these perspectives, even if many seem to belong more in one camp than in the other. It's a natural overlap: understanding the natural world demands wide knowledge and a deep empathy.

As global warming advances and historic varieties come under threat from new sources, human-made and natural, a sense of urgency and mounting loss has become more prevalent. A sampling from the current crop of tree books shows how differently the mix may be accomplished. There is a shared sense of the need to evoke a fresh feeling of wonder in our experience of woodland.

The most striking of this trio is David George Haskell's remarkable study of twelve individual trees, mostly in North America, but ranging as far afield as Israel, Scotland, Japan and Ecuador. The linking thread is an exercise in close listening, using Haskell's attentive ears, sometimes aided by sensitive electronic devices, to weave a soundscape at once familiar and extraordinary.

Right from the start, when he ascends a giant *ceibo* tree in Ecuador's Yasuni National Park, we hear the varied sounds of rain falling in a tropical rainforest. There's the "took took" of drops on arum leaves, the "tight snap, a

spatter of metallic sparks" on the dinner-plate-sized leaves of a neighbouring plant, the "clean, woody thump" from an Amazon avocado.

Yet British-born Haskell, who trained in zoology and evolutionary biology and is now based at the University of the South in Sewanee, Tennessee, pursues a theme far more ambitious than an adventure into the sonic world of the tree. His true theme is to explore the intricate texture of the forest, and trees in urban settings, as living networks in which "antagonistic relationships feed the creativity of evolution".

The book digs down into specialised interactions of countless species – trees, birds, insects, fungi, microbes – to argue persuasively that trees have memory and "thoughts", though their equivalent of human nerve impulses operate 20,000 times slower, to expose the "contradictory, creative duality" of life and ask whether humankind can find an ethic of full earthly belonging. Haskell is equally concerned with "ecological aesthetics", even floating the idea of a "slimy sublime" in rot and scum.

Using proper scientific technique allied with a powerful contemplative intelligence, he takes us from the living presences of balsam fir, sabal palm and green ash to Mesolithic charcoal, forest fires, and redwood stumps petrified by an eruption 34 million years ago, to an ancient olive with its roots snaking down to Jerusalem's Roman ruins, and a Callery pear in Manhattan that detoxifies the city air of heavy metals. Humans' ambiguous role in this network, for good and ill, is never in doubt.

Peter Fiennes' *Oak and Ash and Thorn* starts from the other end of the spectrum. The book takes the form of a personal celebration of the traditions of English woodland and an anguished plea for their protection. Like Haskell, Fiennes visits and describes various woodland sites, mostly though not exclusively in the south of England, in pursuit of an elusive quarry that he fears losing altogether.

Both the strengths and the weaknesses of the book arise from the idiosyncratic style and the constant shifts of focus between Fiennes' personal memories and present experience; between myths and proverbs, poetry and childhood stories; between memories of his father and some





Phlegm by Stanley Donwood
www.slowlydownward.com
@stanleydonwood

sharp journalistic delving into the history of woodland policy or the causes of flooding in Yorkshire. Borrowing his title from Kipling, his choice of poems, especially by Edwardians, is wide-ranging and satisfying. And his evocation of a neglected wood off the M1, filled with rubbish, is suitably distressing.

The book is at its best when it stays close to its chosen subject, but at times Fiennes follows too many criss-crossing tracks at once. He admonishes himself for “leaving the path”, in the words of the fairy tale. There are long passages of good writing, yet too often he risks losing the reader. He’s not a specialist – I was puzzled by his description of Naomi Klein as one of our “leading Nature writers” – and for me, the occasional forays into jolly greenwood ribaldry – Henry VIII and Anne Boleyn in an imaginary romp, or Tom Hiddleston’s “sumptuous white buttocks” – are ill-judged.

In spite of its title, Joan Maloof’s book is planted firmly at the scientific end of the subject, though the author has a deft turn of phrase. She illustrates her reluctance to core a venerable black gum in Maryland with the words: “Would you suggest piercing your hundred-year-old grandmother’s navel?” Such humorous grace notes are lightly done, and for most of the book she sticks to the science.

At its simplest, you could call *Nature’s Temples* an exercise in census-taking crossed with a usable field guide for amateurs. Maloof founded and directs the Old-Growth Forest Network, and her main purpose is to illustrate the huge difference in species diversity between the shrinking number of US forests still undisturbed by human activity, and forests that are managed in varying degrees.

Drawing on specialist research by scientific colleagues, Maloof runs through the main biological markers, including the age and size of trees; birds, amphibians and snails; herbaceous plant populations; mosses and liverworts; fungi and lichens; worms and mammals, including humans. Only invasive non-native worms are singled out as a potentially unhealthy symptom in old-growth forest.

In the USA, her main focus, the author finds that old growth survives much better in the west than the east. She dismisses any notion that her desire to save such locations springs from an impulse to freeze them in time like some sort of tree museum. By the end, she documents trees’ anti-pollution and oxygenation effects, cites the benefits of Japanese “wood-air bathing”, and states: “I believe Nature’s beauty is a variable we should start testing.” Amen to that. R

Hugo Davenport is a freelance writer.

PLAYING THE TRUMP CARD

Is the US president an inevitable product of neoliberalism?

Russell Warfield welcomes Naomi Klein's latest book

No Is Not Enough

Naomi Klein

Allen Lane, 2017

ISBN-10: 0241320887 ISBN-13: 978-0241320884

For many people, the election of Donald Trump as president of the United States was a freak aberration in Western politics, almost impossible to comprehend. For Naomi Klein, it was the logical culmination of the last few decades of neoliberalism; the embodiment of everything from reality TV to ruthless capitalism. It was a shock for her too, but not a surprise. And so in *No Is Not Enough*, Klein makes sense of how this all unfolded, while sketching out a meaningful resistance to the forces that propelled Trump to power.

This book completes Klein's transformation from journalist to full-blown activist. Her previous works were loaded with footnotes and fuelled by years of research. Here she offers a manual for "defeating the new shock politics" within a few months of Trump taking power. It's fast and chatty, but it retains her ferocious analysis, weaving together the three themes of her major works: corporate branding (*No Logo*, 1999), disaster capitalism (*The Shock Doctrine*, 2007), and climate change denial (*This Changes Everything*, 2014). The result offers an accessible overview of Klein's work, while mapping it onto current events.

The connections between Klein's previous books and Trump are striking. Trump rose to prominence through

similar corporate branding exercises to those utilised by such companies as Apple and Nike in the 1990s. He has surrounded himself with people who pioneered disaster capitalism, profiteering from free market dogma in the wake of catastrophes like Hurricane Katrina. And when it comes to climate change denial, just try searching for 'climate change' on the White House website these days. Undoubtedly, Klein is on a home turf of sorts.

In charting her response to Trump, Klein is quick to separate symptoms from their cause. And we should make no mistake: Trump is a product of a much wider set of issues. Sure, it's natural to be revolted by Trump's personal behaviour, and I'll certainly knock back a glass or two if and when we get to enjoy an impeachment. But Klein makes the point that focusing too squarely on Trump as an individual does nothing to alter the conditions of late capitalism that gave rise to him: the far deeper roots of inequality and hate.

This is a much bigger job of work. Naturally, it helps explain why a lot of people end up focusing on the narrower goal of resisting the president. You see something similar in a certain strand of liberal British thought that supposes that a second EU referendum – delivering a Remain vote – would act like a magic wand, waving away the circumstances that gave rise to a Brexit vote in the first place. That is not realistic. Getting Trump out of office would be satisfying, Klein admits, but would fall far short of what she thinks must be achieved.

Klein argues that those whom she calls "the caring majority" can't keep playing defence from issue to issue. As the title of her book says, just saying 'no' is not enough. Instead, struggles must be integrated, and they must address connected root causes simultaneously. As we know, especially since the 2008 financial crash, the left has been on the back foot for decades, never offering a wholesale progressive programme with which to replace neoliberalism. This defensive position will become increasingly impotent under the amplified shock politics of Trump, Klein suggests, with events now unfolding faster than anybody's ability to process them.

There are astonishing new examples of this every day, ranging from the hilarious (Trump Jr. leaking his own incriminating emails) to the horrible (the president ordering the dropping of the 'mother of all bombs' on Afghanistan). While I was writing this review, Trump tweeted that transgender people were no longer allowed to serve in the US military, provoking a violent and rightful backlash. For Klein, however, seemingly random and erratic announcements like this are part of a deliberate strategy to keep opposition disorientated, in shock, and responding to one issue at a time. There is perhaps one effective response, and she begins to sketch it out in the book's hopeful conclusion: a comprehensive, viable, people-powered alternative to disaster capitalism. R



Me trying to decide which of the crazy to draw tonight © The Daily Don
Documenting Donald Trump's administration with a drawing (or two) a day
www.instagram.com/the.daily.don

Russell Warfield is a freelance writer.

UP CLOSE AND BEAUTIFUL

Horatio Morpurgo examines the “green fashion” for Nature drawings from the late 15th century

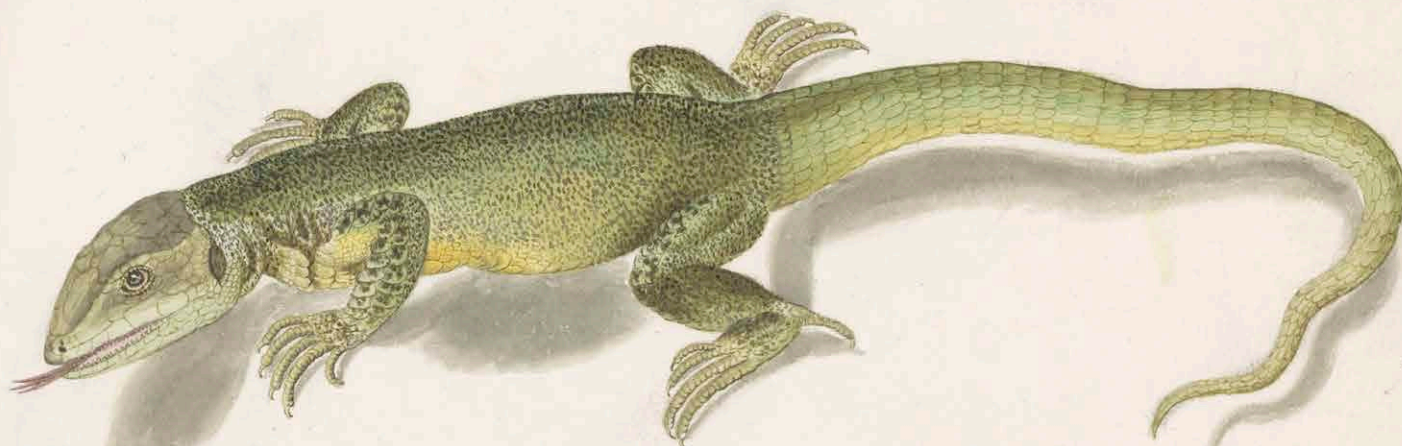


Image © Special Collections, University of Amsterdam [Ms. III C 23]

Eye for Detail: Images of Plants and Animals in Art and Science 1500–1630

Florike Egmond

Reaktion Books, 2017

ISBN: 9781780236407

“The sheen on a bird’s feather, the plumed ears of a lynx or the glint in a hoopoe’s eye”: just where did the uncanny realism of living Nature in early modern European art come from? This is the question Florike Egmond sets out to answer in this engaging book.

The invention of the microscope around 1600 was once thought to have transformed our view of Nature. Recent study of *naturalia* drawings suggests something quite different. These drawings of plants, birds, animals and insects formed part of the ‘cabinets of curiosity’ kept by persons of taste and culture in the 16th and 17th centuries.

Like the collections they were part of, these images served different purposes: display and entertainment, study and contemplation. They are further evidence of what Egmond calls the “green fashion” that swept Europe from the late 15th century. The Medicis were already, in 1489, setting the trend – making the most of the live giraffe given them by the ruler of Egypt. They transformed one of their parks into the University of Padua’s botanical garden. In 1549, they arranged for a whale to be laid out under a Florentine loggia. The smell soon got to be too much, but they cleaned the skeleton and kept it on display.

Egmond’s particular interest is how *naturalia* drawings, kept loose, served as “flexible research instruments”, a test ground for new ways of ordering Nature. Early naturalists certainly exchanged them, even scribbling comments as they did so. They show use of zoomed insets from the 1530s, decades before the advent of the microscope. They suggest

that such technical change enhanced research interest that was already there, but did not create it.

Already between 1380 and 1450 in northern Italy a new naturalism was emerging in the way plants were shown in herbals. There are hints of this in ancient Roman frescoes and in one 6th-century manuscript, but herbals produced in the Veneto region from the late 14th century show an attention to detail that rapidly spread to southern Germany, northern and eastern France, the Low Countries, and thence, a little later, to England.

Possibly this followed the burgeoning self-confidence of a new artisan class. They may have used visual aids from the start – high-quality lenses were already employed by jewellers, shoemakers and tailors. Dürer’s father, be it remembered, was a goldsmith, and his Nuremberg was a city of watchmakers and optical instrument makers. Zoomed insets were used by architects and anatomists, too – early naturalists were often physicians, trained in the study of anatomical structure.

Many of the largest image collections belonged to middle-class professionals of differing religious backgrounds and social status. The keen interest in Nature to which the images attest was clearly shared across class boundaries. In his *Fish Book* (1580) Adriaen Coenen, a Dutch fishmonger without formal education, exhibits a profound curiosity about everything from sunfish to woodlice, fleas and earwigs. His book is known to have been displayed at fairs.

On closer inspection, ‘hard barriers’, between countries, between the Renaissance science of the 16th century and the ‘new’ Baconian science of the 17th century, and even between classes, tend to break down. Egmond illustrates her case using works in which formal beauty and scientific purpose are delightfully combined. The result is a persuasive and enchanting book. R

Horatio Morpurgo writes on the environment and Europe. His latest book, *The Paradoxal Compass* (Notting Hill Editions, 2017), examines how 16th-century explorers viewed the natural world.

WITHIN CITY LIMITS

Herbert Girardet considers an urban solution to climate change



Hanging City by Tang Yau Hoong www.tangyauhoong.com

Cool Cities: Urban Sovereignty and the Fix for Global Warming

Benjamin R. Barber

Yale University Press, 2017

ISBN: 9780300224207

This is a short book that was written in quite a hurry to contribute to an urgent debate. Its starting premise is the fact that we now live in a predominantly urban world and unless we get to grips with the carbon emissions of cities there will be no fix for climate change. Benjamin Barber – who, sadly, died soon after this book was published – approaches this important topic from a governance perspective, arguing that, if mayors ruled the world (the title of his previous book), it would be in a much better condition by now than it is in reality.

Barber was the initiator of the Global Parliament of Mayors, which brings together civic leaders from across the world; they meet once a year in ever-larger numbers. His argument is that democracy works best at the local level and that cities need to be empowered by national governments to take the lead in action on climate change, through improved urban design, energy efficiency measures, reduced reliance on fossil fuels, and advanced transport systems. His case is backed up by case studies, mainly from US and European cities that have taken significant steps to transform their energy performance.

Barber argues that the fashionable concept of ‘resilience’ should be treated with caution: resilience is a response to crisis situations; instead we should aim to avoid the climate crisis through sustainability measures, rather than adapt to problems when they have already occurred.

So far, so good. But Barber’s recipe for addressing climate change through local governance and local democracy ignores the fact that cities are centres of consumerism: their impacts are, above all else, defined by the individual behaviour of *consumers* rather than *voters*. Whilst most of us are both voters and consumers, most people don’t seem to like being told what to buy and how to use the products they buy. This has huge implications for the environmental impacts of cities.

Barber’s argument also ignores the fact that in developing countries, where most of the urban growth now takes place, rural migrants who become urban citizens massively increase their per capita use of resources. In countries such as China and India, where hundreds of millions of people have been migrating to cities, per capita resource consumption – including climate-changing fossil fuel energy – typically increases fourfold by the simple fact that they become urban dwellers. China now has 100 cities of over a million, 20 cities of over 5 million, and 6 megacities of over 10 million people. And while his book points to the small improvements in the energy performance of cities such as New York or

Vancouver, Barber barely mentions pollution-clouded cities such as Beijing or Delhi, where the future of the world’s climate is likely to be decided.

In European cities, each person typically uses some 6kW of energy day and night, mainly supplied by fossil fuels. People in Chinese and Indian cities are in the process of catching up with this sort of figure, and that is where the real challenge lies. To create really ‘cool cities’ that are truly climate neutral requires a huge leap of the imagination – in governance, in consumer behaviour, and in accelerating technology options. For an urbanising world to be climate compatible requires a wholesale conversion of urban energy systems towards renewables, and the education of urban consumers towards climate responsibility – and these are challenges that are not really addressed in Barber’s book.

But he has certainly raised crucial issues that will have to be urgently addressed by national governments, by the Global Parliament of Mayors, and collectively by all of us. *Cool Cities* is an important contribution to an important debate, but now the challenge is to get real about dealing with the global climate crisis, to which cities are the primary contributors, and of which they could end up as the ultimate victims. **R**

Herbert Girardet is a long-standing contributor to *Resurgence*. His most recent book, *Creating Regenerative Cities*, was published in 2014.

UNDER PRESSURE

Peter Reason enjoys a journey following the winds and their effects on the landscape and communities, in history and culture

Where the Wild Winds Are: Walking Europe's Winds from the Pennines to Provence

Nick Hunt

Nicholas Brealey, 2017

ISBN: 9781857886566

Sailing my small yacht on the western seaboard of Europe these last 25 years, I have often been blown about by wild winds, like the gale that blew us across the Bay of Biscay and the storm that plucked out the anchor four times in one night in a Scottish loch. These are maritime winds, caused by disturbances in the North Atlantic on the border between tropical and Arctic air. They bring the changeable weather we are so familiar with in the British Isles.

Nick Hunt is in pursuit of a different kind of wind, which occurs mainly in continental landmasses, where the flow of air from high to low pressure is amplified by the structure of the landscape, in particular by mountains, as it funnels through gaps and drops down slopes. Of the dozens of named winds in Europe, he chose to follow four: the Helm in the English Pennines; the Bora, which hurtles down from the mountains of Slovenia and Croatia to the Adriatic Sea; the Foehn in the Swiss Alps; and the Mistral, which blows down the Rhône Valley to the Mediterranean.

As Hunt confesses in the introduction, he knew little about the nature of winds before he started this exploration. He thought of air as empty space waiting to be filled, had no idea where winds “come from” or where they “go”. The facts that air is a gas with weight and that winds are caused when air is sucked into low-pressure areas were a revelation to him. As a sailor, while I understand the pattern of North Atlantic winds, I knew next to nothing of these great named winds and their impact on local human cultures.

This for me is one great merit of *Where the Wild Winds Are*. For are not winds among the “great gestures” of our planet? I suspect we all know far less than we should, for they are integral processes of the Gaian system, redistributing heat and moisture, and their regular patterns are vulnerable to the disturbances of climate change.

The book describes four journeys on foot seeking out and following these winds. Hunt describes how they impact on the countryside, the architecture and the local people. He draws us into his impatience as he waits for them to blow – of course they don't perform to order. And he takes us with him, sometimes step by step, as he walks into their most intensive and violent manifestations. He tells us, as he climbs the mountains above Split in the face of the Bora, how it froze his skin and howled in his ears, “a nameless and energetic *thing* that erased the line between hearing and feeling... Like a religious maniac, I roared my appreciation.”

Following the Foehn in Switzerland, Hunt learns from locals how it causes depression and other psychological upsets. But at first he is invigorated by his encounters, describing how, as the wind nearly sweeps him off his feet, he watches it hurl “man-sized chunks of snow” off the mountainside. “It was entertainment fit for gods,” he writes exuberantly. But very soon afterwards, he has had enough: “A switch had flipped in my brain: I was not enjoying this any more.” It takes him a while to realise that he is experiencing the psychological impact of the wind that the locals have been telling him about: he feels completely wretched; and “This was how I was *meant* to feel.”

Of course, the winds can be understood as natural phenomena, but as Nick Hunt shows us in this educational and entertaining book, they are also personalities and mythological creatures that are deeply entwined in human history and culture. This book introduces us to the “character of winds ... and the qualities they bring”. R

Peter Reason's book *In Search of Grace: An Ecological Pilgrimage* is published by Earth Books.



A Particularly Stormy Night by Marianne Ferrer www.behance.net/marianne-ferrer

A TOUCH OF WINTER IN AUGUST

Marianne Brown reflects on a spiritual journey to the Highlands of Scotland

Among the Summer Snows

Christopher Nicholson

September Publishing, 2017

ISBN: 9781910463604

“Something about the business of walking, of gaining height, of negotiating uneven ground, something about the rhythm of walking, opens up my mind in an unusual way. This doesn’t happen on an ordinary walk, not to the same degree; the fact of the snow is critical.”

For Christopher Nicholson, summer snow – those isolated patches that survive the spring melt and last into summer or beyond – is more than just an anomalous streak of white on a mountainside in warm Scottish sunshine. It is a source of beauty and wonder, a window out of the confines of self. In a bid to capture the essence of this, Nicholson spent one August walking in the Highlands of Scotland searching for the last surviving snow beds. The intention was to rediscover a sense of delight in the landscape he had nurtured in childhood, later marred by the loss of his wife.

The resulting book, *Among the Summer Snows*, like the snow itself, has many layers. It is a meditation on Nature, mortality and the sublime, a tug-of-war between reason and imagination, and a series of cultural and scientific observations. It is Nicholson’s first work of Nature writing and non-fiction.

For someone like me who grew up with summer snow and did not begin

this book with romantic visions of it, Nicholson’s childlike wonder is endearing. He writes: “Touching the snow, licking and eating it, clambering over it, sitting on it, are ways of engaging with the sheer surprise that attends its existence.” Surrounded by the snow, he gives himself up to his imagination, opening his mind to the suggestions of the shapes of the drifts and the move-

“Touching the snow,
licking and eating it,
clambering over it,
sitting on it, are ways
of engaging with the
sheer surprise that
attends its existence”

ment of light and shadow. This is when his writing is most compelling. He sees the snow as a living entity, even considering at one point whether it would mind if he stepped on it.

Sadly, these episodes are inevitably dampened by an intruding voice of reason, which leads him to deconstruct his most imaginative musings when they are in full flight. The idea that the snow beds are alive, for example, is rationalised thus: “True, they are not alive in the way that a tree or fish or an insect is alive – they are not capable of reproduction for instance – yet they

regulate their own internal temperature and adjust to external stimuli.”

Interweaving the author’s own experiences are the accounts of others, past and present, from fellow walkers out to bag some Munros, to the survivor of an avalanche, to a local ecologist who conducts a survey of snow in the Highlands. Some of these are wonderfully informative. Who knew, for example, that following a centuries-old custom, a clan chief kept some summer snow in the freezer to give to the visiting Queen Elizabeth II in case she asked for it?

There is also, of course, the startling absence of any mention of Nan Shepherd, the Nature writer whose spiritual footsteps he was following along the mountainside, apparently unwittingly. This could be, perhaps, an example of the defensible ignorance of Shepherd’s work described by Erlend Clouston on page 16 of this issue.

Despite this, I couldn’t help being caught up in Nicholson’s spiritual journey. One of the most poignant chapters in the book is when Nicholson steps back from the panoramic to focus on the colour and texture of wild flowers growing on the edges of snow beds. He reveals that his late wife was a botanical artist. This revelation adds a bitter sweetness to the scene that is hard to resist.

“She used to say that the harder you look, the more you see, and the more you see, the more you feel about what you see,” he writes. Next time I see summer snow, I will do just that. **R**

Marianne Brown is Deputy Editor of *Resurgence & Ecologist*.

Illustration: Not always now by Helen Melland

DIGGING FOR BLACK GOLD

Christine Toomey enjoys an account of truffle cultivation, traditional agriculture and a vanishing way of life

Oaks and the Apennines: Truffle Cultivation, Heritage Foods, Sustainability and Well-Being in Italy

Tamara J. Griffiths

Edizioni Ephemera, 2017

ISBN: 9788887852219

In Greek and Roman times truffles were perceived as an aphrodisiac or as promoting euphoria. For some they were truly a food of the gods. Aristotle wrote of them as “a fruit consecrated to Aphrodite”. And through the ages since, they have been regarded as a precious source of vitality, especially in Italy, where records of a special relationship between humans and truffles has existed for thousands of years. Pope Gregory IV is said to have eaten truffles to give himself strength and protection before his battles in the 9th century.

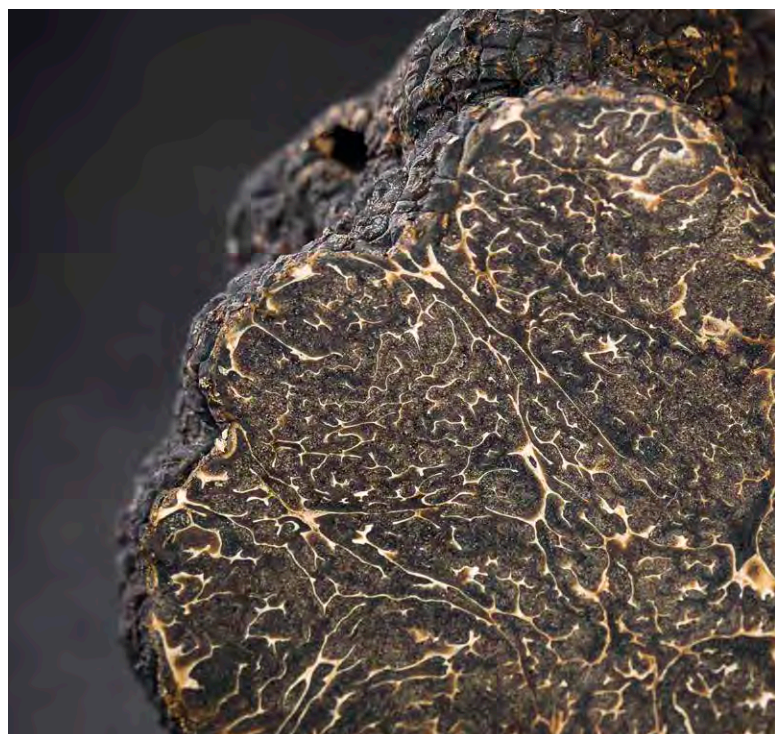
Aficionados today see truffles as one of the most ecologically friendly forms of ‘farming’ that exist. Real truffles, such as the prized *Tuber melanosporum*, are highly sensitive to chemicals and will only grow well in truly organic earth.

But traditional veneration of these pungent fungi has degenerated in recent times. And in countries where there is no history of truffles, some view them as a fad food or a get-rich-fast vehicle. Little wonder, since at times – in 2006 for example – some truffles have sold for as high a price as gold. This has led to the emergence of large-scale industrial truffle cultivation in countries such as Australia, New Zealand and China (which is flooding the world market with genetically modified and/or chemically saturated, industrially produced, ‘cheap’ fake truffles, sometimes passed off as their pure cousins).

In view of this, the need for a knowledgeable account of this precious heritage food and the traditional method of its cultivation has never been more pressing. This need is met in a unique, engaging and beautifully written book by the mountain writer Tamara J. Griffiths.

As its subtitle suggests, *Oaks and the Apennines* is far more than a book about truffle cultivation. It is an impassioned defence, and stunning description, of a fast-disappearing traditional way of life in the Sibillini Mountains of the central Apennines, Italy’s truffle heartland and an area that archaeological finds suggest was the first place of human habitation in what is today Italy.

As a regular contributor to the *Huffington Post* on mountain matters, and having completed a master’s degree in Sustainable Mountain Development at Scotland’s University of the Highlands and Islands, Griffiths is well qualified to write of the challenges faced by small-scale agriculturists such as truffle farmers, both in Italy and beyond. The southern English county of Wiltshire, she points out, was once the centre of a thriving truffle industry, and today truffles are found to grow spontaneously in Scotland. Independently of



Black Truffle

Photograph © Franck Hamel www.photographe-culinaire.net/en

her book, Griffiths offers help to anyone interested in starting ecologically minded cultivation in the uplands of the UK, and she wonders if the Scots, or Americans in Vermont, for instance, could be the first ‘new’ producers who choose to become ethical and sustainable truffle cultivators.

With this in mind, the real strength and joy of *Oaks and the Apennines* lie in the writer’s personal experience of truffle cultivation. Having lived in the Sibillini Mountains for more than a decade, Griffiths undertook several years ago to plant on her own land there more than 600 seedling oak trees, the roots of which had been previously mycorrhized – or, put simply, impregnated with truffle spores – in a government-accredited nursery. Her account of this venture, threaded throughout the book, makes for compelling reading.

Given that the maturation of truffles can take many years and that myriad disasters can befall such plantations in the meantime, including, in the Sibillini Mountains, invasion by wild boar and porcupines, Griffiths describes her back-breaking venture as a form of Russian roulette. Its outcome is still unknown. But the signs are good. When, after years of careful nurturing, she presented a sample of her maturing tree roots for preliminary examination by an expert, she was asked if she had given any thought to security for her property. Such a cliffhanger ending leaves open the possibility, perhaps, of a sequel.

R

Christine Toomey is a journalist and the author of *The Saffron Road: A Journey with Buddha’s Daughters* (Portobello Books, 2016).



CASTING NATURE'S SPELLS

The Lost Words

Robert Macfarlane & Jackie Morris

Hamish Hamilton, 2017

ISBN: 9780241253588

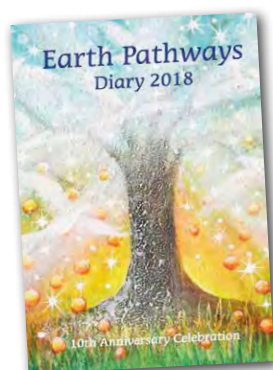
At a time when outdoor play is becoming a rarity for many children, and once-common names for plants and animals are being replaced in our vocabularies by the language of new technology, an impressively sized book, *The Lost Words*, by the Nature writer Robert Macfarlane and the artist Jackie Morris, is trying to turn back the tide, *Greg Neale writes*.

Arranged alphabetically, the large-format book features 20 poems – “spells”, designed to be read aloud – by Macfarlane based on words connected to the natural world, from Acorn to Wren, with accompanying full-page watercolours by Morris. It’s a beautiful work of art that begs to be read out loud, as Macfarlane intends – and for its message to get through – though as a colleague observed, it’s an awkward size to read with a child on your knees. R

Greg Neale is editor-in-chief of *Resurgence & Ecologist*.

■ An exhibition of the work from *The Lost Words* is planned at Compton Verney gallery from 21 October until 17 December 2017.
www.comptonverney.org.uk

THE RESURGENCE SHOP



EARTH PATHWAYS DIARY 2018

Inspiring our connection to the land

This beautiful diary is a reflection of the growing body of people who choose to live their lives guided by generosity, active positivity and a fierce desire to enhance and reflect this vision. The diary is packed full with the work of artists and writers

who share a deep love for our land and a vision of a sustainable future for all.

Includes a page-a-week view, month-at-a-view planners, year planner and notes pages, plus moon phases, sunrise times and astrological information for the UK.

Diary: £14 plus postage

£1.12 UK, £3.66 Europe, £4.75 ROW



GAIA'S KITCHEN

Vegetarian recipes in both family- and community-sized quantities

Julia Ponsonby

A recipe collection that brings together the best dishes created at Schumacher College. A repertoire of vegetarian soups, main courses, salads, desserts, breads, cakes and biscuits, suitable for family cooking and large parties, making it invaluable for schools, communities and anyone who wants to prepare a vegetarian banquet for up to 40 people.

£14.95 plus postage

£2.64 UK, £7.04 Europe, £9.73 ROW



GAIA'S FEASTS

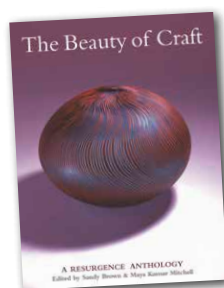
New vegetarian recipes for family and community

Julia Ponsonby

Following the success of *Gaia's Kitchen*, Julia Ponsonby presents more delicious vegetarian recipes for family and community meals. This book contains all new recipes and promotes the ethos of sustainable, vegetarian cooking for gatherings large and small.

£19.99 plus postage

£2.64 UK, £7.04 Europe, £9.73 ROW



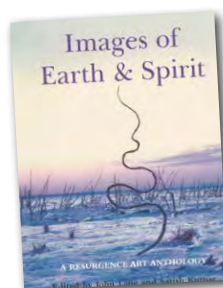
THE BEAUTY OF CRAFT

A celebration of crafts and their connection with spirituality, ecology and sustainable, joyful living. Beautifully illustrated with colour photographs, these essays provide a rare insight into the thoughts, stories, experiences, observations and feelings of skilled craftspeople. Their words inspire, and their works delight.

192pp, hardback

£20.00 plus postage

£2.64 UK, £7.04 EU, £9.73 ROW



IMAGES OF EARTH & SPIRIT

Featuring the work of over 50 artists whose work has an enduring spiritual resonance, this exquisite book celebrates the Earth and the renewal of life. With over 140 illustrations accompanied by interviews and insights into the work of the artists, this book offers a new sense of our interconnectedness with the universe.

192pp, hardback

£20.00 plus postage

£2.64 UK, £7.04 EU, £9.73 ROW

Buy *The Beauty of Craft* and *Images of Earth and Spirit* together for £30 plus postage

£5.91 UK, £11.55 EU, £16.36 ROW

Buying Christmas gifts? Why not give friends and family the gift of Resurgence & Ecologist? Six issues of inspiration a year with the first issue arriving in time for Christmas: www.resurgence.org/xmasgift

Order today on +44 (0)1208 841824 (Mon–Thu, 9am–5pm)
For more books, magazines, CDs, DVDs and cards, visit www.resurgence.org/shop

LETTERS TO THE EDITORS

DIVESTMENT
– OR DIVERSION?

It may seem a harmless request. We are asked, by such climate campaigners as 350.org and many other organisations, to stop investing in fossil fuel companies. This call for “divestment” has been taken up, with universities and individuals selling their shares. You might suppose this is expected to deprive the industry of working capital and so curtail its destructive activities, but you would be wrong.

Economists know that availability of customers, not investment, is what limits the use of fossil fuel and consequent CO₂ emissions. Nowadays, the promoters of divestment admit this, responding that the objective of their campaign is removal of the fossil fuel industries’ “social licence”. (See, for example, 10 Myths about Fossil Fuel Disinvestment Put to the Sword, the *Guardian*, 9 March 2015: tinyurl.com/guardian-ff-myths)

In other words, we consumers are encouraged to blame our suppliers. Yet the suppliers’ only choice is to either sell us what we demand or simply pass their trade to someone else who will supply us instead. Clearly, it is each of us alone who is responsible for our personal fossil fuel use, through decisions and actions that no one else can control. Finding someone else to blame is nothing more than a means of avoiding accountability so we may continue.

Tim Rickman

Lampeter, Wales www.350.me.uk

GET ON THE TRAIN, LEO!

In Leo Johnson’s Diary (Issue 304) he jets off to Naples for three days and he also moans about the havoc caused by computer malfunctions at Heathrow. Our heart goes out to him in his difficulties with first world problems! But the world is never going to get any better if *Resurgence* correspondents add to the climate chaos without even mentioning the irony.

HEROES FOR NATURE

In our July/August issue (No.303), we invited nominations for readers’ ‘Heroes for Nature’. Here are some more:

SOIL CAMPAIGNER

Lady Eve Balfour (1898–1990) deserves a place in history as a persistent and innovative environmentalist. Although privileged in British society – her uncle became prime minister – she was her own person, energetically following her lifelong passion: a holistic view of health based on the idea that “the health of soil, plant, animal and man is one and indivisible” and promoted in her world-famous book *The Living Soil* (1943).

As an organic farmer, researcher, educator and founding member of the Soil Association, she galvanised the organic movement for a post-war generation. She did this by marrying intuition with science and making the result accessible to the general public. Her ideas are only now beginning to be taken seriously.

Susan Pollock

St Andrews, Fife, Scotland

DESERT CHAMPION

Edward Abbey (1927–89) was a champion of the desert country of the American Southwest. His most celebrated book, which is both pithy and sensitive, is *Desert Solitaire*, from which I quote:

“Wilderness is not a luxury but a necessity of the human spirit, and as vital to our lives as water and good bread. A civilization which destroys what little remains of the wild, the spare, the original, is cutting itself off from its origins and betraying the principle of civilization itself.”

I love the robust attitude against ‘development’ captured in his novel *The Monkey Wrench Gang*; and a phrase with which he is associated: “Leave it like it was!”

David Lumley

Calgary, Alberta

It is perfectly feasible to get to Naples from London on high-speed electric trains and save 90% of the carbon emissions of flying. We had a great holiday in Lazio by taking trains from Newcastle. Admittedly you can’t be there and back in a long weekend, but you could take a slowish holiday instead. And still savour the tomatoes.

Garry Jenkins

Rowlands Gill, Tyne and Wear

MEAT AND MORALS

Francis Kirkham (Letters, Issue 304) asserts the right to kill animals and eat them, as long as it is done carefully and humanely. He seeks to base this right on the logic of an affinity humans have with animals who, by their nature and of necessity, kill other animals for food. Rather, it is surely based on the warped logic of imperial domination, where greed is presented as need, and might is presented as

right. No surprise then that he doesn’t mention or allow the right of his innocent victim not to be killed and eaten.

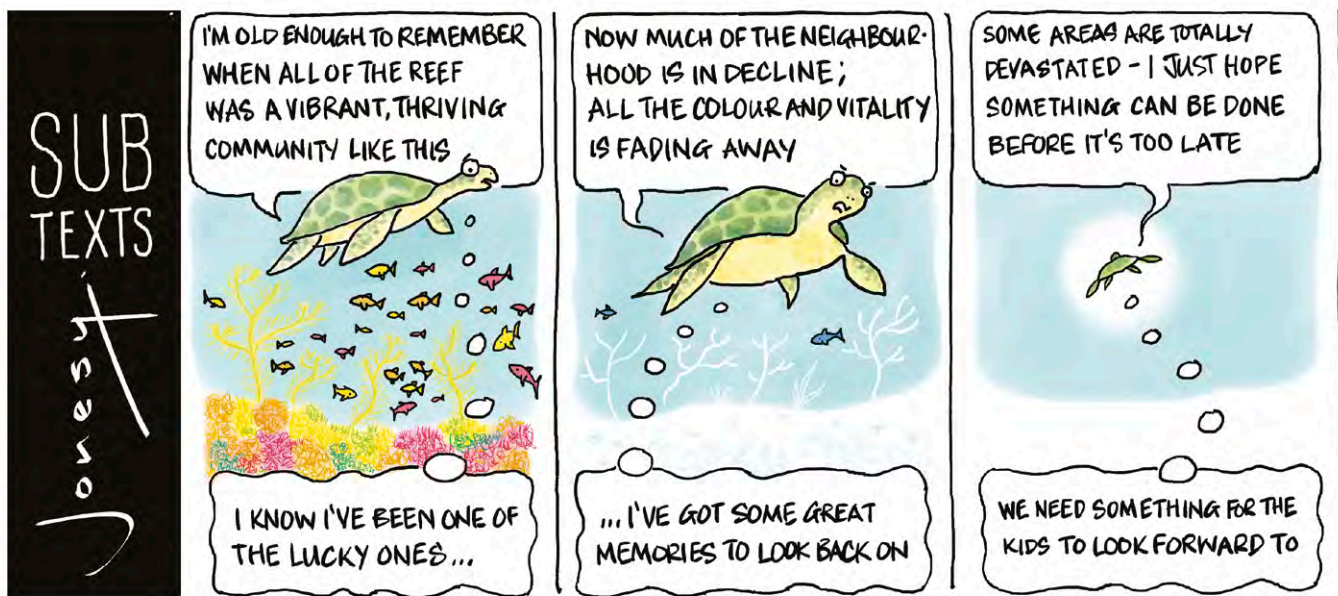
Yes, we have canines, but equally we have other teeth adapted for grinding and processing plant food. The shape of our gut tells the same story: we are equipped to live as carnivores or as vegetarians. Where we differ from other animals is in our ability to exercise a moral choice between one and the other.

Nick Brothie

Pitlochry, Perthshire, Scotland

A TASTE OF GREEN

Satish Kumar’s excellent article A Taste of Green in the Concrete Jungle (Issue 304) resonated with me because it raises all the urban design issues I attempted to resolve in my book *The End of the Street: Sustainable Growth within Natural Limits*.



Cartoon by Jonesy www.jonesycartoons.com

Satish's article rightly points out that all the flat roofs of a city could be utilised for gardens. My book demonstrates how such gardens could contribute to building community, since each dwelling could be accessed from the roof of a neighbour's house at a lower level. Then, if all those terraces of housing are bent round to form a living amphitheatre, the ground level becomes a natural location for an 'agora' or commons, serving the whole neighbourhood.

I take issue with Satish's unqualified approval of the *vertical* gardens used in the cities he mentions, however. These examples all involve people living in high-rise buildings, which are socially alienating. They work *against* community cohesion.

David Dobereiner

Newcastle upon Tyne, Tyne and Wear

COMPASS ERROR

Here in the foothills of the Himalaya, I have been enjoying the July/August issue. However, as a geographer I noticed an error on page 26, where Kirkpatrick Sale (When Big States Fail, People Step Up) is writing about Iran. Part of one sentence reads, "...the Baluchis in the south-west, the Kurds and Azerbaijanis in the north-east."

This should read, "...the Baluchis in the south-east, the Kurds and Azerbaijanis in the north-west". The Baluchis live in the south-east of Iran in the area bordering on Baluchistan, the western province of Pakistan, while the Kurds and Azerbaijanis live

in the north-west of Iran in the region bordering on Iraq, Turkey and the Caucasus republics.

David Hopkins

Uttarakhand, India

BUDDHISM AND ISLAM

Attempting to explain the ongoing persecution of Muslims in Myanmar, Peter Popham (Religion, Rights and Realpolitik, Issue 304) notes that Burmese Buddhist teachers blame Islam for the decline of Buddhism in India, and regard Muslims "existentially ... as the enemy".

Such an approach is, of course, a grave offence against Buddhist spirituality. But it also offends against logic. The decline of Buddhism in India began centuries before any Muslim states existed there. Many Muslims regarded and continue to regard Buddhism as a sacred path. And to this day, religions vastly dissimilar to Islam continue to thrive in India.

Athar Yawar

Surbiton, Surrey

FARMING AND FASCISM

Francis Beckett states in his review of my book *Farming, Fascism and Ecology: A Life of Jorian Jenks* (On the Dark Side of the Land, Issue 303) that Jenks "farmed briefly in New Zealand and Canada but lacked the capital that would have bought him his own farm in Britain". This is incorrect: Jenks farmed in neither New Zealand nor Canada and his main personal experience was as a Sussex tenant farmer,

throughout the hard years of the 1930s.

Mr Beckett contends that Jenks is not worth a book, being only "a minor player in the history of fascism and of ecology in Britain". As I show, the Blackshirts campaigned extensively in the countryside and Jenks was the major figure in this. However, it is as an ecological pioneer that he is most significant: work of twenty years that Mr Beckett barely mentions. Together with Eve Balfour and Donald Wilson, Jenks was vital to the early life of the Soil Association, which recently published a 70th anniversary edition of *Mother Earth*, the journal that he created.

Whereas at the time of his death Jenks was described as "a foundation stone of the Association", his role as an intellectual pioneer still awaits proper consideration. He was certainly one of the first to develop an ecological critique of the economics of global liberal capitalism in *From the Ground Up* (1950). Francis Beckett allocates him to the category of the reactionary nutter, which goes beyond parody.

Philip Coupland

East Northants

We welcome letters and emails commenting on *Resurgence & Ecologist* articles and issues. These should include your postal address. Send your letters to The Editors, *Resurgence & Ecologist*, Ford House, Hartland, Bideford, Devon EX39 6EE or email editorial@resurgence.org. Letters may be edited for reasons of space or clarity.

Concerned about the future?



Wildlife filmmaker Richard Brock says:

*"There is still time to save the planet.
My **WILDLIFE WINNERS AND LOSERS** series is my contribution.
Now it's your turn. Watch these free films. Choose from
70+ films of different lengths to inspire you to take action.*

*They're free to watch and share with as many people as possible.
Use the series to give you ammunition to help save the planet."*

*As part of the BBC's prestigious
Natural History Unit, Richard has
witnessed the changing threats
to the natural world first hand.
His credits include work on the
landmark series **Life on Earth**
and **The Living Planet** alongside
David Attenborough.*

Richard Brock

Watch these on our YouTube channel: youtube.com/brockinitiative



wildlife

W&L

winners and losers
how to turn losers into winners

RB@brockinitiative.org
www.brockinitiative.org



facebook.com/winnerslosersfilms



twitter.com/Winners_Losers_

The Krishnamurti Centre



Situated in the countryside of Hampshire, the Krishnamurti Centre offers a retreat for those wishing to explore the teachings of J. Krishnamurti in an environment of quietness and great natural beauty. Join us for theme weekends, study retreats and introduction days in the peaceful surroundings of Brockwood Park, or tailor your own study programme.

For more information visit www.krishnamurticentre.org.uk

Tel: 01962 771 748 | Email: info@krishnamurticentre.org.uk | Brockwood Park, Bramdean, SO24 0LQ

Brockwood Park School

'Brockwood has been a pioneer in British education in so many ways, not the least in its use of stillness or mindfulness.'
Sir Anthony Seldon



- International
- Vegetarian
- Fully Boarding
- Holistic Education

We offer a diverse and individualised programme of study for around 70 students aged between 14-19 years old. We provide for both non-exam and exam students including pre-AS, AS and A level subjects. Our unique curriculum encourages not only academic excellence but also self-understanding, creativity and integrity in a safe, non-competitive environment.

Open Day – Saturday 10th March

Please register to join us by emailing: enquiry@brockwood.org.uk



ruskinmill

re-imagining potential



Specialist Education for Young People in England and Wales

Since 1987, Ruskin Mill Trust's innovative Practical Skills Therapeutic Education method has enabled young people to overcome barriers to learning, become skilled and return to their communities with greater independence.

Working to transform lives, we require:

“Shared Lives Providers”

Self-employed, you will provide a caring and supportive environment offering supervision and guidance in everyday tasks helping the young person to work towards independence.

Our students range in age from 16 -25 with learning difficulties and disabilities including autistic spectrum conditions.

Experience is helpful but not essential as full training will be given.

Contact Sofie Rasmussen at
sofie.rasmussen@rmc.rmt.org

Opportunities for experiential learning:

MA in Special Education;
Practical Skills Transformative Learning,
Enhancing practice through informed research.
Contact Dr. Mandy Nelson at
mandy.nelson@thefieldcentre.org.uk

Teacher Development Programme;
A 2 year programme aimed at teachers who want to explore how practical craft and therapeutic education can be integrated into a national curriculum.

Contact Sophie Creed at
sophie.creed@rmlt.org.uk

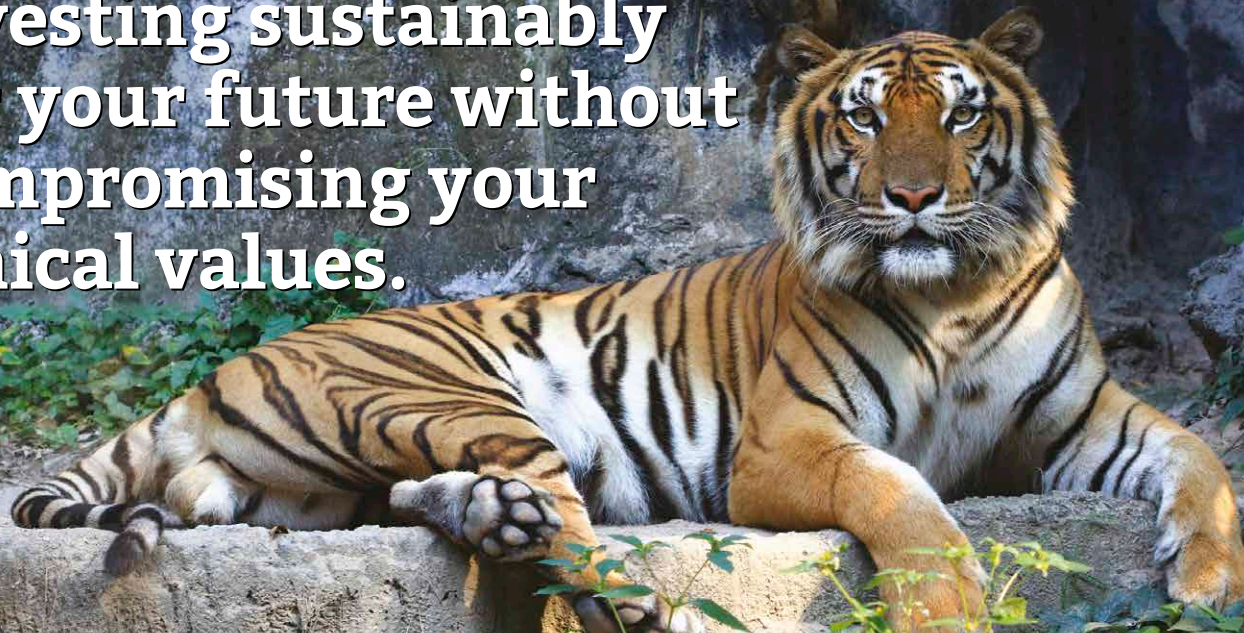
Biodynamic Training;
A 2 year practical training in biodynamic agriculture within the context of human development.

Contact Simon Reakes at
simon.reakes@thefieldcentre.org.uk

For further information please visit www.rmt.org

Ruskin Mill Trust is an educational charity which draws its inspiration from insights of Rudolf Steiner, John Ruskin and William Morris. Charity No. 1137167

Investing sustainably for your future without compromising your ethical values.



Recognised for our pioneering approach, our processes place a strong emphasis on sustainable investing without compromising your values or financial planning objectives.

To consider how we can help or arrange a meeting without obligation, call 020 7812 1460 or visit our website www.holden-partners.co.uk

Holden & Partners is a trading style of Peter R.T. Holden & Partners LLP who are authorised and regulated by the Financial Conduct Authority. Registered in England number OC318393

holden
and partners
bespoke financial & investment advice



BECOME A LIFE MEMBER AND SUPPORT RESURGENCE

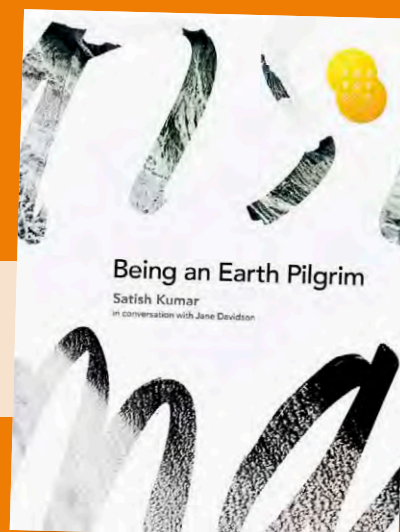
The Resurgence Trust is an environmental charity that exists to inform, engage and inspire action for a sustainable future. As a life member you will enjoy all the benefits of membership, plus you will be supporting our vital work into the future.

Benefits of Life Membership

- Receive *Resurgence & Ecologist* magazine for life
- A signed copy of Being an Earth Pilgrim DVD, featuring Satish Kumar in conversation with Jane Davidson
- Free digital access to the archive

Join as a life member today by making a donation of £1,000.
Please call 01208 841824 (9-5, Mon-Thu) or pay online:
www.resurgence.org/membership

Your life membership will support our key areas of work: producing *Resurgence & Ecologist* magazine, hosting regular events including the annual Festival of Wellbeing, and running The Ecologist website: www.theecologist.org



ENVIRONMENT • ACTIVISM • SOCIAL JUSTICE • ARTS • ETHICAL LIVING

Preserve & Conserve

Want to preserve your original windows and conserve more heat?

Find out how our award-winning secondary glazing and insulation can:

- Save up to 40% on fuel bills
- Provide superb sound proofing
- Last longer than double glazing
- Approved for listed buildings



'We are thrilled with our new insulating windows. They are very discreet and provide excellent insulation' Mr S.

For a free quotation and energy saving survey by Director, Mukti Kumar Mitchell, call us on 01237 429826 or email info@cosyhomecompany.co.uk See secondary glazing in action in our video at www.cosyhomecompany.co.uk For every house we insulate through this ad, we'll donate £50 to *Resurgence & Ecologist*.

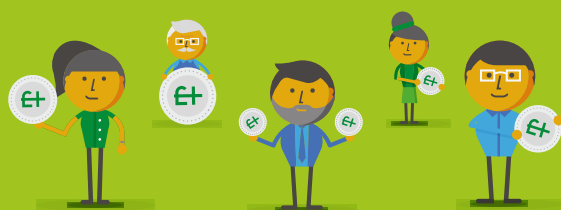


supports

**Resurgence
& ECOLOGIST**

Make your money do good

Ethex makes it easy. Our online ethical investment and savings platform can help you choose and invest in businesses doing good.



If you're looking for a range of financial products such as savings accounts, ISAs, equity investments and bonds that offer a social, environmental and financial return visit:

ethex.org.uk

ethex

#MakeMoneyDoGood



From
£25 a month
for handset
and tariff

Fairphone from The Phone Co-op A smarter phone for a better planet

We are passionate about fairness in our products and services, which is why we are proud to be the exclusive UK telecoms partner of Fairphone.

Fairphone 2, a revolutionary new handset, really is a smarter smartphone. It's produced to the highest ethical standards and is easy for you to repair and upgrade.

And with The Phone Co-op, it's available on a fantastic monthly contract.

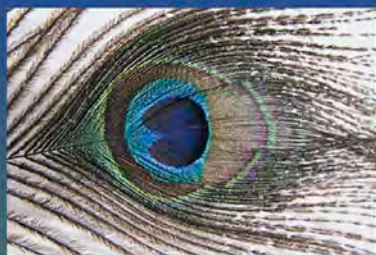
Visit www.thephone.coop/resurgence or call our team on 01608 434 084 quoting 'Resurgence'.

The Phone Co-op. Your voice counts.

Full terms and conditions, and returns policy available at www.thephone.coop

Living Spirituality

Who am I? What gives my life meaning?



"Set your sights higher than your eye can see." - Rumi

OneSpirit offers a two year cutting edge experiential programme creating your unique path to wholeness and service, weaving together living community, spiritual leadership, social action, ritual and spiritual counselling.

Training programmes for OneSpirit ministers commence each autumn.

Open introductory events are held throughout the UK and Ireland.

Contact Lindsay Jarrett 0333 332 1996 for details

www.osif.org.uk

centre for
**future
thinking**

At Hawkwood Centre for Future Thinking we invite innovative thinkers to address societal, cultural & environmental challenges through keynote events, dialogue days, RSA films, courses, retreats and conversation.

Come and join us!

THE PRIVILEGE OF BEING ALIVE Talk 19 Jan &
COMING HOME: Finding purpose and meaning through nature and community with Mac Macartney
Friday 19—Sunday 21 January

WOMEN OF WIT, WISDOM AND WONDER
Celebrating Women's Suffrage 14 April

OLIVIER MYTHODRAMA
Leadership, Archetypes, Shakespeare 16-18 April

RUMI: THE WAY OF PASSION 20-22 April
With Andrew Harvey

WE ARE CELEBRATING 70 YEARS IN 2018!

Please check our website for updates and additions

Courses * Retreats * Events * Venue Hire

www.hawkwoodcollege.co.uk

Hawkwood College, Stroud GL6 7QW Tel. 01453 759034



EXPERIENCE IT

Find what's calling you.

Findhorn Experience Week

Discover life in a new way within a unique spiritual community and ecovillage dedicated to transforming human consciousness.

Enter this code when you book your Experience Week and receive a 10% discount: **BETHECHANGE**
Offer valid until 1 January, 2018

FINDHORN
FOUNDATION

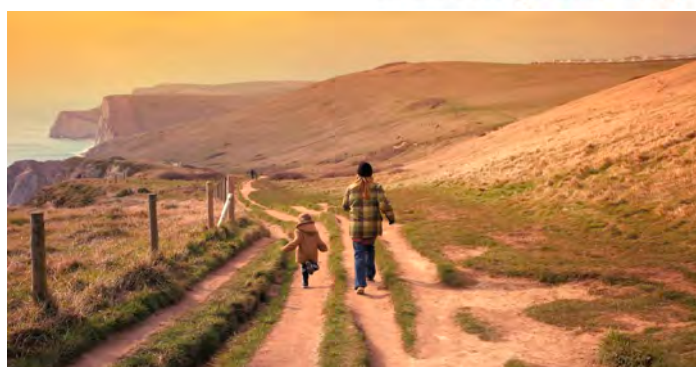
Experience it. www.findhorn.org

Invest with a conscience

- Follow your ethical beliefs
- Make a difference
- Achieve positive social change
- Influence shareholder meetings



investingethically

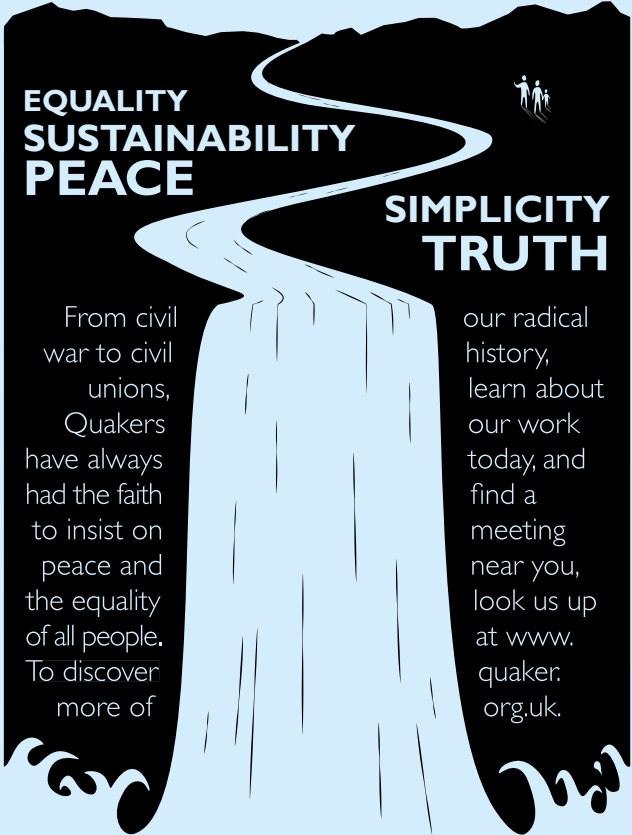


Contact us for a free brochure. Your first consultation will be at our cost and without obligation.

Independent financial advisers for the ethically minded

T 01603 309020
E info@investing-ethically.co.uk
www.investing-ethically.co.uk

Investing Ethically Ltd is authorised and regulated by the Financial Conduct Authority



**EQUALITY
SUSTAINABILITY
PEACE**

From civil war to civil unions, Quakers have always had the faith to insist on peace and the equality of all people. To discover more of

our radical history, learn about our work today, and find a meeting near you, look us up at www.quaker.org.uk.

**In turbulent times...
be a Quaker**

QUAKERS



**FINANCE THAT MAKES
A WORLD OF DIFFERENCE**

Our clients know that their investments can have the best possible environmental, social and financial impacts. If you'd like to discover **thoughtful investment** for yourself, contact us today. We can help you align your finances with your values.

- Financial Advice
- Investment Portfolios
- Retirement Planning
- Trust and Tax Advice
- Protecting your income and capital
- Advice for your business or charity

0161 233 4890
queries@castlefield.com

castlefield.com
twitter.com/castlefielduk

Financial advisory services are provided by Castlefield Advisory Partners Limited (CAP). Investment management services are provided by Castlefield Investment Partners LLP (CIP). Castlefield is a trading name of both CAP and CIP and the property of Castlefield Partners Limited. CAP and CIP are both authorised and regulated by the Financial Conduct Authority.

CASTLEFIELD PARTNERS LIMITED

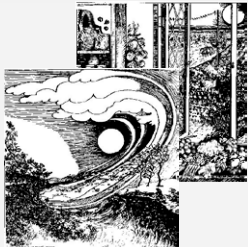
MEADCP/020317

Moon Calendar 2018 from Blue Ball Press

*Want to follow the moon year?
Trees, Runes, festivals, myths,
A new page for every moon*

£12 inc p & p. from
www.mooncalendar.me.uk

Or send cheque for £12 to:
Blue Ball Press, 2 Stile, Sowerby Bridge HX6 3LW
Email: freda63davis@blueballpress.co.uk



THE WRITE FACTOR

MENTORING & COACHING
MANUSCRIPT APPRAISAL
GHOSTWRITING
EDITORIAL
BOOK DESIGN
PUBLISHING PACKAGES

01237 441839
www.thewritefactor.co.uk

**To advertise
here call
07776
361671**

Change the World
as an ecological designer

**Sign up now for
Design for Sustainability
E-learning course
Starts 2nd Jan18
for 8 weeks**

Learn to create elegant ecological solutions, carefully adapted to the biocultural uniqueness of a place

gaiaeducation.org/ecological



ethicalshop ✓

Beautiful Christmas cards from the Ethical Shop



ethicalshop.org



GAIA HOUSE
www.gaiahouse.co.uk



INSIGHT MEDITATION
IN THE BUDDHIST TRADITION

Dance of Life

with Prof Nadia Kevan

Transform your life

Connect to earth, to self, to soul and to spirit

Introductory and advanced courses in

England, The Netherlands and Germany



www.dance-of-life-nadiakevan.eu
onlife@nadiakevan.eu

D. Stainer-Hutchins Architects Ltd
5 Bridge Street, Nailsworth GL6 0AA
www.dstainer-hutchinsarchitects.co.uk
Tel: 01453 839121



Let us help you with:

Feasibility studies, surveys, sustainable design,
conservation, planning applications,
building regulations, project management

Chandni Chowk



Fashion . Interiors . Accessories

Fair Trade



www.chandnichowk.co.uk

01363 83893 mail@chandnichowk.co.uk

Exeter . Powderham . Bristol . Barnstaple . Wellington



Denny Andrews

Comfortable clothes from India
handblocked prints and ikat or khadi weaves,
kaftan, kimonos, kurtas etc. etc.

Send for catalogue

CLOCK HOUSE

COLESHILL

NR. SWINDON SN6 7TP

www.dennyandrews.co.uk

Jill Purce
Healing Voice



Rediscover the ancient power of group chant
Magical Voice Techniques . Mantra & Sonic
Meditations . Mongolian Overtone Chanting

Healing Voice Weekends

London - Oct 28-29, Dec 2-3, Feb 17-18

Healing Family & Ancestors Weekends

London - Nov 18-19, Dec 9-10, Feb 10-11

Healing Voice Week Intensive (life changing - a must!)

London - Oct 28-Nov 3

www.healingvoice.com . T: 020 7435 2467

doortothehimalayas.co.uk



Tibetan
singing
bowls

Pure
Pashmina
stoles

Meditation
shawls

Handloom
blankets

Ethically sourced, individually
hand-crafted items by rural
artisans across the Himalayas

What's in
a bar of soap?



Most soap is made from a cocktail
of chemicals in a cheap fat heavily
scented with synthetic fragrances.

Ours is not at all like that. The
substance of our soap is expensive
active vegetable oils – such as **neem**
oil from neem seeds, known for
centuries for its amazing healing
properties for skin and wellbeing.

No sodium lauryl sulfate, no
triclosan, no antibacterial chemicals,
no ammonium, no artificial scents.
Our **sandalwood** is authentic
powder and oil from the tree –
a natural energizer and antiseptic.

**Neem or
sandalwood
soap. True
wholesome
soap like no
other.**

Here's your
opportunity to
try it. For only
£16 you can
order 4 bars,
including free UK
p&p. Order at
Onevillage.com

One Village
Charlbury
OX7 3SQ
© 01608 811811

Resurgence
& ECOLOGIST

SPONSOR A MEMBERSHIP: Share your passion for *Resurgence
& Ecologist* and help others enjoy this inspirational magazine

Please consider giving a sponsored membership so that we can send
free copies of *Resurgence & Ecologist* to individuals or organisations
in the developing world that would otherwise be unable to afford the
magazine. We'll send six magazines over the year for every sponsored
membership we receive.

For more information call us on +44 (0) 1208 841824
or email members@resurgence.org

RESURGENCE & ECOLOGIST ADVERTISING

Issue

Deadline

Jan-Feb	1 November
Mar-Apr	2 January
May-Jun	1 March
Jul-Aug	1 May
Sep-Oct	1 July
Nov-Dec	1 September

Classified Adverts

£1 per word including VAT. Add £5 for semi-display. Add £10 for web inclusion. 25% discount when you book three consecutive adverts.

Call to book on 01237 441 293, visit tinyurl.com/resurgence-book-ad or send the form to
The Resurgence Trust, Ford House,
Hartland, Bideford, Devon EX39 6EE

Display Advertising Rates

Full page	£1,500
Half page	£850
Quarter page	£475
Eighth page	£275
Sixteenth page	£160

To advertise get in touch with Dan:
dan@emsm.org.uk
07776 361 671
www.emsm.org.uk

ACCOMMODATION

REETH, SWALEDALE

Charming, comfortable, south-facing house. Sleeps 3/4. £300/week. Not suitable for pets or under-10s. lalliejackson@hotmail.com. 01235 832 753

BIDEFORD, NORTH DEVON

Beautiful, spacious town house, stunning views, on Tarka Trail, close to wild coast. January–April, long or short let. Daisy & Mukti: 07914 334 709

COURSES

SACRED ART OF GEOMETRY

Regular short courses and symposia in the practice and philosophy of Sacred Geometry and the arts of the Quadrivium. www.sacredartofgeometry.com

EVENTS

ECOHESION

offers freelance lectures in 2017. 'The Ecology of Economics' – the assumed 'separability' of the ecologically cohesive (ecohesive) world, of which we are part. Details: Stuart McBurney 0114 288 8037

VOLUNTEER FOR RESURGENCE

Would you like to volunteer at Resurgence's annual Fundraising Dinner and Auction, which is taking place on 29 November at Lord's Cricket Ground? For more information, please contact Sharon Garfinkel: sharon@resurgence.org or 07435 781842.

ENVIRONMENTAL ARTIST

Chris Drury and writer Kay Syrad lead a residential short course with guest David Buckland from Monday 30 October to Friday 3 November 2017. Chris will also offer a public talk on the evening of Wednesday 1 November. Information at <http://artdoteearth.org/chris-drury-wandering-earth-art-and-context/>

HOLIDAYS

RUGGED, BEAUTIFUL PEMBROKE SHIRE

Two eco-friendly converted barns on smallholding. Each sleeps 4. Coastal path 2 miles. Tel. 01348 891 286 holidays@stonescottages.co.uk www.stonescottages.co.uk

SOUTH DEVON, TOTNES

Delightfully renovated townhouse. Sleeps 5. £310–£610 www.totnes-house.weebly.com rogerkindell@hotmail.co.uk 07890 729 777

MID WALES

Earth, Air, Water, Fire... Walk wild hilltops, breathe fresh air, explore streams and waterfalls, snuggle down by the woodburner. Cosy, bright, peaceful s/c hideaway for 2+2. Also quiet stream-side camping and campfires. Rob and Pip: 01686 420 423 www.the-gorfan-c-hideaway.co.uk

ITALY, TUSCAN-UMBRIAN BORDER

La Ceruglia – beautiful secluded 17th-century farmhouse, 1.5 hours south-east of Florence. With additional smaller house, together sleeping 12–14: six bedrooms, four bath-/shower rooms. Large pool and garden with far-reaching views. Equipped kitchen, library, board/garden games, piano, guitar, wifi, open fires and central heating. Mid-week maid service available. Situated on the outskirts of Anghiari, in easy reach of many popular sights. 01392 811 436 www.laceruglia.com

SUSTAINABILITY AWARD-WINNING

s/c annexe beside trickling stream. Organic, wildlife-friendly garden in which to relax; walks from doorstep (Peak District). www.oldfurnace.co.uk 01538 703 331
Quote 'Resurgence' for 10% discount.

NORMANDY, FRANCE

Beautiful B&B in rural Lower Normandy, France. Tranquil woodland setting. Walk, rest, create, think. Find out more at www.levallborel.fr

SW FRANCE

Small detached cottage and secluded oak cabin for rent. Perfect for those of you seeking peace and quiet in a truly beautiful, romantic spot. Ideal for walking, painting, writing... Wonderful fauna and flora and sublime villages.
Website: webb89.wix.com/lamasse

SOUTH OF FRANCE

Lovely house with private garden in pretty mountain village. Sleeps 4. Great walks, forests, rivers and sea. Call 07973 632 952 for more information and photos by email.

COSY SHEPHERD'S HUT

in rural Mid Wales for soul-nourishing, wellbeing-enhancing and creativity-boosting short breaks that don't cost the Earth. Visit www.rural-and-rustic.wales/hut for more information.

HELFORD RIVER, CORNWALL

Stone retreat hut in beautiful, tidal, wooded valley, with woodburner and terrace. Lizard Peninsula coastal paths and beaches nearby. www.gearmill.org

EXPLORE SICILY'S RICH CULTURE

Sicily unlimited offer an Easter week of 'talks, tours and tastings' Staying at Edone, an environmentally friendly agriturismo deep in the Alcantara Valley, and with the aid of local guides and expert tutors we will visit Etna, Taormina and Catania, take in a Venerdì Santo Procession and enjoy slow food and wine tastings. For details please visit <http://sicilyunlimited.com/> Email info@sicilyunlimited.com Tel: 07976 635 489

PERSONAL RETREATS, FRANCE

Make space to reflect and be still. Beautiful retreat house in Auvergne offers supportive, welcoming environment for individual retreats. Daily rhythm: meditation; silent interludes; contemplative/artistic activities. Lovely walks. Organic vegetarian food. www.retreathouseauvergne.com

TOTNES (SOUTH DEVON)

Self-catering, double bedroom, riverside apartment, situated on the edge of the magnificent Dartington estate. Short walk along the river path to Totnes mainline station and town centre. Perfect base for exploring by foot, canoe and bike. littleriverside.wordpress.com Tel: 01803 866 257 Mobile: 07875 727 763

MISCELLANEOUS

THE WILDLIFE ROLEPLAY BOOK

A valuable resource for wildlife education at any level. www.beetlesandbees.co.uk

PRODUCTS

SHITAKE MUSHROOM LOGS

Grow your own mushrooms on our ready to grow logs, various species. DIY log kits and dried mushrooms also available. Unusual healthy presents! www.rusticmushrooms.co.uk 01825 723065

PROPERTY FOR SALE

VILLAGE HOUSE IN GUILLAUMES

Alpes Maritimes. €140,000. For more details email pauljcraig@icloud.com

HOLIDAY COTTAGES AND HOME

Five self-catering cottages and adjacent house with gardens. Thriving business in countryside near popular Ludlow, set in acre of land managed organically. Green Tourism Business Scheme: GOLD. Solar panels. Great walking, wildlife, views. £795,000. Contact: 01547 540 441 www.mocktreholiday.co.uk

IRELAND

Co. Clare and surrounding areas: farmhouses, cottages, smallholdings, etc., in beautiful unspoilt countryside. Some within reach of Steiner school. Greenvally Properties. Tel. +353 61 921 498 www.gvp.ie

BEAUTIFUL MOUNTAIN LODGE

In N.E. Spain: Award-winning, successful residential/self-catering Eco-Centre in 25 hectares of arable and forested land, high up yet close to Barcelona/Girona. Breathtaking views of cliffs. Unpolluted environment, butterflies, birds and trees for neighbours. Apartments and studios form the modern wing, harmoniously attached to ancient, fully restored manor house and stone cottages. Sustainable comfort and pioneering environmentalism, generating own energy in situ with heated 25m pool. Further info. belinda.parris@gmail.com

BEAUTIFUL RETREAT CENTRE

Large, peaceful garden, near Glastonbury, for sale. www.naturesretreatcentre.com

SITUATIONS VACANT

CARER REQUIRED

for elderly potter/gardener in rural Suffolk. Live-in position for female carer with understanding of age-related needs. Eclectic and creative house in countryside. Interest in gardening, painting or potting would be an advantage. Please call Allan on 07917 768 844.

PRIVATE CHEF

Location: Lanarkshire, Scotland

Accommodation: live in

Duration: June-August

Family is seeking a professional and personable Chef with considerable experience in private household catering. Applicants should be able to evidence their experience and excellence in preparing delicious organic meals following biodynamic/macrobiotic techniques. The successful candidate will be discreet, trustworthy and hard-working. Applicants should be experienced in the day-to-day catering for a family and also catering for larger functions of up to 20 to 30 people. Accommodation will be provided by the employer on the premises. Daily duties: Prepare meals for the Principals and guests. Menu planning and meal preparation. Manage the kitchen staff. Oversee procurement of provisions from qualified suppliers. Applications, including full CVs, should be submitted to stirling@galbraithgroup.com

BIODYNAMIC GARDENER

for private estate.

Location: Lanarkshire, Scotland

Hours: full-time

We are seeking a highly qualified biodynamic gardener with strong experience in working in rural estate gardens and in biodynamic/organic gardening. The estate has over 250 acres, including lawns, meadows, and the organic garden. The successful candidate will oversee the day-to-day care of the lawns and the garden. Applicants must be discreet, trustworthy and hard-working. Along with appropriate experience candidates should be certified in the use of chainsaws and trailer towing, along with a full clean UK driving licence. Applications, including full CVs, should be submitted to stirling@galbraithgroup.com

PLEASE CONSIDER MAKING A BEQUEST TO THE RESURGENCE TRUST IN YOUR WILL

Dear Members and Supporters

The Resurgence Trust is a registered charity. We publish *Resurgence & Ecologist* magazine, run two websites – www.resurgence.org and www.theecologist.org – and organise various educational events such as the Festival of Wellbeing.

2016 marked the 50th anniversary of Resurgence. It is thanks to our friends and supporters that we have remained in the service of the environmental, cultural, spiritual and social justice movement for so long.

We would be delighted and grateful if you would consider leaving a legacy or bequest to The Resurgence Trust. Your gift would enable us to continue to serve the Earth and humanity for the next 50 years and beyond.

You may consider leaving us a cash gift of a fixed amount (pecuniary bequest), or a share of your estate (residuary bequest).

Should you decide to leave us a bequest, it is important that we know of your intention to do so. You may email legacy@resurgence.org or use the form below and send it to Satish Kumar, Ford House, Hartland, Bideford, Devon EX39 6EE

We recommend that you consult a qualified legal adviser when preparing or amending your will.

Yours sincerely



Satish Kumar

I have included/intend to include
The Resurgence Trust in my will

Name

Address

Email

RESURGENCE CLASSIFIED ADVERTISING

COPY DATES

Issue 306 Jan/Feb – 1 Nov

Issue 307 Mar/Apr – 2 Jan

Issue 308 May/Jun – 1 Mar

Please include my advert in the next
one ☐ three ☐ issue(s)* of Resurgence.

ADVERT

* PLEASE TICK AS APPROPRIATE

Please place in the following section:

Accommodation	☐	Communities	☐
Courses	☐	Eco-architecture	☐
Events	☐	Products	☐
Holidays	☐	Miscellaneous	☐
Property for Sale	☐	Property to Let	☐
Situations Vacant	☐	Wanted	☐
Boxed	☐	Web	☐

Please debit my card no.

Expiry date Card type

Security code

I enclose a cheque ☐

(made payable to The Resurgence Trust)

Name

Address

Postcode

Tel. no.

Email

Please remind me when my advert expires:

Yes ☐ No ☐

Adverts cost £1 per word (incl. VAT).

There is a 25% discount for advertising in three or more issues. Payment must be received before placement of first advert.

By submitting any advert for publication you are agreeing to our terms and conditions, available at www.resurgence.org/advertise or on request.



RESURGENCE TALKS

In collaboration with 42 Acres
LONDON - 2017 & 2018

The monthly programme, inspired by the ideas of Resurgence, covers a range of issues including the environment, arts, meditation and ethical living. All welcome. Talks start at 7pm.

Venue:

42 Acres Shoreditch
66 Leonard Street
London
EC2A 4LW



Please note that the talks are held on the second floor of this venue, which has no lift.

Tickets:

£10 for each evening talk, bookable in advance via www.resurgence.org/talks

For further information, please contact Sharon Garfinkel: Sharon@resurgence.org



25
October

Save Our Soil

Helen Browning OBE is Chief Executive of the Soil Association.



22
November

The Solar Civilization, renaissance, and new despotism

Dr Jeremy Leggett is a social entrepreneur and writer. He founded Solarcentury, an international solar solutions company.



31
January

Soil, Soul, Society

Satish Kumar, editor emeritus, Resurgence & Ecologist.



28
February

How to Walk on Sunshine

Rachel Kelly, speaker and author on mental health issues including *The Happy Kitchen: Good Mood*.



28
March

Re-purposing the Green Movement

Jonathon Porritt, leading environmentalist and co-founder of Forum for the Future.



25
April

Science and Spiritual Practices

Rupert Sheldrake, biologist and author.



30
May

The Way

Colin Hines convenor of the Green New Deal group and author of *Progressive Protectionism*.



27
June

Elegant Simplicity

Satish Kumar, editor emeritus, Resurgence & Ecologist.

Connect the next generation to land
Give a share as a gift



The Biodynamic Land Trust
Stewarding land for a living, working countryside

INVEST
NOW!

Your investment supports

- Biodynamic organic and permaculture farming
- Local healthy food
- Respectful animal welfare
- Revitalising of soil and wildlife
- Wellbeing and community.



Invest in community shares
and/or donate to build a farm

biodynamiclandtrust.org.uk/huxhams

Contact: 01453 367233 / info@biodynamiclandtrust.org.uk
Community Benefit Society number 31448R Exempt Charity number XT33649

Empower Your
Head, Heart
& Hands

Subscribe
& receive
FREE
Digital & App
access



Subscribe today:

www.permaculture.co.uk/
subscribe

Resurgence & ECOLOGIST

MEMBERSHIP

Membership & Distribution, UK

Jeanette Gill,
Rocksea Farmhouse,
St Mabyn, Bodmin,
Cornwall PL30 3BR, UK
Tel: + 44 (0)1208 841824 (Mon–Thu 9–5)
Fax: + 44 (0)1208 841256
members@resurgence.org

Membership Rates

Six issues per year UK: £30
Europe: £38 | Rest of the World: £40

OVERSEAS MEMBERSHIP

Japan

Sloth Club, Tanoshiawase
5-10-6 Michinobechuo, Kamagaya, Japan
Tel: +81 47 412 6422
info@resurgencejapan.com
Airmail: ¥6943

South Africa

Howard Dobson, SEEDS,
16 Willow Road, Constantia,
7806, Cape Town, South Africa
Tel: + 27 2 1794 3318
howdy@mweb.co.za
Airmail: ZAR726

DISTRIBUTORS

USA

Kent News Company
100511 Airport Road, Scottsbluff,
NE 69361
Tel: +1 308 635 2225
rmckinney@kentnews.com

RESURGENCE GROUPS

An opportunity to share ideas and seasonal food. For more information, or to start your own group, contact Jeanette Gill:
01208 841824 members@resurgence.org

Bournemouth

Contact: Anna Moreton 07935 325604
annamoreton10@gmail.com

Cambridgeshire

Contact: Carly Juneau 07935935197
Carly_juneau@yahoo.co.uk
Meeting monthly

East Devon

Contact: Christina Bows 01297 23822
tinabows@hotmail.com
Monthly at The Spiral Sanctuary, Seaton

Dorset

Contact: Pamela Rosling 01258 818223
pamrosling@yahoo.co.uk
Meeting bi-monthly

Liverpool/Merseyside

Contact: Vesna Levi 07966 081676
vesnamlevi@gmail.com
Meets on second Monday of the month

Norfolk

Contact: Victoria Manthorpe
victoria.manthorpe@gmail.com
Meeting bi-monthly

Sheffield

Contact: James Adams 07422 575853
Jamesadams.grow@gmail.com
Meeting bi-monthly

Welsh Borders

Contact: Elaine Brook 01981 550246
gaiapartnership@gmail.com
Near Hay on Wye, 6.30pm, quarterly

Newcastle

Contact: Margaret Evans 0191 290 1516
margaretevans.wb@gmail.com
Meeting monthly

AUSTRALIA

Melbourne

Contact: Debby & Keith Badger (@ the
Rescope Project) 61 (0) 419 542 134
Email: keithbadger00@gmail.com
Meeting monthly

COLUMBIA

Bogota

Contact: Natalia Avellaneda
Email: nataliavellaneda@gmail.com
Meeting monthly

ITALY

Faedis, Udine

Contact: Mauro Cavallo 0039 (0)432 728606
cortedeimolini@libero.it

NETHERLANDS

Contact: David Andrae 0031 411 677597
Email: davidan@kpnmail.nl

PORTUGAL

Fornos de Algodres

Contact: Isabel Cruz, Vale das Lobas
Associacao Tel: 00351 911136186
Email: isabelcruz.70@gmail.com
Meeting bi-monthly

Paredes de Coura

Contact: Gabriela Cunha (+351) 919 991585
gabrielaacunha@gmail.com
Meeting bi-monthly

Porto

Contact: Helena Soares (+351) 919 541828
helenasolaris@gmail.com
Meeting bi-monthly

SOUTH AFRICA

Cape Town

Contact: Galeo Saintz +27 (0) 82 888 8181
galeo@galeosaintz.com
Meeting bi-monthly

East London

Contact: Claire Kockott +27(0)43 7374431
clairekockott@mweb.co.za
meeting bi-monthly

SUPPORTING GROUPS

Hemel Hempstead

Contact: Paul Sandford tel. 07767 075490
paulsandford28@yahoo.co.uk
Meets on the 2nd Wednesday of the month

London

Contact: Annemarie Borg
antara05@gmail.com
Antara Project Group focused on role of artists

RESURGENCE SUPPORTERS

Patrons

Roger and Claire Ash Wheeler, Anthony and Carole Bamford, Michael and Marina Cowdray, Sandra de Poi, Dr Cherian Eapen, Kim Samuel-Johnson, Lavinia Sinclair, Doug Tompkins, Michael Watt, Louise White, Nigel and Margaret Woodward

Life Members

Colette Annesley-Gamester and Jonathan Harding, Robin Auld, Keith and Debby Badger, Caroline Bennett, Klaas and Lise Berkeley, Carmen Blazquez, Peter and Mimi Buckley, Ruy Barretto, Anisa Caine, Mrs Moira Campbell, Bebetta Campeti, Natasha Clayton, Anne Clements, Mary Davidson, Liz Dean, Craig Charles Dobson, John Doyle, John and Liz Duncan, Rosemary Fitzpatrick, Mrs V. Hamnett, Hermann Graf-Hatzfeldt, Tony Henry, Revd. Roy W Howe, Guy Johnson, Thomas Lingard, Michael Livni, Viktoria Low, Mill Millichap, Valerie Morgan, Felicia Norton and Charles Smith, Rathindra Nath Roy, Shan Oakes, Mrs O. Oppenheimer, Vinod Patel and Rashmi Shukla, CBE, Hester Pelly, John Pontin, Colin Redpath, Dr Alastair Reid, Jane Rowse, Gabriel Scally, Penelope Schmidt, Miss N. Sharpe, Mark Shorrocks, Frances Steer, Heather Stevens, Philip Strong, Carey Taylor, Liz Ware, Caroline Windsor, India Windsor-Clive, Dick and Sue Wright

Sustainer Members

Michael Ashbridge, Mr G. Bader, Mrs Helen Carlton, Eric Chen, Mrs K. Dudelzak, Jonathan Horwitz and Zara Waldebeck, Maureen Lodge, Iain McKay, Marcela de Montes, G.R. Murthy, Re-Green Greece, Monika Sachtleben, Rosemary Steel, James Stelfox, Mrs Charmaine Wright

TRUSTEES

James Sainsbury (Chair), Josephine Amankwah, Dick Baker, Sandy Brown, Rebecca Hossack, Tony Juniper, Hylton Murray-Philipson, Nick Robins, Kim Samuel-Johnson, Ana Stanic

PRODUCTION

Printer:

Kingfisher Print, Totnes, Devon
ISSN 0034-5970

Printed on Evolution paper:
(75% recycled fibre/25% FSC certified virgin pulp), using soya-based inks



Resurgence & Ecologist (ISSN 0034-5970) is published bi-monthly by The Resurgence Trust and is distributed in the USA by Mail Right Int. 1637 Stelton Road B4 Piscataway NJ 08854. Periodical Postage Paid at NEW BRUNSWICK, NJ 08901 POSTMASTER: Send address changes to Resurgence, The Resurgence Trust C/O 1637 Stelton Road Ste B4, Piscataway NJ 08854

Short Courses at Schumacher College

Designing For Peace

7/11/2017 to 01/12/2017

With Jon Young, Deborah Benham, Root Cuthbertson

In this course, we will introduce simple structures to support safety, understanding, and authentic communication. We will learn to recognise and reduce fear and shame, approaching challenging interpersonal situations with compassion and clarity. We will learn how to create a culture of appreciation, where every person is seen, included, and valued, so everyone can thrive and grow into their true potential and brilliance. We will tell stories from various peace-making wisdom traditions, as well as on-the-ground case studies using these practices to support healthy connection with each other.

Re-Wilding – Our Deep Connection to Nature

4/12/2017 to 08/12/2017

With Stephan Harding and Jon Young

The connection to nature in a deep and meaningful way has proved elusive despite the recognition that it is vitally important for our human well-being. Simply spending time outside is not enough to create a deep and meaningful connection with the natural world around us – we need to find ways that work for us that go beyond many of the educational, recreational and wellness-focussed approaches that are becoming more available. Join Stephan Harding and Jon Young as we explore the relationship between people and nature, with first-hand accounts of the most exhilarating and compelling examples of connection with the other-than-human world.

'Let Darkness Be Your Candle' (and vote Rumi)

1/12/2017 to 15/12/2017

With Jay Griffiths and Chris Salisbury

Join us for moonlight walks, exploring the poetry of the night and the worlds of night creatures and examining the meaning of the trickster-twilight. Jay Griffiths will lead a themed creative writing course on night and winter, dovetailing with Chris Salisbury leading an investigation of our own relationship with the dark through immersive experience and storytelling.

The Biology of Wonder

2/01/2018 to 26/01/2018

With Scientists Andreas Weber, Stephan Harding and Guests

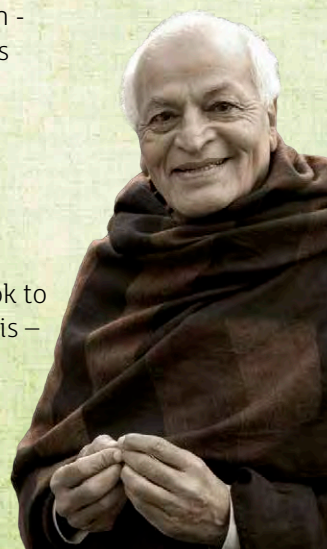
Join us to explore the radical new notion of "Biopoetics" - the idea that we can understand living beings through the aliveness we share with them. This new biopoetics perspective equals the shift in modern physics when scientists a hundred years ago realized that any observer is entangled with the system being observed. Come and explore how biological entanglement happens emotionally and experientially through sharing aliveness with other living subjects –human and non-human - here in the beautiful surroundings of Schumacher College.

Gaia and Symbiosis

2/03/2018 to 16/03/2018

With Stephan Harding, Merlin Sheldrake and Phoebe Tickell

Join us for a week in which we look to Gaia and the sciences of symbiosis – the ability of different organisms to live together – to learn how we might more effectively navigate our way through the current socio-ecological crises.



"Schumacher College is a place and space where the implications of the profound changes in worldviews, now surfacing in so many fields of human thought and endeavour, can be studied — and lived."

Satish Kumar, Co-Founder & Visiting Fellow, Schumacher College

Book online: www.schumachercollege.org.uk/short-courses

