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CRAFT DESIGN  
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GOLDEN THREADS

BY

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## INTRODUCTION

Beginning my Thesis I firstly choose Magdalene Abakanowicz, a Polish woman who belonged to a generation of artists whose childhood ended with the outbreak of World War II. Abakanowicz fascination with nature - her mysterious, monumental, qualities firstly attracted me to her work. Her sincere and genuine work is a refuge for sensitive humans. Her work seems haunted by benevolent magnanimous spirit. It was this spirit that I found in the Irish Gold. That same spirit which may have the power to link man with powerful mysterious natural forces, link between the known and unknown, the explainable and mysterious. Both the objects in themselves and the atmosphere they conjured up settled within me and there the search began. I wanted to subordinate myself to them, so that I might understand the mysteries which separated me from them. These fragile time-touched pieces full of spirituality and mystery drew me towards the subject of sun-worship.

Being a country child I awoke with the Sun and have memories of watching in solitude, the sky turn blood red as it crept back into another day. The silence and tranquility evoked an atmosphere of safety.

'There is only one great thing  
to live to see,  
the great day that dawns  
and the light that fills the world.'

(Grosvenor, Gilbert 1979 P94)

Only when the sun was high in the sky did it reflect its shimmering gold particles that lay on a pile of sand, but to catch them was impossible. Watching the beams descend onto earth I believed that the sun spun golden beams (sun-beams) and these showers of golden strands are what lay on the sand. In Sweden the Sun is a spinning woman who spins golden threads (sunbeams) ready for her dawning.

'Mistress sun sat on a bare stone  
And spun on her golden distaff  
For three hours before dawn'

(Newmann, E 1970 P229)

All there beautiful images you have as a child, a world where everything seemed straightforward, is now part of a distant imagined planet, only partly real. For my Thesis I wanted to wander back onto this same path, my imagined world and reunite with that part of me that once watched the golden-threads fall to the sand and produce its gold.

## CHAPTER I

### WORSHIP OF THE SUN

In natural terms the Sun is a blazing ball of gases, a quite minor star among the unbelievable number of stars in the universe, yet it is the star whose energy sustains our planet driving its living and non-living systems. The marvellous cycles and rhythms of the living world are all powered by the vital energy of the sun. Nature works in a business like, practical down to earth way using quite straight forward, natural processes like photosynthesis and transpiration. The initial energy which powers the whole of the living world, which lies at the beginning of all food chains and all ecological relationships, comes from the Sun. We have only recently learnt how to make Solar energy, in the form of solar-powered cars, calculators and so forth. But we still cannot do what plants have done for the last six thousand million years, since algae first appeared in the sea. The process of capturing solar energy in food, to turn light energy into chemical energy is called photosynthesis. It begins when sunlight shines on green leaves. The plant uses the solar energy to split water molecule giving hydrogen and oxygen. The plant takes a little for its own needs, but the rest is thrown out. This is oxygen



which the rest of the living world needs to breathe. At this moment you are respiring using oxygen, say, from your house plants, from your front lawn, from the algae of the oceans, from the rain forest of the Amazon, from plants all over the Earth. Oxygen depends on photosynthesis—depends on the Sun. Respiration needs oxygen plus a fuel from the oxygen to work on. For most humans and animals this means carbohydrates. The body cells quite literally burn this fuel to liberate the energy it contains, energy which once belonged to the Sun. There's a by-product, and that is carbon dioxide. The same kind of process on a bigger, messier, cruder less controlled scale, power stations, car-engines, also free energy for our uses and gives carbon dioxide, but Nature is unable to cope with this abuse of her natural systems, and we have the greenhouse effect - global warning - as a result. This is due to human interference with natural balance. When the natural world is in balance, photosynthesis and respiration involve plants and animals in a mutually beneficial swap: oxygen for CO<sup>2</sup> CO for oxygen. Water, CO<sup>2</sup> and oxygen are the fundamentals of life on Earth, but without solar energy they are useless. Every living process depends on the Sun. If it were suddenly to go out, or clouds of dust were to obscure it, a terrible winter would descend on the Earth. Without the Sun's heat, our planet would


freeze into a sterile wilderness. Our seasons and the whole world weather-systems would be chaotically disrupted, for winds, sea currents and climate are all dependent on the Sun. Without the Sun, plants could not photosynthesize hence oxygen production would stop. CO rise unchecked and food chains would be without a food supply. Without the Sun, all life on earth would perish. (Valarasan, K. 1988 P124)


For people in the twentieth century, largely separated from Nature's changing cycles, the Sun appears more less the same every day. It rises in the East, crosses the sky and sets in the West. But in fact the sun doesn't do this; its' only our lack of empathy with nature that allows us to describe it in such a fashion. In most climates and latitudes the Sun's path and appearance are not identical every day. Equatorial countries may see the sun every day lying in a cloudless sky and it may not appear to change a great deal over the year in its rising and setting positions, but moving North or South there is an extreme difference.


In the Northern hemisphere the Summer Sun rises in the North East and stays in the sky for a long time and gets right over to the North East before setting. By mid winter it rises in the South East and without climbing up very far into the sky sets shortly in the South West. The sun also changes its appearance at


sunrise and sunset. Sometimes it looks blood-red orange or deep gold. The sun can also appear pearly silver or white, all wonderful colourings usually depending on weather conditions. A lot of these movements and change are explained in mythology along with myths about the change in the Sun's heat.


Primitive and ancient people knew that the Sun's changes through the year were associated with the seasons. A glance at the development of human civilizations shows that moon-worship has sometimes been predominant, only to give place later to sun-worship. Egyptian and Mexican cultures give us two striking examples of solar religion. The Egyptians emphasized the more positive aspect of the sun, while the ancient Mexican/s worshipped it in the form of drinking human blood. The earliest recording prehistoric cave drawings contained pictorial symbols of the sun.

 Annulus with central point/the astrological symbol for sun and gold.

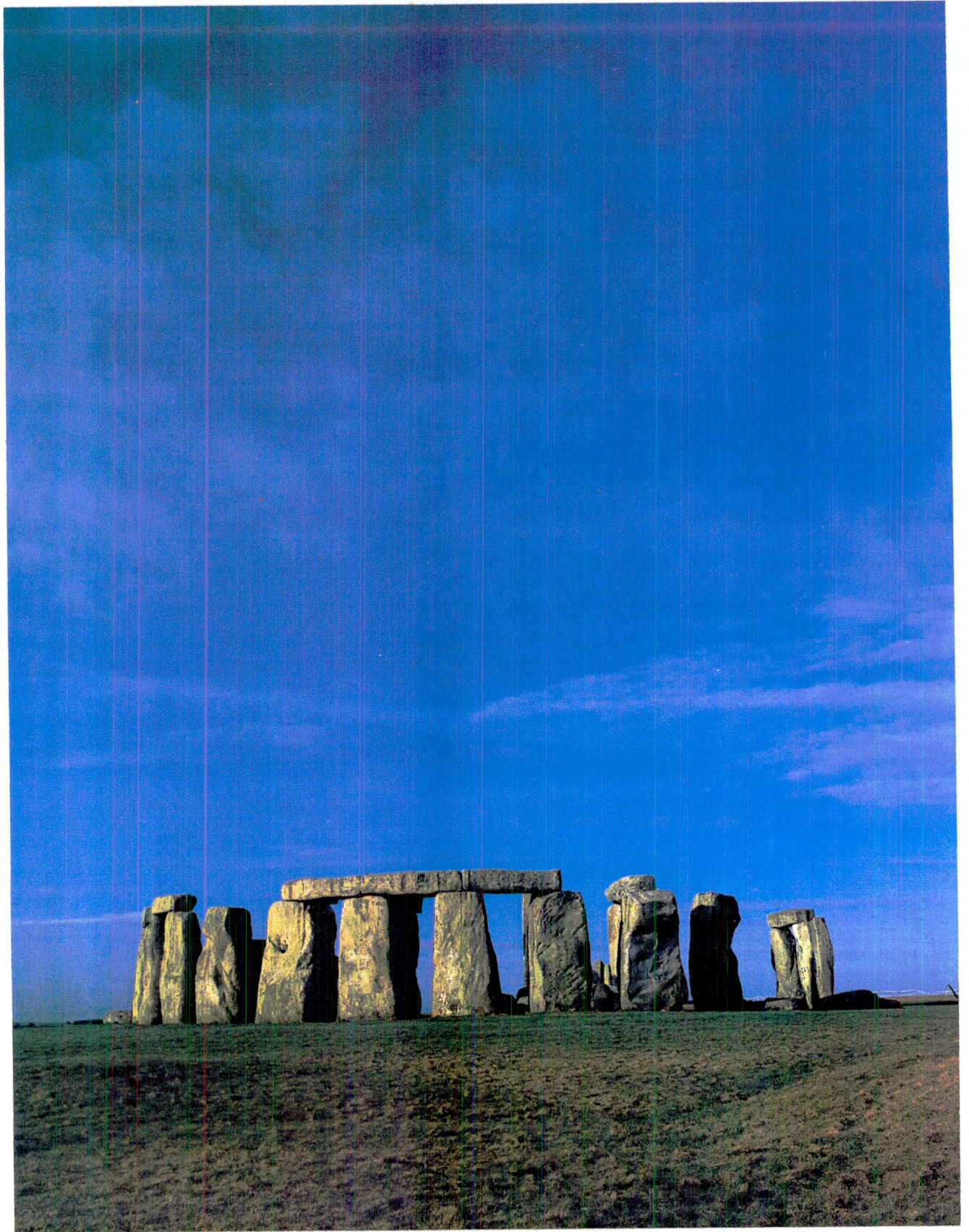
 Static wheel shape, later the Christian sign of the cross.

 The sun as a wheel, later interpreted as the monogram of Jesus Christ.

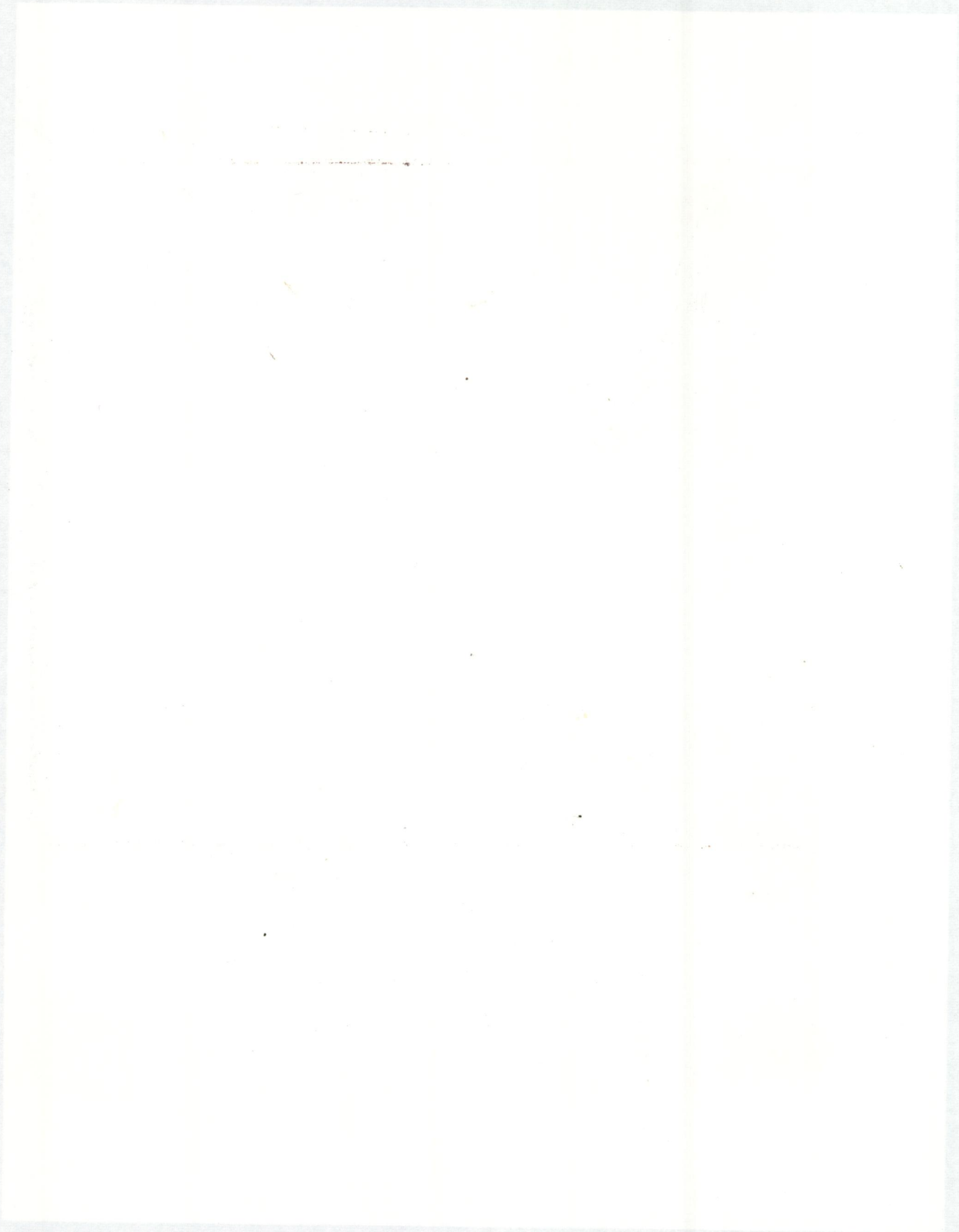
 Representation of morning and evening of the rising and setting sun. These also exerted their influence on the sign languages of alchemy.

 Dynamic form of an early Spanish pictograph letter used by alchemists as a sign for gold.

The central figure of our solar system once worshipped as a god, has been relegated to the status of a mere spark, a smallish star among the innumerable stars of the universe. Why do we never look upon the sun as some holy wonder, with which the ancient and prehistoric people did. Many of the megalithic monuments in Europe appear to have been purposely aligned to the Sun, others to the moon and yet others to both, although the lunar alignments are less certain, because there are so many more lunar positions to choose from (and hence more chance for mere coincidence): At Stonehenge (PL 1) in Wiltshire on the 21st June, the date on which the summer solstice occurs, the sun rises over the 'alter stone', and this awesome site lends conviction to the belief that this solar sanctuary which links up the religion of the Celts to the world-wide network of a sun cult reaching from Egypt over the Aegean and westwards to the Andes. One of the most famous sites in Europe, the tumulus of New Grange in Ireland, also aligns with the Sun. On the four days of the mid-winter solstice, the rising Sun shines through a specially designed quartz 'roof-box' and down through the long, narrow passage to illuminate a triple spirel within the central chamber. (PL 2). Martin Brennan exquisitely "The Boyne Valley Vision", (1983) (PL 3) which conveys the beauty of the tombs, many carvings far better than photographs.



(PL 1) Stonehenge in Wiltshire / on the  
21st June, the date on which the  
summer solstice occurs, the sun  
rises over the 'alter stone'.



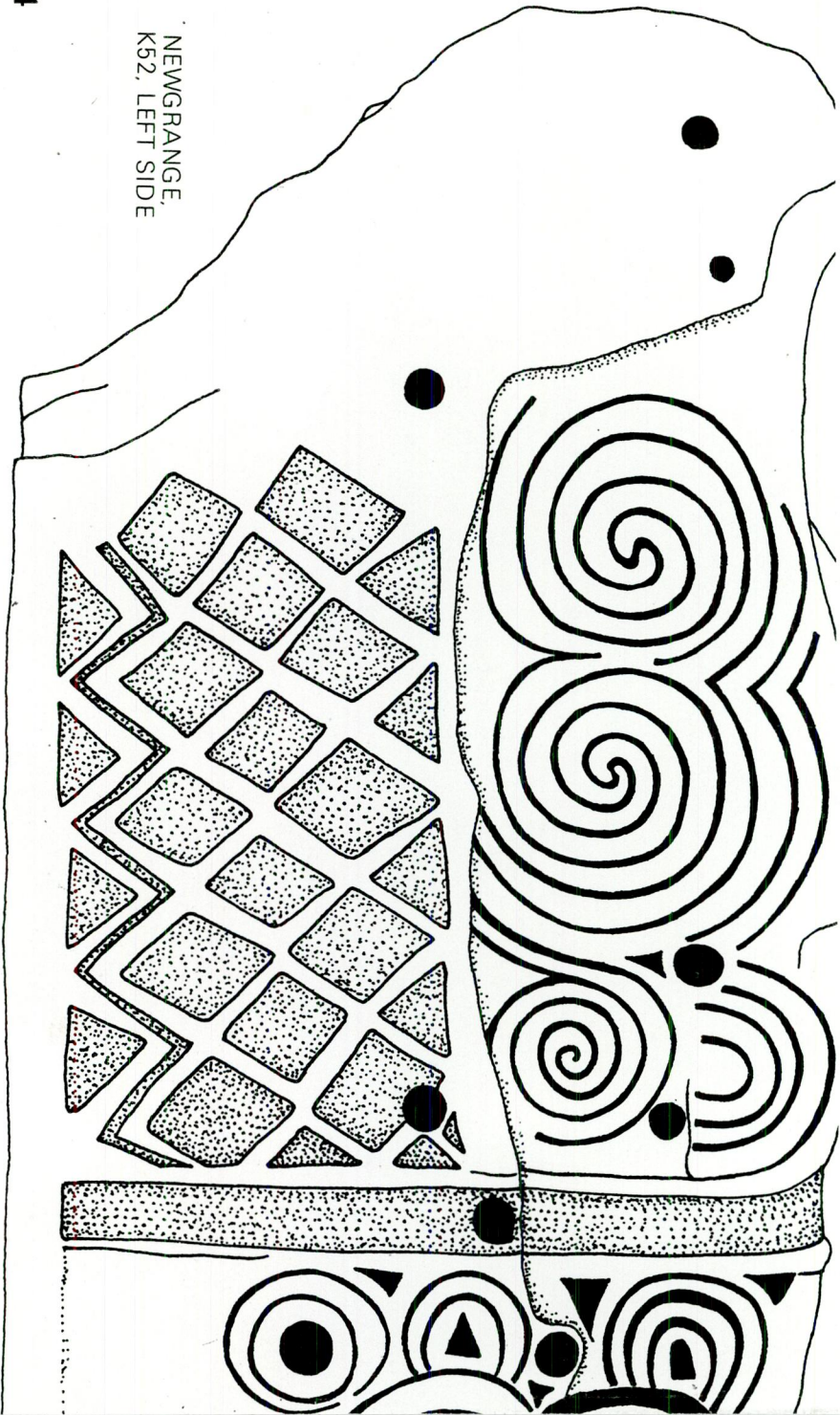


(PL 2) The chamber of the passage tomb at Newgrange, Co. Meath, showing the massive uprights from which the corbelled roof springs.





NEWGRANGE,  
K52, LEFT SIDE



(PL 3) Martin Brennan exquisitely conveys the beauty of the carvings far better than photographs.



He describes how a Sun-goddess withdraws into a cave at solstice - time and has to be lured out again by elaborate ritual and bonfires. When the sun reaches the furthest point of its journey North or South, it seems to rise from the same place for three or four days before gradually edging South or North. This is where the term solstice (Latin for sol sistit) "the sun made to stand still" originated. In some mythologies the Sun 'dies' at Winter Solstice and is reborn again. The season in which fire-festivals are still held in Europe is the Summer Solstice. The three great features of these festivals are the bonfires, torches, and rolling of a wheel. These festivals may have been sun-charms used by the people to influence the sun's behaviour. The custom of rolling a burning wheel down a hillside may have been an imitation of the sun's course in the sky. Among the Celts an annual festival was held at mid-summer and it was designed as a charm to make the sun shine and the crops to grow. (Frazer, James G 1981 P285). Long before Stonehenge and the great solar cultures, we find the sun inscribed in the rock caves of prehistoric Spain and France. Here for the first time we discover the disc with the emerging rays, perhaps an attempt to capture the sun and take magic possession of its life-giving force.

The complex nature of the sun symbol in Greek mythology not only represents the bright figure of

Helios and Apollo but also the fearsome Gorgon, is which symbolises a type of solar reversal, the ruin bringing sun. For being the chief source of the earth's and men's energy, the sun is not necessarily beneficent but also contains forces of destruction as in drought and the diseases of sunny climates. Among people practising a non-technical magic, such as the Mexicans of the Aztec era, the splendour and power of the sun was linked with the fear of its not returning, the fear that after sunset it might never rise again. It is precisely this duality of the sun, its ambiguous nature of light and darkness, that predestined it from the earliest times for the role of godhead (Natural History Museum Alliance 1981 P14). The earliest proof of a connection between sun-worship and fertility and the sun and kingship is reputed to be found in an ancient hieratic city of Heliopolis in Upper Egypt, which flourished from the fifth dynasty onwards (2580BC) (Herdeg, Walter 1962 P15). The Egyptians believed that their royal line came from the sun-god Re or Ra and that the living Pharaoh was worshipped equally as Horus, the late son of Osiris. The association of Ra with Osiris, the god of vegetation and of osiris with the King, made Pharaoh the regent of the sun (Herdeg, Walter 1962 P15).. The huge stone pointers we know as the Pyramids are not merely burial - sites but solar monuments, astral sanctuaries, with

which the Pharaohs remonstrated against the idea of transience when the great Amenophis IV, the later Ikhnaton (1370 - 1345 BC) carried out his religious reform he merged all individual gods, the ram, bull, crocodile and tree deities in the one flaming disc which from now on became the sole objects of adoration.

In Bohemia it is said that on "St. John's Day" "fernseed blooms with golden blossoms that gleams like fire". (Frazer, James G 1981 P365). They believed that this mythical fernseed had the power to find gold but could also even be an emanation of the sun's fire. A hunter produced the fernseed by shooting at the sun on midsummer's day: 'Three drops of blood fell down which he caught on a white cloth and these blood drops were the fern-seed' (Frazer, James G 1981 P366). From this story the fern-seed is considered golden, because it is believed to be born of the sun's golden fire. Mistletoe was gathered like the fernseed, at Midsummer and Christmas, the two solstices (for Christmas in an old pagan celebration of the winter solstice) it was also known to possess the power of finding gold hidden in the earth's centre also was assumed to be an emanation of the sun's fire.

Gold and Earthly fire was thought by the Celts to be of a solar kind. The Celtic festival of Beltane, later the Gaelic Christian Easter to which some of its May-eve rituals were transferred, included a typical sun

vigil on a high place at which the Sun was encouraged to come out of the darkness and grow in strength, with the help of a bonfires and other lights. (Frazer, James G 1981 P262). Around these bonfires, which supplied the sun with fresh fire, dancing and hymns were offered; this was also a way of seeking the sun's aid to find gold. Sun emblems were an important feature of the rites. Celtic sun symbolism in ancient Irish manuacripts were represented as a circle or ring. Dawn 'fanne an lae' which is an Irish term for dawn literally means a ring of ling on the sky-line at day break (Sharkey, John 1975 P8). As in all early civilizations, the working of gold was closely connected with Mythological concepts: gold related to the sun (Alpine Fine Arts<sup>?</sup> Collection. 1981 P6). Gold was also a giver of life and reasons for the importance attached in ancient times to gold solar embles "which were primarily amulets and only secondary ornaments" (Sharkey, John 1975 P16). Solar emblem abound in every ancient civilizaitons and indicates a long and unbroken symbolic tradition. Along with sun-discs, lozenges, circle crosses, among others are to be found in the Pre-historic gold collection (2200 - 1700BC) in the National Museum of Ireland.

As the Sun rose on Easter (or Midsummer) morning the Celts hoped that they might see the sun dance. She was supposed to give three joyful leaps and then

whirl round and round, emitting multicolours and sparks (Mackenzie, Donald 1935 P279). Another means by which one could see the Sun dance was to view its reflection in a watermirror, a method by which the sun was mystically brought to Earth. The rite is interesting in that it not only combines both fire and water in typical Indo-European fashion (Danaherk 1972 P74) but also brings the Sun into the house, perhaps with the same kind of intention as that of the builders of New Grange or of protecting the house with the power of the sun also the sun's rays would be trapped in Gold and (National History Museum alliance 1981 P14) maybe, in the same way, it would purify and protect their bodies. Both solar and lunar rites have played an important part in folk religion until as late as the early years of this century, often in a barely christianized form uneasily tolerated by the church who made attempts to suppress pagan attitudes. In Ireland and Scotland, the sun was imagined to be a feminine being, where the word for the sun itself is grain (or grene), a feminine word. A verse of the traditional Irish love song "Mary, My Darling," says

If I were a fisherman,  
I should catch in my net,  
The sun of the woman of Ireland".

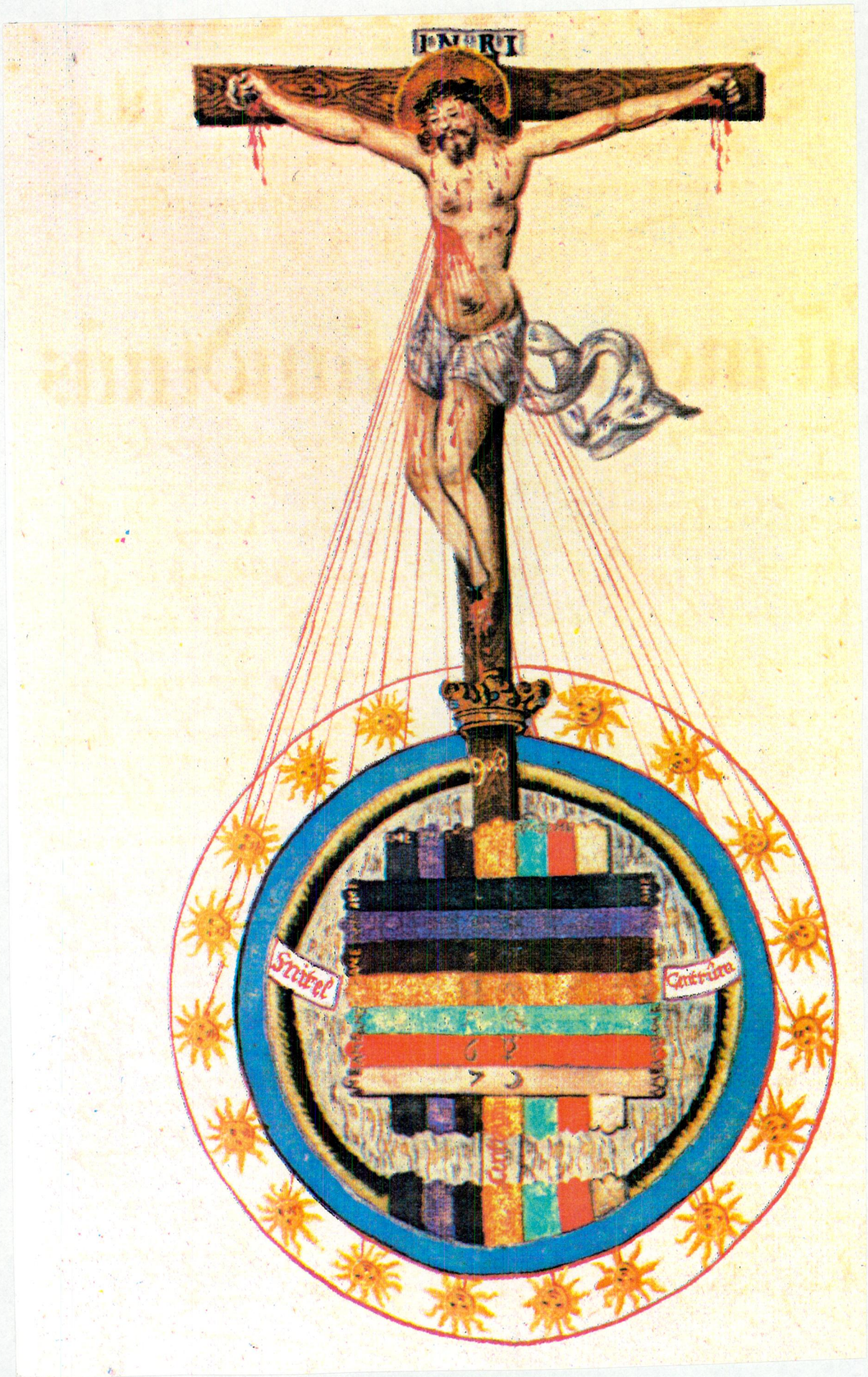
(Jackson Kenneth 1951 P124)

This is a reference to the idea that the Sun went down into the sea each evening. Like the Egyptian belief that the sun might voyage through the underworld or sea towards re-birth, the 'dead sun' was believed to be protected by the spiral coils of the serpent Mehen. (Purce, Jill 1974 P105). The Church did not see the sun as feminine so it tried to change this, Saint Patrick told his followers that 'The true Sun is Christ' / he also warned "The splendour of the material sun which rises every day at the bidding of God, will pass away and those who worship it will go into dire punishment" (Sharkey ,John 1975.P30). That the Sun cult influenced Christianity from an early stage is indisputable. (PL 4)

"And (Jesus) was transfigured before them and his face did shine as the sun, and his raiment was white as the light" (Matthew XVII2).

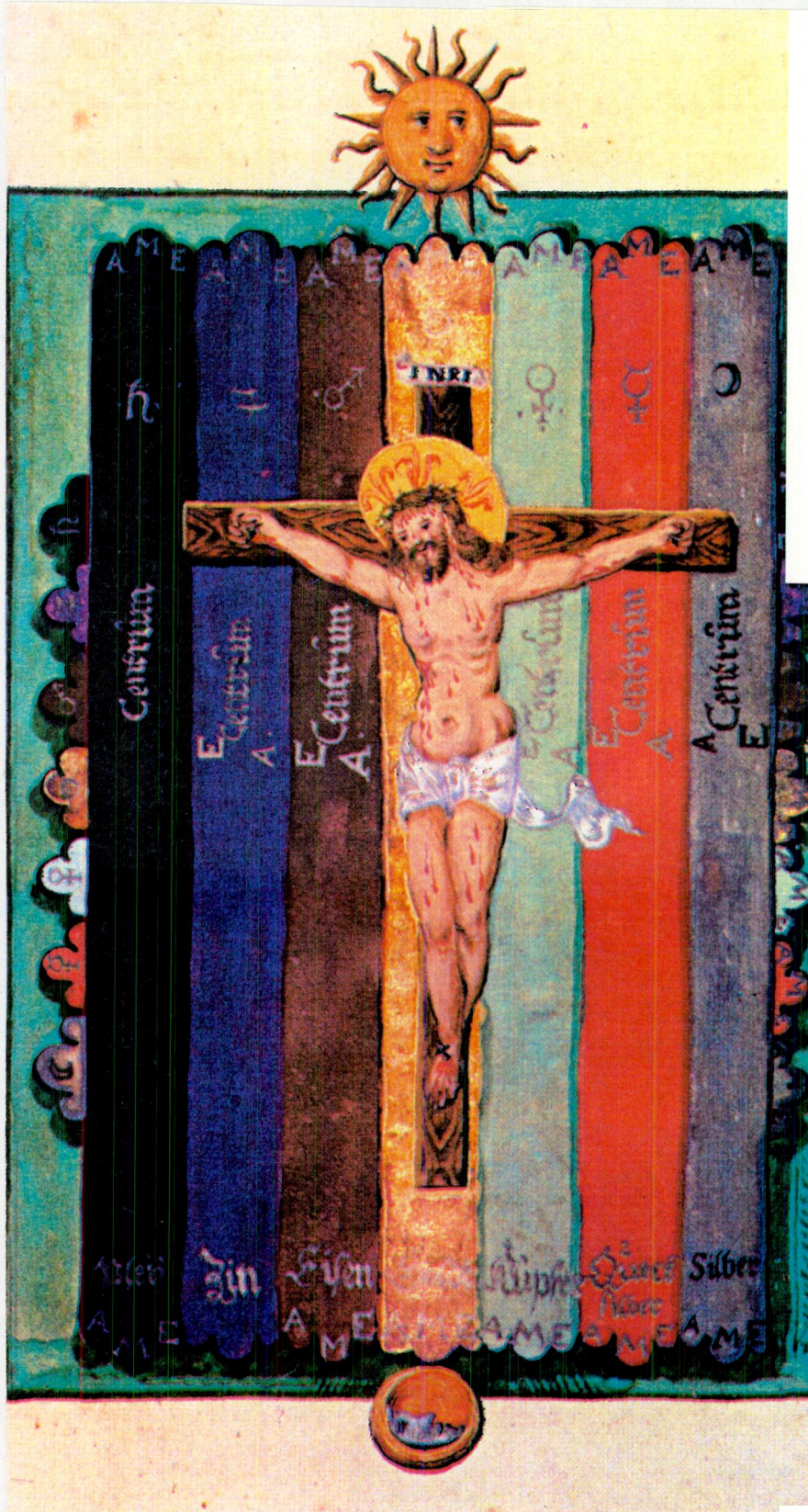
To describe Christ, the evangelist no better smile can be found than the radiance of the sun for his transition from the realm of the flesh to that of the spirit. The allusion contained in these words would later appear in many illustrations of the scriptures, in stained glass windows and in the sculpture of the Middle ages. (PL 5) The early Christians thought the sun was not merely a smile but also a symbol, a sign used to make accessible what is otherwise not visible to the mortal eye. The reason that the Sun-Cult has





(PL 4) Sun cults influence on Christianity.





(PL 5) Illustration depicting the Sun cults influence on Christianity.



been nurtured throughout time began primarily because of the archetypal primal experience of sunlight; the ancient traditions of Greek and European mythology, sumised in a spiritualized form of Neo-Plat~~i~~onism up to and beyond the Middle Ages: and finally the way was adapted in the gospels, particularly in the Revelation of St. John. According to Luke XXIII 45, the sun was darkened at the time of the Cruicifixion. This acknowledges that the sun bore witness to the disastrous happenings on earth, as a result it is used particularly in romanesque crucifixion scenes, to represent the sorrowing universe. In 200Ad clement of Alexandria described Christ as the Sun driving his chariot across the sky. The association of the Sun with the Christian god was not confirmed until the reign of Constantine, a devout worshipper of the Sun. Before the Emperor met his rival Maxentius at the battle of the Milvian Bridge in 312, he received a vision of a cross with the noon Sun over it. Constantine was a very superstitious man so upon winning the battle he thought it necessary to become a Christian (Dowley 1977 P130). All the evidence suggests that he identified the Christian god with the sun. From then on the 25th December 336, Christmas was celebrated as a Christian public festival on the very day that had been the sun's birthday (Dowley 1977 P131). But the involvement of the Church in the old

solar theology went much deeper than this. Solar imagery was incorporate into the culture and political religious are of the Holy roman Empire, christian alters were orientated towards the East (like the pagan Sun temples) and the liturgy was full of solar terminology. The main root of solar mybology, and the richest in significance is to be found in chapter XII of the A

"And there appeared a great wonder in heaven: a woman clothed with the sun, and the moon under her feet and upon her head a crown of twelve stars."

This apocalyptic woman clothed with the sun is the giver of salvation. Christian artists have reproduced various images of the sun numberous times. Yet the universal theology of the Middle Ages has no difficulty in absorbing this tradition. Churches of the mid Gothic era featured on stone frame work filled with glowing stained glass windows designed with the sun in mind.(Herdeg, Walter 1962 P31)

## CHAPTER II

### A L C H E M Y

"When gold dust and sun penetrates into the fire  
intestines,  
The mist is dispersed like rain clouds before the  
wind,  
White hairs grow dark again,  
The weak old man becomes a youth again, filled  
with desire,  
The worn old woman is a young girl again,  
Whoever has transformed himself and escaped the  
danger to life,  
Bears the title a true human being"

From "Alchemical Treatise" by Wei Po-Yang 142 AD)  
(Alpine Fire Arts Collection 1981 P126)

Psychology, dream research, mythology and folklore all teach us that gold is regarded by man as being comparable with everything elevated, pure and noble - even with love itself: it is the ideal of the basically egocentric purification rituals of the true alchemist, and it is the highest reward for virtue. Gold is a wonderful, beautiful metal - so beautiful in its yellow radiance that it was instinctively associated with the radiant sun, and worshipped as a giver of life. And since the sun was sacred, as it basically still is, its representative on earth must of necessity be sacred too (Alpine Fine Art collection 1981 P6)

As in all early civilizations the running and working of gold was closely connected with mythological concepts; gold related to the sun, was a giver of life and banisher of all forms of darkness, demons, death or other threats (Alpine Fine Arts Collection 1981 P10). Gold, the 'sun-metal' has always been one of the worlds most sought after commodities from running to refining, from magic, mythology and primitive rituals to the medieval alchemists.

Far from being irreligious magicians, alchemists were generally highly spiritual men with strong religious conviction and a belief in the power of prayer. Some authorities maintain that there were alchemists in ancient Egypt, others claim that the art originated in the 3rd Century BC in Iadist Taoist China, and care came from there to the west. In many ways, alchemy is the precursor of modern chemistry but it would be a mistake to see alchemy as a materialistic search after gold or some elusive eliorir of life. Alchemy must also be understood on a deeper level. Almost from the beginning of time, gold has been regarded as the most mysterious, beautiful and intrinsically valuable of metals, it has been wrought into jewellery, used to cover and glorify faces of the dead, and embellish the bodies of the living. (PL 6) Its rarity has always been a prime mark of its value and it is not surprising that some men have looked for





(PL 6) Gold Death mask from Columbia.



ways of counterfeiting it, even of making it - one goal of the alchemist throughout the centuries. Nor has the twentieth Century lost sight of the true motive of alchemy, which was not only to transform base metal into gold but to transform base man into 'the golden likeness of the sun' (Alpine Fine Arts Collection 1981 P121).

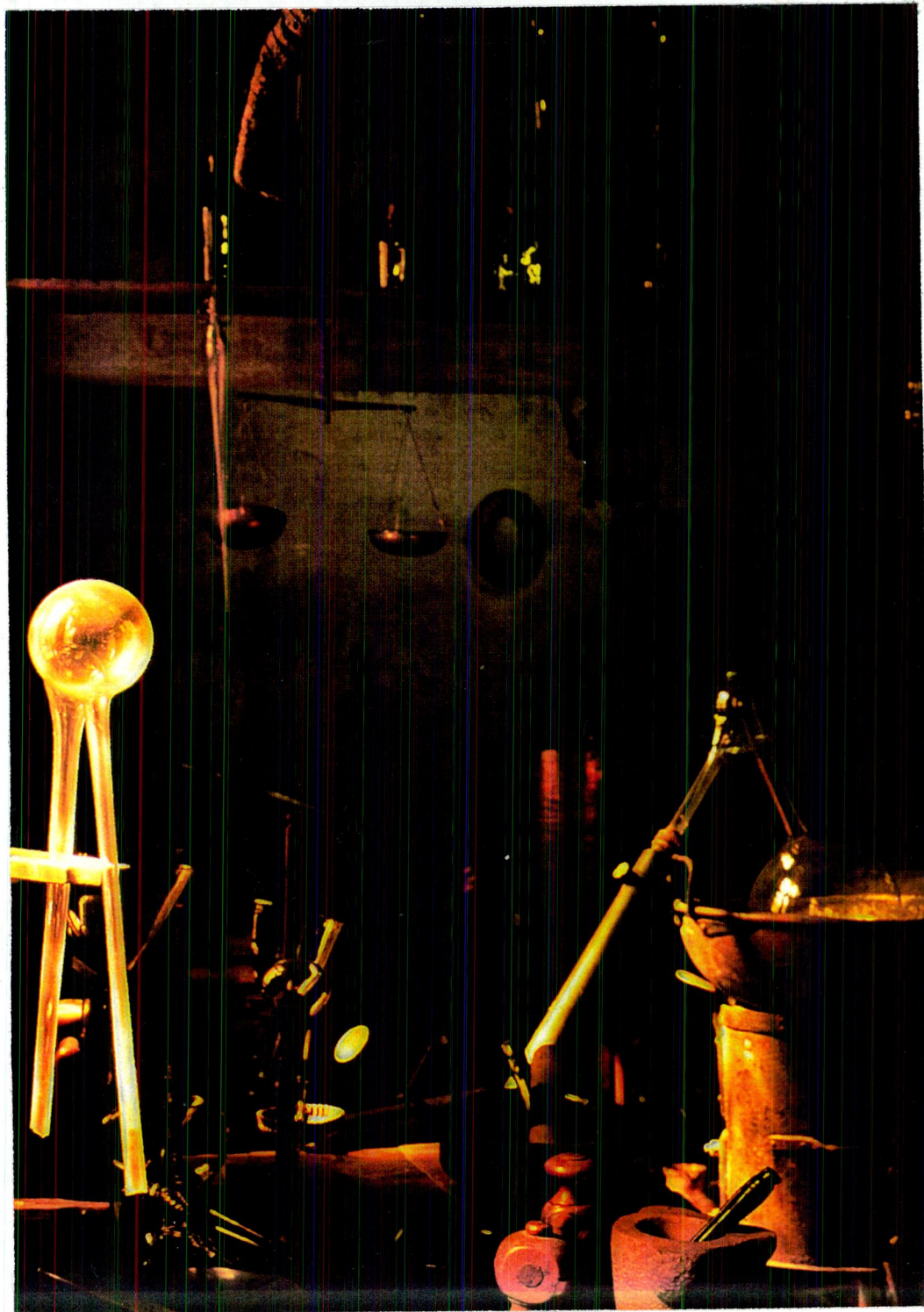
Alchemy is a very ancient concept, some alchemists claimed that Adam was the first man to undertake the 'Great Work' as they called it/others that the first alchemist was the Egyptian god Thoth, who became Hermes in Greece and Mercury in Rome. The earliest known alchemical texts dates from the 3rd Century BC (Alpine Fine Arts Collection 1981 P114). Apart from those whose names we know like Aristotle, Isaac Newton and Paracelus, A vast number of unknown men and women have studied alchemy and alchemists were interested in the art chiefly as a way to the true meaning of life. In the Far East, especially China, alchemy seems originally to have involved a search for a liquid which would enable man to extend his life, perhaps even for ever. There, the energy of the universe, the masculine, dominating yang and the feminine passive yin, were necessary. As immortality is a masculine principle, yang was most important, so gold (yang material) along with the sun, as much used in the battle against mortal corruption.

In Greece and Egypt the interest seems rather to have been in the transmutation of metals. Arabic translations of the alchemical works of the Greek philosophers were widespread but known only in the Arabic world until about the 12th Century AD, when they began to become familiar to Western scholars. Their fascination was perhaps predominantly in finding what some people called "exiler of life", others the "Tincture" and others the "Philosophers Stone". This would certainly turn base metal into gold but possessed other and perhaps more profound powers. Since it concentrated within it self the spirit which linked together all the elements of the universe, alchemists believed that it was the key to all knowledge that, in the words of John of Rupescisia in the 14th Century it held the 'secret of the mastery of fixing the sun in the sky'/(Alpine Fine Arts Collection 1981 P117).

The Middle Ages, with their own belief in miracles and salvation, tolerated the fatalism of astrology but were very intolerant of alchemy because of its will to power and claimed to self - deliverance. Since the Counter-Reformation the Church has shut itself off from occult paganism (Herdeg, Walter 1962 P40). About the same time alchemy and other revivals of ancient magic beliefs came under new critical and rational research. They were then degraded to black arts and looked upon as being fake. To transmit their secret knowledge

alchemists did not need rational explanation but rather a pictorial presentation designed to appeal to the subconscious. The processes which the worker believed he observed in his flask when the fire was rightly adjusted also depended on favourable astrological aspects. (PL 7) These relationships were brought into their symbolic language so that many illustrations are an attractive combination of astrological and alchemical motifs. (PL 8) The alchemists were always finding new parallels in myth and legend and even in the Christian passion and resurrection (Herdeg, Walter 1962 P36)

The alchemists were familiar with the division of matter into four elements: earth, air, fire and water. Sulphur (Sol), Mercury (luna) and Salt were closely linked by alchemists to the four basic elements. Sulphur was dubbed 'spiritual gold' and related to fire, an active force, maintaining the momentum and completing the circle. The sun as gold and as a heavenly body was known to contain active sulphur, red in colour hot and dry. In a solid state, sulphur was linked to the gold of the spirit. Mercury carried the Kernel of the sun and was required to liquify the sulphur. (Alpine Fine Arts Collection 1981 P117). The Nature and laws of Alchemy state "Its father is the sun" (PL 9) (Alpine Fine Arts Collection 1981 P114). The Roman philologist Macrobius (400AD) related the



(PL 7) A reconstruction of an alchemical laboratory includes apparatus familiar to this day.

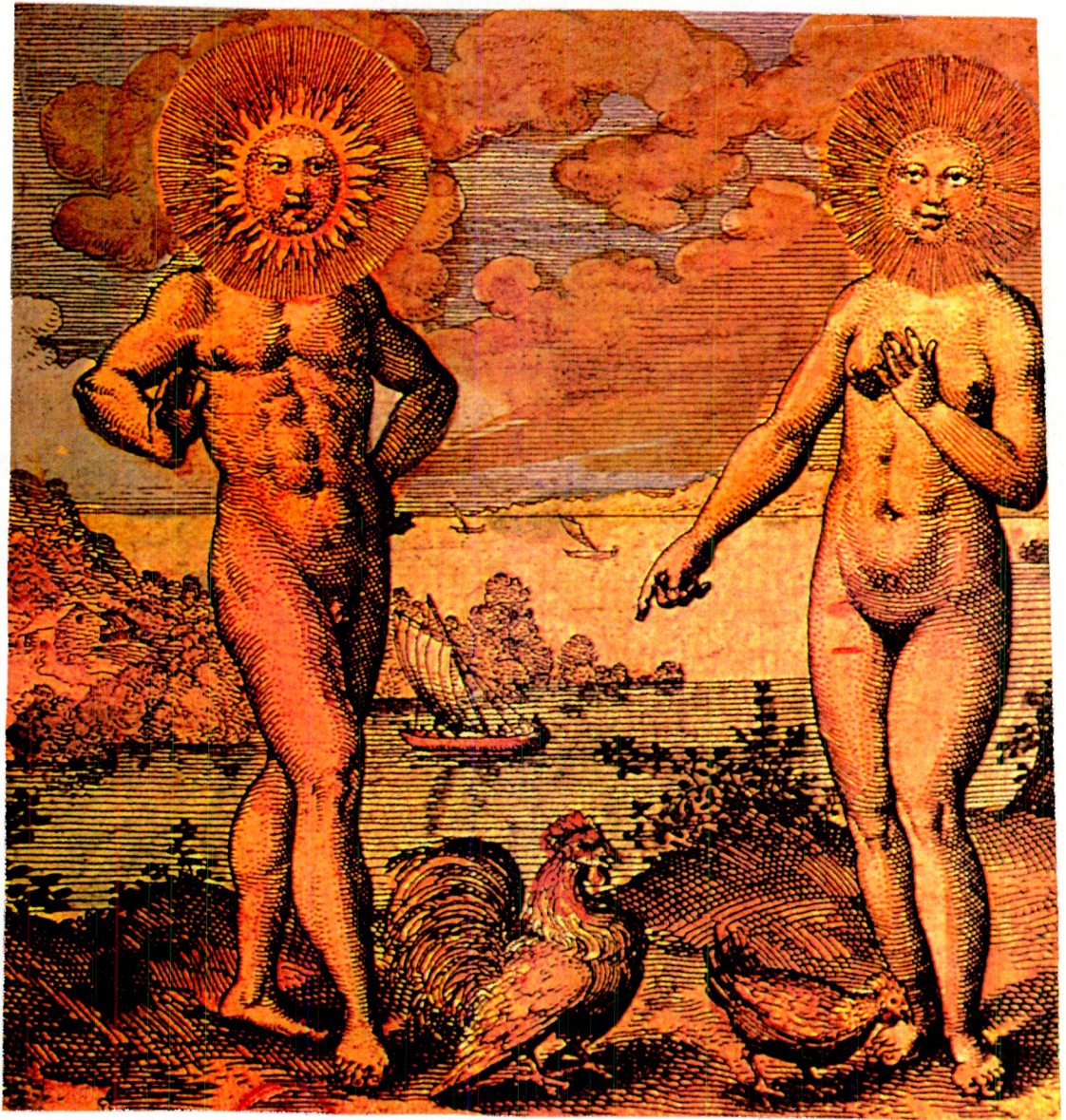




(PL 8) Many illustrations are a combination astrological and alchemical motifs.







(PL 9) The Nature and laws of Alchemy  
state 'Its father is the Sun'.



gradations of the planets to the Pythagorean pattern of the descent of souls from heaven down to Earth. He compared the sun to the "synthesizing power which combine the impressions of the five senses (Alpine Fine Arts Collection 1981 P125). According to the 'Book of Everyman by Alel al-Karim al-Djili, (Alpine Fine Arts Collection 1981 P125) the sun is linked with the heart as the seat of intuition. "Just as the sun illuminates, gives life to and mingles with the planets, so the light of the heart illiviates all the faculties of the soul" (Alpine Fine Arts Collection 1981 P125). According to Martin Ruland 1612 in Frankfurt, Gold is a heavenly substance, heaven and the rays of the sun, which is why it is born in firm and is the supreme medicine, containing within it all the stars of the heaven and all the plants of the Earth (Alpine Fine Art collection 1981 P125).

The belief that metallic ore (Gold) slowly developed and purifies itself in the Earth's interior until it ripens into gold was fairly widespread (Alpine Fine Art Collection 1981 P110). Underground veins were thought of as a time of tree. The alchemists spoke in terms of a Philosopher's Tree. The sun which the alchemist seemed to worship corresponded to gold which in the heart of the earth was thought to ripen its fruit of gold. The alchemists often thought in terms of ripening but also of the sun actually creating

gold. (PL 10) According to this theory, the roots of the tree reached down to the earth's womb where Gold, through the working of the sun appeared. The symbols that alchemy used are based on three fundamental symbols: a sign for the sun, may be considered as representing the disc of the sun like the disc in Irish Gold. The semi-circle symbolized the half moon (some alchemists preferred to have the circle and semi-circle represent different aspects of the sun's trajectory (Alpine Fine Art Collection 1981 P122). Only the sun for the sun and gold were marked with a centred point because they alone were considered to be at one with the qualities of perfection (Alpine Fine Arts Collection 1981 P130). In the middle ages, much attention was paid for example, to the relationships between sun and moon, gold and silver, masculine and feminine. The sun and gold embodied active principles, the moon and silver as passive one.

The great modern psychiatrist C.G. Jung found alchemy on a very important precursor of analytical psychology. As a result of studying it began to recognise ancient alchemical symbols in his dreams and also his patients dreams. "The experience of the alchemists were in a sense, my experience and their world was my world" (Alpine Fine Arts Collection 1981 P130). According to Carl G. Jung: symbolic meanings are as follows: -



(PL 10) The sun-ripened fruit of gold  
and other metals hung from its  
branches.



Moon,



Sun + elements



Fire.



Jung believed that the alchemists, working in his laboratory, based his work on psychic experiences which paralleled the chemical processes he so carefully arranged; attempting to remove gold from the original base material with which he worked, and he also strived to liberate himself from the dark base material of his unconscious. If he could create gold that infinitely beautiful and rich material, he could make himself equally beautiful and pure. Just like the modern psychologist, he was searching out reality - seeking self knowledge.



### CHAPTER III

#### ÓR (IRELANDS GOLD)

'Greeting to you, Sun of the seasons  
As you travel the skies on high,  
With your strong step on throwing of the heights  
You are the happy mother of the stars,  
  
You sink down in the pearlous ocean,  
Without harm and without hurt,  
You rise up on the quiet and wave,  
Like a young queen in flower"

(Traditional Gaelic Prayer 1951 P91)  
(Jackson, Kenneth 1951 P91)

Irish Gold between 2200 and 850BC was created at at time when man and beast lived in close harmony and communication. Tribal rituals were occasions when the meaningful bond between earth and its people were fully manifested. What comes to mind when looking at the bewildering variety of prehistoric metal artifacts of this period are questions of meaning. These objects are a direct reflection of their passion, their eternal quest for meaning and truth. Throughout history the Symbolism of gold was ultimately involved with the sun and chieftainship (Natural History Museum Alliance 1981 P14). These people obviously had a deep passion for gold: you could even call them alchemists in that their ultimate aim was to turn gold into a sacred art form.

These once sacred pieces lie silent and still in the *National Museum of Ireland, Kildare Street*. They are in a world of their own, one we are unable to re-enter no matter how deeply they move us. When we walk into the museum beholding the Gold or any art-gallery we bring to that beholding everything that we are as twentieth Century people. While we share our humanity with the people who created myth, legend and sacred art, that is not the same thing as being in the myth experienced in the way that the people of a particular social context actually experienced it. Things are further complicated by the fact that the world and human development chugs on under its own steam and in even the most traditional and conservative societies beliefs, practices and symbols continually and imperceptibly shift and change. These fragile, vulnerable pieces of gold lie behind shields of glass cut off from our existence and we from theirs. It can no longer breathe or feel the heat of the sun which was the first inspiration for its creation. Whether we create myth consciously or base it on dreams and ecstatic experiences, it is not the same thing as myth in ancient and tribal societies just as our art differs from the Gold lying in the museum - art which expresses a shared vision, a lived myth, where people were unable to conceive of such a thing as a non-sacred world. Religion then was its entire existence, the matix in

which everything moved. There was no possible way of standing back from it. We have lost our metaphysical innocence. Once having become aware of this we've woken from the spell of enchantment, left the Garden of Eden. We cannot un-know that knowledge and climb back into a dream world. Once broken like this, the old integrated world can't be taped back together again, no matter how much we desire or need such a world.

The impact of old Irish Gold is still extremely tremendous. Of all the goldworking civilizations of the Ancient world none is more mysterious than Bronze Age Ireland. These pieces now lie together in one overpowering room in Dublin's National Museum. The National Museum's permanent collection of Bronze Age Goldwork (OR) is one of the largest and most important in western Europe. In apparent isolation a highly sophisticated level of craftsmanship was developed here in the early 3rd millennium. Their confident, imaginative design proves they had a passion for nature, fantastic imagination and an attraction for mastery and abyss, the hidden and magic.

In Europe the earliest evidence for goldworking dates back to the 5th millennium BC. By the end of the 3rd millennium gold working had become well established in Ireland and Britain together with a highly productive copper and bronze working industry. From this new metal which was completely different in

nature and purpose from copper and bronze, a variety of ornamental objects were manufactured which would be prized and treasured throughout the Bronze Age.

The production of metal tools required specialized knowledge about sources of raw material and technique of manufacture and it is likely that the role of the smiths as in other societies was an important one which because of the mysterious knowledge of how to turn stone into metal set them apart (Clarke, Cowie & Foxon 1985 P175). A lot of the techniques the smiths used were complex and required careful organisation, timing and skill. The ability of a society to construct massive earthworks and stone monuments is perhaps more impressive in terms of organisation of labour. The difference is that the production of metals was not a major communal effort but one dependent on individuals and small groups even if quarrying and manufacture were themselves specialized tasks performed by different groups. "The very development of metal technology echoes the open acknowledgement of personal power represented in individual burials and hoards (Clarke, Cowie & Foxon 1985 P178). The preference for sheet work in Ireland, Britain and other parts of Atlantic Europe rather than cast ornaments is not because gold was in short supply or from lack of technology but its role in prehistoric society. The context in which gold objects are found proves that they placed a valued

role. "The objects were not simple art or ornamentation but probably designated the high social rank of a person and their political, religious or occupational status" (Clarke, Gowiea Foxon 1985 P183). It cannot be argued that the preparation of sheet is any less difficult than other techniques especially with the skills shown consistently in the discs and lunulae. Ornamentation consisted of linear, geometric, incised art-style. This art-style follows a sophisticated artistic formula using a range of complex motifs. These involved simple mirror imaging and a pattern of negative and positive zones of decoration. The use of this art-style is extensively used from Hungary in the east, to Ireland in the west and from Scandinavia in the north, to Gibraltar in the south.

The quality of sheetwork, its known range and size and thickness demands considerable skill. Objects were produced by hammering small ingots or nuggets into sheets: they must have been beaten between leather to achieve the thinness of modern aluminium foil and then out to shape (Clarke, Cowiea Foxon 1985 P188). During the earlier Bronze Age between 2200 - 1700BC the goldsmiths produced a limited range of ornaments. The principal products were sun-discs plain and decorated and especially the crescentic gold collars called

lunulae. The Castle treasure Gold disc from County Cork shows us the true repousse technique (decoration in relief working from the back of the object) giving a three dimensional quality to an two dimensional object. (PL 11). Decoration has been raised from both front and back of the discs mainly with the back lines raised and the dots applied to emphasis elements on the front of the ornament. The 2 central perforations were not sufficient for attachment, so the edge was pierced for further securement of the disc. The edge stitching and central perforations suggest attachment to some perished material while very similar decoration is known from Bohemia and Slovakia (Ryan, Michael 1991 P83). The designs consist of simple cruciform shapes, radial lines and circles arranged in groups. The round form may indicate an association with the cult of the sun (Metropolitan Museum of Art 1977 P20) which was common in the Bronze Age. About twenty examples of discs are recorded from Ireland including six pairs. The Tedavent discs (Tedavent, Co. Monaghan 2000-1800BC) are made from sheet gold. Decoration is achieved with a combination of repousse and punching. The circumferences of the discs are decorated by bands consisting of two outer continuous raised lines, each having two rows of punched dots on the border, within which a further pair of raised lines enclosing a running zig-zag. The central motif consists of a



(PL 11) Gold disc from Castle Treasure,  
Co. Cork, Ireland.





large cross in shape defined by raised lines and rows of punched dots. (Treasures of Early Irish Art 3000BC 1500AD Royal Irish Academy Dublin 1983 P80). (PL 12)

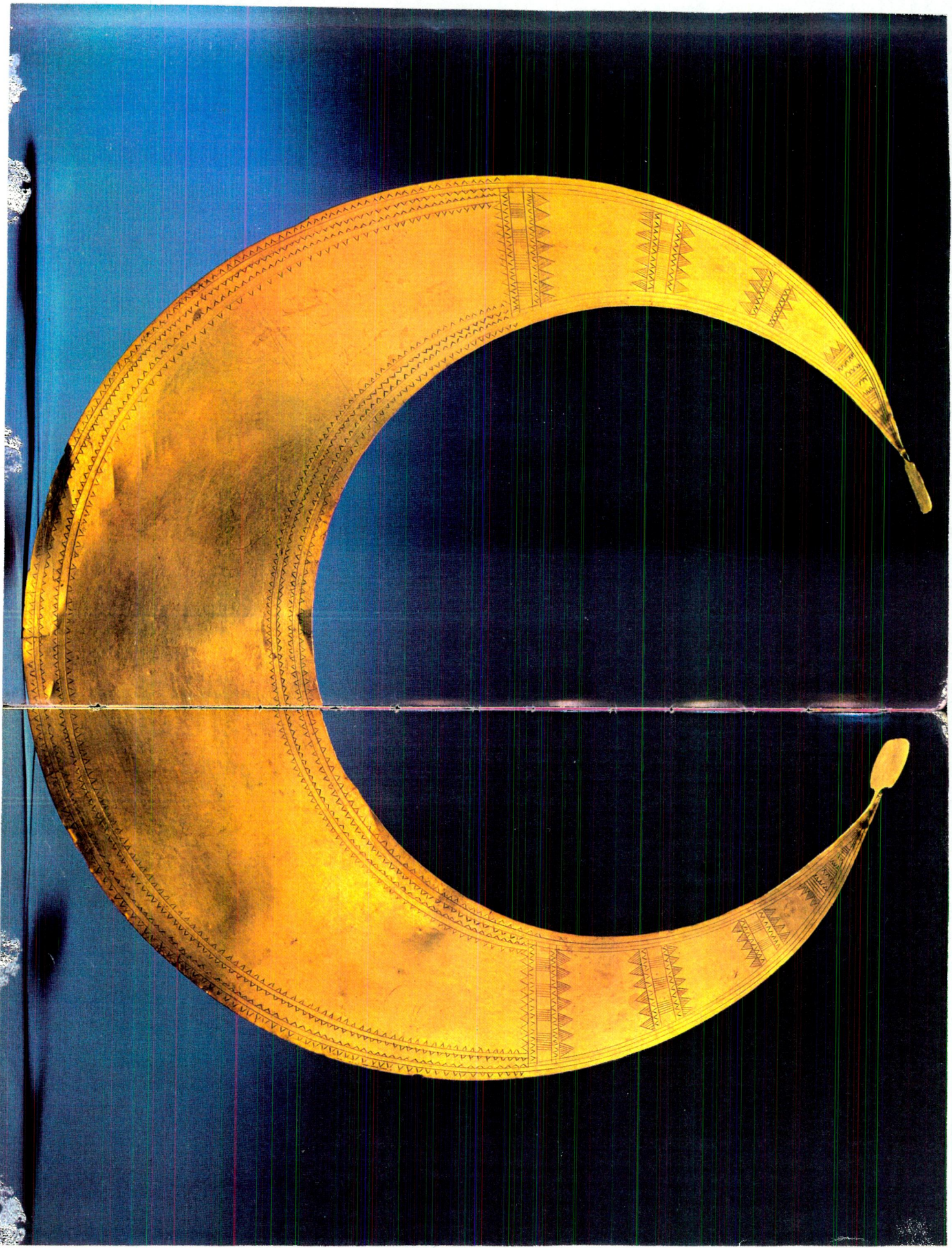
Earlier Bronze Age Gold work concentrated mainly on the production of crescent-shaped sheet gold collars called lunulae, which is Latin for 'little moon'. There are over one hundred finds of lunulae from Western Europe, eighty one of which are from Ireland. It is likely that it was worn as a neck ornament (Harbison 1988 P125) though none have been found on a skeleton to prove it. Studies have found that three different types were made: Classical, Unaccomplished and Provincial (Michael Ryan 1991 P83). The differences between the three groups separate on the basis of width and thickness of sheet as well as techniques and design. The Classical are wider and thinner, giving the greatest expanse of sheet relative to the volume of gold. They are the most intricate and skilfully decorated. The Unaccomplished contain less volume of gold and less competent gold working techniques and in some cases ornamentation is uneven and careless. The Provincial type, which is a thicker more rigid product and displays variations in the decorative motifs. All of the Provincial lunulae, with the exception of one from Co. Fermanagh have been found outside Ireland. Examples of these groups are a Classical piece from Ross, Co. Westmeath 1800BC(PL 13).



(PL 12) Gold disc from Tedavent,  
Co. Monaghan.

(2000 - 1800BC)



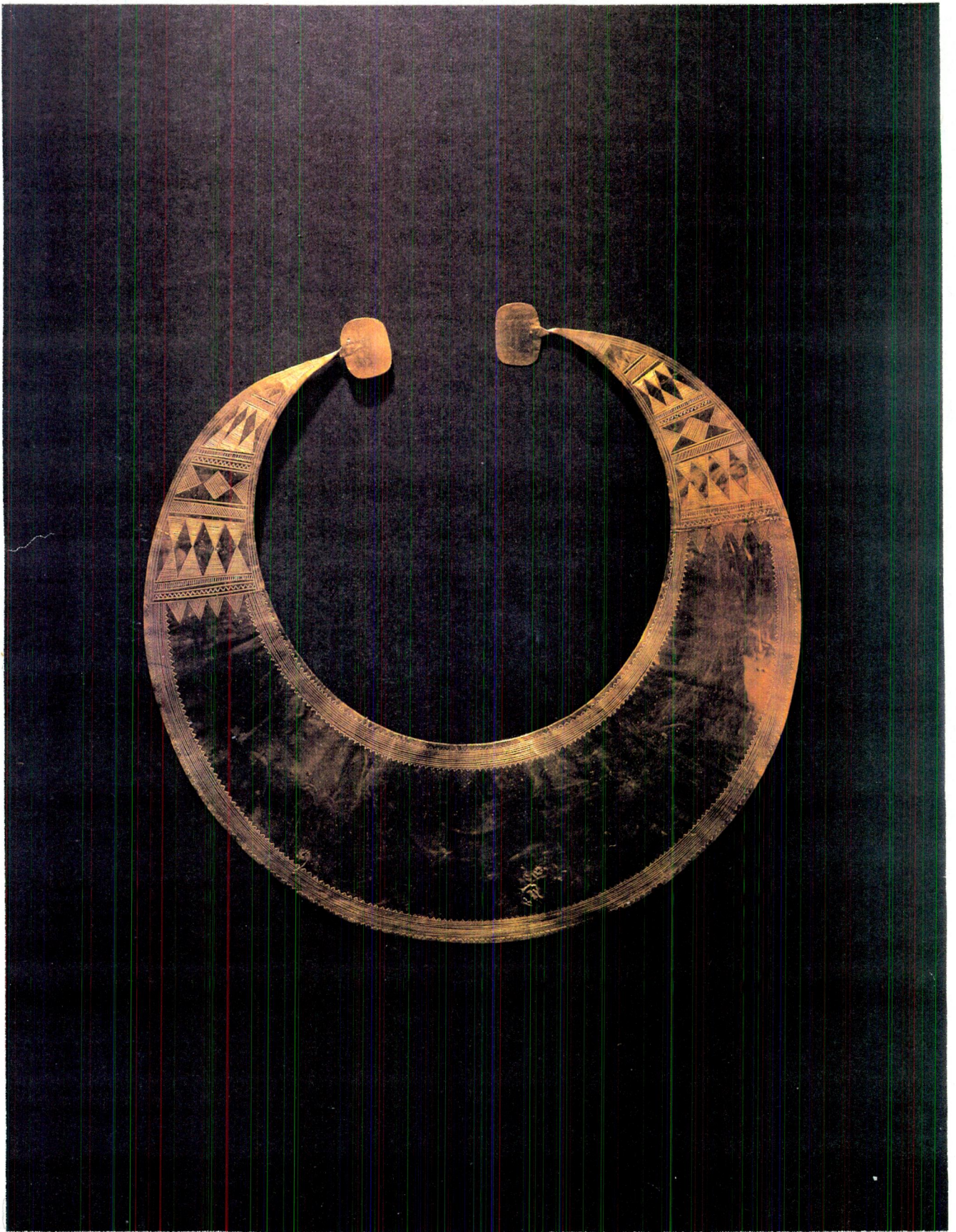


(PL 13) Gold lunulae, Ross, Co. Westmeath

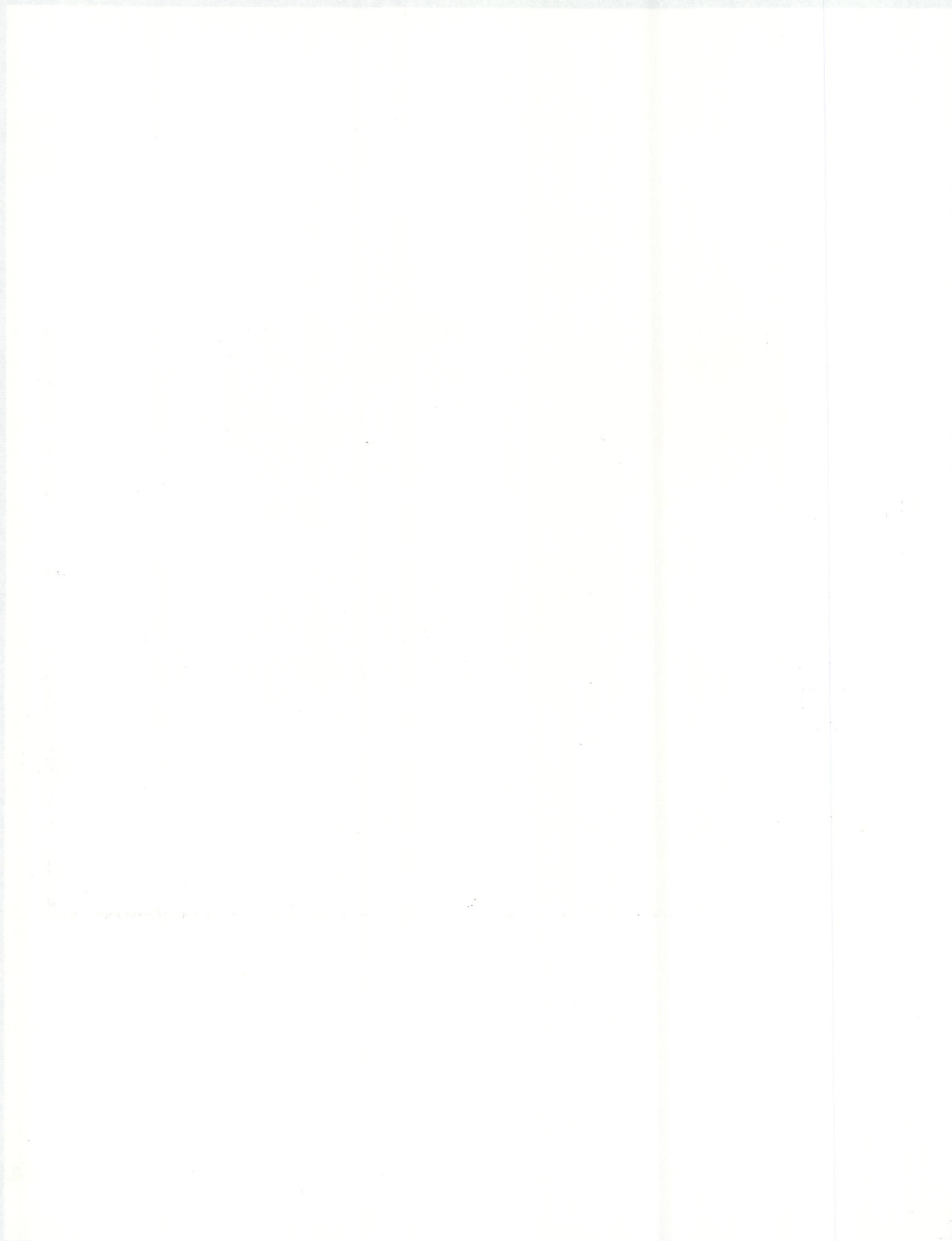
1800BC



The Ross Lunula portrays the fundamentals of the beaker art-style including mirror imaging by both reflecting through the centre of each horn as well as from horn to horn. On the Ross lunula the horns are decorated with four groups of unequally spaced incised lines with four or five lines in each group. The outermost line in each group has a series of triangles some hatched and some plain. Rows of unconnected V's lie between each of the lines. Examples of these groups can be found in the Hoard of three Gold Lunulae found at Baremore, Co. Kerry 1800BC. The hoard consists of two Classical examples and one Unaccomplished. The decoration on the Unaccomplished lunula is in some places crudely executed. The layout of the design is slightly unbalanced and there are some obvious errors. Other examples from Blessington, Co. Wicklow (PL 14) (1800 BC) Unaccomplished - Rathroeon, Co. Mayo; Ballybay, Co. Monaghan; and one from near Sligo. The Unaccomplished lunulae listed demonstrate many of the features assigned to the group. Rathroeon (1800 BC) has been worked in a repousse technique and inkeeping with other beaker repousse ornaments but not following normal style. (PL 15) The example from near Sligo (1800 BC) has the vertical decoration on the horn, typical of a group within the Unaccomplished classification, and is largely included with this type for its lesser use of gold and late an unusual motif



(PL 14) Gold lunulae from Blessington,  
Co. Wicklow, Ireland







(PL 15) Gold Lunulae from Rathroeen,  
Co. Mayo, Ireland.



style applied vertically. (PL 16) The one from Ballybay, is only decorated with a crude border.

During this early period 2200 - 1700Bc decoration consisted mainly of geometric motifs such as triangles lozenges and group of lines arranged in patterns. This involved simple mirror imaging and pattern of negative and positive zones of decoration. In the making of this geometric style the goldsmith showed a facility in controlling line and layout. The most intricate designs were applied with a stylus or hammer punch. No evidence of scribed guidelines survives on the surface, suggesting that the goldsmith either marked the pattern in a coating such as bees-wax or else possibly worked free-hand (Clarke Gowiea Foxon 1985 P186). The goldwork of this period can be divided into two main types. Solid objects cast or made from bars and ingots such as the bracelets, dress-fasteners or neck-rings, contrast dramatically with the delicate collars, boxes and discs made of sheet gold. The most striking feature of this early period of goldworking in Ireland is the restricted nature of the output which was confined to the production of these simple flat shapes.

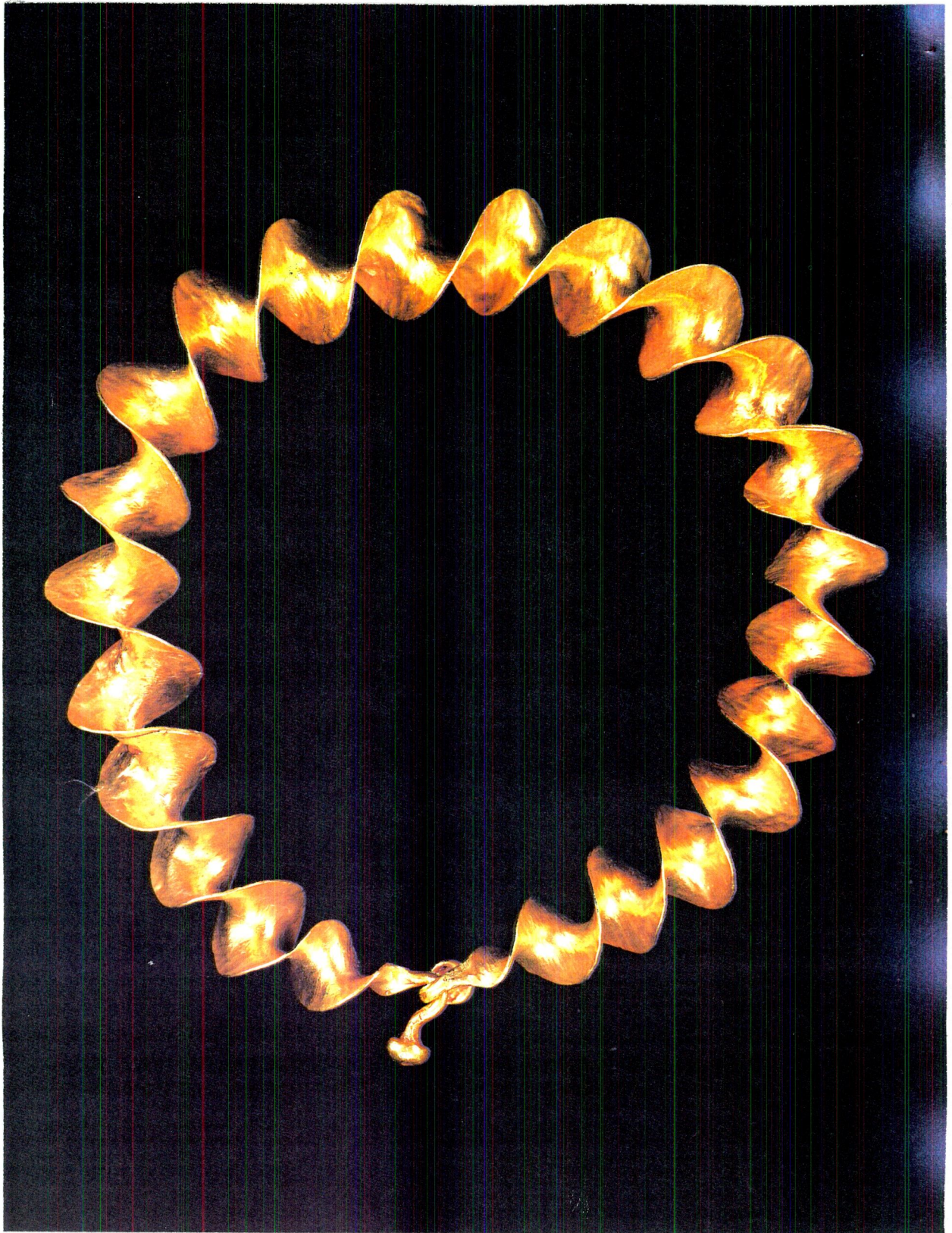
We are not sure where the production of lunulae ended or when the new types of gold ornament were introduced. (Ryan Michael 1991 P83). The vigorous industry which began to flourish in the period around



(PL 16) Gold Lunulae from Co. Sligo



1200BC is exemplified in the Bishopland hoard. In the absence of burial or settlements to illuminate history, metalwork is the only link between 1400 to 800BC. A movement southwards into the eastern Mediterranean of barbarian hoards saw the great Bronze Age powers of the Hittite empire and Mycenae being torn down. For centuries Europe turned its back on the Mediterranean which was unable to offer it much until the rise of the Phoenicians and their burgeoning rivals in pre-classical Greece. The turmoil that was occurring in the Mediterranean was counterbalanced by the metallic glister from the products of Central and northern European gold which developed almost in isolation (Harbison, Peter 1988 P133). Around 1200BC the goldsmiths turned their skills to the development of new-metal working techniques which required large quantities of metal. The manufacture of twisted ornaments known as torcs, may have been due to influences from Mediterranean Europe, but once introduced the twisted strips and bars were developed to a very high level as can be seen in the example from Tipper, Co. Kildare. (1200 BC) (PL 17) By varying the size and shape of the bar and by twisting to a greater or lesser extent an infinite variety of torc's could be made. Further elaboration was introduced by an addition of highly ornate terminals with spiral attachment as with the torcs from Tara, Co. Meath



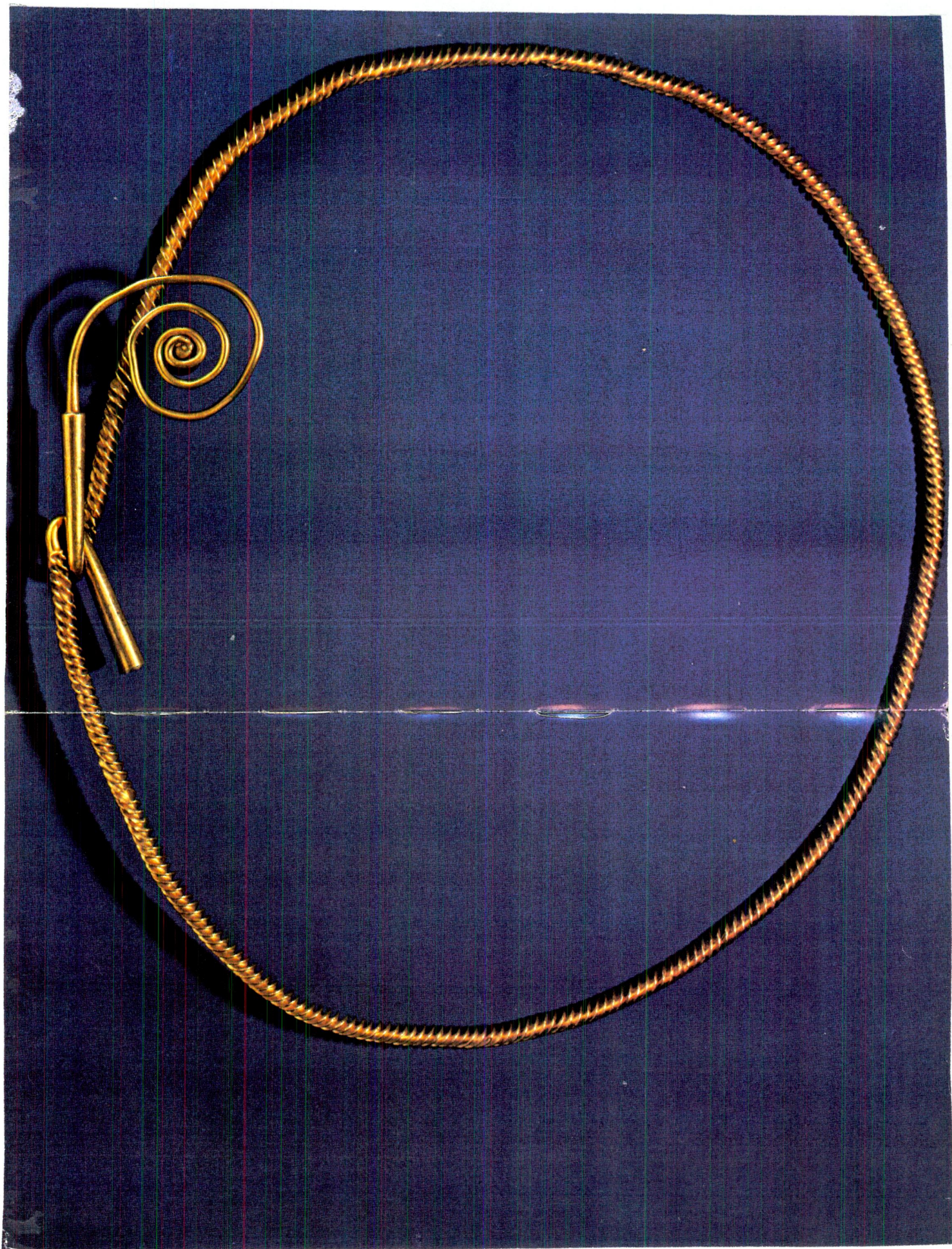
(PL 17) Torc made from a twisted ribbon  
of gold from Tipper, Co. Kildare.

(1200 - 1000BC)





1200BC. Both torcs were produced from square or rectangular bars of gold (Royal Irish Academy Dublin 1983 P81). Both are closely and regularly twisted. The terminals which are unusual for this type of torc are attached to the twisted ends by soldering and are turned back to hook into one another. (PL 18) The spiralling of these torcs reminds me of the spirals in Newgrange. The artist follows the shape and contour of the stone to create the Newgrange spirals and here in the terminals of the torc he transforms them into metal, concerned only with harmony, rhythm and the balance pattern of simple abstract forms rather than any attempt at representational art reflecting his immediate animal or vegetable environment. During this early phase of the Late Bronze Age the goldsmiths were devoted to twisted ornaments; some objects of sheet-work were also produced, but it was a much more massive production than the earlier work. This phase of gold working seems to have petered out around 1000BC (Ryan, Michael 1991 P84). From about the eighth century BC onwards there was a great upsurge in the production of metal types. The objects showed a high technical quality doubtless partially inspired by connections with other parts of Europe (Ryan, Michael 1991 P84). The eighth and seventh centuries BC may be regarded as one of the great highlights of prehistoric Ireland. (Harbison, Peter 1999 P134).



(PL 18) Flanged gold torc from

Tara, Co. Meath.



Information on Bronze Age Gold work is largely dependent on the discovery of hoards (group of objects). Several different types have been identified. Hoards consisting of scrap metal, ritual or votive hoards were deliberately deposited with no intention of recovery. Hoards can contain a mixture of tool/weapons and personal ornaments or they may consist of a simple object type. Several hoards of gold objects are known while others contain a mixture of gold and bronze objects and sometimes necklaces of amber beads. Where tools and weapons occur together with ornaments or jewellery it has been suggested that there may represent regalia of an individual. In Ireland the number of spectacular discoveries from bogs suggest that they were regarded as special places by the people of the Bronze Age. One of the best known discoveries is the hoard from Mooghaun, Co. Clare contained at least 137 bracelets, six gold collars, several neck rings and other objects. Only twenty nine objects have survived - the rest were melted down (Ryan, Michael 1991 P84). One of the most remarkable finds of this period is the hoard from Gorteenreagh, Co. Clare, discovered in 1948 by a farmer shifting stones. It is a strange find in that it seems to have formed a suite of jewellery for a single individual. It contains a gold collar, two hair ornaments called lock rings, two bracelets and a small dress or sleeve

fastner of the twenty or so lock-ring that are known, the pair from Gorteenreagh, Co. Clare (8th to 7th Century BC) are undoubtedly the finest. They are made from very fine, coiled gold wires soldered together and held by c - shaped binding strips. (PL 19) These gold wires are placed so close together there are as many as five to a millimeter (Metropolitan Museum of Art 1977 P23). "Possibly this was an attempt to reproduce the granulation work practised at about the same time by the Etruscans" (Metropolitan Museum of Art 1977 P23).



(PL 19) Gold lock rings from

Gorteenreagh, Co. Clare.



## CHAPTER IV

### PATRICK SCOTT

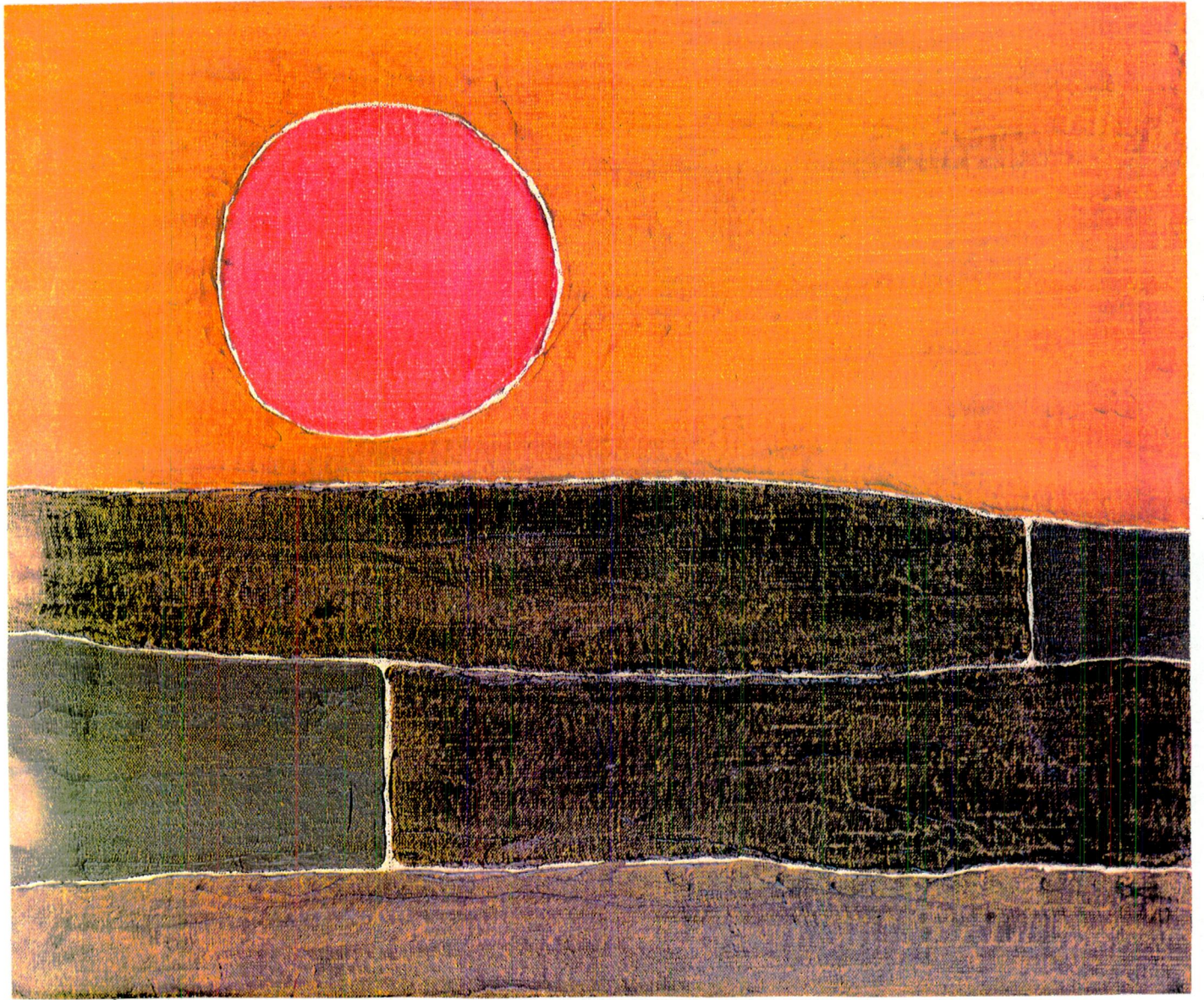
Patrick Scott was born in Kilbritten, Co. Cork in January 1921 into an Anglo Irish family. He spent his childhood on the shores of the Atlantic. It was this that first stirred him to paint, the transparent yet solid mass of blue, which stretches on out of sight. He attended boarding school, first to Monkstown Park preparatory for two years and later to St. Columba's College, Rathfarnham, Co. Dublin. He painted throughout his years at school. He entered University College Dublin Architectural School in 1939 and exhibited his first painting at the White Stag Gallery in 1941. During this period Dublin was experiencing a lively period in the art world. Behind the scenes of this world there was a background of very narrow-minded Catholic morality sustained between the pillars of Church and State (The Douglas Hyde Gallery P15). After the outbreak of war in 1939 the refugees who came to Ireland included British artists, but even in their short passage brought a fresh breeze of European intellectual rigour. Travel outside Ireland was impossible, so the art became very intimate and interdependent and as a result was forced to survive on



its own resources. The White Stag Group has existed in London before the war, but was set up again in Dublin around 1940. The members which included Patrick Scott held lectures on Japanese Zen, philosophy and on psychology. The group mounted their exhibitors in different locations, Baggot Street, Mount Street and finally in 6, Lower Baggot Street, Dublin.

Around 1940 a large group of artists founded the Irish Exhibition of Living Art, established in 1943: its first President was Mainie Jellett but also included Norah McGuinness, Louis le Brocquy and Anne Yeats. Patrick Scott exhibited in the first Living Art Exhibition in 1943 and held his first one man show at the White Stag Gallery in 1944. The motif of the sphere was already evident in his early works, first appearing in the shape of the sun.

^ "*The Sun*" (PL 20) of 1944, the childlike directness of this painting evokes nostalgia and wonder in the rectangler fields and lawns, watched over by the sun whose very presence is a reassuring force. Even in these earliest paintings the artist leaves the bare canvas showing through to delineate gates and railways. During the early forties Patrick Scott was a student at the School of Architecture in U.C.D. He graduated in 1945, worked with Michael Scott, the well known Dublin architect and a consistent patron, buying and commisioning both small scale private works and large



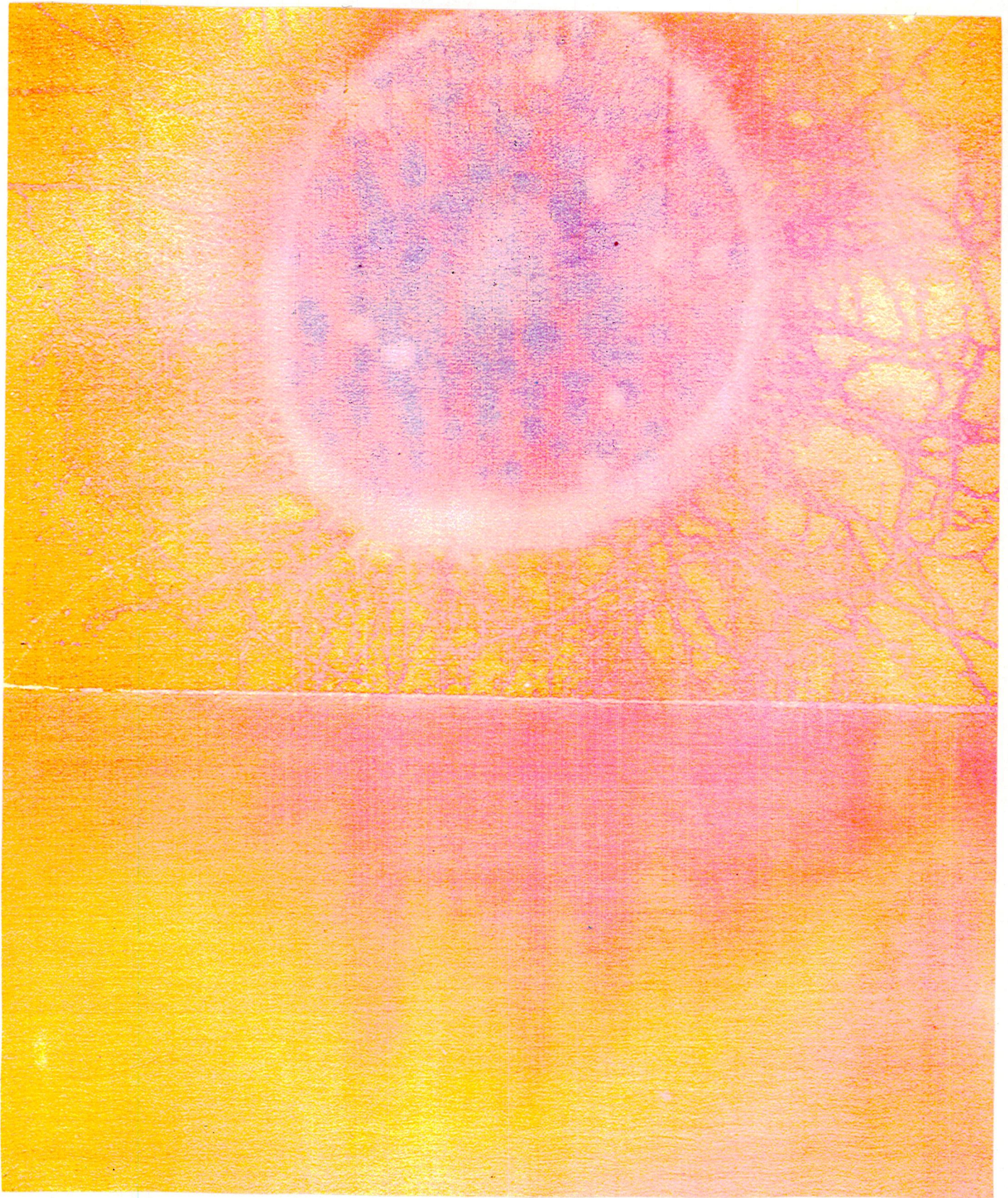
(PL 20) 'The Sun' 1944



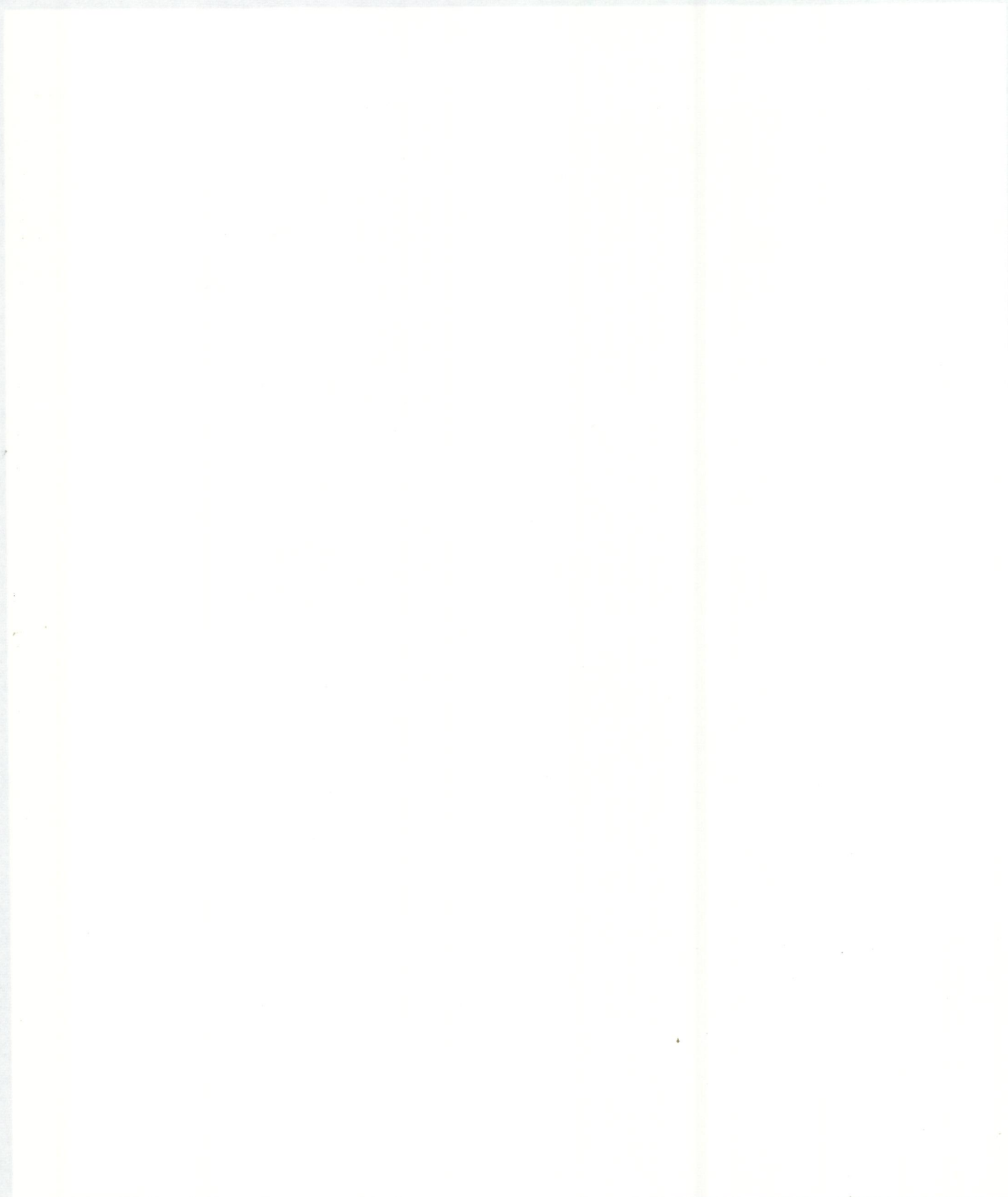
public works like the Mosaics in the Dublin Bus Station (1950's). He pursued the dual role of painter and architect for fifteen years (Douglas Hyde Gallery 1981 P19). Eventually he found the role of architect, particularly dealing with troublesome clients, tiresome to the point where he finally abandoned it altogether, but there is still no doubt that his paintings have a deep architectural base: 'This is reflected in the structure and constrictivist theme of his work, and in its intellectual discipline and order (Knowles, Roderic 1982 P88). Among the buildings he designed or contributed ideas to are Dublin Bus Station (1950's), Donnybrook Bus Garage, Brown and Polson's factory and numerous schemes of interior decor.

One of his paintings *Women carrying grasses* (1958) was exhibited in New York in 1958 and stems from a holiday in Italy in 1957 where he was intrigued by the women carrying objects on their heads, from bundles of kindling to boxes of fruit or fodder. On drawing the women's heads he again incorporated the form of the sphere in a simplistic form. In 1960 he won the Guggenheim National Award for his *Bog Grasses* (1960) and was chosen to represent Ireland at the Venice Biennale: *Women carrying grasses* was again exhibited together with a new series in which the artist 'splashed' paint on hardboard. While most of these paintings were still involved with realism like

*Atlantic landscape, Bog Pool*, some dabbled in abstraction such as *Descent Moving Orbs, Spinning and Spartling* (The Douglas Hyde Gallery 1981 P23). The redecoration of John Huston's house, St. Cleran's in Co. Galway, for which he had to travel up and down to Loughrae led to a crucial discovery and which would influence all the artist's subsequent work. While he travelled on the train cut across mainland bogs, he became intrigued by trying to capture the elusive colours and light of the bog particularly towards evening. He was amazed by the changes the sun made as it descended into the horizon. He was experimenting with the technique of of throwing tempera on hardboard which did not achieve the result he wanted, so he invented a new technique of letting the colour soak into raw, unprimed wet canvas. He immediately achieved the subtlety, elusiveness which he required. Examples of these superb, almost hallucinately paintings are *Bog Flora* 1960 and *Ring Device* .(PL 21) which was painted in 1964. Since that date almost all of the artists painting have been on unprimed canvas. *Ring Device* with these soft sumptuous colours that delicately dissolved into each other gliding down into a sea of colour, bathing in soft light so sensitively done as if they has just appeared from some heavenly force and in time will disappear again. 'The tempera paintings evolved along a poetic vein in which soft-



(PL 21) Ring device 1964

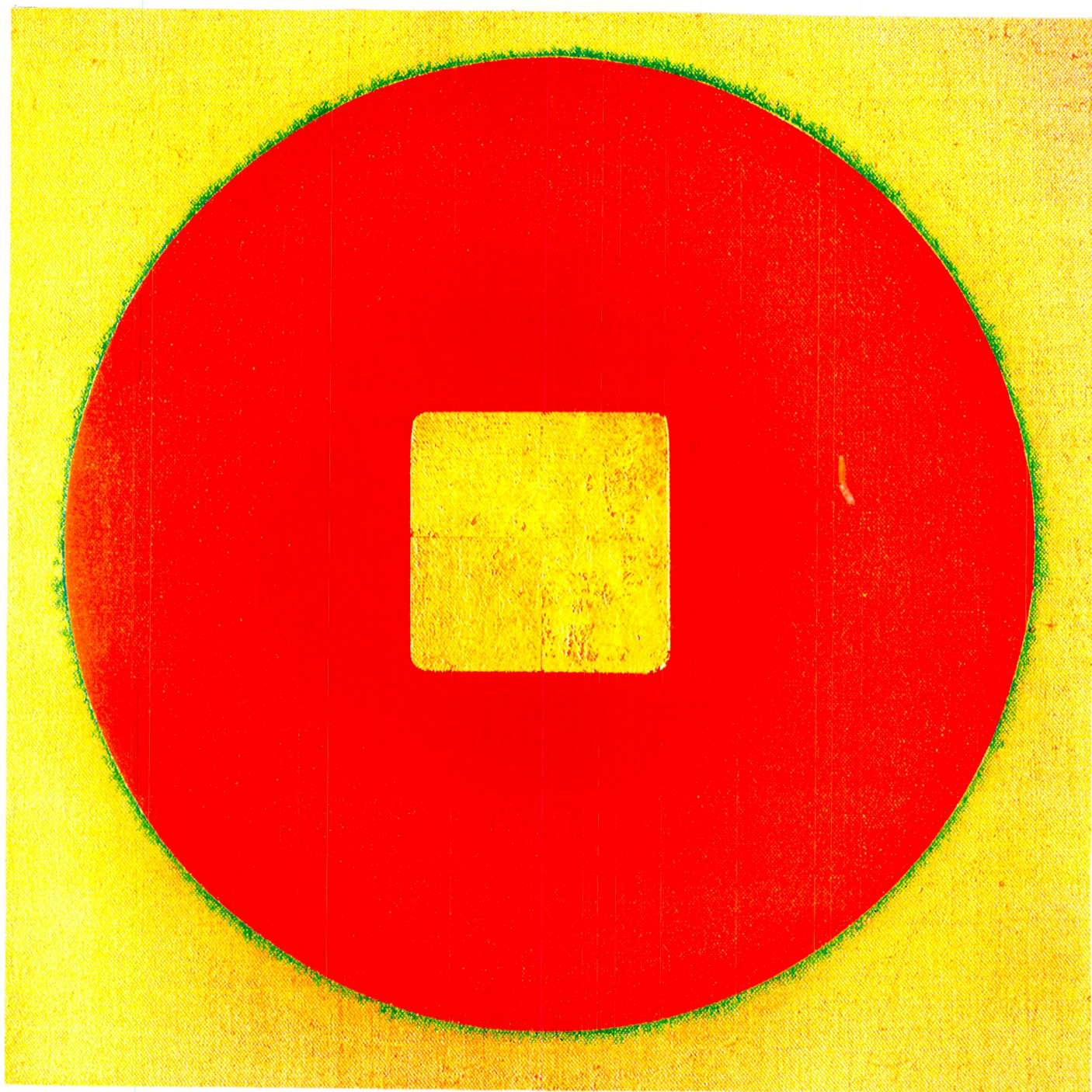


toned sprays of colour fall on the canvas with a precisely controlled velocity as in slow-motion spray (Douglas Hyde Gallery 1981 P26). This new technique of spraying on the paint and his old preoccupation with the sphere came magnificently together in his series of paintings with the general title of *Device* in 1962. This technique of splashing raw canvas was been pursued by other American artists around 1960's namely Jackson Pollack, had been using the staining technique from the 1940's but two other artists which achieved the greatest fame for this method are Helen Frankenthaler and Morris Louis. These artists were working in a purely abstract mode whereas Patrick Scott's seemingly abstract painting had their origins directly in the landscape. Patrick Scott is concerned with visual, pictorial values; he has never striven for expressionist effect, and his paintings have generally developed through discoveries of technique rather than any philosophical or thematic changes. The second major technical discovery of his work was the use of gold leaf. With the help of the British Museum in 1964, he evolved a method of using an acrylic medium of fixing gold leaf to unprimed canvas which 'has led him into an unprecedented wealth of visual invention' (Douglas Hyde Gallery 1981 P26). Using 8cm squares of gold leaf applied to raw canvas with the only colour a thin white tempera, he produces series of large abstract



works in which the three textures of gold, canvas and tempera are exquisitely balanced. These 'gold paintings' he creates are a reflection of his intense harmony inside him: Using the minimum materials he creates a Peaceful yet sumptuously rich art. His objectives are clearly to create order and harmony in an otherwise chaotic world. His first *Gold painting* in 1968 used a glowing sphere, burning red and orange confronts you, colours merging, all fragrant and dreamy. (PL22) In its core lies a square of gold leaf which almost disturbs the dream and you flick back to reality. The gold traps the fiery illusion and transfixes it in one's memory. The sphere remains motionless while the eye is fixed on the gold but once returned to the red burning hues it begins to spin and its movement draws you into its rythm. While the fire dances round the square I wait for it to burn into nothingness but it remains steadfastly there true to its existence. The green sulphur that sucumbs to the flames, seeps out into the canvas evaporating as it leaves.

After this use of colour he then explored only three elements: texture of gold, canvas and tempera finding astonishing richness in permutations of their seemingly limitless possibilities. These *Gold Paintings* 'combine the primitive quality of the raw canvas with the archaic richness of gold'.(Knowles,

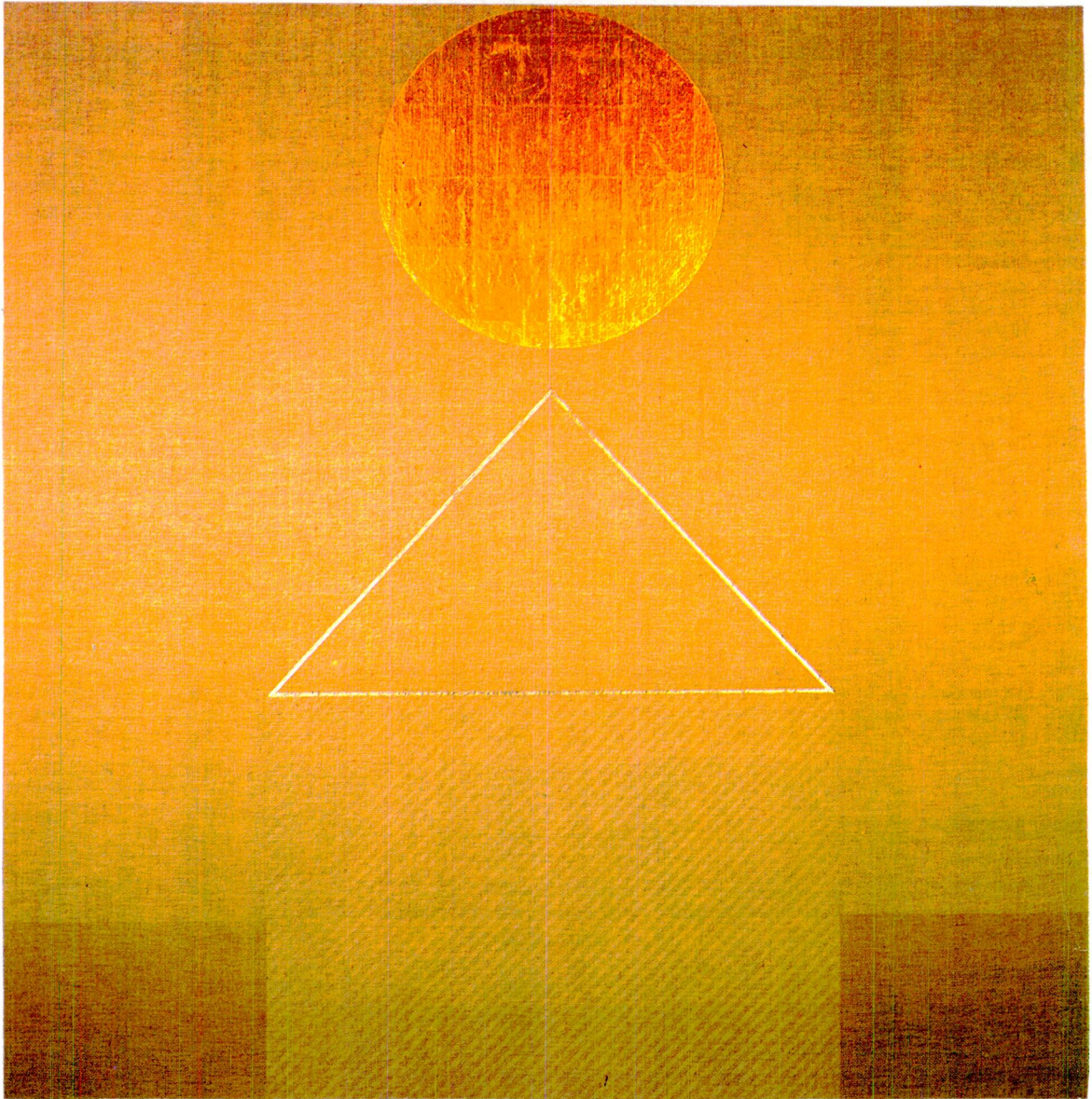


(PL 22) Goldpainting 56' 1968



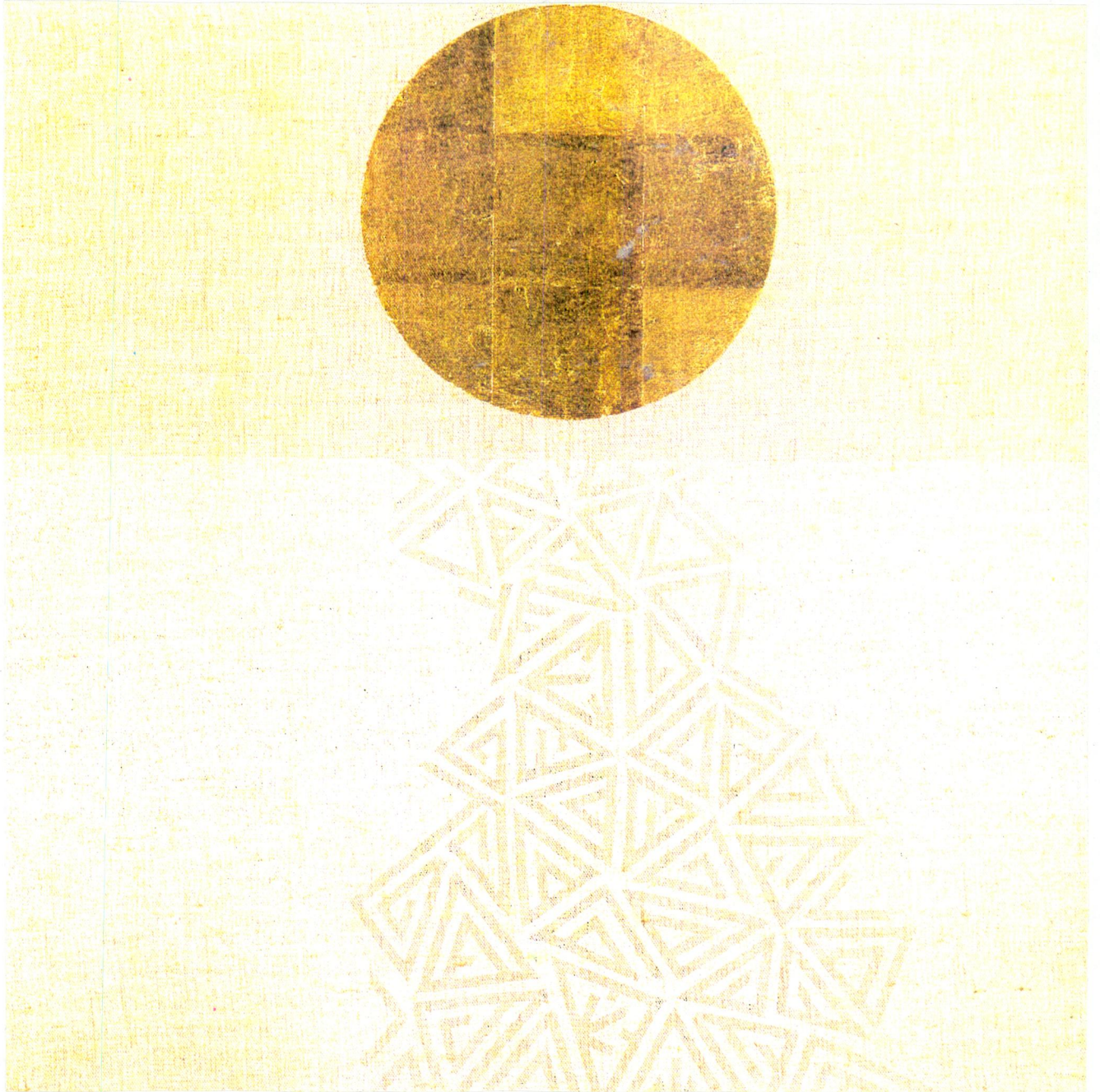
Roderic 1982 P87) (PL 23,24 & 25) They are elegant, disciplined, ordered and sensitive His Golden configurations are the, central focus and dominate the paintings while the other surfaces tend to disappear. These circles are like gold objects adrift and floating to escaped from the surface of the painting. Its as if they come to greet you: and draw you in. The gold circles calming radiance glows and warms your mind. It definitely has a life of its own, breathing and pulsating drawing you into its existence. Its wonderous soaring unity, free weightless rhythm is extraordinarily mystical. The circle is symbolic of the whole, the symbol of unity reflecting the link between man and nature. These paintings are a fruit of a vital urge, an inner necessity. 'Scott undoubtedly gives the impression of an inner compulsion but it is a complusion strictly controlled (Irwin David Guardian, 24 April 1962). He reduces form to a minimum, which through sophisticated simplicity have a direct impact. His work abounds with atmospheric grace and impeceable taste. His works are elegant, assured and superfically simple. This long search with obsessed ideas seems to be the essential character of this artist, whose talent is very stable.

In these works as in many of his earlier creations we see the predominance of the sun motif in the golden sphere found in ancient Pre-Celtic art, particularly in

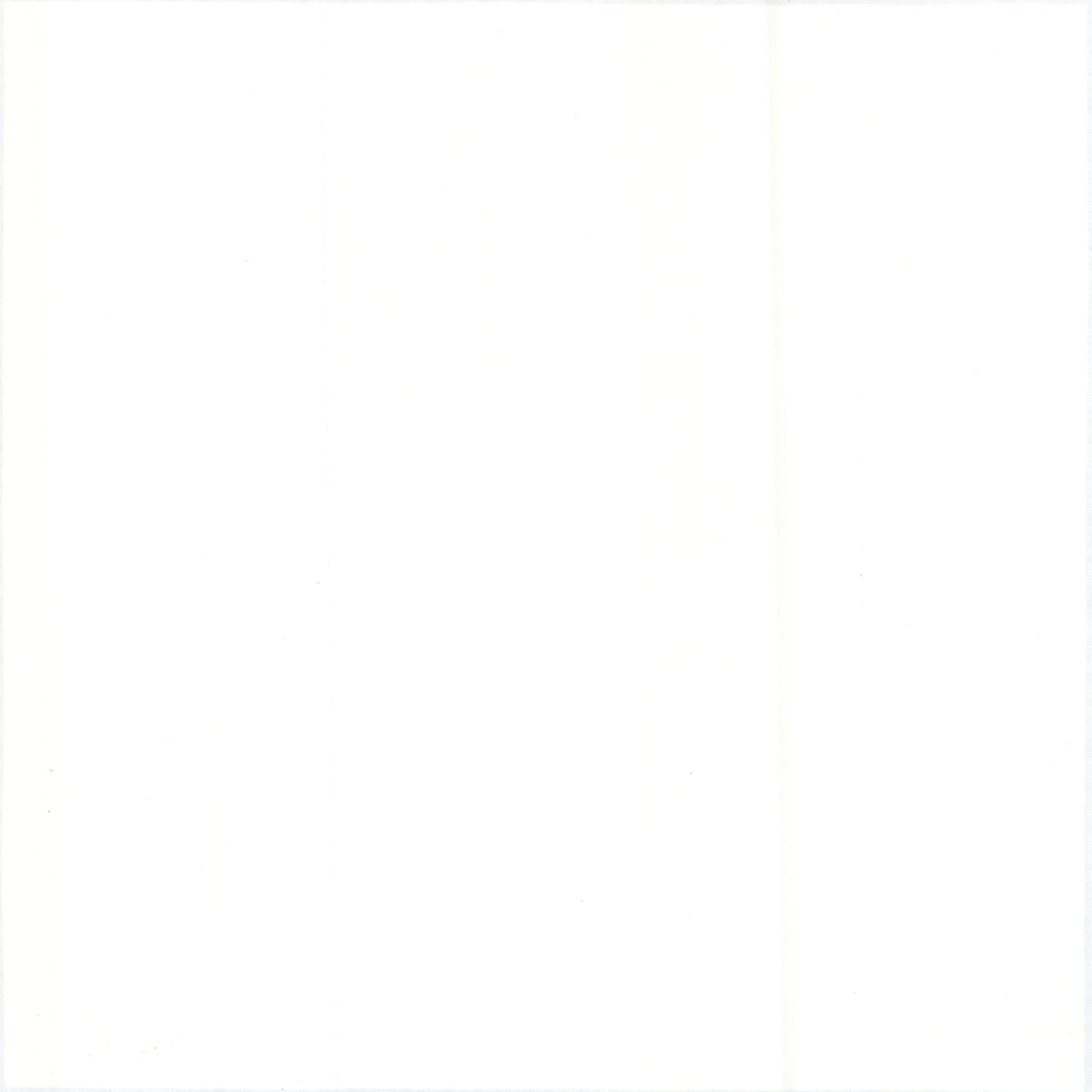


(PL 23) Goldpainting 6/90

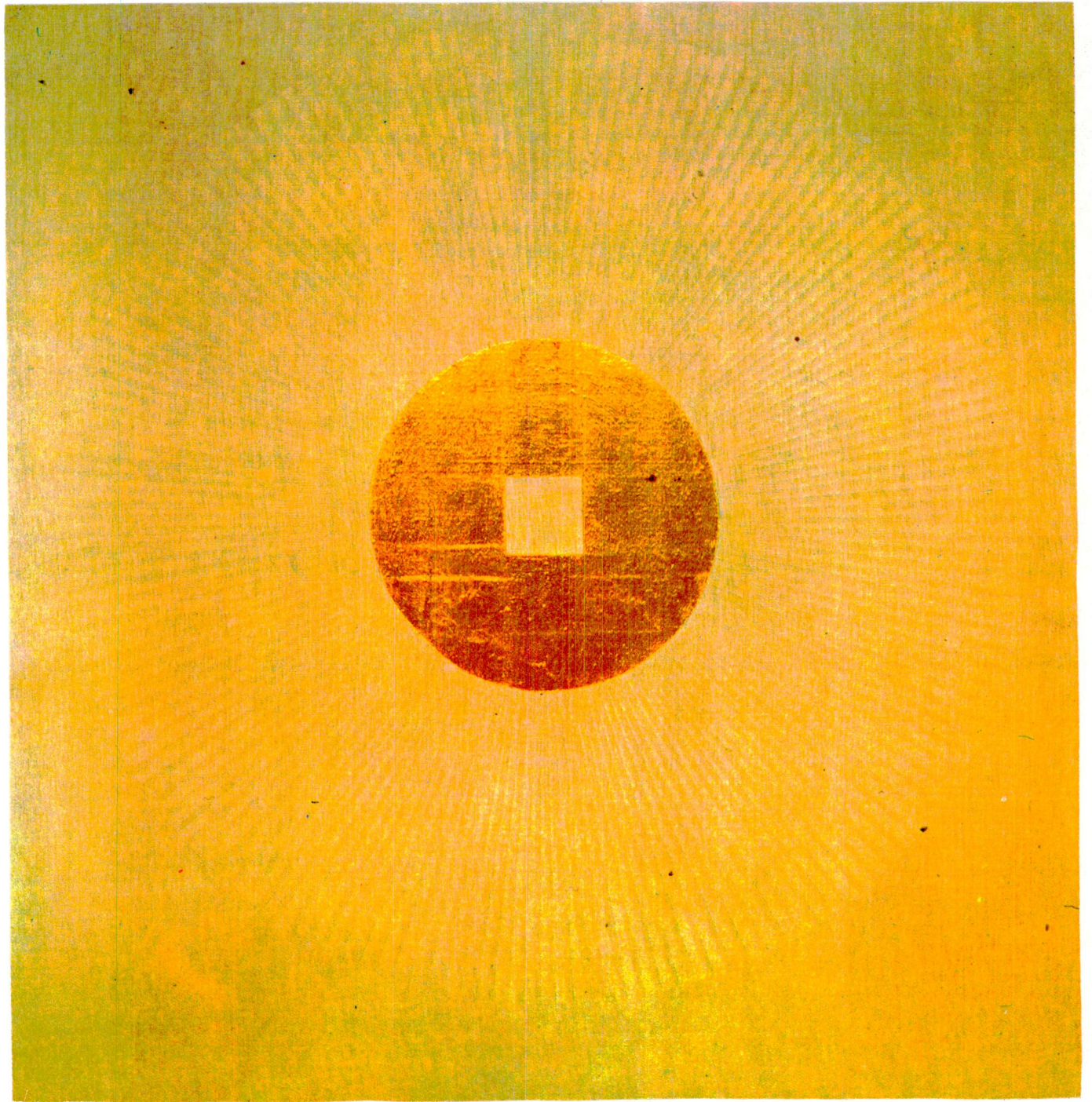




(PL 24) Goldpainting 9/89







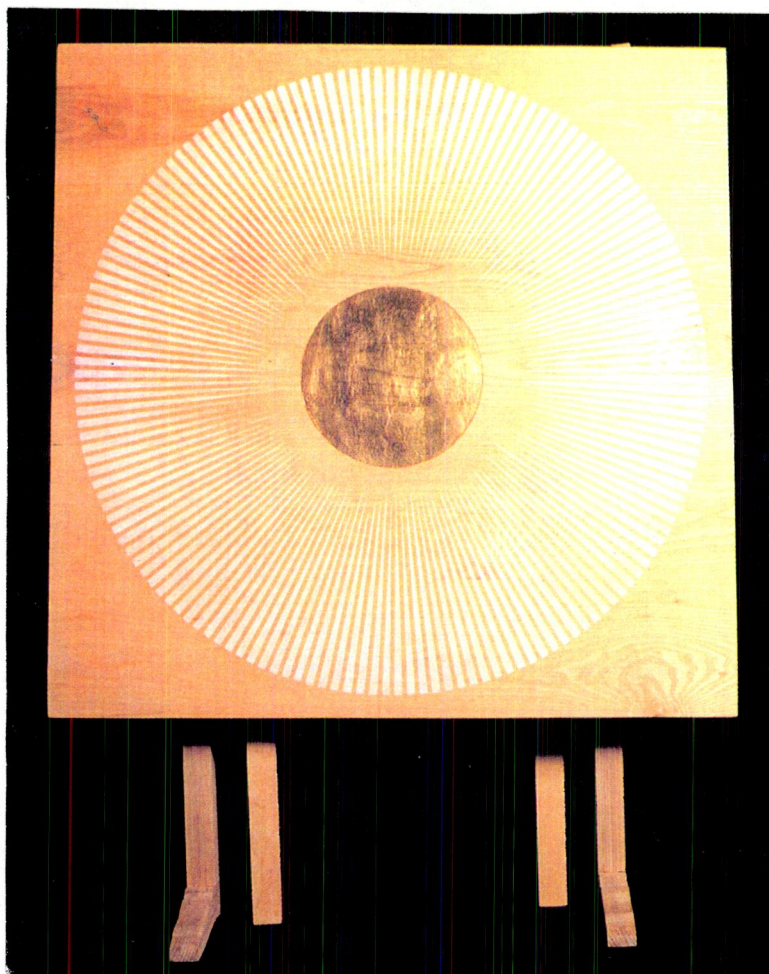
(PL 25) Goldpainting 14/79



gold ornament. Scott is obsessed with the sun as he calls himself a 'sun-worshipper'. The sun over the bog at dawn and evening: the sun in its strength, gold and glowing: the way it changes the desolate landscape: the rays of the sun. These paintings have echoes of the ancient Celtic worship of the sun.

Patrick Scott *Tables for Mediation* displays again his obsession with the circle, which is present in his work since the 1940's. These folding tables inspired from simple Norwegian farm tables presents a Mandala in a Vertical Position. *Table for Mediation III* (PL 26) contains a glowing golden sphere flying in the centre of this ash table. Radiating from the golden orb are lines of tempera suggesting the rays of the sun. Each line taking its own infinite journey beginning at the golden sphere and continuing into infinity. Each of these tables (PL 27 & 28) have a wonderful effect on the eye and mind. We experience them in our minds, hearts and guts.

When I discovered Patrick Scott's paintings I immediately fell in love with them and had a instinctive feeling that they had been recalled from the past. They immediately recalled the Pre-Celtic gold, both having supreme simplicity of style and complete lack of pretension. Both are extremely strong and moving, something that touches deep within and roots at the very essence of one's soul. His

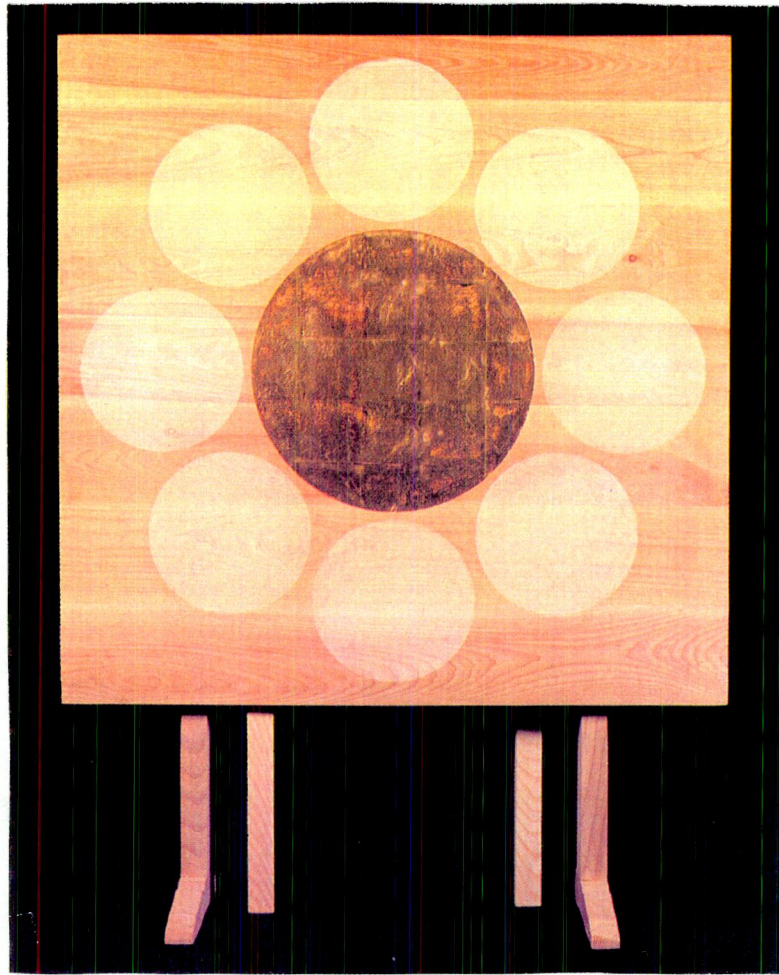


-(PL 26) Table for Meditation III

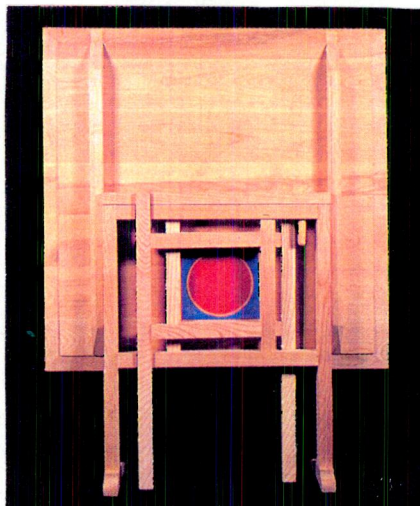


Rear View



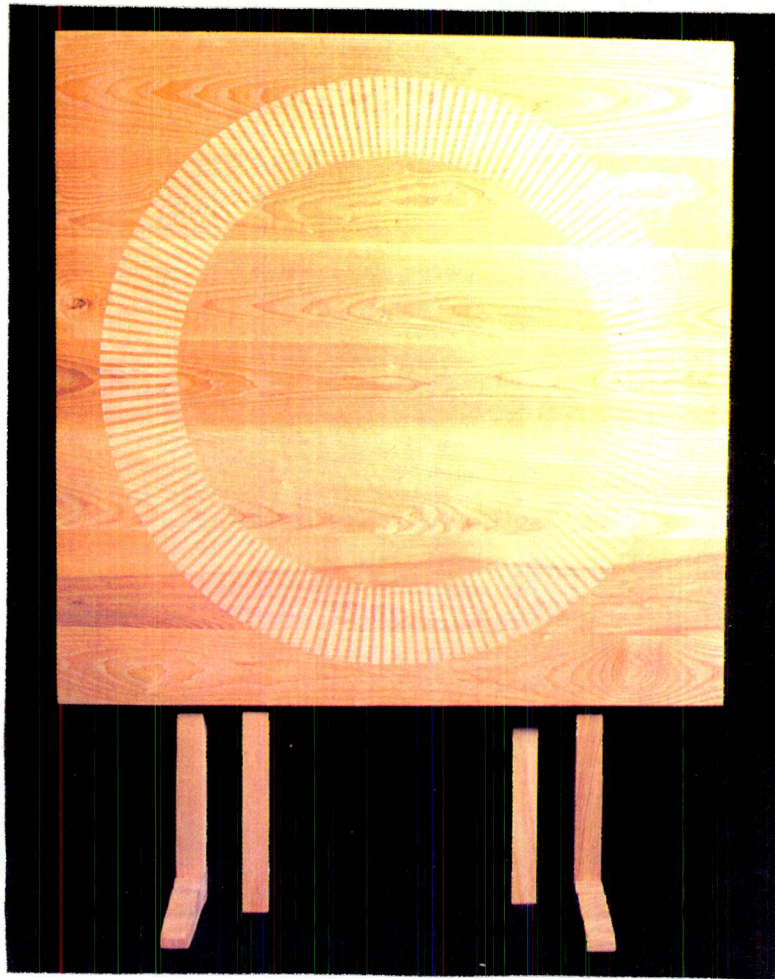


(PL 27) Table for Meditation IX

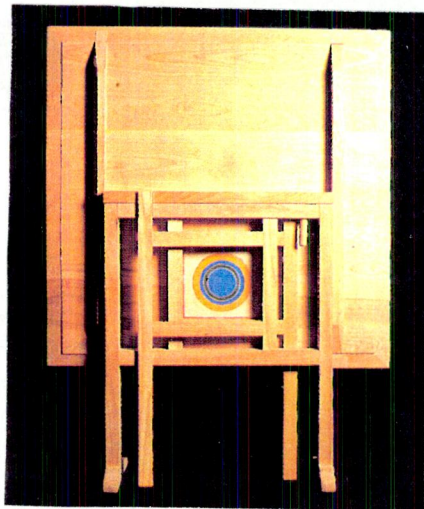


- Rear View





(PL 28) Table for Meditation VI



Rear View





BOND



series of goldpaintings and Tables for mediation reflect an intense harmony inside him. He uses the minimum amount of material to create his golden forms. This open-ended line that forms a circle is present throughout the pre-celtic gold. Patrick Scott uses the gold to express simplicity just like the Bronze Age People used it to express their emotion and power. The passion for gold has always been the first inspiration of humanity with the struggle to create beautiful objects and leave their mark forever. In our society we view them as primitive: even though we stand over our past in admiration, there is no return. Its a part of us that has died, but Patrick Scott has rekindled that spirit and grasps at our souls again. He nourishes a spirit that resides within us all, that same spirit that the Celts have.

"It is the secret of the world that all things subsist, and do not die, but only retire a little from sight and afterwards return again".

(Herdeg, Walter 1962 P83)

## CONCLUSION

'In the unconscious of contemporary man, mythology is still buoyant. It belongs to a higher spiritual plane other his conscious life'.

(Abakanowicz Magdalena 1983 P152)

'Constant change is here to stay'

(Anon)

Unfortunately, this is very true and sometimes I wish to adopt a childish attitude of pulling the metaphysical bedclothes over one's head and pretending the 20th Century will go away. To have imagination and be aware of it is to benefit from possessing an inner richness and a spontaneous and endless flood of images. The beautiful stories and rituals about Sun-dieties and Alchemists are freeze-frame images, snapshots of mythology, silent and still. They are poetry and art and always nostalgic. We process myth the moment we look at it or touch it, like a reverse Midas turning gold to some baser metal. We don't have to choose between science and spirituality or between reason and intuition. To derive pleasure, understanding and comfort from myth does not mean that we must give up scepticism or intellectual honesty. The leading of a fully rational life does not exclude all the precious things such as love, art, creative

fantasy, joy, myth. It does mean that we must be prepared to give up even our most cherished beliefs when faced with evidence that they just aren't true. The rational and scientific approach is constantly open to new ideas and new evidence, constantly inquiring in fresh fields, and always able in principle to incorporate new knowledge. It has no argument with intuition, feeling and emotion, actually it affirms them as being human. Purpose of talking about Sun-gods and rationality is to affirm the essentially human and natural character of our world and universe, to emphasise its diversity and also its unity. Just as we need to develop our skills of rationality that Nature gave us, so too do we need to develop our skills of joy, fantasy, creativity and love. Nature has made us with a brain that is not bound to instinct, and which can imagine a future, which can fantasize, explore. Our manner of living and being is passed not only through our genes, but through our ability to communicate through traditions, through speaking, writing and the arts. This faculty gives us our creativity, the ability to make and experience joy and beauty. I found the spirituality in these marvellous, fantastical, happy, and truthful world of sacred poetry and story, the spirit that lay in the museum and the one which confronted me in Patrick Scott's work recovered a sense of wonder, calmness, curiosity and

joy towards the universe. We need to be more naive,  
recover a child like openness yet to be more knowing:  
more glad but more courageous.

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