blissful beggar who carries something written on his chest to explain ‘the story of the man, and who he was’ (The Prelude, Book VII). Wordsworth is overwhelmed by the realisation that this

\textit{label was a type of emblem, of the utmost that we know, Both of ourselves and of the universe,}

but that in the very limitation of our knowledge, our labels, a greater reality is able all the more to shine through our experience. As Wordsworth looks at the \textit{shape of the unmov-}

ing man

\textit{His fixed face and sightless eyes}

he feels ‘admonished from another world’.

This ‘looking’ is at the heart of a second, dreamlike encounter with a social outcast in which Wordsworth is able to overcome his fear and this time listen to the homeless old soldier’s story and help him find shelter and food. As they part the man replies to Wordsworth’s somewhat fussy concern with the dignified reply:

\textit{My Trust is in the God of Heaven}

\textit{And in the eye of him that passes me.}

(The Prelude, Book IV)

This trust is what permeates and sustains community life, and provides the medium of continuous learning, of exploring our destiny which Hannah Betts recognised in Botton. To allow this trust and its complement, the inherent power of compassion in the passing eye to work between us is a powerful longing in us. Despite the limitations of the medium, the camera became an eye through which many viewers were willing to send their love and reach out through the images and the labels to the mystery living in the shapes of strangers, strangers who offer us their trust.

Such trust is very powerful; it can shine through even a film such as this. I have just been to an exhibition of the life and work of Henri Cartier-Bresson, the photographer who died last year. So often he manages to capture the texture and the geometry of the space in which his subjects live and at the same time to reach what he calls the ‘silence within’ each person. That is the dynamic which this film obscures—the interaction between the inner and the outer. Cartier-Bresson writes of not wanting to place the camera ‘between someone’s shirt and his skin’, getting too close, too focused on the superficially interesting boundary of irritability, of ‘personality’ in the sense of behaviour. Community life is at heart the activity of deepening and widening that focus through the medium of trust, of love.

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\textbf{The origins of Camphill: The Haughtons of Williamston}

\textbf{Part 1: Theodore Haughton}

\textit{Robin Jackson, Aberdeen}

A n important episode in the history of the Camphill Movement that has been surprisingly neglected is the important contribution made by Theodore and Emily Haughton of Williamston House, Insch, Aberdeenshire. They were the hosts to Dr. König, his family and colleagues after their flight from Nazi-controlled Austria prior to the outbreak of the Second World War. The time is long overdue for both Theodore and Emily Haughton to be brought out of the shadows and into the limelight, as both were quite remarkable and unique individuals. This first article sketches, in broad brushstrokes, an outline of the life of Theodore Haughton; a later article will be devoted to Emily Haughton.

William Theodore Houghton Haughton was born on the 14th June 1886 in Kimbolton, Huntingdonshire, where his father was the Land Agent (Estate Manager) at Kimbolton Castle—the country seat of the Dukes of Manchester. Originally a medieval castle, Kimbolton Castle underwent many changes before being completely rebuilt by the foremost architects of the time—Vanbrugh, Hawksmoor and Adam. The formal gardens of the early 18th century were later replaced by the more natural landscaping designed by Robert Adam. Theodore’s childhood at Kimbolton, living in grounds landscaped by Adam, may well have played a part in leading Theodore to become a landscape designer.

From 1900 to 1904 Theodore attended Rugby School where he boarded in School House—the same House in which fifty years earlier Charles Lutwidge Dodgson (Lewis Carroll) had lodged. Rugby was the most influential school in England during the 19th century: Thomas Arnold, the Headmaster, was responsible for altering the character of English public school education. Instead of looking merely for scholarship in his pupils, he aimed to produce ‘firstly, religious and moral principle; secondly, gentlemanly conduct; and thirdly, intellectual ability’. The strongly religious character of the education received at Rugby may explain why no fewer than three archbishops were old boys of the school! It may also explain Theodore’s own staunch Anglicanism.

From Rugby Theodore went up to Trinity College, Cambridge, one of the elite Oxbridge colleges from whose hallowed portals graduated a long succession of luminaries including Isaac Newton, Francis Bacon, Andrew Marvell, John Dryden, Lord Byron, William Thackeray, Alfred Tennyson, Ernest Rutherford, Bertrand Russell and Ludwig Wittgenstein. And no fewer than six Trinity men went on to become Prime Minister.

Theodore graduated from Cambridge in 1906 and moved to Paris to study art. It is thought that he attended the Académie Julian which was popular with French and foreign students and which accepted not only professional painters but also serious amateurs. The Académie numbered amongst its distinguished students Pierre Bonnard, Marcel Duchamp, Henri Matisse and Edouard Vuillard. Theodore Haughton was in Paris at the time the Cubist period started (1908) and reached its zenith (1914). Whilst in Paris it is almost certain that he met Ernest Percival Tudor-Hart—a Canadian Impressionist artist and one of the foremost colour theorists and scientists of his time. Tudor-Hart had studied at the Académie Julian in the early 1890s and then at the Ecole
des Beaux-Arts. From 1903 to 1913 he ran his own art school in Paris.

With the outbreak of the First World War, Theodore returned to Britain and undertook secret experimental work on military camouflage with Tudor-Hart. The first experimental unit on military camouflage was established in 1915 by the French; comparable units were subsequently set up by the British and Americans. These units were largely made up of camouflage artists who in civilian life had been artists of one kind or another, including fine artists, designers and architects. As a result, literally hundreds of artists served during both World Wars as military or civilian camouflage experts. These artists served their countries by devising their own distinctive camouflage schemes. In the First World War, the French called upon Cubist painters, while the Germans made use of Expressionists. In essence Cubism was a reaction to the Impressionist period with its emphasis on light and colour—its foremost proponents being Picasso and Braque. An important feature of camouflage is the need to break up the three-dimensional qualities of an object so that it appears flat. This tendency to fragment and flatten out the surface of an object is clearly apparent in the Cubist movement—a good example is Picasso’s Seated Woman (1909).

There is a strong probability that Tudor-Hart and Theodore Haughton ‘enlisted’ in The Artists’ Rifles. The 38th Middlesex (Artists’) Rifle Volunteers—the full title—was formed in 1860 by Edward Sterling and was largely composed of painters, sculptors, engravers, musicians, architects and actors. In its early years several well-known artists served in the regiment including Everett Millais, Holman Hunt and William Morris. During the First World War the regiment included Edward Thomas, Paul Nash and John Lavery.

A note of caution should be sounded here, as the archivist at Rugby School and relatives of Theodore believe that he had joined The Scots Guards. However, a search by the archivist at The Scots Guards Museum and a subsequent check made of the Army Lists over the relevant period drew a blank. The fact that there is no trace of Theodore in official records suggests that he may well have ‘enlisted’ but as a civilian engaged on secret military work. We do know that when it came to the Second World War, Theodore and the Williamston gamekeeper, Macdonald, made up the local Home Guard (Lydall, 1975).

One person with whom Theodore developed a lifelong friendship, probably from his time in Paris, was Owen Merton, a New Zealander—who like Theodore was an artist and landscape designer. When in Paris Merton received tuition at the Académie Colarossi and then later with Percival Tudor-Hart. Merton is now regarded as one of the foremost New Zealand-born artists and a major retrospective of his work was held at the Christchurch Art Gallery in 2004. In the summer of 1929 Owen Merton and his son came to Williamston House, primarily for Owen to convalesce from a serious illness. His son provides an illuminating cameo of their arrival in the North:

We took one of those night trains from King’s Cross. Father seemed well enough, although by the time we got to Aberdeen the following noon, after stopping at a lot of grey and dreary Scotch stations, he was weary and silent.

We had a long wait at Aberdeen, and we thought of going out and taking a look at the city. We stepped out of the station into a wide deserted cobbled street. In the distance there was a harbour. We saw gulls, and the masts and funnels of what appeared to be a couple of trawlers. But the place seemed to have been struck by a plague. There was no one in sight. Now that I think of it, it must have been Sunday, for as Aberdeen is, it surely could not have been so completely deserted on a week day. The whole place was grey as a tomb, and the forbidding aspect of all that hostile and untenanted granite depressed us both so much that we immediately returned to the station, and sat down in the refreshment room, and ordered some hotch-potch, which did little or nothing to lighten our spirits.

It was late afternoon by the time we got to Insh. The sun came out, and slanted a long ray at the far hills of heather which constituted our grouse-moor. The air was clear and silent as we drove out of the forsaken town that seemed to us more of a settlement than a town, and headed into the wilderness. [Merton, 1948, pp. 69-70]

This extract is taken from The Seven Storey Mountain which has been regarded by many—including Graham Greene and Evelyn Waugh—as one of the greatest works of spiritual pilgrimage ever written. The author was Thomas Merton—Owen Merton’s son.

It is worth saying something about Thomas Merton not least because he indicated that his stay at Williamston had a profound and formative influence on his life. Thomas was born in Prades in the Pyrénées-Orientales département of France in 1915 of a New Zealander father and American mother. His mother died when he was six and his father when he was sixteen. Merton converted to Catholicism in his early twenties. His desire to enter the Franciscans having been thwarted, he taught at St. Bonaventure’s College in New York and, following a retreat at the Trappist (Cistercian of the strict observance) Abbey of Gethsemani in Kentucky during Easter 1941, he was eventually accepted as a choir novice at Gethsemani on December 10th 1941. It was during his long years at Gethsemani that Merton changed from the
inward-looking young monk of his most famous book—*The Seven Storey Mountain*—to a contemplative writer and poet who became well known for his dialogue with other faiths and his stand on non-violence during the race riots and Vietnam War of the 1960s. He wrote more than 50 books and 2000 poems. He died in 1968.

When he was staying at Williamston Thomas Merton spent much of his time sitting in the branches of a tree reading the novels of Alexandre Dumas, volume after volume, in French. He would also borrow a bicycle and ‘go off into the country and look at the huge ancient stone circles where the druids had once congregated to offer human sacrifices to the rising sun’ (Merton, 1948, p. 71).

The Statistical Account for 1845 for the Parish of Culsalmond confirms the existence of two druidical temples, one of which had stood on the spot which is now the old churchyard at Culsalmond. This appears to offer support for the belief that the first Christian missionaries erected their places of worship as near as possible to ‘the holy hills of the heathens’, that the people might be more easily persuaded to assemble there. As we shall see in a later article, Emily Haughton was very sensitive not only to her own Celtic inheritance but that of the landscape in which she lived. Within a few days of his arrival at Williamston, Dr. König remarked upon the sleeping beauty and quietness of what lay around him and ‘could sense the hidden magic of this natural environment’ (Müller-Wiedemann, 1996, p. 146).

The designed landscape at Williamston was created in 1830 and ‘improved’ and extended during Colonel Fraser’s ownership. Theodore inherited the Williamston Estate, when still quite young, on the death of Colonel Fraser—brother of his mother Jemima Patricia (Fraser). Theodore was responsible for redesigning the gardens and grounds: this included the construction of a lake and vistas through the woods at the front and back of the house. The gardens were open each year to the public under Scotland’s Gardens Scheme. Those who recall the gardens at Williamston are in no doubt that Theodore’s training and experience as an artist played a very strong part in the skilful way in which flowers and foliage were arranged to present a strong and enduring visual image. Because of the reputation that the Williamston gardens came to enjoy, other landowners sought Theodore’s advice on landscape design for their estates.

According to *The Press and Journal* (3rd December 1973) Theodore was an artist of repute and recorded on canvas the people and lands of Aberdeenshire. As a member of the Aberdeen Artists’ Society he exhibited his work—mostly portraits—at the Aberdeen Art Gallery on five occasions between 1921 and 1935.

We know from *The Scotsman* for the 12th April 1917 that the Marquis of Aberdeen and Temair, Lord-Lieutenant of Aberdeenshire, recommended that Theodore’s name be inserted in the Commission of the Peace for the County of Aberdeen. So, at the comparatively young age of 31, Theodore became a Justice of the Peace. It is interesting to note that in this public announcement, which appeared during the course of the war, Theodore was not accorded any military rank unlike a number of the others listed. This adds substance to the view that he may have been working in a civilian capacity with the military authorities.

Although geographically isolated in the North East of Scotland, Theodore had connections to a number of significant networks. As a former pupil of Rugby School he would have had access to the powerful and influential Old Boy network of the English public school. As a graduate of Trinity College, he would have known many individuals who, on graduating from Trinity in particular and Cambridge in general, went on to hold high positions in the Establishment. Finally, through his time in Paris and later in London he is likely to have known many of the leading figures in the worldwide artistic fraternity. There is clear confirmation of this continuing access to these networks. During the interwar years it was the custom of country houses like Williamston to extend hospitality to guests for varying periods of time. An examination of the visitors’ books for Williamston House reads like an edition of *Who’s Who?* So whilst they may have been geographically isolated, the Haughtons continued to remain an integral part of the Establishment.

It is known that Theodore, who belonged to the Scottish Episcopal Church (part of the Anglican Communion), was a very religious person. Each morning before breakfast, the entire household would assemble for prayers in the dining room when Theodore would read a passage from the Bible with members of the household kneeling by their chairs. Hans Schauder claimed in *Vienna—My Home* that Theodore: ‘had been ordained into the Anglican Church but had never exercised his vocation’ (p. 107). If this is so then it was unknown to family members interviewed by the writer. However, there is evidence to suggest that Theodore was a lay reader and took the occasional service in Fisherford Church. In parenthesis, it might be added that his paternal grandfather had for many years been Rector of the Parish of South Wootton in Norfolk. What we do know with absolute certainty is that Theodore was a member of the Anthroposophical Society of Great Britain. What is not known is whether Theodore joined because of his own interest or on the suggestion of his persuasive wife!

Not a few of the emigrés who came over to Britain from Austria and Germany at the same time as Dr. König and his colleagues drew attention to what they saw as the innate philistinism of the British ruling class (Snowman, 2002). However, what is quite clear in this instance is that Theodore Haughton—a member of the local gentry—was an exceptionally cultured and accomplished man. One might add that this was not an altogether unusual situation in Scotland where traditionally over the centuries the lairds had been very well educated having received their education in universities in Scotland and the Low Countries.

It is reported that Theodore spent most of his time working either in his studio which was located in the
grounds or in his beloved garden. In appearance, Theodore was tall, thin, bespectacled and invariably dressed in shabby tweeds. He was known to have had a dry sense of humour coupled with a very Victorian outlook. His rather austere manner may have resulted from the fact that he had to assume, from a very early age, the heavy responsibilities of running and developing the estate that he had inherited. He was seen by most of his friends and acquaintances as the archetypal English gentleman—a model product of Rugby School!

Edward Lydall provides an amusing description of the departure of Theodore and Emily Haughton from London in 1964. This hints at a slight measure of eccentricity on Theodore’s part:

_The final scene took place at King’s Cross Station. A typhoid epidemic was raging in Aberdeen and a completely empty train stood waiting for Uncle and Em. We were an imposing procession as we made our way on to the platform led by two porters, one pushing a mountain of luggage and the other carrying the six hats and six walking-sticks without which Uncle found it impossible to travel._

Lydall, 1975: 99

All who recall Theodore do so with great affection and respect. He died on the 1st December 1973 and is buried in the churchyard of the former Episcopalian chapel at Folla Rule. To all who knew him, relatives, friends and acquaintances, he was simply ‘Uncle’. The memorial tablet in the Folla Rule churchyard touchingly and informally states: ‘In loving memory of Uncle and Em’.

Finally, the point should be made that had Theodore refused to extend hospitality to Dr. König and his colleagues, the Camphill Movement would not have come into being. In the next article the pivotal role played by Emily Haughton in the history of the Camphill will be described. Particular attention will be paid to the strong bond of friendship that developed between Emily and Dr. Ita Wegman, the Director of the Arlesheim Clinic and close associate of Rudolf Steiner.

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50 years in Camphill

_Allan Moffett, Camphill Community Clanabogan, Northern Ireland_

I first met Karl König in 1954. I arrived in Newton Dee in 1955, aged 12. At first I was in school classes 6–9. When that was finished, I joined the Training School. I worked on a knitting machine for three years, and the largest article I knitted was a pram cover for Nora and Friedwart Bock’s baby daughter.

When Newton Dee became a village, I worked on the farm, in the garden and bakery. I learned horse riding as well. I also learned to serve at the Act of Consecration, and then became a member of The Christian Community.

In August 1966, I moved to Glencraig. My first job was working in the laundry all day for eight years. After that, I moved to the garden with Peter Elsholtz, then Ben van Lieshout, and then Neal Snelgrove. I also worked in the store. I did housework for a short time, and after this I joined the pottery.

Sometimes Dr. König and Carlo Pietzner would visit. I served at quite a few weddings and funerals. I learned to play the lyre with Heidi Steffen, and had German lessons with Manfred Seyfert, Erika Schönlau, and Heidi Steffen—I still know a lot of German!

I arrived in Clanabogan in 1984 when it began. There are still four of us left from the first group—Evelyn Blood, James Stronge, (Ann) Caroline Latimer and I. Baruch Urieli celebrated the first Act of Consecration and Joan Allen held the first Offering Service. I have worked on the farm, in the garden, and the bakery over the years. A 60th birthday gift for me was a trip to visit the Goetheanum in Switzerland—this had been a special wish of mine for some time.